



Grand Triumphal
Tours of
Two Continents.



Fifty Thousand
Miles
by Land and Sea.

Sousa and his Band

JOHN PHILIP SOUSA, Conductor.



United States, Canada, Great Britain and Ireland,
Germany, France, Belgium and Holland.

SOUSA'S ENGAGEMENTS, APRIL 22, 1900,
to DEC. 22, 1901.
725 CONCERTS IN EUROPE AND AMERICA.

THE OFFICIAL BAND
of the
PARIS EXPOSITION ::

OFFICES:
ASTOR COURT BUILDING,
New York City, U. S. A.
CABLE ADDRESS: SOUSABAND.

APRIL, 1900.

APRIL, 1900.

New York.....	N. Y..Metropolitan Opera House	{ Farewell Concert..... }	Sunday	22
Sailed for Europe on U. S. M. S. "St. Paul"			Wednesday	25

MAY, 1900.

Southampton	England	Arrived	Wednesday	2
Havre	France	En route	Thursday	3
Paris	"	Resting	Friday	4

PARIS EXPOSITION.—Concerts daily from Saturday, May 5, to Tuesday, May 15, inclusive.

Tuesday, May 15, inclusive.			
Brussels.....	Belgium.....	Theatre de l'Alhambra.....	Evening.....
	"	"	Wednesday.....
	"	"	16
	"	"	Mat. and Eve. Thursday.....
	"	"	17
	"	"	Evening.....
	"	"	Friday.....
	"	"	18
Liège.....	"	Jardin d'Acclamation.....	Saturday.....
	"	"	19
En route.....	"	Through Germany.....	Sunday.....
	"	"	20
	Germany.....	New Royal Opera House.....	Mat. and Eve. Sunday.....
	"	"	20

BERLIN, GERMANY.—NEW ROYAL OPERA HOUSE.—Two concerts daily from Sunday, May 20, to Sunday, May 27, inclusive.

Hamburg.....	“	..Concerthaus, Hamburg.....	Evening.....	Monday.....	28
“	“	“	“	Tuesday.....	29
“	“	“	“	Wednesday.....	30
“	“	“	“	Thursday.....	31

JUNE, 1900.

[illegible]

JULY, 1900.

Cologne.....	Germany..	Flora Garden.....	Mat. and Eve..	Sunday
Aix-la-Chapelle..	"	Zoological Garden.....	Matinee	Monday
	"	Bernardt's Theatre.....	Evening	"

PARIS EXPOSITION.—Concerts daily from Tuesday, July 3, to Thursday, July 19, inclusive.

Thursday, July 19, inclusive.				Evening.	Friday.
Mannheim	Germany	Saal Bau			Saturday
Heidelberg	"	Schloss Garden			Sunday
Strassburg	"	Orangerie	Mat. and Eve.		Monday
Mayence	"	Stadthalle	Evening		Tuesday
Stuttgart	"	Liederhalle	Mat. and Eve.		Wednesday
Baden Baden	"	Curpark	"	"	Thursday
Frankfurt-o-M	"	Ausstellungsplatz	"	"	Friday
Berlin	"	New Royal Opera House	"	"	Saturday
"	"	"	"	"	Sunday
"	"	"	"	"	Monday
"	"	"	"	"	Tuesday

AUGUST, 1900.

Berlin	Germany ..	..	..	..	..	Wednesday..
..	..	..	..	..	..	Thursday...
..	..	..	..	..	..	Friday.....
..	..	..	..	..	..	Saturday ..
..	..	..	..	..	..	Sunday

Cincinnati	.....O. Music Hall.....	Evening.....	Wednesday	20
Muncie	.....Ind. Wexor's Grand.....	Matinee.....	Thursday	21
Fort Wayne	.....Ind. Mason's Temple Theatre.....	Evening.....	Thursday	21
Kalamazoo	.....Mich. Academy of Music.....	Matinee.....	Friday	22
Grand Rapids	.....Mich. Powers Theatre.....	Evening.....	Friday	22
Battle Creek	.....Mich. Hamblin's Opera House.....	Matinee.....	Saturday	23
Ann Arbor	.....Mich. University Hall.....	Evening.....	Saturday	23
Detroit	.....Mich. Lyceum Theatre.....	Matinee.....	Sunday	24
Toledo	.....O. Lyceum Theatre.....	Evening.....	Sunday	24
Buffalo	.....N. Y. Convention Hall.....	Evening.....	Monday	25
Buffalo	.....N. Y. Convention Hall.....	Mat. and Eve.....	Tuesday	26
Cleveland	.....O. Gray's Armory.....	Mat. and Eve.....	Wednesday	27
Rochester	.....N. Y. Lyceum Theatre.....	Mat. and Eve.....	Thursday	28
Washington	.....D. C. National Theatre.....	Matinee.....	Friday	29
Baltimore	.....Md. Music Hall.....	Evening.....	Friday	29
Philadelphia	.....Pa. Academy of Music.....	Mat. and Eve.....	Saturday	30
New York	.....N. Y. Metropolitan Opera House.....	Evening.....	Sunday	31

APRIL, 1901.

New York	N. Y.	Metropolitan Opera House	Evening	Sunday
Troy	N. Y.	Music Hall	Evening	Monday
Bennington	Vt.	Bennington Opera House	Matinee	Tuesday
North Adams	Mass.	The Richmond Theatre	Evening	Tuesday
Leominster	Mass.	Town Hall	Matinee	Wednesday
Fitchburg	Mass.	Cummings Theatre	Evening	Wednesday
Clinton	Mass.	Town Hall	Matinee	Thursday
Lawrence	Mass.	Grand Opera House	Evening	Thursday
Boston	Mass.	Tremont Temple	Mat. and Eve.	Friday
Worcester	Mass.	Mechanics' Hall	Mat. and Eve.	Friday
Boston	Mass.	Boston Theatre	Evening	Sunday
Lewiston	Me.	City Hall	Evening	Monday
Portland	Me.	Jefferson Theatre	Mat. and Eve.	Tuesday
Newburyport	Mass.	City Hall	Matinee	Wednesday
Salem	Mass.	Salem Opera House	Evening	Wednesday
Providence	R. I.	Infantry Hall	Mat. and Eve.	Thursday
Hartford	Conn.	Foot Guard Hall	Mat. and Eve.	Friday
New Haven	Conn.	City Theatre	Mat. and Eve.	Saturday
New York	N. Y.	Metropolitan Opera House	Evening	Sunday
Paterson	N. J.	First Regiment Armory	Evening	Monday
New York	N. Y.	Metropolitan Opera House	Evening	Tuesday
New London	Conn.	Lyceum Theatre	Matinee	Wednesday
Norwich	Conn.	Broadway Theatre	Evening	Wednesday
Attleboro	Mass.	Bates' Opera House	Matinee	Thursday
Fall River	Mass.	Academy of Music	Evening	Thursday
Middleboro	Mass.	Town Hall	Matinee	Friday
Taunton	Mass.	Taunton Theatre	Evening	Friday
Boston	Mass.	Symphony Hall	Matinee	Saturday
Brockton	Mass.	City Opera House	Evening	Saturday
Boston	Mass.	Symphony Hall	Evening	Sunday
Rockland	Mass.	Opera House	Matinee	Monday
New Bedford	Mass.	New Bedford Theatre	Evening	Monday
Boston	Mass.	Symphony Hall	Matinee	Tuesday
Lynn	Mass.	Watson's Opera House	Evening	Tuesday

MAY, 1901.

Lebanon.....	N. H. Opera House.....	Matinee.....	Wednesday.....
St. Johnsbury.....	Vt. Music Hall.....	Evening.....	Wednesday.....
Montpelier.....	Vt. Blanchard Opera House.....	Matinee.....	Thursday.....
Burlington.....	Vt. Howard Opera House.....	Evening.....	Thursday.....
Montreal.....	Can.	Mat. and Eve.	Friday.....
Ogdensburg.....	N. Y. Opera House.....	Matinee.....	Saturday.....
Watertown.....	N. Y. Gates Opera House.....	Evening.....	Saturday.....
Rochester.....	N. Y. The Lyceum.....	Evening.....	Sunday

Continuing, two concerts daily through Middle
and Western States, to and including
Sunday, June 9.

.....Wednesday...20
Thursday...21
Friday...22
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.....Sunday...7
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.....Wednesday...1
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Monday, June 10, Buffalo, N. Y., Pan-American Exposition, Two
 Concerts Daily, to and Including Saturday, July 6, 1901.
Sunday, July 7, Manhattan Beach, N. Y., Daily Concerts, to and
 Including Monday, September 2, 1901.
Wednesday, September 4, Western Pennsylvania Exposition, Two
 Concerts Daily, to and Including Saturday, September 14, 1901.
Sunday, September 15, to and Including Sunday, September 22,
 1901, Farewell Concerts in New York, Boston, Philadelphia, Balti-
 more and Washington.



THE BAND AT HAMBURG, GERMANY.

Wednesday, September 25, Sail for Europe to Fill an Engage-
 ment of Two Concerts Daily, at the International Exhibition of
 1901, at Glasgow, Scotland, October 7, to and Including November
 2, 1901.
 To Be Followed by Six Weeks' Grand Concert Tour of London and
 the British Provinces.
Saturday, December 14, 1901, Sail from Southampton for America,
 Arriving Saturday, December 21, 1901.
Sunday Evening, December 22, 1901, New York City, Grand
 Concert.



JOHN PHILIP SOUSA
CONDUCTOR

FRESH FROM EUROPEAN TRIUMPHS

EIGHTEENTH SEMI-ANNUAL TOUR

SOUSA AND HIS BAND

RAILROAD SCHEDULE

1901.			
JANUARY.	LEAVE	ARRIVE	
Via Penn. R. R., 23d St. W.			
Fri. 4.	New York, reg. 6.25 P. M.	Newark,	7.07 P. M.
Fri. 4.	Newark, reg. 11.14 P. M.	New York,	12.00 Ngt.
Via Lehigh Val. R. R., 23d St. Ferry W.			
Mon. 7.	New York, reg. 8.10 A. M.	Bethlehem,	10.45 A. M.
Mon. 7.	Bethlehem, spl. 4.30 P. M.	Reading,	5.45 P. M.
Via Reading R. R.			
Tue. 8.	Reading, 10.15 A. M.	Mauch Chunk,	1.20 P. M.
Tue. 8.	Mauch Chunk, spl. 4.30 P. M.	Wilkesbarre,	6.00 P. M.
Via Delaware and Hudson R. R.			
Wed. 9.	Wilkesbarre, reg. 12.30 P. M.	Scranton,	1.24 P. M.
Wed. 9.	Scranton, reg. 10.41 P. M.	Wilkesbarre,	11.28 P. M.
Via Lehigh Val. R. R.			
Thu. 10.	Wilkesbarre, reg. 9.45 A. M.	Hazleton,	1.03 P. M.
Thu. 10.	Hazleton, spl. 4.40 P. M.	Shamokin,	5.45 P. M.
Via Pennsylvania R. R.			
Fri. 11.	Shamokin, spl. 9.30 A. M.	York,	12.49 P. M.
Fri. 11.	York, reg. 4.25 P. M.	Baltimore,	6.00 P. M.
Sat. 12.	Baltimore, reg. 10.08 A. M.	Philadelphia,	12.27 P. M.
Sun. 13.	Philadelphia, reg. 1.06 P. M.	Washington,	4.10 P. M.
Mon. 14.	Washington, reg. 10.55 A. M.	Fredericksburg,	12.32 P. M.
Via Richmond, Fredericksburg & Potomac R. R.			
Mon. 14.	Fredericksburg, reg. 4.46 P. M.	Richmond,	6.30 P. M.
Via Chesapeake & Ohio R. R.			
Tue. 15.	Richmond, reg. 9.00 A. M.	Newport News,	11.15 A. M.
Tue. 15.	Newport News, boat 6.05 P. M.	Norfolk,	7.05 P. M.
Via Southern Railroad.			
Wed. 16.	Norfolk, boat, spl. 6.00 A. M.	Durham,	1.00 P. M.
Wed. 16.	Durham, spl. 5.00 P. M.	Raleigh,	5.30 P. M.
Thu. 17.	Raleigh, splrs., reg. 1.00 A. M.	Spartanburg,	11.34 A. M.
Thu. 17.	Spartanburg, splrs., spl. 4.40 P. M.	Asheville,	6.50 P. M.
Thu. 17.	Asheville, splrs., reg. 12.00 Ngt.	Bristol,	7.00 A. M.
Sat. 18.	Bristol, spl. 3.30 P. M.	Knoxville,	6.30 P. M.
Sun. 19.	Knoxville, spl. 9.15 A. M.	Chattanooga,	12.30 P. M.
Mon. 21.	Chattanooga, spl. 10.30 A. M.	Rome,	12.30 P. M.
Mon. 21.	Rome, spl. 4.15 P. M.	Anniston,	6.15 P. M.
Tue. 22.	Anniston, reg. 9.50 A. M.	Birmingham,	12.01 A. M.
Via Louisville & Nashville R. R.			
Wed. 23.	Birmingham, spl. 8.00 A. M.	Columbia,	12.30 P. M.
Wed. 23.	Columbia, spl. 4.30 P. M.	Nashville,	5.45 P. M.
Via Nashville, Chattanooga & St. Louis R. R.			
Wed. 23.	Nashville, splrs., reg. 11.30 P. M.	Memphis,	8.10 A. M.
Via Kansas City, Fort Scott & Memphis R. R.			
Thu. 24.	Memphis, splrs., spl. 12.00 M.	Springfield,	9.45 A. M.
Via St. Louis & S. F. R. R. from Phelps Station.			
Fri. 25.	Springfield, spl. 4.30 P. M.	Carthage,	6.30 P. M.
Sat. 26.	Carthage, reg. 10.15 A. M.	Joplin,	11.15 A. M.
Sat. 26.	Joplin, 4.45 P. M.	Pittsburg,	5.30 P. M.
Via Kansas City, Ft. Scott & Memphis R. R.			
Sun. 27.	Pittsburg, spl., reg. 1.35 A. M.	Kansas City,	7.10 A. M.
Via Chicago & Great Western R. R.			
Mon. 28.	Kansas City, 10.45 A. M.	St. Joseph,	1.55 P. M.
Mon. 28.	St. Joseph, splrs., reg. 11.00 P. M.	Des Moines,	8.00 P. M.
Via Chicago, Rock Island & Pacific Route.			
Wed. 30.	Des Moines, reg. 8.35 A. M.	Omaha,	1.25 P. M.
Via Union Pacific R. R.			
Thu. 31.	Omaha, reg. 8.50 A. M.	Fremont,	10.14 A. M.
Thu. 31.	Fremont, reg. 4.29 P. M.	Lincoln,	6.05 P. M.
FEBRUARY.			
Via Burlington Route.			
Fri. 1.	Lincoln, reg. 11.00 A. M.	York,	1.00 P. M.
Fri. 1.	York, spl., 4.30 P. M.	Hastings,	6.00 P. M.
Sat. 2.	Hastings, reg., 10.37 A. M.	Grand Island,	12.15 P. M.
Via Union Pacific R. R.			
Sat. 2.	Grand Island, spl. 4.40 P. M.	Kearney,	5.40 P. M.
Sat. 2.	Kearney, splrs., reg. 10.00 P. M.	Denver,	7.30 A. M.
Via Denver & Rio Grande R. R.			
Tue. 5.	Denver, reg. 9.30 A. M.	Colorado Springs,	11.58 P. M.
Tue. 5.	Colorado Springs, reg. 4.12 P. M.	Pueblo,	5.30 P. M.
Wed. 6.	Pueblo, 11.55 A. M.	Canon City,	1.16 P. M.
Via Florence & Cripple Creek R. R.			
Wed. 6.	Canon City, spl. 4 P. M.	Cripple Creek,	6.00 P. M.
Wed. 6.	Cripple Creek, 10.40 P. M.	Canon City,	1.00 A. M.
Via Denver & Rio Grande R. R.			
Thu. 7.	Canon City, splrs., reg. 1.29 A. M.	Glenwood,	9.05 A. M.
Thu. 7.	Glenwood, spl. 4.00 P. M.	Grand Junction,	6.30 P. M.
Via Rio Grande Western R. R.			
Thu. 7.	Grand Junction, reg. 11.30 P. M.	Salt Lake City,	9.30 A. M.
Sat. 9.	Salt Lake City, reg. 9.45 A. M.	Ogden,	10.45 A. M.

Via Southern Pacific R. R.			
Sat. 9.	Ogden, 10.50 A. M.	San Francisco (10th),	4.15 P. M.
Mon. 11.	S. F., 3d St. Sta., reg. 10.40 A. M.	San Jose,	12.35 P. M.
Tue. 12.	San Jose, reg. 9.20 A. M.	Oakland, 1st St.	11.11 A. M.
Tue. 12.	Oakland, boat, 11.00 P. M.	San Francisco,	11.30 P. M.
Mon. 18.	San Francisco, reg. 9.00 A. M.	Fresno,	5.25 P. M.
Tue. 19.	Fresno, reg. 1.10 A. M.	Saugus,	11.40 A. M.
Tue. 19.	Saugus, spl. 12.00 noon.	Ventura,	1.30 P. M.
Tue. 19.	Ventura, spl. 4.45 P. M.	Santa Barbara,	5.30 P. M.
Tue. 19.	Santa Barbara, splrs., spl. 12.00 ngt.	Redlands,	10.40 A. M.
Via Son. Cal. R. R.			
Wed. 20.	Redlands, spl. 4.40 P. M.	Riverside,	5.20 P. M.
Thu. 21.	Riverside, reg. 8.30 A. M.	Santa Ana,	9.55 A. M.
Thu. 21.	Santa Ana, reg. 4.41 P. M.	Los Angeles,	6.00 P. M.
Via Son. Pac. R. R.			
Sat. 23.	Los Angeles, reg. 10.20 P. M.	Sacramento,	5.40 P. M.
Sun. 24.	Sacramento, reg. 11.10 P. M.	Portland (26th),	7.45 A. M.
Via Northern Pacific R. R.			
Wed. 27.	Portland, spl. 9.00 A. M.	Olympia,	12.45 P. M.
Wed. 27.	Olympia, spl. 4.45 P. M.	Tacoma,	5.45 P. M.
Thu. 28.	Tacoma, reg. 9.55 A. M.	Seattle,	11.25 A. M.
Thu. 28.	Seattle, splrs., spl. 11 P. M.	Spokane,	11.00 A. M.
MARCH.			
Fri. 1.	Spokane, reg. 11.55 P. M.	Butte,	2.30 P. M.
Sat. 2.	Butte, reg. 11.35 P. M.	Crookston (4th),	10.00 A. M.
Mon. 4.	Crookston, spl. 4.45 P. M.	Grand Forks,	5.35 P. M.
Tue. 5.	Grand Forks, reg. 7.50 A. M.	Winnipeg,	1.30 P. M.
Tue. 5.	Winnipeg, splrs., spl. 11.45 P. M.	Fargo,	9.00 A. M.
Thu. 7.	Fargo, reg. 7.00 A. M.	Little Falls,	10.45 A. M.
Thu. 7.	Little Falls, spl. 4.30 P. M.	St. Cloud,	5.30 P. M.
Thu. 7.	St. Cloud, reg. 11.15 P. M.	W. Superior,	6.55 A. M.
Fri. 8.	W. Superior, spl. 4.45 P. M.	Duluth,	5.00 P. M.
Fri. 8.	Duluth, splrs., reg. 11.15 P. M.	Minneapolis,	7.55 A. M.
Via Interurban Railway, from West Hotel.			
Sun. 10.	Minneapolis, 12.30 P. M.	St. Paul,	1.15 P. M.
Via Chicago, Milwaukee & St. Paul Railway.			
Mon. 11.	St. Paul, reg. 8.15 A. M.	Austin,	11.35 A. M.
Mon. 11.	Austin, spl. 4.40 P. M.	Albert Lea,	5.30 P. M.
Via Bur., Cedar Rapids & Northern R. R.			
Tue. 12.	Albert Lea, spl. 8.30 A. M.	Marshalltown,	12.00 noon.
Via Chicago & Northwestern R. R.			
Wed. 13.	Marshalltown, spl. 4.30 P. M.	Cedar Rapids,	6.15 P. M.
Via Bur., Cedar Rapids & Northern R. R.			
Wed. 13.	Cedar Rapids, reg. 9.35 A. M.	Moline,	12.15 P. M.
Via Chicago, Rock Island & Pacific R. R.			
Wed. 13.	Moline, spl. 4.45 P. M.	Davenport,	5.00 P. M.
Via Chicago, Milwaukee & St. Paul R. R.			
Thu. 14.	Davenport, spl. 9.30 A. M.	Freeport,	12.30 P. M.
Via Chicago & Northwestern R. R.			
Thu. 14.	Freeport, spl. 4.40 P. M.	Rockford,	5.20 P. M.
Fri. 15.	Rockford, reg. 8.09 A. M.	Chicago,	10.30 A. M.
Via Chicago, Milwaukee & St. Paul R. R.			
Sun. 17.	Chicago, reg. 9 A. M.	Milwaukee,	11.00 A. M.
Mon. 18.	Milwaukee, splrs., reg. 4.30 A. M.	Lafayette,	12.47 P. M.
Big Four R. R.			
Mon. 18.	Lafayette, reg. 4.23 P. M.	Indianapolis,	6.10 P. M.
Tue. 19.	Indianapolis, reg. 8.15 A. M.	Louisville,	11.52 A. M.
Wed. 20.	Louisville, spl. 10.00 A. M.	Greensburg,	12.16 P. M.
Wed. 20.	Greensburg, spl. 4.30 P. M.	Cincinnati,	6.15 P. M.
Thu. 21.	Cincinnati, spl. 9.15 A. M.	Muncie, spl.	12.30 P. M.
Lake Erie and Western R. R.			
Thu. 21.	Muncie, spl. 4.30 P. M.	Ft. Wayne,	6.15 P. M.
Via Grand Rapids & Indiana R. R.			
Fri. 22.	Ft. Wayne, reg. 8.50 A. M.	Kalamazoo,	12.00 noon.
Via L. S. & Michigan Southern R. R.			
Fri. 22.	Kalamazoo, spl. 4.27 P. M.	Grand Rapids,	6.20 P. M.
Sat. 23.	Grand Rapids, spl. 9.30 A. M.	Battle Creek,	12.00 P. M.
Via Michigan Central R. R.			
Sat. 23.	Battle Creek, spl. 4.30 P. M.	Ann Arbor,	6.30 P. M.
Sat. 23.	Ann Arbor, spl. 10.45 P. M.	Detroit,	11.45 P. M.
Sun. 24.	Detroit, spl. 4.40 P. M.	Toledo,	6.20 P. M.
Via L. S. & Michigan Sou. R. R.			
Mon. 25.	Toledo, reg. 8.50 A. M.	Buffalo,	3.55 P. M.
Wed. 27.	Buffalo, reg. 7.55 A. M.	Cleveland,	12.25 P. M.
Thu. 28.	Cleveland, splrs., reg. 1.55 A. M.	Rochester,	8.10 A. M.
Via Lehigh Valley R. R.			
Thu. 28.	Rochester, spl. 10.50 P. M.	Washington,	1.15 A. M.
Via Pennsylvania R. R.			
Fri. 29.	Washington, spl. 6.20 P. M.	Baltimore,	7.10 P. M.
Sat. 30.	Baltimore, reg. 10.55 A. M.	Philadelphia,	12.54 P. M.
Sun. 31.	Philadelphia, reg. 9.50 A. M.	New York,	12.01 P. M.



SOUSA AND HIS BAND,

FRESH FROM EUROPEAN TRIUMPHS.

EIGHTEENTH SEMI-ANNUAL, AND FIFTH TRANS-CONTINENTAL TOUR.

Route Sheet No. 1.

JANUARY, 1901.

TOWNS.	STATE.	PLACE.	TIME.	DAY.
Brooklyn	N. Y.	The Academy	Mat. and Eve.	Thursday
Newark	N. J.	Krueger Auditorium	Evening	Friday
New York	N. Y.	Carnegie Hall	Mat. and Eve.	Saturday
New York	N. Y.	Carnegie Hall	Evening	Sunday
Bethlehem	Pa.	Grand Opera House	Matinee	Monday
Reading	Pa.	Academy of Music	Evening	Monday
Mauch Chunk	Pa.	The Opera House	Matinee	Tuesday
Wilkes Barre	Pa.	The Nesbitt	Evening	Tuesday
Scranton	Pa.	Lyceum Theatre	Mat. and Eve.	Wednesday
Hazleton	Pa.	Grand Opera House	Matinee	Thursday
Shamokin	Pa.	G. A. R. Opera House	Evening	Thursday
York	Pa.	York Opera House	Matinee	Friday
Baltimore	Md.	Music Hall	Evening	Friday
Philadelphia	Pa.	Academy of Music	Mat. and Eve.	Saturday
Washington	D. C.	New Nat. Theatre	Evening	Sunday
Fredericksburg	Va.	Opera House	Matinee	Monday
Richmond	Va.	Academy of Music	Evening	Monday
Newport News	Va.	Academy of Music	Matinee	Tuesday
Norfolk	Va.	Academy of Music	Evening	Tuesday
Durham	N. C.	Opera House	Matinee	Wednesday
Raleigh	N. C.	Academy of Music	Evening	Wednesday
Spartanburg	S. C.	College Auditorium	Matinee	Thursday
Ashville	N. C.	Grand Opera House	Evening	Thursday
Bristol	Tenn.	Harmeling Theatre	Matinee	Friday
Knoxville	Tenn.	Staub's Theatre	Evening	Friday
Chattanooga	Tenn.	Opera House	Mat. and Eve.	Saturday
Rome	Ga.	Nevin Opera House	Matinee	Monday
Anniston	Ala.	Noble Str. Theatre	Evening	Monday
Birmingham	Ala.	Jefferson Theatre	Mat. and Eve.	Tuesday
Columbia	Tenn.	Grand Opera House	Matinee	Wednesday
Nashville	Tenn.	Theatre Vendome	Evening	Wednesday
Memphis	Tenn.	Lyceum Theatre	Mat. and Eve.	Thursday
Springfield	Mo.	Baldwin Theatre	Matinee	Friday
Carthage	Mo.	Opera House	Evening	Friday
Joplin	Mo.	Club Theatre	Matinee	Saturday
Pittsburg	Kan.	Opera House	Evening	Saturday
Kansas City	Mo.	Convention Hall	Mat. and Eve.	Sunday
St. Joseph	Mo.	Tootle Theatre	Evening	Monday
Des Moines	Ia.	The Auditorium	Mat. and Eve.	Tuesday
Omaha	Neb.	Boyd's Theatre	Mat. and Eve.	Wednesday
Fremont	Neb.	Love's Theatre	Matinee	Thursday
Lincoln	Neb.	Oliver Theatre	Evening	Thursday

FEBRUARY, 1901.

York	Neb.	York Auditorium	Matinee	Friday
Hastings	Neb.	Kerr Opera House	Evening	Friday
Grand Island	Neb.	Bartenbach's Op. House	Matinee	Saturday
Kearney	Neb.	Kearney Opera House	Evening	Saturday
Denver	Col.	Broadway Theatre	Mat. and Eve.	Sunday
Denver	Col.	Broadway Theatre	Mat. and Eve.	Monday
Colorado Springs	Col.	Opera House	Matinee	Tuesday
Pueblo	Col.	Grand Opera House	Evening	Tuesday
Canon City	Col.	Canon City Opera House	Matinee	Wednesday
Cripple Creek	Col.	Grand Opera House	Evening	Wednesday
Glenwood Springs	Col.	Opera House	Matinee	Thursday
Grand Junction	Col.	Park Opera House	Evening	Thursday
Salt Lake City	Utah	The Tabernacle	Mat. and Eve.	Friday
En route				Saturday
San Francisco	Cal.	The Alhambra	Evening	Sunday
San Jose	Cal.	The Victory Theatre	Mat. and Eve.	Monday
Oakland	Cal.	Macdonough Theatre	Mat. and Eve.	Tuesday
San Francisco	Cal.	The Alhambra	Mat. and Eve.	Wednesday
San Francisco	Cal.	The Alhambra	Mat. and Eve.	Thursday
San Francisco	Cal.	The Alhambra	Mat. and Eve.	Friday

FEBRUARY, 1901.

TOWNS.	STATE.	PLACE.	TIME.	DAY.
San Francisco	Cal.	The Alhambra	Mat. and Eve.	Saturday
San Francisco	Cal.	Barton Opera House	Evening	Sunday
Fresno	Cal.	Barton Opera House	Evening	Monday
Ventura	Cal.	Ventura Opera House	Matinee	Tuesday
Santa Barbara	Cal.	Opera House	Evening	Tuesday
Redlands	Cal.	Academy of Music	Matinee	Wednesday
Riverside	Cal.	Loring Opera House	Evening	Wednesday
Santa Ana	Cal.	Grand Opera House	Matinee	Thursday
Los Angeles	Cal.	Hazard Pavilion	Evening	Thursday
Los Angeles	Cal.	Hazard Pavilion	Mat. and Eve.	Friday
Los Angeles	Cal.	Hazard Pavilion	Mat. and Eve.	Saturday
Sacramento	Cal.	Clunie Opera House	Evening	Sunday
En route				Monday
Portland	Oreg.	Marquam Grand	Mat. and Eve.	Tuesday
Olympia	Wash.	Olympia Theatre	Matinee	Wednesday
Tacoma	Wash.	Tacoma Theatre	Evening	Wednesday
Seattle	Wash.	Seattle Theatre	Mat. and Eve.	Thursday

MARCH, 1901.

Spokane	Wash.	The Auditorium	Mat. and Eve.	Friday
Butte	Mont.	Grand Opera House	Mat. and Eve.	Saturday
En route				Sunday
Crookston	Minn.	Grand Opera House	Matinee	Monday
Grand Forks	N. D.	Metropolitan	Evening	Monday
Winnipeg	Man.	Winnipeg Theatre	Mat. and Eve.	Tuesday
Fargo	N. D.	Opera House	Mat. and Eve.	Wednesday
Little Falls	Minn.	Grand Opera House	Matinee	Thursday
St. Cloud	Minn.	Davidson Opera House	Evening	Thursday
West Superior	Wis.	Grand Opera House	Matinee	Friday
Duluth	Minn.	The Lyceum	Evening	Friday
Minneapolis	Minn.	The Lyceum	Mat. and Eve.	Saturday
St. Paul	Minn.	Metropolitan Opera House	Mat. and Eve.	Sunday
Austin	Minn.	Opera House	Matinee	Monday
Albert Lea	Minn.	Albert Lea Opera House	Evening	Monday
Marshalltown	Ia.	The Odeon	Matinee	Tuesday
Cedar Rapids	Ia.	Green's Opera House	Evening	Tuesday
Moline	Ill.	Wagner Opera House	Matinee	Wednesday
Davenport	Ia.	Burtis Opera House	Evening	Wednesday
Freeport	Ill.	Grand Opera House	Matinee	Thursday
Rockford	Ill.	Opera House	Evening	Thursday
Chicago	Ill.	The Auditorium	Evening	Friday
Chicago	Ill.	The Auditorium	Mat. and Eve.	Saturday
Chicago	Ill.	The Auditorium	Mat. and Eve.	Sunday
Milwaukee	Wis.	Davidson Theatre	Mat. and Eve.	Sunday
La Fayette	Ind.	Grand Opera House	Matinee	Monday
Indianapolis	Ind.	Tomlinson Hall	Evening	Monday
Louisville	Ky.	The Auditorium	Mat. and Eve.	Tuesday
Greensburg	Ind.	Grand Opera House	Matinee	Wednesday
Cincinnati	O.	Music Hall	Evening	Wednesday
Muncie	Ind.	Wysor's Grand	Matinee	Thursday
Fort Wayne	Ind.	Masonic Temple Theatre	Evening	Thursday
Kalamazoo	Mich.	Academy of Music	Matinee	Friday
Grand Rapids	Mich.	Powers Theatre	Evening	Friday
Battle Creek	Mich.	Hamblin's Opera House	Matinee	Saturday
Aun Arbor	Mich.	University Hall	Evening	Saturday
Detroit	Mich.	Lyceum Theatre	Matinee	Sunday
Toledo	O.	Lyceum Theatre	Evening	Sunday
Buffalo	N. Y.	Convention Hall	Evening	Monday
Buffalo	N. Y.	Convention Hall	Mat. and Eve.	Tuesday
Cleveland	O.	Gray's Armory	Mat. and Eve.	Wednesday
Rochester	N. Y.	Lyceum Theatre	Mat. and Eve.	Thursday
Washington	D. C.	National Theatre	Matinee	Friday
Baltimore	Md.	Music Hall	Evening	Friday
Philadelphia	Pa.	Academy of Music	Mat. and Eve.	Saturday
New York	N. Y.	Metropolitan Opera House	Evening	Sunday

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THREE TO FIVE DAYS IN ADVANCE.

SOUSA AND HIS BAND IN EUROPE

Mr. Sousa has surprised Germany with the artistic success of these concerts. The band has been brought to an artistic perfection such as musicians and conductors here declare is to be found in no other existing band.—General Anzeiger, Leipzig, Germany.

There is strict discipline, with its consequence of astonishing accuracy in ensemble playing. Then the wonderful soft, noble tone of the brass, never blatant, boisterous, but a ways the smoothest intonation, the most delicate shading, the richest tone volume. The general impressions from technical and musical points of view were such as satisfied every true lover of music.—Dresdener Anzeiger, Dresden, Germany.

Sousa's concert was an unblemished success. The technical virtuosity of the musicians and the high intelligence and musically sensitiveness, the spirited interpretive power and well measured varieties of expressiveness of the excellent conductor must be mentioned. The satisfying tone moderation makes it possible to listen with delight to the band's performance of compositions usually played only by string orchestras.—Dresdener Nachrichten, Dresden, Germany.

The band is superbly disciplined. Its phrasing is a model of accuracy; its playing has rhythmical precision and dynamic vitality. The pleasant characteristic of the brass is its softness of tone.—Berliner Zeitung, Berlin, Germany.

The performances of the Sousa Band are distinguished by extraordinary technique, superb precision and unison. Some of the tone effects possess indescribable charm. All the performances show dynamic vivacity, rhythmical precision and a model accuracy of attack and a satisfying smoothness in the full range from the finest pianissimo to the most majestic forte, such as only a band of this size with the extreme quality of its forces is in a position to develop.—Schwaebischer Merkur, Stuttgart, Germany.

The sharp discipline and correctness of the instrumental unison are as wonderful as the high technical skill and intelligence and taste with which every member of the band uses his instrument. The round, warm tone and its fine softness must be qualified as extraordinary. Mr. Sousa has established a band with a tone quality such as it is unlikely a rival can be found.—Neueste Nachrichten, Dusseldorf, Germany.

Their musical execution is distinguished by a correctness, an ensemble, an irreproachable precision, as well as by a diversity of tone, which is altogether exceptional and of which they make use with striking skill. The wood instruments have ideal purity and refinement; the brasses have superb strength. In the "Tannhauser" overture the violin passages were negotiated with such extraordinary agility by the clarinets that it seemed as if such might have been Wagner's intent.—La Gazette, Liege, Belgium.

Admirable sonority, the brasses in particular, great precision and finish in execution, a perfect discipline which gives to the ensemble a character altogether military—these are the qualities which are immediately noticeable in the musicians from the United States. Along with the fine quality of tone produced there is the virtuosity of the players to be praised.—La Chronique, Brussels, Belgium.

The Sousa Band attains a degree of sonority, a marvelous power, such as we have no idea of here. In clearness, in absolute unanimity of precision, the band is no less astonishing.—La Meuse, Liege, Belgium.

The band, it is certain, is composed mainly of veritable virtuosi, who play with an ensemble entirely extraordinary and who know when necessary how to shade with extreme delicacy, as well as without effort, to attain tremendous tone power.—Journal de Liege, Liege, Belgium.

It cannot be denied that few bands are as disciplined. If our military bands attained such perfection there would be crowds at their concerts. There are artists of the first rank in this band of a sort of which we know nothing here.—La Tout Liege, Liege, Belgium.

Sousa's Band gave a marvellous open air concert. The band is composed of consummate artists, and their playing indicates perfect cohesion. It is a veritable treat for all connoisseurs to listen to this celebrated orchestra, and its early departure is a cause for regret.—La Rampe, Paris.

The combination of the band is faultless. Such harmony and surprising blending of the different instruments one but seldom encounters. The sweetness of tone and the delicate shadings, so different from the German bands, attracted immediate attention, while the absence of the deafening sounds, but rather the presence of the most enchanting pianissimo, now and then reminding one of the pipe organ, distinguished the Sousa Band from all others.—Zeitung, Baden-Baden, Germany.

A success such as never before witnessed at an open air concert. One would never have believed that a performance by a harmony orchestra could be brought to such a degree of perfection.—Nieuwe Arnhemsche Courant, Arnheim, Holland.

The sound effects made the listener often doubt whether an organ or various other instruments were played. It can be truly said that this band is something unique. The tone, the leadership and the conception of the various works were all of an extraordinary nature. A really remarkable concert.—Dagblad, Haarlem, Holland.

Such perfection of ensemble playing, such tone volume and tone purity, such rhythmical accuracy is not to be found elsewhere, even in our very best military bands.—Nachrichten, Hamburg, Germany.

The softness of the tones awakened the sympathies and their development with gradual increase of force into a grand unison suggested the tempered power of a great organ. In the accompaniments of the songs this special virtue of the band was wonderfully effective.—Altonaer Nachrichten, Hamburg, Germany.

The particular distinction of the band aside from the technical finish of its playing is the extraordinary smoothness of its tone color and the soft fullness of its basses, the like of which one hardly expects to find in a German military band.—Mainzer Anzeiger, Mayence, Germany.

The most surprising characteristic of the Sousa Band is the almost incredible discipline which governs it and the absolute "eyelash" precision of its playing.—Tageblatt, Mayence, Germany.

The performances of the band show finished precision in attack, superb ensemble and, what is particularly agreeable, a wonderful purity of tone production in the brass.—Neueste Nachrichten, Munich, Germany.

The delicate passages are played with baffling lightness and smoothness, and all the musicians are so certain in their work that there is never the slightest deviation from tone quality.—Volksblatt, Cologne, Germany.

Mr. Sousa has trained his men to the highest degree of precision in ensemble playing.—Kölnische Zeitung, Cologne, Germany.

Sousa has his men in extraordinary training. His orchestra plays with wonderfully rhythmical sharpness and military precision, and its performances indicate the energetic and musically certain direction of the leader.—Buerger Zeitung, Dusseldorf, Germany.

The perfection with which the Americans acquitted themselves merited the almost endless ovation accorded them. The quality of sweetness and the fusion of the instruments are absolutely remarkable.—L'Express (Mulhouse), Baden-Baden, Germany.

A superb ensemble, with exquisite shadings. We have never heard pieces played with so much correctness, neatness and contrast.—Le Messager de Bruxelles, Brussels, Belgium.

Sousa knows how to interest and how to stimulate, and that faculty is not possessed by everybody. In ensemble playing the band obeys its leader with rare and intimate unison.—Die Post, Berlin, Germany.

A body of tone is produced of extraordinary strength. The musicians are artists and the various groups of instruments are superbly disciplined. The extraordinary softness of the attack and the tone production of the brasses are gratifying.—Neues Tageblatt, Stuttgart, Germany.

Sousa and his band carried the hearts of Nurembergers by storm. The band won the title of a model band. Clean, sharp cut, soft in tone and volume, precision in ensemble, technical perfection of the individuals—everything was at hand for the satisfying performance of music.—Fraenkischer Courier, Nuremberg, Germany.

An important exhibition of high orchestral virtuosity, such as is possible only under broad, energetic and temperamental direction. The band of sixty-five men was only an obedient instrument in Sousa's hands. He knows how to develop a pianissimo such as has seldom been heard here.—Allgemeine Zeitung, Cassel, Germany.

It must be acknowledged that Mr. Sousa knows much better than his German colleagues how to arrange a band which will produce harmonious sounds. The band is composed only of artists.—General Anzeiger, Wiesbaden, Germany.

The band is composed of nothing but the best of talent. Its instrumentation is original and powerful, with very charming effects. The whole performance shows a great deal of animation, exact rhythms and an exemplary pure evenness of the finest pianissimos, as well as the strongest forte. Every member is an artist and plays his instrument with feeling.—Anzeiger, Aix-la-Chapelle, Germany.

The performances of the band surprise one by their display of startling discipline and a precision that is hair splitting.—Darmstaedter Zeitung, Darmstadt, Germany.

The musicians are splendidly trained, not only in artistic education, but also in the custom of rhythmical musical expression. Sousa is a musician through and through.—Tageblatt, Leipzig, Germany.

The elite band, directed with genuine authority by Mr. John Philip Sousa, earned a great success. The sonority of this admirable phalanx is very agreeable, and the equilibrium between the various instrumental groups is perfect.—L'Instrumental, Paris.

Sousa's Band fairly rivals our Republican Guard Band.—L'Aurore, Paris.

Sousa's concerts are especially interesting because of the composition and the special talents of the orchestra, in which the clarinets and the brass develop unusual strength, and as to the programmes, which are selected with the most evident eclecticism.—Le Gil Blas, Paris.

Mr. Sousa and his excellent musicians are fairly the fad of the celebrating capital.—Le Journal des Debats, Paris.

The almost dazzling beauty of tone and the rhythmic precision of certain parts was most impressive. The director of this superb band proved himself a superb conductor.—Neues Muenchener Tageblatt, Munich, Germany.

The performances of Sousa's Band are such as delight the artistic feelings, as the band is composed of artists of the first rank.—Hallesche Zeitung, Halle a. S., Germany.

The style and distinction with which the most difficult passages were executed by the wood wind were startling.—Kleine Journal, Frankfurt a. M., Germany.

Sousa and his band yesterday captured the hearts of all Amsterdam citizens. Next to the beautiful strong tone of the band, most to be admired is the skill of the performers. The ensemble is excellent, and the conductor knows how to control his men.—Het Nieuwsblad voor Nederlands, Amsterdam, Holland.

The band is of the first class—a genuine harmony orchestra. The tone is beautiful, and on account of the strong discipline, the large numbers of performers and the thorough rehearsals the well chosen programme offered a rare treat.—Haagsche Courant, The Hague, Holland.

THE 40,000 MILES BY LAND AND SEA Sousa Herald EUROPEAN AND AMERICAN TOUR APRIL 1900 TO MAY 1901

SOUSA'S EUROPEAN TRIUMPHS.

REMARKABLE SUCCESS ACHIEVED BY THE "MARCH KING" AND HIS MEN IN FRANCE, GERMANY, BELGIUM AND HOLLAND.—CONCEDED BY PRESS AND PUBLIC SUPERIOR TO ANY OTHER BAND IN THE WORLD.—SOME OF THE CRITICAL COMMENTS ABROAD.

SOUSA AND HIS BAND are now engaged upon a concert tour which will reach from the Canadian line to the Gulf, from Texas to the Pacific Slope. In this vast area to be traversed nearly every town of importance will be visited, and the indications foreshadow the most brilliant and successful tournée that this great organization has ever made in this country. Fresh from their extraordinary successes abroad, the "March King" and his incomparable band will be accorded a warm welcome wherever they go. The reputation of Sousa's Band was never so high as it is at present; there never was so universal and sincere a desire to hear it.

Musical history does not chronicle an achievement approaching Sousa's triumphal tour through Europe. The accomplishment rose to the dignity of international importance, and it was nothing less than an American triumph. Previous to this invasion of the musical strongholds of the Old World no musical organization from the United States had, within a quarter of a century, undertaken a tour through Europe. The difficulties and the risks attendant upon such a tour were formidable enough to dissuade any manager from attempting it, but they did not, however, deter Mr. Sousa. As soon as it was announced that Sousa's Band had been appointed "the official American Band at the Paris Exposition," the matter was settled, and it was planned that after the engagement at the Exposition was filled, the band should visit a number of cities in France, Germany, Belgium and Holland.

In accordance with the carefully prepared itinerary, John Philip Sousa and his band of sixty-five musicians sailed from New York, April 25, on the American liner *St. Paul*. On Saturday, May 5, the band gave its first concert at the Grand Palais des Beaux Arts, in the Exposition, in the presence of thronging thousands. In the vast audience were many French dignitaries, the officers of the Exposition and hundreds of enthusiastic Americans. The success of the opening concert was brilliant in every respect, and Sousa and his men were the recipients of unusual honors. The music critics were outspoken in their praise of the band, and bestowed upon the leader many graceful eulogiums. For nearly two

weeks the band gave daily concerts to tremendous audiences whose enthusiasm was unbounded. In connection with the ceremonies of the dedication of the American National Pavilion the American band took a conspicuous part. Sousa was the hero of the hour; both as conductor and composer he was given the highest honors. His band far eclipsed all other musical organizations at the Exposition, and Sousa's success was a national triumph that filled every American with pride.

After filling an eleven days' engagement at the Paris Exposition Sousa's Band started on a tour of the Continent, being first received at Brussels and Liege, Belgium, with great enthusiasm. Both press and public at once conceded the pre-eminence of the Sousa Band over any similar organization in Europe. Sousa then took his men direct to Berlin, where they played at the New Royal Opera House for eight days. At the opening concert the great audience included the American Ambassador and Consul-General; Count Hochberg, the Emperor's General Intendant of the Royal Theatres, as well as all the principal musicians of the German capital and a full attendance of the American colony. The success of the band in Berlin was a repetition of its Paris triumphs, and secured an attendance that broke all the records of the New Royal Opera House. Continuing the tour, Sousa was next heard in Hamburg for eight days; Bremen and Hannover, two days each; Leipzig, Dresden and Munich,

four days each; Frankfort and Cologne, three days each; and Halle, Nuremberg, Wurzburg, Bad Nauheim, Wiesbaden and Aix-la-Chapelle, one day each.

Sousa then returned to Paris, officiating at the dedication of the Washington Monument, on July 3, and resuming his daily concerts at the Exposition. On July 4 the American band played before the President of the French Republic at the dedication of the Lafayette Monument, when Sousa's new march, composed for the occasion, "Hail to the Spirit of Liberty," was given for the first time. Escorted by a detachment of the French Republican Guard and the American Guard from the Exposition, Sousa and his Band then paraded through the grand boulevards of Paris in honor of the American Independence Day, and



JOHN PHILIP SOUSA, THE "MARCH KING."



"THE STARS AND STRIPES FOREVER,"
PARIS EXPOSITION.

something unprecedented. The enthusiasm at this special concert was unbounded, and at its conclusion Sousa was thanked by a delegation from the Students Association of Paris. After concluding four weeks of concerts at the Exposition the band returned to Germany for a second tour.

The return engagement at the New Royal Opera House in Berlin lasted for nine days, and its success was a repetition of the first series of concerts there. Other cities visited during this second tour were Mannheim, Heidelberg, Strassburg, Mayence, Stuttgart, Baden-Baden, Frankfurt, Magdeburg, Cassel, Düsseldorf and Cologne. Crossing the frontier into Holland, Sousa gave ten days of concerts in Amsterdam, The Hague, Haarlem, Breda, Utrecht, Nymwegen and Arnheim, closing the European tour in Amsterdam on August 26 before the largest audience that ever assembled in the Palace of Industry. The season in Holland was again a succession of triumphs for Sousa and his men.

Five days were spent in visiting London, and the band sailed for home on the American liner *St. Louis* on September 1, arriving in New York seven days later, where they were warmly received by the many admirers of the "March King." Five concerts were given in the Metropolitan Opera House to record receipts, and the great band continued its career of providing melody for the millions of Americans at home. The present concert tour, during which Sousa and his Band will visit this city, is the eighteenth semi-annual tour and the fifth transcontinental trip made by this organization, and when taken in conjunction with the European tour, of which it is a continuation, it constitutes the longest and most

subsequently serenaded the American Ambassador at his official reception. In the evening, in a beautiful pavilion that had been erected for the occasion in the Place de l'Opera, Sousa gave a grand concert of French and American music that lasted until one in the morning, and which was attended by more than forty thousand people. For the second time that day the city authorities stopped all traffic in the centre of Paris for Sousa and his Band.

important accomplishment in the history of concert giving. The Sousa Band will be the principal musical attraction of the Pan-American Exposition at Buffalo in June and at the International Exposition at Glasgow, Scotland, in October.

SOUSA IN FRANCE.

This American band symbolizes our period of hurry, steam, and electricity. The Parisian public, with its automobilistic fancies, understands this. Mr. Sousa and his excellent musicians are fairly the fad of the celebrating capital.—*Le Journal des Debats*, Paris.

The elite band, directed with genuine authority by Mr. John Philip Sousa, earned a great success. The sonority of this admirable phalanx is very agreeable and the equilibrium between the instrumental groups is perfect.—*L'Instrumental*, Paris.

Sousa's Band gave a marvelous open-air concert in front of the Opera House. The band is composed of consummate artists, and their playing indicates perfect cohesion. It is a veritable treat for all connoisseurs to listen to the celebrated orchestra, and its early departure is a cause for regret.—*La Rampe*, Paris.

A triumphal success! Just think of it! Sousa, the great Sousa, with his curious gestures and his breast a constellation of medals. Sousa consecrated in Paris!—*Le Cri de Paris*, Paris.

Sousa is in Paris and his concerts have commenced. They are particularly interesting because of the composition and the special talents of the orchestra, in which the clarinets and the brass develop unusual strength, and as to the programmes, which are selected with the most evident eclecticism.—*Le Gil Blas*, Paris.

A larger attendance even than usual listened to the American Sousa Band, and never before have the artists been so applauded. The concert terminated with the execution of the American national hymn and the "Marseillaise," which indeed merited the ovation it received. This was the last concert, and the members of the Sousa Band will again retrace their steps toward New York, carrying with them an imperishable souvenir of their sojourn in Paris.—*La Presse*, Paris.

Mr. Sousa and his band played yesterday at the Esplanade des Invalides. A large crowd listened and applauded these excellent musicians. There were not only many Americans in the audience, but also a number of French officials, who found a way and a means to come out and listen to the "Scenes Pittoresques" of Massenet, which was played with perfection. Yesterday again the band played "The Stars and Stripes Forever." Toward the end of the piece the trombones and cornets arise, range themselves in a line facing the audience, while two American Guards wave the star spangled banner. Everybody by this time has arisen, and the men wave their hats, while the women are loudly clapping their hands.—*L'Aurore*, Paris.

Paris has gone mad over Sousa's Band. Every afternoon, when Mr. Sousa and his orchestra of wind instruments take up their position on the stand on the Esplanade des Invalides, an immense crowd of all that is musical and unmusical in Paris is there to greet them, and the police are obliged to insist on people moving to some distance to allow those an opportunity who wish to circulate along the broad pathway opposite the Palace of Decorative Art.—*Daily News*, London (Eng.), Paris Correspondence.

The climax of the enthusiasm was reached when the heart-lifting melody of "The Stars and Stripes" was given with the dash and precision that this famous organization is capable of. The last note was the signal for a tremendous outburst of cheering, in which persons of many nationalities joined. A turbaned Arab, sitting close to the kiosk, gravely nodded his head in appreciation and loudly clapped his hands, while two Chinamen, in flapping robes, excitedly waved their umbrellas.—*Herald*, Paris.

SOUSA IN BELGIUM.

We have always been told that everything in the United States is big and formidable. Sousa's Band gives proof of the truth of this. You can feel that



SOUSA AT THE DEDICATION OF THE AMERICAN PAVILION, PARIS EXPOSITION, MAY 12, 1900.



it hails from the land here would suffice to Jupiter disorganized Brussels.

Sousa's Band is a admirable sonority, the cut; a perfect discipline—these are the cians from the United there is the virtuosity trombone gave extraor

A superb ensemble played with so much elles, Brussels.

Their musical execution is irreproachable precision, ceptional and of whi ments have ideal pur the "Tannhauser" over ordinary agility by th ner's intent.—*La Gaz*

The Sousa Band have no idea of here is no less astonishing.

The band, it is with an ensemble en shade with extreme power.—*Journal de*

It cannot be d bands attained such are artists of the fi here.—*Le Tout Lie*

Mr. Sousa has certs. The band ha conductors here deo zeiger, Leipsic.

There is strict ensemble playing.

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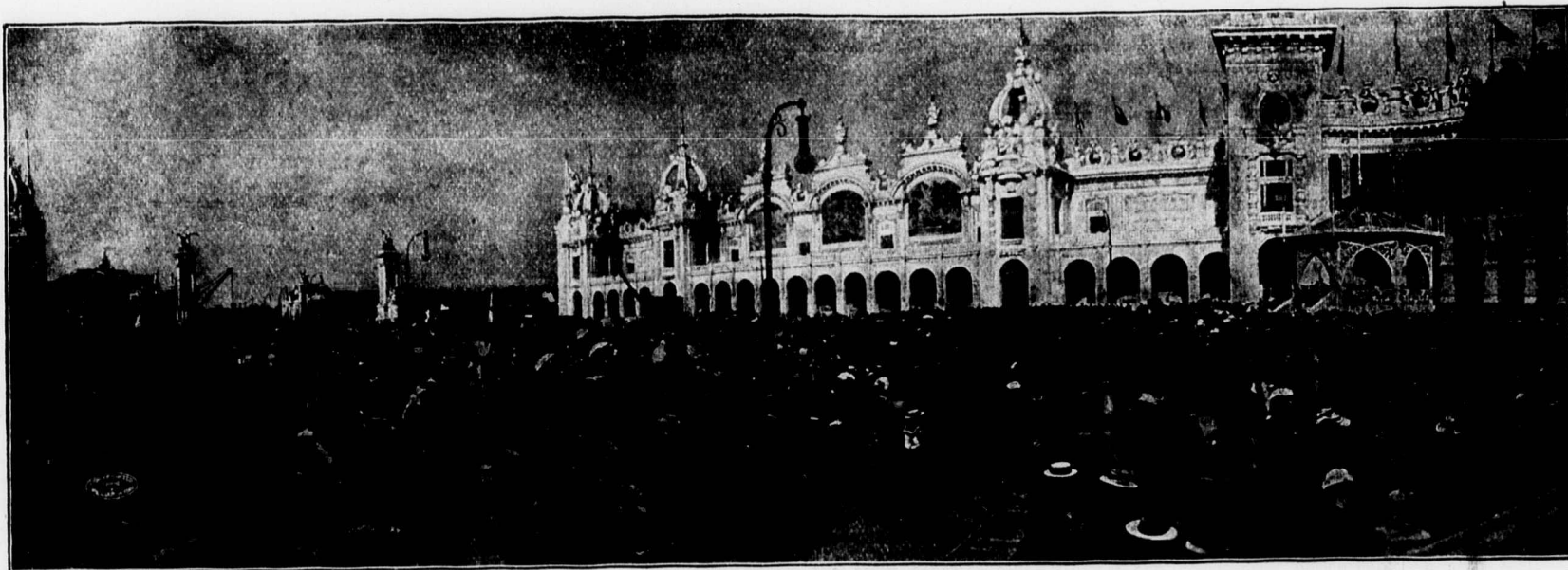
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CROWD LISTENING TO SOUSA'S BAND ON THE ESPLANADE DES INVALIDES, PARIS EXPOSITION.

it hails from the land of records. A single concert such as those it has given here would suffice to place it above rivalry. There is *ensemble* and precision. Jupiter disorganized the elements; Sousa has disciplined them!—*La Gazette*, Brussels.

Sousa's Band is a corps of sixty-five skillful and trained instrumentalists. Admirable sonority, the brasses in particular; great precision and finish in execution; a perfect discipline, which gives to the *ensemble* a character altogether military—these are the qualities which are immediately noticeable in the musicians from the United States. Along with the fine quality of tone produced there is the virtuosity of the players to be praised. Soli for the cornet and trombone gave extraordinary examples of this.—*La Chronique*, Brussels.

A superb *ensemble*, with exquisite shadings. We have never heard pieces played with so much correctness, neatness, and contrast.—*Le Messager de Bruxelles*, Brussels.

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The softness of the tones awakened the sympathies and their development with gradual increase of force into a grand unison suggested the tempered power of a great organ. In the accompaniments of the solos this special virtue of the band was wonderfully effective.—*Altonaer Nachrichten*, Altona (Hamburg).

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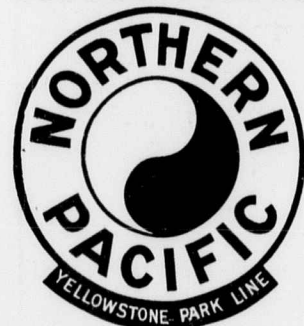
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shows a great deal of animation, exact rhythms, and an exemplary pure evenness of the finest *pianissimos*, as well as the strongest *forte*. Every member is an artist and plays his instrument with feeling.—*Anzeiger*, Aix-la-Chapelle.

The musicians are splendidly trained, not only in artistic education, but also in the custom of rhythmical musical expression. Sousa is a musician through and through.—*Tageblatt*, Leipsic.

The performances of the band show finished precision in attack, superb *ensemble*, and, what is particularly agreeable, a wonderful purity of tone production in the brass.—*Neueste Nachrichten*, Munich.

The delicate passages are played with baffling lightness and smoothness, and all the musicians are so certain in their work that there is never the slightest deviation from tone quality.—*Volksblatt*, Cologne.

Sousa has his men in extraordinary training, his orchestra plays with wonderfully rhythmical sharpness and military precision, and its performances indicate the energetic and musically certain direction of the leader.—*Buerger Zeitung*, Dusseldorf.

Sousa knows how to interest and how to stimulate, and that faculty is not possessed by everybody. In *ensemble* playing the band obeys its leader with rare and intimate unison.—*Die Post*, Berlin.

A body of tone is produced of extraordinary strength. The musicians are artists and the various groups of instruments are superbly disciplined. The extraordinary softness of the attack and the tone production of the brasses are gratifying.—*Neues Tageblatt*, Stuttgart.

The almost dazzling beauty of tone and the rhythmic precision of certain parts was most impressive. The director of this superb band proved himself a superb conductor.—*Neues Muenchener Tageblatt*, Munich.

The style and distinction with which the most difficult passages were executed by the wood wind were startling.—*Kleine Journal*, Frankfurt.

Sousa in Holland.

It is a great pity that the Allied Powers who are making a not exactly discreet effort to teach manners to the Chinese on their own hearthstone, did not engaged Mr. John Philip Sousa and his band to lead the allied troops to victory, for victory would have been theirs as sure as fate if they had advanced by the tune of a Sousa march rendered by Sousa's Band. The American band holds the really very artistic record for performing march music. Also in the classical numbers it appeared that this band is thoroughly high class.—*De Echo*, Amsterdam.

The band under Sousa's conductorship is certainly very extraordinary. In principle I object to harmony orchestras. To form a band leaving out the soul, viz., the strings, is to me always antipathetic; but Sousa's Band is capable of changing one's opinion on this subject. The volume of tone is tremendous, and the individual performers are all masters and are perfectly trained, which accounts for the splendid *ensemble*.—*Oprechte Courant*, Haarlem.

Sousa is evidently master of his men. We were struck at once by the noble tone of this orchestra and its poetic diction. We heard marches played with a vim and a fire as never heard before. The band's *ensemble* in the "Tannhauser" overture was magnificent. I would advise everybody to go and hear this band, which, as to volume and tone, is certainly of the foremost rank.—*Amsterdamsche Courant*, Amsterdam.

I do not remember ever to have seen the gardens of the Palace of Industry so crowded; it was as if everybody who is interested in music in Amsterdam was there to see Sousa lead his orchestra. Sousa conducts with great assurance and mastery and his band is one of the first class. The tone is beautiful and it is a real delight to listen to the select programme. Everything is given in such an exalted and harmonious manner that everybody who knows enough to appreciate such performances cannot help getting under the influence. Sousa's is a genuine harmony orchestra.—*De Telegraaf*, Amsterdam.

What uniformity! What sweet and harmonious tones these musicians understand how to get out of their instruments! The brass instruments were so surprisingly melodious that we sometimes imagined we heard an organ. The success can hardly be described.—*De Bredenaar*, Breda.

Sousa and his band yesterday captured the hearts of all Amsterdam citizens. Next to the beautiful, strong tone of the band, most to be admired is the skill of the performers. The *ensemble* is excellent, and the conductor knows how to control his men.—*Het Nieuwsblad voor Nederland*, Amsterdam.

The band is of the first class—a genuine harmony orchestra. The tone is beautiful, and on account of the strong discipline, the large numbers of performers, and the thorough rehearsals, the well-chosen programme offered a rare treat.—*Haagsche Courant*, The Hague.

A success such as never before was witnessed at an open-air concert. One would never have believed that a performance by a harmony orchestra could be brought to such a degree of perfection.—*Nieuwe Arnhemse Courant*, Arnhem.

The sound effects made the listener often doubt whether an organ or various other instruments were played. It can be truly said that this band is something unique. The tone, the leadership, and the conception of the various works were all of an extraordinary nature. A really remarkable concert.—*Dagblad*, Haarlem.

There is much that explains the homage paid to this band. The orchestra is really one virtuoso. The uniformity and accuracy of performance even in the most intricate parts, are most exceptional.—*Het Nieuws van den Amsterdam*.

Sousa the Conductor.

As a conductor Sousa is the incarnation of grace. It is difficult to describe the manner in which he handles the baton. The elegance of his manner is a small factor in the fame of his concerts.—*Neueste Nachrichten*, Leipsic.

Mr. Sousa is a musician through and through, and conducts visibly body and soul. It is pleasant to watch the style and manner of his conducting, its certainty, its freedom, the grace of his appearance. His nonchalance seems to make the difficult composition seem easy of execution.—*Leipziger Tageblatt*, Leipsic.

One must go to a Sousa concert to see the master, the conductor, Philip Sousa in the art of conducting. This conductor animates the piece he is directing with all his peculiarities. He does not beat time, but Time and he come a single living person.—*Neue Frei Presse*, Vienna.

Sousa must not only be heard, he must be seen. He is entitled to that of one of the most original conductors. It is only after he has been studied as a conductor that his art may be understood. And that is really worth watching. Every one of his movements emanates organically from his music. They grow from their root there; they are genuine and true; they are masterly executed, and free from ulterior motives. And this is why Sousa must be seen as well as heard. For the sight gives one genuine artistic enjoyment.—*Morgen Post*, Berlin.

Sousa is a leader of extraordinary temperament, one who wins from his musicians with his body undulations and sways, his air tingles with his fingers, his arm folding and stretching, and the caresses he stows with his baton, all the possible shades of tone-color.—*Neueste Nachrichten*, Mayence.

Sousa's art as a conductor is very original. In the most emphatic manner he denotes with gestures and body movements rhythmic and dynamic tone gradations. When one sees this original conductor at work, when one observes movements of his trim, aristocratic figure, the suggestion is that he is conducting not with motions, but with actual speech.—*Freisinnige Zeitung*, Berlin.

Broad, temperamental and energetic direction. It was to be felt that the band of sixty-five was only an obedient instrument in Sousa's hands. His art of conducting is most satisfactory.—*Allgemeine Zeitung*, Cassel.

The performances indicate the energetic and musically certain direction of the leader, for he is always a thorough musician and a skillful conductor. His movements and his beats have something that is light, aristocratic, and almost wilfully careless.—*Buerger Zeitung*, Dusseldorf.

Sousa the Composer.

The director of this superb band, Mr. Sousa, proved himself to be not only a superb conductor, but also a highly gifted composer in the field of rhythmic melody.—*Neues Muenchener Tageblatt*, Munich.

Mr. Sousa composes irresistible and strongly accentuated marches, and a few fantasies which have charm and distinction.—*La Chronique*, Brussels.

There is also in the performance at times a refined discretion, even grace for instance in Sousa's own "Three Quotations," an opus stamped with grace, development, spirit, and lightness.—*Le Petit Bleu*, Brussels.

Sousa as composer is interesting. The "Three Quotations" suite had music that is beautiful in tone-painting and in the development of the themes. He understands how to score with extraordinary character and effect, producing sound combinations never heard elsewhere. Superb are his marches, original from end to end, delicious in their melodic motives, individual in orchestration and exciting in the swing of their rhythms.—*Dresdener Anzeiger*, Dresden.

A few of Sousa's own compositions give brilliant proof of characteristic and effective scoring of deliciously melodic motives.—*Schwabischer Merkur*, Stuttgart.

Pleasure will be found in listening to Sousa's marches, with their remarkable broad and swinging rhythms, with their strange minor melodies, and their exotic tone.—*Neue Frei Presse*, Vienna.

The Sousa marches have such a brilliant, rhythmic, arousing, and forceful effects, elsewhere but seldom heard.—*Fremdenblaetter*, Cologne.

The Sousa marches possess a great deal of rhythm, pregnant melodies, and effective passages, produced by very skillful instrumentation, and there is no question as to the effect which they make upon the public.—*Koelnische Zeitung*, Cologne.

The characteristic shading of "Sheridan's Ride" proved that Mr. Sousa's imagination is also able to rise above the "Washington Post," which was the means of popularizing Mr. Sousa's name.—*Vossische Zeitung*, Berlin.

Such marches! Such gladness, and clamor, and jubilation! Those are marches to lead one in walking to the end of the earth, if life were eternal and the earth had an end. They enthuse and animate, and that remains the first requisite of a good march.—*De Echo*, Amsterdam.

something unbounded the Studenten concerts at the The lasted for 140 concerts in Heilfort, Magd into Holla Haarlem, tour in Ar assembled a successi Fiv home on t York sev admirers politan O career of present c is the eigh by this or tour, of v

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Sousa has certainly cut out a full twelve-month work for himself in 1901, for his plans contemplate not only a 17 weeks concert tour of the United States, but also a like journey through Great Britain for half that period. He has just concluded a contract with the International Exhibition of 1901, to be held at Glasgow, Scotland, by the terms of which his famous band will play in the Scotch metropolis for four weeks next October. A London season will follow, and then comes a provincial tour until Christmas. Sousa is also to play for the month of June at the Pan-American Exposition at Buffalo, and at the Pittsburg Exposition in September. The present tour had been so arranged that the great band will be heard here in a popular concert at an early date. This will be Sousa's first appearance here since his recent European triumphs.

The news that Sousa is coming here shortly for a grand concert with the band that won so much fame in Europe last summer will be welcome news for the many admirers of the "March King" and his men. The great band is at its best now and Sousa has so replenished his library at the foreign publishers that he is prepared to offer programmes on this tour fairly replete with novelties. And additional honor has been accorded Sousa in the engagement of his band to appear for four weeks at the International Exhibition at Glasgow, Scotland, next October, at the highest price ever paid for a military band abroad. Sousa will also make an extended tour of England in connection with his Glasgow engagement. His present winter season at home, which begins January 3rd, embraces 160 different cities, to be visited in 17 weeks.

Having made an unparalleled success in France, Germany, Holland and Belgium last summer Sousa is going to take his great band on another of those remarkable transcontinental tours of this country in which he will play 160 different cities during the first 17 weeks of the new year. Needless to say, he will pay an early visit to this city where his popularity is so firmly established, and the Sousa clientele will be treated to a concert such as won the critical approval of all Europe for the "March King" last summer. Sousa, by the way, has just been engaged to play for 4 weeks next October at the International Exhibition to be held at Glasgow, Scotland, and will make an extended concert tour of Great Britain and Ireland in that connection. He will likewise play during the month of June at the Pan-American Exposition at Buffalo.

Sousa is due here shortly with the great band that won such a triumph under the "March King's" direction in Europe last summer, and with a brand new Sousa march, "Hail to the Spirit of Liberty," which he wrote for the dedication of the Lafayette Monument in Paris last Fourth of July. This will be only one of the novelties that Sousa promises for his concert in this city. Sousa, by the way, is to make another foreign tour next fall, having been engaged to play for four weeks at Glasgow, Scotland, International Exhibition, during the month of October, after which he will make an extended trip through Great Britain and Ireland. His American tour this winter will embrace 160 different cities to be visited during the first 17 weeks of the new year. He will also play at the Pan-American Exposition at Buffalo during the month of July.

The year 1901 will be the busiest twelve-month in John Philip Sousa's active career. His great band starts on a 17 weeks concert tour on Jan. 3rd, during which 160 different cities in every quarter of the United States will be visited. During the month of June Sousa will be the principal musical attraction at the Pan-American Exposition at Buffalo, and will also play two weeks at the Pittsburg Exposition in September. Other important engagements will occupy the summer season. Sousa then goes to Glasgow, Scotland, for four weeks of October at the great International Exhibition to be held in the Scotch metropolis, after which he will make an extended tour of Great Britain and Ireland up to Christmas time. All told the Sousa band will be occupied about 45 weeks, necessitating 46,000 miles of travel. Sousa brings his great band here for a concert early in his present tour.

The International Exhibition at Glasgow, Scotland, has engaged John Philip Sousa and his famous band for four weeks in October next at the highest price ever paid for a military band in Great Britain. After his Glasgow season Sousa will take his band to London for a series of concerts and he will then make a concert tour of Great Britain and Ireland, returning to America about Christmas of next year. Sousa starts on a 17 weeks tour of the United States on Jan. 3rd, playing 160 cities in every quarter of the country. He will play at the Pan-American Exposition, Buffalo, all of June, and at the Pittsburg Exposition in September, prior to sailing for Europe. Sousa will bring his great band to this city for a concert early in his concert tour. This will be Sousa's first appearance here since his great triumphs in Europe last summer.

Since his last appearance here Sousa has become more than ever an international celebrity. His remarkably successful European tour of last summer placed him undisputably at the head of his profession and confirmed the high estimate that had always obtained here as to the artistic merits of the great organization which bears his name. And now comes the International Exhibition of 1901 at Glasgow, Scotland, and engages our "March King" to make music for the canny Scots and their guests during the month of October. In connection with this engagement, which by the way, is at the highest price ever paid for a military band on the other side. Sousa will make an extended concert tour of Great Britain and Ireland, returning home about Christmas. Prior to all this, however, Sousa will make a 17 -weeks tour of America beginning Jan. 3rd, and among the 160 cities the Sousa band will visit is included our own town, where an early concert is announced.

Sousa is fast becoming an absolute necessity to all expositions, international or local. In addition to the Paris Exhibition of last summer, where Sousa was the really great success of the show, his famous band has officiated at the Chicago World's Fair, the California Mid-winter Fair, the St. Louis and Pittsburg Expositions, the Cotton States Exposition at Atlanta, and the Export Exposition at Philadelphia. Sousa has now contracted to take his musicians to Scotland next year and play four weeks at the International Exposition of 1901, at Glasgow. After this engagement he will make an extended tour of Great Britain and Ireland. He has also been engaged for the month of June at the Pan-American Exposition at Buffalo. The regular winter season of the Sousa band will open Jan. 3rd, and will include 160 different cities in this country in 17 weeks, and an early concert here is announced. Sousa will have many musical novelties this season and has engaged two charming young lady soloists to accompany the band on tour.

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The most satisfactory American exhibit at the Paris Exposition from all accounts was undoubtedly Sousa and his band for the "Marching" and his men certainly opened the eyes of the continental wisecrackers to the fact that musical art in the United States has made impressive strides, at least in its most popular phase of military music. The fine impression that Sousa's band made in Paris was more than duplicated during its succeeding tour of the principal continental towns. No more critical musical city than Dresden is to be found, which of itself adds weight to these encomiums from the Dresdener Nachrichten: "Sousa's concert was an unblemished success. The splendidly disciplined band of American artists displayed their masterly command of their instruments. The tone-color of the Sousa band differs materially from that produced by our German brass bands, most marked in the case of the brass instruments, which give out a softer and less blaring tone than is heard from our German musicians. To a better equipment and the masterly art with which the musicians control and subdue the volume of sound is due the satisfying tone-moderation of the orchestra. The result is that it is possible to listen with delight to the band's performance of compositions usually played only by string orchestras. Two other facts must be mentioned: the technical virtuosity of the musicians and the high intelligence and musicianly sensitiveness, the spirited, interpretative power and well-measured varieties of expressiveness of the excellent conductor."

Sousa is bringing his great band here for.....concert.....at.....on.....and the same characteristics that won such warm praise for the organization abroad will distinguish his offerings to home audiences. The soloists this year are Blanche Duffield, soprano, and Bertha Bucklin, violiniste. Sousa's new march, "Hail to the Spirit of Liberty," will be a popular feature of the programme.

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To the victor belong the spoils, and no one will begrudge John Philip Sousa his well-earned European laurels, for it was an undertaking of no mean magnitude to attempt to exploit an American military band in those European countries where military music is as familiar as the sound of the mother tongue. And to his credit be it acknowledged that Sousa's success was second to no other musical organization that has ever touched Europe. The style and distinction of the Sousa Band, the ability and grace of the conductor and the general dash of the American music that Sousa knows so well how to compose and how to interpret were as a revelation to his new audiences. At the great resort, Baden Baden, the principal daily paper had this to say of the Sousa concerts: "The combination of the band is faultless. Such harmony and such surprising blending of the different instruments as was produced by the Sousa band one but seldom encounters. The sweetness of the tone and the delicate shadings, so different from the German bands, attracted immediate attention; while the absence of the deafening sounds, but rather the presence of the most enchanting pianissimo, now and then reminding one of the pipe organ, distinguished the Sousa band from all others. The astonishing technique of the individual members, the perfect ease with which they handle their instruments, the ability to interpret and the artistic renditions of the compositions insure the band perfect success."

Sousa comes to show these same excellent qualities of his great band at his concert.....at.....on.....The soloists, will be Blanche Duffield, soprano, and Bertha Bucklin, violiniste.

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As a Berlin paper remarked last summer, "Sousa knows how to interest and how to stimulate," and therein lies the secret of much of the wonderful power the "March King" has over his followers. The popular character of the Sousa programmes, the constant succession of musical numbers that never permit the interest to flag, the jolly, irresistible and characteristic encores, and the swing and dash of the Sousa marches all go to make up an ideal musical entertainment. Coupled with the pre-eminent, artistic merits of the Sousa band is the personal magnetism of the conductor and his unfailing courtesy and liberality in meeting the desires of his audience. The really great triumphs that Sousa achieved during the European tour of his band lend additional interest to the forthcoming Sousa concert at..... on..... The great band will be assisted by Blanche Duffield, soprano and Bertha Bucklin, violiniste.

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As Strauss tickled the ears of Vienna with his waltzes in the old days, and as Offenbach set the volatile Parisians mad with the witchery of his whirlwind-dance motives, so has Sousa won the hearts of the world with his marches. He has pleaded with the stirring voice of the military band and his sounding melodies have proved irresistible. During the recent foreign tour of Sousa's band the American musician's positive genius as a march writer, the striking originality of his melodic themes, and the skill and power of his orchestrations were freely acknowledged by all the European critics. That tour was a succession of splendid triumphs for Sousa and the pre-eminence of his band in the field of military music met universal acknowledgement. The great band is now embarked on a long tour of this country, being booked to give concerts in no less than 140 cities in 14 weeks. They will be the feature of the Pan-American Exposition at Buffalo next summer, and in October will play a four weeks engagement at the Exposition at Glasgow, Scotland. Sousa brings his forces here for a grand concert on.....at.....with Blanche Duffield, soprano and Bertha Bucklin, violiniste, as soloists.

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Sousa is coming to give us a taste of the great band that won such complete triumphs for him in Europe last summer. It is a well-conceded fact that no foreign organization ever met with so much favor in continental musical circles, and his success across the water will undoubtedly justify him in taking his organization to Europe frequently. The Sousa band and the Sousa concerts are such well-established American institutions that their European popularity will be noted with gratification, not only by the countless Sousa admirers here, but also by all who feel pride in American achievements. The concert... here will be given at.....on..... with Bertha Bucklin, violiniste and Blanche Duffield, soprano, as soloists.

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S O U S A

HEARS FROM A GERMAN MADCHEN WHO HE THINKS WAS NOT A BIT SHY.

The generous gestures of John Philip Sousa while leading his band made a vivid impression in Berlin and evidently struck one Madchen of the German capital that they sprung from an equally generous heart. At least something induced her to write to our "March King," and her modest request this letter embodied disabused his mind of the idea that the girls of Berlin were all as shy and retiring as they seemed. The jar to his confidence is fully explained in the letter which followed:

BERLIN, September 18, 1900.

My Dear Sir: - From distant lands I venture to approach you with a request. Your charming personality as well as your great love for music, which I had the opportunity to become acquainted with during your sojourn in Berlin, gave me courage and hope that you will grant my request. I would like to be the owner of a piano, and inasmuch as I cannot afford to buy one, I would kindly ask that you send me one gratis. I am 19 years of age and a telephone operator, and as my mother is an invalid and very fond of music, we could spend so many pleasant hours together if I had an instrument. Of course as far as I am personally concerned, the outlay of money would be a matter of impossibility, while for you, my dear Mr. Sousa, it would be but a bagatelle, and if my desires be realized, I would be greatly indebted to you. I would make it a point to familiarize myself with all of your compositions, which pleased me so much and the rendition of which by your band under your direction I enjoyed so greatly at Kroll's establishment.

Pardon me for having taken up so much of your valuable time, and again asking you not to refuse my request, I remain your eternally indebted.

I will thank you personally when you will again visit Berlin, which I understand will be in two years."

Sousa comes here with his band for...concert. .at.....
on.....with Blanche Duffield, soprano and Bertha Bucklin,
Kapran violiniste, as soloists.

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During his European tour Sousa was besieged by musical composers who wished his band to play their effusions at his concerts. Many of them applied personally to Mr. Sousa's manager, but most were content to submit their manuscripts through the mails, the letters accompanying the scores being usually written in the language of the writer. Occasionally, however, one would come in which idiom and construction were fearfully and wonderfully mixed. One of the most weird of these was the following document which Mr. Sousa received while in Berlin. It was accompanied by the manuscript of a march which was supposed to be a sequel to the "Washington Post March." At least, it was inferred that this is what is meant by the phrase: "in continuance of your work crossing all the world." Here is the document, which is very much of a "fifteen puzzle," for those interested in seeing what can be done with the English language to make it non-understandable to those who speak that tongue: -

No. 2.

BERLIN, 26th July, 1900.

Mr. Sousa: Delighted to have the occasion to hear your famous chapel. I would take opportunity to present you my newest composition with the great beg to take knowledge of it.

I should be very obliged to you if it would be possible this my newest composition produced in continuance of Your work crossing all the world being heard by your conspicuous orchester.

I do not believe that the base envy of the compositeurs at all would be in state to influence you to look away if my work please to you.

My editor as myself would be very thankful to you if you should have the kindness to accomplish my beg. With the greatest respectation, your devoted,

C. A.-----, Composnist."

Sousa comes here for a grand concert with the band that won such fame in Europe and will be heard at.....on..... with Blanche Duffield, soprano, and Bertha Bucklin, violiniste, as soloists.

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The most satisfactory American exhibit at the Paris Exposition from all accounts was undoubtedly Sousa and his band for the "March King" and his men certainly opened the eyes of the continental wisecrackers to the fact that musical art in the United States has made impressive strides, at least in its most popular phase of military music. The fine impression that Sousa's band made in Paris was more than duplicated during its succeeding tour of the principal continental towns. No more critical musical city than Dresden is to be found, which of itself adds weight to these encomiums from the Dresdener Nachrichten: "Sousa's concert was an unblemished success. The splendidly disciplined band of American artists displayed their masterly command of their instruments. The tone-color of the Sousa band differs materially from that produced by our German brass bands, most marked in the case of the brass instruments, which give out a softer and less blaring tone than is heard from our German musicians. To a better equipment and the masterly art with which the musicians control and subdue the volume of sound is due the satisfying tone-moderation of the orchestra. The result is that it is possible to listen with delight to the band's performance of compositions usually played only by string orchestras. Two other facts must be mentioned: the technical virtuosity of the musicians and the high intelligence and musicianly sensitiveness, the spirited, interpretative power and well-measured varieties of expressiveness of the excellent conductor."

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Sousa's services abroad in the cause of American music cannot be overestimated," remarks the eminent musical critic of the New York World, "It is not that he introduced to the Old World a number of our composers, but that he made it plain that the distinctive characteristics of America as evidenced in her progress and her triumphs in the materialistic fields of human endeavor were reflected in her aesthetic tastes and feelings. Sousa's interpretations of Wagner and others may differ from certain standards, but they express in the most eloquent language the traits of our energetic, tireless, pushing people. There is really nothing more truly American than Sousa's music. The keener critics abroad discovered this fact and wrote accordingly."

Carrying out this idea, a quotation from the Neus Tageblatt of Stuttgart, Germany, may be noted: "In the strongly marked individuality of Sousa is reflected in a very characteristic manner the type of American music. The organization of his band is such that a body of tone is produced of extraordinary strength. It is noticeable that a great number of the musicians are artists and that the various groups of instruments are superbly disciplined. It is gratifying to note the extraordinary softness of the attack and the tone production of the brasses. Mr. Sousa is certainly a temperamental conductor with decided sensitiveness, who knows how to impart to his orchestra what he feels and thinks, and through them to inspire his listeners." This is indeed high praise, but none the less well deserved. The Sousa band has become a national institution and no musician before the American public has so great a following as John Philip Sousa. This is due, no doubt, in a great measure to Sousa's well-known courtesy and generosity towards his audiences. He knows what they want and he gives it to them without stint and with good grace.

In the course of his great European and American tour which began last April, and will cover 40,000 miles by land and sea, Sousa will bring his great band to this city for....concert.....at.....
.....on.....when he will be assisted by Blanche Duffield, soprano, and Bertha Bucklin, violiniste, as soloists. He will offer among many other musical novelties his latest march, "Hail to the Spirit of Liberty," which was composed for the dedication of the Lafayette Monument in Paris last 4th of July, and which is said to have all the melodic and stirring characteristics that made the other great Sousa marches so popular.

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Sousa is coming here with his great band and the "March King" is certain to have a cordial welcome from his many admirers who can thus testify to their pleasure in the great success achieved by the American conductor and composer in Europe last summer. Returning travellers have long since told how Sousa was the one distinct success of the Paris Exposition, where he created more favorable comment and attention than any single feature of that great show. Throughout the Continent also, Sousa was a tremendous success, his band being acknowledged as far superior to any similar organization in Europe. In Brussels, La Chronique said:- "Sousa's band is a corps of skilful and trained instrumentalists. Admirable sonority, the brasses in particular, great precision and finish in execution, a perfect discipline which gives to the ensemble a character altogether military - these are the qualities immediately noticeable in the musicians from the United States. Along with the fine quality of tone produced, there is the virtuosity of the players to be praised. Solos for the cornet and trombone gave extraordinary examples of this. Mr. Sousa does not content himself with beating time with Yankee originality; he composes irresistible and strongly accentuated marches and other fantasies which have charm and distinction. The Sousa concert....will take place.....
at.....

It was no small undertaking, that of a concert tour of Europe with an American band and the tremendous success achieved by Sousa on the continent, particularly in Germany, the home of the military band, is therefore all the more remarkable. The result was a vindication of Sousa's pet theory that human nature even in music is the same the world over, for he soon found that his foreign audiences linked the very same kind of musical pabulum that finds greatest favor with his American listeners. The dash and verve of American music in general and the swing and spirit of the Sousa marches in particular, appealed to them strongly.

The Sousa band made a sensation in Europe for the precision and smoothness of its ensemble, the richness and softness of its tone and the brilliancy of its interpretations, and the press were a unit in according this praise. "Such perfection of ensemble-playing, such tone-volume and tone-purity, such rythmical accuracy," said the critic of the "Nachrichten," Hamburg, Germany, "is not to be found elsewhere, even in our very best military bands. The visit of Sousa to Hamburg is a musical event. The band is of unusual artistic ability."

The character of the Sousa concerts was very different from the accepted ideas, but the audiences took very kindly to the Sousa encores and the constant succession of musical numbers, something that has never been known before in Europe. Sousa will be warmly welcomed when he brings his great band here for.....concert.....at..... on..... The soloists will be Blanche Duffield, soprano, and Bertha Bucklin, violiniste. From the band the instrumental soloist will be selected from among Arthur Pryor, trombone; Herbert L. Clarke and Walter D. Rogers, cornet; Frank Hell, fluegelhorn, and Simone Mantia, euphonium.

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No higher praise has ever been accorded any musical organization than that voiced unanimously by the press of France, Germany, Belgium and Holland for the excellence of the Sousa band on its recent remarkably successful concert tour of those countries. In the sound, old musical community of Stuttgart, one of the artistic centres of Germany, the critic of the "Schwaebischer Merkur", the leading daily paper, wrote of the American band as follows:- "The performances of the Sousa band are distinguished by extraordinary technique, superb precision and unison. The art of Sousa's instrumentation is original and effective. Some of the tone-effects possess indescribable charm. All the performances show dynamic vivacity, rythmical precision, a model accuracy of attack and a satisfying smoothness in the full range from the finest pianissimo to the most majestic forte, such as none but a band of this size with the extreme quality of its forces is in a position to develop. By means of a simple and original method of conducting, Sousa understands how to bring the excellent talents of his orchestra in full play. His own compositions give brilliant proof of skill in the characteristic and effective scoring of deliciously melodic motives

The many admirers of Sousa and his great band will be glad to welcome the "March King" and testify to their pleasure in his well-earned foreign laurels when he comes to.....for.....concert.... at..... The soloists will be Blanche Duffield, soprano, and Bertha Bucklin, violiniste. A particular feature of the concert will be Sousa's latest march, "Hail to the Spirit of Liberty," which he wrote for the dedication of the Lafayette Monument in Paris on the last Fourth of July. This is the monument that has been built by the school children of the United States and Sousa gladly embraced the opportunity of contributing to the glory of the occasion. The march was played before the President of France and many other French notables and won immediate popularity.

An interested observer of the Sousa concerts this season has made the discovery that the popular bandmaster and composer has started a second edition in his famous collection of medals. Instead of the glittering array of bejewelled decorations that formerly covered completely the manly chest of the "March King" there now may be seen four simple medals depending from vari-colored ribbons. The first - and the one that Sousa prizes most - is the sprocket-shaped badge that was the official emblem of the Sixth Army corps in the Spanish-American war, hanging from the American colors. It will be remembered that Sousa was appointed musical director with the rank of Captain on the staff of Major-General James H. Wilson, but the war closed before the Sixth Corps was called into active service, and the bandmaster had no opportunity to achieve martial glory on the field of battle. The corps badge was sent to Sousa by General Wilson at Paris before the General was ordered to China.

Another handsome souvenir is the simple, gold medal that was struck to commemorate the great success of the Sousa concerts in Munich last summer, which hangs from a cross-bar, bearing the Bavarian colors, blue and white, in enamel. The largest of the decorations is the Grand Cross of the Royal Academy at Hainault, Belgium, which came to the conductor after his successes in Brussels and Liege. This cross depends from a ribbon of black, yellow, white and red stripes. Another medal was presented by the Carnival Society of Cologne, and has a red and white ribbon, the colors of the Rhine.

Sousa is coming here for...grand concert...with the great band that won such conspicuous triumphs in Europe, appearing at.....
.....on..... The assisting soloists will be Blanche Duffield, soprano, and Bertha Bucklin, violiniste.

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During the European tour of Sousa and his band one of the handsome musicians of that organization evidently made a deep impression on the heart of a romantic German maiden across the footlights, without the formality of an introduction. The maiden knew not the name of her divinity, but her ingenuity was equal for the occasion, for at Wiesbaden there came a letter in the band mail bearing the following unique inscription: -

"An den Musiker der Sousa Kapelle. Spieler des grossen gelben
"Blas-instrumentes, sitzen neben den Spieler des Selben Instrumenten
"weiss."

which being freely translated, reads: -

"To the musician of the Sousa Band, who plays on the large, yellow
"wind instrument, sitting next to the man playing the white instrument
"of the same kind."

To the mail agent of the band this address was perfectly clear and the letter was promptly delivered to the party for whom it was intended. Yet another letter was received in a different city, addressed in German, to "The Handsome Dark, Trumpeter," and all the brunettes in the brass section of the band drew lots to see which one of them best fitted the description.

Sousa brings his great band to this city for the first time since his return from his European triumphs for...gala concert... at.....
.....on..... Blanche Duffield, soprano, and Bertha Bucklin, violiniste, will be the soloists.

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Sousa surprised his European audiences with the artistic side of his concerts. Nothing had ever been heard on the continent in the way of military band playing that approached the Sousa ensemble for its purity of tone, its smoothness of execution, its precision of attack and the general all-around virtuosity of the performers. Sousa as conductor was a revelation of grace to those accustomed to the mathematical gestures of the average bandmaster and the Sousa marches swept everything before them as they have done at home. The "March King" brings his great band here for...concert... at..... on.....

With the unqualified critical approval and the popular acclaim of the great musical centres of Europe, with the distinction of well-earned international honors and the record of the greatest success ever achieved by American musicians abroad, SOUSA AND HIS BAND have embarked on their eighteenth semi-annual concert tour. Both as composer and conductor John Philip Sousa has been recognized everywhere as the representative American musician, and the great band which has been continuously under his direction for nine years has been termed the "model band of the world." No other musical organization has given pleasure to so many millions of music lovers at home and abroad and no other composer has so large and enthusiastic a following. This present tour is the fifth trans-continental trip of this famous organization, and following close upon the extended European tour of last summer constitute the longest and most important pilgrimage ever accomplished in the history of concert giving. Nearly 100 different cities will be visited in the United States and Canada, after which the Sousa band will be the principal musical attraction of the Pan-American Exposition at Buffalo.

The supporting soloists at the Sousa concert at.....
on..... will be Blanche Duffield, soprano, and
Bertha Bucklin, violiniste.

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America has known but three conductors who have really succeeded in reaching the heart of the music-loving public. Julien, who first established high-grade concerts in this country and made the quadrille the popular form of musical expression in his day; Patrick Sarsfield Gilmore, with clanging anvils and booming cannons, who first developed the possibilities of the military band; and John Philip Sousa, with stirring marches and tuneful two-steps, who stands to-day the most conspicuous figure among American musicians. As composer, as conductor and as programme builder, Sousa is unrivalled, and there has never been known greater enthusiasm than that aroused by the Sousa concerts. Singers and soloists of merit are introduced, but the public wants Sousa, Sousa's marches, and Sousa's band, and the "March King" generally obliges them with so many encores that they hear three concerts in one. His wonderfully successful European tour of last summer has set the seal of definite approval upon Sousa in the musical world - the great public he has always had with him.

The present concert season of the great band is the eighteenth-semi-annual tour and the fifth trans-continental trip of the organization. It will cover 25,000 miles of travel and embrace 150 different cities. Sousa is already under engagement for a month at the Pan-American Exposition next summer, and it is on the card that a tour of Great Britain and Ireland may follow. Sousa is announced to give..... grand concert...at.....on.....
with Blanche Duffield, soprano, and Bertha Bucklin, violiniste, as soloists.

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At one of Sousa's concerts at the Paris Exposition last year a pretty, young American girl sitting in one of the front seats smiled reminiscently as Arthur Pryor, the "trombone Paganini" (as a Belgian paper called him) played "Because I love You" for an encore. As the last soft notes of the song died away and the applause broke out, she heaved a deep sigh and murmured, "Ah! That makes me feel like last summer." Pryor, by the way, will be the chief instrumental soloist at the Sousa concert at.....on.....

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The honors of the present musical season fall to the lot of John Philip Sousa appropriately enough, for the "March King" is easily the most conspicuous of American musicians at this time because of his recent unqualified triumphs in Europe. It was 22 years since an American band had been heard on the continent, and the experiment of a concert tour of Europe with such an extensive and expensive organization as the Sousa band might well have been considered hazardous, but so emphatic was the success of the American conductor and composer that the tour really became a series of ovations throughout France, Belgium, Germany and Holland. At Paris the band was one distinct and assured success of the Exposition, its concerts being attended by thousands daily, and in every city on the continent where the Sousa band played it established new records for attendance and receipts. Sousa made the American music and the American flag familiar in localities where they had never been known before, and his popularity and prestige are already as great in Europe as in America. And now with the well-won plaudits of the Old world John Philip Sousa comes to this city with the same great band for...concert...at.....on..... and the house should be packed with his admirers. The soloists are Blanche Duffield, soprano, and Bertha Bucklin, violiniste, as well as Arthur Pryor, whose astonishing virtuosity on the trombone made his playing a sensation in Europe.

The programme has been selected with a view of showing the Sousa ensemble at its best and contains a number of European musical novelties not familiar to our concert goers. Possibly the most interesting feature to the Sousa clientele is the new march composed by Sousa for the dedication of the Lafayette monument in Paris on the Fourth of July, which will be played here for the first time and as only the Sousa band can play a Sousa march.

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John Philip Sousa is celebrating his return from the remarkably successful European season of his great band by a grand trans-continental concert tour, embracing 150 different cities in every quarter of the United States. The "March King" has greatly enhanced his reputation as conductor and composer by his European successes, and his organization was universally acknowledged in every musical centre of the Continent as superior to any other military band. From the many additions to his library Sousa is enabled to present programmes replete with all the foreign musical novelties.

The great band comes to.....on..... for...grand concert.. The soloists on the present tour are Blanche Duffield, soprano; Bertha Bucklin, violiniste; Arthur Pryor, trombone; Herbert L. Clarke and Walter B. Rogers, cornet; Frank Hell, fluegelhorn, and Simone Mantia, euphonium.

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X The instrumental soloists of Sousa's band created a great sensation in Europe, and Herbert L. Clarke, the cornetist, whose ability to hold on to a note an incredibly long time fairly astounded some of the critics, was the subject of several humorous notices. A Brussels paper in describing this specialty of Mr. Clarke, spoke as follows: -

"Suddenly, Herbert L. Clarke seizes a note, but such a note! Stupefaction causes a complete silence around this note. It prolongs itself; it becomes eternal. It cannot be possible that Herbert L. Clarke can have accumulated so much air in his lungs; surely someone is injecting air into him? Or, is it that by some unexplained physiological phenomenon, the substance of Herbert L. Clarke is being transformed into breath with which to feed his cornet? One expects to see Herbert L. Clarke melt into sonorous ripples. Finally, the note stops, and yet Herbert L. Clarke has not thinned perceptibly. What a man!"

Sousa says his band was never in such superb condition as at present and his concert at.....on..... should be a musical treat. The soloists will be Blanche Duffield, soprano and Bertha Bucklin, violiniste.

After a triumphal trip that led him to all the great musical centres of France, Germany, Belgium and Holland, Sousa has again returned to his own and is now engaged upon one of his remarkable concert tours, so impressive in their record of mileage and number of concerts. The success of Sousa and his band in Europe, as well as the personal success of John Philip Sousa, both as conductor and composer, has had no parallel among American musicians. His positive genius in the creation and direction of the wonderful wind orchestra which he maintains, his graceful yet firmly dominating personality at the conductor's desk, as well as the forceful, stirring and inspiring rhythms of his music made a profound impression upon Continental music lovers.

An example of the high praise bestowed upon the American musicians in Europe may be noted in the following extract from a long notice in the *Allgemeine Zeitung* of Cassel, Germany, where the Sousa concert was attended by every officer of the great military garrison of that city:—"The concert not only justified the reputation which had preceded Sousa's tour of Europe, but it increased it to a great measure. It gave an exhibition of high orchestral virtuosity, such as is possible only under broad, energetic and temperamental direction. This is what Sousa did. It was to be felt that the band of 65 men was only an obedient instrument in his hands. He stands in the centre of the band and from him invisible threads stretch to the individual forces; he holds the several groups together and introduces them as units into the general performance. There is never a break in the unanimity, the ranks do not lose elbow-touch, everything works like intergearing wheels with Sousa as the motive power. He knows how to develop a pianissimo such as has seldom been heard before."

An opportunity to hear such a Sousa concert as called forth this encomium will be presented when Sousa brings his great band here forconcert.....at.....on..... The soloist this season with the Band are Blanche Duffield, soprano, and Bertha Bucklin, violiniste. Instrumentalists from the band proper, such as Arthur Pryor, trombone; Herbert L. Clarke and Walter B. Rogers, cornet, and Frank Hell, fluegelhorn, will also be heard.

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The old saying that a prophet is not without honor save in his own country will hardly hold good in the case of John Philip Sousa, for his greatness in his own field of endeavor has long since been recognized at home and did not require the additional testimony of European critics to establish his popularity with American music lovers. However, the enormous success achieved by Sousa on the other side last summer will not detract from his prestige here, but on the contrary, the recognition accorded him abroad will assuredly add lustre to his artistic laurels at home. In so musical a community as Dresden, the critic of the *Dresdener Anzeiger* had this to say of Sousa and his band: "The 65 musicians are artists and play their instruments with intelligence and taste. The general impression from technical and musical points of view were such as satisfied every true lover of music. First of all, the strict discipline was noticed, with its consequence of astonishing accuracy in ensemble playing. Then the wonderful, soft, noble tone of the brass, never blatant, boisterous, but always the smoothest intonation, the most delicate shading, the richest tone volume. Sousa, as composer, is interesting. The "Three Quotations" suite has much that is beautiful in tone painting and in the development of the themes. He understands how to score with extraordinary character and effect. Superb are his marches, original from end to end, delicious in their melodic motives, individual in orchestration, and exciting in the swing of their rhythm."

Sousa is coming here for.....concert.....at.....on.....with Blanche Duffield, soprano, and Bertha Bucklin, violiniste, as soloists.

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To the thousands of Americans who were in Europe last summer the presence there of Sousa and his band was somewhat in the nature of a blessing. Sousa being so thoroughly a national character every American traveller regarded him in the light of a personal friend and his concerts were as welcome as a check from home. In every European where the band played every American for miles around came to the concerts and applauded for home, for the flag and for Sousa. Their pride in the American band and the American conductor was justified by the great success achieved by Sousa, and their enthusiasm never failed to communicate itself to the other auditors. The critical approval of the continental press was unanimous in discussing Sousa and his concerts, and the influential GENERAL ANZEIGER of Leipzig had this to say: "The appearance of the American band in the music-loving city of Leipzig is an artistic event which demands a more serious consideration than a few casual remarks or a batch of irrelevant comparisons with our own military bands. Mr. Sousa has surprised Germany with the artistic success of his concerts. This has been earned, not only by his personality, but by the industry of his musicians who have been brought by repeated rehearsals to a degree of artistic perfection, such as musicians and conductors here declare is to be found in no other existing band."

That Sousa is equally well appreciated in his own country is certain to be evidenced when he brings his great band here for....concert....at.....on..... The soloists this season are Blanche Duffield, soprano, Bertha Bucklin, violiniste, Arthur Pryor, trombone, Herbert L. Clarke and Walter B. Rogers, cornet; Frank Hell, fluegelhorn and Simone Mantia, euphonium. Mr. Sousa will make a feature of his new march - "Hail to the Spirit of Liberty," which was composed for the dedication of the Lafayette Monument in Paris, last fourth of July.

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Many of the features of John Philip Sousa's concert tour of Europe were quite remarkable. No foreign organization ever achieved the success and popularity accorded Sousa and his men in every continental city. In Berlin the band played at the New Royal Opera House under contract with the Kaiser's Chamberlain, and so successful were the concerts that long-standing contracts were cancelled with other attractions to enable the Sousa band to return for a second engagement at increased terms. At Munich the attendance for four days season broke all records, and at Nuremberg 4,000 people purchased tickets at the advance sale in two hours, fairly blocking the streets near the box office. On the fourth of July, in Paris, the city authorities suspended all traffic on the grand boulevards twice during the day for the Sousa band - an unprecedented honor. The band was entertained in every city visited and Sousa was the recipient of many social and official honors. The colonel of a German cavalry regiment stationed at Augsburg, who had heard Sousa in Berlin, sent his full regimental band to Munich at his own expense to attend a Sousa concert and take an object lesson from the American band. The band of the Queen of Holland at the Hague telegraphed to the management, asking permission to attend the Sousa concerts, which was, of course, cheerfully granted; and at Breda in Holland, the regimental band stationed in that garrison met the American musicians at the station.

The critical comments on the work of Sousa's Band were equally as cordial. The Berlin Zeitung said: "The band is superbly disciplined. Its phrasing is a model of accuracy; its playing has rhythmical precision and dynamic vitality. The pleasant characteristic of the brass is its softness of tone." In Brussels, the "Messenger" said: "A superb ensemble with exquisite shadings. We have never heard pieces played with so much correctness, neatness and contrast."

Sousa brings his great band here for...concert....at.....on....., with Blanche Duffield, soprano, and Bertha Bucklin, violiniste, as soloists

To the average man it is always a source of satisfaction to have his opinions indorsed by competent authority, and to those who demand the critical approval of Europe in matters musical before accepting them, the success achieved by Sousa and his band during their foreign tour will justify an acknowledgement of the artistic merits of the Sousa concerts in addition to their always admitted popular aspects. The collection of press criticisms of the Sousa European tour are beyond question the most remarkable series of complimentary comments ever evoked by an American organization. These favorable notices were not confined to any particular city or country, but embraced all of the 35 different communities in which Sousa played in France, Germany, Belgium and Holland.

In Liege, Belgium, La Gazette said of the band: "Their musical execution is distinguished by a correctness, an ensemble, and irreproachable precision as well as by a diversity of tone which is altogether exceptional and of which they make use with striking skill. The good instruments have ideal purity and refinement; the brass have superb strength. In the performance of the many numbers on the programme it was possible to appreciate how the players under the dominating impulse - firm and certain - of their young leader observe the most minute gradations and the harmonic fusion of the instruments fusion. In the "Tannhauser" overture the violin passages were negotiated with such extraordinary agility by the clarinets that it seemed as if such might have been Wagner's intent."

It is the same band that won such instinted praise that Mr. Sousa will present here at his concert..... at..... on..... The personnel of the organization varies but little and the constant playing under the effective discipline maintained by Mr. Sousa insures the completeness of the ensemble that has been so much admired. The supporting soloists will be Bertha Bucklin, violiniste, and Blanche Duffield, soprano. The new Sousa march, "Hail to the Spirit of Liberty," will be a feature of the programme.

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Rather a striking line it is that Sousa uses on his posters this season, "40,000 miles by Land and Sea," which represents the journeyings that this great American band will have accomplished by the end of their present concert tour. A few years ago such an undertaking would have been impossible for a military band, but as the fame and prestige of John Philip Sousa had already extended beyond the limits of his own country and crossed the sea, the success of his concert tour of two continents was assured from the first. Sousa gave his "good-bye" concert in New York, April 23, last, and immediately sailed for Europe where his band created a furore. They returned in September and promptly began the American tour, which will extend up to April 21, next. In the twelve months Sousa will have given 450 concerts in 175 cities of Europe and America, surely a record to be proud of. Next fall he takes his band across the water for a season in Great Britain, and returning will give concerts in January in Cuba and Mexico. A concert tour of the world in the next five years is also a cherished idea of Sousa.

That the Sousa band was appreciated in Europe is amply evidenced by flattering comments of the continental press. The Nuremburg Courier said: "Sousa carried the hearts of Nuremburgers by storm, and his band won the title of a model band. Clean, sharp-cut, soft in tone and volume, precision in ensemble, technical perfection of the individuals, everything was at hand for the satisfactory performance of the music." Sousa comes here for.....concert.....with his great band at..... on..... Blanche Duffield, soprano, and Bertha Bucklin, violiniste, will be the soloists.

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SOUSA'S MANNERISMS THROUGH EUROPEAN SPECTACLES.

Mannerisms may be taken as the outward and visible expression of strong individuality, and decry them as much as we may, their value to any one conspicuously before the public cannot be denied. Graceful gestures are restful and attractive to the eye, and while they may not "point a moral" they certainly "adorn the tale." To no small extent is the pleasure of a Sousa concert due to the attractive and picturesque pantomime of the "March King," which has long since been accepted as a pleasing and necessary feature of his musical offerings. Sousa's mannerisms at the conductor's desk are very characteristic, and while sticklers for the mathematical precision of the conventional conductor may decry them, there is no doubt that they find great favor with Sousa's staunch adherents.

It was a question, however, in the mind of many what would be thought of the Sousa mannerisms when he went to Europe last summer; but human nature is pretty much the same the world over and the audience across the water took very kindly to the American musician's little tricks of manner. It was noticed that at the first concert Sousa gave in any city abroad, the open space directly in front of the band-stand would always be vacant at the beginning of the concert, but as soon as Sousa began to play one of his own marches and his many idiosyncrasies of gesture came into operation, the crowd would flock to the front and remain standing through the concert in order to miss nothing. It was to be expected, perhaps, that the press would poke fun at these peculiarities of the new conductor, but even those who described Sousa's methods humorously did not fail at the same time to render homage to his discipline, his masterly authority and his artistic impulses.

It impressed one writer that Sousa conducted with elegance, but with noticeable weariness, suggesting more than emphasizing. His nonchalance seems to make the difficult composition seem easy of execution, thought another, while a third said that his gestures suggest fatigue and produce the impression that Sousa is not specially interested in the music. All agreed that the elegance of his manner was no small factor in the fame of his concerts.

The various similes that were applied in Europe to Sousa's manner of conducting were very amusing, and indeed his peculiarities were likened to nearly everything. The humorist of *Le Petit Bleu*, of Brussels, said: "With his right hand he wields his baton at times like a whip lash, then again like an egg beater; with his left, he makes magnetic signals to his men, attracts or repulses them, injecting the fluid into them or extracting it from them. It is all very original!" Sousa acts like an actor, a specialty performer, a sort of universal genius, is the way that Pester Lloyd of Buda Pest, puts it. "He swims, he exhibits himself as a contortionist, he figuratively strikes his players with his baton, he leans far back, then stands stiff and erect after the fashion of a Prussian guardsman in the front rank, he makes motions with his baton as if he was exhibiting trained dogs, monkeys and cockatoos, or else he does not conduct at all."

In Berlin the Sousa mannerisms suggested other things to the observant newspaper men. It was worth while to go to Kroll's to see Mr. Sousa conduct, was the opinion of *Die Welt am Montag*. "He does it differently from anybody and everybody. He does not make this or that motion to extract this or that shade of tone from the orchestra; he allows himself to be inspired by what he hears to the indulgence of a richly, varied, lively pantomime. At times he seems to hold in his left hand the reins of a four-in-hand, in his right, the whip, and to drive his prancing team in time with the music. At times he stands

No. 2.

with his head leaning on his shoulder, apparently aiming, gun in hand, in order to illustrate the following loud beats on the bass drum. He swims, he dances, he assumes the attitude of a fencer - everything in harmony with the music. It is really worth while to see Mr. Sousa conduct."

The Morgenpost of Berlin devoted a long article on the art of Sousa's conducting, remarking that Sousa must not only be heard, he must be seen. "He is entitled to that as one of the most original of conductors. It is only after he has been studied as a conductor that his art may be understood, and that is really worth while! Sousa commences quietly. At first he works almost entirely with the baton in his right hand, while the left hangs limply down. In quiet swings the baton moves. Suddenly the motions become livelier, more rapid, more vigorous; the straight line disappears and the curving waves appear; they become more and more curved. Valleys and hills form themselves and merge so rapidly that the eye cannot follow them and the figures become indefinite. Suddenly the left arm enters into play, the hand shoots out, extracts with an energetic grasp a drum beat or a trumpet blast and continues active. The right arm from now on marks the mere rythm, while the left paints, yes, prints the music that is being played. All at once the baton loses all of its significance. Both hands shoot out and side by side stretch forward, backward, - the trio of the march has reached its highest point! Sousa conducts his marches as does no other. Every one of his movements emanates originally from his music. They find their root there; they are genuine and true, they are masterly executed and are free from ulterior motives. And this is why Sousa must be seen as well as heard, for the sight gives one genuine, artistic enjoyment."

"When Mr. Sousa conducts serious music he resembles any orchestra leader; he is much more interesting when he conducts national music. He should be seen accentuating with a stroke of his baton like the downward snap of a whip the battery of drums, "said the Paris L'Aurore, "giving rythm with the baton's tip to tumbling, chromatic scales; or else, body bent backward, head drooping on left shoulder, drawing by spasmodic motions short notes from flutes and capricious clarionets. At times it seems as if he thought of dancing an aerial jig, then of crushing through the floor. But all this is done in time; all is graceful."

One of the most interesting descriptions of Sousa's mannerisms was printed in the Vienna Neue Frei Presse. "One must go to a Sousa concert," the article said, "to see the master, the conductor, John Phillip Sousa, in the art of conducting. This conductor animates the piece he is directing with all his peculiarities. He does not beat time, but Time and he become a single, living person. When the melody runs along smoothly he drops his hands and swings them from right to left as if in careless indifference. But he soon begins to move and twist as if he had a sharp, tone corner to turn. Then again, he points in a commanding manner with his baton to the rear ranks of the orchestra: "Say, you there; you are trying to hide with your oboe; it's no use, you've got to play." When drum and cymbals join in, then he beats with his baton as a coachman snaps the whip over the backs of his horses. When all the instruments are joined together in a mighty fortissimo, he lets them go and rests in a pose that is not altogether devoid of pride. He has reached his goal; he is satisfied!"

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It was something in the nature of an artistic surprise to the musically knowing ones of Europe to find that the despised military band was capable, when under the dominating impulse of a master mind like John Philip Sousa, of perfectly simulating the effects of the string orchestra and of giving thoroughly satisfactory and artistic performances of the great musical works that have never before been regarded as possible military band literature. The Cologne, Germany, Volksblatt in this connection remarked that "although brass bands for general artistic purposes are less serviceable than string orchestras owing to inevitable limitations, it may be asserted that this deficiency is overcome as much as possible by the Sousa band. The most delicate passages are played with baffling lightness and smoothness and all the musicians are so certain in their work that there is never the slightest deviation from tone quality.

Yet another feature of Sousa's concerts that attracted much attention in Europe was the elegance, grace and authority of Sousa's conducting. One must go to a Sousa concert to see the master, the conductor, John Philip Sousa, in the art of conducting, "says the Neue Frei Presse of Vienna. "This conductor animates the piece he is directing with all his peculiarities. He does not beat time, but Time and he become a single living person." When Sousa first appeared in a European city, the space in front of the band-stand would be empty at the beginning of the concert, but as the charm of his directing became manifest the audience would quickly crowd to the front and remain standing in order to get the best possible view of Sousa's graceful motions. The Morgen Post of Berlin said "Sousa must not only be heard, he must be seen. He is entitled to this as one of the most original of conductors. It is only after he has been studied as a conductor that his art may be understood, and that is really worth while. Every one of his movements emanates organically from his music. They find their root there, they are genuine and true, they are masterly executed and free from ulterior motives. This is why Sousa must be seen as well as heard, for the sight gives one genuine artistic enjoyment."

In the course of his great concert tour, which embraces 150 different cities of this country, Sousa will bring his great band here for.....concert.....at.....on.....with Blanche Duffield, soprano and Bertha Bucklin, violiniste, as soloists.

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Americans were more in evidence in Europe last summer than any other visiting nationality, the many thousands who were attracted there by the Paris Exposition almost without exception remaining to see the sights of other countries. The most conspicuous American of all those who journeyed through the continental countries and whose presence there gave more infinite pleasure to his fellow countrymen was undoubtedly John Philip Sousa, who was making a grand European tour with his great band and meeting with a success quite unparalleled. The Sousa concerts in all the thirty-five cities that the band visited were the centre of attraction for all Americans. The sight of the stars and stripes floating from the bandstand, the presence of America's most popular conductor and composer, the sound of the stirring and familiar Sousa marches and rag-time melodies satisfied the feeling of home sickness that every good American feels when abroad. "Many countries have been honored here this summer," said the Oprechte Courant of Haarlem, Holland, "but America seems to carry away the crown. The enthusiasm of the public at the Sousa concert knew no bounds, or at least no chairs and hardly any tables. They were upset in the hurry to honor the march here, Sousa, with loud applause. It could hardly have been more enthusiastic."

Those who staid at home last summer will welcome the opportunity of hearing the Sousa band under as favorable circumstances as those who went to Europe and the announcement that Sousa will bring his band to.....on.....will be received with pleasure. The soloists will be Bertha Bucklin, violiniste, and Blanche Duffield, soprano.

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SOUSA IS "LOADED FOR BEAR".

If ever John Philip Sousa was equipped, fairly loaded down, with new and brilliant things to present the country on a concert tour, it is now. His library of music has expanded so rapidly, and so richly too, that it is not now a question of what shall be put on the programme, but what shall be left off. A dozen programmes, every one a cargo of new and select things, are prepared for the present tour, and there is really little choice between them. The very strongest evidence that they are exceptionally good is the fact that most of them were loaded up for a fusillade of the old world music-centers during the summer and fall and every one more than hit the mark - it scored a bull's eye. Perhaps it was the unique manner and dash of the Sousa rendering that led the staid and conservative General Anzeiger, Leipzig, to say: "Mr. Sousa has surprised Germany with the artistic success of his concerts. This has been earned not only by his personality but also by the industry of his musicians who have been brought by repeated rehearsing to an artistic perfection such as musicians and conductors here declare is to be found in no other existing band." But the compounding of the programmes themselves, that had much to do with Sousa's magnificent and unparalleled success throughout his months of concertizing in Europe. Of course, an indifferent programme faultlessly rendered is far more satisfactory to listen to than a pretentious programme indifferently rendered, but Sousa is master of programme making and of their rendering, so that he proceeds in his own inevitable way from two most essential points of vantage. Everybody knows with what spirit and exquisite fidelity Sousa directs his concerts and with what exactitude the most unpretentious encore conceit is delivered. It is the Sousa way.

The famous director and his band will be here in concert on at with Blanche Duffield, soprano, and Bertha Bucklin, violiniste, as special soloists, with Pryor, Clarko or other soloists of the band ready as required for instrumental numbers.

SOUSA'S EIGHTEENTH SEMI-ANNUAL TOUR.

Sousa is on a tour of the continent again, with his band and soloists, and will be here in concert on at Just before starting out he gave a series of concerts in Greater New York, both at the Metropolitan Opera House, Carnegie Hall, over in Brooklyn, &c. and in every case to an immense audience and even then the public did not seem to have enough. A New York paper said: "Once more Sousa in concert, three of 'em, before he goes away to play for the country, from Brooklyn Bridge to Golden Gate, and these will be the last of Sousa here for many moons. Now that Sousa has succeeded in taking all Europe in tow and putting it in his list, Paris along with New York, Stuttgart with Fond du Lac, Dresden with Denver and Leipzig with Los Angeles, all on one string, though separated by very deep and wide salt water, he and his organization have become more of a New York institution than ever, and there are those who will regret to see him take time to go anywhere else to play his dashing things of devious tempos and temperaments. Nevertheless one of the penalties of becoming great and cosmopolitan is that one has to meet the obligations devolving upon stellar position, as Sousa finds. He has won his goal and must put up with the consequences."

There is no danger of Sousa ever deserting the country at large as long as he gives concerts, for he is the sworn friend of the whole country, no one place or part of it. Therefore the Sousa tours are likely to continue indefinitely. The present is the eighteenth semi-annual, and fifth transcontinental. The band just returned from a magnificently triumphant tour of Europe, is in fine fettle after a rest in New York, and is making a new record for itself. The programme for the concert here on is especially attractive. The soloists are Blanche Duffield, soprano, Bertha Bucklin, violiniste, and Arthur Pryor, trombone.

SOUSA "RECHARGED WITH ENERGY AND DASH."

Sousa has, according to accounts, taken on a new lease of life since his return from Europe. A New York paper says: "Sousa seems to have been recharged with a new electric force. He is brimful of an astonishing energy and dash, and there is snap to his directing now that was hardly reached by even himself before his European tour. And an infusion of the same crisp action is noticeable all through the band. Possibly Sousa became so aroused in startling the Europeans that he hasn't 'come down' yet, and is really astonishing us Americans as well. Whether this be so in fact or not, Sousa's concerts go with a more brilliant whirl than ever, and the eager crowds like it." 'Nuf said. Sousa and his band will be here in concert on..... at The special soloists are Blanche Duffield, soprano, Bertha Bucklin, violiniste. The band soloists are Arthur Pryor, trombone, Herbert L. Clarke, cornet, Walter B. Rogers, cornet, Franz Helle, fluegelhorn, and Simone Mantia, euphonium, one of whom will also appear here.

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SOUSA'S HAPPY ALLIANCE.

John Philip Sousa has a palatable way, all his own, of appearing occasionally in a most informal and hearty way and offering one or more of his ever popular concerts to a public that seems at all times to be waiting for them. And the great big public invariably gives evidence of taking pleasure in coquetting with the unique and elegant Sousa if given half a chance, and lavishes its attentions and favors, much as the ardent swain who courts the object of his choice at every opportune hour. Sousa, like Barkis, is "Willin'," and ever exercises his art coyly to maintain the entente cordiale, and so the happy alliance continues. It must be granted that the famous director fairly deserves his good fortune in winning the public's favor, for he began long ago with odds against him, and fought his way into prime favor by force of direct purpose, unfaltering fidelity and genuine merit. He offered a good article for entertainment and never adulterated its quality, the public liked the brand and adopted it, and very soon a Sousa band concert became as saleable an article as the amusement market offered, and was snapped up whenever offered. There are no quotations on 'change, to be sure, nevertheless "on 'change" is invariably on hand when the doors are opened, it has been noticed, and the big-hearted and jolly amusement-loving public along with it.

Sousa is now on a prolonged trans-continental tour, his fifth, and his eighteenth semi-annual, to touch almost every part of the continent, and naturally enough made the beginning in Greater New York and its environs. The concerts were tremendously popular, according to reports. Everybody seemed anxious to hear the band upon its return from Europe. Sousa and the entire band will be here on

.....
The soloists are Blanche Duffield, soprano, Bertha Bucklin, violiniste. The band soloists are Arthur Pryor, trombone, Herbert L. Clarke, cornet, Walter B. Rogers, cornet, Franz Helle, fluegelhorn and Simone Mantia, euphonium.

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SOUSA CONCERT ON

Sousa is coming for a concert, on.....
 at with his full band and soloists. It is quite unnecessary to ask what he will play, for every Sousa concert is sure to be strongly characteristic, which means that its unique flavor and spirited action are peculiarly and essentially Sousa's own. It is sufficient to add that the concert will present a programme of Sousa's best selections and will contain much that is new, as novelties are being constantly added to the band's repertoire. The soloists are Miss Blanche Duffield, soprano, Miss Bertha Bucklin, violiniste. The band soloists are Arthur Pryor, trombone, Herbert L. Clarke, cornet, Walter D. Rogers, cornet, Franz Hells, fluegelhorn, and Simone Mendia, euphonium. Pryor will appear here.

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THE PUBLIC KEEPS AN EYE FOR SOUSA

The country has always an eager eye for the announcement of a Sousa concert, and never fails to respond with a ready purse. With the present announcement that Sousa and his Band are coming on for a concert at goes the assurance that the public will be out in full force and make the most of the opportunity to enjoy whatever novelties the "March King" may put before them. Sousa's band must be in the very pink of condition when a foreign paper, the *Schwaebischer Merkur*, Stuttgart, Germany, feels called upon to say:

"The performances of the Sousa Band are distinguished by extraordinary technique, superb precision and unison. Some of the tone effects possess indescribable charm. All the performances show dynamic vivacity, rhythmical precision, and a model accuracy of attack and a satisfying smoothness in the full range from the finest pianissimo to the most majestic forte, such as only a band of this size, with the extreme quality of its forces is in a position to develop." (*Schwaebischer Merkur*, Stuttgart, Germany.).

Similar press admissions were made all over Europe. The soloists with Sousa this season are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste.

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THE PUBLIC DROPS ON TO HEAR SOUSA.

Sousa is to be with us on at with his band and soloists, and make glad the hearts of those who delight in his unique form of music. That a large part of music-loving elements will pour into the hall goes without the saying, for the Sousa concerts have demonstrated their immense popularity over and over again. The hold they have upon public attention is certainly genuine. It will not do to explain it as a mere fad; fads die out quickly, but the Sousa concert has a firm and constantly accruing patronage year after year. The general public itself flocks to it from some peculiar gratification realized in it. Whether Sousa is the magnet, or the band, or the characteristic music, or the contra tuba with a mouth like an orator, cuts little figure as to the why and wherefore of the crowds, but the fact remains that the Sousa concert draws wonderfully well and the dear public is wonderfully pleased, and the last time seems best of all. Possibly if Sousa were not present it would be different. It might be awfully different. If there were no Sousa, there might be no Sousa concert, and therefore no Sousa crowd. It's easy enough to reason up or reason down. Nevertheless wherever Sousa does appear the dear public has a way of appearing at the same hour and the same place and camps right there as long as Sousa will keep the music going.

An exceedingly bright and tempting programme is presented for the concert here on

The same characteristics that won such warm praise for the organization abroad will distinguish the offerings here. The soloists are Blanche Duffield, soprano, and Bertha Bucklin, violiniste. Sousa's new march, "Hail to the Spirit of Liberty," will be a popular feature of the concert.

SOUSA'S BRILLIANT VIOLINISTE.

Never but once before has Sousa taken the same special soloists the second time on a tour. It has been his rule to change artists each tour. This time, however, he engaged the same artists that were on tour with the band last season, and for the best of reasons. Both are remarkably successful in pleasing the public.

Miss Bertha Bucklin, the violiniste, is extremely modest in bearing, but she plays like a veteran artist. She sprang from that "peaceful valley" in New York State, Little Falls, whose principal claim to prominence lies in the one fact that it is situated equally on two sides of the New York Central railroad, and that some of the trains stop there when they have time. Nevertheless Little Falls is one of the smartest towns in the State. Miss Bucklin is a young artist, but she began the study of the violin and its difficult technique while yet a child, and for years she had the advantages of the very best instruction to be found on either side of the Atlantic Ocean. Upon her very first trial before Sousa she was engaged for the spring tour of 1900, and was re-engaged for the present tour at a larger salary. Her playing delighted the public last tour, and that satisfied Sousa. She made brilliant appearances in New York and Boston, musicians conceded her artistic excellencies and she was sought after by artistic directors. The Sousa tour gave her the continent to play to, it was an opportunity to which any violinist might aspire, and she instantly took advantage of it. Her performances are invariably a notable feature of the Sousa concerts.

AN ORDEAL FOR A YOUNG SOPRANO.

Miss Blanche Duffield, Sousa's vocalist on his present concert tour, is a New Yorker (Harlem) young, (handsome, of course,) and possessor of a voice that the sourest old critic in all Gotham admitted, "is quite remarkable," - but he wrote it after he had looked into her big black eyes for several minutes. However, he wrote it. She had often sung in New York, and out of it, in ordinary concert, but her first really consequential affair was a Sousa Sunday night concert at the Metropolitan Opera. The great house was thronged by a thoroughly New York audience. Everyone of the five balconies was filled. There was not an empty box in either of the grand tiers, and people stood against the walls on the lower floors. Mme. Sembrich and her group occupied one of the private boxes near the stage. Mme. Nordica and her group were in another, and all around the grand tier Mme. Schumann-Heinke, Susanne Adams, M.M. Plançon, Companari, Edouard de Reszke, Scotti and other luminaries of the Metropolitan Opera were ensconced in boxes with groups of friends, while critical society was out in force. Sousa was in his glory, but it was a trying hour for a young soprano. Later I asked her to describe her feelings as she came upon the stage for her number on the programme. "Oh, I just shivered," she said, "and there dashed through my mind for an instant the story of a revolutionist of '93 who was to be guillotined. But I walked straight to where I saw Mr. Sousa standing, desperately resolved in my own mind to die as gloriously as possible."

Her tones first were somewhat tremulous, then the voice asserted itself, the vast auditorium was filled by it completely, and she won a double encore. And Sembrich, Nordica, Plançon, de Reszke and the other stellar lights of the grand opera were among her most enthusiastic applauders. The ordeal was a trying one, but Miss Duffield's reputation was then established in all New York.

It is hardly possible to bring band music to the highest art of expression; the emotions of the soul would find but little outlet in sounding brass and tinkling cymbal. But Sousa has so perfected the military band in his own incomparable organization that it occupies a position as exalted as can be created in this class of music. An eminent critic in Holland last summer said that he objected to harmony orchestras on principle, and that to form a band leaving out the soul - the strings - is always antipathetic. But Sousa's Band, he added, is capable of changing one's opinion on this subject. It is the thorough assimilation of the orchestral effects that gives the Sousa band a charm and an artistic character its own. One of the highest tributes to the conductor and his organization is the constancy of their following. There was a time when Sousa was a novelty, but that time has passed. He is now known in every city, town and hamlet in the broad expanse of these United States. He stands at the top, but even then there is nothing particularly new to expect of him or to say of him. He plays a wide range of music, giving his patrons the best and newest of the world's output of melody and harmony thus contributing to the enlargement of the musical horizon of the public, yet no inconsiderable element of his strength lies in the fact that he gives audiences just the kind of musical pabulum they most desire. Sousa does not place himself upon a pedestal above his public; he considers their applause in the nature of a compliment which can best be acknowledged in the manner most satisfying to those who applaud. Hence the Sousa encores, which have grown to be practically an integral part of the Sousa concerts. They are always demanded, produced and enjoyed in the same spirit of graceful courtsey, and are eminently characteristic of Sousa and the Sousa Concerts.

Mr. Sousa has arranged to play here at
on with Blanche Duffield, soprano, and
Bertha Bucklin, violinist, as soloists.

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What more cheerful and seasonable announcement could be made than that of the return of John Philip Sousa and his incomparable instrumentalists for their regular spring concert? Sousa is to-day beyond all peradventure the most popular of composers, and he leads the band whose popularity with the greatest number of music lovers of all grades and tastes is unquestioned. It is doubtful, too, if any other musical organization is doing more educational work, for while Sousa attracts all classes he appeals strongly to the general public. His programmes are made up largely of the music of the best composers and although a military band cannot reach the perfection of a strong orchestra in the interpretation of such works, Mr. Sousa has greatly overcome these limitations and he is doing much to raise the popular standard of music among the people. To the field of light and popular music the bandmaster has recourse for his characteristic "encore numbers," and to his credit be it said that he does not countenance banal "tunes" simply because they may be the fad of the moment. A composition, no matter how light, must possess intrinsic musical value before it can be played at a Sousa concert. Sousa possesses the ability to impart new graces to almost any popular melody.

The programmes for the concerts at will contain much that is new and much that is interesting. The usual soloists - singer and violiniste, together with the popular band instrumentalists will add variety and value to the concerts. Blanche Duffield is the soprano, and Bertha Bucklin, the violiniste.

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Sousa is coming to pay us another visit as is his custom at this season of the year, and as his programmes will be popular in character and the music light and bright as befits the vernal season, the great conductor and the great band will be as welcome as the proverbial "flowers that bloom in the Spring." John Philip Sousa is the bandmaster of the twentieth century, and his men and his marches are showing the world what America can do in the way of producing music and musicians. In all his compositions there is that dash and "spirit of liberty" known only to Sousa and which his band alone can interpret in the way the composer expects them to be played. Sousa never had a better drilled body of musicians under his direction. With faultless precision and yet with seeming careless ease, the men respond to the pantomimic commands they understand so well. With hardly a break in the continuity of engagements these men have been playing under Sousa ~~and his band~~ for eighteen months, and with the exception of Holy Week Mr. Sousa and his musicians will know no vacation until Christmas time. The long engagements of the Sousa band for the balance of the year include a month at the Pan American Exposition at Buffalo, nine weeks at Manhattan Beach, and a month at the Glasgow (Scotland) Exposition, as well as a comprehensive tour of Great Britain. The year's work involves forty-seven weeks of concerts and forty thousand miles of travel by land and sea, a really remarkable achievement even in these days of great undertakings. The amount of detail involved in the perfecting of the necessary arrangements and the successful carrying out of the same is enormous.

The Sousa concert here will be given at
 on Blanche Duffield, soprano, and
 Bertha Bucklin, violiniste, are announced as the soloists.

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Sousa, who has been "swinging around the circle" on his regular biennial transcontinental tour, returns to this city at an early date for his usual spring concert. This tour has demonstrated that the popularity of the "March King" is ever on the increase, for the takings of these concerts have been enormous. The enthusiasm over Sousa and over the band has really been remarkable, a succession of cheering audiences having greeted the organization everywhere. Apparently the triumphs won by Sousa in Europe last summer are being repeated in his own country. The coming of Spring and the return of Sousa to this city for his final concert of the season are usually simultaneous, and this year will prove no exception, for the great band is announced for a single concert at the
 on
 with Blanche Duffield, soprano, and Bertha Bucklin, violiniste, as soloists.

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

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

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

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

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~~After traversing the length and breadth of the continent Sousa~~

After traversing the length and breadth of the continent Sousa is coming again to this city for his customary spring concerts. Few people can realize the amount of hard work involved in such a transcontinental concert tour such as the Sousa band makes every two years. Sousa played here early in January and since that time he has visited about 120 different cities in thirty states of the Union playing twice a day and traveling more than 15,000 miles without a break or an accident, and incidentally drawing the largest audiences that have ever greeted him in his long and remarkably successful career as purveyor of music to the masses.

And this is, after all, merely the beginning of Sousa's work for the year. He continues this concert tour up to the middle of June when the great band becomes the star musical attraction at the Pan-American Exposition, and following that Sousa returns to his old place at Manhattan Beach. In September Sousa takes the band across the water for a three months season in Great Britain, opening with four weeks at the Glasgow, Scotland, Exposition. He will return to New York just before Christmas, and a tour of Cuba and Mexico is on the cards for next winter.

What need to dwell on the merits of the band, the popularity of the conductor, the attractiveness of the lady soloists, and the thousand and one things that go to make the Sousa concerts the ideal musical entertainment. Sousa promises an abundance of new music, some attractive new encore numbers, and a programme essentially bright and popular.

The great band will appear at
on _____ and the special
soloists will be Blanche Duffield, soprano, and Bertha Bucklin,
violinists.

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Sousa comes again this week for his annual spring offering of music that stirs the blood and sets the feet moving to its cadence. There are bands and bands, private and governmental, but search the wide world over there is not one that comes into the same class with Sousa's. That is, outside comparison, and the only thing it has in common with other bands is the fact that it sets the standard towards which they all, with commendable ambition, are earnestly striving. Admittedly the finest band in this country, the famous bands of the other world have been compelled to acknowledge its superiority during the visits he has made abroad during the past few years, and Sousa has been an important factor in showing the other side just what a great band this is in everything it undertakes. If there were no Sousa there would be no superlative band. His is the inspiring spirit as well as the one that guides.

Sousa is on his return trip from the Pacific Coast where he has played to receipts that have even overtopped the figures of his previous successful transcontinental concert tours. With his exposition engagements at Buffalo, Manhattan Beach, Pittsburg and Glasgow, Scotland, and his tour of Great Britain, Sousa will devote forty-seven weeks of the present year to concertizing.

Everyone who has ever attended a Sousa concert knows that it is not only a musical feast but an entertainment as well. The well chosen programme offers an assortment of music calculated to satisfy the most exacting tastes. The lady soloists, singer and violinists, add variety color, and attractiveness to the bill, while the Sousa encores supply both the comedy and the sentimental passages. The grace and the picturesque pantomime of the popular conductor illumines the music and fills the eye, and the noble harmonies and dainty melodies satisfy the ear.

The concerts here will be given on _____
with Blanche Duffield, soprano, and Bertha Bucklin, violiniste, as
soloists.

MUSIC THAT IS TYPICALLY AMERICAN.

We have heard much about the American composer and American music, but it is doubtful if any of the ardent seekers after that individual and his creations have ever contemplated for a moment John Philip Sousa and his marches - something "higher" in music is what they are hunting for, and a "mere" band-master and his writing they would scarcely deem worthy of their august attention. And yet it is doubtful if there is anything in music at the present time that comes so near being characteristically American as are these marches which Mr. Sousa has composed, says a writer in the Chicago Tribune. Compare them with the marches written by composers of any other nationality, and it will be found that they have qualities distinctive.

Hear any military band in Germany, France or Austria play a Sousa march, and instant recognition of the fact that you are listening to something entirely different from the German, French or Austrian composition that has only been played a few moments before is unavoidable. There is in the American march a vigor, a buoyancy, and freshness, and yet a decision and incisiveness that are lacking only in quantity but frequently in their entirety in the foreign compositions. And if these qualities be not typical and characteristically American, then certainly there are none which we as a nation can justly claim.

Idealists may maintain that a march is not a worthy form of music to represent our mighty nation, and that the qualities present in the Sousa creations, although they be typical, do not make for the best and highest in musical art, but such persons should ask themselves if, after all, one good march is not worth more than a dozen bad symphonies, and if American music, if it is truly to be national, must not of necessity reflect those qualities which characterize us as a nation and a people, even though those qualities may perchance incline somewhat more to the vigorous and forceful than to the gentle and lovely.

Sousa comes here shortly to give a practical exposition of these views with his wonderful band. The concert is arranged for..... at..... The soloists will be Blanche Duffield, soprano, and Gertha Bucklin, violinists, with all the popular instrumentalists from the band proper.

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John Philip Sousa will bring his big band to the the date being set for and befitting the spring-time, he will offer programmes light and bright. Everything now in the literature of the military band the world over is sent to Sousa immediately upon publication and from his miscellaneous collection of music, the choicest bits are culled to grace the programmes that Sousa so admirably knows how to prepare. The popular conductor will introduce several new features at these spring concerts, and it being the last appearance of the band here for near a year, the attendance should be very large.

The musicalt season will practically end with the regular spring season of Sousa concerts at the on..... Since the appearance here, John Philip Sousa has made a complete tour of the United States and he has just returned from the Pacific Coast where he eclipsed all previous records of successful concertizing. For his final concerts Mr. Sousa is preparing programmes that will not fail to please his admirers. Musical novelties in these days are rareties, but in some manner the "March King" always seems to have some in reserve for his concerts here.

John Philip Sousa and his Band will be at the for a concert on..... and present a series of bright and timely programmes. Sousa's present tour began early in January and has already taken him successfully through the South and West, where the big band played to phenominal business everywhere. After leaving here the band will visit all the principal New England and Candian towns and then go to the Pan-American Exposition at Buffalo. The balance of the summer will be spent at Manhattan Beach, and in September Sousa takes his band to Great Britain, playing four weeks at the Glasgow Exposition.

There will be but one more opportunity to hear the unrivalled music of Sousa's band for many months to come, and the followers of John Philip Sousa will avail themselves of this last chance at the regul r spring concerts of the band at the on The band is about two-thirds through the great transcontinental tour which was inaugurated early in January, the South and west having been visited with most gratifying success. Indeed from the financial returns of the tour it is evident that the enormous vogue of Sousa the conductor and Sousa the composer is still on the increase. The usual popular prices will prevail and popular programmes will be offered by the "March King."

This city is ever faithful in its adherence to and loyal in its support of its favorites, and high up on the roll of favorites stand John Philip Sousa and his wonderful band. Sousa evidently reciprocates this regard for he always brings the best at his command to the front at his concerts here. It will be pleasantly noted by the admirers of the "March King" that he will give his spring series of concerts, the last of the season, at the on.....

Sousa is again coming to the for the last time this season to preach the gospel of melody in his own picturesque and convincing manner, the concert being set for At that time the great band will be two-thirds through the great transcontinental tour which was inaugurated early in January. This is the fifth musical pilgrimage of this kind made by the famous aggregation of musicians under John Philip Sousa's direction, and its results have exceeded all previous records of the Sousa concerts in the West. Despite the enormous counter attraction of Sarah Bernhardt in San Francisco, the band played a series of concerts in that city to the capacity of the great Alhambra Auditorium and had to return to San Francisco for nine more concerts and always evoked the most pronounced enthusiasm.

John Philip Sousa, seasoned by triumphal transcontinental tour, returns to give his final concerts of the season at the on Since his last appearance here in January, Sousa has given concerts in 112 different cities throughout the South and West with unprecedented success. The present tour will extend up to June 9th, after which the great band goes to the Pan-American Exposition at Buffalo for weeks. The balance of the summer will be spent at Manhattan Beach, and in September Sousa takes his band to Great Britain, playing four weeks at the Glasgow Exposition.

Sousa's masterly skill as a programme-maker has been more brilliantly illustrated than ever on the present transcontinental tour. Every one of the programmes seems to have been made up of the very choicest selections that Sousa has in his entire library. The programme arranged for the concert here on at is one of the best. The soloists are Miss Blanche Duffield, soprano, Miss Bertha Bucklin, violiniste. The band soloists are Arthur Pryor, trombone, Herbert L. Clarke, cornet, Walter B. Rogers, cornet, Franz Helle, flugelhorn, and Simone Mantia, euphonium.

SOUSA PLAYS WITH MORE SPIRIT THAN EVER.

More than ever John Philip Sousa has become the most interesting figure in the American musical world, it may be said with justification. And more than ever, the American public is interested in hearing his music. The stirring events of the last year must have left in Sousa's mind and inspiration and given to his whole energy a force that can hardly fail to stamp new and larger impress upon his concerts. This fact has been demonstrated daily on the present tour. There is more spirit, dash and vim in his appearances than ever. Naturally, his audiences are inspired by new and increased enthusiasm and their ardor becomes more pronounced than ever before. The present programmes are brimful of new and sparkling music. The soloists are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste. The band soloists are Arthur Pryor, trombone, Herbert L. Clarke, cornet, Walter B. Rogers, cornet, Franz Helle, flugelhorn and Simone Mantia, euphonium.

Sousa and his band will be here in concert on at

No springtime would be complete without its Sousa concerts at the and the announcement that the "March King" will bring his band here again on is timely and pleasant. Sousa has been indulging in another of those transcontinental tours of which his organization seems to have a monopoly, and conducted twice a day and survived the fatigues of about 15,000 miles of railway travel since the first of January. The present tour of the band will extend to June 9th, when Sousa goes to the Pan-American Exposition at Buffalo for weeks. The balance of the summer will be spent at Manhattan Beach, and in September Sousa takes his great band to Great Britain, playing four weeks at the Glasgow Exposition.

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

The final opportunity to listen to Sousa and his Band this season will be the regular spring concerts of Sousa and his men at on when that famous organization steps over on the last half of the great transcontinental tour, which was inaugurated the first of January. Since that time Sousa has played all through the South and West eclipsing all previous remarkable financial records in those sections. He will bring a number of new selections with him to add diversity to his programme.

A final concert by Sousa and his Band will be given at on and the many admirers of the "March King" will have no further opportunity of hearing his big band until well along next winter. Since his last appearance here, Sousa has taken his band on its fifth great "ocean to ocean" concert tour with such successful results that his receipts have exceeded those of his other pilgrimages. Sousa will have a lot of new music for his concerts.

Bands may come and bands may go, but the popularity of Sousa and his men shows no diminution from this competition, as the present great transcontinental tour of this great organization is demonstrating. Sousa is playing in every state in the union as well as in all the principal cities of Canada, and everywhere his following has grown in numbers and enthusiasm. In no small measure his popularity is due to the fact that he is honest with his followers and gives them the kind of music they desire, without, at the same time, lowering the ever high standard of his organization. Sousa will give his final concerts of the present season at the on

Sousa and his Band will be heard here in concert at the.....
 on..... The great band was never in as fine form as at present
 while Mr. Sousa conducts with his old time vigor and enthusiasm. The pro-
 gramme for this concert will be selected with the discriminating judgment for
 which Sousa is so noted.

When a Sousa concert is announced the public does not wonder
 what will be served on the programmes, for it is a fixed matter in the public
 mind that the "March King" will always provide two hours of more of bright
 and thoroughly enjoyable music. The concerts invariably go with a dash and
 relish and the public is always on hand when the doors are opened. Sousa
 likes to play to audiences for they are certain to be on
 rapport with him. Sympathetic interpretation coupled with sympathetic appre-
 ciation of good music produces the ideal concert which is the result when the
 Sousa Band plays in this city. The regular spring concerts will be given at
 the..... on

Little wonder is it that Sousa's concerts are so wonderfully pop-
 ular in every nook and corner of the land. The great conductor gives his
 patrons just the kind of music they delight in and he gives them all they want
 of it. There is always something on his programmes to suit every taste,
 enough for the cultured musician to enjoy and a plentiful amount of melody
 for the less erudite layman, for every Sousa programme covers an exceedingly
 wide scope. The concert of Sousa and his Band is announced for
 at the.....

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

The last opportunity for the lovers of military ~~music~~ band music
 to gratify their predilections this season, will be offered at the spring
 concerts of Sousa and his Band at the on.....
 Sousa is the most fertile and original of men in inventing and developing re-
 sources for making his concerts more and more attractive and his band better
 and better, if such a thing were possible. His programmes bristle with all
 the musical novelties of the world and no means is left unemployed to make the
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Sousa's long tour, covering much of the Gulf country and all of the Pacific Coast country, the middle West, etc. now tends in this direction and will cover much of the far East before June 1st. Sousa then goes to the Pan-American Exposition for a month before going to Manhattan Beach. Sousa is said to have created a wonderful amount of interest all through the tour, at times and places nearly assuming the form of a furor, as at Kansas City, Baltimore, San Francisco, &c. Sousa has put on a deal of new music and his programmes are said to be brighter than ever. The big band will be here in concert on..... at..... The soloists are Blanche Duffield, soprano, Bertha Bucklin, violiniste.

"More dazzling than ever, since he stormed Europe," is the way a western critique of a Sousa concert began recently, as Sousa was coming this way from the Pacific Coast, and it closed with, "talk as you will, there is something about Sousa's music that puts a strange thump in the heart and ginger in the heels" - homely but conveying a vast amount of truth. Sousa has put on a lot of new music this tour, and reports show that the public likes it remarkably well. There is one thing sure, Sousa has enough new music on hand to give a change of programme every day of the month, if he so willed. The band will be here in concert on..... at..... and Sousa will direct in person. The special soloists are Blanche Duffield, soprano and Bertha Bucklin, violiniste.

This city is ever faithful in its adherence to and loyal in its support of its favorites, and high up on the roll of favorites stand John Philip Sousa and his wonderful band. Sousa evidently reciprocates this regard for he always brings the best at his command to the front at his concerts here. It will be pleasantly noted by the March King's admirers that he will give his spring series of concerts, the last of the season, at the..... on.....

Sousa is continuing his present continental tour eastward in a whirl of glory in as far as great audiences, wild enthusiasm, bright programmes and vivid impressions are concerned. The tour is said to have been wonderfully successful in every way, from New York to the Pacific Coast and return. It goes without the saying that the Sousa concert here at..... will be made as bright and happy ~~and~~ as is possible. The soloists are Blanche Duffield, soprano, Bertha Bucklin, violiniste, and one of the band soloists will also appear, presumably Arthur Pryor, trombone virtuoso, who made such furor in Europe throughout the Sousa tour there last summer and fall.

In continuance of his fifth transcontinental tour, and his eighteenth semi-annual, which thus far has covered much of this continent, Sousa will appear here in concert with his band at..... The tour is said to have proved so far the most prolific in receipts that the band has ever had. It is quite unnecessary to ask what Sousa will play here, for every Sousa concert is sure to be strongly characteristic, which means that their unique flavor and spirited action are peculiarly and emphatically Sousa's own. It is enough to say that the approaching concert will be full of novel and happy features. It will probably feature particularly interesting to young students and pupils who do not ordinarily have an opportunity to attend concerts, which fact alone will tend to make the affair more attractive to older folk. The soloists are Blanche Duffield, soprano, and Bertha Bucklin, violiniste.

SOUSA COMPLETING A GREAT TOUR.

John Philip Sousa has a palatable way, all his own, of appearing at the most unexpected times and offering one or more of his ever popular concerts to a public that seems at all times to be waiting and ready for them. And the great big public invariably gives evidence of taking pleasure in coquetting with the unique and elegant Sousa if given half a chance, and lavishes its attentions and favors much as the ardent swain who courts the object of his choice at every opportune ~~moment~~ hour. Sousa, like Barkis, is "willin," and ever exercises his art wayly to maintain the entente cordiale, and so the happy alliance continues. It must be granted that the famous director fairly deserves his good fortune in winning the public's favor, for he began long ago with odds against him, and fought his way into prime favor by force of direct purpose, unfaltering fidelity and genuine merit. He offered a good article of entertainment and never adulterated its quality, the public likes the brand and adopted it, and very soon a Sousa band concert became as saleable an article as the amusement market afforded, and was snapped up whenever offered. There are no quotations on 'change, to be sure, nevertheless "on 'change" is invariably on hand when the doors are opened, it has been noticed, and the big-hearted and jelly amusement-loving public along with it.

Sousa is now on the homestretch of his fifth transcontinental and eighteenth semi-annual tour of America, and has nearly covered the continent. The tour has been wonderfully successful in every way, as figures prove. Sousa himself is in splendid form, and the band also. The special soloists are Blanche Duffield, soprano, Bertha Bucklin, violiniste. The band soloists include Arthur Pryor, trombone, Herbert L. Clarke, cornet, Walter B. Rogers, cornet, Frank Helle, fluegelhorn and Simone Mantia, euphonium. The band will appear here in concert on..... at.....

The members of Sousa's band came home from Europe almost without a Sousa shield on their uniforms, or a coat of arms left. Some of them even lost the buttons from their uniforms. Friends in Europe simply took them away from the boys, and wore them too. One member said, "I could easily have given away a thousand flags if I had had them! All of my friends throughout Germany asked for them." As a result, there has been much necessary re-uniforming among the members of the band since their return home. Sousa's Band will make its appearance here in concert on..... at..... The soloists are Blanche Duffield, soprano, Bertha Bucklin, violiniste.

Sousa comes again this week for his annual spring offering of music that stirs the blood and sets the feet moving to its cadence. There are bands and bands, private and governmental, but search the wide world over, there is not one that comes into the same class with Sousa's. That is, outside comparison, and the only thing it has in common with other bands, is the fact that it sets the standard which they all, with commendable ambition, are earnestly striving. Admittedly the finest band in this country, the famous bands of the other world have been compelled to acknowledge its superiority during the visits he has made abroad during the past few years, and Sousa has been an important factor in showing the other side just what a great land this is in everything it undertakes. If there were no Sousa, there would be no such superlative band. His is the inspiring spirit as well as the one that guides.

Sousa is on his return trip from the Pacific Coast where he has played to receipts that have even overtopped the figures of his previous successful transcontinental concert tours. With his exposition engagements at Buffalo, Manhattan Beach, Pittsburg and Glasgow, Scotland, and his tour of Great Britain, Sousa will devote forty seven weeks of the present year to concertizing.

Everyone who has ever attended a Sousa concert knows that it is not only a musical feast but an entertainment as well. The well chosen programme offers an assortment of music calculated to satisfy the most exacting tastes. The lady soloists, singer and violinists, add variety, color and attractiveness to the bill, while the Sousa encores supply both the comedy and the sentimental passages. The grace and the picturesque pantomime of the popular conductor illumines the music and fills the eye, and the noble harmonies and dainty melodies satisfy the ear.

The concert here will be given at.....on.....

Sousa is coming this way from a long tour of the continent from the Atlantic to the Gulf and the Pacific, a wonderfully successful tour, so it is reported, and will appear here in concert on.....at..... with full band and soloists. The latter are Blanche Duffield, soprano, and Bertha Bucklin, violinist, and also some one of the famous soloists of the Sousa band. The concert is sure to be in Sousa's best vein. The present programmes contain much that is new and are said to be the brightest and best Sousa has ever presented. The tour ends May 31st.

SOUSA GRATIFIED.

WE FIND GREATER AND MORE CLAMOROUS ENTHUSIASM ON THE PRESENT
TOUR THAN EVER BEFORE.

In Chicago, the other day, Sousa was seen by a correspondent and was asked if there is an appreciable difference between his present American Tour and tours of the preceeding years, more particularly as relates to enthusiasm of audiences. He said in reply:

"The royal warmth and heartiness which have been everywhere bestowed since our return from the European tour are extremely gratifying, and are the best proofs possible of the estimation our own people place upon the concerts which made such a marked impression in the Old World. Whatever the cause, our concerts certainly were received there with surprising demonstrations of favor, such as but seldom are made by American audiences. I think the American people are heartily glad to have the Sousa Band back again, as the present tour has amply proven. It seems to me I find a new and greater enthusiasm at every point, rather more spontaneous and clamorous, than ever before, and I think I may be excused if I interpret it to mean that Americans have an unmistakable pride, as well as real enjoyment, in the Sousa concerts and the achievements of the organization at home and abroad. If further proof than downright enthusiasm were needed to confirm my conclusion, the box office receipts furnish it, and you know, the public is not inclined to shower their dollars in arenas which has no special interest for it. Yes, I may say the present tour is the rarest exhibition of favor and fellowship we have ever had in our own country, and that is saying a vast deal, for always heretofore the public has been lavish in both."

The book of the present Sousa tour is the handsomest ever issued for a similar tour. It presents many places and scenes of Sousa's remarkable triumphal appearances in Europe last year, beautifully illustrated from photographs, and pages of the remarkable press comments in France, Belgium, Holland and Germany, &c. &c. Although of expensive character, the book is sent free through communities in which Sousa and his Band appear on the present tour. The admissions of the foreign press of the superiority of Sousa's Band, "to which we have no rival," as a German critic (General Anzeiger of Leipzig) said, are astonishing. The big band will be here in concert on..... at..... Special soloists are Blanche Duffield, soprano, and Bertha Bucklin, violinists.

George N. Loomis, representing Sousa and His Band, was in the city a day or two ago, and in a talk with the grew eloquent over the successes of the present Sousa tour.

"By success I mean that Sousa's success does not lie in the single direction of drawing crowds," he said, "but also in delighting them, playing to them with so much snap and dash and exquisite effect that they really conclude that never before have they so thoroughly enjoyed the Sousa concerts as now. It would have done your soul lasting good to have witnessed the jubilant demonstrations of some of the audiences on the Pacific Coast recently. In past seasons I have seen at times, quite a remarkable outbreaks over certain features of Sousa's concerts, but never before the present have I seen such continuous and uproarious demonstrations. Not everywhere, of course, but frequently, and it was all so genuine too. The people meant it. They are proud of Sousa and the band for what they achieved abroad, glad that they had returned home in health and safety, and delighted over the feast of new things which Sousa gave them. In San Francisco, for instance, where there were nine concerts, this prevailing exuberance of feeling ran so high that at one of the concerts Sousa was taken captive on his own stage and presented with ~~an~~ a magnificent silk flag, and the audience arose and gave him cheers. He was not presented with a flag every day, to be sure, but he received the same expressions of good will, in greater or less degree, everywhere he went. This heartiness of friendship repays him in large measure for all the fatigue of excessive travel, the deprivations of enduring hotel and railroad life many months of the year in place of elegant home life in New York, and long separations from a beautiful family, to whom he is devoted. Certainly there is large compensation in the money he received, but money is not the one and only desideratum in this world, and besides, Sousa's present income would amply justify him in living in quiet comfort at home and devote himself to composition and study (he is still a great student) and the enjoyment of what his great work has justly brought him. Sousa likes to play to the people because the people delight in having him do it and that is one incentive for his long and arduous tours. And one of his great ^{est} successes is the winning of the people's gracious favor.

Bucklin
Sousa broke one of his own inviolable rules in selecting his special soloists for the present continental tour, in that he chose artists whom he had taken on a tour heretofore. It has been his rule to secure new artists for each tour, and he has never deviated from this except in one instance. This time, however, he re-engaged Miss Blanche Duffield, soprano, and Miss Bertha Duffield, violiniste, both of whom were on tour with Sousa and his band last year, and both of whom achieved most substantial success everywhere. They will both appear at Sousa's concert here on at and also one of the band soloists, probably Pryor, the famous trombone virtuoso. Sousa has prepared a most excellent programme.

HE COULDN'T STAND HIS OWN MUSIC.

A good story at the expense of John Philip Sousa is being told by a well known railway man who recently accompanied the Sousa Band over his line when the "March King" was giving concert through the Northwest.

"When we reached Austin, Minn.," related the railway man, "there was but one first class hotel, and there went Mr. Sousa, of course. When luncheon was served, Mr. Sousa and the two ladies, the singer and violinist of the organization, were assigned to the centre table which happened to be very close to the entrance of the dining room. It happened that the proprietor of the hotel had one of these penny-in-the-slot music boxes, a big one, but the music that it furnished was simply abominable. There were a lot of traveling men in the lobby and as soon as they saw Mr. Sousa seated they determined to have a little fun. Each secured a handful of pennies and played the machine. As luck would have it one of the music sheets was Sousa's march "King Cotton," and the traveling men kept that one time going over and over again, applauding vociferously every time the march was finished. Well Sousa stood it pretty well until the piece started on its twentieth turn and then he jumped up and made his escape from the dining room. That ended the fun, but we had a good laugh over it for some time afterward."

Sousa, by the way, comes here for a single popular concert on..... at....., with Blanche Duffield, soprano, and Bertha Bucklin, violinist as soloists.

One of Sousa's numbers for his concert here on..... at..... is his newest march, "Hail to the Spirit of Liberty," composed especially for the dedication of the Lafayette monument at the Paris Exposition, July 4th, 1901. It is well known that the money for the erection of this beautiful monument was subscribed by the school children of the United States. Great ado was made over the unveiling. Sousa played his new march for the first time at that event. There is also a lot of other new music on the programme. The soloists are Blanche Duffield, soprano, Bertha Bucklin, violinist.

FRENCH GOVERNMENT HONORS SOUSA.

.....

BANDMASTER DECORATED AND APPOINTED OFFICER OF THE FRENCH ACADEMY.

The French Government has recognized the services of John Philip Sousa at the Paris Exposition by conferring upon the American conductor and composer the appointment and decoration of the French Academy. A cablegram received yesterday from M. Couesnon, head of the great band instrument manufactory at Paris, announced the appointment and conveyed the congratulations of a number of eminent French musicians.

This is an unprecedented honor for an American musician, the distinction taking rank next to that of the Legion of Honor and is the principal recognition of artistic merit in France. To become an officer of the Academy is the ambition of every French musician. The honor has been conferred upon Mr. Sousa solely upon the initiative of the French Government and without any formal request from the American ambassador, as is customary. The Sousa Band, under the direction of John Philip Sousa, played at the Paris Exposition last summer and participated in a number of important functions.

Both conductor and band achieved a great success and the new honor conferred upon Sousa is in token of the appreciation of his services in the musical world. The decoration is a handsome one consisting of crossed palm leaves in brilliants suspended from a royal purple ribbon

SOUSA TO DEDICATE THE MUSIC HALL.

There would be no more appropriate or popular selection than that of John Philip Sousa and his world famous band to dedicate the new grand music hall of the Pittsburg Exposition and it affords the management great pleasure to announce that the "March King" will be the opening musical attraction of 1901, giving concerts from Sept. 4th to 17th inclusive. This will be Sousa's fifth consecutive year at the Exposition, which he regards as one of the most important engagements his band is called upon to fill. Indeed, so great is Sousa's consideration of the Pittsburg public that his important European contracts are always made dependent upon his engagements at the Western Pennsylvania Exposition. It will be remembered that last year Mr. Sousa refused many flattering offers to continue his triumphal tour in order to sail for home in time to appear at the Exposition of 1900.

This year the band has deferred its departure for England in order to dedicate the new music hall, and immediately after the conclusion of the fortnight of inaugural concerts by this famous organization Mr. Sousa and his men will sail for England. After a series of concerts in London the "March King" will be concluding a principal musical attraction of the International Exposition at Glasgow, Scotland for four weeks. This is the only American band to be thus recognized. A six weeks tour of Great Britain will ensue and the Sousa Band will return to America in time for Christmas cheer. Mr. Sousa and his band were received with popular acclaim everywhere on the Continent last year and the forthcoming British tour will complete his musical conquest of Europe, beyond peradventure.

Mr. Sousa will have many attractive features to present during his engagement at the exposition, notably his latest march which he composed for the Pan-American Exposition at Buffalo and calls "The Invincible Eagle." The new march possesses all the old time Sousa characteristics of melody, snap, vim and popular attributes, and has been pronounced the best march the great American composer has written since "The Stars and Stripes Forever." The success of the "Invincible Eagle" has been phenomenal, and its popularity is already assured with Pittsburg audiences.

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In addition to this Mr. Sousa will do honor to the dedication of the noble music hall of the Exposition by composing for the occasion and playing for the first time at the inaugural concert, a new grand march dedicated to the Western Pennsylvania Exposition. This will make the occasion doubly interesting

In an age made noteworthy by American progress in art as well as towards commercial supremacy, there is to be observed no more remarkable instance of artistic development than that of the military band. It is a long stride from the crude "brass band," as our fathers knew it, to the military concert band of today, as exemplified by Sousa and his Band, "the premier band of the world," occupying, as it does, a commanding and honorable position among the world's greatest musical organizations. Within the last decade the evolution of the band has been so rapid that possibly its significant value in musical art and as a potent factor of musical education may have been overlooked. Military music is as old as music itself, and the martial spirit that is an inherent trait of human nature has from the earliest ages responded with thrills to "sounding brass and tinkling cymbals." That the brass band, once the derision of the musical pedant, possessed possibilities of true greatness might still have been unrecognized but for the commanding genius of the men who raised the standard of military music, until now the SOUSA BAND takes rank as second only to the greatest orchestras of the world. In the field of military music it has no rival, no peer!

The Sousa Band is just beginning its tenth year of existence, and the record it has made during that period is a remarkable one. Its achievements all testify to an unflagging devotion to his work, a comprehensive knowledge of his art, a keen appreciation of public taste, a catholicity of taste in matters musical, exceptional capacity as a disciplinarian and the other characteristics that go to make of John Philip Sousa a successful man of affairs as well as an artist of unusual and well-merited distinction. He has placed the military band on a permanent basis, for the concert work of SOUSA AND HIS BAND is practically continuous the year round.

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The Sousa Band has made no less than eighteen semi-annual concert tours, which have taken the great organization on five distinct occasions to California, besides which it is the only American musical organization that has ever successfully made a tour of Europe, winning universal and unstinted praise from all Continental critics. It has been the chief musical attraction at six great Expositions - The World's Fair at Chicago, the Midwinter Fair at San Francisco, the Cotton States Exposition at Atlanta, the Export Exposition at Philadelphia, and the Universal Exposition of 1900 at Paris, and the Pan-American Exposition of the present year at Buffalo.

Some of the other famous engagements played by the band include seven summers at Manhattan Beach, New York City, four seasons each at the annual expositions at Pittsburg and St. Louis, eight weeks at Madison Square Garden, three seasons in Boston at the Food Fairs and the Merchants' and Manufacturers' Exhibition, and sixteen days at Willow Grove Park, Philadelphia, at which on three different occasions the band drew more than 100,000 people.

Mr. Sousa has received the unprecedented honor for an American musician of the decoration of the palms of the Academie Francaise, bestowed upon him by the French Government for his services in behalf of musical art.

SOUSA IN CONCERT.

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

Sousa makes but a very short tour in America this fall. He then takes the band to England, opening at the Glasgow Exposition Oct. 7th, then a tour of Great Britain. Our own city is one of the comparatively few in which Sousa will play before going to England. The date is

at

Sousa will play his new march "The Invincible Eagle" here in addition to many other novelties.

SOUSA ON A BRIEF TOUR.

Sousa's nineteenth semi-annual tour this fall is unique in its brevity, a result of foreign arrangements. Efforts have been made for a long time to get Sousa in England with his band, and at last they have taken definite shape and all is fixed. Sousa and his Band will sail from New York for London on Sept. 25th or about that date, to open at the Glasgow Exposition Oct. 7th. A tour of Great Britain follows, and Sousa will not return to America until Christmas.

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

at

Among the novelties prepared for this English tour Sousa will play here for the first time his latest march "The Invincible Eagle."

GREAT INTEREST IN THE SOUSA CONCERT.

It is not to be wondered at that interest is far greater in the Sousa concert at ^{on} than there has ever been before, owing to the unusual preparations Sousa has been making for some time past for his concert tour through Great Britain, with his full band of sixty, including four weeks at the Glasgow Exposition. The great leader will surpass himself over there, and the present American tour, brief though it is, will naturally partake of the same flavor. Sousa is said to have prepared an immense amount of new music, and the programmes announced certainly sustain the report. On a single programme, the one that will be presented here, six of the ten numbers are new. Others bear about the same proportion. Moreover the band itself is reputed to be in perfect form, nerved for greater work than ever before, and Sousa himself, after a summer at Manhattan Beach, more robust than ever and thoroughly enthusiastic over the great events that are before him. No one can doubt, then, that the concert here will prove even more brilliant than any Sousa concert of the past, and this is saying much.

SOUSA A MASTER IN CONCERT GIVING

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

The famous organization will be here in concert on the only Sousa concert ^{for a long time} at ~~this season~~, owing to a European tour beginning April 14 at Paris. The soloists are Miss Bertha Bucklin, violiniste, Miss Blanche Duffield, soprano, and Arthur Fryer, trombone.

*the concert tour of Great Britain
which will engage the attention of
"The March King" and his men during
October, November & December*

S O U S A A N D H I S B A N D .

There is no more welcome announcement of the entire season than that of a popular concert by Sousa's Band at
on The great composer and conductor has so many

The great composer and conductor has so many friends and admirers in this community that the musical season would be incomplete indeed without a Sousa concert.

The close of the eighth year of the existence of Sousa and his Band finds this organization more firmly established in the favor of the public than ever before. During the last twelve-month in addition to the great European trip of last year, the band has completed a tour of the United States and Canada, covering 35,000 miles of travel and touching the principal towns, everywhere drawing unprecedented receipts; and it has been a record breaking attraction at the great Pan-American Exposition at Buffalo.

The itinerary of Sousa and his Band after the conclusion of the present brief season, includes an extended tour of England with a series of concerts at the Glasgow Exposition, and the return to America will be followed by another grand trans-continental tour eclipsing all former ones.

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

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

THE IDEAL CONCERT.

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

direct to England for a three months tour.
new march "The Invincible Eagle."

after which the band will sail
Sousa will introduce here his

THE SECRET OF SOUSA'S POWER.

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

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

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

The famous director and his band will be here in concert on
at

their only appearance this season, owing to an English concert tour, which begins Oct. 4th at London.

SOUSA'S GREAT TACT IN PLEASING AUDIENCES.

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

The only Sousa concert here this season will occur on

at

and Sousa goes from here direct to London for his English tour of three months. He will play his new march "The Invincible Eagle" for the first time here.

For Sunday

SOUSA'S HOME COMING.

THE MARCH KING'S FIRST CONCERT SINCE HIS GREAT ENGLISH SUCCESSSES.

Fortified by a success that has never been equalled by any foreign conductor in Great Britain and with the additional prestige of royal recognition and favor, John Philip Sousa return to New York with his famous band to close a large and eventful concert season at the Herald Square Theatre tonight. It is three months to the day since Sousa gave his farewell concert before sailing for England, during which time he has completely conquered musical Britain and ~~securely~~ established himself as a popular favorite. In London the American organization "the glorified ideal of the military band;" in Scotland, Sousa as a composer was hailed as "the Berlioz of the military band," while every critic paid homage to the authority, the musicianly and temperamental qualities of his conducting. It was a three-fold triumph for Sousa - as conductor, as composer and as organizer. The spirit, and precision, the mellowness of the tone and the technical perfection of the Sousa Band were greatly admired in England, where the military band has reached a high standard of excellence.

Mr. Sousa has arranged a popular programme for his American re-appearance ~~xxxxxxx~~ and in addition to several standard favorites, will play several English compositions. His encore numbers will include those the band played before the King Edward VII at Sandringham three weeks ago. Another novelty will be the performance of a national anthem, "Hail to the Flag," written and composed by the distinguished actor, Mr. Richard Mansfield.

The soloists will be Maud Reese-Davies, soprano; Dorothy Hoyle, violinist, and Arthur Pryor, trombone, who have shared in the English triumphs of the Sousa Band. All are wellknown to the frequenters of the Sousa concerts. Miss Hoyle has spent the last two years under the tuition of Emil Sauret, the distinguished violinist in London. The complete programme is as follows:

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|----|---|-----------|
| 1. | Overture William Tell. | Rossini |
| 2. | Trombone Solo "Love Thoughts" | Pryor |
| 3. | Suite. "Maiden Three" | Sousa |
| | a. The Coquette | |
| | b. The Summer Girl | |
| | c. The Dancing Girl. | |
| 4. | Soprano Solo. "Will you Love when the Lilies are dead" | Sousa |
| 5. | a. Witches Dance from "In Fairy Land" (new) | Cowan |
| | b. Bourra and Gigue from "Much Ado About Nothing" (new) | Gernon |
| 6. | Finale "La Tosca" | Puccini |
| 7. | a. "A National Anthem "Hail to the Flag" | Mansfield |
| | b. Intermezzo "Salut d'Amour" (new) | Elgar |
| | c. March. "The Invincible Eagle" | Sousa |
| 8. | Violin Solo "Zigeunerweisen" | Sarasate |
| 9. | Plantation Songs and Dances | Clarke. |

SOUSA HAS AN ABUNDANCE OF NOVELTIES.

Sousa is always the most fertile of concert directors in providing the newest and best, as well as bringing down from the past the richest of treasured stores in all the realm of music, and this has been invariably one of the strong features of his programmes. For the present fall tour - - which, by the way is the briefest Sousa has ever made in any season - - the famous leader has rather surpassed himself in this respect. It is said he has provided a rare amount of novelties, including two new Sousa marches, much of it given for the first time in the Sousa concerts, and most of which will be presented in the forthcoming British tour. Sousa and his Band have been chosen to close the Glasgow Exposition beginning Oct. 7th, as is well known, and at the conclusion of a protracted engagement at the exposition a tour of Great Britain follows. The present tour offers much that is especially attractive in new music for the band including Sousa's latest march "The Invincible Eagle" which he wrote for the Pan-American Exposition. The great band will be here at

SOUSA FAR AHEAD ON NEW MUSIC.

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

Sousa takes his band from here direct to London for a three months' concert tour of Great Britain.

THE SOUSA CONCERTS BRIGHTER THAN EVER.

The Sousa concert that will be given here on at

ought to prove the first of musical treats for reasons. It is the only appearance of Sousa and his famous organization here with year (owing to a long English tour) and Sousa has brought an immense collection of new music, selected from the very best the world has yielded of late, and many new arrangements of ~~all~~ the music of the past. While as a whole the band is much the same as of past seasons, there have been some important changes for the better. It is said to be in better condition than ever before. Sousa's new march, "The Invincible Eagle" will be one of the novelties of this concert.

John Philip Sousa will take his band on another concert tour this fall. Last year the American musicians completed a five months' tour of

the principal continental cities, and now Sousa will introduce his band in Great Britain, where he has never appeared.

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

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

"The Sousa Band will continue at Manhattan Beach until Labor Day, after which we go to Pittsburg to dedicate the new music hall of the Western Pennsylvania Exposition. Our farewell concert before sailing for London will be given at the Metropolitan Opera House on Sunday evening, September 22nd."

From George Frederic Hinton
Sousa and his Band.
19 Astor Court Building.

The management take pleasure in presenting to the British public the distinguished American Composer and Conductor John Philip Sousa and his famous ~~an~~ military concert band which occupies a position unique among the world's great musical organizations. Attached to no military command but being a private artistic enterprise the band is devoted entirely to concert work, having during the last nine years given nearly 5000 concerts in the principal cities and towns of the United States of America, the Dominion of Canada, France, Germany, Belgium and Holland, everywhere winning unqualified praise and being accorded the distinction of "the premier band of the world."

The present corps of instrumentalists has been, with few exceptions, continuously under the direction and discipline of John Philip Sousa for nine years and has reached a degree of finish which it is said has never been attained by any similar organization. It presents the perfection of precision in ensemble playing, and a revelation in effects of light and shade, and is, indeed, the ideal wind orchestra, capable of performing the noblest work of the noblest composers with all the artistic nuances of strings, in addition to the rich tonality of the reeds and brasses.

The Sousa Band is just beginning its tenth year of existence, and the record it has made during that period is a remarkable one. Its achievements all testify to an unflagging devotion to his work, a comprehensive knowledge of his art, a keen appreciation of taste and to other characteristics that go to make of John Philip Sousa a successful man of affairs as well as an artist of unusual and well-merited distinction. Both as composer and conductor John Philip Sousa has been recognized throughout the world as the representative American musician, and his superb military marches have ~~been~~ for him the sobriquet of "The March King." No other composer has so large and enthusiastic a following and no other musical organization has given pleasure to so many millions of ~~music-lovers~~ music lovers at home and abroad.

The Sousa Band has made no less than eighteen semi-annual concert tours in America which have taken the great organization on five distinct occasions to California, besides which, it is the only American musical organization that has ever successfully made a tour of Europe, winning universal and unstinted praise from all Continental critics. It has been the chief

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musical attraction at seven great expositions - the World's Fair at Chicago, the Mid-Winter Fair at San Francisco, the Cotton States Exposition at Atlanta, the Export Exposition at Philadelphia, the Universal Exposition of 1900 at Paris, the Pan-American Exposition of the present year at Buffalo and the International Exhibition of 1901 at Glasgow, being engaged as the representative American musical organization. The Sousa band plays an average of 500 concerts a year and its tours have necessitated 250,000 miles.

Because of his genius and personal magnetism, John Philip Sousa has become the idol of the American Public; on the Continent he enjoys hardly less fame and popularity, and it is confidently believed that he ~~will~~ will duplicate his success in Great Britain where his music is already well known. Mr. Sousa has been the recipient of many honors and is the only American musician decorated with the palms of the Academie Francaise, bestowed upon him by the French government for his services in behalf of musical art.

Two lady soloists, singer and violiniste, accompany the Sousa Band on this tour, illustrating the peculiar virtues of the band in accompaniments. Some of the European comments on this organization and its work will be read with interest.

THE MARCH KING.

John Philip Sousa with his famous band will give a farewell concert at the Metropolitan Opera House, Sunday evening, September 22nd, just prior to their departure for London and the United Kingdom, on the Steamer St. Louis, the following Wednesday. The band is now playing at the Pittsburg Exposition, and the thorough rehearsals under the direction of "The March King," have brought this organization to the highest degree of artistic finish, preparatory to their English concerts. Miss Blanche Duffield, who has traveled two seasons with Mr. Sousa has been specially engaged as the vocal soloist for the New York concert. The band will give three performances in the Royal Albert Hall, London, Oct. 4th and 5th, with Miss Minnie Tracy as soloist.

From Sousa and his Band

19 Astor Court Building.

1902

SOUSA'S SECOND CONCERT

John Philip Sousa brings his great band to the Herald Square Theatre for his second popular Sunday night concert since his return from his English triumphs. This will practically be the opening of the twentieth semi-annual tour of this famous organization, the glorified ideal of the military band as the London Globe expressed it. Mr. Sousa's plans for the year include a pilgrimage of the entire United States to be followed by his third visit to European musical centres. The patrons of the Sousa concerts are always assured of an interesting and pleasant evening for the "March King" has the knack of presenting programmes that please all - essentially popular but never banal. Sousa has been called the "Kipling of Music" which is to say that he always has come now surprise for his admirers. The soloists to appear at this concert include Maud Pease-Davies, Dorothy Heyde and Walter Rogers.

Aside from the jolly and characteristic "Sousa encores" and extra numbers the programme will be as follows:

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| 1. Overture "Di Ballo" | Sullivan |
| 2. Cornet Solo "The Volunteer" | Rogers |
| 3. Suite "Three Quotations" | Sousa |
| 4. Soprano Solo Aria from "Traviata" | Yerdi |
| 5. Second Polonaise | Liszt |
| Interval | |
| 6. Valce "Lovely Night" | Ziehrer |
| 7. a. Serenade "Rococo" | Meyer-Hel, and |
| b. March "The Invincible Eagle" | Sousa |
| 8. Violin Solo "Gipsy Dances" | Hachaz |
| 9. a. National Anthem "Hail to the Flag" | |
| (By request) | Wensfield |
| b. Introduction Third Act "Lohengrin" | Wagner. |

Company B, 22nd Regiment N.C.S.M.Y. has secured Sousa's band for the first of many a series of promenade concerts to be given on Saturday evening at the 22nd Regiment Armory, 68th Street and Broadway.

From Sousa and his band.

Jan 11th 1902

Sousa has returned from his triumphal tour of Great Britain, loaded with honors, and met with an enthusiastic reception from his admirers on his recent reappearance in New York. This British tour occupied exactly three months and was, in fact, the most successful ever accomplished by any foreign organization in that country. The Sousa Band created a new record for receipts and attendance wherever it appeared. After a brief vacation spent in shooting in North Carolina, the "March King" has once more embarked upon his customary winter concert tour, in the course of which the great band will give a concert at on

The soloists accompanying the organization this year are those who shared in the British successes-- Maud Reese-Davies, Soprano; Dorothy Hoyle, violiniste; Arthur Pryor, trombone, and Walter B. Rogers, cornet.

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The fame, prestige and popularity of John Philip Sousa know no geographical limitations; the superior merits and permanent success of the great musical organization which bears his name have been securely established in the musical centres of the world. The universal and unqualified praise bestowed upon the American conductor and composer and his men, when they first visited the great cities of Europe, in 1900, was unanimously indorsed with unmistakable enthusiasm on the recent visit of the band to Great Britain. That tour was a triumph for John Philip Sousa and his band, so complete and so pronounced as to have eclipsed anything ever accorded any foreign organization in the United Kingdom.

In London the organization was acclaimed "the glorified ideal of the military band," in Scotland Sousa was hailed, as a composer, as "the Berlioz of the military band," while every critic paid homage to the authority, and the musicianly and temperamental qualities of his conducting. It was a three-fold triumph for the American musician, as an organizer, as conductor and as composer.

The British tour of SOUSA AND HIS BAND of 1901 is the record of continuous ovations and triumphs from the landing at Southampton in September to the last moment of farewell. In London broke all concert records, both for attendance and receipts, giving no less than 31 concerts in the British capital in sixteen days. Perhaps the most signal recognition of the American composer and conductor was his "command" concert before King Edward VII at Sandringham on the occasion of the Queen's birthday, Dec. 1, when Sousa received the decoration of the Victoria Order which was pinned on his coat by the Prince of Wales.

Sousa has just returned to America and is now engaged upon his 20th semi-annual concert tour which will bring his great band here for a concert on at

The soloists will be Maud Reese-Davies, soprano; Dorothy Hoyle, violiniste; and Arthur Pryor, trombone, who shared in the British triumphs of the organization.

Sousa has returned from his English triumphs and the same Sousa as of yore, bearing his new honors with becoming modesty and as graciously responsive to the wishes of his admirers as before. It was an achievement of no small magnitude to win the favor, plaudits and approval of musical Britain, and Sousa's conquest was complete. The entire British tour of Sousa and his Band, from the auspicious opening concert at the Royal Albert Hall in London to the last appearance at Southampton was a series of enthusiastic ovations to the American musicians and their famous conductor.

Witness what one English critic had to say of the "March King" and his men: "The latest importation from America has proved inordinate success. Anything more thoroughly and typically American it would be difficult to imagine. Mr. Sousa's Band is not a military band at all. It is a Sousa Band pure and simple, and that is the only name one can give it, because, as far as I am aware, there is no other body of performers in existence that resembles it in the least. Its composition is original, its playing is original, and its conductor is, perhaps, the most original of all. We knew his music, of course, before we knew the Composer, and that was, perhaps, a mistake, for the two ought to be known together. To hear Mr. Sousa play his own music is to be converted. His orchestra is pre-eminently American in its remarkable fire and swing. It seems to be positively bubbling over with restless energy, and to possess an insatiable craving for marches. Regarded from the musician's point of view it is remarkable for the fine tone, the perfect balance of the parts, and the almost machine-like precision with which it plays."

This is assuredly high praise, but every one who has ever come within the magic sway of Sousa's baton will agree that it is equally as deserved. Sousa comes here shortly with the same band and the same soloists as recently played before the King of England, and his concert will be ~~xxx~~ given at
on Maud Reese Davies, Soprano;
Dorothy Hoyle, violinist, and Arthur Fryor, Trombone will also be heard.

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Sousa with the additional dignity of royal favor and royal decoration; with the prestige of a British success that surpasses the triumphs of any other visiting conductor and with the knowledge that his music is in the flood tide of popularity at home and abroad is back again on his native heath, engaged upon another concert tour with his great band, just as though playing before crowned heads was an ordinary incident in his career.

The admirers of the "March King", and there is no living American who can number more of them, will agree that his success is well merited and will doubtless throng his concerts to testify in the most substantial manner to their admiration for his abilities and their gratification in his European recognition.

John Philip Sousa and the Sousa Band are such distinctively American institutions that they have come to be accepted rather as a matter of course without adequate acknowledgment of their manifold merits. The American musician must cross the water to have received such a tribute as the following from the pen of the critic of the conservative St. James' Gazette:

"We may say at once that such playing by a band consisting of woodwind and brass alone has without doubt, never been heard in this country before. Mr. Sousa is evidently a musician of rare refinement and instinct, with an appreciation for and gift of rhythm which fairly amounts to genius. Much of the music performed was of the lightest description, yet we cannot pay Mr. Sousa a higher compliment than to say that one's purely critical-musical faculty was entirely carried away by the extraordinary entrain and verve of the interpretations. There was on the part of the players an absolutely spontaneous response to the conductor's slightest movement or gesture, while the auditors themselves seemed to be influenced in no less a degree from an emotional point of view. The quality and balance of tone of the band was well nigh perfect while

in the accompaniments of the vocal and violin solos one quite failed to realize that the fundamental strings of the ordinary orchestra were replaced by the harsher and more assertive wood-wind group of instruments. In Mr. Sousa and his band we seem to have the musical epitome of all that is bright and sparkling in the characteristic personality of our American cousins across the water."

Sousa is now engaged upon his regular winter concert tour, which will bring him to this city for a concert at _____ on _____.

The soloists will be Maude Reese-Davies, Soprano; Dorothy Hoyle, Violiniste, and Arthur Pryor, Trombone, all of whom were with the band in England.

It was a triumph for American music. No less than a personal triumph for himself, that John Philip Sousa achieved in Great Britain during his recent concert tour with his great band. Musical England, where the military band has reached its greatest stage of excellence, welcomed Sousa with open arms, and promptly gave testimony to its high appreciation of his abilities as composer, as conductor and as organizer. In London his reception was cordial in the extreme, the critics enthusiastic in their praise and the public more than generous in their patronage. The London "Times", the "Thunderer", beloved of all Englishmen, in the first notice of a military band concert that had ever appeared in its columns, paid this tribute to the American musicians:

"The first performance can only be written down as a great success, for the audience was enormous, and very enthusiastic, and this enthusiasm was not misplaced. The conductor certainly trained his band till it has reached a very high degree of proficiency indeed. Two of the most notable features of the band's playing are the richness of the tone produced, and the really wonderful balance preserved. Few conductors indeed can have their orchestras under such control as Mr. Sousa. The pianissimo which gets out of his band is remarkable. The concert taken as a whole, proved an admirable and most surprising lesson in the possibilities of a wind band when ably trained; and Mr. Sousa is to be complimented most heartily on the remarkable way in which he has his forces under control."

At Glasgow the Sousa Band was the sensation of the International Exhibition, where the greatest musical organizations of England and the Continent were also heard, and two special diplomas were awarded to the American conductor and the American band, at the close of the fair. In the British Provinces the succession was no less remarkable, all records being broken at the Sousa Concerts at Newcastle, Liverpool, Birmingham, Brighton, Oxford, Bath, etc.

Sousa has now returned to America for his customary winter tour in the course of which he will give a grand concert here on _____ at _____.

Accompanying the band on this, its twentieth semi-annual tour, as soloists, are Maude Reese-Davies, Soprano; Dorothy Hoyle, violiniste, and Arthur Pryor, trombone, who also shared in the British triumphs.

John Philip Sousa having returned from England is already engaged upon another of his remarkable concert tours with his great band which will embrace 120 different towns in New England, the South and Middle West, extending well into the Spring. He will, of course, bring the famous organization here for a grand concert on

at
There is no other band in the world quite like Sousa's, and there is no other conductor quite like the "March King." As the London World said: "It used to be said that Strauss's band was the 'Blue

Danube' incarnate, and so Sousa's band is the living embodiment of 'The Washington Post'." Sousa will bring a number of musical novelties, including his last March "The Invincible Eagle." The soloists with the band on this tour are Maud Reese-Davies, soprano; Dorothy Hoyle, violiniste; Arthur Pryor, trombone, and Walter B. Rogers, cornet.

John Philip Sousa will bring his great band to this city for a grand concert for the first time since he set all Britain keeping time to the rhythm of his marches. This tour, which will complete the tenth year of the existence of the Sousa Band, will embrace 120 different towns extending from Portland, Me. in the East, Galveston, Tex., in the South, Omaha, Neb., in the West, and Duluth, Minn., in the North. The concert here will be given on

at
The Sousa Band is unquestionably at the head of the bands of the world, its preeminence having been cheerfully acknowledged by the press of the world. It is "the glorified ideal of the military band," according to the London Globe. Mr. Sousa is certainly the most conspicuous and popular of all American musicians and his unfailing graceful courtesy towards his audiences has endeared him to his enormous following. Sousa's soloists this year are Maud Reese-Davies, soprano; Dorothy Hoyle, violiniste; Arthur Pryor, trombone, and Walker B. Rogers, cornet.

The recent return of John Philip Sousa and his great band from their British triumphs calls attention to the remarkable record of achievements of this organization, "the glorified ideal of the military band", as the London Globe says, since its organization less than ten years ago. With five trans-continental trips and two European tours to its credit, the Sousa band has up to the beginning of the present season given no less than 4,098 concerts, in the United States, Canada, England, Scotland, France, Belgium, Holland and Germany, in 562 different cities. The travel this has necessitated is equal to about ten times the circumference of the earth. The recent British tour of the Sousa Band was a remarkable succession of ovations to the American conductor and composer during the entire three months of its duration. Thirty one concerts were given in London in sixteen days, and the British tour had a total of 122 concerts in 28 different cities, of the United Kingdom. Sousa is again on tour in this country and will be heard here in concert at

on
The soloists will be Maud Reese-Davies, soprano;
Dorothy Hoyle, violiniste and Arthur Pryor, trombone.

Sousa is back from England again, wearing his new honors modestly and after a brief vacation has already inaugurated his regular winter tour which will embrace New England, the South and the Middle West. The American Bandmaster and the American Band created a sensation in Great Britain, where their success far exceeded that achieved by any foreign musicians in that country. At the opening concerts of the band in London, at the Royal Albert Hall, 29,000 people paid admission to the three concerts, creating a new record for the hall and a new record for the Sousa Band for indoor concerts. The Band was the musical sensation of the season, and Sousa returned to America with royal decorations, medals, loving cups and many other evidences of favor. The great Band will appear here in a single grand concert at

on
The soloists who also shared in the English success are Maud Reese-Davies, soprano; Dorothy Hoyle, violiniste, and Arthur Pryor, trombone.

The first opportunity of hearing Sousa and his great band since their really remarkable successes in Great Britain will occur on

when the "March King" is announced to give one of his popular and characteristic concerts at
It is given to but few men to win such complete and universal favor as that which has been accorded John Philip Sousa and the American conductor and composer returns to his native land unspoiled by success to continue his mission of preaching the gospel of melody throughout the length and breadth of the land. He will be assisted by Maud Reese-Davies, soprano; Dorothy Hoyle, violiniste and Arthur Pryor, trombone, all of whom shared in the English successes of the Band.

The legion of Sousa admirers in this city will rejoice in the announcement of the early coming of the "March King" and his men, and a cordial welcome home after their British triumphs awaits these representative American musicians. Mr. Sousa will give such another concert as those that delighted London when he appears at

on
Maud Reese-Davies, soprano; Dorothy Hoyle, violiniste and Arthur Pryor, trombone, are the soloists.

A man of action assuredly is John Philip Sousa. During the last year he gave 48 weeks of concerts with his famous band, visiting 250 different cities in America and Great Britain, travelling 40,000 miles, while now after a brief rest he is already embarked upon another of his remarkable tours in this country. Sousa is the first American composer and conductor to secure recognition in foreign lands, and it is no exaggeration to state that his popularity at home and abroad is second to no other musician. His triumphal tour through Great Britain and his recognition and decoration by England's monarch has set the seal of definite approval upon the "March King" on the other side of the water. "The band is so surprisingly good that it can afford to be judged on its own merits," wrote an eminent London critic, and as those merits were so conspicuous and potent the British public promptly took the Sousa Band into its favor. Sousa played just three months in Great Britain, giving 122 concerts in 28 different cities, including 31 in London alone where he was the musical sensation of the season. The Pall Mall Gazette had this to say after Sousa's first appearance at the Royal Albert Hall:

"We have never heard a brass band play with so much delicacy, vitality and significance. In this case every ounce of advertisement was really justified by the magnificent manner in which Mr. Sousa and his following fulfilled all expectations. Mr. Sousa assuredly knows brass as few men have known it; he has, in a way, developed through his brass an extraordinary variety of human and sympathetic sounds."

It will be good news to the countless admirers of Sousa, of his music and of his band, to learn that his famous organization will shortly be heard here in concert at

on

Mr. Sousa will present three soloists already known at his concerts, Maude Reese-Davies, soprano; Miss Dorothy Hoyle, who returns after two years' study with Sauret, and Arthur Pryor, "the Paganini of the trombone."

John Philip Sousa added materially to his collection of souvenirs during his recent British tour, as he returned home with the decoration of the Victorian Order, bestowed by King Edward VII. and pinned upon the conductor's breast by the Prince of Wales himself; a beautiful gold "Albert Hall Medal" presented by English admirers in recognition of his success in London, and a massive silver loving cup from the directors of the Empire Theatre, London. Another recent honor accorded Sousa was his appointment by the French Government as Officer and his decoration with the palms of the French Academy in recognition of Sousa's services at the Paris Exposition. Sousa, by the way, is now engaged upon his regular winter tour and his famous band will shortly be heard here at

on

The soloists will be Maude Reese-Davies, soprano; Dorothy Hoyle, violiniste and Arthur Pryor, trombone.

At the head of the great band with which he conquered the music-loving cities of Europe, John Philip Sousa is now engaged upon his twentieth semi-annual concert tour of the United States in the course of which he will play here at

on It did not need the recognition of England's King or the decoration bestowed by the French Government to establish Sousa's supremacy in the field of military music, but his admirers will rejoice that his success abroad has been commensurate with his popularity at home. The reason for that success is not difficult to find, for a better concert than that which Sousa gives can scarcely be imagined. The musicians seem inspired by the cordial friendship which they have no difficulty in recognizing as existing between them and their hearers, as well as by the intangible, yet all-powerful control maintained by their great leader, and they play with an intensity that in its supreme moments is positively uplifting. The Sousa band goes at its work with an assurance which comes only from complete confidence in themselves and their master, and with the balance between the various instrumental groups so admirably maintained there is never the slightest deviation from tone quality.

The dominant element in all this is necessarily Sousa. The band represents Sousa in all its details; the instrumentation is according to the Sousa ideas; the disciplinary force is, of course, Sousa; the character of the concerts represents Sousa's ideas of the proper musical pabulum for the masses, and the individuality and strength of the man is apparent in every department of his great organization.

Perhaps no more appreciative notice of the merits of the Sousa band has ever appeared than the following from the Scotsman, (Edinburgh):

"Nothing that has been written or said concerning this famous body of players can be regarded as extravagant or excessive praise. Their tone and balance are truly wonderful, and so delicately poised is the calibre of the various wood-wind and brass instruments that the absence of strings is not felt, or, if it is, the ear at least never tires of listening to the rich, luscious tone of the clarionets, flutes and oboes, or the broad, mellow sound of the cornets, the saxaphones and the trombones that fill out the general harmonic design. Equally marvellous are the precision with which these performers obey the slightest indication of their conductor, the crispness of their execution, the beauty of the pianissimos, the extraordinary delicacy of the nuances of light and shade. In short, no musical organization of the kind could possibly attain a higher degree of perfection."

At his concert here Sousa will present the same soloists as accompanied the band on the phenomenally successful British tour - Maud Resse-Davies, soprano; Dorothy Hoyle, violiniste, and Arthur Pryor, trombone.

SOUSA IN LONDON.

The success in London of John Philip Sousa and of the famous band under his direction finds no parallel in the musical history of the metropolis of the world. In the brief period of sixteen days Sousa gave no less than thirty-one concerts in London, playing in four different halls - the Royal Albert Hall, the Empire Theatre, Theatre Royal (Covent Garden), and the Crystal Palace.

During the thirty-five years since that superb temple of music, the Royal Albert Hall, was first opened, its walls had never held three such enormous audiences as at Sousa's opening concerts, when nearly thirty thousand people paid for admission within twenty-six hours. This not only completely eclipsed all London concert records, but at the same time established a new record for the Sousa Band for indoor concerts. The beautiful "Albert Hall Medal" was presented to Mr. Sousa by his English admirers in recognition of this achievement.

By special command of His Majesty, King Edward VII., Mr. Sousa and his band had the distinguished honor of appearing before the Royal Family at Sandringham on December 1, 1901, on the occasion of the birthday of Queen Alexandra. A programme consisting entirely of the compositions of Sousa and other American composers was played at the request of the King, and at the conclusion of the concert the decoration of M. V. O. (Member Victorian Order) was bestowed upon the "March King," the medal being pinned upon Sousa's coat by H. R. H. the Prince of Wales. The distinction is an unprecedented one for an American artist.

In addition to his London season Sousa also played an extended concert tour of the British provinces, including a month at the International Exhibition at Glasgow, Scotland, where two special diplomas were awarded to the American band. In every city Sousa aroused the greatest enthusiasm and established new records for attendance and receipts. Through the force of his genius, the sway of his personal magnetism and the witchery of his music, John Philip Sousa has won both the critical and popular approval and favor of Great Britain. His organization has been accepted as the standard by which all other concert bands should be judged, and his music has attained a vogue at home and abroad that eclipses the popularity of any other composer.

The great band will appear here in concert at
on

when Mr. Sousa will also offer as soloists, Maud Reese-Davies, soprano; Dorothy Hoyle, violiniste and Arthur Pryor, trombone.

The Sousa Band was a surprise to British musicians and public alike on its recent concert tour of the "tight little island," where the military band was supposed to have reached its highest development. The character of the Sousa concerts with their constant music, contrasts of melodic light and shade; the brilliancy and verve of the Sousa marches; the charm, distinction and individuality of the conductor; the wonderfully pure tone and the balance preserved between the various instrumental groups; the precision of attack, the delicacy of the pianissimos and the sustained force of the climaxes, all these appealed with potent force to the audiences across the water. The instrumentation of the Sousa Band was different from that of the leading British bands and much interest was manifested in the double bell euphoniums, the saxaphones, the gigantic tubas including the famous "Sousaphone", the fluegelhorn and the other strange instruments in the American organization.

This British tour of the American representative band was in every respect the most successful visit of the kind ever made there by any foreign organization. From Sousa's first concerts in London when he played to the three greatest audiences ever assembled in the great Albert Hall, through the triumphal engagement at the International Exhibition at Glasgow, to the final enthusiastic farewell appearance at Southampton, the tour was a succession of ovations and record breaking receipts and the great compliment paid the American composer and conductor by the King of England when he had the Sousa band play at Sandringham and decorated the "March King" with the medal of the Victorian Order, set the final seal of approval upon the American musician. The entire British press was no less cordial in their reception of the Sousa Band, their critiques running the entire gamut of praise. Said one paper, "The Sousa Band is so supremely good that it can well afford to be judged upon its merits." Mr. Sousa is at present engaged on its twentieth semi-annual American tour in the course of which a visit will be paid to this city playing a single popular concert at _____ on _____.

The soloists with the band this year are Maud Reese-Davies, soprano; Dorothy Hoyle, violiniste; Arthur Pryor, trombone and Walter B. Rogers, cornet.

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Arthur Pryor, the trombone soloist of Sousa's Band, has had the more or less dubious distinction of having been the innocent cause of at least two incipient theatre panics. As this "Paganini of the slide trombone" as he was called in Belgium, is perhaps the most popular instrumentalist in the country the Sousa audiences are accustomed to find his name on all Sousa programmes and occasionally resent its absence. On the two occasions mentioned Pryor was not listed for a solo and his friends in the audiences loudly called for their favorite. The sound of the name "Pryor," "Pryor" was mistaken for, by certain timid people, the dread cry of "Fire!" "Fire!" and they promptly began to make for the entrances. It required all the coolness and promptness of Sousa to check the panic, which he did by having the band play "The Star Spangled Banner" and "Yankee Doodle." Pryor will be one of the principal soloists at the Sousa concert to be given here on _____ at _____.

The great Sousa band and its popular conductor achieved the greatest success ever known in England during their recent tour of Great Britain.

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"THE MARCH KING" TURNS NOVELIST.

Not content, apparently, with his success throughout the world as composer and conductor, John Philip Sousa has invaded the realms of fiction and blossomed out as a full-fledged novelist. His first story, which he calls "The Fifth String," has just been published by the Bowen-Merrill Co., of Indianapolis, and will doubtless excite considerable interest, as Mr. Sousa is one of the most widely known and admired men of his day.

"The March King" has written much in a musical way besides music---the words for his songs, the lyrics for his operas, various books of instruction---but "The Fifth String" is his first published story. In the choice of the subject, as the title indicates, Mr. Sousa has remained faithful to his art; and the great public that has learned to love him for the marches he has made, will be as delighted with his flowing pen as with his waving baton.

"The Fifth String" is an off fancy; a strong mixing of the real and the unreal, of the modern and the mythological, of the possible and the impossible. It has a strong and clearly defined motif, which shows in its treatment the author's artistically sensitive temperament, and his tremendous dramatic power. It is the story of a marvelous violin, of a wonderful love, of a strong temptation, and of what came of them all.

"The Fifth String" is as weird as "The Death Dance" of Saint Saens, as impassioned as a Chopin nocturne, as dynamic as a Sousa march," says the New York World. A cover in consonance with the spirit of the story, especially designed by G. Alden Peirson, and six full page illustrations by Howard Chandler Christy serve to give the distinguishing decorative embellishments that this first novel by Mr. Sousa so richly deserves.

Should the new novel achieve the success the publishers anticipate, Mr. Sousa will continue his literary work by completing his long contemplated "Pipetown Stories." In the meantime, the "March King" is engaged in his usual semi-annual musical pilgrimage with his famous band, and is announced to give a single concert here on.....at.....

"Unique among the world's greatest musical organizations" is the apt way in which Sousa's Band has been summed up. Mr. Sousa's organization is just completing its tenth year of existence and the record it has made during that time is a remarkable one. Its achievements all testify to an unflagging devotion to his work, a comprehensive knowledge of his art, a keen appreciation of the desires of his public, a catholicity of taste in matters musical, exceptional capacity as a disciplinarian and the other characteristics that go to make of John Philip Sousa a successful man of affairs as well as an artist of unusual and well merited distinction. He has succeeded in putting the military band on a permanent footing, for the concert work of Sousa and his band is practically continuous throughout the year and bids fair to embrace all the civilized world.

It is at once a compliment and an admission of great weight when so conservative and influential a paper as the London Times remarks in connection with the Sousa concerts in London that "the concert as a whole proved an admirable and most surprising lesson in the possibilities of a wind band when ably trained" but that was the view generally expressed wherever the Sousa Band appeared in Great Britain.

Sousa's concert for King Edward and the Royal family on the occasion of Queen Alexandra's birth day and the decoration of the Victorian Order bestowed upon the American musician on that occasion marked the highest and most conspicuous approval that could be extended.

Having returned home Sousa is once more engaged upon his regular winter concert tour with his great band, in the course of which he will give a single popular concert at - - - - on - - - His soloists this year are Maud Reese-Davies, soprano, Dorothy Hoyle, violiniste, and Arthur Pryor, trombone.

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Fifteen years ago when he was at the head of the United States Marine Band, John Philip Sousa used to write marches for his Band to play, but now he maintains a band to play his marches. Sousa's latest march, "The Invincible Eagle," which is said to be the best he has written since his stirring "Stars and Stripes Forever," has already achieved tremendous popularity. It was a remarkable fact that when Sousa played before King Edward VII a few weeks ago, His Majesty, too, appeared to be familiar with most of the Sousa Marches, and asked for half a dozen of them by name.

Sousa will be here shortly with his great band in the course of their twentieth semi-annual tour, giving a single popular concert at - - - - - on - - - - - with Maud Reese-Davies, soprano, Dorothy Hoyle, violiniste, and Arthur Pryor, trombone, as soloists.

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Two Englishmen engaged in a heated argument at a Sousa concert in London in December, one contending that there were strings in the instrumentation of the American band while the other as positively declared that the "March King's" organization was a "wind orchestra", pure and simple. The argument led to a considerable wager and at the conclusion of the concert Mr. Sousa was asked to allow the question to be definitely decided to which he readily assented. The first man made his way through the musicians who crowded the stage and picking up the snare drum he turned it over and showed the several strings that span the under head of the instrument. The argument was over, and with a laugh the "wind" champion agreed that he had lost. Sousa, by the way, brings his great band here for a single popular concert on - - - at - - -

Nothing elicited more surprise and enthusiastic praise in the playing of Sousa's Band in England than the marvellously delicate accompaniment that this famous organization gave to the vocal and violin solos that diversified Mr. Sousa's concert programs. Nothing of the kind had ever been heard in England before and the English critics were astonished at the remarkable simulation of string effects, particularly from the enormous brass basses played by the American musicians. All the English bands use string basses for concert work, owing, it is said, to the fact that their instrumentalists do not possess the necessary skill to obtain similar artistic results from brass. Sousa's accompaniments were equally praised on the continent, and here at home; they are well known and admired. An opportunity will be offered to judge of this praise of the Sousa Band's work when the "March King" brings his famous organization here for a single popular concert at - - - on - - - His soloists this year are Maud Reese-Davies, soprano; Dorothy Hoyle violin; Arthur Pryor, trombone, and Walter B. Rogers, cornet.

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Sousa is presenting several exceptionally fine soloists on the concert tour of his great band this winter, Miss Maud Reese-Davies, the soprano, had her musical training under Trabodello in Paris and Shakespeare in London. Her voice is light but sweet and particularly pleasing in quality. She sings a wide range of coloratura arias and also makes a specialty of Sousa Ballads. Miss Dorothy Hoyle, the violiniste, returns to America after two years of her study under Sauret in London. She has a most facile technique and full tone. Mr. Arthur Pryor, the "Paganini of the slide trombone", is perhaps the most popular band instrumentalist in the world, and he has composed several new solos for the present concert tour. Mr. Walter B. Rogers, the sole cornet, was formerly band master of the crack Seventh Regiment of New York, and has no superior. Frank Helle fluegelhorn; Simone Mantia, euphonium; Marshall Lufsky, piccolo; D.A. Lyons, flute and Joseph Norrito, clarinet, are other stars in an organization composed entirely of soloists. Several of these artists will be heard in solos at the Sousa concert at - - - on - - -

THE ENGLISH RAILWAY FOOTWARMER.

Travelling as he does many thousand miles every year, John Philip Sousa should be an authority on the comforts and discomforts of railway journeys, and his recent experiences in England led to him imparting some of his impressions to a London reporter as follows:

"Now, the thing that has impressed me most in Great Britain is the railway carriage footwarmer. It is not so big as St. Paul's Cathedral, nor so long as Regent Street, but nothing architectural in the whole country has made such a vivid impression on my mind as the footwarmer.

"In my contemplative moments your footwarmer forces its way to the front. If I dream, it is of footwarmers; and in the only nightmare I have had since I came to England I imagined that somebody had made a sort of Pharaoh of me and buried me under a pyramid of footwarmers. I would advise you to invent a new kind of shock for your American visitors.

"The first time I saw the footwarmer, something on wheels came into the railway station and men in uniform began to fling about what I thought were underground milk churns. 'Why is this cart coming down the station filled with tin cans?' I asked. The man refused to explain.

"Then somebody put me into the 'cart' and somebody else threw a can inside. At first I thought it was an infernal machine, but I was wearing the uniform of the United States, and I swore to die bravely. All the way I kept one foot firmly pressed down on the can, which I believed would go off at any moment. Of course, it did nothing of the sort; but in three or four hours I began to experience a curious sensation in that foot.

"It tingled in a way that recalled a frost-bite I had in North America when the thermometer was 28 deg. below zero. Growing worse, I took off my boot. The footwarmer or refrigerator or whatever the machine was had given me chilblains!

"At the next stopping place I sent for rough towels, and by vigorous rubbing managed to restore circulation in the foot. I affirm that if your 'tight little island' were big enough to take a long railway journey in, the whole nation would be laid up with chilblains."

Now that he has returned to America, where the cars are over heated instead of under heated, Sousa is again engaged on one of his great concert tours and will bring his famous band here for three concerts at on.....

SOUSA'S COOLNESS.

The coolness and presence of mind possessed by Sousa is illustrated by a good story which is just now being told of him. His band was playing before an audience of some 12,000 people, when suddenly the electric lights in the hall went out. People began to move uneasily in their seats and some even began to make a rush for the door. Coolly tapping with his baton, Sousa gave a signal and immediately the band began playing "O dear What can the matter be?". A tiny ripple of laughter that went round the audience showed that confidence had ~~hardly~~ partially been restored, and when the band went on to play "Wait till the clouds roll by," the laughter deepened into a roar of merriment that only ended when the lights were turned on again.

Having demonstrated to British audiences the superior excellence of his great band and firmly established his own popularity on the other side, Sousa is again embarked on another great trans-continental concert tour and will be heard here at on..... His soloists this year are Maud Reese-Davies, soprano; Dorothy Hoyle, violiniste; Arthur Pryor, trombone, and Walter B. Rogers, cornet.

Paderewski and Sousa both enjoy the same birthday, November 6, and are both the most successful of living musicians in their respective lines. To continue the parallel both are simultaneously seeking new distinctions on new lines. The Polish pianist has composed a grand opera which will have a production at the Metropolitan Opera House, New York City during the present season, while John Philip Sousa has written his first novel, "The Fifth String," a musical story, which has just been issued from the press of the Bowen-Merrill Co. Sousa's efforts in the field of romance will be watched with interest. In the meantime "the March King" is pursuing the even tenor of his way in his customary occupation of providing music for the masses, and is now engaged upon the twentieth semi-annual tour of his great band. His engagement for the current year include a visit to nearly every leading town in the United States, a brief tour of Canada, a summer season at Atlantic City and his usual fall exposition fixtures.

No American musician has ever approached the success achieved by Sousa in Europe, where his popularity fully equals that he enjoys at home. In Great Britain last fall the Sousa Band eclipsed all known concert records both in London and in the provinces. Sousa's concert before the King of England and his decoration with the Victorian Order set the final and definite seal of approval upon the American conductor and composer in England. The Sousa Band will be heard here in a single popular concert on - - - - at - - - - Maud Reese-Davies, soprano; Dorothy Hoyle, violiniste, and Arthur Pryor, trombone, will be the soloists.

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Sousa is home again after his successful tour in Great Britain and once more engaged upon his regular occupation of providing good music for the millions. The American conductor and the American band added to their reputations to such a degree that the King was desirous of hearing a first class American organization, and Sousa, of course, responded to the invitation to play at court, receiving compliments and decoration, to which he was entitled.

Sousa has won his way solely on merit. It is a risky thing from a financial point of view, to take sixty musicians on a tour thousands of miles from home to play in countries where there are already fine bands; but Sousa felt sure the foreigners would listen to his men and like his music, and his judgment has been correct. The tour he made on the Continent after the Paris Exposition was very successful, while his recent British tour was the most remarkable achievement of its kind, making new concert records in every town where the band played. In this country for a decade Sousa has been making a tour every year of at least 25,000 miles, and his business has always been remarkably good. He gives the people good music and they are willing to pay for it.

The "March King" has many admirers here who will rejoice to learn of his early advent, and will note the date of his concert at - - - - on - - - - The soloists with the great band on the present tour are Maud Reese-Davies, soprano; Dorothy Hoyle, violiniste; Arthur Pryor, trombone, and Walter B. Rogers, cornet, all of whom won favor from Sousa's English audiences.

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It was considerable of a surprise to the musical wise-
 acres of Great Britain to discover that an American musi-
 cian could teach them something new, but there was no doubt
 in their minds after the first performance of Sousa's Band
 in London that a revelation of the possibilities of the mili-
 tary band had been accorded them. The general and generous
 praise that followed the surprise was a great tribute to the
 American conductor and composer. Sousa's success in Great
 Britain has never been equalled by any other foreign con-
 ductor; his band has been accorded a popularity and a finan-
 cial and artistic success such as no band has ever before
 known. Music hall performers are giving imitations of the
 "March King" at every hall in London, and the American musi-
 cian is clearly the man of the hour in musical circles. Sousa
 has just returned to London for a second series of concerts,
 so general has been the desire to hear him again. The band
 returns to America in time for their Christmas dinner, and
 in the forepart of January will begin the regular winter
 tour, in the course of which they will appear at
 on

It is at once a compliment and an admission of great weight
 when so conservative and influential a paper as the London
 Times remarks in connection with the Sousa concerts in London
 that "the concert as a whole proved an admirable and most
 surprising lesson in the possibilities of a wind band when
 ably trained" but that was the view generally expressed
 wherever the Sousa Band has appeared in Great Britain. The
 success of our "March King" has had no parallel in England
 where he has been promptly elevated to a degree of popularity
 equal to that which he enjoys at home. The Sousa Band has
 been playing to a record business in every place it has ap-
 peared, and so great has been the general demand that Sousa
 has returned to London for a second engagement in which he
 will give twenty-four concerts at the Empire Theatre and the
 Royal Opera House, Covent Garden. After a British season of
 twelve weeks the great Band will sail for home in time to eat
 their Christmas dinner in New York, and after a brief rest
 the regular winter tour of the organization will begin early
 in January. The band will of course be heard here in concert,
 the date already settled upon being at

It has been the good fortune of John Philip Sousa to make a
 complete musical conquest of Great Britain where he already en-
 joys a popularity greater than any other conductor or composer
 before the public. His music has been generally admired and for
 his more serious compositions he has received the warmest
 praise, so much so indeed that the Glasgow Evening News hailed
 Sousa the composer, as the "Berlioz" of the military band".
 A London critic writing of the strength, vigor and nerve of
 the Sousa marches spoke of the "March King" as the "Kipling of
 Music". The Sousa band broke the record of Albert Hall at
 their first London concerts, and at Liverpool, Newcastle, Leeds,
 Sheffield, Manchester their success has been equally pronoun-
 ced. Sousa has now returned to London, where the variety per-
 formers are imitating him at every music hall, to give a sec-
 ond series of concerts at the Empire Theatre and the Royal

Opera House, Covent Garden, twenty-four in all, after which
 the band will return to New York just before Christmas. The
 regular winter tour of the band will begin early in January
 and the band is already announced to appear here on

at

Sousa's success in Great Britain has been greater than ever achieved there by any other foreign artist. In fact Sousa may be said to dominate the musical field at the present time. The Sousa marches are heard in every city, town and hamlet of Great Britain, every orchestra, band, piano and hand organ finds their striking melodies into British ears at every turn; The great band under the "March King" is doing a record wherever it appears, and no less than ten different imitations of the Sousa methods of conducting are being given at the London music halls. The critical estimate of Sousa and his band have invariably coincided with the popular favor accorded the American musicians. Sousa is just returning to London for a second engagement to give twenty-four concerts at the Empire Theatre and the Royal Opera House, Covent Garden. The great band will sail for home the middle of December, and after a brief rest will inaugurate their twentieth semi-annual American tour which will bring them to this city for a single concert on - - - - - at - - - - -

It is a source of great satisfaction to the thousands of Sousa admirers to know that the American composer and conductor has achieved an unparallel success in Great Britain where he has at once leaped into a degree of popular favor that quite equals his success in his own country. Apparently London and Great Britain in general were eagerly awaiting the advent of the "March King" for he started his tour in London by breaking the record of the Royal Albert Hall where he played to thirty thousand people in three concerts. At Glasgow he was the conspicuous musical success of an International Exhibition notable for the excellence and variety of its musical offerings, while in the British provinces the American band has been a revelation, everywhere playing to the largest known audiences. Sousa has just returned to London for a second engagement and will give twenty-four concerts in the metropolis, after which the band sails for home, arriving just before Christmas. The regular winter tour of the Sousa Band will begin the forepart of January and the customary Sousa concert here will be given at on

The ambition of John Philip Sousa, like Caesar's, for more worlds to conquer is rapidly becoming satisfied, for the "March King" has just added a complete conquest of music loving Great Britain to his pronounced success on the Continent last year. From his landing at Southampton to the present time the tour of Sousa through Great Britain has been a constant succession of popular ovations. At London he was feted, interviewed and praised; his concerts were the most successful ever given in the great Albert Hall; at Glasgow the enthusiastic Scots endeavored to carry him in triumph on their shoulders when he finished his engagement at the Exhibition, and in the provinces he has received a welcome never before accorded a foreign artist. The Sousa Band is now giving a second series of concerts in London, twelve in the Empire Theatre and twelve at the Royal Opera House, Covent Garden. They return to America at the middle of December and will shortly after inaugurate their regular winter tour which will bring them to this city for a single concert on at

A ROYAL CONCERT.

HOW THE KING OF ENGLAND GAVE HIS QUEEN A BIRTHDAY SURPRISE.

The fierce light that is supposed to beat upon a throne gives us, after all, but little definite knowledge of the personality of its occupant, while "the divinity that doth hedge a king" frequently blinds us to the knowledge that the monarch is but a human being with pretty much the same tastes and inclinations as the ordinary mortal. In our mind's eye, we are accustomed to clothe a king with an impossible amount of dignity, and it is given to but few Americans to penetrate the royal reserve, and mark the man beneath the pomp and panoply of rank. The recent experience of John Philip Sousa when he took his band to Sandringham "by command" and gave a concert before King Edward VII, the royal family and guests, is interesting as describing a phase of the inner life of the court of Saint James's, at the same time illustrating the proverbial graciousness of England's monarch.

Mr. Sousa talks entertainingly of this experience, which was in fact an unprecedented honor for an American artist. The Sousa royal concert was intended by the King as a surprise to Queen Alexandra on her birthday, and no hint of it was given to the outside world.

"The first intimation that I received of the King's desire to hear my band," relates Mr. Sousa, "was when Mr. George Ashton, who is 'The King's Own Entertainment Officer,' brought me the royal command in a letter from Colonel Lake, the King's equerry. The strictest secrecy was enjoined, and in order to perfect our plans Mr. Alfred de Rothschild was taken into our confidence, and it was announced that the band would give a concert at the Rothschild country seat at Thwing. Some of the musicians could not understand why they were ordered to report at the Liverpool Street Station when they knew that trains for Thwing started from Paddington Station. These men were told to ask no questions but to obey orders like good soldiers, and so no hint of our real destination leaked out."

"The party, which consisted of Mrs. Sousa and myself, Mr. George Ashton, Mr. Philip Vorce, managing director of my English tour, Miss Maud Reese-Davies, our soprano, Miss Dorothy Hoyle, our violinist, and the fifty-two members of the band, found a special train waiting for us at the station. It was a most luxurious train, equipped with all the good things of life that the royal stewards could provide. An elaborate dinner for all was served en route to Sandringham, which was reached shortly before nine o'clock at night. At the station were brakes, omnibuses and carriages in waiting for our party, and the King's own automobile for Mrs. Sousa and myself. Arriving at the King's residence, I was escorted to a luxurious suite of apartments, where I remained until notified that everything was in readiness for the concert, and then descended to the ball-room, at one end of which the band was stationed. I notified the equerry that I would play "God save the King" on the approach of the royal party, and was told that the King desired me to follow this with the "Star Spangled Banner."

"This plan was carried out while the party entered the ball-room, and at the conclusion of the American anthem all took their seats, after the King and Queen, who sat at the extreme of the first row of chairs at the right. At His Majesty's left was the Dowager Duchess of Manchester, who is an American by birth; nearer the center of the row were the Prince and Princess of Wales, and next to them was the interesting figure of the sturdy, white-haired, octogenarian Duke of Cambridge, uncle of the King, who frequently beat time with his cane. There was a large house party, which included the Princess Victoria, the Earl and Countess de Gray, Lord Marcus Beresford, Captain Lambton, Royal Navy, who was conspicuous at Ladysmith, the Portuguese Minister, and many other notables. In a small gallery at the extreme end of the ball-room were the principal servants of the royal household. The entire party were in evening dress, the conventional garb of the gentlemen being in the

case of the King relieved by the broad blue ribbon of the Garter, which he wore across his breast.

"Then I began the regular programme, which at the request of the King was composed entirely of my own compositions and those of other American writers. At the end of the first number, as I stepped down and made my customary bow in response to the applause, an equerry came forward and told me that His Majesty desired my march "Hands Across the Sea" as an encore, to which I responded, and then played the second number, which was the "El Capitan" March. Then the King sent word that he had heard my opera during its run in London, and desired to renew his acquaintance with its melodies, and accordingly I played a long selection from "El Capitan." The concert proceeded in this manner to the end, the equerry notifying me in each instance just what encore was desired. "The Stars and Stripes Forever" was received with particular enthusiasm. At the end of the programme the equerry notified me that the King desired to speak to me, and as I stepped forward, His Majesty advanced a few paces to meet me with outstretched hand and a cordial grasp. He complimented me highly upon the excellence of my band, remarking "You don't give them much rest, but they seem to be happy fellows," and spoke of the wonderfully soft and mellow tone of the trombone as played by Mr. Arthur Pryor. Also he said some nice things about my music, and turning to the Queen, to whom I had been presented, he said: "You know he writes those wonderful marches." At this I remarked that I should like to have the honor of writing one for His Majesty, to which he graciously assented, remarking, "That's a good idea."

"Then the King thanked me for the pleasure the concert had given him, and asked me to accept the decoration of the Victorian Order as a souvenir of my visit to Sandringham, at the same time handing me the medal in a box which he had taken from his aide-de-camp. I expressed my thanks for the honor as gracefully as possible, and then the King remarked that, while the concert was delightful, there wasn't enough of it. Whereupon I offered to play all night if he so desired, and the King said, "Suppose you do give us another. Play the "King Cotton March"; whereat the Duchess of Manchester also said, "And Mr. Sousa, play another coon song"; to both of which requests I readily assented. The King then desired me to close the concert by playing "The Star Spangled Banner" once more.

"I went back to the band and found the men all very curious to know what the King had given me. After playing the march and coon song requested, I played "God Save the King," whereupon everybody arose except His Majesty. Then when I swung into the strains of the American National Anthem, the King arose also, and the entire audience remained standing until the concluding bar, after which the King and Queen retired. I was then introduced to the Prince and Princess of Wales and others. The Princess evinced great interest in the American hymn tunes that we played and asked me to send her the music of some of them. His Royal Highness noting the medals I wore, asked me what they were, and I told him that one was the palms of the Academie Francaise bestowed upon me by the French Government, another the headquarters badge of the 6th Corps United States Army, while the third had been given me by English friends to commemorate my success at the Royal Albert Hall. Then he asked me where I intended wearing my new decoration, to which I replied: "On the same line---but over the heart." The Prince then proposed to pin the decoration upon my coat, and taking the little box from my hand, he did so with a few pleasant words. The concert party then returned to the special train awaiting, the King's automobile being again provided for me. At the train I was handed a basket containing four pheasants shot by the King, which he sent to me with his compliments. Supper was served to our party on the return trip, and we reached London shortly after midnight tired but happy."

"The whole occasion was an illustration of the graciousness and tact of King Edward. There was an entire absence of stilted formality, and the King put me very much at ease when conversing with me. He impressed me as a very strong personality, a man assuredly born to command. He seemed to be in the very best of health and spirits, and his strong hand clasp contradicted the report of failing strength."

TWO SOUSA CONCERTS TODAY.

On his regular tours throughout the country, John Philip Sousa is accustomed to give ~~two~~ concerts in two different towns each, usually playing a matinee in a small town and then board a train for the nearest city for an evening performance. This practice he is about to introduce in New York today to mark his last appearances in the Metropolis this season, as the Sousa Band will not be located at Manhattan Beach, as usual, during the coming season. For the first time the upper East Side will have an opportunity of hearing this famous band without the necessity of a long journey, as Mr. Sousa will give a popular ~~xxxxxxx~~ matinee concert at the New Star Theatre, 107th Street and Lexington Ave., commencing at three o'clock this Sunday afternoon. This will be the first Sousa Sunday matinee ever given here and should attract a large attendance of the Harlem music-lovers. The full strength of the band will be engaged, together with the special soloists on tour with the "March King's" men.

~~Aixkxaxxxakx~~

At the Herald Square Theatre in the evening, Mr. Sousa will give the third and ~~xxx~~ last concert of the series since his return from London. An attractive programme has been arranged and it will be the final opportunity of hearing ~~xxxxxxx~~ the Sousa Band and the Sousa marches this season. Following the Herald Square concert the great band starts south on its twentieth semi-annual tour, which will embrace about 150 towns.

From Sousa and his Band.

PROGRAMME FOR
NEW STAR THEATRE

- | | | |
|--------------|---|---------|
| 1. | Overture "William Tell" | Rossini |
| 2. | Trombone Solo "Blue Bells of Scotland" | Pryor |
| 3. | Bourree and Cigue "Such A-do about Nothing" (new) | Sousa |
| 4. | Soprano Solo "Will you Love when The Lilies Are Dead" | Sousa |
| 5. | Excerpts from "Siegfried" | Wagner. |
| INTERMISSION | | |
| 6. | Valse "Lovely Night" (new) | Ziehrer |

PROGRAMME FOR
HERALD SQUARE THEATRE

- | | | |
|--------------|--|-------------|
| 1. | Overture | Berlioz |
| 2. | Trombone Solo "Love's Enchantment" | Pryor |
| 3. | Suite "Sylvia" | Delibes |
| 4. | Soprano Solo "Love in Springtime" | Arditi |
| 5. | Grande Scene and Ensemble "Andrea Chenier" | Giordano |
| INTERMISSION | | |
| 6. | Witches Dance from "In Fairyland" | Cowen |
| 7. | a. Caprice "On Tip Toe" (new) | Hosmer |
| | b. March "The Invincible Eagle" | Sousa |
| 8. | Violin Solo "Introduction and Rondo Capriccioso" | Saint-Saens |
| 9. | Theme, Variations and Carnival Time
from "Scenes in Naples" | Massenet. |

Sousa will not go abroad again with his great band until the end of the present year, as his contracts will require him to furnish music for home audiences until that time in all parts of the United States. The "March King's" success on the other side, and his decoration by both King Edward VII and the French Government have created a demand for a Canadian tour in the Spring when the great American band will be a conspicuous feature of the Empire Day celebrations. Sousa was a great success at the Glasgow, Scotland, Exhibition last fall, and at his closing concert there the band stand was almost demolished by the enthusiastic Scots who endeavored to carry the American musician in triumph on their shoulders. It required a strong escort of police to get Sousa through the enormous crowd in safety to his carriage. He will bring this same band here for a single concert at - - - - - on - - - - -

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It will interest many to learn that Sousa has a new collection of encores for his present concert tour. These Sousa encores are as much a component part of the Sousa programmes as are the printed numbers themselves and the "March King's" audiences have learned to expect and demand them with a prodigality only exceeded by the liberality and graciousness with which Sousa responds to such demands. He is constantly changing these breezy, jolly extra bits which he selects with rare judgment and discrimination. Sousa possesses the knack of taking a commonplace theme and dressing it up, "washing its face and smartening its frock," so to speak, until, it becomes a gem of its kind. He never descends to musical banalities, however, and every Sousa encore, no matter how light, has an intrinsic value to recommend it, aside from its rendition by the premier band of the world. Sousa comes here on - - - - - at - - - - -

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To an English interviewer Sousa confided the fact that he always likes his last march the best, but it is well known that he really sets more store by his "Stars and Stripes Forever" than by any other of his compositions. This march is a genuine expression of Sousa's patriotism and Americanism, and was written on a transatlantic steamer when the composer was returning to America five years ago. It is fast becoming recognized as a "national march" and its strains are always greeted with enthusiastic applause. Sousa's last contribution to military music, "The Invincible Eagle" is just such another stirring, swinging melody and has already attained great popularity. The perennial "Washington Post" retains a vogue in Europe that is remarkable. King Edward showed his familiarity with Sousa's music by calling for half a dozen of the marches by name when the American band played at his palace. Sousa will play some of these marches here at - - - - - on - - - - -

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At the age of forty-five, in the very prime of life, John Philip Sousa finds himself at the head of his profession, an international celebrity and favorite, the recognized American composer and conductor, the possessor of ample means and secure in the affections of his music loving countrymen. Truly it is an enviable position but one that has been won solely by true merit, indomitable energy and ceaseless activity. So Sousa deserves all the success that has come to him, for he has always kept faith with his public! And what a genuine, hearty, satisfactory entertainment a Sousa concert is; no musical abstractions but good, wholesome pabulum that appeals to mind and senses alike, melody pure and sparkling, breezy, stirring and stimulating. Sousa brings his great band here for a single concert at - - - - - on - - - - -

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Imitation is said to be the most sincere form of flattery, and if such is the case John Philip Sousa is assuredly the most flattered man in this country, for it is a fact that more than fifty performers are giving none less faithful imitations or travesties of the familiar eccentricities of manner and gesture characteristic of the "March King", in all parts of the world. During Sousa's recent engagement in London there were no less than fourteen of these "imitations" to be seen in the theatres and music halls of the British Metropolis, and on the continent his mannerisms are being reproduced by a score of performers. Sousa, however, oblivious apparently of this form of his popularity goes on his musical way, bringing melody and gaiety to all parts of the country. He will bring his famous band here for a single concert at - - - - - on - - - - -

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and causes the most sluggish nature into mental military element is dominant in the works of Sousa has injected the American military spirit into with no less a certainty than has Kipling immortalized British Tommy Atkins. The composer voices his tribute in vigorous, sonorous verse and powerful, purgent prose. Sousa, by the way, will shortly bring his famous band popular concert at - - - - - on - - - - -

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American Enterprise has once more outwitted English Management and John Philip Sousa will remain at home during the coming season instead of taking his great band across the ocean to make music for the English during King Edward VII's coronation time. Before he left London, six weeks ago, Mr. Sousa received a most flattering offer to return to the British Capital next summer, which he took under consideration, but on his arrival in New York he was approached by Mr. George C. Tilyou, the new proprietor of the Steeple Chase Steel Pier at Atlantic City, N.J., with a proposition to make that resort his summer home during the coming season. The offer was the most remarkable ever made in connection with summer amusements and involved the payment of the largest financial consideration ever made to a musical organization in the world. "The March King" after due deliberation, accepted Mr. Tilyou's offer and in consequence "Sousa and his Band" will be the star attraction at the Steeple Chase Steel Pier for the summer, commencing June 28th. The band will consist of fifty musicians and will give two concerts daily. The Atlantic City season will be preceded by Sousa's annual engagement at Willow Grove Park, which will commence on Decoration Day. Sousa will go to Europe again in December.

From Sousa and his Band,
47 Astor Court Building.
New York City.

American managerial enterprise has been successful in retaining for the entire summer season in America the services of John Philip Sousa and his internationally famous band despite the liberal offers and persistent requests for the return of the American musicians to London to participate in the general festivities attendant upon the ~~coronation~~ coronation of King Edward VII. The remarkable success achieved by Sousa in Great Britain has created a demand for a third foreign tour by this representative organization, but such substantial inducements were tendered the "March King" that he has contracted for a ten weeks summer season at Tilyou's Steeplechase Pier at Atlantic City, N.J., at the highest price ever paid for such an engagement. Sousa will then make his sixth trip to California in the fall, returning to London late in December. At present the great band is just completing its twentieth semi-annual tour, which has been of unparalleled prosperity, and will be heard here under Mr. Sousa's direction at - - - - - on - - - - -

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Sousa, the incomparable leader of an unrivaled band; the composer of the most stirring marches to which the soldiery of the world have ever kept cadence; the first of American musicians to win international fame, prestige and success; the favorite equally of New York and London, Chicago and Paris, San Francisco and Berlin, is just rounding out the twentieth semi-annual ~~XXXXXX~~ tour of the great and famous band which bears his name. This tour has embraced about 125 towns in ten weeks, involving 18,000 miles of travel through thirty-six different States, and will bring the band here for a popular concert on - - - - - at - - - - -

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Sousa will make a short Canadian tour in May to enable our cousins across the border to hear once more the band that won the favor of King Edward VII, after which the organization will take up permanent summer quarters at its new seaside home at Atlantic City. "The March King" takes his band abroad again in December, and a tour of the world will follow.

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John Philip Sousa will close his great southern and western tour of this winter ~~xxxx~~ with a concert at the Metropolitan Opera House, Sunday evening, April 6th. As the famous "March King" will not be heard at Manhattan Beach this coming summer, having signed a contract to play at Atlantic City, a large attendance of the Sousa admirers to this concluding concert is naturally looked for.

An Easter novelty will be a mid-week popular concert by Sousa and his Band at the Academy of Music, Brooklyn, on Tuesday evening, April 2nd. This concert will mark the close of the "March King's" regular winter tour, and will be Sousa's only and final appearance in Brooklyn this season, as the band will not be in its wonted place at Manhattan Beach next summer, having transferred its musical allegiance to Atlantic City.

To be used on Day of Concert.

SOUSA COMES TO-DAY

Sousa and his great band come to town to-day to give a concert that has been long scheduled and eagerly anticipated. The band comes in its entirety, with the same personnel of artist musicians that has distinguished the organization for years above all others; with the same soloists who won favor with the band in Europe; with notable additions to a library unsurpassed in its treasures of military band literature; all under the direction and the inspiration of the master musician at the head -- John Philip Sousa.

Few people have any idea of the amount of detail work involved in planning and preparing for a single Sousa Concert. As long ago as last May a contract was entered into between the local management and the direction of "Sousa and his Band" for the appearance of the "March King" in this particular town on this particular date. Since that time both parties to the contract have been in touch with each other, and from time to time the press has kept the public acquainted with the doings of Sousa, and given repeated intimations of his coming. In the meantime the management of the band have had their hands full with the details of a long tour, covering thirty-six different states, and including concerts in 122 different towns in ten weeks.

The pictorial painting that adorns the billboards was designed, executed and shipped to the various points for the bill posters to display to the best advantage; the programmes were selected after due consideration by Mr. Sousa, himself, and the band and soloists were thoroughly drilled and rehearsed in the chosen selections. Two weeks before the tour began, an agent left the New York headquarters, and in quick rotation has visited every town included in the tour, arranging for prices, advertising, and a thousand and one other details, while a week after him came a second agent to find hotel accommodations for this big family of musicians, arranging for the transportation of the baggage of the band and smoothing every final obstacle from the path of Sousa and his men.

In the meantime the New York office had been in communication with the fifty or so railroad Companies, over whose lines the band must travel, arranging the schedule of movements, contracting for special trains here and sleeping cars there; in short, completing every detail of transportation. Early in January the band started on its long trip that has been an uninterrupted series of financial and artistic triumphs. In every town the fifty-two people composing the Sousa band, found on arrival, their carriages and baggage wagons awaiting them, the printing posted upon every wall, and a large audience awaiting the "March King." The conclusion of each concert has found the carriages and wagons in readiness, a special train with steam up awaiting at the station, and everything prepared for a quick journey to the next town to be visited. It is only this perfection of system that enables Sousa to engage upon such record-breaking tours.

THE ROYAL VICTORIAN MEDAL.

It was a very unusual compliment that King Edward VII paid John Philip Sousa when he conferred upon the American composer and conductor the decoration of the Royal Victorian Order, a distinction that has never been accorded to any other American. The Victorian Order was instituted some eight years ago by the late Queen Victoria, and is given in recognition of personal services to the Crown. All the other British orders from the Garter down are solely political or diplomatic rewards or bestowed for conspicuous bravery, or for military and naval service.

The Royal Victorian Medal, however, is given only to those whom the sovereign personally desires to accord distinction, and although it is not an easy decoration to obtain, it is the most democratic of all the British Orders. It is divided into four classes, Mr. Sousa's decoration being of the fourth or artistic class, and carries with it the right to use the initials M. V. O. (Member Victorian Order) after the name. The medal is the same for all of the classes, being of silver about the size of a dollar and bearing the portrait of Queen Victoria on the obverse, and her Imperial monogram on the reverse. The different classes are indicated by the ribbon from which the medal depends, and in the case of Mr. Sousa's decoration, the ribbon is of dark blue ribbed silk bordered by narrow orange and red stripes.

The Victorian medal came as a complete surprise to Mr. Sousa at the conclusion of his concert before the royal family at Sandringham on the first of last December. After thanking the American conductor for his concert and congratulating him upon the excellence of his band, King Edward took a little box which was handed to him by an equerry, and in a few pleasant words asked Sousa to accept the decoration as a souvenir of the occasion. Later in the evening when he had been presented to the Prince and Princess of Wales, the former asked him what were the medals he was then wearing. Mr. Sousa replied that one was the decoration of "Officier d'Academie Francaise," bestowed upon him by the French government; another the headquarters badge of the 6th Army Corps in the Spanish war, and the third a handsome medal given him by some of his London admirers in recognition of his triumphs at the Royal Albert Hall.

"Where are you going to wear your new medal?" asked His Royal Highness.

"On the same line, but over the heart," replied Sousa.

"Then let me pin it upon your coat," said the Prince, taking the medal from the box and affixing it to the spot indicated by the American musician.

VOCABULARY OF AN UP TO DATE ADVANCE-AGENT.

Now dat you got me to push back on me watch because you't tryin to throw
give me the knife wid a gipsy-camp, you can't shess many hot air into me wid your
circus not bein' afraid of the pony-show, even if you do fetch de main
"GAZABO AND HIS BUNCH" of wind-jammers, who'll take slice of our hash,
but we'll catch coffee and cakes anyhow widout giving up "BROADS" at dat, for the
two bit boys can't lose our butcher frams. Forget it, to try to shove me in one of
your shine towns in Texas, for I'm the up to snuff gasula in dat state, but if
you can get next to his wise whiskers in Paris, who don't like me face, to get
easy and strip de town for me so me tribe gets stars and stripes ^(perk and beans) that day, I'll
call it quits and you can cough up a couple of Peruvian doughnuts ^(cigars) and we'll both
check out.

Since his last appearance in this city John Philip Sousa has earned the right to place two new and imposing titles after his name, to wit: "M. V. O." (Member Victorian Order), by the grace of King Edward VII, and "Officier d'Academie Francaise," by the appointment of the French government. These distinctions were accorded the American musician because of his eminence in his profession and the success he has achieved in the European world of music.

The "March King" is already engaged upon his winter tour, and comes here soon for his regular concert.

Col. George Frederic Hinton, who is Mr. Sousa's representative on all his tours, is at present in the city arranging for this concert, which is announced for

Col. Hinton has recently returned from London, and is pardonably enthusiastic over the British success of Sousa and his band.

"The cable reports have told the story of Sousa's triumphs in Great Britain and of his concert before the King", said he yesterday, "but it is a great satisfaction to be able to add that the financial returns of the trip were quite as great as the popular and artistic success of the American musicians. When you realize that we toured a country where the military band has reached its highest development and eclipsed all records of attendance and receipts in nearly every town we visited, the extent of Sousa's achievements may be appreciated. At the Royal Albert Hall, where the band gave its first concerts, the attendance reached the unprecedented figure of 29,000 in two nights and a matinee, something that great auditoriums had never seen in all the thirty-five years since it was opened. The band gave thirty-one concerts in London, in sixteen days, and in the ten weeks they were in Great Britain visited twenty-eight different towns, playing 122 concerts. At the Glasgow International Exhibition, where all the best bands of Europe were heard, two special diplomas were awarded to the Sousa band.

Many will doubtless be interested in the announcement that Sousa has turned novelist as well as composer. In fact, his first romance, which he has named "The Fifth String", is published by the Bowen-Merrill Co., of Indianapolis. This book, which is a musical love story of a great violinist and a beautiful American girl, a magic violin and its secret, was written last summer at Manhattan Beach. It will be a handsome book with six full page illustrations by Howard Chandler Christy. Should "The Fifth String" be favorably received, it will doubtless encourage Mr. Sousa to put on paper his long contemplated "Pipetown Stories" based on incidents of his boyhood in Washington.

"Few people have any idea of the enormous amount of work Sousa has done since he left Washington, but it is a matter of statistics that he has given 4,098 concerts in 563 different towns of America and Europe in nine and a half years, involving travel equal to ten times the circumference of the globe. In addition to that he has composed four comic operas, ten famous marches, three orchestral suites, one libretto, one novel, and a number of fugitive lyrics. His plans for the current year include ten months of concerts in America, after which he will make an eight months' European tour. In two years Sousa proposes to take his band around the world.

SOUSA, THE STRENUOUS.

A Sportsman and an Athlete is the "March King."

His favorite diversions and exercises.

The strenuous life is a term that flows glibly from many a pen these days, but if ever a man practiced the theory of such an existence it is assuredly John Philip Sousa. It is fortunate that he is a sportsman by nature and an athlete by inclination, for no man not in the very pink of physical condition could withstand the fatigue of such a year's work as the "March King" is called upon to perform during a twelvemonth. Forty-eight weeks of concerts involving forty thousand miles of travel by land and sea is a gigantic task for any man to undertake but that is Mr. Sousa's portion of labor in the concert field at present, but it is eminently characteristic that his vacations are devoted to outdoor life in the hunting field. Here he finds rest and recreation, but Mr. Sousa armed and equipped for the chase looks more like a dilapidated rough-rider than than the dapper and graceful conductor whose features and gestures are so familiar to the public.

One of Mr. Sousa's hobbies is the collection of fine shot guns, and he has in Washington a miniature armory of high grade fowling pieces which he formerly used more frequently when his business did not so fully occupy his time. He is a crack shot, not only in the field but at the traps with both clay pigeons and live birds and he has made some high scores in matches. On one occasion in St. Louis, Mr. Sousa proved his prowess by winning third place in a tournament with some of the best shots in America. On his concert tours he usually carries a gun in the bottom of his trunk and never fails to embrace every opportunity for his favorite sport. Experts have said that Mr. Sousa might rank among the best shots in the country had he time to devote to the necessary practice and keeping in form.

From his earliest boyhood in Washington Sousa has been an athlete and lover of sport. In his younger days his preference was for baseball and he was entitled to rank among the 330 rooters. When he was musical director of the famous "Church Choir Pinafore Company" Sousa organized a baseball club among the principals and chorus of the organization, he being the pitcher. He relates that whenever his club was fortunate enough to win a game it usually cost him the greater part of his week's salary, as he was accustomed to insist upon testifying to his delight in the victory by entertaining the vanquished. Sousa maintains a baseball club in the ranks of his famous band, having completely uniformed and equipped the team at his expense. The Sousa Band Base Ball Club has played the national game all over Europe as well as in America and has a record of about 750 victories. Mr. Sousa's playing days are over, however, but he never fails to attend all the games played by his club and sometimes when the contest gets very exciting, he almost tempted to take off his coat and get back into the game.

Lawn tennis early numbered the "March King" among its devotees, and his strong arm and keen eye enabled him to play an excellent game in the courts. The next sport to claim his attention was bicycling, and for several years the entire Sousa family were familiar figures in the bicycle paths adjacent to New York. Presumably the automobile will be the next to attract his ~~attention~~ interest, but up to the present time his only experience with the horseless carriage was when King Edward VII placed his private motor car at the disposal of Mr. Sousa when he took his band to Sandringham for a royal concert. Boxing and bag punching are also included in the composer's scheme of exercises.

A few years ago when recovering from the enervating effects of Typhoid pneumonia, his physician recommended horseback riding, and Sousa took up equestrianism with the same keenness of zest that has marked his indulgence in other forms of athletics. When in New York he rises every morning and knows all the bridle paths of Central Park; and when on tour he takes horseback exercise in every city when the exigencies of his railway schedules do not require an early departure from town. Mr. Sousa directs two concerts every day and that means that he indulges in continuous calisthenics for at least four hours out of every twenty-four. This is really the harest kind of physical exercise and has given Mr. Sousa a remarkable chest and arm development. Indeed, two years ago, upon comparison, Sousa's right arm was found to be larger than that of Bob Fitzsimmons.

John Philip Sousa will signalize the close of his twentieth semi-annual tour by giving a double concert next Sunday, April 6th, appearing in the afternoon at the Star Theatre, on the upper East Side, and in the evening at the Metropolitan Opera House. This will be the first appearance this season of the American band at the Metropolitan, where it is the stroke of favorites; owing to the priority of claim of the opera concerts. Sousa has been touring the country this winter ^{with a success} without parallel, even in his career of triumphs, and he announces that Manhattan Beach will know him no more during the summer, as he has contracted to establish his band at Atlantic City during the heated season. He goes abroad for an eight months tour in October, and a year later is due in Australia. At the Metropolitan and Star Theatre concerts he will introduce two new soloists, Mlle. Blondelle Ver Treese, soprano, and Miss Ruby Gerard-Braun, violiniste.

Sousa and his Band.

SOUSA'S DOUBLE CONCERT.

Sousa is back in town again for his customary Spring concert. About this time every year "the March King" and his band conclude their regular winter musical pilgrimage, after having discoursed melody for the masses throughout the greater part of the United States, ^{and th} this season his success has been even greater than ever before, ^{while} the popularity of this representative American band throughout the world is phenomenal. Mr. Sousa is proud of being at the head of the only musical organization that has ever successfully played the four greatest cities of the world - London, Paris, New York and Berlin - winning both critical and popular approval in all ~~XXXXXXXXXXXXXX~~ countries. On "the road" the Sousa Band plays two different towns every day and the same system will be in vogue today, for Sousa will give a popular matinee at the New Star Theatre on the upper East side at 3 o'clock, while in the evening he will give his first concert this year at the Metropolitan Opera House. As Sousa will play at Atlantic City ~~next~~ summer instead of Manhattan Beach, as in former years, his many admirers will gladly avail themselves of these opportunities of hearing their favorite music.

Mr. Sousa will introduce two new soloists, Blondelle Ver Treese, soprano, and Ruby Gerard-Braun, violiniste, both of whom are well spoken of. The programme in its entirety is as follows:

May tour 1902

John Philip Sousa is coming to..... for a single grand concert on..... which will be the only appearance of the "March King" and his great band in this city for two years, as the third European trip of the organization will keep the American musicians on the other side of the ocean all next season. Mr. Sousa will offer an admirable programme and he will also present several soloists.

At the age of forty-five, John Philip Sousa finds himself at the very prime of life at the head of his profession, an international celebrity and favorite, the recognized composer and conductor, the possessor of ample means and securing the affections of his music-loving countrymen. Truly it is an enviable position, but one that has been won solely by true merit, indomitable energy and ceaseless activity. So Sousa deserves all the success that has come to him, for he has always kept faith with his public. And what a genuine, hearty, satisfactory and wholesome entertainment a Sousa concert is; no musical abstractions but an entertainment appealing to mind and senses alike; melody pure and sparkling, breezy, stirring and stimulating.

"The Kipling of music" is the way one English paper described Sousa, a comparison that is apt and a compliment to both men alike. Like Kipling, Sousa is nothing is not strong and virile; Like him, too, Sousa has always a story to tell - an original, stirring story that quickens the pulse and arouses the most sluggish nature into mental activity. The military element is dominant in the works of both men, and Sousa has injected the American military spirit into his marches with no less certainty than has Kipling immortalized the British Tommy Atkins in his stories. The composer voices his tribute in crisp, crystalized melody and swinging harmony - the author his in vigorous, sonorous verse and powerful, pungent prose.

Nothing elicited more surprise and enthusiastic praise in the playing of Sousa's Band in England than the marvellously delicate accompaniment that this famous organization gave to the vocal and violin solos that diversified Mr. Sousa's concert programmes. Nothing of the kind had ever been heard in England before, and the English critics were astonished at the remarkable simulation of string effects, particularly from the enormous brass basis played by the American musician. All the English bands use string basses for concert work, owing, it is said, partly to tradition and partly to the fact that their instrumentalists do not possess the necessary skill to obtain similar artistic results from brass. Sousa's accompaniments were equally praised on the continent and here at home: they are well known and admired. An opportunity will be offered to judge of this praise of the Sousa Band's work when the "March King" brings his famous organization here for a single popular concert at on.....

2

SOUSA IN LONDON .

The success in London of John Philip Sousa and of the famous band under his direction, finds no parallel in the musical history of the metropolis of the world. In the brief period of sixteen days Sousa gave no less than thirty-one concerts in London, playing in four different halls - the Royal Albert Hall, the Empire Theatre, Theatre Royal (Covent Garden) and the Crystal Palace.

During the thirty-five years since that superb temple of music (The Royal Albert Hall) its walls had never held three such enormous audiences as at Sousa's opening concerts when nearly thirty thousand people paid for admission within thirty eight hours. This not only completely eclipsed all London concert records, but at the same time established a new record for the Sousa Band for indoor concerts. The beautiful "Albert Hall Medal" was presented to Mr. Sousa by his English admirers in recognition of this achievement.

By special command of His Majesty King Edward VII., Mr. Sousa and his Band had the distinguished honor of appearing before the royal family at Sandringham on December 1st 1901, on the occasion of the birthday of Queen Alexandra. A programme consisting entirely of the compositions of Sousa and other American composers was played at the request of the King and at the conclusion of the concert, the decoration of M.V.O. (Member Victorian Order) was bestowed upon the "March King" the medal being pinned upon Sousa's King by H.R.H. the Prince of Wales. The distinction is an unprecedented one for an American artist.

In addition to his London season, Sousa also played an extended concert tour of the British provinces including a month at the International Exhibition at Glasgow, Scotland, where two special diplomas were awarded to the American Band. In every city, Sousa aroused the greatest enthusiasm and established new records for attendance and receipts. Through the force of his genius, the sway of his personal magnetism, and the witchery of his music, John Philip Sousa has won both the critical and the popular approval and favor of Great Britain. His organization has been accepted as the standard by which all other concert bands should be judged and his music has attained a vogue at home and abroad that eclipses the popularity of any other composer. The great band will appear here in concert at..... on.....

~~Mr. Sousa will take his great organization abroad again in the fall which means that it cannot be heard here again for two years.~~

3

It is a source of great satisfaction to the thousands of Sousa admirers to know that the American composer and conductor achieved an unparalleled success in Great Britain where he at once leaped into a degree of popular favor that quite equals his success in his own country. Apparently London and Great Britain in general were eagerly awaiting the advent of the "March King" for he started his tour in London by breaking the record of the Royal Albert Hall where he played to \$30,000.00 in three concerts. At Glasgow he was the conspicuous musical success of an international exhibition notable for the excellence and variety of its musical offerings, while in the British provinces the American Band was a revelation, everywhere playing to the largest known audiences. The regular spring tour of the Sousa band will begin the fore part of May and the customary Sousa concert here, will be given at..... on.....

It has been the good fortune of John Philip Sousa to make a complete musical conquest of Great Britain where he enjoys the popularity greater than any other conductor or composer before public. His music has been generally admired and for his more serious compositions he has received the warmest praise, so much so indeed, that the Glasgow Evening News hailed Sousa the composer, as the "Berlioz of the military band." A London critic, writing of the strength, vigor and verve of the Sousa marches, spoke of "The March King" as "Kipling of Music." The Sousa Band broke the record of Albert Hall at their first London concerts and at Liverpool, New Castle, Leeds, Sheffield, Manchester, their success was equally pronounced. The regular spring tour of the band will begin early in May, and the band is already announced to appear here onat.....

It is at once a compliment and an admission of great weight when so conservative and influential a paper as the London Times remarks in connection with the Sousa concerts in London that "The concert as a whole proved an admirable and most surprising lesson in the possibilities of a wind band when ably trained." but that was the view generally expressed wherever the Sousa band appeared in Great Britain. The success of our "March King" has had no parallel in England, where he has been promptly elevated to a degree of popularity equal to that which he enjoys at home. The Sousa band played to a record business in every place it appeared. The band of course, will be heard here in concert, the date already settled upon beingat.....

4

Sousa's success in Great Britain was greater than ever achieved there by any other foreign artist. In fact Sousa may be said to dominate the musical field of the present time. The marches are heard in every city, town and hamlet of Great Britain; every orchestra, piano, band, and hand-organ dings their striking melodies into British ears every turn. The great band under the "March King" did a record wherever it appeared and Sousa is going abroad again in the fall. The critical estimate of Sousa and his Band has invariably coincided with the popular favor accorded the American musician. The spring tour will bring them to this city for a single concert on..... at.....

It was considerable of a surprise to the musical wise-acres of Great Britain to discover that an American musician could teach them something new, but there was no doubt in their minds, after the first performance of Sousa's Band in London that a revelation of the possibilities of the military band had been accorded them. The general and generous praise that followed the surprise was a great tribute to the American conductor and composer. Sousa's success in Great Britain has never been equalled by any other foreign conductor, his band was accorded a popularity and a financial and artistic success such as no band has ever before known.

Sousa brings his great band here on.....
..... for a concert at

Sousa who comes here soon ~~will~~ wears his new English honors modestly and after a brief vacation has already inaugurated his spring tour, which will embrace the principal cities of the middle states and Canada. The American Band-master and the American band created a great sensation in great Britain where their success exceeded by far that achieved by any foreign musician in that country. At the opening ~~concerts~~ of the band in London at the Royal Albert Hall, twenty-nine thousand people paid admission to the three concerts, creating a new record for the hall and a new record for the Sousa Band for indoor concerts. The band was the musical sensation of the season and Sousa returned to America with royal decorations, medals, loving-cups and many other evidences of favor. The great band will appear here in a single grand concert at en.....

5

Sousa is coming back to town for a grand concert as is his wont at this season of the year. - Additional interest attaches to the coming concert as it is announced that the Sousa Band will not appear here again for two years owing to the great European tour (his third) which the "March King" is to undertake next season, and which will necessarily keep him on the other side of the water for a long time. Sousa's popularity with the people was never as great as at present, and the present concert tour, which he is soon to close has demonstrated that he has no rival in popular favor and affection. His last concert in this city was the most successful in point of attendance and receipts that he has ever given here, and there doubtless will be a rush to hear this "farewell" musical feast. The concert here will be given at

Fifteen years ago when he was at the head of the United States Marine Band, John Philip Sousa used to write marches for his band to play, but now he maintains a band to play his marches. Sousa's latest march, "The Invincible Eagle," which is said to be the best he has written since his stirring "Stars and Stripes Forever," has already achieved tremendous popularity. It was a remarkable fact that when Sousa played before King Edward VII a few weeks ago, His Majesty, too, appeared to be familiar with most of the Sousa marches, and asked for half a dozen of them by name.

Sousa will be here shortly with his great band in the course of their regular spring tour, giving a single popular concert at on.....

There is no more welcome announcement that can be made than that of the return of John Philip Sousa and his great band for a concert at this city, one of the last of his present tour of the United States; a tour that has been a record breaker in point of attendance, receipts and enthusiasm, and which has conclusively demonstrated that the "March King" has no rival in popular favor. His ~~English~~ English success of last year but indorsed the approval that his own country has bestowed upon this representative American conductor and composer for many years. The many admirers of Sousa and of his great band will do well to note that the coming concert will be the last appearance of the organization in this city for the next two years, as Sousa's third European tour of thirty-five weeks will keep him abroad all next season. For this ~~concert~~ Sousa has prepared an especially attractive programme which will be offered aton.....

Engagement

No. 7.

Additional attractiveness will be lent to the spring season by the return of John Philip Sousa and his great band for their customary concert, which on this occasion will be in the nature of a farewell, as the third European tour of the representative American organization will keep them abroad all next season. Consequently it behoves the Sousa admirers to make the best of their final opportunity of hearing their favorite music.

Sousa has so long been accepted here that he did not need foreign approval to establish his superiority in the concert field, but his many friends find satisfaction in the knowledge that the Sousa Band, the Sousa music and the Sousa concert, as well as Sousa himself, have all been accepted in Europe at exactly the same valuation that they placed upon them at home. As the TOPICAL TIMES of London said, "The band is so supremely good that it can well afford to be judged upon its own merits."

It will interest many to know that Sousa has a new collection of encores. These "Sousa encores" are as much a component part of the Sousa programme, as are the printed numbers themselves, and the "March King's" audiences, have learned to expect and demand them with a prodigality only exceeded by the liberality and graciousness with which Sousa responds to such demands. He is constantly changing these breezy, jolly extra bits, which he selects with rare judgment and discrimination. Sousa possesses the knack of taking a commonplace theme and dressing it up, washing its face and smartening its frock, so to speak, until it becomes a gem of its kind. He never descends to musical banalities, and every Sousa encore, no matter how light, has an intrinsic value to recommend it aside from its rendition by the premier band of the world.

Mr. Sousa will bring his great band here on.....
for a grand concert at The soloists with the
band this season are Lucile Jocelyn, soprano, Marguerite de Fritsch, violiniste
Arthur Pryor, trombone.

Two Englishmen engaged in a heated argument at a Sousa concert in December, one contending that there were strings in the instrumentation of the American band while the other as positively declared that the March King's organization was a "wind orchestra" pure and simple. The argument led to a considerable wager, and at the conclusion of the concert, Mr. Sousa was asked to allow the question to be definitely decided to which he readily assented. The first man made his way through the musicians who crowded the stage and picking up the snare drum, he turned it over and showed the several strings that span the under head of the instrument. The argument was over and with a laugh the "wind" champion agreed that he had lost.

Sousa by the way, brings his great band here for a grand popular concert onat.....

No. 8.

Sousa after his successful tour in Great Britain is once more engaged upon his regular occupation of providing good music for the millions. The American conductor and the American band added to their reputations to such a degree that the King was desirous of hearing a first class American organization, and Sousa, of course, responded to the invitation to play at court, receiving compliments and decorations, to which he was entitled.

Sousa has won his way solely on merit. It is a risky thing from a financial point of view, to take sixty musicians on a tour thousands of miles from home to play in countries where there are already fine bands; but Sousa felt sure the foreigner would listen to his men and like his music, and his judgment has been correct. The tour he made on the Continent after the Paris Exposition was very successful, while the recent British tour was the most remarkable achievement of its kind, making new concert records in every town where the band played. In this country for a decade, Sousa has been making a tour every year of at least 25,000 miles, and his business has always been remarkably good. He gives the people good music and they are willing to pay for it.

The "March King" has many admirers here who will rejoice to learn of his early advent, and will note the date of his concert at.....
.....on.....

The early advent of John Philip Sousa and his great band calls attention to the remarkable record of achievements of this organization, "The glorified ideal of the military band," as the London Globe says, since its organization less than ten years ago. With five trans-continental trips and two European tours to its credit, the Sousa band has up to the beginning of the present season given no less than 4,098 concerts, in the United States, Canada, England, Scotland, France, Belgium, Holland and Germany, in 562 different cities. The travel that this has necessitated is equal to about ten times the circumference of the earth. The recent British tour of the Sousa Band was a remarkable succession of ovations to the American conductor and composer during the entire three months of its duration. Thirty one concerts were given in London in sixteen days, and the British tour had a total of 122 concerts in 28 different cities, of the United Kingdom. Sousa is again on a spring tour in this country and will be heard here in concert at.....
ex.....

No. 9.

John Philip Sousa is the first American composer and conductor to secure recognition in foreign lands, and it is no exaggeration to state that his popularity at home and abroad is second to no other musician. His triumphal tour through Great Britain and his recognition and decoration by England's monarch, has set the seal of definite approval upon the "March King" on the other side of the water. "The band is so surprisingly good that it can ~~be~~ afford to be judged upon its own merits," wrote an eminent London critic, and as those merits were so conspicuous and potent, the British public promptly took the Sousa Band into its favor. Sousa played just three months in Great Britain, giving 122 concerts in 28 different cities, including 31 in London alone, where he was the musical sensation of the season. The Pall Mall Gazette had this to say after Sousa's first appearance at the Royal Albert Hall: "We have never heard a brass band play with so much delicacy, vitality and significance." In this case, every ounce of advertisement was really justified by the magnificent manner in which Mr. Sousa and his following fulfilled all expectations. Mr. Sousa assuredly knows brass as few men have known it; he has, in a way, developed through his brass an extraordinary variety of human and sympathetic sounds."

It will be good news to the countless admirers of Sousa, of his music and of his band, to learn that this famous organization will shortly be heard here in concert at.....
on.....

That man of action and achievement, John Philip Sousa, is about concluding his twentieth semi-annual concert tour with his great band. This tour has been somewhat remarkable for the manner in which Sousa has covered a vast territory in a very limited time. The spring weeks of this tour will be devoted to the principal cities of the middle states and Canada. On Decoration Day the band will commence its second annual engagement at Willow Grove Park, Philadelphia and late in June, will go to Tilyou's pier at Atlantic City for sixty-six days at the great certainty ever paid for summer contracts. Following this season, there will come the annual engagement at the Pittsburg Exposition and the Indiana State Fair and late in September Sousa sails again for Europe for his third foreign tour. This tour, which will last for eight months will extend through Great Britain and Ireland and the continental countries, where Sousa has already played, and will also include, Russia, Austria-Hungary and Italy. The band will therefore be absent from America all of next season and the coming concert here will be Sousa's farewell for two years. Sousa's fourth foreign tour, which will come in three years from now, will extend around the world. The first opportunity of hearing Sousa and his Great Band here since their really remarkable successes in Great Britain, will occur on.....
..... when the "March King" is announced to give one of his popular and characteristic concerts at.....

It is given to but few men to win such complete and universal favor as that which has been accorded John Philip Sousa, and the American conductor and composer, unspoiled by success continues his mission of preaching the gospel of melody throughout the length and breadth of the land.

No. 10.

The Sousa Band was a surprise to British musicians and public alike in its recent concert tour of the "tight little island," where the military band was supposed to have reached its highest development. The character of the Sousa concerts with their constant music, contrasts of melodic light and shade; the brilliancy and verve of the Sousa marches; the charm, distinction and individuality of the conductor; the wonderfully pure tone and balance preserved between the various instrumental groups; the precision of attack, the delicacy of pianissimos and the sustained force of the climaxes, all of these appealed with potent force to the audiences across the water. The instrumentation of the Sousa Band was different from that of the leading British bands and much interest was manifested in the double bell euphonium, the saxophones, the 22 gigantic tubas including the famous "Sousaphones," the fluegelhorn and the other strange instruments in the American organization.

This British tour of the American representative band was in every way the most successful visit of the kind ever made there by any foreign organization. From Sousa's first concerts in London, when he played to the three greatest audiences ever assembled in the great Albert Hall, through the triumphal engagement at the International Exhibition at Glasgow, to the final enthusiastic farewell appearance at Southampton, the tour was a great success of ovations and record breaking receipts and the great compliment paid the American composer and conductor by the King of England when he had the Sousa band play at Sandringham and decorated the "March King" with the medal of the Victorian Order, set the final seal of approval upon the American musician. The entire British press was no less cordial in their reception of the Sousa Band, their critiques running the entire gamut of praise. Says one paper, "The Sousa Band is so supremely good that it can well afford to be judged upon its merits." Mr. Sousa is at present engaged on his twentieth semi-annual American tour in the course of which a visit will be paid to this city playing a single concert at..... on.....

John Philip Sousa is preparing for his customary spring tour of the middle states and principal Canadian cities preparatory to his summer season at Atlantic City. He will, of course, bring the famous organization here for a grand concert onat..... There is no other band in the world like Sousa's, and there is no other conductor quite like the "March King." As the London World said: "It used to be said that Strauss's band was the 'Blue Danube' incarnate, and so Sousa's Band is the living embodiment of 'The Washington Post'." Sousa will bring a number of musical novelties, including his last march "The Invincible Eagle." Owing to his contemplated European tour next winter, His third annual visit abroad, Sousa will not be heard here again for two years.

No. 11

S O U S A ' S C O O L N E S S .

The coolness and presence of mind possessed by Sousa is illustrated by a good story which is just now being told of him. His band was playing before an audience of some 12,000 people, when suddenly the electric lights in the hall went out. People began to move uneasily in their seats and some even began to make a rush for the door. Coolly tapping with his baton, Sousa gave a signal and immediately the band began playing "Oh dear, what can the matter be." The tiny ripple of laughter that went around the audience showed that confidence had partially been restored and when the band went on to play "Wait'til the clouds roll by," the laughter deepened into a roar of merriment that only ended when the lights were turned on again. Having demonstrated to British audiences the superior excellence of the great band and firmly established his own popularity on the other side, Sousa is again embarked on another concert tour and will be heard here at..... on..... His soloists this year are Lucile Jocelyn, soprano, Marguerite de Fritsch, violiniste, and Arthur Pryor, trombonist.

HE COULDN'T STAND HIS OWN MUSIC.

A good story at the expense of John Philip Sousa is being told by a well known railroad man who recently accompanied the Sousa band over his line when the "March King" was giving concerts in the Northwest. "When we reached Austin, Minn., there was but one first class hotel," the railway man relates, "and there went Mr. Sousa, of course. When luncheon was served, Mr. Sousa and the two ladies, the singer and violiniste of the organization, were assigned to the center table, which happened to be very close to the entrance to the dining-room. Now, the proprietor of the hotel had one of those penny-in-the-slot music boxes, a big one, but the music it furnished was simply abominable. There were a lot of travelling men in the lobby and as soon as they saw Mr. Sousa seated they determined to have a little fun. Each secured a handful of pennies and played the machine. As luck would have it, one of the music sheets was Sousa's "King Cotton," and the travelling men kept that one tune going over and over again, applauding vociferously every time the march was finished. Well, Sousa stood it pretty well, until the piece started on its twentieth turn, and then he jumped up and made his escape from the dining-room. That ended the fun but we had a good laugh over it for some time afterward."

However, the public does not get tired of hearing Sousa marches when they are played by the Sousa Band and many will regret that the great American Band will be on the other side of the water all next season, so that Sousa's concert at on..... will be the last opportunity for the Sousa admirers to hear the band for some time to come.

No. 12.

Arthur Pryor, the trombone soloist of Sousa's Band, has had the more or less ducious distinction of having been the innocent cause of at least two incipient theatre panics. As this "Paganini of the slide trombone," as he was called in Belgium, is perhaps the most popular instrumentalist in the country, the Sousa audiences are accustomed to find his name on all Sousa programmes and occasionally resent its absent. On the two occasions mentioned Pryor was not listed for a solo and his friends in the audiences loudly called for their favorite, the sound of the name "Pryor, " Pryor," was mistaken for, by certain timid people, the dread cry of "fire," fire," and they promptly began to make for the entrances. It required all the coolness and promptness of Sousa to check the panic, which he did by having the band play "Star Spangled Banner," and "Yankee Doodle." Pryor will be one of the principal soloists at the Sousa concert to be given here on..... at..... The great Sousa Band and its popular conductor achieved the greatest success ever known in England, during their recent tour of Great Britain.

"Unique among the world's greatest organizations" is the apt way in which Sousa's band has been summed up. Mr. Sousa's organization is just completing its tenth year of existence and the record it has made during that time is a remarkable one. Its achievements all testify to an unflagging devotion to his work, a comprehensive knowledge of his art, a keen appreciation of the desires of his public, a catholicity of taste in matters musical, exceptional capacity as a disciplinarian and the other characteristics that go to make up John Philip Sousa a successful man of affairs as well as an artist of unusual and well merited distinction. He has succeeded and is putting the military band on a permanent footing for the concert work of Sousa and his Band is practically continuous throughout the year and bids fair to embrace all the civilized world.

It is at once a compliment and an admission of Great weight when so conservative and influential a paper as the London Times remarks in connection with the Sousa concerts in London that "The concert as a whole proved an admirable and most surprising lesson, in the possibilities of the wind band when ably trained." But that was the view generally expressed wherever the Sousa Band appeared in Great Britain.

Sousa's concert for King Edward and the royal family on the occasion of Queen Alexandra's birthday and the decoration of the Victorian Order bestowed upon the American musician on that occasion, marked the highest and most conspicuous approval that could be extended. Having returned home, Sousa is once more engaged upon his regular spring concert tour with his great band, in the course of which he will give a single popular concert at on..... The soloists with the band this year are Lucile Jocelyn, soprano, Marguerite de Fritsch, violiniste, and Arthur Pryor, trombonist.

No. 13th

Paderewski and Sousa both enjoy the same birthday, November 6th, and are both the most successful of living musicians in their respective lines. To continue the parallel, both are simultaneously seeking new distinctions on new lines. The Polish pianist has composed a grand opera which won success, while John Philip Sousa has written his first novel, "The Fifth String," a musical story, from the press of the Bowen-Merrill Co. Sousa's efforts in the field of romance will be watched with interest. In the meantime the "March King" is pursuing the even tenor of his way in his customary occupation of providing music for the masses, and is now engaged upon the regular spring tour of his great band. His engagements for the current year, includes a visit to nearly every leading town in the United States, a brief tour of Canada, a summer season at Atlantic City, and his usual fall exposition fixtures.

No American musician has ever approached the success achieved by Sousa in Europe, where his popularity fully equals that enjoyed at home. In Great Britain last fall, the Sousa band eclipsed all known concert records both in London and in the provinces. Sousa's concert before the King of England and his decoration with the Victorian Order set the final and definite seal of approval upon the American composer and conductor in England. The Sousa Band will be heard here in a single popular concert on at.....

John Philip Sousa will bring his great band to this city for a grand concert for the first time since he set all Britain keeping time to the rhythm of his marches. This tour, will complete the tenth year of the existence of the Sousa band and the concert here will be given on..... at..... The Sousa band is unquestionably at the head of the bands of the world. It pre-eminence having been cheerfully acknowledge by the press of the world. It is "the glorified ideal of the military band?" according to the London Globe. Mr. Sousa is certainly the most conspicuous and popular of all American musicians and his unfailing graceful courtesy towards his audiences has endeared him to his enormous following. As Mr. Sousa is preparing to take his band abroad on his third annual European tour next winter, this famous organization will not be heard here again for two years. With his great band, Mr. Sousa brings Lucile Jocelyn, soprano, Marguerite de Fritsch, violiniste and Arthur Pryor, trombonist.

Sousa will not go abroad again with his great band until October, as his contracts will require him to furnish music for home audiences until that time in all parts of the United States. The "March King's" success on the other side and his decoration by both King Edward VII and the French Government have created a demand for a Canadian tour in the spring when the great American band will be a conspicuous feature of the Empire day celebration. Sousa was a great success at the Glasgow, Scotland, Exhibition last fall, and at his closing concert there, the band-stand was almost demolished by the enthusiastic Scots who endeavored to carry the American musician in triumph on their shoulder. It required a strong escort of police to get Sousa through the enormous crowd in safety to his carriage. He will bring this same band here for a single concert at..... ah.....

No. 14.

It was a triumph for American music, no less than a personal triumph for himself that John Philip Sousa achieved in Great Britain during his concert tour of last fall with his great band. Musical England, where the military band has reaches its greatest stage of excellence, welcomed Sousa with open arms and promptly gave testimony to its high appreciation of its abilities as composer, conductor and organizer. In London his reception was cordial in the extreme, the critics enthusiastic in their praise and the public more than generous in their patronage. The London Times (The Thunderer beloved by all Englishmen) in the first notice of a military band concert that had ever appeared in its columns, paid this tribute to the American musicians: "The first performance can only be written down as great success, for the audience was enormous, and very enthusiastic, and this enthusiasm was not misplaced. The conductor certainly trained his band till it has reached a very high degree of proficiency indeed. Two of the most notable features of the band's playing are the richness of the tone produced, and the really wonderful balance preserved. Few conductors indeed, can have their orchestras under such control as Mr. Sousa. The pianissimo which he gets out of his band is remarkable. The concert taken as a whole, proved an admirable and most surprising lesson in the possibilities of a wind band when ably trained; and Mr. Sousa is to be complimented most heartily on the remarkable way in which he has his forces under control."

At Glasgow the Sousa Band was the sensation of the International Exhibition where the greatest musical organizations of England and the continent were also heard, and two special diplomas were awarded to the American conductor and the American band at the close of the fair. In the British provinces the success was no less remarkable, all records being broken at the Sousa concerts at New Castle, Liverpool, Birmingham, Brighton, Oxford, Bath etc. Sousa is now engaged on his customary spring tour in the course of which he will give a grand concert here on..... at.....
.....

It will interest many to learn that Sousa has a new collection of encores for his present concert tour. These Sousa encores are as much a component part of the Sousa programmes as are the printed numbers themselves and the "March King's" audiences have learned to expect and demand them with a prodigality only exceeded by the liberality and graciousness with which Sousa responds to such demands. He is constantly changing these breezy, jolly extra bits, which he selects with rare judgment and discrimination. Sousa possesses the knack of taking a common place theme and "dressing it up", "washing its face and smartening its frock," so to speak until, it becomes a gem of its kind. He never descends to musical banalities, however, and every Sousa encore, no matter how light, has an intrinsic value to recommend it, aside from its rendition by the premier band of the world. Sousa comes here on..... at.....
The soloists this season will be Lucile Jocelyn, soprano, Marguerite de Fritsch violiniste, Arthur Pryor, Trombone.

No. 15

To an English interviewer Sousa confided the fact that he always likes his last march the best, but it well known that he really sets more store by his "Stars and Stripes Forever" than by any other of his compositions. This march is a genuine expression of Sousa's patriotism and Americanism and was written on a transatlantic steamer when the composer was returning to America five years ago. It fast becoming recognized as a "National March," and its strains are always greeted with enthusiastic applause. Sousa's last contribution to military music "The Invincible Eagle" is just such another stirring swinging melody and has all ready attained great popularity. The perennial "Washington Post" retained a vogue in Europe that is remarkable. King Edward showed his familiarity with Sousa's music by calling for half a dozen of the marches by name when the American band played at his palace. Sousa will play some of these marches here at on.....

Sousa received his entire musical education in the United States in fact in his native city in Washington, D. C. which was perhaps lucky for him, as the "March King" is certainly the only American composer whose originality is undisputed. He is a great believer in the musical future of America and never overlooks an opportunity of helping the cause of good music in this country. The "American composer's programmes" which he played in Europe on several occasions, were dignified and creditable, and elicited critical approval. Sousa is doing wonders in developing the American school of instrumentalists, the majority of his great band now being young, ambitious, brainy musicians of native birth. This will be a surprise to those who imagined that the membership of such an organization must necessarily be composed almost entirely of foreigners. This representative American band will give a concert here on..... at.....

a

John Philip Sousa has been pursued by persistent fable coined some five years ago by an inventive genius who saw an opportunity to juggle with the "March King's" name. This individual in uttering his ingenious story, expatriated by the American musician by declaring him of Italian birth and rejoicing in the name of SO, to which, in a spasm of patriotic favor, he was supposed to add the initials Y.S.A. in order to make the familiar name of Sousa. This story has been printed all over the world, and in many instances has been accepted as gospel truth. But the fact remains that the "March King" was born in Washington, D. C. forty-five years ago, although his ancestry is Portuguese. At the royal concert at Sandringham, England, in December, the ambassador of Portugal at the Court of St. James told him that the name Sousa is one of the most famous in that country. Sousa, by the way, will bring his band here on..... for a single concert at.....

For the spring tour of the Sousa Band, through the Middle States and Canada, Mr. John Philip Sousa has engaged as soloists Miss Lucile Jocelyn, soprano, and Marguerite de Fritsch, violinist, both artists being new to the Sousa concerts. They will make their first appearance with the band at the two concerts which will inaugurate this tour, on Sunday next, May 11th at the Metropolis Theatre, in the Borough of the Bronx, in the afternoon, and the Metropolitan Opera House in the evening.

Mr. Sousa is at present recuperating at Hot Springs, Va., after his fatiguing tour of last winter, and is engaged in the composition of his new march which is to be dedicated to King Edward VII. Mr. Sousa has also written the music for a patriotic hymn called "The Messiah of the Nations" by James Whitcomb Riley, which will be heard for the first time at the dedication of the Soldiers and Sailors monument, at Indianapolis, on May 15th.

From Sousa and his Band.

The last Sousa concerts for the present season are announced for today, when the "March King" will offer a new and seasonable programme and two new soloists. There will be two concerts in different parts of the city. In the afternoon, at three o'clock, the Sousa Band will discourse at the Metropolis Theatre, 142nd Street and 3rd Ave., appearing before a North Side audience for the first time; and in the evening, Sousa will return to Broadway, appearing in his customary place at the Metropolitan Opera House. These two concerts will inaugurate the spring tour of the famous band, which will extend as far west as Detroit and take in all the principal cities of Canada. The band is to be the chief attraction of the Empire Day celebrations, in Montreal. On Decoration Day, Mr. Sousa will begin his summer season at Willow Grove Park, Philadelphia, going thence to Atlantic City on June 28th, for ten weeks.

The new soloists for these New York concerts are Miss Lucile Jocelyn, soprano, and Miss Marguerite de Fritsch. Miss Jocelyn is said to have a voice of great power and sweetness, while Miss de Fritsch gives great promise as a violiniste. She is a niece of the wellknown orchestral violinist, Louis, and the late Clifford P. Schmidt.

Mr. Sousa has employed his brief vacation in securing a number of novelties for the library of his band, and the following programme which he will offer at these concerts should prove entertaining and enjoyable.

(Insert Programme)

From Sousa and his Band

47 Astor Court Building.

"IMPERIAL EDWARD."

SOUSA'S NEW MARCH, WRITTEN FOR ENGLAND'S KING ~~EDWARD~~

PLAYED FOR THE FIRST TIME ~~AT THE~~ *last night-*

John Philip Sousa has written a new march which he named "Imperial Edward," and which has been dedicated, "By special permission to His Most Gracious Majesty Edward VII." The new march will be given its first performance on ~~Wednesday~~ *thurs*-evening by the Sousa Band at the "March King's" concert at Massey Music Hall, Toronto, Canada, and two days later it will be played before the Governor General of Canada, the Earl of Minto, at Ottawa.

When Mr. Sousa gave a concert with his band before the Royal Family at Sandringham, England, on Dec. 1st, the Queen's birthday, King Edward took occasion to compliment the American composer on his music and granted Sousa permission to write a march in his honor. The composition was written during Sousa's recent vacation at Hot Spring, Va., and the dedication and title of the march were submitted to the King through the proper channels.

Ten days ago a cable despatch brought the royal approval and since that time the march has been arranged for band and orchestra; has been engraved and printed in many thousand copies and distributed to the music trade; has been rehearsed by Sousa's Band by Sousa himself and will now be given to the public.

For Wednesday morning,

When John Philip Sousa took his famous band to Sandringham, the country seat of King Edward, in Norfolk, England, to give one of his typical concerts before the British Royal Family, on the occasion of Queen Alexandra's birthday, the 1st of December last, one of the most remarkable features of the occasion was the familiarity of the English monarch with the Sousa marches. Not only did the King show his appreciations of the Sousa compositions by vigorous applause whenever they occurred on the regular programme, but he also made requests that nearly half a dozen of the other marches be played as encores, in every instance indicating the march desired by its proper title. When Sousa had been presented to the King and Queen, in the course of quite an extended conversation His Majesty remarked to his consort, "You know, this is the gentleman who writes these wonderful marches, upon which Mr. Sousa immediately intimated to the King that it would give him extreme gratification to be permitted to write such a composition in his favor. King Edward gave a smiling and ready consent. For six months after that date, the idea of this new march simmered in the active brain of John Philip Sousa all through his regular concert tour, but when he reached Hot Springs, Va., the latter part of April for his spring vacation, the new composition began to take form in his imagination, and a few days later was committed to paper. Through the courtesy of the Dowager Duchess of Manchester, King Edward was notified that this march had been composed in his honor and he immediately gave a gracious consent to its dedication, at the same time approving of the title of "Imperial Edward," which had been suggested by the composer. Within a week after the receipt of the cable despatch from Her Grace of Manchester, the new march had been scored for piano, military band and orchestra; had been engraved and printed in many thousand copies and distributed through the vast ramifications of the music trade. It was first played in Public in Toronto on the 21st of May and subsequently at Ottawa before the Governor General of Canada, the Earl of Minto, winning an immediate success.

-2-

"Imperial Edward" has been a potent factor on the Sousa programme during his present engagement at Willow Grove Park near Philadelphia and will be heard at every concert Sousa gives during his extended season at Atlantic City this summer.

Mr. Sousa describes the new composition as a military march, written for military bands to play and for soldiers to march to. While it is written in his characteristic style, it is hardly like any of his other marches, but has in fact, been pronounced his best composition since his immortal "Stars and Stripes Forever." The march opens with five heavy strains chording a blast of the ^{trumpets} ~~trombones~~, as if to proclaim the king. The first strain is essentially military in character and is scored heavily. The second and third strains are particularly light and graceful melodies of marked originality and a characteristic Sousa interlude leads into the final stirring movement. On the repetition of the ~~trio~~, the trombones peals forth the first line of "God save the King."

Ever since the days of "The Washington Post March," when Mr. Sousa first brought his three trombones to the front to impress the melody of the trio upon his audience, he has introduced some such novelty in the performance of each succeeding march. In "Imperial Edward" he brings his six trombones, four cornets and two trumpets re-inforced by the snare-drum to the front in the concluding strain. The effect is electrical and never fails to bring the audience to its feet, shouting.

The special illuminated copy of "Imperial Edward" which is pictured on this page, was taken to London by Mr. Sousa's personal representative, Colonel George Frederic Hinton and was presented to His Majesty through the good offices of the Dowager Duchess of Manchester. It is without doubt the most beautiful example of illustrated music ever prepared in this country. It was executed in Cincinnati under the direction of the John Church Company, who are Mr. Sousa's publishers. The march is engrossed on vellum. The title page and the succeeding page, which bears the dedication, are beautifully illuminated in colors. The notes of the composition have been engrossed with exquisite care. Each page

-3-

of the music is illuminated on its margin with heraldic devices. The last page bears an exquisite reproduction of the British coat-of-arms and King Edward's royal monogram surrounded by a wreath of laurels. These leaves are fastened with ribbons of royal purple and are enclosed in a ~~purple~~ purple morocco box, lined with royal purple velvet. The box bears upon its top in letters of solid gold an inch long, the ~~title~~ "Imperial Edward Military March." The lock and hinges of the box are also of solid gold, as is likewise the key which also bears in its handle in scroll work King Edward VII's monogram.

Fall tour 1902

Sousa is about to start on another of the remarkable trans-continental tours for which his band has become famous. Immediately after the conclusion of his annual engagement at the Pittsburg Exposition, the "March King" will take his way westward, working in twelve weeks every state and territory in the Union excepting a small section of the South. This is reversing his usual procedure, for Sousa has never before made an extensive fall tour, and the present one is occasioned by the departure of the Sousa Band for England on December 24th, on its third European tour. The great band will be here on.....at.....

Sousa will make a flying tour of the United States during the fall, playing some 125 cities in twelve weeks, after which he goes to England again for the third annual European tour of his world-famous organization.

The band is about to celebrate its tenth birthday, and has made a remarkable record during the decade. The records show that Sousa has played 393 weeks, aggregating nearly 5000 concerts in 630 different cities and towns of America and Europe. Sousa has had his band in commission all the present year and the organization was never in finer condition. He will give a concert here on.....at.....

As Sousa goes to Europe again in December, he will make his customary concert tour during the fall instead of winter as in previous years. This will be the twenty-first semi-annual tour of the Sousa Band, which is just celebrating its tenth birthday, and will cover 125 of the principal towns from Boston to San Francisco, from Minneapolis to El Paso. The great band has been playing continuously since early in January, and was never in a higher state of discipline or artistic efficiency. Mr. Sousa has prepared an attractive series of programmes for this tour and will present two new soloists. The band will be heard here on.....at.....

No. 2.

Like the brook, Sousa seems to "go on forever," and the announcement of his coming concert tour will be received with pleasure. This will be the sixth trans-continental tour that Sousa has made since the organization of his band, ten years ago, and in twelve weeks he will visit 125 of the principal cities of the country. In December he will take his band abroad again for his third annual European tour, opening in London in January 2nd. Sousa is a natural institution and as his concerts always preserve their natural attractiveness and the conductor is so liberal and gracious with his patrons, they are really an ideal musical entertainment. With new soloists, new programmes, and new encores, Sousa will be welcome when he brings his band here on at.....
.....

Band, foreign and domestic, come and go, creating their little ripples of attention and interest among music lovers, but somehow the prestige and popularity of the Sousa Band and of John Philip Sousa, both as composer and conductor, show no signs of diminution. There is something genuine and honest in the Sousa concerts that seems to appeal to the public with singular potency, and coupled with the magnetism of the conductor himself, and the wonderful dash of his music, form a combination that is irresistible. Candor compels the admission that Sousa deserves well of his public, for he has fathomed their musical preferences and he gives them of his best without stint and with a gracious charm all his own. Owing to his European tour next winter, Sousa gives a rapid trans-continental concert trip at home this fall, and will be heard at

John Philip Sousa had planned to take his great band abroad on his third annual European tour, but the demand for a series of Sousa concerts at home this fall was so pressing that the "March King" decided to postpone his departure until late in December and engage in another of his record-breaking trans-continental musical pilgrimages. After his annual engagement at the Pittsburg Exposition, Sousa starts at once for the Pacific Coast, and the trip back to New York will occupy twelve weeks, with 125 towns included in the itinerary. This territory Sousa has heretofore always covered in winter. He will have two new soloists, a soprano and a violiniste, and will appear here on at,

No. 3.

Sousa, as is well known, will write only one march every year, and the armies of admirers of his music have learned to look for this novelty regularly at spring time. This year, the new Sousa offering is "Imperial Edward", the military march the American composer wrote expressly for and dedicated by special permission to King Edward VII, who received a special copy of the composition only the day before he was stricken with his recent serious illness. Naturally, this royal march will figure conspicuously on the programmes of the Sousa concert tour this fall, from New York to San Francisco which the "March King" undertakes before sailing for England in December, for his third annual European season. In addition Sousa has many other musical novelties and two new soloists to present at his concert here on
.....at.....
.....

Sousa's Band will be ten years old on September 26th, which anniversary comes at the beginning of the great trans-continental concert tour which the "March King" will undertake in the twelve weeks preceeding the middle of December, after which date he sails for London on his third annual European tour. It is a curious fact that Gilmore died only forty hours before Sousa gave his first concert with his now band, and the first number played in public by the organization was Gilmore's own hymn "Death's at the Door," in memory of the great bandmaster. Since that time Sousa has played 393 weeks of concerts, visiting 630 different cities of the world and traveling more than 300,000 miles by land and sea. His band was never in better form than at present, having been playing together all year. Sousa is announced to give one of his interesting concerts here on
at.....

Changing his usual procedure, Sousa will take his great band on tour this fall instead of the winter, owing to the fact that he is to inaugurate his third European tour in London on January 2nd. The great band is going to California for the sixth time in its history ~~xxxxxx~~, and will play all the largest cities en route, the itinerary being planned to bring the organization here for a concert on
at..... The band was never in better condition than at present, having been playing without interruption all the year. Mr. Sousa has secured all the latest music of the best foreign and native composers and his programmes during the tour will consist largely of novelties.

No. 4.

Sousa will not go abroad again with his band until the end of the present year, as his contracts will require him to furnish music for home audiences until that time in all parts of the United States. The "March King's" success on the other side, and his decoration by both King Edward VII and the French Government have created a demand for another of his remarkable trans-continental tours. Sousa was a great success at the Glasgow, Scotland, Exhibition last fall, and at his closing concert there the band stand was almost demolished by the enthusiastic Scots who endeavored to carry the American musician in triumph on their shoulders. It required a strong escort of police to get Sousa through the enormous crowd in safety to his carriage. He will bring this same band here for a single concert at on.....

John Philip Sousa and his famous band will give a single concert at..... on..... This is an announcement that will bring pleasurable anticipation to every lover of music, for Sousa is probably closer to the hearts of the people than any other conductor or composer of the day, and with a thorough knowledge of their tastes, he is giving them what they want. Sousa is as much a master of the art of programmaking, as he is of march composition. His concerts are models of form and good taste in this respect. He will also play two new marches that the band has never given here, including his "Imperial Edward" which was written for King Edward VII.

It will interest many to learn that Sousa has a new collection of encores for his present concert tour. These Sousa encores are as much a component part of the Sousa programmes as are the printed numbers themselves, and the "March King's" audiences have learned to expect and demand them with a prodigality only exceeded by the liberality and graciousness with which Sousa responds to such demands. He is constantly changing these breezy, jolly extra bits which he selects with rare judgment and discrimination. Sousa possesses the knack of taking a commonplace theme and dressing it up, "washing its face and smartening its frock," so to speak, until it becomes a gem of its kind. He never descends to musical banalities, however, and every Sousa encore, no matter how light, has an intrinsic value to recommend it, aside from its rendition by the premier band of the world. Sousa comes here on..... at.....

The first opportunity of hearing Sousa and his great band since their really remarkable successes in Great Britain will occur on when the "March King" is announced to give one of his popular and characteristic concerts at It is given to but few men to win such universal favor as that which has been accorded John Philip Sousa and the American conductor and composer returns to his native land unspoiled by success to continue his mission of preaching the gospel of melody throughout the length and breadth of the land.

No. 5.

Did you ever notice how happy John Philip Sousa has always been in the choice of titles for his marches and the aptness with which those same titles fit many current events? During his visit here, Prince Henry of Prussia, was constantly greeted with the strains of Sousa's "Hands Across the Sea," certainly a fraternal salutation. This same march was especially requested by King Edward VII when Sousa played his famous royal concert. "The Stars and Stripes Forever" is a feature of every patriotic celebration and is always greeted with prolonged applause, indicating that the stirring melody is rapidly assuming the dignity of a "national" march. Sousa's "The Invincible Eagle" is a pean of triumphant Americanism and never fails to arouse an audience to enthusiasm. The title of his latest march "Imperial Edward," received not only the royal approval of King Edward VII but was favorably commented upon by the London papers. The Sousa marches and the Sousa concerts have the same characteristic spontaneity and dash, and are alike refreshing to the hearer, so it is a pleasure to know that the "March King" is to bring his big band here for a concert at on.....

"The most potential figure in American music" is the way a prominent newspaper recently designated John Philip Sousa, who is at present engaged upon a regular winter concert tour with his famous band, his twenty-first semi-annual pilgrimage of the kind with his own organization. The success of Sousa has no parallel in musical history in this country, having been achieved by his own indomitable energy and unaided efforts. Sousa is American born, of American education, uninfluenced by foreign schools, and he typifies in his person and his career the highest standards of American achievement in his own field of endeavor. This hold upon public favor and affection is perhaps due largely to the fact that Sousa is honest with his public and ever gracious with his in his relations with them. Certain it is that the "March King" was never held in such high esteem as at present, and the financial and popular success of his great band now eclipses all its former records. Sousa will bring his band here for a concert at on.....

Sousa, the incomparable leader of an unrivaled band, the composer of the most stirring marches to which the soldiery of the world have ever kept cadence; the first of American musicians to win international fame, prestige and success; the favorite equally of New York and London, Chicago and Paris, San Francisco and Berlin, is about inaugurating the twenty-first semi-annual tour of the great and famous band which bears his name. This tour will embrace about 125 towns in twelve weeks from New York ~~and xxx~~ to San Francisco and return, and will bring the band here for a popular concert on at.....

No. 6.

"The Kipling of Music" is the way one English paper described John Philip Sousa, a comparison that is true and a compliment to both men. Like Kipling, Sousa is nothing if not strong and virile; like him too, Sousa has a story to tell . . . an original stirring story, and quickens the pulse and rouses the most sluggish nature into mental activity. The military element is dominant in the works of both men, and Sousa has injected the American military spirit into his works with no less a certainty than has Kipling immortalized the British Tommies. The composer voices his tribute in crisp, crystalized melody and ~~swinging~~ ^{swinging} harmony . . . the author his in vigorous, sonorous verse and powerful and pungent prose. Sousa, by the way, will shortly bring his famous band here for a popular concert at . . . on . . .

Two Englishmen engaged in a heated argument at a Sousa concert in London in December, one contending that there were strings in the instrumentation of the American band while the other as positively declared that the "March King's" organization was a "wind orchestra," pure and simple. The argument led to a considerable wager, and at the conclusion of the concert Mr. Sousa was asked to allow the question to be definitely decided, to which he readily assented. The first man made his way through the musicians who crowded the stage, and picking up the snare drum, he turned it over and showed the several strings that span the under head of the instrument. The argument was over. With a laugh the "wind" champion agreed that he had lost. Sousa, by the way, brings his great band here for a single concert on . . . at . . .

To an English interviewer, Sousa confided the fact that he always likes his last march the best, but it is well known that he really sets more store by his "Stars and Stripes Forever" than by any other of his compositions. This march is a genuine expression of Sousa's patriotism and Americanism, and was written on a transatlantic steamer when the composer was returning to America five years ago. It is fast becoming recognized as a "National march" and its strains are always greeted with enthusiastic applause. Sousa's last contribution to military music, "Imperial Edward," is just such another stirring, swinging melody and had already attained great popularity. The perennial "Washington Post" retains a vogue in Europe that is remarkable. King Edward showed his familiarity with Sousa's music by calling for half a dozen of the marches by name when the American band played at his palace. Sousa will play some of these marches here at . . . on . . .

No. 7.

Imitation is said to be the most sincere form of flattery, and if such is the case, John Philip Sousa is assuredly the most flattered man in the world, for it is a fact that more than fifty performers are giving more or less faithful imitations or travesties of the familiar eccentricities of manner and gesture characteristic of the "March King," in all parts of the world. During Sousa's recent engagement in London, there were no less than fourteen of these "imitations" to be seen in the theatres and music halls of the British Metropolis, and on the continent his mannerisms are being reproduced by a score of performers. Sousa however, oblivious apparently to this form of his popularity goes on his musical way bringing melody and gaiety to all parts of the country. He will bring his famous band here for a single concert at

Sousa received his entire musical education in the United States, in fact in his native city of Washington, D. C., which was perhaps lucky for him, as the "March King" is certain the only American composer whose originality is undisputed. He is a great believer in the musical future of America and never overlooks an opportunity of helping the cause of good music in his country. The American composer's programmes which he played in Europe on several occasions were dignified and creditable, and elicited critical approval. Sousa is doing wonders in developing the American school of instrumentalists, the majority of his great band now being young, ambitious, brainy musicians of native birth. This will be a surprise to those who imagined that the membership of such an organization must necessarily be composed almost entirely of foreigners. This representative American band will give a concert here on

Nothing elicited more surprise and enthusiastic praise in the playing of Sousa's band in England than the marvellously delicate accompaniment that this famous organization gave to the vocal and violin solos that diversified Mr. Sousa's concert programmes. Nothing of the kind had ever been heard in England before and the English critics were astonished at the remarkable simulation of string effects, particularly from the enormous brass basses played by the American musicians. All the English bands use string basses for concert work, owing, it is said, to the fact that their instrumentalists do not possess the necessary skill to obtain similar artistic results from brass. Sousa's accompaniments were equally praised on the continent, and here at home they are well known and admired. An opportunity will be offered to judge of this praise of the Sousa Band's work when the "March King" brings his famous organization here for a single popular concert at

No. 8.

Preparatory to taking his great band across the water in December for his third European tour, John Philip Sousa is engaged upon another of his remarkable trans-continental concert tours, embracing seven-eighths of the United States in the brief period of twelve weeks. This city will be one of the 125 included in the itinerary, and the concert will be given at

.....on.....
The Sousa Band was a surprise to British musicians and public alike on its concert tour last year of the "tight little island," where the military band was supposed to have reached its highest development. The character of the Sousa concerts with their constant music, contrasts of melodic light and shade, the brilliancy and verve of the Sousa marches, the charm, distinction, and individuality of the conductor, the wonderfully pure tone and the balance preserved between the various instrumental groups, the precision of attack, the delicacy of the pianissimos and the sustained force of the climaxes, all these appealed with potent force to the audiences across the water. The instrumentation of the Sousa Band was different from that of the leading British bands and much interest was manifested in the double bell euphoniums, the saxaophones, the gigantic tubas, including the famous "Sousaphone," the fluegelhorn and other strange instruments in the American organization.

Mr. Sousa has arranged an admirable series of programmes for the tour, and one of the most brilliant will be rendered here. All the best European musical novelties are included and also the latest Sousa marches.

At the age of forty-five, in the very prime of life, John Philip Sousa finds himself at the head of his profession, an international celebrity and favorite, the recognized American composer and conductor, the possessor of ample means and secure in the affections of his music-loving countrymen. Truly it is an enviable position but one that has been won solely by true merit, indomitable energy and ceaseless activity. So Sousa deserves all the success that has come to him, for he has always kept faith with his public. And what a genuine, hearty, satisfactory entertainment a Sousa concert is! No musical abstraction, but good, wholesome pabulum that appeals to mind and senses alike, melody pure and sparkling, breezy, stirring and stimulating. Sousa brings his great band here for a single concert at
on.....

No. 9.

At the head of the greatest military band in the world, John Philip Sousa is now engaged upon his twenty-first semi-annual concert tour of the United States, in the course of which he will play here. at.....
.....on..... It did not need the recognition of England's King or the decoration bestowed by the French Government to establish Sousa's supremacy in the field of military music, but his admirers will rejoice that his success abroad has been commensurate with his popularity at home. The reason for that success is not difficult to find, for a better concert than that which Sousa gives can scarcely be imagined.

The musicians seem inspired by the cordial friendship which they have no difficulty in recognizing as existing between them and their hearers as well as by the intangible, yet all-powerful control maintained by their great leader, and they play with an intensity that in its supreme moments is positively uplifting. The Sousa Band goes at its work with an assurance which comes only from complete confidence in themselves and their master; and with the balance between the various instrumental groups so admirably maintained, there is never the slightest deviation from tone quality.

The dominant element in all this is necessarily Sousa. The band represents Sousa in all its details; the instrumentation is according to the Sousa ideal; the disciplinary force is, of course, Sousa; the character of the concerts represents Sousa's ideas of the proper musical pabulum for the masses, and the individuality and strength of the men is apparent in every department of his great organization.

Perhaps no more appreciative notice of the merits of the Sousa band has ever ~~appeared~~ appeared than the following from the "Scotsman" (Edinburgh):

"Nothing that has been written or said concerning this famous body of players can be regarded as extravagant or excessive praise. Their tone and balance are truly wonderful, and so delicately poised is the calibre of the various wood-wind and brass instruments, that the absence of strings is not felt, or, if it is, the ear never tires of listening to the rich, luscious tone of the clarinets, flutes and oboes. or the broad, mellow sound of the cornets, the saxophones and the trombones that fill out the general harmonic design. Equally marvellous are the precision with which these performers obey the slightest indication of their conductor, the crispness of their execution, the beauty of the pianissimos, the extraordinary delicacy of the nuances of light and shade. In short, no musical organization of the kind could possibly attain a higher degree of perfection."

No. 15.

There is no form of musical entertainment that appeals directly to the taste of so large a body of the public as the military band concert. And of bands there is apparently no end in the country, for while the general government does little or nothing to forward this particular form of musical art, private enterprise is not backward in the exploitation of the native article or the foreign importation. The most signal demonstration of the popularity of the military band concert can be observed in the history of "Sousa and his Band" during the ten years of its existence. The organization is a perfect artistic ensemble of its kind, and has done more to promote the cause of good music throughout the length and breadth of the land than all the erudite symphony orchestras combined, for Sousa reaches the great body of the people who love music for its inherent attractions rather than for its classical aspects. Sousa seldom presents a concert programme on which Wagner is not represented, and all the great lights of music find sympathetic interpretation at the Sousa concerts.

Sousa is at present engaged upon his twenty-first semi-annual tour of his band, extending from Maine to California. Late in December he goes abroad again for his third European tour. He will be heard here on..... at....., when in addition to his great band, Sousa will present two new soloists and will offer brilliant and popular programmes. The latest Sousa march "Imperial Edward" which he wrote for King Edward VII will be one of the most interesting novelties.

The fall tour of John Philip Sousa and his great band call attention to the remarkable record of achievements of this organization, "the glorified ideal of the military band," as the London Globe says, since its organization ten years ago. With six trans-continental trips and two European tours its credit, the Sousa Band has given no less than 4,000 concerts, in the United States, Canada, England, Scotland, France, Belgium, Holland and Germany, in 600 different cities. The travel this has necessitated is equal to about ten times the circumference of the earth. The British tour of the band was a remarkable succession of ovations to the American conductor and composer during the entire three months of its duration.

Sousa will be heard here in concert at.....

No. 11.

To be used on Day of Concert.

SOUSA COMES TODAY.

Sousa and his great band come to today to give a concert that has been long scheduled and eagerly anticipated. The band comes in its entirety, with the same personnel of artist musicians that has distinguished the organization for years above all others; with notable additions to a library unsurpassed in its treasures of military band literature; all under the direction and inspiration of the master musician at the head - John Philip Sousa.

Few people have any idea of the amount of detail work involved in planning and preparing for a single Sousa concert. As long ago as last May, a contract was entered into between the local management and the direction of "Sousa and his Band" for the appearance of the "March King" in this particular town on this particular date. Since that time both parties to the contract have been in touch with each other, and from time to time the press has kept the public acquainted with the doings of Sousa, and given repeated intimations of his coming. In the meantime the management of the band have had their hands full with the details of a long tour, extending from the Atlantic to the Pacific and including concerts in 125 different towns in twelve weeks.

The pictorial printing that adorns the billboards was designed, executed and shipped to the various points for the billposters to display to the best advantage; the programmes were selected after due consideration by Mr. Sousa himself, and the band and soloists were thoroughly drilled and rehearsed in the chosen selections. Two weeks before the tour began, an agent left the New York headquarters and in quick rotation has visited every town included in the tour, arranging for prices, advertising, and a thousand and one other details, while a week after him came a second agent to find hotel accommodations for the big family of musicians, arranging for the transportation of the baggage of the band and smoothing every final obstacle from the path of Sousa and his men.

In the meantime the New York office has been in communication with the fifty or so railroad companies, over whose lines the band must travel, arranging the schedule of movements, contracting for special trains here and sleeping cars there; in short, completing every detail of transportation. In every town the fifty-two people, composing the Sousa Band found on arrival, their carriages and baggage wagons awaiting them, the printing posted upon every wall, and a large audience awaiting the "March King." The conclusion of each concert has found the carriages and wagons in readiness, a special train with steam up at the station, and everything prepared for a quick journey to the next town to be visited. It is only this perfection of system that enables Sousa to engage upon such record-breaking tours.

"IMPERIAL EDWARD."

When John Philip Sousa took his famous band to Sandringham, the country seat of King Edward in Norfolk, Eng., to give one of his typical concerts before the British Royal Family on the occasion of Queen Alexandra's birthday, the first of last December, one of the most remarkable features of the occasion was the familiarity of the English monarch with the Sousa marches. Not only did the King show his appreciation of the Sousa compositions by vigorous applause whenever they occurred on the regular programme, but he also made requests that nearly half a dozen of the other marches be played as encores, in every instance indicating the march desired by its proper title. When Sousa had been presented to the King and Queen, in the course of quite an extended conversation His Majesty remarked to his consort, "You know this is the gentleman who writes those wonderful marches," upon which Mr. Sousa immediately intimated to the King that it would give him extreme gratification to be permitted to write such a composition in his honor. King Edward gave a smiling and ready consent.

The new Sousa march, "Imperial Edward" ~~is~~ is the outcome of that conversation. The march was composed last spring and the title and dedication were submitted to King Edward through the customary channels and received the royal approval. Mr. Sousa describes the new composition as a military march, written for military bands to play and for soldiers to march to. Ever since the days of "The Washington Post," when Sousa first brought his three trombones to the front to impress the melody of the trio upon his audiences, he has introduced some such novelty in the performance of each succeeding march. In "Imperial Edward" he brings his six trombones, four cornets and two trumpets, reinforced by the snare drums, to the front in the concluding strain. The effect is electrical.

A special illuminated copy of "Imperial Edward" was taken to London in June by Mr. Sousa's personal representative for presentation to King Edward VII. The march was engrossed by hand on leaves of vellum which were fastened with royal purple ribbon. The title page and the dedication page were beautifully illuminated in gold and colors, and the notes of the composition were engrossed with exquisite care. Each page of the music was ornamented with heraldic devices on the margins. A beautiful reproduction of the Royal coat of arms, the royal standard and the royal monogram covered the last page. The whole was enclosed in a gold mounted morocco case, bearing the title of the march in letters of solid gold an inch long. The special copy of the march was presented to His Majesty through Sir Dighton Probyn. King Edward acknowledged the receipt of the march with thanks to the composer and gave orders that it should be played by the principal bands in England. It is a fact that "Imperial Edward" was played by every band at the coronation of King Edward VII.

"Imperial Edward" will be one of the features of the Sousa concert
at.....
on.....

No. 13.

SOUSA'S FOREIGN DECORATIONS.

It was an unusual compliment that King Edward VII paid John Philip Sousa when he conferred upon the American composer and conductor the decoration of the Royal Victorian Order, a distinction never before accorded an American. The Victorian Order was instituted some nine years ago by the late Queen Victoria, and is given in recognition of personal services to the Crown. All the other British orders from the Garter down are solely diplomatic or political rewards, or bestowed for conspicuous bravery, or for military and naval service. It was the highest grade of the Victorian Order (Knight Grand Cross) that King Edward bestowed upon the Marquis of Salisbury when the latter relinquished the premiership.

The Royal Victorian Medal is given, however, only to those whom the Sovereign desires personally to accord distinction, and is divided into five classes. Mr. Sousa's decoration is of the fourth or artistic class, and carries with it the right to use the initials M.V.O. (Member Victorian Order) after the name. The medal is of the size of a silver dollar, bearing the portrait of Queen Victoria on the obverse and her imperial monogram on the reverse. The ribbon from which the medal depends is of dark blue ribbed silk bordered by narrow red striped and piped with white.

The Victorian medal came as a complete surprise to Mr. Sousa at the conclusion of his concert before the royal family at Sandringham last December. After thanking the American conductor for his concert and congratulating him upon the excellence of his band, King Edward took a little box which was handed him by an equerry, and in a few pleasant words asked Mr. Sousa to accept the decoration as a souvenir of the occasion.

Mr. Sousa had previously been decorated by the French government in recognition of his services in behalf of musical art at the Paris Exposition. The distinction accorded was the Academic Palmes which is the decoration of the grade of "Officier of the French Academy." This is the highest artistic distinction bestowed in France and had never been given to an American musician before. The decoration is crossed palm branches in silver and purple enamel, from a purple ribbon.

John Philip Sousa is engaged upon another of his remarkable concert tours with his great band which will embrace 130 different towns from Maine to California. He will, of course, bring the famous organization here for a grand concert on
at.....

There is no other band in the world quite like Sousa's, and there is no other conductor quite like the "March King." As the London World said: "It used to be said that Strauss's band was the 'Blue Danube' incarnate, and so Sousa's band is the living embodiment of 'The Washington Post'." Sousa will bring a number of musical novelties, including his last march "Imperial Edward." The soloists with the band on this tour are Estelle Liebling, soprano, Grace Jenkins, violiniste, and Arthur Pryor, trombone.

No. 14.

"Unique among the world's greatest musical organizations," is the apt way in which Sousa's Band has been summed up. Mr. Sousa's organization has just completed its tenth year of existence and the record it has made during that time is a remarkable one. Its achievements all testify to an unflagging devotion to his work, a comprehensive knowledge of his art, a keen appreciation of the desires of the public, a catholicity of taste in matters musical, exceptional capacity as a disciplinarian and the other characteristics that go to make of John Philip Sousa a successful man of affairs as well as an artist of unusual and well merited distinction. He has succeeded in putting the military band on a permanent footing, for the concert work of Sousa and his Band is practically continuous throughout the year and bids fair to embrace all the civilized world.

It is at once a compliment and an admission of great weight when so conservative and influential a paper as the London Times remarks in connection with the Sousa concerts in London that "the concerts as a whole proved an admirable and most surprising lesson in the possibilities of a wind band when ably trained", but that was the view generally expressed wherever the Sousa band appeared in Great Britain.

The Sousa Band is at present engaged upon its sixth transcontinental concert tour and will be heard here at.....
on..... The new soloists this year include Miss Estelle Lieblich, soprano, and Miss Grace Jenkins, violiniste. Arthur, Pryor, trombone, still remains the chief instrumentalist of the band.

Witness what the English critic had to say of the "march King" and his men: "The latest importation from America has proved an inordinate success. Anything more thoroughly and typically American it would be difficult to imagine. Mr. Sousa's band is not a military band at all. It is a Sousa band pure and simple, and that is the only name one can give it, because, as far as I am aware, there is no other body of performers in existence that resembles it in the least. Its composition is original, its playing is original, and its conductor is, perhaps, the most original of all. We knew his music, of course, before we knew the composer, and that was, perhaps, a mistake, for the two ought to be known together. To hear Mr. Sousa play his own music is to be converted. His orchestra is pre-eminently American in its remarkable fire and swing. It seems to be positively bubbling over with restless energy, and to possess an insatiable craving for marches. Regarded from the musician's point of view, it is remarkable for the fine tone, the perfect balance of the parts, and the almost machine precision with which it plays."

This is assuredly high praise, but every one who has ever come within the magic sway of Sousa's baton will agree that it is equally as deserved. Sousa comes here shortly with the same band as recently played before the King of England, and his concert will be given at.....
on..... Estelle Lieblich, soprano, Grace Jenkins, violiniste, and Arthur Pryor, trombone, will also be heard.

No. 15.

S O U S A ' S F A L L T O U R .

Seasoned by ten years of experience, ten years of constant application under the direction of the same master mind, ten years of strenuous effort in the cause of good music, and ten years of approval well earned from the public of two continents, the Sousa Band is engaged upon another remarkable transcontinental concert tour, the sixth of the kind since the inauguration of its successful career on September 26th, 1892.

The story of these ten years constitutes a record of achievement that has already made the Sousa Band not only the representative American musical organization but an international institution as well. John Philip Sousa has made his name and his music famous the world over and he has advanced his particular form of musical art to the highest state of development it has ever known.

The Sousa Band was not the creation of a moment to flash into ephemeral popularity, but the inspiration of a keen managerial mind prompted by the genius of a great musician. It was a triumph of business acumen allied to lofty artistic ideals that appreciated the love of music in the masses as well as their popular predilections.

There is not a town of more than ten thousand inhabitants in this country where Sousa has not been a welcome visitor during the last decade, and his popularity is established upon an equally firm footing in the musical centres of Europe. The personnel of the organization undergoes but few changes, and mellowed by years of work under the same baton, these players have reached the highest degree of artistic finish.

Mr. Sousa will bring his great band to..... Following his custom for a grand concert on..... of presenting the best vocal and instrumental talent in conjunction with his band Mr. Sousa offers as supporting soloists two young women, new to the Sousa audiences, who will admirably maintain the artistic balance of the organization, Miss Estelle Liebling, a brilliant young American soprano, who has achieved conspicuous success in Germany as well as at home, and Miss Grace Jenkins, a violiniste of distinction and charm. Mr. Arthur Pryor, trombone, remains as in former years, the chief band soloist.

John Philip Sousa has arranged to take his band abroad early this fall for an extended concert tour but the demand for Sousa concerts at home was so great as to necessitate the postponement of the European trip for three months. For this reason the Sousa band will be able to engage in a twelve weeks tour of the United States, New York to California and return, closing about the middle of December, in the course of which the "March King" will be heard here in a popular concert at..... with Estelle Liebling, soprano, Grace Jenkins, violiniste, and Arthur Pryor, trombone as soloists.

No. 16.

John Philip Sousa and the Sousa Band are such distinctively American institutions that they have come to be accepted rather as a matter of course at home without perhaps adequate acknowledgment of their manifold merits. The American musician must cross the water to receive such a tribute as the following from the pen of the critic of the conservative St. James's Gazette:

"We may say at once that such playing by a band consisting of woodwind and brass alone has without doubt, never been heard in this country before. Mr. Sousa is evidently a musician of rare refinement and instinct, with an appreciation for and a gift of rhythm which fairly amounts to genius. Much of the music performed was of the lightest description, yet we cannot pay Mr. Sousa a higher compliment than to say that one's purely critical-musical faculty was entirely carried away by the extraordinary entrain and verve of the interpretations. There was on the part of the players an absolutely spontaneous response to the conductor's slightest movement and gesture, while the auditors themselves seemed to be influenced in no less a degree from an emotional point of view. The quality and balance of the tone of the band was well nigh perfect while in the accompaniments to the vocal and violin solos one quite failed to realize that the fundamental strings of the orchestra were replaced by the harsher and more assertive group of woodwind instruments."

Mr. Sousa is at present engaged upon an extended concert tour of the United States prior to taking his band abroad for the third time, and will be heard here in concert on..... at..... Miss Estelle Liebling, soprano, Miss Grace Jenkins, violiniste, and Mr. Arthur Pryor, trombone, are the special soloists of the tour.

Sousa's Band is the only organization that has successfully played the four greatest cities in the world - London, Paris, Berlin and New York - an achievement that the American conductor may well be proud of. Like Caesar, the "March King" may be said to be looking for new worlds to conquer, an ambition likely to be satisfied when he takes his long contemplated trip around the world with his great band. In the meantime Sousa goes on discoursing melody for both American and European audiences and is now engaged upon his sixth grand trans-continental concert tour, after which he goes to Europe for six months, opening in London on January 2nd next. He will bring his band here for a concert at..... on..... with Estelle Liebling, soprano, Grace Jenkins, violiniste, and Arthur Pryor, trombone, as soloists.

SOUSA ENGAGES MAUD POWELL.

The great American violiniste will accompany "The March King" on his third European Tour beginning in London on January 2nd.

John Philip Sousa has engaged Miss Maud Powell, the American violiniste, probably the greatest woman performer on that instrument, to accompany the Sousa Band as principal soloist on Sousa's third European tour which will open at Queen's Hall, London on Friday evening, January 2nd next. Miss Estelle Liebling, coloratura soprano, at present with the band on tour, will continue as soprano soloist on the European trip.

Mr. Sousa will sail for Southampton on the American liner St. Louis on Wednesday, December 24th. The band will number 52 musicians. This foreign tour, like the one of a year ago, will be under the direction of Mr. Philip Yorke, of London and Mr. James Ashburnham France, of Newcastle-on-Tyne. This trip will cover twenty or more weeks and will embrace considerable territory in which the Sousa Band has not yet been heard.

Mr. Sousa will give fifteen concerts in London at Queen's Hall before going on tour in the British provinces. The first five weeks' bookings have been received at the Sousa Band offices, Astor Court, and include concerts in Brighton, Liverpool, Manchester, Reading, Cardiff, Worcester, Gloucester, Leamington, Stratford-on-Avon, Derby, Burton-on-Trent, Preston, Birmingham, Dublin, Belfast, Cork and Glasgow. The Sousa offices in London have been opened at 33, Haymarket, W.

Mr. Sousa's final concert in New York will be given at the Casino on December 14th and 21st.

Edward K. ...
2

EVOLUTION OF THE MILITARY BAND.

The early history of music is vague and indefinite but it has existed from time immemorial, and the origin of military music takes us back to the most remote antiquity. Every nation in olden times had its peculiar instruments of music and its national songs. The Romans took cities to the sound of the trumpet and the horn; the Egyptians, Arabians and ancient Germans met in combat to the sounds of the drum, the flute, the cymbal, the clarion, while the Chinese war music employed bells and triangles. Instruments of percussion, such as drums, cymbals, etc. which were doubtless taken from the clapping of hands, are the oldest; wind instruments, said to be suggested by the blowing of the wind through reeds and bushes, come next in civilization, and lastly, the string instruments which are comparatively modern inventions.

The drum seems to have been employed in all kinds of primitive music, and was familiar in the East from the remotest ages. Savage tribes used them in their religious rites. In ancient times each instrument had its peculiar distinction or intention. With the Romans, the cornet called the time of decampment; the bugle announced the coming of the general; the trumpet indicated the assembling of the troops; and the horn sounded the signal of retreat. The Hebrews also employed military music from an early date, and the bible refers to the cornet, flute, sackbut, psaltery and dulcimer. The cornet of biblical times was nothing like the modern instrument of the same name, but was fashioned with a curved tube about three feet long, increasing in diameter. The sackbut was the predecessor of the modern trombone, which it somewhat resembled.

After the fall of the Roman Empire military music seemed to lapse and it was not until about the fourteenth century that it was recovered among the Italians and soon expanded itself among other nations of Europe. At the end of the fifteenth century they began to use regular bands of music in the army. In 1535 the Swiss introduced into France the fife, which served to accompany the drums, and the instrument has retained its place in military music to the present day. In the seventeenth century the Germans evolved the hautboy from the ancient shakhatcornet. From Hungary came the kettledrum and the bassoon; the modern horn from Hanover and the cymbals and big drum from Turkey. The adoption of the cymbals, bass drum and kettle drums at one time gave the name of Turkish music to military music. The combinations of these instruments, with the trumpet, at the beginning of the eighteenth century constituted practically the entire scheme of military music. The clarinet, which was invented by Johann Christoph Denner of Nuremberg in 1690, was not received into the military band until 1755, having been followed by the serpent, the triangle which was the cymbal of the middle ages, and the trombone. During the reign of Louis XIV of France, military bands were regularly organized and appointed to each regiment in the French army. Frederick the Great also took a lively interest in military music. It is related that the band of the Coldstream Guards of the British Household troops in 1783 consisted of "24 men and 3 negroes with tambourines and crescents."

It is only since the beginning of the last century that military music has been truly developed. The introduction of many improvements in the manufacture of instruments and the inventions of various new instruments made a revolution in the military harmony by augmenting the resources and adding to the power ~~and effect~~ of effect to the wind band. To Adolph Sax, a Frenchman, and William Wieprecht, a German, more than to any other men is due the credit for the development of the military band. Sax with his father are largely responsible for the introduction of valves in wind instruments and they invented a number of improved methods of making clarinets. Adolph Sax invented several entire families of brass instruments, such as the saxhorns and saxophones. The saxhorns, including the alto and baritone, the euphonium and bombardon, added greatly to the compass, richness and flexibility of the military brass and reed bands. The saxophones are of great value in military combinations, as they reproduce on a magnified scale the 'cello quality of tone and give great sustaining power to the full chorus of brass instruments. To William Wieprecht is due the evolution of the serpent and ophicleide into the modern tuba.

-2-

Military music having attained such a high state of excellence, it began to further develop along the lines of concert music which necessitated a re-arrangement of the instrumentation of the military band for concert purposes. It is universally conceded that the great band which John Philip Sousa has so ably conducted for the last ten years must be accepted as the ideal wind orchestra and it is therefore interesting to note the instrumentation employed by Mr. Sousa. This arrangement of his forces modeled on the orchestral formation, the great body of Bb clarinets, Eb clarinet, alto and bass clarinets, flutes and piccolos, oboes, English horn, bassoons, sarrusophone, saxophones, cornets, trumpets, flugelhorn, euphoniums, trombones, French horns, tubas, and the usual drums. The various reed instruments, extend, like the strings, over the whole compass of the orchestra. The clarinets and saxophones are played with a single reed, while the oboe, bassoon, etc. employ a double reed.

No other wind instrument possesses in the same degree as the clarinet, the power of graduating its tone. Any nuance from double forte to double piano is possible upon it, and for this reason the clarinet is the most valuable member of the wind orchestral force. The tone of the clarinet blends excellently with all other wind instruments. The clarinet Eb is most exclusively used in military bands. The alto clarinet is a perfect fifth below the B clarinet, while the last member of the clarinet family, the bass clarinet, is an octave in pitch below the ordinary Bb clarinet. The great feature of the bass clarinet, is its rich low register, and in sustained melody or for holding notes in the lower parts of harmony, it is of admirable effect.

Of all existing wind instruments the flute is probably the oldest. It is one of the most important of the wood-wind group of instruments, and being the most acute of all, it takes the upper part. As a solo instrument in solos or quasi-solo effects it is heard to the best advantage, the tone being particularly soft, sweet and agreeable. On account of the facility of fingering, almost any passages are practicable on the flute, which has more agility than any other wind instrument. The piccolo is a small flute, an octave higher in pitch than the ordinary flute which it closely resembles, and on account of the piercing quality of tone, the piccolo is valuable in the military combination. Florid passages, rapid staccato, etc., are just as practicable and effective on the piccolo as on the flute.

The saxophone, although always made of brass, is reckoned among the reed instruments and not among the brass instruments. Mr. Sousa employs two alto, one tenor and one baritone saxophones in his band. The saxophone is practically the 'cello of the wind orchestra.

Of the family of wood instruments played with a double reed, the oboe is the treble. The lowest notes of the oboe have a somewhat harsh quality which is excellent for certain artistic effects but the best part of the instrument is its medium register, where the tone although not very powerful is extremely penetrating and of a reedy quality. It has been likened to a silver thread in the orchestra. The oboe is essentially an expressive and melodic instrument. The English horn, is not, as its name would suggest, a horn at all, but a large sized oboe; the alto in fact of the usual instrument. The tone has a peculiarly melancholy and sombre character that no other instrument can replace, and its lower tones are very rich and full. The English horn is used with great effect in the "William Tell" overture, and in Sousa's "Three Quotations" for example.

The bassoon is the bass of the oboe family, and owing to its extensive compass, which exceeds that of any other wind instrument except the clarinet, the bassoon is capable of the most varied employment. The higher register of this instrument has some affinity in quality to the 'cello, the most expressive part of its compass lying in the tenor octave. The bassoon is sometimes called the comedian of the orchestra. The sarrusophone, which is to be found in no other band in this country except Sousa's, is practically a brass contra-bassoon. It is in pitch an octave below the ordinary bassoon to which it bears the same relation that the string double bass does to the 'cello. The sarrusophone gives great sustaining power to the lower register of the band.

-3-

Passing to the brass instruments, we find that the cornet-a-piston, usually called simply the cornet, is the most important of this section of the military band. Owing to the facility of the production of its tone, the cornet is capable of greater execution than any other brass instrument and is usually allotted to carry the melody and brilliant solo passages. The trumpet, which has been largely replaced in modern instrumentation by the more easily played cornet, has a powerful and brilliant tone, and adds beauty to the brass choir.

Under Mr. Sousa the trombone has become a particularly important instrument in the military band. It is probably the most difficult to play of all brass instruments, as the intonation of the trombone depends entirely upon the performer. His hands, lip and brain must work perfectly together, for if the slide be an eighth of an inch out of the proper position the intonation is false. The tenor, alto, and bass trombones are employed in modern military concert bands. The tone of the trombone is very broad and dignified with a sustained singing ~~power~~ quality.

The euphonium is a saxhorn, an octave below the cornet and in unison with the tenor trombone. The modern double-bell euphonium has a double set of valves by which the tone may be shifted from the baritone to the trombone quality. ~~The French horn is a valuable~~

The French horn is a valuable and important instrument in the military concert band as it carries the harmony. The tone of the French horn is one of the most expressive, and perhaps the most poetic and romantic of all the military band. Though sometimes used for lively solos, hunting calls, etc., it is far better adapted for dreamy and melancholy passages. It is an extremely difficult instrument to play.

The tuba is the bass instrument of the military band, the EBB tuba being in pitch an octave below the euphonium. Its tone is rich and full and blends admirably with the other brass instruments. It has an extensive compass and can be played with great facility. The tuba doubles the bass trombone in the lower octave, performing the same combination for the brass as the double bass does for the strings. The Sousaphone is a EBB tuba of modified helicon shape. The modern tuba is an evolution from the serpent, which was the bass instrument of the ancient cornet, and the ophicleide which was a bass bugle. Both of these instruments are now practically obsolete.

The percussion instruments of the military band, include the kettledrums or tympani, the bass drum, the side drum, tambourine, triangle, bells and cymbals. The kettledrums possess one very great advantage over all ~~other~~ other instruments of their class in that they are capable of producing a distinct musical note, while other drums produce only a noise.

Fall Tour 1903

✓ ~~SOUSA RETURNS FROM EUROPE~~ *Great* *an tour*

work at home
After an absence of ~~eight months~~ *if a year from the American concert field* John Philip Sousa returns to *his* ~~America~~ with another remarkable record of successes won on his third European tour with the famous band bearing his name. The American composer and his forces left New York on Christmas Eve of ~~1902~~ *1903* the American liner St. Louis, but did not reach England until Friday, January 2nd, the date announced for his opening concert in London. The tour covered every city and town of any importance in the United Kingdom and also the leading cities of Northern and Central Europe, closing at the great English watering place Blackpool on Thursday, July 30th, making exactly thirty weeks with a total of 362 concerts in 133 different towns and in 13 different countries. Of these concerts, 274 were given in Great Britain and Ireland and in 112 different towns, more than were ever visited by any other organization in the same length of time. In London alone, Mr. Sousa gave 52 concerts in five months, an unparalleled achievement in the British metropolis.

On the Continent Mr. Sousa played all the principal cities from Paris to St. Petersburg, from Vienna to Copenhagen, in the short period of seven weeks, without a break or an accident and losing but two days in travel in and out of Russia. His concerts were given in France, Belgium, Germany, Russia, Poland, Austria, Bohemia, Denmark and Holland, and everywhere his success was instantaneous and emphatic.

On January 31st, Mr. Sousa had the honor of appearing for the second time before the King and Queen of England and the other members of the Royal family. This concert took place in the noble Waterloo Chamber at Windsor Castle and was attended by a notable company of guests, and at its conclusion Mr. Sousa received the personal thanks and compliments of King Edward. Three nights later, Mr. Sousa gave another similar concert before the Viceroy of Ireland in the historic St. Patrick's Hall in Dublin Castle. During February the American musician was the guest at a civic luncheon given in his honor by the Lord Mayor of Liverpool at the Town Hall. Mr. Sousa sailed in his return voyage on the Cedric from Liverpool on Friday, July 31st.

8 Sousa will be heard here for the first time in more than a year at _____ with E. L. & J. P. Hark L. C. and M. B. M. etc. as soloists

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A NEW SOUSA MARCH.

Once a year only does John Philip Sousa offer to the always widening circle of the admirers of his music and his band, a new march from his own pen. When one stops to consider the great number of people who are interested in hearing this annual output of the Sousa muse, the thousands of bandsmen who play the marches, the hundreds of thousands of soldiers who keep time to their cadences, the myriad of beaux and belles who "trip the light fantastic toe" to the strains of the Sousa two-step, then only is it possible to realize what a great majority of the people come directly under the spell of the Sousa music. Consequently the announcement of the new Sousa march for the present year will be read with interest. For a long time Mr. Sousa has desired to write a march that might be to the Navy what his famous and stirring "Stars and Stripes Forever" has become to the Army. Therefore his musical fancy took a nautical turn in the new composition which has received the jolly and characteristic title of "Jack Tar."

The new march was given to the world under the most favorable auspices at its first performance at the Royal Albert Hall, London, in June, when the great audience to hear "Jack Tar" included King Edward VII and Queen Alexandra, as well as the Prince and Princess of Wales and their suites. The march was played by the massed bands of the Household Brigade, including the Coldstream Guards, Grenadier Guards, Scots Guards and Irish Guards, more than 200 musicians under the direction of the Senior Bandmaster. "Jack Tar" will figure conspicuously on the program of the Sousa concerts at..... on..... played as the Sousa Band only can play a Sousa march. This will be Mr. Sousa's first appearance since his return from his third and most successful European Tour of eight months. He will be assisted by Estelle Lieblich, soprano, and Anna Otten, violiniste, the soloists of the present tour.

Sousa has been playing for royalty and has won honors such as have come to no other American artist, but he is never so happy as when making music for the millions of his admirers at home. Now that he has returned from his third and most successful European trip, he is fulfilling his long standing engagements for his customary fall tour and will be heard here in concert at on..... Miss Estelle Lieblich, soprano, and Miss Anna Otten, violiniste, are the special soloists with the Sousa Bands.

Sousa is back again from his third annual European tour, his great band being the only American organization that has successfully played all the great musical centres of the world. The Sousa Band celebrates its eleventh birthday this month and in this period it has achieved the remarkable record of more than 5,000 concerts in 750 different cities and towns, which in itself is the work of a life time, not a decade. With his popularity undiminished by his long absence from home and with his prestige enhanced by his European success, Sousa is now engaged upon his regular fall tour in the course of which he will be heard here in concert at on..... with the assistance of his two soloists, Miss Estelle Lieblich, soprano, and Miss Anna Otten, violiniste.

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*is now a matter of musical history
and after a long vacation*

✓ THE INTERNATIONAL SOUSA.

To no other American artist, whether musician, actor or painter, has ever come the emphatic and long continued success in Europe that has been lavished upon John Philip Sousa on his three foreign concert tours. The old saying that a prophet is not without honor save in his own country, has been proven trite in the instance of the "March King" whose popularity and prestige at home had long been established before he invaded the European concert field with his great band. The third trip of the Sousa Band across the water was ~~concluded but a few short weeks ago and again~~ already Sousa has again taken up his mission of making music for the masses of his native land. And what a remarkable tour it was, to be sure; quite the most important and comprehensive ever ventured by any great musical organization, for within thirty weeks Sousa visited no less than 13 different countries and gave concerts in 133 different cities, making the Sousa music and the Sousa band known for the first time in such distant climes as Russia, Austria and Denmark. For the second time Sousa appeared by invitation before the King of England, and again he demonstrated the superior excellence of his great organization to record breaking audiences in London. He is now engaged on a short American tour, and will be heard here at with the assistance of Estelle Liebling, soprano, and Anna Otten, violiniste, as soloists.

James Strain

Last

✓ VICTORIOUS SOUSA.

That "Peace hath its victories no less than war," was admirably exemplified in the ~~recent~~ European concert tour made by John Philip Sousa and his Band which was in fact a triumphal progress throughout in which substantial tokens of success were the rewards of the American composer-conductor's peaceful musical invasion of the Old World. It has been Mr. Sousa's mission in the last three years to familiarize European audiences with American music and at the same time demonstrate the artistic capabilities of the premier band of America in the rendition of the best music of all times and all lands. That he has succeeded in this mission is evidenced by the phenomenal success that has attended him everywhere. A favorite of every great capital of the Old World, admired and recognized by royalty, with his own stirring

Spring music proclaimed the standard of military marches in every army, Sousa ~~has returned~~ to America, unspoiled by his success, and with the same superb band that won these triumphs, he is ~~again~~ engaged upon one of his usual ~~fall~~ concert tours of America, the twenty-third Semi-annual concert tour of the Sousa Band, which was organized in September 1892. Mr. Sousa is announced for a concert here on..... at..... He will be assisted by Miss Estelle Liebling, soprano, and Miss Anna Otten, *James Strain* violiniste, as soloists. Both ladies are artists of excellent merit.

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✓ THE BEST IN THE WORLD.

In Belgium, which produces the best performers on string and reed instruments and where the military band has reached a high state of perfection, John Philip Sousa achieved perhaps the greatest artistic success of his ~~recent~~ ^{last} European concert tour, not only repeating but emphasizing and strengthening the favorable impression produced by his band on its first continental visit three years before. The leading musical paper, "Le Guide Musical" of Brussels, said that "Nothing hinders the Sousa Band from being the best in the world, on account of the marvellous ensemble of the execution, the exactness and clearness of attack, and the ability of the instrumentalists." In Russia the Sousa Band made a sensation and "Le Journal," the official organ of the Imperial Court, declares that "Among its members are virtuosos the equal of which are seldom found in any European band."

It is praise of this character and the enthusiastic approval of hundreds of thousands of music lovers that have established the status of Mr. Sousa's organization as the leading band of the world. The "March King" will soon be here to give a local audience a taste of its quality. His concert is announced for at....., and his soloists will be Miss Estelle Liebling, soprano, and Miss ~~Anna Otten~~, violiniste.

Jerrie Evans

✓ AN UNANIMITY OF OPINION.

"In the shading of tone color they almost equalled the singing charm of the string orchestra," said the "Twentieth Century" of Brussels, Belgium, in a criticism of the Sousa Band during the recent European tour undertaken by John Philip Sousa. The same idea was expressed by "Le Progres du Nord," Lille, France, which said: "There are only brass and wood instruments, yet one would almost swear they were listening to a complete orchestra." It was this marked difference from the average military band on the Continent that emphasized the superiority of Sousa's men in purely concert work, and it is this same superlative quality that keeps the Sousa Band at the head of all American bands as well. Sousa has played to English, Irish, Scotch, Welsh, French, German, Belgian, Russian, Polish, Bohemian, Austrian, Danish, and Dutch audiences during the present year and the charm of his music, the force, spirit, and discipline of his conducting and the superb qualities of his band have triumphed over all of these diverse nationalities. And now Sousa has unostentatiously returned to his own country as though a record-breaking concert tour like this was an every day occurrence. He is at present engaged on his twenty-~~first~~ semi-annual season and will shortly be heard here in concert at on..... Sousa's soloists this year are Miss Estelle Liebling, soprano, and Miss ~~Anna Otten~~, violiniste.

Jerrie Evans

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✓ EUROPE'S VERDICT ON SOUSA.

Sousa's triumph in Europe was so complete that it has had no parallel in contemporary musical history. It was the same story wherever the American conductor and his famous organization appeared, whether in Paris or in St. Petersburg, in Vienna or in Copenhagen, the consensus of opinion from public and press alike was not only favorable but of the most flattering character. "An organization perfect from the point of view of exactness and sonority," said the "Le Journal" of Petersburg. "There is not in Europe a body of musicians that compares with the Sousa Band," testifies the "Gazette," Liege, Belgium. "Distinctive sonority, color, depth and delicate shading which have never yet been surpassed by a string orchestra," is the high praise bestowed by "Le Matin" of Antwerp.

When one stops to consider that the Sousa Band has thus been conceded the palm of supremacy in the musical centres of the Old World, it arouses a feeling of patriotic pride in the achievements of the representative American organization. *Europe's long vacation since his* Mr. Sousa having ~~just~~ *long* returned from his European trip is now engaged on his usual ~~fall~~ *spring* concert tour in America and has arranged for an early concert here at
on.....
with Miss Estelle Liebling, soprano, and Miss ~~Anna Otten~~ *Anna Otten*, violiniste, as soloists

Sousa has returned from a record-breaking European tour and after having taken a rest of only two weeks has again started upon a fall tour in his native country. He will be here with his famous band which created such enthusiasm on the other side, on
for a single concert at
With the band Mr. Sousa will present Miss Estelle Liebling, soprano, and Miss Anna Otten, violiniste.

SOUSA AT WORK AGAIN.

The famous band which scored such great successes while in Europe is now engaged in a short fall tour which embraces the Fall Festival at Cincinnati, the Indiana State Fair at Indianapolis, the band's twenty-third semi-annual visit to Chicago and the Pittsburg Exposition. The first New York concert by the renowned band will be given ~~at 4th~~ Sunday evening, Oct. 4th.

From Sousa and his Band,
47 Astor Court Building.

Sousa is back from a record breaking trip in Europe where he achieved a success that has never been equalled by any other conductor and established himself among the first of the popular musicians of the world. Within the comparatively limited space of eight months the great American band was heard in no less than 362 concerts in 133 different cities in 13 different countries. Among the countries that Sousa played for the first time this year were Russia, Austria, Denmark, Poland, Bohemia, Ireland and Wales. He is now about to inaugurate a limited American tour, his twenty-third semi-annual trip of the kind and will soon be heard in concert here at ----- on -----
The supporting soloists with the band this year are Miss Estelle Liebling, soprano, who has won an international reputation and popularity with Sousa, and Miss Anna Otten, a violiniste of superior excellence.

Sousa has returned from his remarkably successful European trip to play his twenty-third semi-annual concert tour of America. The famous American band which was organized eleven years ago has a record of achievements that has never been and probably never will be equalled by any other organization, for Sousa has played with marked success throughout two-thirds of the civilized world. He is the only conductor who has been accepted by both the musical critics and the public of all the great cities of Europe and America. His season, just concluded, extended over eleven months and a tidal wave of Sousa music swept over the globe from San Francisco to St. Petersburg. Supported by Miss Estelle Liebling, the great colorature soprano, and Miss Anna Otten, violiniste, the Sousa Band will shortly be heard here in concert which is announced for ----- at -----

John Philip Sousa is again preparing to make music for his countless admirers in his native country after a great tour of Europe that was an unparalleled success. The last concert season was made notable by Sousa's remarkable achievements, for in eleven months he gave no less than 556 concerts in 258 different cities and town in 14 different countries, including 28 different states and territories in this country. For the second time the American conductor played before the King of England, delighting that genial monarch with American melodies. The tour on the continent extended as far east as St. Petersburg, as far south as Vienna and as far north as Copenhagen, and everywhere Sousa's success was emphatic. Throughout Great Britain the American conductor-composer established new records for concert receipts, and in London alone, he gave 52 concerts within five months, more than double attempted by any other musician. His present American tour is the twenty-third semi-annual trip of the kind, his famous band having been organized in September 1892. Mr. Sousa is accompanied by Miss Estelle Liebling, soprano, and Miss Anna Otten, violiniste, and they will be heard at the Sousa concert announced for ----- at -----

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SOUSA'S FALL TOUR.

Seasoned by years of experience, years of constant application under the direction of the same master mind, years of strenuous effort in the cause of good music, and years of approval well earned from the public of two continents, the Sousa Band is engaged upon another concert tour, the 23rd of the kind since the inauguration of its successful career on Sept. 26th, 1862.

The story of these eleven years constitutes a record of achievement that has already made the Sousa Band not only the representative American musical organization but an international institution as well. John Philip Sousa has made his name and his music famous the world over and he has advanced his particular form of musical art to the highest state of development it has ever known.

The Sousa Band was not the creation of a moment to flash into ephemeral popularity, but the inspiration of a keen managerial mind prompted by the genius of a great musician. It was a triumph of business acumen allied to lofty artistic ideals that appreciated the love of music in the masses as well as their popular predilections.

There is not a town of more than ten thousand inhabitants in this country where Sousa has not been a welcome visitor during the last decade, and his popularity is established upon an equally firm footing in the musical centres of Europe. The personnel of the organization undergoes but few changes, and mellowed by years of work under the same baton, these players have reached the highest degree of artistic finish.

Mr. Sousa will bring his great band to Following for a grand concert on..... Following his custom of presenting the best vocal and instrumental talent in conjunction with his band, Mr. Sousa offers as supporting soloists two young women, new to the Sousa audiences, who will admirably maintain the artistic balance of the organization, Miss Estelle Lieblich, a brilliant young American soprano, who has achieved conspicuous success in Germany as well as at home, and Miss Anna Otten, violiniste of distinction and charm.

The fall tour of John Philip Sousa and his great band call attention to the remarkable record of achievements of this organization, "The glorified ideal of the military band," as the London Globe says, since its organization eleven years ago. With seven trans-continental trips and ^{three} ~~two~~ European tours to its credit, the Sousa Band has given no less than 5,000 concerts, in the United States, Canada, England, Scotland, Ireland, France, Belgium, Holland, Russia, Austria and Germany, in 750 different cities. The travel this has necessitated is equal to about ten times the circumference of the earth. The British tour of the band was a most remarkable succession of ovations to the American conductor and composer during its entire duration.

Sousa will be here in concert at
On.....

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The Sousa Band was a surprise to the European musicians and public alike on its recent tour of the Continent and "The tight little Island," where the military band was supposed to have reached its highest development. The character of the Sousa concerts with their constant music, contrasts of melodic light and shade, the brilliancy and verve of the Sousa marches, the charm, distinction, and individuality of the conductor, the wonderfully pure tone and the balance preserved between the various instrumental groups, the precision of attack, the delicacy of the pianissimos, and the sustained force of the climaxes, all these appealed with potent force to the audiences across the water. The instrumentation of the Sousa Band was different from that of the leading European bands and much interest was manifested in the double bell euphoniums, the saxophones, the gigantic tubas, including the famous "Sousaphone," the fluegelhorn and other strange instruments in the American organization.

Mr. Sousa has arranged an admirable series of programs for his present tour, and one of the most brilliant will be rendered here. All the best European musical novelties are included and also the latest Sousa marches. Mr. Sousa with his band will be here on at.....

At the age of forty-five, in the very prime of life, John Philip Sousa finds himself at the head of his profession, an international celebrity and favorite, the recognized American composer and conductor, the possessor of ample means and secure in the affections of his music-loving countrymen. Truly it is an enviable position but one that has been won solely by true merit, indomitable energy and ceaseless activity. So Sousa deserves all success that has come to him, for he has always kept faith with his public. And what a genuine, hearty, satisfactory entertainment a Sousa concert is! No musical abstraction, but good, wholesome pabulum that appeals to the mind and senses alike, melody pure and sparkling, breezy, stirring and stimulating. Sousa brings his great band here for a single concert at..... on.....

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Having returned from his third European tour, John Philip Sousa is engaged upon another of his remarkable concert tours. This city will be included in the itinerary, and the concert will be given at.....
.....on.....

There is no form of musical entertainment that appeals directly to the taste of so large a body of the public as the military band concert. And of bands there is apparently no end in the country, for while the general government does little or nothing to forward this particular form of musical art, private enterprise is not backward in the exploitation of the native article or the foreign importation. The most signal demonstration of the popularity of the military band concert can be observed in the history of ~~the~~ "Sousa and his Band" during the eleven years of its existence. The organization is a perfect artistic ensemble of its kind, and has done more to promote the cause of good music throughout the length and breadth of the land than all the erudite symphony orchestras combined, for Sousa reaches the great body of the people who love music for its inherent attractions rather than for its classical aspects. Sousa seldom presents a concert program on which Wagner is not represented, and all the great lights of music find sympathetic interpretation at the Sousa concerts.

With his band, Mr. Sousa will present Miss Estelle Liebling, soprano and Miss Anna Otten, violiniste.

Sousa's Band is the only organization that has successfully played the four greatest cities in the world -- London, Paris, Berlin and New York -- an achievement that the American conductor may well be proud of. Like Caesar, the "March King" may be said to be looking for new worlds to conquer, an ambition likely to be satisfied when he takes his long contemplated trip around the world with his great band. In the meantime Sousa goes on discoursing melody for both American and European audiences. He will bring his band here for a concert at
on.....
with Estelle Liebling, soprano, and Anna Otten, violiniste, as soloists.

The legion of Sousa admirers in this city will rejoice in the announcement of the early coming of the "March King" and his men, and a cordial welcome home after their European triumphs awaits these representative American musicians. Mr. Sousa will give such another concert as those which delighted London, Paris, Vienna and St. Petersburg when he appears at.....
.....on.....

Miss Estelle Liebling, soprano and Anna Otten, violiniste, are the soloists.

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TO BE USED ON DAY OF CONCERT.

SOUSA COMES TODAY.

Sousa and his great band come to today to give a concert that has long been scheduled and eagerly anticipated. The band comes in its entirety, with the same personnel of artist musicians that has distinguished the organization for years above all others; with notable additions to a library unsurpassed in its treasurers of military band literature; all under the direction and inspiration of the master musician at the head -- John Philip Sousa.

Few people have any idea of the amount of detail work involved in planning and preparing for a single Sousa concert. Since a contract was entered into between the local management and the direction of "Sousa and his Band" for the appearance of the "March King" in this particular town on this particular date, some five or six months ago, both parties to the contract have been in touch with each other, and from time to time the press has kept the public acquainted with the doings of Sousa, and given repeated intimations of his coming. In the meantime the Management of the band has had its hands full with the details of the tour.

The pictorial printing that adorns the billboards was designed, executed and shipped to the various points for the billposters to display to the best advantage; the programs were selected after due consideration by Mr. Sousa himself, and the band and soloists were thoroughly drilled and rehearsed in the chosen selections. Two weeks before the tour began, an agent left the New York headquarters and in quick rotation has visited every town included in the tour, arranging for prices, advertising, and a thousand and one other details, while a week after him came a second agent to find hotel accommodations for the big family of musicians, arranging for the transportation of the baggage of the band and smoothing every final obstacle from the path of Sousa and his men.

In the meantime the New York office has been in communication with the great number of railroads over whose lines the band must travel, arranging the schedule of movements, contracting for special trains here and sleeping cars there; in short, completing every detail of transportation. In every town the fifty-two people, composing the Sousa Band, found on arrival their carriages and baggage wagons awaiting them, the printing posted upon every wall, and a large audience awaiting the "March King." The conclusion of each concert has found the carriages and wagons in readiness, a special train with steam up at the station, and everything prepared for a quick journey to the next town to be visited. It is only this perfection of system that enables Sousa to engage upon such record-breaking tours.

HE COULDN'T STAND HIS OWN MUSIC.

A good story at the expense of John Philip Sousa is being told by a well known railroad man who recently accompanied the Sousa Band over his line when the "March King" was giving concerts in the Northwest.

"When we reached Austin, Minn., there was but one first class hotel," the railway man relates, "and there went Sousa, of course. When luncheon was served, Mr. Sousa and the two ladies, the singer and violiniste of the organization, were assigned to the center table which happened to be very close to the entrance to the dining-room. Now, the proprietor of the hotel had one of those penny-in-the-slot music boxes, a big one, but the music it furnished was simply abominable. There were a lot of travelling men in the lobby and as soon as they saw Mr. Sousa seated they determined to have a little fun. Each secured a handful of pennies and played the machine. As luck would have it, one of the music sheets was Sousa's "King Cotton" and the travelling men kept that one tune going over and over again, applauding vociferously every time the march was finished. Well, Sousa stood it pretty well, until the piece started on its twentieth turn, and then he jumped up and made his escape from the dining-room. That ended the fun but we had a good laugh over it for some time afterward."

However, the public does not get tired of hearing Sousa marches when they are played by the Sousa Band. The great band will be here on at with Miss Estelle Liebling, soprano, and Anna Otten, violiniste, as soloists.

Two Englishmen engaged in a heated argument at a Sousa concert in London in December, one contending that there were strings in the instrumentation of the American band while the other as positively declared that the "March King's" organization was a "wind orchestra" pure and simple. The argument led to a considerable wager, and at the conclusion of the concert Mr. Sousa was asked to allow the question to be definitely decided, to which he readily assented. The first man made his way through the musicians who crowded the stage, and picking up the snare drum, he turned it over and showed the several strings that span the under head of the instrument. The argument was over. With a laugh the "wind" champion agreed that he had lost. Sousa, by the way, brings his great band here for a single concert on at The soloists with him on this tour are Miss Estelle Liebling, soprano, and Miss Anna Otten, violiniste.

Sousa, the incomparable leader of an unrivalled band, the composer of the most stirring marches to which the soldiery of the world have ever kept cadence; the first of American musicians to win international fame, prestige and success; the favorite equally of New York and London, Chicago and Paris, San Francisco and Berlin is about inaugurating the twentyethird semi-annual tour of the great and famous band which bears his name. He will visit this town on at

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The first opportunity of hearing Sousa and his great band since their really remarkable successes in the British Isles and the Continent will occur on.....when the "March King" is announced to give one of his popular and characteristic concerts at It is given to but few men to win such universal favor as that which has been accorded John Philip Sousa and the American conductor and composer returns to his native land unspoiled by success to continue his mission of preaching the gospel of melody throughout the length and breadth of the land.

John Philip Sousa has been pursued by a persistent fable coined some five years ago by an inventive genius who saw an opportunity to juggle with the "March King's" name. This individual in uttering his ingenious story, expatriated by the American musician by declaring him of Italian birth and rejoicing in the name of S O, to which, in a spasm of patriotic fervor, he was supposed to have added the initials U.S.A. in order to make the familiar name of Sousa. This story has been printed all over the world, and in many instances has been accepted as gospel truth. But the fact remains that the "March King" was born in Washington, D. C. forty five years ago, although his ancestry is Portugese. At the royal concert in Sandringham England, the ambassador of Portugal at the Court of St. James told him that the name of Sousa is one of the most famous in that country. Sousa, by the way, will bring his band here on..... for a single concert at With him will be Miss Estelle Liebbling, soprano and Miss Anna Otten, violiniste.

John Philip Sousa will bring his great band to this city for a grand concert for the first time since he set all Europe keeping time to the rhythm of his marches. This tour, will complete the eleventh year of the existence of the Sousa Band and the concert here will be given on at..... The Sousa band is unquestionably at the head of the bands in the world. It is "The glorified ideal of the military band," according to the London Globe. Mr. Sousa is certainly the most conspicuous and popular of all American musicians and his unfailing, graceful courtesy towards his audiences has endeared him to his enormous following. With his great band Mr. Sousa brings Miss Estelle Liebbling, soprano, and Anna Otten, violiniste.

There is no more welcome announcement that can be made than that of the return of John Philip Sousa and his great band for a concert at this city. His European successes from which he returned only a few weeks ago, indorsed the approval of his own country bestowed upon this representative American conductor and composer for many years.

For this engagement Sousa has prepared an especially attractive program which will be offered at..... on.....

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Sousa's success in Europe was greater than ever achieved there by any other foreign artist. In fact, Sousa may be said to dominate the musical field of the present time. His marches are heard in every city, town and hamlet of Europe; every orchestra, piano, band, and hand-organ dings their striking melodies into European ears at every turn. The great band under the "March King" did a great record wherever it appeared. The critical estimate of Sousa and his Band has invariably coincided with the popular favor accorded the American musician. The fall tour will bring them to this city for a single concert on..... at.....

Sousa who comes here soon, wears his European honors modestly and after a brief vacation has already inaugurated his fall tour. The American bandmaster and the American band created a great sensation in Europe where their successes exceeded by far that achieved by any foreign musician. The band was the musical sensation of the entire season. The band will appear here in a single grand concert at on..... With him this year are Miss Estelle Lieblich, soprano, and Miss Anna Otten, violiniste.

It has been the good fortune of John Philip Sousa to make a complete musical conquest of Great Britain where he enjoys the popularity greater than any other conductor or composer before the public. His music has been generally admired and for his more serious compositions he has received the warmest praise. The fall tour of the band will begin Sept. 1st, and the band is already announced to appear here on..... at.....

Nothing elicited more surprise and enthusiastic praise in the playing of Sousa's band in Europe than the marvellously delicate accompaniment that this famous organization gave to the vocal and violin solos that diversified Mr. Sousa's concert programs. The European critics were astonished at the remarkable simulation of string effects, particularly from the enormous brass basses played by the American musicians. The European bands use string basses for concert work, owing, it is said, partly to tradition and partly to the fact that their instrumentalists do not possess the necessary skill to obtain similar artistic results from brass. Sousa's accompaniments were praised wherever heard, and here at home they are well known and admired. An opportunity will be offered to judge of this praise of the Sousa's Band work when the "March King" bring his famous organization here for a single popular concert at on.....

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It will interest many to learn that Sousa has a new collection of encores for his present concert tour. These Sousa encores are as much a component part of the Sousa program as are the printed numbers themselves and the "March King's" audiences have learned to expect and demand them with a prodigality only exceeded by the liberality and graciousness with which Sousa responds to such demands. He is constantly changing these breezy, jolly extra bits which he selects with rare judgment and discrimination. Sousa possesses the knack of taking a commonplace theme and dressing it up, "washing its face and smartening its frock," so to speak, until it becomes a gem of its kind. He never descends to musical banalities, however, and every Sousa encore, no matter how light, has an intrinsic value to recommend it, aside from its rendition by the premier band of the world. Sousa comes here on.....at.....

During Mr. Sousa's European tour in one of the towns he met a lady with a large reputation for worrying celebrities of all kinds to attend her dinners and "at-homes." She sent him a pressing engagement to sup at her house after the performance; but it got to Sousa's ears that she has issued invitations to her neighbors "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 Mr. Sousa's acceptance, and having 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 very 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."

The much admired bandmaster will visit this city on
 to give a single concert at
 Besides his band he will present Miss Estelle Liebling, soprano, and Miss Anna Otten, violiniste.

After a short rest upon the conclusion of the remarkable European tour, extending over the British Isles, France, Germany, Austria, Belgium, Holland, Denmark, Russia, Bohemia Hungary and Poland, and covering a space of time of seven months, Mr. Sousa has again taken up his baton and will in the course of his fall tour give a concert here on.....
 at..... Besides Mr. Sousa's incomparable band, two lady soloists, Miss Estelle Liebling, soprano, and Miss Anna Otten, violiniste, will be presented.

The first New York Sousa concert of this season will be given on Sunday evening, Oct. 4th, at Carnegie Hall. It will be remembered that it is eleven months since the great American band, which won such unstinted praise during its recent European tour, has been heard in concert here. Among other novelties, Mr. Sousa's new march "Jack Tar," will be played.

From Sousa and his Band,
47 Astor Court Building

Among the novelties on the program of the Sousa concert, which is scheduled for Sunday evening, Oct. 4th, at Carnegie Hall, will be the famous bandmaster's new march "Jack Tar." The coming concert will be the first ~~annual~~ New York concert this season, and will also close the "March King's" short fall tour, after which Mr. Sousa will take a long vacation.

From Sousa and his Band.
47 Astor Court Building.

For Sunday Paper .

Next Sunday Evening, Oct. 4th, Mr. John Philip Sousa will give his first New York concert of this season at Carnegie Hall. It has been eleven months since the renowned band gave its last concert here, and as next Sunday will close the short fall tour of this organization, after which Mr. Sousa will take his well-earned vacation of eight months, it will be some time before the band will be heard in New York again. Mr. Sousa's new march "Jack Tar", will be among the novelties on the program.

From Sousa and his Band.
47 Astor Court Building.

FOR SATURDAY'S ISSUE

MR. SOUSA'S RETURN TO NEW YORK.

After an extended triumphal tour of seven months in Great Britain and on the Continent, reaching as far as St. Petersburg, and a short tour in the West of this country, Mr. Sousa will close his engagements for the present with a concert tomorrow evening at Carnegie Hall. Miss Estelle Liebling, soprano, Miss Anna Otten, violiniste, and Mr. Walter B. Rogers, Cornet, will appear with the band in the following program.

- | | |
|--|----------------------------|
| 1. Overture, founded on the Emperor's Hymn. | Haydn-Westmeyer |
| 2. Cornet Solo "The Soldier's Dream" | Rogers |
| 3. Suite "Looking Upward" | Sousa |
| 4. Soprano Solo. "Thou Brilliant Bird" | David |
| 5. Die Graulsritter from "Parsifal" | Wagner |
| 6. Ballet Suite. "The Grecians" (new) | Gillet Massenet |
| 7. a. "La Lettre de Manon" (new) | Gillet |
| b. March "Jack Tar" (new) | Sousa |
| 8. Violin Solo Two movements from "Concerto" | Mendelssohn |
| 9. Overture "Fra Diavolo" | Auber. |

From Sousa and his Band
47 Astor Court Building.

S O U S A ' S G R E A T E U R O P E A N T O U R .

After an absence of a year from the American concert field, John Philip Sousa returns to his work at home with another remarkable record of successes won on his third European tour with the famous band bearing his name. The American composer and his forces left New York on Christmas Eve of 1902 on the American liner, *St. Louis*, but did not reach England until Friday, January 2nd 1903, the date announced for his opening concert in London. The tour covered every city and town of any importance in the United Kingdom and also the leading cities of Northern and Central Europe, closing at the great English watering place, Blackpool, Thursday July 30th, making exactly thirty weeks with a total of 362 concerts in 133 different towns and in 13 different countries. Of these concerts, 274 were given in Great Britain and Ireland and in 112 different towns, more than was ever visited by any other organization in the same length of time. In London alone, Mr. Sousa gave 52 concerts in five months, an unparalleled achievement in the British metropolis.

On the continent Mr. Sousa played all the principal cities from Paris to St. Petersburg, from Vienna to Copenhagen, in the short period of seven weeks, without a break or an accident and losing but two days in travel in and out of Russia. His concerts were given in France, Belgium, Germany, Russia, Poland, Austria, Bohemia, Denmark and Holland, and everywhere his success was instantaneous and emphatic.

On January 31st Mr. Sousa had the honor of appearing for the second time before the King and Queen of England and the other members of the Royal Family. This concert took place at the noble Waterloo Chamber at Windsor Castle and was attended by a notable company of guests, and at its conclusion Mr. Sousa received the personal thanks and compliments of King Edward. Three nights later, Mr. Sousa gave another similar concert before the Viceroy of Ireland in the historic St. Patrick Hall in Dublin Castle. During February the American musician was the guest of a civic luncheon given in his honor by the Lord Mayor of Liverpool at the Town Hall. Mr. Sousa sailed on his return voyage on the "*Cedric*" from Liverpool on Friday, July 31st.

Sousa will be heard here for the first time in more than a year at

on

with Estelle Liebling, Jessie Straus, Herbert L. Clarke and J.H.B. Moeremans as soloists.

THE INTERNATIONAL SOUSA.

To no other American artist, whether musician, actor or painter has ever come the emphatic and long continued success in Europe that has been lavished upon John Philip Sousa on his three foreign concert tours. The old saying that a prophet is not without honor save in his own country has been proven trite in the instance of the "March King" whose popularity and prestige at home had long been established before he invaded the European concert field with his great band. The third trip of the Sousa Band across the water is now a matter of musical history and after a long vacation Sousa has again taken up his mission of making music for the masses of his native land. And what a remarkable tour it was, to be sure; quite the most important and comprehensive ever ventured by any great musical organization, for within thirty weeks Sousa visited no less than 13 different countries and gave concerts in 133 different cities, making the Sousa music and the Sousa band known for the first time in such distant climes as Russia, Austria and Denmark. For the second time Sousa appeared by invitation before the King of England, and again he demonstrated the superior excellence of his great organization to record breaking audiences in London. He is now engaged upon a short American tour and will be heard here at

on _____ with
the assistance of Estelle Liebling, soprano, and Jessie Straus,
violinist, as soloists.

VICTORIOUS SOUSA.

That "Peace hath its victories no less than war," was admirably exemplified in the last European concert tour made by John Philip Sousa and his Band which was in fact a triumphal progress throughout in which substantial tokens of success were the rewards of the American composer-conductor's peaceful musical invasion of the Old World. It has been Mr. Sousa's mission in the last three years to familiarize European audiences with American music and at the same time demonstrate the artistic capabilities of the premier band of America in the rendition of the best music of all times and all lands. That he has succeeded in this mission is evidenced by the phenomenal success that has attended him everywhere. A favorite of every great capital of the Old World, admired and recognized by Royalty, with his own stirring music proclaimed the standard of military marches in every army, Sousa is again in America, unspoiled by his success and with the same superb band that won these triumphs he is engaged upon one of his usual spring concert tours of America, the twenty fourth semi-annual concert tour of the Sousa band, which was organized in September 1892. Mr. Sousa is announced for a concert here on

at _____
He will be assisted by Miss Estelle Liebling, soprano and Miss Jessie Straus, violinist as soloists? Both ladies are artists of excellent merit.

A. NEW SOUSA MARCH.

Once a year only does John Philip Sousa offer to the always widening circle of the admirers of his music and his band, a new march from his own pen. When one stops to consider the great number of people who are interested in hearing this annual output of the Sousa muse, the thousands of bandsmen who play the marches, the hundreds of thousands of soldiers who keep time to their cadences, the myriad of beaux and belles who "trip the light fantastic toe" to the strains of the Sousa two-step, then only is it possible to realize what a great majority of the people come directly under the spell of the Sousa music. Consequently the announcement of the latest Sousa March will be read with interest. For a long time Mr. Sousa has desired to write a march that might be to the Navy what his famous and stirring "Stars and Stripes Forever" has become to the army. Therefore his musical fancy took a nautical turn in the new composition which has received the jolly and characteristic title of "Jack Tar."

The new march was given to the world under the most favorable auspices at its first performance at the Royal Albert Hall, London, in June last, when the great audience to hear "Jack Tar" included King Edward VII and Queen Alexandra, as well as the Prince and Princess of Wales and their suites. The march was played by the massed bands of the Household Brigade, including the Coldstream Guards, Grenadier Guards, Scots Guards and Irish Guards, more than 200 musicians under the direction of the Senior Bandmaster. "Jack Tar" will figure conspicuously on the program of the Sousa concerts at

on playes as the Sousa
Band only can play a Sousa march

Mr. Sousa will be assisted by Estelle Liebling, Soprano and Jessie Struas, violinist, as soloists.

THE BEST IN THE WORLD.

In Belgium, which produces the best performers on string and reed instruments and where the military band has reached a high state of perfection, John Philip Sousa achieved perhaps the greatest artistic success of his last European concert tour, not only repeating but emphasizing and strengthening the favorable impression produced by his band on its first continental visit three years before. The leading musical paper "Le Guide Musical" of Brussels, said that "Nothing hinders the Sousa Band from being the best in the world, on account of the marvellous ensemble of the execution, the exactness and clearness of attack, and the ability of the instrumentalists." In Russia the Sousa Band made a sensation and "Le Journal" the official organ of the Imperial Court, declares that "Among its members are virtuosos the equal of which are seldom found in any European Band."

It is praise of this character and the enthusiastic approval of hundreds of thousands of music lovers that have established the status of Mr. Sousa's organization as the leading band of the world. The "March King" will soon be here to give a local audience a taste of its quality. His concert is announced for

at
and his soloists will be Miss Jessie Struas, violinist, and Miss Estelle Liebling, Soprano.

AN UNANIMITY OF OPINION.

"In the shading of the tone color they almost equalled the singing charm of the string orchestra," said the "Twentieth Century" of Brussels, Belgium, in the criticism of the Sousa Band during the recent European tour undertaken by John Philip Sousa. The same idea was expressed by "Le Progrès du Nord," Lille, France, which said: "There are only brass and wood instruments yet one would almost swear they were listening to a complete orchestra." It was this marked difference from the average military band on the Continent that emphasized the superiority of Sousa's men in purely concert work, and it is this same superlative quality that keeps the Sousa Band at the head of all American Bands as well. Sousa has played to English, Irish, Scotch, Welsh, French, German, Belgian, Russian, Polish, Bohemian, Austrian, Danish and Dutch audiences during the past year and the charm of his music, the force, spirit and discipline of his conducting and the superb qualities of his band, have triumphed ~~xxxxxxx~~ over all of these diverse nationalities. And now Sousa has unostentatiously returned to his own country as though a record breaking concert tour like this was an every day occurrence. He is at present engaged on his twenty fourth semi-annual season and will shortly be heard here in concert at

on

Sousa's soloists this year are Miss Jessie Straus, violinist and Miss Estelle Liebling, soprano.

EUROPE'S VERDICT ON SOUSA.

Sousa's triumph in Europe was so complete that it has had no parallel in contemporary musical history. It was the same story wherever the American conductor and his famous organization appeared whether in Paris or in St. Petersburg, in Vienna or in Copenhagen, the consensus of opinion from public and press alike was not only favorable but of the most flattering character. "An organization perfect from the point of view of exactness and sonority," said "Le Journal" of St. Petersburg. "There is not in Europe a body of musicians that compares with the Sousa Band," testifies the "Gazette" Liege, Belgium. "Distinctive sonority, color, depth and delicate shading which have never yet been surpassed by a string orchestra," is the high praise bestowed by "Le Matin" of Antwerp.

When one stops to consider that the Sousa Band has thus been conceded the palm of supremacy in the musical centres of the Old World, it arouses a feeling of patriotic pride in the achievements of the representative American organization. Mr. Sousa having enjoyed a long vacation since his return from his European trip is now engaged on his usual spring concert trip in America and has arranged for an early concert here at

on

with Miss Estelle Liebling, soprano, and Miss Jessie Straus, violinist, as soloists.

It has been more than a year since John Philip Sousa and the world famous band under his direction have appeared in the principal American cities- a period that has brought additional fame to the American conductor-composer and won yet greater triumphs for him in all the principal capitals of Europe. Sousa now returns to the concert field in his own country, where he has held undisputed sway for a dozen years and enjoyed a popularity and success that show no signs of diminution. His present season marks the twenty fourth semi-annual concert tour of his band, and, although limited in duration, will be comprehensive in scope. In four weeks of travel, John Philip Sousa will visit all the great cities of the Eastern and Middle Western states, preparatory to the appearance of the Sousa Band at the Louisiana Purchase Exposition, St. Louis, at the first of May. Some few notable changes have been made in the personnel of the band, but in the main it is the same capable body of artist musicians who have served for years under the Sousa baton and thus acquired that perfection of ensemble and finish that has always distinguished this organization above all other bands. Mr. Sousa will present a number of musical novelties on the program of his spring tour, appearing here on at He will have Estelle Liebbling, soprano, Jessie Straus, violinist and Herbert L. Clarke as assisting soloists.

One of the most characteristic and at the same time enjoyable of American entertainments is the military band concert as it is given by John Philip Sousa. It has all the American spirit of dash and variety and appeals to all with potent force. It is not necessary to possess a technical musical education to enjoy Sousa; his music speaks for itself in no uncertain voice that finds an immediate echo in the audience. Further than this the Sousa Band is the most perfect instrument in the world for the interpretation of such music as properly falls within its scope.

The word instrument is used advisedly for this superb aggregation of performers because indeed an instrument of vast power and effect under the magic guidance of Sousa. He plays upon it as does Ysaye upon the violin or Paderewski upon the piano. It has been a long time since the American conductor and his famous band have visited this city and in that interim Sousa has added laurels to his already great collection by emphatic triumphs in all the great capitals of Europe. He was absent abroad all of last season and has enjoyed a protracted vacation since his return home, so that he now resumes his concert work with renewed strength and with the certainty of a warm welcome from his expectant admirers.

During his limited spring tour Mr. Sousa will make a special feature of a grand selection from the much discussed Wagner sacred music drama "Parsifal" which has been the sensation of the musical year in this country. Mr. Sousa has been playing excerpts from this work at his concerts for the past ten years but on his present tour he will offer his audience a selection of the most notable numbers of "Parsifal"

"The Sousa concert will be given here at on and the great band will be assisted by Estelle Liebbling, soprano; Jessie Straus, violinist, and Herbert L. Clarke, cornetist, as soloists."

SOUSA AND HIS BAND.

Art, like commerce, overcomes all geographical limitations, and music, which is the one universal language of the world, speaks in no uncertain voice and in a familiar tongue to every civilized nation. Simultaneous with the entry of the United States of America into the family of World Powers has been the development of John Philip Sousa into an international celebrity and his famous band into an important factor in the world's music. No artistic reputation can withstand the test of time and weather the ordeal of the partisan criticisms of other nations unless it is based on the solid foundation of absolute merit and truth.

The career of John Philip Sousa during the twelve years he has been conspicuously before the public at the head of his own organization furnishes a most striking example of artistic growth and substantial achievement. It tells the story of years of earnest endeavor with high ideals for inspiration, of a conscientious and never broken faith with his public, of the patriotic desire to worthily represent his native country at all times, and, finally, a completeness of success that has no parallel in musical history.

Sousa has elevated the standard and widened the scope of the military band, winning for it a distinct artistic recognition. He has revolutionized the popular concert by banishing its banalities, and imparting an educational value without impairing its interest. He has stimulated the ambitions and activities of the American musician by demonstrating the possibilities of success, and further, above any other conductor, he has been instrumental in bringing the richest treasures of the world's music before the masses.

No other conductor has ever appealed to so large a following of music lovers as John Philip Sousa. The symphony orchestra is only for the elect and its message can only be read by the musically erudite, while on the other hand the military band sounds the music of the people. It is as noble an ambition to preach the gospel of good music to the many as to the few, and it cannot be controverted that the great mass of music lovers appreciate music because of its inherent charm and not its technical aspects.

It is to such a following that John Philip Sousa successfully appeals. The Sousa concert has been pronounced the ideal musical entertainment because of the varied character of the music and its sound intrinsic merit. To say that millions have been swayed by the witchery of the music of the Sousa Band, is not an idle statement, for in twelve years John Philip Sousa has given seven thousand concerts in nearly a thousand different cities and towns of America and Europe. The entire world is his field of action, and great as have been John Philip Sousa's triumphs in the past, there can be no doubt that there are further laurels awaiting the American conductor and composer in the Antipodes and the other far away countries where his future enterprises may take him.

Sousa will appear here with his famous band at

.....on.....
He will be assisted by Estelle Liebling, Soprano; Jessie Straus violinist and Herbert L. Clarke, cornetist, as soloists.

A genuine musical treat is assured those who admire the music of the military band in the forthcoming concert of John Philip Sousa and his famous band at on It has been many months since Sousa has appeared here and as no other conductor has been able to fill his place during his long absence in Europe the popular concert has languished. Sousa's concerts have an individuality all their own, just as Mr. Sousa's conducting is individual and characteristic and his music distinctively his own. He always plays good music that has both the element of popularity and intrinsic merit to recommend it. He is always the first to play the new music that promises to live and he gives generously to his public of his best. His forthcoming concert will be notable for the attractiveness of the programme and for the superior quality of his band, which has recently been reorganized. The soloists will be Estelle Liebling, soprano; Jessie Straus, violinist and Herbert L. Clarke, cornetist. Sousa will make a feature of a comprehensive selection of the best numbers from the musical sensation of the year- Wagner's "Parsifal".

With the best aggregation of band instrumentalists in the world with admirable soloists, with an abundance of the latest musical novelties of the entire world and with a new collection of bright and attractive encore numbers, John Philip Sousa is again on tour with his world famous players and is announced to give a concert here at on at which time he will present Estelle Liebling, soprano; Jessie Straus, violinist and Herbert L. Clarke, cornetist, as assisting artists.

Mr. Sousa's spring tour is preparatory to his season at the St. Louis World's Fair where he is the first and most conspicuous of the great musical attractions. At his concerts he will make a special feature of extended excerpts from the much discussed Wagner sacred music drama "Parsifal" which has been the topic of so much discussion. Mr. Sousa has played much of this music during the last ten years but the recent production of the work in its entirety in New York has induced him to offer his public an opportunity of hearing the chief numbers of the great work.

Bands may come and bands may go, but there is only one Sousa. No one has ever appeared to claim his honors during his long tours in Europe and his absences have been the more conspicuous and regretted. However, Sousa is now back in his own country, unspoiled by his foreign honors, and is engaged upon a short but comprehensive tour of the principal towns and cities of the Eastern and Middle States, preparatory to his engagement at the St. Louis World's Fair. He will be heard here in concert at on His programme will be an attractive one and he will play a great selection from "Parsifal" by request. His soloists are Estelle Liebling, soprano; Jessie Straus, violinist, and Herbert L. Clarke, cornetist.

The incomparable Sousa and his world famous band, being once more engaged upon a concert tour, will be heard here on at which will mark the first appearance here of Sousa for many months. His third successful tour of Europe, during which he played in no less than thirteen different countries occupied the greater part of last year, since when the popular conductor has been enjoying his first real vacation for eight years.

A Sousa concert is exactly the right kind of entertainment for the spring time. His music makes the blood course swifter through the body; it imparts a feeling of elation and promotes good nature. It is satisfying to the intelligence and to the senses at the same time. It is good music, popular music and interpreted by the greatest of band conductors through the medium of the greatest of all bands. It has its well defined place in the musical scheme of the world and the fact that Sousa has been accepted by all the musical centres of the world is an assurance of its positive intrinsic and artistic worth.

There will be no positive change in the character of the Sousa concerts, but Mr. Sousa will have much that is novel and of immediate interest to present. This is notably the case with his "Parsifal" offerings which will be a conspicuous feature of his programme here. Mr. Sousa has played much of this music during the past ten years, but in this instance he will afford his audience a much more comprehensive idea of this remarkable and much discussed work. Estelle Liebbling, soprano and Jessie Straus, violinist are the chief soloists.

While Sousa has been winning new triumphs in Europe his admirers at home have been denied the pleasure of his popular concerts, but now that he has resumed his American tour there will be great interest to hear the American Band after its long absence. It is a pleasant announcement to make that Sousa will give a concert here at on at which time he will present Estelle Liebbling, soprano; Jessie Straus, violinist, and Herbert L. Clarke, cornetist. This is his regular spring tour and will culminate with the engagement of the Sousa Band at the St. Louis World's Fair during the month of May. During his stay abroad Sousa secured much new and beautiful music which he is offering on his programme this spring. He has been induced to make a feature of a grand selection from "Parsifal" so great is the desire to hear the most notable numbers of this much discussed work.

A pleasant announcement is that of the forthcoming Sousa concert at on It has been many months since this popular conductor and his famous band have been heard here, for all of last year Sousa was giving concerts throughout Europe with phenomenal success. Indeed the Sousa band is the only organization that has successfully played all of the greatest cities of the world—London, Paris, New York, Berlin, St. Petersburg, Vienna, etc. His present tour will embrace some fifty cities and is preparatory to the long engagement of the Sousa Band at the St. Louis World's Fair. Sousa will make a feature of comprehensive excerpts from the musical sensation of the year—Wagner's "Parsifal." The soloists will be Estelle Liebbling, soprano; Jessie Straus, violinist, Herbert L. Clarke, cornetist.

Sousa is coming to give us the first opportunity in many months to listen to the eminently satisfactory concert for which his great band has become world famous. That this American conductor has solved the problem of popular music is evident from the enormous success that has been his in every quarter of the world. In America Sousa has never experienced serious rivalry in his own particular field while in Europe he has revolutionized the military band concert and set every other band conductor copying his methods with more or less success. He is today accepted as the first and foremost leader of the popular school. He will bring his great band toon..... The soloists will be Estelle Liebling, soprano; Jessie Straus, violinist, and Herbert L. Clarke, cornetist. Extended excerpts from the much discussed "Parsifal" will figure on the Sousa programme and will give many people their only opportunity of hearing the famous music.

It is a long time since Sousa has been heard here. His great successes in Europe kept his name before the public but the jolly and characteristic concerts for which his band is famous have been greatly missed. Now he has returned to his own country and will uphold his prestige at the St. Louis World's Fair against the most famous bands of Europe. He is to appear aton.....As usual Sousa will present soloists in addition to the instrumentalists of the band. They will be Estelle Liebling, soprano; Jessie Straus, violinist, and Herbert L. Clarke, cornetist.

In response to many requests Mr. Sousa will offer a comprehensive selection from the musical sensation of the year-Wagner's "Parsifal". He has been playing excerpts from this work for ten years and is the only band leader to place this much talked of music before the public.

Sousa is coming to give one of his inspiring concerts, and as it has been many months since his famous band has been heard here, he is assured of a cordial welcome. Sousa is a typical American product and his compositions and his concerts smack of the soil. He seems to know, better than any other conductor, just what kind of music the great mass of music lovers most desire to hear, and he gives it to them generously in quantity and artistically in quality. He is the one American musician who has achieved International success and prestige and his band is conceded the criterion by which all other organizations of the kind must be judged. Sousa will be heard at theon..... He will be assisted by Estelle Liebling, soprano; Jessie Straus, violinist, and Herbert L. Clarke, cornetist. He will make a feature on his programme of extended excerpts from "Parsifal"

A musical offering of much interest and appropriateness for the early springtime is the first appearance here in many months of John Philip Sousa and his famous band. Mr. Sousa has been so busy making music for the great European capitals that his absence has been conspicuous. In the great musical scheme Sousa is deserving of perhaps more serious recognition than he receives at home, for although his concerts are professedly popular in character he never descends to the banal or commonplace. With his enormous following this conductor reaches the music lover in every community, no matter how small, and he has always sought to elevate the standard of musical knowledge and the popular taste among his audiences. The Sousa concerts are models of their kind and the conductor is an adept in the art of making attractive programs. He possesses the largest musical library of its kind in the world and from its treasures he is always able to select the most skillfully blended variety of music grave and gay. The purely popular aspects of the Sousa concert is to be found in the characteristic encore numbers which the conductor plays with a liberality and graciousness that have won him countless friends.

During his present tour which is preparatory to his appearance at the St. Louis World's Fair, Mr. Sousa will make a feature of copious extracts from "Parsifal" that most talked of sacred musical drama of Richard Wagner. Mr. Sousa has been playing much of this music for ten years past but in the present instance he will give a more complete idea of the great work. Sousa will give a concert here at on and he will have the assistance of Estelle Liebling, soprano; Jessie Straus, violinist, and Herbert L. Clarke, cornetist, as soloists.

The military band concert as offered by John Philip Sousa and his world famous players, is properly esteemed one of the most enjoyable of all musical entertainments, and as Mr. Sousa has practically been a stranger to the American concert stage for the better part of two seasons owing to his extended European tour, the lover of military music has been denied this accustomed pleasure. Now, however, Mr. Sousa is again engaged upon a concert tour of the principal cities of the Eastern and Middle States and he will shortly be heard here at on On this occasion Sousa will have the assistance of Estelle Liebling, soprano, Jessie Straus, violinist, and Herbert L. Clarke, cornetist, as soloists.

Mr. Sousa will make a feature on this tour of "Parsifal" which is the most discussed and most interesting music of the day. For the last ten years Sousa has played excerpts from this work but now he will give his audiences a more comprehensive idea of its musical beauties.

With the exception of last year when his European tour kept him across the water, John Philip Sousa has been wont to signalize the advent of spring by one of his flying concert tours with his famous band. He will be certain of a cordial welcome when he appears after an absence of many months at. for he has the happy faculty of discovering and presenting music that is both good and popular at the same time. Having ascertained the musical preferences of his public Sousa generously and graciously provides of his best. There is something eminently satisfying about a Sousa concert. The audience is always in thorough sympathy with the occasion; the conductor attracts and holds not only the attention and interest, but also the affection of his public by the sheer force of dominating personality and magnetism. There is a never ceasing flow of music that stirs the blood and satisfies the intelligence in its quality and in its infinite variety. There are no abstract musical problems to vex the ~~brain~~ brain-weary, but sparkling melody and sonorous harmony that afford wholesome entertainment to young and old.

That Sousa gives the public the right kind of musical stimulus can be seen from the emphatic international success that has always attended Sousa, as conductor and composer, and the Sousa concerts. He played exactly the same kind of programmes in Europe that he does at home and achieved an equal popularity. During his spring tour which is preparatory to his season at the St. Louis World's Fair, Sousa will have the assistance of Estelle Liebling, soprano, Jessie Straus, violinist, Herbert L. Clarke, cornetist and Jean H.B. Moeremans, saxophonist, as soloists.

About this time of the year, as the old fashioned almanacs put it, expect Sousa. No less certain than the flowers of spring is the annual visit of the popular conductor and his famous band. So much of Sousa's time has been taken up of late to furnishing melody for our cousins across the seas that his home constituency has seen comparatively little of him. But there is only one Sousa, and when he is away band music perforce languishes, which perhaps adds zest to his return to the concert field. At any event, now that the Sousa band is again on tour—which by the way is its twenty fourth semi-annual concert trip—it will afford a most welcome post-lenten musical feast. Sousa is on his way to open the great World's Fair at St. Louis and his tour embraces some fifty towns only.

A particular feature of the Sousa concerts this trip will be his presentation of comprehensive excerpts from the great Wagner sacred festival drama "Parsifal" which is the talk of the entire musical world. Mr. Sousa has played selections from this notable work for the last ten years, but the present wide spread interest in Wagner's last composition has induced him to repeat these numbers. It will afford countless thousands an opportunity to hear "Parsifal" who otherwise might never listen to music of this kind.

Mr. Sousa is announced to give his concert here on. at. with the assistance of his soloists, Estelle Liebling, soprano; Jessie Straus, violinist; Herbert L. Clarke, cornetist and Jean H.B. Moeremans, saxophonist.

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Sousa is about to undertake another of those long distance concert tours for which his great band is so noted, during which he will penetrate to all those isolated parts of the United States where he has not yet appeared. With the present season begins the thirteenth year of the life of the Sousa Band, and during that period, the great conductor and composer has performed the work of an ordinary life-time. It is pleasant to note that Sousa will be heard in this city during this tour, arrangements to that effect having recently been concluded. The band will be accompanied, as usual, by special soloists of superior excellence, and Mr. Sousa will offer programmes at once high grade and popular.

John Philip Sousa is to be heard here at an early date with his great band, and that is an announcement that will bring pleasurable anticipation to every lover of music, for Sousa is undoubtedly closer to the hearts of the people than any other conductor of the day. He was the one musical success of the St. Louis Exposition, as he has been of every other great exposition of the last twelve years. The present tour will mark the beginning of the thirteenth year of the band's work, and will also be Sousa's seventh transcontinental trip in the same period. He will bring a large band and several brilliant soloists.

For those who enjoy military music, and their name is legion, it will rejoice to learn that Sousa and his Band are to play in this city during the course of their coming transcontinental tour. With his long European tour of last year, and his equally long vacation that followed, Mr. Sousa has been a conspicuous absentee from the concert field for too long. He knows just what to give the American public in the way of music, and he presents it in such a characteristic and delightful manner that his concerts are ideal entertainments of their kind. The conductor promises to present several able soloists and to provide bright and seasonable programmes.

Bands may come and bands may go, but the popularity of Sousa and his men shows no sign of diminution from this competition. He is more firmly established than ever at the head of his profession, a musical celebrity of international importance and the popular favorite of all classes. In no small measure is Sousa's popularity due to the fact that he is honest with his followers and gives them the kind of music they desire, without, however, lowering the high standard of his organization. He is about to engage upon his twenty-fifth semi-annual concert tour, which will also be his seventh transcontinental trip. The Sousa Band will be heard here during this tour.

Sousa is coming here in the course of his forthcoming concert tour from New York to California and return. Every second year he makes a tour of this kind, and on the present trip his management aim to present the great American conductor and the great American band in every quarter where he has not been yet heard. There are a few such communities, where the advent of the Sousa Band will be a long delayed but none the less welcome pleasure. Sousa brings good soloists and the best band of all times.

It seldom falls to the lot of any musician, no matter how gifted, to impress his individuality upon his time, and to command success and popularity through the sheer force of his genius. The rewards for which all men strive, when bestowed upon the composer are usually so belated as to be merely the inheritance of his posterity, and for such a man to win his recognition in the zenith of his powers argues abilities uncommon in their originality and force. He must possess to a remarkable degree certain qualities of mind and that purely physical force we call magnetism in default of a better term. Such a man is assuredly John Philip Sousa, for in the entire broad domain of music where is there to be found such another dominating personality, such a completely successful artist. The product of our own soil and to the manner born, Sousa voices in no uncertain voice, the strength, dash and buoyancy of the American spirit. It was his Americanism, as much as anything else, that appealed to his European audiences. It is pleasant to record that arrangements have just been concluded for the early appearance of the Sousa Band in this city.

No announcement of the forthcoming musical season can give greater pleasure to more people than that of the early advent of the great Sousa Band, arrangements having recently been made for the appearance of Sousa here during his forthcoming transcontinental tour. As a conductor Sousa is of the people and for the people. A man of wide musical knowledge, discriminating judgment and catholic taste, he is superbly equipped by nature and education for the field he chose and made peculiarly his own. The Sousa Band is just entering into its thirteenth year of work, and during that time has played in more than 800 different cities and towns from San Francisco to St. Petersburg.

Sousa's Band is an aggregation that never deteriorates. Extravaganzas may shrink when hung a second time on the provincial clothesline; comedies may lose their brilliancy and tragedies their majesty, but Sousa's concerts show no retrogression. The conductor always maintains the personnel of his organization at the highest standard of excellence; his programmes are ever the most satisfactory compound of the best music of all times, light and formal and his soloists are always artists worthy of the organization. It is sheerfully noted that the Sousa Band is booked for an early appearance here in the course of Mr. Sousa's seventh transcontinental tour.

Having made an unparalleled success throughout Europe last year, Sousa is about to take his great band on his customary biennial transcontinental concert tour of the United States. This time he will be heard in all the various localities - there are still a few of them - where the Sousa Band has heretofore never visited. The great American band is now at its best, and when Sousa comes here, early in this tour, he will offer superb soloists and most interesting programmes.

During his three European concert tours Sousa surprised his audiences with the artistic side of his concerts. The critics were unanimous in the opinion that nothing had ever been heard on that side of the water in the way of military band playing that approached the Sousa ensemble for its purity of tone, its smoothness of execution, its precision of attack, and the general all-around virtuosity of its performers. Mr. Sousa is now making his seventh grand transcontinental tour of America and will shortly be heard here.

Arrangements have just been completed for the appearance of John Philip Sousa and his famous band here during their forthcoming concert tour of the United States. This will be the seventh time Mr. Sousa has taken his musicians on a transcontinental tour and will also mark the inauguration of the thirteenth year of the band's work. Sousa is as popular as ever, as was evidenced during his long season at the World's Fair in the Spring, and he was recently decorated by the French government for the second time. He will bring a big band and the best of supporting artists.

Undismayed by the supposed terrors of the Presidential year John Philip Sousa is about to start on his regular biennial transcontinental concert tour, and has arranged for an early appearance in this city. Since his last visit to the West, Mr. Sousa has successfully played every city of any prominence from San Francisco to St. Petersburg, everywhere winning additional honors. During his forthcoming tour the great band will be heard in every quarter of the United States not hitherto visited on the various Sousa tours. Admirable soloists accompany the famous organization.

Sousa is the strong musical attraction announced for this city at an early date. The March King is about to engage upon his seventh transcontinental concert tour with his famous band, and will offer his characteristic concerts, supported by the best soloists he has yet presented. Sousa has much new music including several novelties from his own pen.

The first musical attraction of the season will be the concerts of John Philip Sousa and his famous band. Mr. Sousa is about to engage upon a transcontinental tour, the seventh of its kind in twelve years and he has arranged to present his organization in this city. Attractive programmes are always offered by Sousa and he has the support of admirable soloists.

Sousa is the greatest conductor of the greatest band in existence, and he enjoys a following far greater than that of any other artist before the American public. He is the one American conductor and composer who has won international fame and success, and who is equally popular in Europe and America. Sousa is just beginning the thirteenth year of his present band and is about to embark on his seventh transcontinental tour. He has made three European tours with distinguished success, and is contemplating a fourth in the near future. He will be heard in this city at an early date, arrangements to that effect having recently been effected by the local management.

Sousa is about to start on his annual musical pilgrimage with his great band, to disseminate melody to the masses from the Atlantic to the Pacific. Sousa is something of a philanthropist in his way, for he affords many thousands of Americans their only opportunity of hearing good music every year. Unlike the great string orchestras of the world, the Sousa Band does not confine its operations solely to the larger cities, but the tours are so arranged that every town, and almost every village, is given a chance of hearing the "March King" and his men. Sousa has no hesitancy in going to the smallest communities, for he is assured of a cordial welcome and adequate support wherever he may choose to give a concert. The great band will be heard here early in its fall tour, and Mr. Sousa will bring noted soloists and much new music for his programmes.

The Sousa Band will celebrate its twelfth birthday on September 26, with a remarkable record of achievement. During these twelve years the band has played some 7000 concerts in 800 different cities and towns of Europe and America, traveling 400,000 miles by land and sea. Sousa is about to engage upon one of his great transcontinental concert tours, during the course of which he will be heard here. He has been absent from the concert field for nearly two years because of his extended European tour and his first long vacation in many years. Mr. Sousa will bring a large band, splendid soloists and will offer interesting programmes.

Sousa is out on another "Ocean to Ocean" concert tour, of which this popular conductor seems to have the exclusive monopoly. He is a welcome visitor in every city and town in the country, and he usually finds opportunity to renew his acquaintance with even the most distant states every two years. Since it was last heard here Sousa's superb organization has won many new laurels, having been acclaimed the premier band of the world from San Francisco to St. Petersburg. Early in the present tour Mr. Sousa will visit this city.

After a third triumphal European trip that led him to all the great musical centres of the old world, Sousa is once more engaged upon one of his remarkable concert tours, so impressive in their record of mileage and number of concerts. The success of Sousa and his Band, as well as the personal success of John Philip Sousa, both as conductor and composer, has had no parallel among American musicians. His positive genius in the creation and direction of the wonderful wind orchestra, which he maintains, his graceful yet dominating personality at the conductor's desk, as well as the forceful, stirring and inspiring rhythms of his music, have all united in ensuring his permanent success.

Witness what an English critic had to say of the March King and his men; "the latest importation from America has proved an inordinate success. Anything more thoroughly and typical American, it would be difficult to imagine. Mr. Sousa's Band is not a military band at all. It is a Sousa Band, pure and simple, and that is the only name one can give it, because, as far as I am aware, there is no other body of performers in existence that resembles it in the least. Its composition is original, its playing is original, and its conductor is, perhaps, the most original of all. We knew his music, of course, before we knew the composer, but that was perhaps a mistake, for the two ought to be known together. To hear Mr. Sousa play his own music is to be converted. His orchestra is pre-eminently American in its remarkable fire and swing. It seems to be positively bubbling over with restless energy. Regarded from the musician's point of view, it is remarkable for the fine tone, the perfect balance of the parts and the almost machine precision with which it plays".

This is assuredly high praise but everyone who has ever come within the magic sway of Sousa's baton will agree that it is equally as deserved. Sousa comes here shortly with his great band which will be heard at

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soprano; Estelle Liebling, soprano; Jessie Straus, violinist; Herbert L. Clarke, cornetist, as soloists.

When one goes to a Sousa concert it is always with the assurance of an admirably diversified musical entertainment, presented with a completeness of artistic detail and effect, by an organization that has maintained the highest standard of excellence during the twelve years of its existence, and under the direction of a master of music, who understands the musical preferences and the musical limitations of his public.

It was not until the advent of Sousa in Europe four years ago, that critics were willing to admit of any artistic aspect to the military band but in his three visits to the other side, the American conductor repeatedly demonstrated that the military band was capable of perfectly simulating the effects of the string orchestra, and of giving thoroughly satisfactory and artistic performances of the great musical works that have never before been regarded as possible military band literature. Mr. Sousa is fortunate in having the entire world as his field of action. He can spend half his time in America and half in Europe, with a confident knowledge of a cordial welcome awaiting him on either side of the ocean.

He is now engaged upon his twenty fifth semi-annual concert tour, which marks his seventh visit to the Pacific Coast with his present organization. Arrangements have been perfected for the appearance of this famous organization at

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Mr Sousa will offer admirably diversified program, and his soloists will be Estelle Liebling, soprano; Jessie Straus, violinist; and Herbert L. Clarke, cornetist.

Sousa's Band is undoubtedly the one distinctively international organization in the world. Within four years the American conductor has achieved the highest place in his profession by winning recognition and success in all the great centres of the civilized world, and today he stands without a rival in the field he has made peculiarly his own. It was at once a compliment and an admission of great weight when so conservative and influential a paper as the London Times remarked in connection with the Sousa concerts in London, that "the concerts as a whole proved an admirable and most surprising lesson in the possibilities of a wind band when ably trained", but that was the generally expressed view wherever the Sousa Band appeared in Great Britain.

Mr. Sousa is now engaged upon his seventh transcontinental concert tour, inaugurating the thirteenth year of his famous band, and will be heard here at

on The soloists are Miss Estelle Liebling, soprano; Miss Jessie Straus, violinist, and Mr. Herbert L. Clarke, cornetist.

It is not difficult to understand why Sousa maintains his position at the head of the popular conductors of the world, and why his band is universally acknowledged the world over as the model of its kind. The secret lies in the fact that Sousa never permits the standard of his organization to deteriorate. He engages the very best musicians at the highest salaries, he ransacks the music markets of the world for the newest literature of the military band, and, in short, he leads where others follow.

His musicians seem inspired by the cordial friendship which they have no difficulty in recognizing as existing between them and their hearers, as well as by the intangible but all powerful control maintained by their great leader, and they play with an intensity that in its supreme moments is positively uplifting. The Sousa Band goes to work with an assurance which comes only from complete confidence in themselves and their master, and with that balance between the various instrumental groups so admirably maintained, that there is never the slightest deviation from tone quality.

The dominant element in all this is necessarily Sousa. The band represents Sousa in all its details; the instrumentation is according to the Sousa idea; the disciplinary force is, of course, Sousa's; the character of the concerts represents Sousa's ideas of the musical pabulum best fitted for the masses, and the individuality and strength of the man is apparent in every department of his great organization.

Mr. Sousa is making a flying transcontinental concert, his seventh since he organized his band twelve years ago. He will be heard here at

on with Estelle Liebling, soprano; Jessie Straus, violinist, and Herbert L. Clarke, cornetist, as soloists.

The Fashion in plays may change from year to year, the craze for light opera and musical comedy may rise and decline, but the music of the military band will always continue in favor. There is no form of musical entertainment that appeals so directly to the taste of so large a body of the public as such concerts. Of bands there is apparently no end in this country, for while the general Government does little or nothing to forward this particular form of musical art, private enterprise has not been backwards in the exploitation of either the native article or the foreign importation.

The most signal demonstration of the popularity of the military band concert, can be observed in the history of Sousa and his Band during the twelve years of its existence. The organization is a perfect artistic ensemble of its kind, and has done more to promote the cause of good music throughout the length and breadth of the land, than all the symphony orchestras combined, for Sousa reaches the great body of the people who love music for its inherent attractions rather than for its classical aspects.

The announcement is made that Mr. Sousa will bring his great band here on playing at

The soloists on the present tour are Estelle Liebling, soprano; Jessie Straus, violinist and Herbert L. Clarke, cornetist.

In the musical world these are the days of the star conductor. America has had the opportunity of listening to the master works of the great composers under all the greatest conductors of the last half century, but nevertheless, there have been three conductors only, who have really succeeded in reaching the heart of the music loving public. The first was Julien, who established high grade concerts in this country and made the quadrille the popular form of musical expression in his day. Next came Patrick Sarsfield Gilmore, with clanging and booming cannons, who first developed the concert possibilities of the modern military band, and finally John Philip Sousa, with stirring marches, who stands today, the most conspicuous figure among American musicians, and the acknowledged premier band conductor of the world.

As composer, as conductor and as program builder, Sousa is unrivaled, and there has never been known greater enthusiasm than that aroused by the Sousa concerts. Singers and soloists of merit are introduced, but the public want Sousa, Sousa's marches and Sousa's Band, and the March King generally obliges them with so many encores that they hear three concerts in one. His wonderfully successful European tours, which have become an annual fixture, have set the seal of definite approval upon Sousa in the musical world -- the great public he has always with him.

That the Sousa band is appreciated in Europe is amply evidenced by flattering comments of the press. The Nuremburg (Bavaria) Courier said: "Sousa carried the hearts of Nuremburgers by storm, and his band won the title of a model band. Clean, sharp cut, soft in tone and volume, precision in ensemble, technical perfection of the individuals - everything was at hand for the satisfying performance of the music."

Sousa comes here with his great band for a concert at
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POPULARITY OF SOUSA AND HIS MEN.

The coming visit of John Philip Sousa with his great band, is one of the most interesting events of the musical season, and this popular organization will doubtless attract very large audiences to its concerts at

It would be idle to deny that Sousa's popularity is deserved, said a recent writer, and that his march music has a genuine attraction. Sousa is a genuine musician, and his work has always individuality and sincerity of purpose. There is much cleverness in his handling of his themes, and his music always has exhilarating gaiety. To get the full enjoyment of Sousa's music, one must hear it from his own band, and under his own baton. Sousa is as individual as a conductor, as he is as a composer. He has drilled his band until they have acquired a remarkable ensemble, and a perfect understanding of his intentions. Sousa is refreshingly honest in the matter of encores, continues this writer. 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; he promptly resumes his place, and calls his band to attention, and gives one of the swinging Sousa marches, or a jolly song without delay.

Mr. Sousa is now engaged upon his regular biennial trans-continental tour, and will present his world famous band here in a characteristic Sousa concert, with Miss Estelle Liebling, soprano; Miss Jessie Straus, violinist; and Mr. Herbert L. Clarke, cornetist.

A REMARKABLE DESCRIPTION.

A writer in the North Mail of Newcastle, England, recently paid this remarkable tribute to John Philip Sousa, the American conductor and composer: "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 a 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 very 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 a 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.

Sousa, by the way, is to appear here in concert with his famous band at

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Mr. Sousa will offer his choicest programmes here, and his soloists will be Miss Estelle Liebling, soprano; Miss Jessie Straus, violinist, and Mr. Herbert L. Clarke, cornetist.

As an eminent critic once remarked "Sousa knows how to interest and how to stimulate" and therein lies not only the secret of much of the great power that this conductor possesses over his followers, but also explains the great public interest already manifest in the forthcoming appearance of the Sousa Band at

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The popular character of the Sousa concerts, with a constant succession of musical numbers that never permit the interest to flag, jolly irresistible and characteristic encore pieces, and the swing and dash of the Sousa marches, all go to make up an ideal musical entertainment. Coupled with the artistic merits of the Sousa Band is the personal magnetism of the conductor, and his unfailing courtesy and liberality in meeting the wishes of his audiences. During his three European tours, Sousa surprised his trans-Atlantic audiences with the artistic side of his concerts. Nothing had ever been heard over there in the way of military band playing, that approached the Sousa ensemble, for its purity of tone, its smoothness of execution, its precision of attack, and the general all around virtuosity of the performers. Sousa as conductor was a revelation of grace to those accustomed to the mathematical gestures of the average band master, and the Sousa compositions repeated abroad their home successes. The present tour is the twenty-fifth semi-annual concert season of this famous band, and its seventh trans-continental trip. Mr. Sousa will offer as soloists, Estelle Liebling, soprano; Jessie Straus, violinist; Herbert L. Clarke, cornetist.

There is no other band in the world quite like Sousas and there is no other conductor who possesses a type of the magnetism, grace and popularity of the world famous musician at its head. As the London World said: "It used to be said that Straus's Band was the Blue Danube Incarnate, and so Sousa's Band is the living embodiment of The Washington Post".

Sousa's Band is the one great international musical organization of the world - the only band or orchestra that has successfully played all the great capitals and all the great musical centres of the civilized world. Mr. Sousa has firmly established his reputation as conductor and composer by successive European triumphs, his organization has been universally acknowledged everywhere as superior to any other military band, and he stands secure as the foremost man of the times in his profession.

A visit from Sousa is one of the musical events of the season that will be gladly welcomed. The March King knows exactly what kind of music his public - the great body of music lovers - most prefer, and he gives it to them freely and graciously. His present tour will be his seventh trans-continental trip and he will visit all the remote sections where his famous band has not yet been heard. Mr. Sousa will appear at

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when he will present Estelle Liebling, soprano; Jessie Straus, violinist; and Herbert L. Clarke cornetist, as soloists.

One of the most characteristic and at the same time enjoyable of American entertainments is the military band concert as it is given by John Philip Sousa. It has all the American spirit of dash and variety, and appeals to all with potent force. It is not necessary to possess a technical musical education to enjoy Sousa: his music speaks for itself in an appealing voice that finds an immediate echo in the audience. Further than this, the Sousa Band is the most perfect instrument in the world for the interpretation of such music as properly falls within its scope. The word instrument is used advisedly, for this superb aggregation of performers becomes indeed an instrument of vast power and effect under the magic guidance of Sousa. He plays upon it as does Ysage upon the violin or Paderewski upon the piano.

It has been a long time since Sousa and his famous band have visited this city, and in that interim the Conductor has added laurels to his already great collection, by emphatic triumphs in all the great capitals of Europe. He was absent abroad all of last season and has enjoyed a protracted vacation since his return home, so that he now resumes his concert work with renewed strength, and with the certainty of a warm welcome from his expectant admirers.

During his fall tour, he will present a series of particularly interesting programmes.

The Sousa concert will be given here at
on and the great band will be
assisted by Estelle Liebling, soprano; Jessie Straus, violinist
and Herbert L. Clarke, cornetist, as solo artists.

With the best aggregation of band instrumentalists in the world, with admirable soloists, with an abundance of the latest musical novelties of the entire world and with a new collection of bright and attractive encore numbers, John Philip Sousa is again on tour with his world-famous players, and is announced to give a concert here at
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at which time he will present Estelle Liebling; soprano:
Jessie Straus, violinist and Herbert L. Clarke, cornetist, as soloists.

Mr. Sousa has been a stranger to the American concert field for many months, his European successes keeping him away from home for the better part of two seasons. He will be welcome again, for he has been a constant contributor to the good spirits of the entire country. The Sousa concert seems to voice the American spirit to a marked degree. It is a good, wholesome and cheering entertainment all through.

AN UNANIMITY OF OPINION.

"In the shading of the tone color they almost equalled the singing charm of the strong orchestra", said the "Twentieth Century" of Brussels, Belgium, in the criticism of the Sousa Band during the last European tour undertaken by John Philip Sousa. The same idea was expressed by "Le Progres du Nord", "Lillie, France, which said: "There are only brass and wood instruments yet one would almost swear they were listening to a complete orchestra". It was this marked difference from the average military band on the Continent that emphasized the superiority of Sousa's men in purely concert work, and it is this same superlative quality that keeps the Sousa Band at the head of all American Bands as well. Sousa has played to English, Irish, Scotch, Welsh, French, German, Belgian, Russian, Polish, Bohemian, Austrian, Danish and Dutch audiences during the past year and the charm of his music, the force, spirit and discipline of his conducting and the superb qualities of his band, have triumphed over all of these diverse nationalities. He is at present engaged on his twenty fifth semi-annual concert tour and will shortly be heard here at

on
 year are Miss Jessie Straus, violinist and Miss Estelle Liebling, soprano.

EUROPE'S VERDICT ON SOUSA.

Sousa's triumph in Europe was so complete that it has had no parallel in contemporary musical history. It was the same story wherever the American conductor and his famous organization appeared, whether in Paris or in St. Petersburg, in Vienna or in Copenhagen, the consensus of opinion from public and press alike was not only favorable but of the most flattering character. "An organization perfect from the point of view of exactness and sonority", said "Le Journal" of St. Petersburg. "There is not in Europe a body of musicians that compares with the Sousa Band", testifies the "Gazette" Liege, Belgium. "Distinctive sonority, color, depth and delicate shading which have never yet been surpassed by a string orchestra", is the high praise bestowed by "Le Matin" of Antwerp.

When one stops to consider that the Sousa Band has thus been conceded the palm of supremacy in the musical centres of the Old World, it arouses a feeling of patriotic pride in the achievements of the representative American organization. Mr. Sousa having enjoyed a long vacation is now engaged on his seventh transcontinental concert trip and has arranged for an early concert here at

on
 Liebling, soprano, and Miss Jessie Straus, violinist, as soloists.

John Philip Sousa is again engaged upon one of his flying concert tours with his famous band. He will be certain of a cordial welcome when he appears, after an absence of many months, at on for he has the happy faculty of discovering and presenting music that is both good and popular at the same time. Having ascertained the musical preferences of his public Sousa generously and graciously provides of his best.

There is something eminently satisfying about a Sousa concert. The audience is always in thorough sympathy with the occasion; the conductor attracts and holds not only the attention and interest, but also the affection of his public by the sheer force of dominating personality and magnetism. There is a never ceasing flow of music that stirs the blood and satisfies the intelligence, in its quality and its infinite variety. There are no abstract musical problems to vex the brain-weary, but sparkling melody and sonorous harmony that afford wholesome entertainment to young and old.

That Sousa gives the public the right kind of musical stimulus can be seen from the emphatic international success that has always attended the Sousa concerts. He played exactly the same kind of programmes in Europe that he does at home, and achieved an equal popularity. During his tour Sousa will have the assistance of Estelle Liebling, soprano; Jessie Straus, violinist; Herbert L. Clarke, cornetist and Jean H. B. Moeremans, saxophonist, as soloists.

About this time of year, as the old-fashioned almanacs put it, expect Sousa! No less certain than the flowers of Spring is the annual visit of the popular conductor and his famous band. So much of Sousa's time has been given up of late to furnishing melody for our cousins across the seas that his home constituency have seen comparatively little of him. But there is only one Sousa, and when he is away band music perforce languishes which perhaps adds zest to his return to the concert field. At any event, now that the Sousa Band is again on tour - which by the way is its twenty-fifth semi annual concert trip - it will afford a most welcome musical feast.

Mr. Sousa is announced to give his concert here on at with the assistance of his soloists, Estelle Liebling, soprano; Jessie Straus, violinist; Herbert L. Clarke, cornetist and Jean H. B. Moeremans, saxophonist.

Bands may come and bands may go, but there is only one Sousa! No one has ever appeared to claim his honors during his long tours in Europe, and his absences have been the more conspicuous and regretted. However, Sousa is now back again in his own country, unspoiled by his foreign honors, and is engaged upon a comprehensive tour of the principal towns and cities. He will be heard here in concert at on

Sousa's programmes will be attractive, and his soloists are Estelle Liebling, soprano; Jessie Straus, violinist, and Herbert L. Clarke, cornetist.

A genuine musical treat is assured to those who admire the music of the military band in the forthcoming concert of John Philip Sousa and his famous band at

on It has been many months since Sousa has appeared here and as no other conductor has been able to fill his place during his long absence in Europe the popular concert has languished. Sousa's concerts have an individuality all their own, just as Mr. Sousa's conduction is individual and characteristic, and his music distinctively his own. He always plays good music that has both the element of popularity and intrinsic merit to recommend it. He is always the first to play the new music that promises to live, and he gives generously to his public of his best. His forthcoming concert will be notable for the attractiveness of the programme and for the superior quality of his band, which has recently been reorganized. The soloists will be Estelle Liebling, soprano; Jessie Straus, violinist, and Herbert L. Clarke, cornetist.

While Sousa was winning new triumphs in Europe his admirers at home were denied the pleasure of his popular concerts, but now that he has resumed his American tour there will be great interest to hear the American band after its long absence. It is a pleasant announcement to make that Sousa will give a concert here at

on at which time he will present Estelle Liebling, soprano; Jessie Straus, violinist and Herbert L. Clarke, cornetist. During his stay abroad Sousa secured much new and beautiful music which he is offering on his programmes this spring.

Sousa is coming! This announcement is fraught with recollections of many enjoyable hours spent under the spell of that magic baton: with the memory of crashing chords and sweet melodies. The Sousa concert is assuredly a musical feast for who does not recall the prompt courtesy of the conductor in responding to encores. It has no erudite musical problems to present, but it is a guarantee of two full hours of enjoyment. The famous band has been a stranger to home audiences for so long, owing to the extended European tour, that a cordial welcome is certain to be theirs. Sousa has given his own characteristic style of concerts more than half over the world and has revolutionized the music of the military band.

Sousa's programmes are always admirably constructed and he seems to possess an unerring knowledge of what his public wants. During his present tour his programmes will afford the usual admirably diversified musical offerings, together with an entirely new collection of encores.

Mr. Sousa will visit this city on His special soloists will appearing at be Estelle Liebling, soprano; Jessie Straus, violinist, and Herbert L. Clarke, cornetist.

Sousa is coming to give us the first opportunity in many months to listen to the eminently satisfactory concert for which his great band has become world famous. That this American conductor has solved the problem of popular music it is evident from the enormous success that has been his in every quarter of the world. In America Sousa has never experienced serious rivalry in his own particular field, while in Europe he has revolutionized the military band concert and set every other band conductor copying his methods with more or less success. He is today accepted as the first and foremost leader of the popular school. He will bring his great band to

on The soloists will be Estelle Liebbling, soprano; Jessie Straus, violinist and Herbert L. Clarke, cornetist.

Sousa is coming to give one of his inspiring concerts, and as it has been many months since his famous band has been heard here he is assured of a cordial welcome. Sousa is a typical American product and his compositions and his concerts smack of the soil. He seems to know, better than any other conductor, just what kind of music the great mass of music-lovers most desire to hear, and he gives it to them generously in quantity and artistically in quality. He is the one American musician who has achieved international success and prestige, and his band is conceded the criterion by which all other organizations of the kind must be judged. Sousa will be heard at the

on He will be assisted by Estelle Liebbling, soprano; Jessie Straus, violinist and Herbert L. Clarke, cornetist.

The musical programme of the last two seasons has lacked completeness owing to the long absence abroad of John Philip Sousa and his world famous band. But Sousa is again on tour in this country and he will give one of his splendid concerts here at

on The Sousa concert appeals to every lover of music, whether possessing a technical knowledge of the subject or merely a sympathetic responsiveness to its influence. He always plays good music, he is always abreast or a little ahead of the times in his offerings, and he is a thorough believer in giving the people what they most desire. Sousa is certain of a cordial welcome when he comes here. His concerts are sincerely missed when he remains away for long. On his present tour, Sousa will present as soloists, Miss Estelle Liebbling, soprano; Miss Jessie Straus, violinist, and Mr. Herbert L. Clarke, cornetist.

There is a treat in store for those who admire the music of the military band, for, after a long absence in Europe, John Philip Sousa is once more engaged upon a comprehensive transcontinental concert tour. Sousa has firmly established himself now as an international favorite, and his successes in the great capitals of Europe during his three foreign tours have placed him at the head of his profession. He is still giving the same kind of popular entertainment that has brought him fame and fortune, and when he appears here at
on he will present a most attractive and interesting programme. His soloists on the present tour are Estelle Liebling, soprano; Jessie Straus, violinist, and Herbert L. Clarke, cornetist.

A timely musical offering of much interest is the first appearance here for many months of John Philip Sousa and his famous band. Mr. Sousa has been so busy making music for the great European capitals that his absence has been conspicuous. In the great musical scheme Sousa is deserving of perhaps more serious recognition than he receives at home, for although his concerts are professedly popular in character he never descends to the banal or commonplace. With his enormous following this conductor reaches the music lover in every community, no matter how small, and he has always sought to elevate the standard of musical knowledge and the popular taste among his audiences.

The Sousa concerts are models of their kind and the conductor is an adept in the art of making attractive programmes. He possesses the largest musical library of its kind in the world, and from its treasures he is always able to select the most skillfully blended variety of grave and gay. The purely popular aspects of the Sousa concerts are to be found in the characteristic encore numbers, which the conductor plays with a liberality and graciousness that have won him countless friends.

Sousa will give a concert at
on and he will have the assistance of Estelle Liebling, soprano; Jessie Straus, violinist, and Herbert L. Clarke, cornetist, as soloists.

The military band concert, as offered by John Philip Sousa and his world famous players, is properly esteemed one of the most enjoyable of all musical attractions, and as Mr. Sousa has practically been a stranger to the American concert stage for the better part of two seasons, owing to his extended European tour, the lover of military music has been denied his accustomed pleasure. Now, however, Mr. Sousa is again engaged upon a concert tour of all the principal cities and he will shortly be heard in concert here at
on

On this occasion Sousa will have the assistance of Miss Estelle Liebling, soprano; Jessie Straus, violinist, and Herbert L. Clarke, cornetist, as soloists.

Sousa is the past master of making attractive programmes. He seems to divine the musical preferences of his public and he succeeds in satisfying the most diverse tastes. There is always something of the most substantial character to be found on the Sousa programmes in addition to some of the lighter and daintier trifles, and the famous Sousa encores afford the distinguishing characteristic of this form of entertainment. Before the Sousa Band went abroad the encore, as it obtains here, was unknown to European audiences. Now, however, every band in Europe follows Sousa's example.

The military band is, after all, the great music maker for all the people. It is hardly possible to bring band music to the highest art of expression; the emotions of the soul would find but little outlet in sounding brass and tinkling cymbal. But Sousa has so perfected the military band in his own incomparable organization that it occupies a position as exalted as can be created in this class of music. An eminent critic in Holland last summer said that he objected to harmony orchestras on principle, and that to form a band leaving out the soul - the strings - is always antipathetic. But Sousa's Band, he added, is capable of changing one's opinion on this subject. It is the thorough assimilation of the orchestral effects that gives the Sousa band a charm and an artistic character its own.

One of the highest tributes to the conductor and his organization is the constancy of their following. There was a time when Sousa was a novelty, but that time has passed. He is now known in every city, town and hamlet in the broad expanse of these United States. He stands at the top, but even then there is nothing particularly new to expect of him or to say of him. He plays a wide range of music, giving his patrons the best and newest of the world's output of melody and harmony thus contributing to the enlargement of the musical horizon of the public, yet no inconsiderable element of his strength lies in the fact that he gives audiences just the kind of music pabulum they most desire. Sousa does not place himself upon a pedestal above his public; he considers their applause in the nature of a compliment which can best be acknowledged in the manner most satisfying to those who applaud. Hence the Sousa encores, which have grown to be practically an integral part of the Sousa concerts. They are always demanded, produced and enjoyed in the same spirit of graceful courtesy, and are eminently characteristic of Sousa and the Sousa Concerts.

Mr. Sousa has arranged to play here at
on with Estelle Liebbling soprano,
and Jessie Straus, violinist, as soloists.

What more cheerful and seasonable announcement could be made than that of the coming of John Philip Sousa and his incomparable instrumentalists for one of their inspiring concerts? Sousa is to-day beyond all peradventure the most popular of composers, and he leads the band whose popularity with the greatest number of music lovers of all grades and tastes is unquestioned. It is doubtful, too, if any other musical organization is doing more educational work, for while Sousa attracts all classes he appeals strongly to the general public. His programmes are made up largely of the music of the best composers and although a military band cannot reach the perfection of a strong orchestra in the interpretation of such works, Mr. Sousa has greatly overcome these limitations and he is doing much to raise the popular standard of music among the people. To the field of light and popular music the bandmaster has recourse for his characteristic "encore numbers" and to his credit be it said that he does not countenance banal "tunes" simply because they may be the fad of the moment. A composition, no matter how light, must possess intrinsic musical value before it can be played at a Sousa concert. Sousa possesses the ability to impart new graces to almost any popular melody.

The programmes for the concerts at
will contain much that is new and much that is interesting. The usual soloists - singer and violinists, together with the popular band instrumentalists will add variety and value to the concerts. Estelle Liebbling is the soprano, and Jessie Straus, the violinists.

With additional well-earned European honors consequent upon his successful concert tour of last year, John Philip Sousa is once more in the harness and is now conducting his famous band on its twenty fifth semi-annual concert tour. When the conductor returned home last fall and reflected that he had given in three years no less than 1500 concerts in all parts of the world and traveled something over 100,000 miles in the effort, he came to the conclusion that he was entitled to a long rest. Accordingly he devoted eight months to a prolonged vacation and indulged in hunting, riding and other sports, with considerable literary work by way of diversity.

He has re-assembled his great body of players - the foremost band instrumentalists of the world - and is once more offering his characteristic musical feasts to his following in all the principal cities. Sousa is preeminent in his own field and during his prolonged absence abroad none has come forward to dispute his supremacy as dispenser of popular music.

The Sousa concerts are characteristic, and Sousa never permits the quality of his offerings to deteriorate. In his programmes are unique in that they are so arranged as to satisfy the widely varied tastes of a miscellaneous audience. He has always the very latest musical novelty to present.

The Sousa concert here will be given at _____ and Mr. Sousa will present his customary solo artists. On this occasion they will be Miss Estelle Liebling, soprano; Miss Jessie Straus, violinist, and Mr. Herbert L. Clarke, cornetist.

The incomparable Sousa and his world famous band, being once more engaged upon a concert tour, will be heard here on _____ at _____

which will mark the first appearance here of Sousa for many months. His third successful tour of Europe, during which he played in no less than thirteen different countries, occupied the greater part of last year, since when the popular conductor has been enjoying his first real vacation for eight years.

A Sousa concert is exactly the right kind of entertainment for the spring time. His music makes the blood course swifter through the body; it imparts a feeling of elation and promotes good nature. It is satisfying to the ear, to the intelligence and to the senses at the same time. It is good music, popular music, and interpreted by the greatest of band conductors through the medium of the greatest of all bands. It has its well defined place in the musical scheme of the world, and the fact that Sousa has been accepted by all the musical centres of the world is an assurance of its positive intrinsic artistic worth.

There will be no positive change in the character of the Sousa concerts, but Mr. Sousa will have much that is novel and of immediate interest to present to his audiences. Estelle Liebling, soprano, Jessie Straus, violinist and Herbert L. Clarke, cornetist, are his chief soloists.

If the title of "music maker to the world" were to be bestowed, there is no one who could gainsay the right of John Philip Sousa to that distinction. In the twelve years since the organization of the Sousa Band the famous conductor and composer has performed a prodigious amount of work and entertained with his music more people than all of the symphony orchestras of the world combined. He has given more than 7000 concerts in 800 different cities and towns of Europe and America, and traveled more than 350,000 miles in doing so. In all this time Sousa has consistently endeavored to elevate the standard of the military concert band and with unquestioned success, for his concerts are the model for the entire world. He has greatly enlarged the scope of the band, enriched its literature with contributions from his own gifted pen and with superb arrangements of the works of the great masters of music, and in every way sought to present the very best music to his audiences.

When one considers that the military band reaches the millions to whom the symphony orchestra is hardly a name, it can be realized what a vast educational value it possesses in the hands of such a man as Sousa.

Sousa is announced to appear here on at with Estelle Liebling, soprano; Jessie Straus, violinist, and Herbert L. Clarke, cornetist, as soloists. It is two years since Sousa was last heard here, and during that time he has added greatly to his fame and success in Europe.

It is a long time since Sousa has been heard here. His great successes in Europe kept his name before the public, but the jolly and characteristic concerts for which his band is famous have been greatly missed. His last European tour was the most comprehensive trip of the kind ever undertaken by any organization and comprised 362 concerts in 135 different cities in 13 different countries. It extended from Cork, Ireland to St. Petersburg, Russia, and established a new record of receipts and artistic triumphs. Now he has returned to his own country and is to appear at

on
As usual Sousa will present soloists in addition to the instrumentalists of the band. They will be Estelle Liebling, soprano; Jessie Straus, violinist, and Herbert L. Clarke.

A pleasant announcement is that of the forthcoming Sousa concert at on

It has been many months since this popular conductor and his famous band have been heard here, for all of last year Sousa was giving concerts throughout Europe with phenomenal success. Indeed the Sousa Band is the only organization that has successfully played all of the greatest cities of the world - London, Paris, New York, Berlin, St. Petersburg, Vienna, etc. His present tour will embrace some 100 cities. Sousa has many musical novelties to present on his programmes, and the soloists will be Estelle Liebling, soprano; Jessie Straus, violinist, and Herbert L. Clarke, cornetist.

THE INTERNATIONAL SOUSA .

To no other American artist, whether musician, actor or painter has ever come the emphatic and long continued success in Europe that has been lavished upon John Philip Sousa on his three foreign concert tours. The third trip of the Sousa Band across the water is now a matter of musical history, and after a long vacation Sousa has again taken up his mission of making music for the masses of his native land. And what a remarkable tour it was, to be sure; quite the most important and comprehensive ever ventured by any great musical organization, for within thirty weeks Sousa visited no less than 13 different countries and gave concerts in 133 different cities, making the Sousa music and the Sousa band known for the first time in such distant climes as Russia, Austria and Denmark. For the second time Sousa appeared by invitation before the King of England, and again he demonstrated the superior excellence of his great organization to record breaking audiences in London. He is now engaged upon his seventh transcontinental tour, and will be heard here at

on
with the assistance of Estelle Liebling, soprano, and Jessie Straus, violinist, as soloists.

VICTORIOUS SOUSA .

That "Peace hath its victories no less than war", was admirably exemplified in the last European concert tour made by John Philip Sousa and his Band which was in fact a triumphal progress throughout in which substantial tokens of success were the rewards of the American composer-conductor's peaceful musical invasion of the Old World. It has been Mr. Sousa's mission in the last four years to familiarize European audiences with American music, and at the same time demonstrate the artistic capabilities of the premier band of America in the rendition of the best music of all times and all lands. That he has succeeded in this mission is evidenced by the phenomenal success that has attended him everywhere. A favorite of every great capital of the Old World, admired and recognized by Royalty, with his own stirring music proclaimed the standard of military marches in every army, Sousa is again at home, unspoiled by his success and with the same superb band that won these triumphs, he is engaged upon one of his great concert tours of America, the twenty fifth semi-annual concert tour of the Sousa band, which was organized in September 1892. Mr. Sousa is announced for a concert here on
at
He will be assisted by Miss Estelle Liebling, soprano and Miss Jessie Straus, violinist as soloists. Both ladies are artists of excellent merit.

A NEW SOUSA MARCH.

Once a year only does John Philip Sousa offer to the always widening circle of the admirers of his music and his band, a new march from his own pen. When one stops to consider the great number of people who are interested in hearing this annual output of the Sousa muse, the thousands of bandsmen who play the marches, the hundreds of thousands of soldiers who keep time to their cadences, the myriad of beaux and belles who "trip the light fantastic toe" to the strains of the Sousa two-step, then only is it possible to realize what a great majority of the people come directly under the spell of the Sousa music. Consequently the announcement of the latest Sousa March will be read with interest. For a long time Mr. Sousa has desired to write a march that might be to the Navy what his famous and stirring "Stars and Stripes Forever" has become to the army. Therefore his musical fancy took a nautical turn in the new composition which has received the jolly and characteristic title of "Jack Tar".

The new march was given to the world under the most favorable auspices at its first performance at the Royal Albert Hall, London last year, when the great audience to hear "Jack Tar" included King Edward VII and Queen Alexandra, as well as the Prince and Princess of Wales, and their suites. The march was played by the massed bands of the Household Brigade, including the Coldstream Guards, Grenadier Guards, Scots Guards and Irish Guards, more than 200 musicians under the direction of the Senior Bandmaster. "Jack Tar" will figure conspicuously on the program of the Sousa Concert

at
on
can play a Sousa march.

Mr. Sousa will be assisted by Estelle Liebling, Soprano and Jessie Struas, violinist, as soloists.

THE BEST IN THE WORLD.

In Belgium, which produces the best performers on string and reed instruments and where the military band has reached a high state of perfection, John Philip Sousa achieved perhaps the greatest artistic success of his last European concert tour, not only repeating but emphasizing and strengthening the favorable impression produced by his band on its first continental visit three years before. The leading musical paper "Le Guide Musical" of Brussels, said that "Nothing hinders the Sousa Band from being the best in the world, on account of the marvellous ensemble of the execution, the exactness and clearness of attack, and the ability of the instrumentalists." In Russia the Sousa Band made a sensation and "Le Journal" the official organ of the Imperial Court, declares that "Among its members are virtuosos the equal of which are seldom found in any European Band".

It is praise of this character and the enthusiastic approval of hundreds of thousands of music lovers that have established the status of Mr. Sousa's organization as the leading band of the world. The "March King" will soon be here to give a local audience a taste of its quality. His concert is announced for

at
and his soloists will be Miss Jessie Struas, violinist, and Miss Estelle Liebling, Soprano.

SUCCESS EARNED AND DESERVED.

Art, like commerce, overcomes all geographical limitations, and music, which is the one universal language of the world, speaks in no uncertain voice and in a familiar tongue to every civilized nation. Simultaneous with the entry of the United States of America into the family of World Powers has been the development of John Philip Sousa into an international celebrity and his famous band into an important factor in the world's music. No artistic reputation can withstand the test of time and weather the ordeal of the partisan criticisms of other nations unless it is based on the solid foundation of absolute merit and truth.

The career of John Philip Sousa during the twelve years he has been conspicuously before the public at the head of his own organization furnishes a most striking example of artistic growth and substantial achievement. It tells the story of years of earnest endeavor with high ideals for inspiration, of a conscientious and never broken faith with his public, of the patriotic desire to worthily represent his native country at all times, and, finally, a completeness of success that has no parallel in musical history.

Sousa has elevated the standard and widened the scope of the military band, winning for it a distinct artistic recognition. He has revolutionized the popular concert by banishing its banalities, and imparting an educational value without impairing its interest. He has stimulated the ambitions and activities of the American musician by demonstrating the possibilities of success, and further, above any other conductor, he has been instrumental in bringing the richest treasures of the world's music before the masses.

No other conductor has ever appealed to so large a following of music lovers as John Philip Sousa. The symphony orchestra is only for the elect and its message can only be read by the musically erudite, while on the other hand the military band sounds the music of the people. It is as noble an ambition to preach the gospel of good music to the many as to the few, and it cannot be controverted that the great mass of music lovers appreciate music because of its inherent charm and not its technical aspects.

It is to such a following that John Philip Sousa successfully appeals. The Sousa concert has been pronounced the ideal musical entertainment because of the varied character of the music and its sound intrinsic merit. To say that millions have been swayed by the witchery of the music of the Sousa Band, is not an idle statement, for in twelve years John Philip Sousa has given seven thousand concerts in nearly a thousand different cities and towns of America and Europe. The entire world is his field of action, and great as have been John Philip Sousa's triumphs in the past, there can be no doubt that there are further laurels awaiting the American conductor and composer in the Antipodes and the other far away countries where his future enterprises may take him.

Sousa will appear here with his famous band at
on

He will be assisted by Estelle Liebling, soprano;
Jessie Straus, violinist and Herbert L. Clarke, cornetist, as soloists.

(To be used on Day of Concert).

SOUSA COMES TODAY .

Sousa and his great band come to today to give a concert that has been long scheduled and eagerly anticipated. The band comes in its entirety, with the same personnel of artist musicians that has distinguished the organization for years above all others; with notable additions to a library unsurpassed in its treasures of military band literature; all under the direction and inspiration of the master musician at the head - John Philip Sousa.

Few people have any idea of the amount of detail work involved in planning and preparing for a single Sousa concert. Long ago, a contract was entered into between the local management and the direction of "Sousa and his Band" for the appearance of the "March King" in this particular town on this particular date. Since that time both parties to the contract have been in touch with each other, and from time to time the press has kept the public acquainted with the doings of Sousa, and given repeated intimations of his coming. In the meantime the management of the band have had their hands full with the details of a long tour, extending from the Atlantic to the Pacific and including concerts in 125 different towns in twelve weeks.

The pictorial printing that adorns the billboards was designed, executed and shipped to the various points for the bill-posters to display to the best advantage; the programmes were selected after due consideration by Mr. Sousa himself, and the band and soloists were thoroughly drilled and rehearsed in the chosen selections. Two weeks before the tour began, an agent left the New York headquarters and in quick rotation has visited every town included in the tour, arranging for prices, advertising, and a thousand and one other details, while a week after him came a second agent to find hotel accommodations for the big family of musicians, arranging for the transportation of the baggage of the band, and smoothing every final obstacle from the path of Sousa and his men.

In the meantime the New York office has been in communication with the fifty or so railroad companies, over whose lines the band must travel, arranging the schedule of movements, contracting for special trains here and sleeping cars there; in short, completing every detail of transportation. In every town the fifty-two people, composing the Sousa Band found on arrival, their carriages and baggage wagons awaiting them, the printing pasted upon every wall, and a large audience awaiting the "March King". The conclusion of each concert has found the carriages and wagons in readiness, a special train with steam up at the station, and everything prepared for a quick journey to the next town to be visited. It is only this perfection of system that enables Sousa to engage upon such record-breaking tours.