

From Musicians
 Address PHILA., PA
JUN -- 1903

THE AMERICAN COMPOSER AND AMERICAN CONCERT PROGRAMS.

A STUDY.

W. S. B. MATHEWS.

A correspondent writes asking my opinion of the cause of the insignificant place occupied by American compositions in American concert programs. To show what this place is he gives certain statistics, that upon eighteen symphony programs there was just one American composition, against twenty-seven German, three French, five Russian and two English. In nine string quartet programs there was no American composition; in four piano recitals (all European pianists) there was no American composition, and in two song recitals (both by German singers) there was just one American song. Total, in 168 publications performed upon the foregoing programs, there were only four American compositions. And the correspondent asks why? Well, why not?

To begin, the statistics were not quite fair. The symphony concerts quoted and the string quartets, the piano recitals and the song recitals as well, were all played by German performers, the symphonies were conducted by Germans. "Made in Germany" might have taken the place of the "Made in America"—which we never see. Had the statistics included such symphony concerts as those conducted by Mr. Van der Stucken in Cincinnati or Mr. Herbert in Pittsburg, the case would have been different. Both these gentlemen are composers, and occasionally extend an appreciative hand to young composers. So, also, if the piano recitals by such pianists as Mr. Sherwood and Mr. E. R. Kroeger had been included, the case would have been different; or even by Mr. MacDowell. And American singers occasionally learn an American song. David Bispham once told me that he considered Chadwick one of the greatest song-writers in the world, and Mr. Fink says the same pleasing thing about Mr. Edward MacDowell. Thus the prophet even in his own country draws occasionally a modicum of honor.

But to take up this question largely involves inquiring the relation of the American composer to the world of music and the world he lives in; and the relation of the American concert program to the world of music and the taste of American music-lovers. These are large questions, but they demand consideration.

As related to the great world of music, we might divide our American composers into three great classes: First in universality, the popular group, those who write in what may be called (without disrespect) an amateur way for amateurs. Here we have some very successful composers, at least two of whom produce music which is played with delight all over the world. John Philip Sousa, with his marches and things, and the late Ethelbert Nevin. Such music makes its own way. No doubt there are other good composers doing business along similar lines. And we have light opera by American composers, some of which, like DeKoven's "Robin Hood," rank among the colossal successes of the stage. At least fifty light operas by American composers have made distinct successes.

In the next category come the composers who write for a class of amateurs rather above those for whom Nevin wrote. Those who produce nice effective songs and piano pieces of the grade suitable for the drawing room; nice pieces to hear after dinner, while a part of the audience is talking. (It's a vile habit, this of talking while music is going on; the next world has punishments reserved for it.) Now of salon music we have produced not a little, and much of it has acquired currency in Europe. Louis Moreau Gottschalk, our still living master, Dr. William Mason, Wollenhaupt, and many others have written music which is not too good to play. With regard to our still active composers, such as Wilson G. Smith, E. R. Kroeger, H. N. Bartlett, Bruno Oscar Klein, the Hungarian who lived some time in New York; Mr. Vogrich, etc. All these have written voluminously, and I imagine that some of their works are played quite a good deal in amateur circles. So, also, some of the compositions of Mr. MacDowell. His clever "Witches' Dance" is a splotid finger piece, and is played all about. His little sketches of the Woodland, the Sea, etc., are also popular with a class of amateurs. They have a great deal of French cleverness. They generally follow the two great rules of French musical composition. These two rules are:

1. Always harmonic a melody tone by a chord to which it does not belong. It is commonplace to harmonize by a chord which the melody belongs.

2. When in doubt play fifths. (Especially in the bass.)

Thus we come to the third class of American composers, those who are, as the late W. S. Gilbert expressed it, addicted to "ops," writers of symphonies, quartets, groups of art-songs, operas, oratorios. Here we find such writers as Chadwick, Paine, Foote, Mrs. Beach, Klein, MacDowell, the German Kaum (of Milwaukee), Blumenschein, Van der Stucken, Herbert, and so on. What is the reason that the well-printed compositions of these gentlemen do not figure more upon American programs? Reasons several.

Note first that the composers who have succeeded have worked in forms where it was possible to acquire experience by hearing, and by trying over and fitting again. The piano composers do this at home; the song composer tries it on his friends, and the light opera fellow sits up nights between performances, taking out a gore here, a seam there, and putting in a bias, and the like—trying to get it to sound well and please. When this fails, the funny man has to save it; it walks into success upon the funny man's legs.

With the American symphony composer it is different. A symphony, as Theodore Thomas well says, demands the noblest and purest ideas in music. It also takes a very fine technic, which can only come by enormous practice. But most of all it needs temperament, and this requires about ten generations of discreetly chosen ancestors to supply. It was by this road that Beethoven and Bach came; and Brahms would have done better if the ancestral road before him had been longer by at least three generations. Thus when we inquire whether we have among our composers any one person of poetic genius and world-moving rank of imagination, I have to confess that I have not heard of him. It is doubtful whether we have as yet any one man of actual first place in the second rank; maybe hardly in the third. Our younger men give great promise. They began their technic younger and they have serious aims. But intentions are not genius.

Now, take the other side of the question: What is the relation of our concert programs to the taste of American lovers of music? First of all, we have a sort of union label in this country, which amounts to a trust; it is "Made in Germany." We are drinking our musical tea out of Dresden cups and saucers, and our officers of the day are Prussians and Austrians. The best of these men, Theodore Thomas, say, recognize that eventually Americans will insist upon having American works played. Others, like Gericke and Paur, hold fast to the German maxim which declares that "the American is not musical." Their mission in the world is to educate him. Hence, these tears.

Moreover, the symphony conductor has also his own troubles. The modern repertory includes probably five hundred excellent orchestral compositions, together with twice as many of questionable interest. In a season he has room for only a little more than a hundred works. In twenty-two concerts he has room for about twenty symphonies. Say Beethoven 3, Schubert 1, Haydn 1 (act of piety), Mozart 2, Schumann 2, Brahms 2, Tschaiikovsky 2, Richard Strauss 2 or 3. And the whole world crowding for the remaining three places. It is a difficult position; doubly so when his honest opinion is that not one of the American works offered appeals to him as more than "very good, considering."

We are just a little bit too "gilt-edged" in America when it comes to symphony. Here the best of our conductors are under pressure to keep the programs up to the highest of high art notches. The conductors recognize themselves as trustees of beauty. They travel on the great American principle, "Get the best." Consequence, they push high art demands so high that they almost lose their own standing, like children helped too much by the hands. Here is Theodore Thomas, whose orchestral concerts in Chicago in summers for ten years paid out handsomely, with two symphony concerts a week and five popular ones. Yet his public rehearsal and one concert a week for twelve years, along these highest of high art lines, are still in the balance. They had musicians by the week, and could have played a popular concert every week in addition to the symphony programs.

They did not dare to do it lest the symphony programs should be deserted.

Our excellent women and preachers have done all they could to bar out the lighter orchestras, such as give concerts in beer gardens in Germany. We have such concerts here now and then, but our women are so insistent upon convention that they do not care to attend except in handsome gowns. If we had in all the large cities a half dozen of popular orchestras, with serious moments, then our young composers could hear their music played, when they had a possible movement, and could hear an orchestra often enough to do them some good. Thomas rose out of beer garden work; he made his reputation in a beer garden; and in a beer garden his name begun to acquire value as trade mark. I think Thomas sometimes forgets this.

I have neglected the singers. A singer is a curious bird, more difficult to predict than the verdict of a petit jury. The singer selects songs because they have good stress notes where they suit the individual voice. Language is no consideration; our singers sing equally well in all languages. None of them is well done. Worst of all, their native language, the English. This is because they generally have not very good methods, and generally have studied with foreign teachers. They spend several years in tone-work to place the voice, when they really do place it. Then they have to begin to learn to sing with intelligence. The consequence is they enter upon public work not well prepared. Whenever a clever American composer dedicates a song with the required notes well placed, to some American singer, that song is likely to appear upon concert programs. So also with pianists; see programs by Clarence Eddy, Mr. Sherwood, etc., "Dedicated to" all along.

I imagine that the middle class of teachers are using a good deal of American music in their teaching. The older teachers use less. But a thing of this kind is bound to grow. As for pianists playing them—this will happen when the compositions become more serious and more able and convincing at the same time.

My advice to the young composer, therefore, is to write things which interest him, and in forms that he understands. Write for his own instrument; if for others, be sure to fully master them. Avoid symphonies and string quartets (publicly) until one has acquired an audience. Work up technic and musical experience to any possible extent; but do not expect to make a hit with works in the larger and higher forms of music until after a lot of success in lower planes—serious, but less pretentious. All who play intend to play things which interest them. While the name of a composer is interesting in itself, it is *surv* to have interesting qualities in the music also; so many of them that the music will go after the title page is torn off.

PRESS

PHILA., PA

AMERICAN AIRS 14 1903

CAPTURE EUROPE

Sousa Discourses Wisely on Music Lovers the World Over and Gives a Word to Short Hair and Long.

1894.

Paris, June 12.—John Philip Sousa, whose popularity here as a bandmaster convinced Parisians that America must indeed be a great country, made some remarks before he left for Russia which will well bear printing. He says:—

"The masses of the people are musically the same in all civilized countries. The French people are fond of light music. The heavier, or more classical, appeals not to many of them. They are in music as they are in literature, namely, the majority like what is light and bright, while the few ponderous philosophers look for something more difficult. Both here and in England the people like downright American airs."

"The American who is not an out-and-outer, that is to say, who becomes half English, is despised by the English themselves. Nevertheless, the American who sees no good in other countries is usually a failure at home."

"France, for instance, leads in automobilism, in aerial navigation, in submarine navigation, in art if not in literature. We can afford to acknowledge this for we lead in many things ourselves."

"The people who frequent my concerts are the strong and healthy. I mean the healthy both of mind and body. These people like virile music. Long-haired men and short-haired women you never see in my audience. And I don't want them."

"If I were giving advice to young Americans whose callings keep them in Europe I should say be American and make no compromise."

Others present were W. E. Smith and Mrs. B. M. Smith, Mr. and Mrs. Thomas W. Cridler, Dr. Rollaston and Mr. and Mrs. Gougar. The latter is writing a series of letters upon her travels in Japan. Dr. Cridler, accompanied by his wife, is leaving for Vienna on St. Louis exposition business.

NORTH AMERICAN.

NEW YORK EVENING POST

MAGLY
BROOKLYN, N. Y.

om
Address PHILADELPHIA 14 1903

JUN 13 1903

Some dignified folks seem to have suffered diabolical tortures at the thought of such eminent singers as Nordica and Edouard de Reszke appearing at Duss's "Venice in New York" in the Madison Square Garden. It was, indeed, an unpardonable offence. Such vocalists should never appear except at the Metropolitan Opera House, where a seat costs \$5. To give people who cannot afford to pay more than 50 cents a chance to hear them is an offence against all the laws of good taste and morality, and ought to be prevented by the police force. It so happens that there is at present a "Venice in Vienna," and that the greatest of American violinists, Maud Powell, played there a few weeks ago with Sousa and his band. To be sure, two wrongs do not make one right, and Miss Powell ought to be ashamed of herself, all the more as she probably does not, like Mme. Nordica, get \$1,750 for every performance. As for this same Mme. Nordica, one has to go back to Jennie Lind and her manager Barnum (1848) to find anything quite as shameless as her singing for an audience of 13,000 persons. The fact that Jenny Lind took home with her \$100,000 of American money does not mitigate her offence. Most artists would indignantly refuse an offer of even \$5,000 a night to sing at the Madison Square Garden. Patti, to be sure, didn't refuse that sum, but she is another offender against artistic etiquette.

A ruthless exposure of this whole scandalous affair is imperatively called for. Edouard de Reszke has been praised because he did not, like Mme. Nordica, demean himself by riding in a gondola at the Madison Square Garden. But it is to be feared that it was less a regard for art and dignity that made him prefer the bridge, than a desire not to sink one of Mr. Duss's imported gondolas. A barca, intended for eight persons, might have done, but an ordinary one-horse gondola—never! Mr. De Reszke mistrusts other things as well as gondolas, and always eyes a chair carefully before he sits down on it. He has had painful experiences, and once, in a Polish hotel, had to sit on the floor after wrecking every seat in sight. Edouard, nevertheless, is a light-weight compared with his great predecessor Luigi Lablache. That amplitudinous basso once broke down the floor of a cab, and the vehicle had to be taken to pieces before he could be extri-

cated. Had the horse started, the great artist's brilliant career would have terminated prematurely. Abnormal size and weight seem to be necessary for the making of a first-class bass. The strength, too, of these singers is wonderful. Edouard de Reszke can perform feats of holding out a chair with one hand, and the like, that few athletes could equal. Of Lablache it is related that he was once seen to pick up with one hand a double bass that was standing in the orchestra, examine it at arm's length, and gently replace it where he had found it.

The band which is giving afternoon and evening concerts at Luna Park, Coney Island, is a musical organization of unusual merit. Serafino Scinta is the bandmaster, and though he has neither the cannon accompaniment of the late Patrick Sarsfield Gilmore nor the eccentricities of Sousa, nor the acrobatic evolutions of Creatore, he makes good music. Scinta, whose band played at the Pan-American Exposition for a month following Sousa, at Buffalo, is said to have trained the members of his organization. The men under his leadership were picked up by him years ago as boys, ranging in age from 10 to 16 years, and so thoroughly are they imbued with his musical spirit that they are to-day helping to make him a reputation. Among the other



S. Scinta,
New Bandmaster at Luna Park.

attractions at Luna Park for the coming week will be a motor paced cycle run on a perpendicular wall, with Walthour and Albert. This is an entirely new act, and goes direct from Luna Park as a summer sensation for the Parisians. Cameroni continues his slide for life; Mlle. Annette does a slack wire act in an evening gown; Miss Josie Ashton and Ernest Melville, in equestrian acts; Gilbert and his goats; the three Pleos, comedy clowns; Sie Hassan Ben Ali and his troupe of Hindoos; Dan Doty, the whistler; Hadji and Hadjeeb, and Mlle. Schelle and her lions are continued. Carl Hagenbeck is coming to Luna Park. The famous Hamburg hunter will offer his biggest and best groups of trained animals, consisting of over 150 fine specimens. In his collection he has elephants, lions, tigers, leopards, pumas, seals, sea lions, bears, goats, dogs, pigs and birds. The engagement will begin June 22.

From TIMPS
Address TOLEDO, O.
Date JUN 10 1903

Sousa to Retire Next Season.
This is Sousa's last year with his famous band. At least, so a member of his organization writes. The leader, who does a constortionist's act every time he conducts his musicians, will retire in favor of Arthur Pryor, a trombone soloist, who has been featured with John Philip for years. Pryor can take his place with the best of modern bandmasters. He frequently directs the band in Mr. Sousa's absence, and the melody which he obtains from the men is fully equal to Sousa's. Sousa is now abroad.

From TOWN & COUNTRY
Address New York City.

Date
Newport will have three new protégés this year to take the place of Signor Guardabassi, the young Italian baritone, and Mr. Heathcote Gregory, who will remain in Italy for study for several years. Dezso Nemes, Melitta Nemes and De Vida will be the new stars of this season's musicale. Dezso is Hungary's pet violinist, Melitta Nemes is a pianist and pupil of Rubenstein, while De Vida is the prima donna of the Budapest Opera. Rumor has it that one of society's leaders, who aspires to literary fame, is to dramatize John Philip Sousa's novel, "The Fifth String," for the group, and that the operette will have its initial performance at the Newport Casino some time in the merry month of August.

From STATE CAPITAL
Address Guthrie, Okla.
Date JUN 5 1903

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Brief Comment on Side-Door Glimpses at the Stage

BY ARCHIE BELL.

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SOSA'S NATIONALITY.
Editor People's Column:
Sir—What nationality is Sousa, the leader of the band of that name?
CONSTANT READER.
An American, born in Washington, D. C., November 6, 1854.

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The cake-walk and American rag-time music have captured Paris, so that John Philip Sousa, who has just left for Russia, was on the flood tide of success while in the gay city. He is ready to generalize from this happy experience, as follows: "The masses of the people are musically the same in all civilized countries. The French people are fond of light music. The heavier, more classical, appeals not to many of them. They are in music as they are in literature, namely, the majority like what is light and bright, while the few ponderous philosophers look for something more difficult. Both here and in England the people like downright American airs." In this jubilant mood our Sousa carries his titillating marches to the conquest of Russia, the hope that we all rejoice to see an American reap his harvest of foreign money.—Springfield Republican.

NEW YORK EVENING POST

JUN 13 1903

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A ruthless exposure of this whole scandalous affair is imperatively called for. Edouard de Reszke has been praised because he did not, like Mme. Nordica, demean himself by riding in a gondola at the Madison Square Garden. But it is to be feared that it was less a regard for art and dignity that made him prefer the bridge, than a desire not to sink one of Mr. Duss's imported gondolas. A barca, intended for eight persons, might have done, but an ordinary one-horse gondola—never! Mr. De Reszke mistrusts other things as well as gondolas, and always eyes a chair carefully before he sits down on it. He has had painful experiences, and once, in a Polish hotel, had to sit on the floor after wrecking every seat in sight. Edouard, nevertheless, is a light-weight compared with his great predecessor Luigi Lablache. That amplitudinous basso once broke down the floor of a cab, and the vehicle had to be taken to pieces before he could be extricated.

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MAGLE
Brooklyn, N. Y.

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WATER **CAPIT**
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om **NORTH AMERICAN.**
Address **PHILADELPHIA 14 1903**

Anthony Hope, the English novelist, is reported to be engaged to marry Elizabeth Sheldon, of New York, who is a sister of Suzanne Sheldon, the actress.
Mrs. Spencer Cone, a sister of Kate Claxton, who has been appearing in "The Two Orphans," is ill at Kansas City.
Sousa's Band is meeting with a warm welcome in Russian cities.

WORLD

Brief Comment on Side-Door Glimpses at the Stage

BY ARTHUR BELL.

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om **TIMES**
Address **BUFFALO, N. Y.**
Date **JUN 22 1903**

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CONSTANT READER.
An American, born in Washington, D. C., November 6, 1854.

om **CAPITAL**
Address **TOPEKA, KAN.**

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om **STANDARD**
Address **BRIDGEPORT, CONN.**

ate **JUN 25 1903**

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Morning Telegraph

WEDNESDAY, JUNE 3, 1903.

SOUSA'S MANTLE IS LIKELY TO FALL ON ARTHUR PRYOR

Celebrated Trombonist Slated to Succeed Him—A Few References to the Many and Curious Marital Experiences of Norman Selby.

A letter from a member of the business staff of Sousa's Band, sent from Moscow, tells me that another year will probably see the last of John Philip Sousa as active leader of his famous band.

If the bandmaster really decides to retire in the near future, there is little doubt that his mantle will fall upon the shoulders of Arthur Pryor, trombone soloist and assistant director of the band.

Mr. Pryor can take his place with the best of modern bandmasters. He frequently directs the band in Mr. Sousa's absence, and the melody which he obtains from the men is fully equal to Sousa's best efforts.

Scotch Incident Recalled.

Speaking of Sousa reminds me of an incident which occurred while the band played an engagement at the Glasgow exhibition in 1901. The leader was discussing the Scotch people with his business manager, W. S. Barnes.

JOURNAL

Address LEWISTON, ME.

JUN 1 1903

NORDICA IN A GONDOLA.

The music-critic of the N. Y. Evening Post thus amusingly discusses Nordica in a gondola and other incidents of the "Venice in New York" concerts:—

Some dignified folks seem to have suffered diabolical tortures at the thought of such eminent singers as Nordica and Edouard de Reszke appearing at Duss's "Venice in New York" in the Madison Square Garden. It was, indeed, an unpardonable offence. Such vocalists should never appear except at the Metropolitan Opera House, where a seat costs \$5. To give people who cannot afford to pay more than 50 cents a chance to hear them is an offence against all the laws of good taste and morality, and ought to be prevented by the police force. It so happens that there is at present a "Venice in Vienna," and the greatest of American violinists, Maud Powell, played there a few weeks ago with Sousa and his band. To be sure, two wrongs do not make one right, and Miss Powell ought to be ashamed of herself, all the more as she probably does not, like Mme. Nordica, get \$1,750 for every performance. As for this same Mme. Nordica, one has to go back to Jenny Lind and her manager Barnum (1848) to find anything quite as shameless as her singing for an audience of 13,000 persons. The fact that Jenny Lind took home with her \$100,000 of American money does not mitigate her offence. Most artists would indignantly refuse an offer of even \$5,000 a night to sing at the Madison Square Garden. Patti, to be sure, didn't refuse that sum, but she is another offender against artistic etiquette.

A ruthless exposure of this whole scandalous affair is imperatively called for. Edouard de Reszke has been praised because he did not, like Mme. Nordica, demean himself by riding in a gondola at the Madison Square Garden. But it is to be feared that it was less a regard for art and dignity that made him prefer the bridge, than a desire not to sink one of Mr. Duss's imported gondolas. A barca, intended for light persons, might have done, but an ordinary one-horse gondola—never! Mr. de Reszke mistrusts other things as well as gondolas, and always eyes a chair carefully before he sits down on it. He has had painful experience, and once, in a Polish hotel, had to sit on the floor after wrecking every seat in sight. Edouard, nevertheless, is a light-weight compared with his great predecessor, Edouard-Lablache. That amplitudinous basso once broke down the floor of a cab, and the vehicle had to be taken to pieces before he could be extricated. Had the horse started, the great artist's brilliant career would have terminated prematurely. Abnormal size and weight seem to be necessary for the making of a first-class bass. The strength, too, of these singers is wonderful. Edouard de Reszke can perform feats of holding out a chair with one hand, and the like, that few athletes could equal. Of Lablache it is related that he was once seen to pick up with one hand a double bass that was standing in the orchestra, and...

newspaper cutting bureau in the world.

From London, ENGLAND.

A Sousa Story.—Mr. Sousa told a most excellent story at the reception given on Friday Italian Chamber of Commerce at the Princess's to Cavallotti, conductor of the Band of Rome, which is at the Queen's Hall. Mr. Sousa happened to be in and the "Washington Post" was being played, looking at the programme he found it was described by "Jean Philippe Sousa," who was described to be one of the most famous of Italian composers. "I said Mr. Sousa, 'allow me to introduce you to his Mrs. Sousa in turn remarked to the veracious Venetian 'Permit me to introduce you to the composer, Mr. Philip Sousa.'"

HERALD.

Address LOUISVILLE, KY.

Paris has gone wild over the cake walk and American rag time music. JOHN PHILIP SOUSA has accordingly left for Russia to enliven the dull monotony of life in the Muscovite Empire by his titillating marches.

From NEW YORK PRESS.

Address JUN 26 1903.

KING AND QUEEN AT CONCERT.

American Colony in London Also Attends Benefit for Club.

LONDON, June 25.—King Edward, Queen Alexandra and the Prince and Princess of Wales attended a concert in Albert Hall to-night for the benefit of the Union Jack Club, organized for soldiers and sailors in memory of the men killed in South Africa and China. The concert was arranged by Lady Maud Warrender.

N. Y. TRIBUNE

KING AND QUEEN AT BENEFIT.

American Colony in London Compliments Secretary of Union Jack Club.

London, June 25.—The King and Queen and the Prince and Princess of Wales attended a concert of the Union Jack Club, at Albert Hall to-night, in memory of the men killed in South Africa and China. The vast hall was filled with a most fashionable audience. The concert was organized by Lady Maud Warrender.

Its success was largely due to the efforts of Mrs. Ronalds, the honorary secretary, as a compliment to whom the American contingent turned out in a body, headed by the Duchess of Marlborough, who had a large party in a box adjoining that of the royal family. Among the other Americans present were Mrs. Adair, Mr. and Mrs. F. Mackey, Perry Belmont and Ethel Barrymore. Miss Barrymore sold programmes.

The hall presented a striking scene. Every person waved a Union Jack, and thus converted the huge floor space into a sea of fluttering flags. Among those who contributed to the programme were Mme. Albani, Clara Butt and Marie Hall. The massed bands of the Guards played a march by Sousa for the occasion.

From New York City

Address

HENRY WOLFSOHN RETURNS.



HENRY WOLFSOHN, who has been in Europe several weeks engaging artists for next season, returned last Saturday.

"During my stay abroad," said Mr. Wolfsohn, "I was incessantly busy. While in London I attended on an average five concerts a day and heard many artists in private. From every point of view my trip was the most successful I have ever made. I have come back bringing contracts with a number of distinguished artists who have never visited this country. One of these is Jaques Thibaud, the famous violinist, who is one among the comparatively few pre-eminently great violinists in Europe. I heard him play and was charmed with his luscious tone. He is one of the biggest fiddlers whom I have ever heard. Beyond a doubt he will win a brilliant success in the United States, for he is just the kind of a violinist to charm audiences. He will open his engagement in New York October 30, in connection with the Grand Symphony Orchestra, and later will make a tour throughout the country.

Maud Powell, whose recent successes in connection with Sousa's Band have greatly enhanced her already high reputation, has engaged to come over January 1, and, under my management, will make a long tour.

Adele Aus der Ohe will come early in the season and appear in orchestral concerts and recitals.

Van Rooy will give a series of concerts in the larger cities, and afterward will appear in opera.

David Bispham and Ellison van Hoose will be engaged in concert work until January.

AS THE MUSICAL COURIER already has mentioned, I will manage the great German pianist, Alfred Reisenauer, who will make his first appearance in this country early in January. He will play with all of the big orchestras, and will give a series of recitals. His reputation is as high as that of any other pianist in Europe, and he possesses extraordinary drawing powers. It goes without saying that his success will be unequivocal.

Schumann-Heink also will be under my management. It is quite likely that this great artist will not be heard in opera the coming season. She will return to New York for her farewell concert tour. So great is her popularity that already I have received enough applications for dates to keep her busy through the entire season. She will visit all sections of the country, and will close her tour in the Pacific States.

Richard Strauss will be under my management during his stay in the United States. He will conduct a number of orchestral concerts at which many of his big works will be performed, and later, with Mme. Strauss-de Alna, who is a very superior singer, will give a considerable number of song recitals.

While abroad I met a great many of the European musical celebrities. In London one could imagine that he was in New York, so many Americans were to be met on every side. It is too early to essay a forecast of the musical horoscope, but I think I am safe in predicting that next season will be a great one in every respect."

Bureau in the World.

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PORTSMOUTH, Eng., June 30.—John Philip Sousa, the famous American band leader, was too ill to-day to conduct performance. The nature of his illness not known.

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WEDNESDAY, JUNE 3, 1903.

SOUSA'S MANTLE IS LIKELY TO FALL ON ARTHUR PRYOR

Celebrated Trombonist Slated to Succeed Him—A Few References to the Many and Curious Marital Experiences of Norman Selby.

A letter from a member of the business staff of Sousa's Band, sent from Moscow, tells me that another year will probably see the last of John Philip Sousa as active leader of his famous band.

If the bandmaster really decides to retire in the near future, there is little doubt that his mantle will fall upon the shoulders of Arthur Pryor, trombone soloist and assistant director of the band.

Mr. Pryor can take his place with the best of modern bandmasters. He frequently directs the band in Mr. Sousa's absence, and the melody which he obtains from the men is fully equal to Sousa's best efforts.

Scotch Incident Recalled.

Speaking of Sousa reminds me of an incident which occurred while the band played an engagement at the Glasgow exhibition in 1901. The leader was discussing the Scotch people with his business manager, W. S. Barnes.

"My dear Barnes," said he, "the Scotch have music in their very souls. Watch the audience this afternoon when we play the sextette from 'Lucia,' and see how it will stir them."

Mr. Barnes watched busily when the strains of the sextette floated toward where he sat in the rear of the concert hall.

It was beautifully rendered, but at the end of it no burst of enthusiasm occurred. The Scotch listeners yawned.

No Applause Heard.

Not a hand clap was heard. After an interval the band played "Annie Laurie." Even before the selection was finished the audience was shouting its delight, clapping hands and pounding on the floor.

"Now, pla' 'Scoats Wha Hae,' an' get yoor name oop!" shouted a voice.

"Get yoor name oop!" echoed the remainder of Sousa's soulful hearers.

But Sousa declined to add to his fame, nor did he ever again mention the musical Scotchmen.

newspaper cutting bureau in the world.

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As a compliment to Mrs. Ronalds, the honorary secretary, the American contingent turned out in full force. It was headed by the Duchess of Marlborough, who had a large party in a box adjoining that of the royal family. Among the Americans present were Mrs. Adair, Mr. and Mrs. F. Mackey, Perry Belmont and Ethel Barrymore. Miss Barrymore sold programmes. Every person carried a Union Jack.

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AK, 1884.

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TELEGRAPHIC SPARKS

Mr. and Mrs. McMurray left on the night train for Boston and St. John, where they will remain for two or three weeks. After August the first they will be at home to friends at 188 Summer street, Auburn.

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JOHN W. HEATH,
PATROLMAN.



W. H. FREDENBURG,
ROUNDSMAN.

ago I was so run down that I lacked strength, had no appetite, and could
ed as though my back would break in two after stooping. I had to get up
e and go often through the day. After having the best physicians prescribe
m my symptoms that the medicine I needed was Dr. Kilmer's Swamp-
lder remedy. After trying a sample bottle with good results, I purchased
ter taking them was entirely cured. Swamp-Root is a wonderful remedy
er exposure or loss of sleep and irregular meals. It is also a great medi-
er members of the Police Force are using and recommending Swamp-Root,
ch in praise of this great remedy.
es accompany this letter), as well as myself, thank you for the good you
ng of Swamp-Root.

Moore

Chief of Police.

W. H. Fredenburg

Roundsman

John W. Heath

Patrolman

hamton, N. Y., Police Department.

taking the famous
ot, because as soon
all the other organs
esponsible for more
disease, therefore,
kidney trouble is
sure to follow. Kid-
you dizzy, restless,
water often through
y times during the

night. Unhealthy kidneys cause rheumatism, gravel, catarrh of the bladder, pain or dull ache in the back, joints and muscles; makes your head ache and back ache, causes indigestion, stomach and liver trouble; you get a sallow yellow complexion, makes you feel as though you had been in trouble; you may have plenty of ambition, but no strength to get weak and waste away.

Swamp-Root is pleasant to take and is used in the leading hospitals, recommended by physicians in their private practice, and is taken by doctors themselves, because they recognize in it the greatest and most successful remedy that science has ever been able to compound.

not, the great Kidney, Liver and Bladder remedy, is so remarkably successful, made by which all of our readers who have not already tried it may have a trial. Also a book telling all about kidney and bladder troubles and containing a number of testimonial letters received from men and women cured by Swamp-Root. You may read this generous offer in The Washington Sunday Times when sending your order to N. Y.

Swamp-Root is what you need, you can purchase the regular 50-cent and \$1 size. Don't make any mistake, but remember the name, Swamp-Root—Dr. Kilmer's, N. Y., on every bottle.

was admitted to the Emergency Hospital last night suffering with a dislocated shoulder. She had been knocked down by a child in her residence, 347 Four-and-a-half Street southwest, and was hurt by the fall. Her condition is not serious.

KILLED BY A MATCH.



Coming to the United States.

Despite his great age, the composer retained all of his faculties to the last. His death was sudden, and up to the time he took to his bed, he never tired of telling of the many historically interesting episodes in his career. He was personally acquainted with all of the Presidents from Tyler to Roosevelt, and was full of anecdotes concerning President Lincoln.

Composer Scala especially delighted in telling of his early struggles. Just before his death he related the details of how he came to this country.

"I was about twenty years old," said he, "when the old cruiser Brandywine entered the harbor of Naples. I was told they were seeking musicians. My family had not been musical, but I had talent, and had studied hard. I went aboard. This was in 1841. I enlisted, and was rated as a third-class musician. I spoke no English at the time, but the executive officer could talk Italian like a native, and I was soon playing the clarinet on the quarterdeck. I had been only one month on the vessel when the executive officer informed me he had placed me in charge of the band, and he concluded if there was an improvement in the playing at the end of the voyage he would see that I became the leader. We cruised about the Mediterranean for several months, finally calling from Fort Mahan, Africa, for Norfolk, which port we reached in the spring of the year."

The composer told of how he had suffered from seasickness, and the determination he had reached never to serve on another ship. He was offered the mastership in the army at Fort Mifflin, but the sight of the salt water and the fortifications made him sick, so he journeyed up the Chesapeake to Baltimore, whence he came to this country.

He remained here ever since. He had not much money, his monthly pay having been only \$8 a month. Congress made no appropriation for a band,

beginning of the playing of the Marine Band behind the White House.

"It was shortly after this accident," he said, "that I introduced the concerts behind the White House and at the Capitol. They proved to be as popular then as now. President Tyler would frequently attend them. He was a very democratic man. He created much laughter at a big reception at the White House by having Mrs. Tyler sit on his lap. He was a friend of mine, and did much to help improve the band."

Reminiscences of Presidents.

Mr. Scala led the band when it played the music at the inauguration of President James K. Polk, in 1845. Polk did not care very much for music, and he gave the Marine Band little attention. He was of a kindly disposition, however, as the bandmaster testified. Scala related that one of the young Italian bandsmen, after a reception at the White House, opened a piano and began to play an accompaniment to a young Neapolitan, who started to sing a passionate love song. About the middle of the ballad President Polk appeared. The bandsmen made a break for the door. The President laughed and asked them to continue. When they concluded he returned to his room upstairs, from which he had emerged to learn the cause of the music. Speaking of President Taylor, he said:

"General Taylor was an old-fashioned soldier, who put on no airs whatever. In fact, he was rather gruff than otherwise. During the little time he was President we all learned to like him. He was fond of the older martial music. We marched ahead of him in the snow the day he was inaugurated. He rode to and from the Capitol with W. W. Corcoran, in the latter's open carriage. That day he promised to enlarge the band, and he did. Like President Roosevelt, he was fond of taking strolls alone, and I frequently met him in all parts of the Capital. His favorite walk was from the White House to the Capitol and return.

"Mr. Fillmore, the Vice President, who

... with the President when the prince was taken to Mount Vernon to visit the tomb of Washington. For this occasion I had composed a dirge. As the party stood around the tomb it was played. The composition made such an impression on the prince that he ordered it sent to England. It was played

... to first musician, but rather than bow to the humiliation he obtained his discharge and left the service in December, 1871. From that time until the solemn burial services at the South Carolina Avenue house he has lived quietly in Washington. Of those who joined the band with him not one is alive, though there are several still serving who entered the service while he was the leader of the organization.

Anlässlich der neuen Rundreise des Sousa-Orchesters mit seinen Riesen-Blechinstrumenten wird von der „Köln. Ztg.“ die Erinnerung an ein Kraftkonzert aufgefrischt, das Aurelien Scholl in seinen ariser Chroniken beschreibt. Es war im Jahre 1863. Ein Erfinder hatte die Erlaubnis erhalten, im neuen Pariser Zirkus, dem Hippodrome Arnault, ein Dampf piano vorzuführen, von dem er wahre Wunder versprach. Die Vorstellung erfolgte am 11. Juli. Ganz Paris war herbeigeströmt. Der Impresario Arnault kündigte mit lautem Rufe das Erscheinen des Wunderinstrumentes an, und in die Bahn fuhr ein auf vier Rädern ruhender, von einem Pferde gezogener Kessel, über dem eine Reihe von Röhren nach Art der Hirtenpfeife der Alten angebracht waren. Der Erfinder schürte unter dem Kessel ein Steintohlenfeuer, drehte das Piston, und der Dampf strömte zugleich in alle Rohröffnungen. Niemals schlug ein solcher Höllenlärm an menschliche Ohren; nie hat ein Gewitter, ein Erdbeben oder ein Vulkan auch nur die Hälfte des Getöses verursacht, das hier ertönte. Man denke sich die Trompeten von Jericho, gelassen vom Mifstral; dazu das Brüllen von 500 lebend verbrennenden Löwen und 1200 betrunkenen Eseln, und man hat einen schmachvollen Begriff von der ersten Melodie des Dampf pianos.

Alles hält sich die Ohren zu, die Kinder schreien, die Frauen werden ohnmächtig, und mehrere Zuhörer eilen entsetzt davon. „Was ist los?“ fragt Arnault. Der Erfinder dreht aus allen Kräften an den Ventilen und ruft: „Es ist zu stark geheizt.“ „Genug!“ tönt es von allen Seiten. Nur der Bankier Emile Cremieux, der so taub war, da, wenn die Kanone des Hotel des Indes donnerte, er fragte, ob es schon „halb“ schläge, tritt an den Impresario heran, zeigt auf ein mächtiges Rohr und fragt, ob das eine Tromba oder ein Cornet a Piston sei. Plötzlich erfolgt ein gewaltiger Knall: Das Piano ist zersprungen.

Alles rennt und flüchtet, und nachdem

sich die Dampfrollen zertheilt, sieht man den Erfinder mit einem zerschmetterten Arm inmitten verbogener Röhren und sonstiger Trümmer ohnmächtig am Boden liegen. Der Pianokessel war in der Mitte geborsten.

Mitleidslos hat danach auch der Künstler das mißglückte Projekt des verunglückten Erfinders ausgebeutet und der Münchener Verein Hölle führte bald darauf zur unbändigen Heiterkeit seiner Mitglieder und Gäste bei einer karnevalsartigen Sitzung eine Karrikatur des Riesen-Dampf pianos unter dem ominösen Namen Kotschenrohr-Katophonium vor.

MUSICAL COURIER.

New York City

JUN 24 1906

Sousa in England.

AFTER playing in Russia, Denmark, Sweden, Germany, Austria, Bohemia, Hungary, France, Holland, Poland, Belgium and Norway, Sousa, his band and his soloists returned to England last week, and will play for six weeks at the prominent British watering places. The band is booked to sail for home on July 31, after the most successful and profitable tour in its long career. The closing dates, including return engagements in Ireland and Wales, are as follows:

Date	Town and Hall
June 8	Richmond, Prince of Wales Theatre
9	Kennington, Kennington Theatre
9	Bromley, Grand Hall
10	Bathurst, Duchess Palace
10	Islington, Grand Theatre
11	Alexandra Palace
12	Woodwich, Grand Theatre
12	Graysand, Public Hall
13	Crouch End, Opera House
13	Crystal Palace
16	Stoke Newington, Alexandra Theatre
16	Southend-on-Sea, The Kursaal
17	Aldershot, Theatre Royal
17	Guildford, Drill Hall
18	New Cross, Broadway Theatre
19	Peckham, Crown Theatre
19	Reading, Royal County Theatre
20	Oxford, Town Hall
22	Cambridge Wells, Opera House
23	Margate, Grand Theatre
24	Stammingham, Bowes Park
24	Chatham, Town Hall
25	Folkestone, Victoria Pier
26	St. Leonards, Royal Concert Hall
27	Eastbourne, Devonshire Park
29	Brighton, The Dome
30	Southsea, Portland Hall
30	Southsea, Portland Hall
July 1	Southampton
2	Weymouth, Royal Jubilee Hall
3	Bournemouth, Winter Gardens (Independence Day Concert)
6	Clifton, Victoria Rooms
7	Newport, Mon., Trebeagar Hall
8	Gloucester, Shire Hall
8	Cheltenham, Winter Gardens
9	Worcester, Public Hall
9	Dudley
10	Chester, Music Hall
11, 12 and 13	Monmouth, Winter Gardens Pavilion
14, 15 and 16	Douglas, Isle of Man, The Palace
17	Belfast, Grand Opera House
18	Newry, Town Hall
18	Belfast, Grand Opera House
20 and 21	Dublin, Rotunda
22 and 23	Cork, Palace Theatre
24 and 25	Cardarvon, Pavilion
27 and 28	Llandudno, Hippodrome (the Riviera Hall)
29 and 30	Blackpool



Ein neues Bild Lillian Blarvelt's, welche sich der Opern-Bühne zugewandt und im Covent Garden engagirt ist

From N. Y. EVENING JOURNAL

Address

Date JUN 30 1906

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om Standard Union

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MODEST JOHN PHILIP SOUSA.

Says He Will Play at New Louisville Jockey Club for the Sum of \$1,000 a Night.

An effort that has been made by the New Louisville Jockey Club to negotiate with John Philip Sousa to bring his band to Louisville and play at the club's summer garden has been temporarily dropped.

Sousa is now in Europe playing before crowned heads and gallery gods, making no discrimination to those who have the wherewithal.

In his negotiations with Colonel Matt Winn all went well until the question of terms came up.

"I shall be very glad to book Mr. Sousa for \$1,000 a night," wrote the great bandmaster's manager. "Count us out," cabled the astonished Mr. Winn.

ITALIAN INDICTED FOR MURDER.

New York, June 25.—Tomasso Petto was indicted today on a charge of murder in the first degree, in causing the death of Benedetto Madonna, the Buffalo Italian, whose body was found stuffed in a barrel in East Eleventh street on April 14 last.

\$1.25 EVANSVILLE and RETURN VIA HENDERSON ROUTE 8.00 a. m. Sunday, June 28th.

THE MORNING TELEGRAPH

Address New York City

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TABL

Address

Date JUL - 1 1906

BANDMASTER SOUSA IS ILL IN LONDON.

Contracts a Severe Cold and It is Necessary to Postpone Concerts Scheduled at Albert Hall.

LONDON, July 1.—John Philip Sousa, the American bandmaster, who has been giving concerts here at Albert Hall, is ill. It was necessary to postpone the concerts announced for to-day and yesterday. Sousa is said to have contracted a severe cold owing to the raw and rainy weather.

om **DRAMATIC MIRROR**
Address **New York City**

John Philip Sousa has been over in Berlin with his band, and the funny editor of the German Times has this to say about his first concert at the Berlin Philharmonie:

AN ENTHUSIASTIC RECEPTION.

Gardereofrau No. 1: "Gracious goodness! what a loud noise! They'll have the ceiling down on their heads!"

Gardereofrau No. 2: "That's American music! They like it lively. They're pretty young and skittish in America yet. I've got a son over there. They like slap-dash music."

G. F. 1: "It's different from Nikisch. They say it isn't academic music at all and wants another sort of ear."

G. F. 2: "Do you hear that? It's a rain-storm on the drums. A blizzard of music. Listen!"

G. F. 1: "I can't hear any violins or strings. Only brass and wood and tambourines."

G. F. 2: "That's what makes it so loud. They dance cake dances and fight battles to music like that. It's wonderful! They call it 'rag time' music. It shakes you up, my son says, like negroes singing by the rivers and stopping to dance when they come home from the cane brakes."

G. F. 1: "It's got tags and rags and little extra beats scattered all over it, and catches you unexpected-like, like kicks from a mule."

G. F. 2: "My word! How they're clapping! There's patriotism for you! They like their pan-cakes hot."

G. F. 1: "They're mostly Americans and English in there. They're people that don't give much for German music; it makes your eyes too wet, they think."

G. F. 2: "Well! I believe in young folks having a good time when they're young. All the Americans are young, my son says. This music of theirs is a cross between Carmen and a Salvation Army band. I vote for it."

G. F. 1: "Fancy Sousa, the jerky man with the silver stars on his coat, bringing all these performers all this way to play 'Washington Post' in Berlin. There's enterprise for you, now."

G. F. 2: "Hear 'em! Why, the audience can hardly keep their seats. They want to be up and dancing."

G. F. 1: "I'm sorry I didn't go to America in my young days. I had a chance once."

G. F. 2: "And they say Sousa's going to take 'em with him to Prague and Vienna and Petersburg and play the 'Monroe Doctrines' and 'A Mexican Serenade' for the Russian Bear to dance to. They're great on music. They simply beat Mozart and Beethoven all to pieces."

March: For those who like that sort of thing why, that's just the sort of thing they like.

om
Address
Address
Address

BANDMASTER SOUSA IS SERIOUSLY ILL

Famous Conductor Unable to Appear in Portsmouth, England, at a Concert.

Portsmouth, England, June 30.—John Philip Sousa, the famous American bandmaster and "march king," was too ill here to-day to conduct his regular performance. The nature of his illness is not known.

Mr. Sousa has been a band leader for thirty-three years. He was but twenty-six years old when appointed to the post of leader of the United States Marine Band by President Hayes. Since then he has risen to worldwide fame as a leader and composer of band music. His marches have been played and whistled in every city of this country as well as abroad.

In June, 1902, while he was filling an engagement in Atlantic City, receiving \$25,000 for the season, Mr. Sousa was attacked by illness of a nervous nature, brought on, it was said at the time, by the strain of his vocation, and, although his contract had but a short time to run, he offered the management \$70,000 for his release. The offer was not accepted. He sailed shortly afterward to Europe, and has given concerts in all the principal cities of the world with great success.

1884

MAGAZINE

From **New York City**
Address **1884**

AS OTHERS SEE US

By George J. Bannister

ILLUSTRATED WITH PEN-PORTRAITS OF PROMINENT PEOPLE BY J. S. ANDERSON



John Philip Sousa makes music for the million

June
THE SOUVENIR

SOUSA IN LEIPSIQ.

John Philip Sousa and his splendid band gave two rousing concerts on the afternoon and evening of May 30 (Decoration Day). America has given him the title of the March King. Sousa is more than that—he is a great public educator! By this last is not meant that he alone gives the public what they want, but also gives it what it is need of wanting, viz., absolute relief from work, contentment during and after concerts, and music which is within the bounds of general understanding.

Sousa is an optimist by volition, and critical analysis of his work is voiced in the pronounced verdict of those peoples whose countries he has visited. With America these countries have united in giving him a place on that nowadays old-fashioned but very human honor roll known as a household word—for the people and one of the people.

The assisting soloists were Estelle Lieblich, soprano, and Maud Powell, violinist. Estelle Lieblich proved herself a coloratura singer of exceptional ability, and in the difficult aria, "Thou Brilliant Bird," from Felicien David's opera, "Pearl of Brazil," viol with the accompanying flute obligato in producing a delightful ensemble. There is a slight veil pervading the extreme upper register, which adds a peculiar charm to her singing, and, coupled with fine musical intention, excellent technic and ample volume, produces a very satisfying result. Miss Lieblich was recalled a number of times and responded with an effective encore.

Maud Powell performed the Adagio and final Allegro of the Mendelssohn Violin Concerto with such technical finish and attention to detail that two extra numbers were demanded of her. Arthur Pryor, trombone, and Marshall Lufsky, flute, also contributed efficient work.

At the close of the evening concert Sousa and his band received an ovation, and his visit to Leipsic will not soon be forgotten by those who were present.

DISPATCH

ST. PAUL MINN
JUN 13 1903

SHARPS AND FLATS.

Prof. Edgar S. Kelley, of Yale, and John Philip Sousa are the American composers to appear in the programme of the Wagner celebration at Berlin in October. It seems that Prof. Kelley has written an opera, "Aladdin," and it is the overture to this that he is to conduct. Scarcely anybody knows "Aladdin," but to watch Mr. Sousa conduct one of his marches in celebration of the life and music of Wagner—that is a travesty. It seems odd that none of the real American composers should have been chosen instead.

ress
JUL - 1 1903

III.
John Philip Sousa, the star, is ill. The concert given to-day and to-morrow have been postponed.

N. Y. DAILY NEWS

om
Address
Address
Address

ENGLISH "SOUSA" IS DEAD.
London, June 30.—Lieutenant Dan Godfrey, often termed the "English Sousa," who toured America on several occasions with his famous Grenadier Band, is dead. He was seventy-two years of age.

1884

NEW YORK SUN
JUL 1 1903

SOUSA IS ILL.

Bandmaster Obligated to Cancel His Engagements in London.

Special Cable Despatch to THE SUN.

LONDON, June 30.—John Philip Sousa, the American bandmaster, is ill. The concerts he was to have given to-day and to-morrow have been postponed.

om
Address
Address
Address

Sousa Is Ill.

LONDON, June 30.—John Philip Sousa, the American bandmaster, is ill. The concerts he was to have given to-day and to-morrow have been postponed.

om
Address
Address
Address

Sousa Is Recovering.

Special Cable Despatch to THE SUN.

LONDON, July 1.—Bandmaster Sousa is rapidly recovering from his illness and expects to be out of bed to-morrow. His indisposition is attributed to exhaustion.

1884

From **MUSICAL**
Address **CHICAGO, ILL.**

WARSAW.—Ruggero Leoncavallo assisted at the last performances of the season. Two special concerts were organized. The programmes contained the prologue of "Pagliacci," sung by Kaschmann; scenes from "I Medici," his symphonic suites, his symphonic poem, "Seraphitus, Seraphita." Leoncavallo conducted himself his "Pagliacci" and the third act of his "Boheme," and he is expected to come again next season, when his "Zaza" will be given at the Opera House, and upon that occasion the citizenship of Warsaw is to be conferred upon him.... John Philip Sousa, the celebrated American bandmaster, was most enthusiastically welcomed here. His celebrated *pas redoubles* (two steps) surpass in vivacity our usual Strauss' "Schell Polkas," and Mr. Moereman's saxophone variations were real surprises for our public. Miss Maud Powell, the excellent violinist, obtained great success by the strange effects of a band accompaniment, the string instruments being replaced by clarinets and oboes. Specially interesting was the "Passage of an Express Train Through a Small Country Station," in which the effects of the crescendo and diminuendo were very cleverly rendered by the drums and by peculiar instruments used by Sousa.

DISPATCH

From
Address **W. PAUL, MINN.**
Date **JUN 27 1903**

Sousa is said to have received an ovation on Decoration day in Leipzig, but whether by an audience of homesick

Americans or of novelty-loving Germans is not stated.

NEWS

Address **SALT LAKE CITY, UTAH**

Date **JUN 27 1903**

The cake walk and American rag-time music have captured Paris, so that John Philip Sousa, who has just left for Russia, was on the flood tide of success while in the gay city. He is ready to generalize from this happy experience, as follows: "The masses of the people are musically the same in all civilized countries. The French people are fond of light music. The heavier, or more classical, appeals not to many of them. They are in music as they are in literature, namely, the majority like what is light and bright, while the few ponderous philosophers look for something more difficult. Both here and in England the people like downright American airs." In this jubilant mood

Sousa carries his titillating marches to the conquest of Russia, the while that we all rejoice to see an American reap his harvest of foreign money.

ENQUIREE

From
Address **BUFFALO, N. Y.**

SOUSA TOO ILL TO LEAD:

Portsmouth, Eng., June 30.—John Philip Sousa, the famous American band leader, was too ill today to conduct his performance. The nature of his illness is not known.

TELEGRAPH

From
Address **PHILA., PA**
Date **JUN 30 1903**

Sousa Ill in England.
Portsmouth, England, June 30.—John Philip Sousa, the famous American band leader, was too ill to-day to conduct his performance. The nature of his illness is not known.

PRESS
TROY, N. Y.

Date **JUN 30 1903**

Sousa Ill.

Portsmouth, England, June 30.—John Philip Sousa, the famous American band leader, was too ill to-day to conduct his performance. The nature of his illness is not known.

BULLETIN

From
Address **PHILA., PA.**

Date **JUN 30 1903**

John Philip Sousa Ill
Portsmouth, Eng., June 30.—John Phillip Sousa, the American band leader, was too ill to-day to conduct his concert. The nature of his illness is not known.

ADVANCE

From
Address **LYNCHBURG, VA.**

Date **JUN 30 1903**

DAN GODFREY DEAD.

London, June 30.—Lieutenant "Dan" Godfrey, often termed the "English Sousa," who toured America several times with his famous Grenadier band, died today.

Gazette

From
Address **MONTREAL, CAN.**

Date **JUL 1- 1903**

Sousa Ill in London.

(Special to The Gazette.)
London, June 30.—John Philip Sousa the bandmaster is ill. The concerts he was to have given today had to be postponed.

ITEM

From
Address **PHILA., PA**

Date **JUN 1- 1903**

SOUSA SERIOUSLY ILL.

John Philip Sousa, the famous American bandmaster and "march king," was too ill at Portsmouth, Eng., yesterday, to conduct his regular performance. The nature of his illness is not known.

Sousa has been a band leader for thirty-three years. He was but twenty years old when appointed to the post of leader of the United States Marine Band by President Hayes. Since then he has risen to worldwide fame as leader and composer of band music. His marches have been played and whistled in every city of this country as well as abroad.

In June, 1902, while he was filling an engagement in Atlantic City, receiving \$25,000 for the season Mr. Sousa was attacked by illness of a nervous nature, brought on, it was said at the time, by the strain of his vacation, and, although contract had but a short time to run, he offered the management \$70,000 for his release. The offer was not accepted. He sailed shortly afterward to Europe and has given concerts in all the principal cities of the world with great success.

SOUSA OUT AGAIN.

London, July 2.—Sousa, the American bandmaster, was well enough to-day to leave St. Leonard's for Southampton to give a concert. He had been suffering from overwork.

From
Address
Date

London, July 3.—John Philip Sousa, who has been suffering from overwork, is better.

Newspaper Cutting Bureau in the World.

THE MORNING TELEGRAPH

From
Address **New York City.**

Date **JUL 3 1903**

Sousa Recovering Rapidly.

LONDON, July 2.—Bandmaster John Philip Sousa's indisposition is attributed to overwork. He is recovering rapidly and expects to be out of bed to-day.

ORK, 1884

From **N. Y. AMERICAN**

Address

Date **JUL 3 1903**

SOUSA IS WELL AGAIN.

London, July 2.—John Philip Sousa, who has been suffering from overwork and a bad cold, was sufficiently recovered to-day to go to Southampton to direct a concert that had been postponed on account of his illness.

CLIPPER

New York City.

MAY 18 1903

Mr. Cook, of that clever team, Cook and Miss Rothery, sends me a newsy and interesting letter from Paris: "This afternoon we went to the Nouveau Theatre to see and hear John Philip Sousa and his band. The theatre was packed to the doors, and the French audience was quite as enthusiastic as ever I have seen an American one. The 'Stars and Stripes Forever' and 'Down in Dixie' were heartily applauded and encored. Talk about ragtime melodies! When one has had to listen to the way their best bands here slaughter ragtime, it was good to our ears to hear American tunes played properly. My three year old baby, sitting alongside me, cried out 'Ain't it fine, pop?' Business continues big at the New Moulin Rouge. Strongfort, the athlete, has created a sensation by having an automobile, holding four men, run over his chest. We are booked to appear in the French provinces on May 1, but the managers here are trying to arrange a postponement of our time so that we may stay a third month at the New Moulin Rouge. Fitzgerald, and the Sisters Roma are billed to open here on May 1, and I also hear that Clark and Hamilton are to open here shortly."

884

From **THE MORNING TELEGRAPH**

Address **New York City**

Date **MAY 18 1903**

SOUSA SUITS THE RUSSIANS

St. Petersburg Audience Is Generous with Its Applause for Band.

1884

ST. PETERSBURG, May 17.—Sousa's Band opened here last night and won immediate success. The applause was generous and sincere, Mr. Pryor, trombonist, taking most of it, with the Misses Powell and Lubling receiving a generous share.

Sousa chose his music with great discrimination, aiming to suit the Russian temperament. Many Americans were present, among whom were the family of Ambassador McCormick, Consul General Holloway, Thomas W. Crider (here on behalf of the St. Louis Exposition), Secretary Riddle of the Embassy, and Samuel and Thomas Smith, consul and vice consul at Moscow.



Davis & Sanford Photo, N. Y.
FREDERICK REMINGTON



Aimé Dupont Photo, N. Y.
JOHN PHILIP SOUSA



Vierredetit Photo, Persia.
THE SHAH OF PERSIA

CONCERNING CELEBRITIES OF TO-DAY

By FANNIE M. LOTHROP

SOUSA, THE MARCH KING.

THE greatest military concert band in the world is led by John Philip Sousa, who has shown wonderful organizing ability, rare musical instinct, and an unusual power of infusing his musicians with his methods and enthusiasm.

He was born in the city of Washington in 1854, and began the study of the violin and harmony at an early age at Esputa's Musical Academy, and in his four years there won five gold medals. At the age of thirteen he was a professional musician, playing the violin in theatre orchestras, dancing schools and society entertainments.

When only twenty-four he assumed the direction of the United States Marine Band at Washington, known as the "President's Band," and in the twelve years of his leadership, under five Presidents, made it recognized as the best military band in the world.

When he resigned in August, 1892, to organize his own company he brought together the best musicians in the country and gave his first public performance in Plainfield, N. J., on September

26. The very first number played was Gilmore's own hymn, "Death's at the Door," in memory of Patrick Sarsfield Gilmore, that other great bandmaster, who had died two days before.

In its ten years of life Sousa's band has had a remarkable record, traveling a distance equal to twelve times around the globe, and giving over 5,000 concerts in more than 600 cities. The European tours of Sousa and his 56 musicians have been a round of triumphs, and so ably has he managed that in ten years they have lost only four advertised concerts, and these were all because of bad weather. At the famous Dewey parade in New York, Sousa, with a band of 138 musicians, marched at the head of the procession, and at the Glasgow Exposition he played to an audience of 160,000 people. The cost of his company is enormous, the salaries alone being \$125,000 a year.

As a composer, Sousa equals his work as a conductor, with his 300 published compositions, including 75 famous marches and six comic operas.

Last year his versatility was shown in a new field when he made his debut as a novelist. His book, "The Fifth String," was so popular that the public bought five editions in six weeks. Last February Sousa's band played at Windsor before the King and Queen, and their Majesties' guests. King Edward congratulated Sousa after the concert and presented him with a jeweled baton.

address NEW YORK WORLD
MAY 18 1903

Sousa's Band Delights Russians.
ST. PETERSBURG, May 17.—Sousa and his band opened last night a four-day engagement at the Circus here. An audience comfortably filling the immense amphitheatre liberally applauded the performance, especially music by Sousa, the trombonist, Pryor, and the Misses Lubling and Powell. The concert exactly suited the Russian temperament. N.Y. W. 1894

NEW YORK CITY.
MAY 19 1903

Ah! Sot in St. Petersburg with his band w, let us see whether music hathms to soothe the savage breast.

China.
SOUSA'S BAND IN BERLIN.
BERLIN, May 9.—Sousa and his band opened to-night at the Philharmonic. The boxes were filled with distinguished persons, among whom was Ambassador Tower. The band was received with much applause and flowers were sent to the leader. Sousa will give eight more concerts here and will then play in several other German cities. After this tour he will go to St. Petersburg, Warsaw, and Vienna. The band possibly will return here the end of June to give a concert to Emperor William, who will not again come to Berlin until that time.

TIMES
Boston, Mass. 23 1903

Mr. John Philip Sousa says: "It would be an irreparable loss to the culture of America if Thomas were permitted to go into retirement. He is the indisputable leader and pioneer of all that is best in public music in America."

THE FOCUS

May 16, 1903

JOHN PHILIP SOUSA

Said to Have Lost \$4,000 Through bad Management in Paris

Musica, a musical monthly magazine, of Paris, confers on Sousa the title of "Le Roi des Marches" (King of Marches). He had just written specially for that periodical a composition which he calls "The Gladiator March."

Sousa's concerts in Paris were badly managed and the loss is reported to be \$4,000.

The baggage of his business manager, Godfrey Turner, was seized as he was about to leave Paris by Donald Downie for a claim for advertising in Downie's paper, the Paris American. Turner says he ordered two weeks' advertising, while Downie produced a three-year contract. Turner deposited a money guarantee and will stand a suit.

THE FOCUS

EDITED BY
W.A. COREY

A WEEKLY DEVOTED TO THE
MUSICAL AND THEATRICAL WORLD



Vol. II, No. 1

New York, July 4, 1903.

5cts. Per Copy
\$2.00 Per Year



JOHN PHILIP SOUSA

Who Will Return to this Country in July to Fill a Number of Important Engagements After Completing His Triumphant Tour Abroad.

APR 26 190

FRANCIS SCALA, DIRECTOR OF FAMOUS MARINE BAND FOR THIRTY YEARS

Reminiscences of the Man Who Played at White House When Tyler Was President and for Many Years After.

Was at Mount Vernon at Time of Visit of Prince of Wales — Contradicts the Story of the Tree Planting by the Prince.

Sheltered under the perfumed canopies of the dogwood tree flowers, out of which feathered choirs are whistling sweet requiems, in a grave fresh made, a dreary little brown hillock rises above the brilliant greensward. Though none marks this, in broad array around gleaming marble shafts guard the homes of the other dead. Yet the man sleeping in the new grave was known throughout the breadth of the land, and he still lives in millions of hearts. He probably did more than any other man to develop the official band music in the United States, and he composed works which are still sung and played to the farthest corners of the country.

He came to America on the old cruiser Brandywine from his native city, Naples, the beautiful metropolis of Italy on the turquoise Mediterranean. He had been leader of the United States Marine Band thirty years. He was famous when John Phillip Sousa labored as an apprentice. His name was Francis Scala. He died Monday, and his funeral took place Wednesday.

The usual coldly brief mention of the ceremonies were published Wednesday, but in the hurry of newsgathering small mention was made of the romance and the many thrilling incidents which connected him with the history of a majority of the greatest men and women the country has produced.

Impressive Obsequies.

Composer Scala was eighty-four years old, and the strains of his music mingled all through official life during the most critical periods through which the United States has passed, including the Mexican and civil wars. And in keeping with the position of a man so full of years and honors, his funeral was impressive. Services were held in the old musician's home, at 819 South Carolina Avenue, and later at St. Peter's Catholic Church, at Second and C Streets. The interment was in the Congressional Cemetery. The band, of which he was so long a leader, took part at both places.

While the body was removed from the house the band played "Nearer, My God, to Thee," a favorite hymn of the composer. At the church mass was sung by the Rev. Father Gallan, and a sermon was delivered by the Rev. Father Krug, of St. Paul's Church. The pallbearers were Prof. Haley, who is the leader of the band bearing his name, and who, as a boy, served in the Marine Band under Leader Scala; August Schroeder, another well-known band leader; Andrea Coda, Henry Shopsack, of the Marine Band; A. Samuels, who is at the head of a local music school, and Walter Smith, the assistant leader of the Marine Band. The famous dirge composed by Scala, which was played at the tomb of Washington at Mount Vernon, when the Prince of Wales, now King of England, visited that place, and which pleased the latter so much that he sent it to Queen Victoria, was the music played at the church. It brought tears to the eyes of all present, among them were the composer's widow and children. Scala was married twice, was the father of thirteen children, two by his first wife, and one by her who survives him. All living, and though several have musical talent, none has followed

FRANCIS SCALA.



For Thirty Years Leader of the Marine Band.

and the musicians were enlisted as fifers and drummers.

When Tyler Was President.

"The leaders received \$16 a month," he continued, "and one ration. When I reached Washington John Tyler was President. I soon joined the Marine Band, and in a few months I was made leader. The nations represented in the band at that time were America, Germany, England, Spain, Italy, and Austria. We had one flute, one clarinet, one French horn, two trombones, one bugle, one bass drum, and one pair of cymbals. Not more than five men could read music. I had to direct the bass drummer with my feet."

The composer gave a detailed account of the organization of the band, and he then reverted to one of the great tragedies of the time which came very near putting an end to his career. It was the explosion of the big gun on the cruiser Princeton, when all of the chief officers of the Government were on board, on the way down the Potomac. The Secretary of State was killed at the elbow of President Tyler. A score of men lost their lives.

"The day was beautiful," continued Mr. Scala, "and everybody on board was in high spirits. The President was joking with the gentlemen about him. The band had been playing near the fatal gun. Just as the ship came abreast of Mount Vernon, it was decided to fire a salute, and the band was ordered below to lunch. The gun was already loaded, and we had just reached the lower deck when the order to fire was given. A great explosion followed, and pieces of the big gun came crashing through the deck, near where we were at mess. We ran up the companion way. The scene was horrible. Dead men were lying all about. The Secretary of State was awfully mangled and his corpse had been blown into the scuppers. Blood was pouring from the deck into the river. The President and the officers who had escaped were covered with powder."

After describing the return to Washington, Mr. Scala then told of the

succeeded him, was a much more polished and scholarly man. He was handsome and a pleasant gentleman. It was while playing at one of his receptions at the White House that I met the Hungarian patriot, Louis Kossuth. The patriot and I became friends, and I played at his reception at the National Hotel. Senator Douglas, who had previously become a friend of mine, made an address at the reception which was the best I ever heard. My, how that little man could talk! He was to be married soon, so I went to work on a new composition. It was played at the wedding, and I called it "The Bridal Schottische." I dedicated it to Senator Douglas' bride."

This composition proved to be one of the most popular of the time. It had a great vogue, but as was the case with all of Mr. Scala's compositions, he got nothing for it.

Harriet Lane Gave Help.

He apparently had little encouragement from President Pierce, but in the following Administration—that of President Buchanan—he met Harriet Lane, who succeeded in having the band considerably enlarged.

"Miss Lane was," he continued, "the lady of the White House in this Administration, and she was fond of social life. The band then had plenty to do. It was at the White House several times a week. I asked Miss Lane to have something done to have the band enlarged and she appealed to the President with success. This was the beginning of the Marine Band as it is today. It was doubled in strength and all kinds of instruments were added to it."

"It was during the Buchanan Administration that the Prince of Wales visited the country, and his advent was one of the biggest social affairs of that time. During his stay in Washington he was a guest at the White House, and every morning I had to call upon Miss Lane for the day. The Ma-

before her majesty Queen Victoria and became well liked by the English."

It was this dirge which was played at the funeral of the composer Wednesday. Concerning the tradition that the Prince of Wales planted a tree at Mount Vernon, which is still flourishing there, Mr. Scala said:

"The story that the prince planted a tree is not so. I was standing near and saw all that was done. A hole was dug in the ground and to the prince were handed several chestnuts which he threw into the hole. These chestnuts were a failure, for they never sprouted. There is no tree at Mount Vernon planted by the Prince of Wales."

Mr. Scala then told of the preparations for the civil war and described many of the stirring scenes of the time. Concerning President Lincoln he said:

Gained Lincoln's Friendship.

"I always recall President Lincoln with affection. He was so plain and homely in his way. He was fond of music and was a great friend of the band. The night he arrived in Washington the band serenaded him. I can see him now as he stood at the window in the National Hotel from which he addressed the great, surging crowd in the street below. The next day we played in the inaugural parade, and later played on the portico of the Capitol. The band by this time had grown to a membership of twenty-five. They were, however, still enlisted as fifers and drummers. Under this Administration we also often played at the White House, and I soon gained the friendship of Lincoln. There were social affairs enough, despite the preparations for war. When the fighting came they ended, but there were some official receptions. Hundreds of times have I seen the White House crowded with weeping women asking favors for some relative in the army or navy.

"There was not much red tape about Mr. Lincoln. Anybody could approach him. Robert Lincoln was a friend of mine. His little brother 'Tad' was a boy very similar to President Roosevelt's son Archie. He was romping about the White House at all hours. I will never forget the sensation created by him when he smashed one of the big chandeliers while playing ball. He was in disgrace for several days, and ball playing in the White House ceased, for that Administration anyway.

"It was about this time that President Lincoln did me a favor. My brother had followed me to this country and had served through the Mexican war with much credit. When the civil war broke out he enlisted in a California regiment. There was a vacancy for a lieutenant, and I tried to get it for my brother. When the President saw me sitting among the visitors in the reception room he asked: 'What are you doing here, Scala?' I told him about my brother, and, taking a card out of his pocket, he wrote on it an order for my brother to be promoted to the lieutenantancy. I sent the card to my brother, who put it in his pocket as a souvenir, and served through the war as a private."

Bouquets From Mrs. Johnson.

Concerning President and Mrs. Johnson, he said that both were patrons of the organization and had helped it.

"Every time the band played at the White House," Mr. Scala said, "Mrs. Johnson sent me a bouquet. In return I composed and dedicated a march to her.

"Of all my work, the composition I liked best was the grand march I prepared for the inaugural ball of the Administration of General Grant. This was a brilliant piece of work, if I do say so myself. General and Mrs. Grant were highly pleased with it, but I received nothing for it."

This was the last composition of Scala as a Government bandmaster. For some reason, which he did not explain, his enemies determined to oust him from the leadership. He said an attempt was made to reduce him from the

RECORDED

CHRONICLE
Address PORTSMOUTH, N. H.
to MAY 29 1903

COMING SOUSA'S WAY.

Honors Extended American Bandmaster At Berlin.

K, 1884.

(By Telegraph.)

Berlin, May 28.—The program for the international concert to be given during the Wagner commemoration week in October was arranged by the musical committee last night. Prof. Stillman Kelley of Yale will conduct the overture to his opera "Aladdin" as the American selection.

The other conductors will be, France, Camille Chevillard; Scandinavia, Edward Grieg; Russia, Rimsky Korsadoff; Italy, Tostani of La Scala theatre, Milan, and Great Britain, Sir Alexander MacKenzie or Sir Hubert Parry.

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There will also be a gala opera performance. Acceptances of invitations have been received from musical organizations in most of the American cities.

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TRIBUNE
CHICAGO, ILL.

MAY 31 1903

SOUSA'S MEN AT ST. PETERSBURG

American Colony Gives the Band from the United States a Warm Welcome.

384

[BY CABLE TO THE CHICAGO TRIBUNE.]

[Copyright: 1903: By the New York Herald.]

ST. PETERSBURG, May 30.—All Americans welcomed Sousa and his band at their first performance at St. Petersburg. Though the gathering was not large there was great enthusiasm and much applause. Mrs. McCormick had Princess Beloselsky-Belozersky in her box. Other Americans present were J. W. Riddle, W. E. Smith, Mr. and Mrs. Thomas W. Cridler, Dr. Rollaston, Mr. Holloway, and Mr. and Mrs. Gougar. The latter is writing a series of letters upon her travels in Japan. The two last named are off to Moscow for a brief sojourn.

TELEGRAMS

SYRACUSE N. Y.
JUN 11 1903

The Valley.

One of the best topical songs in modern comic opera is "A Typical Tune of Zanzibar" in "El Capitan," the famous Sousa opera which will open the season at the Valley theater next Monday evening. This number invariably receives repeated encores and it is in good hands at the Valley, those in the trio being Miss Adams, Mr.

Kohnle and John Wheeler. Another great number is "The Legions of Spain," which will be sung by Lyman Wheeler and chorus. The "Castanets" song, which will be sung by Miss Emmette, and the love duet between Miss Moore and Mr. Wheeler, are other numbers that are sure to prove attractive. Great preparations are being made to make "El Capitan" the banner week of the Valley theater's history. It certainly is the strongest opera that has ever been done by Manager Daniels' companies, and the interpreting organization appears to be in every instance a strong and well balanced one. Next week there will be Wednesday and Saturday matinees. After next week the matinee days will be Monday, Wednesday and Saturday.

From CLEVELAND, OHIO

Address JUN 13 1903

Manager La Marche's strongest predictions came true at the Garden theater the opening week. Nothing finer could be asked for than the great production to which the big, enthusiastic audiences were treated.

The enthusiasm with which the company is being received demonstrates most thoroughly what favorites its members have already become. They are everything that Mr. La Marche promised they would be, and that is saying great things for them.

In view of the big audiences the triumphal entry of "The Girl From Paris" has been drawing this week, record-breaking houses are expected next week, when Sousa's greatest success, "El Capitan," will be the bill. The production will be in every way a great one. W. P. Carleton, who was such a favorite at the Garden in the part of Don Errico Medigua ("El Capitan"), two summers ago, will be "El Capitan" again next week.

As those who have had the pleasure of seeing the opera remember, Don Medigua, newly appointed Viceroy of Peru, is a fearful coward. He learns that "El Capitan," a noted bandit, is bound for Peru from Spain on the same ship with him. El Capitan dies, and Nedigua keeps his death a secret, for the new viceroy's friends have so terrified him by the tales they tell him of the revolutions raging in Peru, that he has determined to be "El Capitan" himself when policy dictates. He finds the revolutions booming in Peru, and proceeds to proclaim loudly the prowess of the terrible revolutionary leader, "El Capitan." Meanwhile he compels his little chamberlain, Senor Amabile Pozzo, to receive visitors intended for the viceroy. Pozzo is taken to be that official, and, the revolutionists gaining the upper hand, Nedigua takes command of them as "El Capitan," and orders Pozzo thrown into prison as the viceroy. Then the excruciatingly funny complications pile up fast and furious, and the opera goes with one big roar.

J. Clarence Harvey, who has laughed himself into such popularity as "Hans" in "The Girl From Paris," will be poor, put-upon, persecuted Pozzo to the life. William Sellery will be the ex-viceroy, Don Luiz Cazarro. That dashing sou-brette, Miss Alice Maude Poole, who made such a strike as "the girl from Paris," will be Estrella, Cazarra's daughter, in love with the false "El Capitan."

Helen Darling, the beautiful prima donna, and Jethro Warner, the clear-voiced tenor, will have in "El Capitan" better opportunities to display their talents. Miss Darling will be Isabel, Medigua's daughter, and Mr. Warner will be Count Hernanda Ver-rada, in love with Isabel.

That capital comedian, Carleton King, who made such a tremendous hit as "Mr. Honeycombe," this week, will sing the role of Scaramba, an insurgent. Frank Stammers, who set the audiences roaring as the funny Frenchman, will be Scaramba's companion, Nevada.

Della Niven, of "Top Note" fame, will be Princess Marghanza, Medigua's wife. Josie Intropodi will use her wonderful characted ability in being funny without saying a word.

Throughout the whole opera, Miss Intropodi, as Taciturnez, has not a word to say. Edward Everett will be the insurgent, Montalba, and Joseph Frohoff takes the part of General Herbans, commander of the Spanish troops.

The scene of the opera is sixteenth century Peru. The second act closes with the famous "Stars and Stripes Forever" marching scene.

Seats are now on sale at the...

PATRIOT.

From HARRISBURG, PA.

Address JUN 13 1903

Date

—Sousa and his band are said to be making a very profitable tour of Europe. They have been specially well received in Germany, where there is at least one big band to every town.

Established: London, 1881; New York, 1884

From TELEGRAM

Address SYRACUSE, N. Y.

hereabouts." 5 1903

WITH THE PLAYERS.

The Valley.

With Sousa's stirring military opera "El Capitan" the Valley theater will open tonight for the summer season. Prospects are particularly bright for a brilliant and successful opening from both an artistic and financial point of view, and it will indeed be surprising if the record week of the Valley theater is not reached. The work selected for the opening was a happy choice, for it gives both cast and chorus every opportunity to distinguish itself. The cast will include Miss Laura Moore, Miss Minnie Emmette, Miss Blanche Adams, W. H. Kohnle, Tom Smith Martin, Lyman Wheeler, John Wheeler, W. H. Pringle, Sinclair Nash and Harry Munro.

Kohnle will be seen in the part originated by De Wolf Hopper, and Martin that played in the initial presentation by little Alfred Klein. Both are what are known as "fat" comedy roles and should show these clever men at their best. Lyman Wheeler, the new tenor of the organization, has two splendid solos, and John Wheeler, the baritone, has a particularly good acting role. Mr. Pringle, an old favorite, is suitably cast. Miss Moore, Miss Emmette and Miss Adams will be seen in the parts originally played by Bertha Waltzinger, Alice Hosmer and Edna Wallace Hopper.

IMMERS
Address Cleveland, Cal.
JUL 14 1903

A new tune is being prepared for the words of Dr. Smith's "America." The demand seems to be for an air that contains a little more of the dash of John Phillip Sousa.

ing from New York Herald

26.6.03

hed at

SOUSA'S THEATRE TOO SMALL

PARIS, Saturday.—Sousa is having a very enthusiastic reception here. His admirers of the Exposition year flock in thousands to hear his band at the Nouveau Theatre.

Much surprise is expressed at Sousa not having engaged a larger place, as it is impossible to get a seat unless this is booked in advance. The place is crowded to excess nightly. Cakewalks seem to be the favorite encores of the Parisians, the old time "Washington Post" taking second place.

For the closing concert at the Chatelet Theatre last Sunday M. Colonne had invited Grieg, the Norwegian composer, to conduct the orchestra. During the Dreyfus trial Grieg refused to come to Paris on account of his sympathy for Dreyfus. On the conductor's appearance last Sunday a demonstration was begun, but the police expelled about a score, after which incident the concert proceeded.

Grieg conducted his own compositions with great skill, and the concluding concert was one of the best that has been heard during the Paris season.

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Address **CLEVELAND, OHIO**

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The success of the Garden Theater's first week has been so flattering that record-breaking houses are looked for next week, when Sousa's greatest success, El Capitan, is produced. Manager Charles L. La Marche prophesied remarkable things for this summer at the Garden, and it is a distinct pleasure to record that his fondest expectations have been more than realized.

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And then there is Josie Intropidi, that great character woman, whose every move and every look tells. She will be immensely funny this week as "Taciturnez." In the whole part not a word is spoken. It is all in her expression. Edward Everett will be the insurgent, "Montalba." Joseph Frohoff will take the part of "General Herbana," commander of the Spanish troops.

Peru is the supposed scene of the story, and the time harks back to the sixteenth century. The first act occurs in the viceroy's palace. The second act, at the gates of Tampoza, closes with the great "Stars and Stripes Forever" marching scene. In the third act, on the Piazza Limatambo, "El Capitan" is produced.

NEW YORK MAIL AND EXPRESS

From **INTERNATIONAL CONCERT.**

American Music to Be Represented in Berlin Wagner Commemoration in October.

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Edgar Stillman Kelley, of New York, will conduct his overture, "Aladdin," as the American selection. The other conductors will be: For France, Camille Chevillard; Scandinavia, Edvard Grieg; Russia, M. Rimsky-Korsakoff; Italy, Toscanini, of La Scala Theatre, Milan, and Great Britain, Sir Alexander Mackenzie, or Sir Hubert Parry.

Concerts, that will take place on the three days following the unveiling of the Wagner statue, will represent the historical development of music from Gluck to Wagner. There will also be a gala opera performance.

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From **Western Musician**
Address **Chicago, Ill.**
Date **July-1903**

SOUSA AND THE WONDER INSTRUMENTS.

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From **HERALD**
Address **OAKLAND, CAL.**
Date **June 30, 1902**

BANDMASTER SOUSA ILL

Unable to Conduct the Performances in England.

PORTSMOUTH, England, June 30, 1888.
—Bandmaster John Philip Sousa is ill and is unable to conduct the band's performance today. The nature of the illness is not known.

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Date **JUL 4 - 1903**

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Date **JUL - 5 1903**

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From **New York City**
Address **APR 4 1903**

PORTO RICO'S PROGRESS.

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The most important change, however is, perhaps, to be found in the schools. Says the *New York Commercial Advertiser*, from which the above statements are taken: "Sixty thousand native children attend American schools to-day in Porto Rico. In the morning and afternoon, as they go and come from their tasks, neat and clean, carrying books and slates, often chattering their growing stock of English phrases, one sees the greatest change of all in progress—the winning of the coming generation. About 500 waifs and orphans—three years ago naked, dirty and utterly destitute—to-day owe their salvation to the American Charity School in Santurce, where, scrupulously clean, well fed and cared for, and occupied with healthful games and drills, they are learning to associate vigor, order, health, and discipline with English speech and the American flag." And the *Advertiser* concludes:

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dress JUL 5 1903

MUSICAL TREAT BEHIND SCENES

Occasion When Nordica and De Reszke Gave an Informal Performance.

DONE TO PLEASE A FRIEND

Jean de Reszke's first appearance as a German singer in Wagnerian opera was destined to take place, not in England, but in America.

Fortune was kind enough to afford me an earlier opportunity than I had anticipated of enjoying the fruit of this endeavor.

I had hoped, before my return to England, to hear both 'Lohengrin' and 'Tristan' in German; but, as it turned out, I could not remain for the latter.

Then, again, under Anton Seidl's magic wand, the performance touched at all points a very high level of excellence.

The subsequent reunion at the hotel found every one in the highest spirits. Besides the three artists there were present Mme. Nordica's sister (Mrs. Walker) and Amherst Webber, the talented English maestro at piano, who had recently acted as accompanist to the brothers in their Wagnerian studies.

After supper the conversation turned upon Bayreuth, and reference was made to a certain half promise given by Jean de Reszke to Frau Cosima that he would one day sing Tristan and Walthor, or perhaps even Siegfried, at the festival.

Then the distinguished tenor turned to Mme. Nordica and proposed that, as I was evidently not to be made to alter my determination to leave before the production of 'Tristan,' the best thing they could do would be to 'bring the mountain to Mohammed' and sing some 'Tristan' to me there and then, and that between 1 and 2 in the morning, and after a heavy opera like 'Lohengrin!' Surely it was not possible.

But surprise and incredulity quickly changed to delight. For, without an instant's hesitation, Mme. Nordica consented; Mr. Webber went to the piano and played a few introductory bars, and, almost before I could realize what was being done, the two gifted artists were warbling the wondrous love scene from Wagner's immortal music drama.

They did not spare themselves, either—these generous friends. They sang with full voice; they went through not only the scene with which they had started, but the duet of the first act as well, and, from beginning to end, the exquisite beauty of their phrasing, the blending of their voices in perfect intonation and unity of color, the significance of their supreme dramatic interpretation, constituted at once a marvel and a revelation.

Newspaper Cutting from the world. JOURNAL

Address Quincy, Ill JUL 8 1903

A letter from a member of the business staff of Sousa's band, sent from Moscow, says that it is not improbable that another year will see the last of John Phillip Sousa as active leader of his famous band.

From MUSICAL COURIER Address New York City Date JUL 8 1903

Sousa Ill. JOHN PHILIP SOUSA, who is at present touring his band in the English watering places, was ill last week and several of his concerts had to be postponed.

From TIMES DISPATCH RICHMOND, VA. Address Date JUL 8 1903

John Phillip Sousa, who has been suffering from overwork and a bad cold, was again able to resume his work at Southampton, England, on July 2d.

From MUSICAL LEADER Address CHICAGO, ILL. PITTSBURG.

Announcement has just been made that the Western Exposition Society will engage Maccagni for a series of concerts, if the pending negotiations with his general manager are consummated.

W. K. Steiner and H. P. Ecker have closed their regular weekly organ recitals. Mr. Lemare will resume his series in November, which have lately been so ably conducted during his absence by Mr. Steiner.

Ad M. Foerster's sacred compositions are gradually getting a foothold, and are frequently heard here and elsewhere. His 'Te Deum' was given last week at the Church of the Divine Paternity, in New York, under the able direction of J. Warren Andrews, organist and choirmaster.

Two of Ad M. Foerster's compositions were heard in Pittsburg churches last Sunday, Miss Henrietta Keil singing his 'Spacious Firmament,' at the Church of the Ascension, and Miss Magdalene Klarner rendering his 'Ave Maria' at St. George's Church.

The Pittsburg Orchestra, under Victor Herbert, has been concerting in Buffalo, Baltimore, and Philadelphia lately, with a stay of one to two weeks at these cities. They go to Saratoga for an extended time. The regular season opens here in November, following Founder's Day.

At St. Andrew's Church GLOBE. Address ST. PAUL, MINN. Date JUL 10 1903

The finishing touch at the naval joust in England would be Sousa playing the march 'King Cotton.'

UNION SPRINGFIELD, MASS JUL 8 1903

SOUSA IN BERLIN. A German Discussion of the Sounds of the Bandmaster.

John Phillip Sousa has been over in Berlin with his band, and the funny editor of the German Times has this to say about his first concert at the Berlin Philharmonic: Garderobefrau No. 1—Gracious goodness! what a loud noise! They'll have the ceiling down on their heads!

They say it isn't academic music at all, and wants another sort of ear. G. F. 2—Do you hear that? It's a rainstorm on the drums. A blizzard of music. Listen! G. F. 1—I can't hear any violins or strings. Only brass and wood and tambourines.

G. F. 2—That's what makes it so loud. They dance cake dances and fight battles in music like that. It's wonderful. They call it 'ragtime' music. It shakes you up, my son says, like negroes singing by the rivers and stopping to dance when they come home from the canebrakes.

G. F. 1—It's got tags and rags and little extra beats scattered all over it, and catches you unexpected like, like kicks from a mule. G. F. 2—My word! how they're clapping. There's patriotism for you! They like their pancakes hot.

G. F. 1—They're mostly Americans and English in there. They're people that don't give much for German music; it makes your eyes too wet, they think. G. F. 2—Well, I believe in young folks having a good fling when they're young. All the Americans are young, my son says. This music of theirs is a cross between Carmen and a Salvation Army band. I vote for it.

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Moral: For those who like that sort of thing—why, that's just the sort of thing they like.—[Dramatic Mirror.]

ENQUIRER BUFFALO N Y JUL 10 1903

MUSICIANS IN UNION. SOUSA AND OTHER GREAT DIRECTORS NOW SUBJECT TO THE STRIKE ORDER.

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dress JUL 5 1903

MUSICAL TREAT BEHIND SCENES

Occasion When Nordica and De Reszke Gave an In- formal Performance.

DONE TO PLEASE A FRIEND

Jean de Reszke's first appearance as a German singer in Wagnerian opera was destined to take place, not in England, but in America. This was during the winter of 1895-96. My impatience to hear him sing in German was natural, writes Hermann Klein in The Century, for I had fully sympathized with his desire to escape from the trammels of the Italian translation, and had done my share toward paving the way for his mastery of the original text.

Fortune was kind enough to afford me an earlier opportunity than I had anticipated of enjoying the fruit of this endeavor. It happened that at Easter, 1896, I paid my first visit to the United States for the purpose of attending the production of the comic opera, "El Capitan," of which my brother, Charles Klein, was the author and John Phillip Sousa the composer. Directly after that successful event I spent a week in New York, just when Mr. Grau's supplementary season at the Metropolitan Opera House was approaching its close.

I had hoped, before my return to England, to hear both "Lohengrin" and "Tristan" in German; but, as it turned out, I could not remain for the latter. But my self-denial was first to receive compensation in the shape of a very rare, if not unparalleled, compliment—one of those tributes of personal regard which we appreciate most when they are perfectly spontaneous and unpremeditated.

It was arranged that we were all to sup together in Mme. Nordica's apartments at her hotel after the performance of "Lohengrin." Our hostess was, indeed, the heroine, in a special sense, of that representation; for after the bridal scene she was presented with a superb diamond tiara, which had been subscribed for by the leaders of New York society. The assemblage was one of the most brilliant and crowded of the season. It was the first time I ever saw the Metropolitan Opera House, and I was much struck with its handsome proportions.

Then, again, under Anton Seidl's magic wand, the performance touched at all points a very high level of excellence. Finally, I derived immense pleasure from the novel sensation of hearing Jean and Edouard de Reszke as exponents of Wagner's own text. Their conscientious enunciation of each syllable, their accurate diction and their admirable accent seemed to impart an added dignity alike to the music and to their impersonations. Even the more cultivated listener might easily have imagined them to be native German singers. Mme. Nordica, too, handled the German words with remarkable facility and confidence. Altogether, it was a most meritorious achievement.

The subsequent reunion at the hotel found every one in the highest spirits. Besides the three artists there were present Mme. Nordica's sister (Mrs. Walker) and Amherst Webber, the talented English maestro at piano, who had recently acted as accompanist to the brothers in their Wagnerian studies.

After supper the conversation turned upon Bayreuth, and reference was made to a certain half promise given by Jean de Reszke to Frau Cosima that he would one day sing Tristan and Walther, or perhaps even Siegfried, at the festival. I remarked that, after what I had heard that night, I entertained no doubts concerning the adequate quality of his accent.

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They did not spare themselves, either—these generous friends. They sang with full voice; they went through not only the scene with which they had started, but the duet of the first act as well, and, from beginning to end, the exquisite beauty of their phrasing, the blending of their voices in perfect intonation and unity of color, the significance of their supreme dramatic interpretation, constituted at once a marvel and a revelation. It was a strange experience, sitting at the supper table (for none of us but Mr. Webber had moved from our seats), while the two great voices of the world were heard in the performance of their

Newspaper Cutting Bureau in the World.
JOURNAL

Address Quincy, Ill
JUL 8 1903

A letter from a member of the business staff of Sousa's band, sent from Moscow, says that it is not improbable that another year will see the last of John Phillip Sousa as active leader of his famous band. His retirement should be a matter of personal choice, for financially the march king must be so situated that he should be able to please his fancy in every respect.

From **MUSICAL COURIER**
Address **New York City**
Date **JUL 8 1903**

Sousa Ill.
JOHN PHILIP SOUSA, who is at present touring his band in the English watering places, was ill last week and several of his concerts had to be postponed.

From **DISPATCH**
Address **RICHMOND, VA.**
Date **JUL 8 1903**

John Phillip Sousa, who has been suffering from overwork and a bad cold, was again able to resume his work at Southampton, England, on July 2d.

From **MUSICAL LEADER**
Address **CHICAGO, ILL.**
PITTSBURG.

PITTSBURG, June 29, 1903.

Announcement has just been made that the Western Exposition Society will engage Mascagni for a series of concerts, if the pending negotiations with his general manager are consummated. The Exposition Society has (practically) engaged Walter Damrosch and his New York Orchestra, John Phillip Sousa and his band, Creatore and his band, and the Faddette's Ladies' Orchestra. These engagements range from one to two weeks each. It has been rumored that Mme. Schumann Heink will appear at some of the concerts. There will also be local soloists.

W. K. Steiner and H. P. Ecker have closed their regular weekly organ recitals. Mr. Lemare will resume his series in November, which have lately been so ably conducted during his absence by Mr. Steiner. The conservatories of music and teachers' pupils recitals have now ended. In some instances the results were very gratifying.

Ad M. Foerster's sacred compositions are gradually getting a foothold, and are frequently heard here and elsewhere. His "Te Deum" was given last week at the Church of the Divine Paternity, in New York, under the able direction of J. Warren Andrews, organist and choirmaster. Miss Estelle Harris, Miss Cornelia Marvin, Albert Quesnel and Gwilym Miles comprise the splendid quartet.

Two of Ad M. Foerster's compositions were heard in Pittsburg churches last Sunday, Miss Henrietta Keil singing his "Spacious Firmament," at the Church of the Ascension, and Miss Magdalene Klarner rendering his "Ave Maria" at St. George's Church.

The Pittsburg Orchestra, under Victor Herbert, has been concertising in Buffalo, Baltimore, and Philadelphia lately, with a stay of one to two weeks at these cities. They go to Saratoga for an extended time. The regular season opens here in November, following Founder's Day.

At St. Andrew's Church, Part III., of Gounod's "Redemption" was included in the service of last Sunday, this being a repetition of a performance given a few weeks ago. J. C. Marks is the present organist and choirmaster.

Address **SPRINGFIELD, MASS.**
JUL 8 1903

SOUSA IN BERLIN. A German Discussion of the Sounds of the Bandmaster.

John Phillip Sousa has been over in Berlin with his band, and the funny editor of the German Times has this to say about his first concert at the Berlin Philharmonic:
Garderebafrau No. 1—Gracious goodness! what a loud noise! They'll have the ceiling down on their heads!
Garderebafrau No. 2—That's American music. They like it lively. They're pretty young and skittish in America yet. I've got a son over there. They like slap-dash music.
G. F. 1—It's different from Nicksch.

They say it isn't academic music at all, and wants another sort of ear.

G. F. 2—Do you hear that? It's a rainstorm on the drums. A blizzard of music. Listen!

G. F. 1—I can't hear any violins or strings. Only brass and wood and tambourines.

G. F. 2—That's what makes it so loud. They dance cake dances and fight battles in music like that. It's wonderful. They call it "ragtime" music. It shakes you up, my son says, like negroes singing by the rivers and stopping to dance when they come home from the canebrakes.

G. F. 1—It's got tags and rags and little extra beats scattered all over it, and catches you unexpected like, like kicks from a mule.

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Address **BUFFALO, N. Y.**
Date **JUL 10 1903**

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From NEWS
Address GALVESTON, TEX.
Date JUL 10 1903

From REPUBLICAN
Address DENVER, COL
Date JUL 10 1903

WASHINGTON, D.C.
JUL 10 1903

Perhaps those American musicians who have seen fit to ungenerously criticize the work of John Phillip Sousa may find in the Emperor's comments the key to the popularity of the March King's music, which they so far profess they can not understand.

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BEHIND THE SCENES.

When Nordica and De Reszke Gave an Informal Performance.

From the July Century.
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JUL 10 1903
SOUSA AND FRANKO UNION LABOR MEN.

Great Association of Musicians Casts Its Lot with American Federation.

The Mutual Musical Protective Association, composed of 3,000 of New York's musicians, has voted to become affiliated with the American Federation of Labor. The effect will be far-reaching, as the line which has always separated the artistic and mechanical branches of labor has been at last obliterated.

More than a thousand members attended the meeting. It was first voted to take back into the fold Local Union No. 41, which was expelled some time

ago. This union comprises musicians of the second class. President Weber of the National Federation of Musicians then made a long speech, in which he urged the New York organization to join the national body. The vote was unanimous in favor of the merger.

Under the new order of things Walter Damrosch, Nathan Franko, John Phillip Sousa and all the American conductors of grand opera belong to the American Federation of Labor, and will be forced to strike in case an order is given. It also means that Mr. Conried, the new impresario of the Metropolitan Opera House, will be hedged in by labor union rules and may have serious trouble with any mechanic or scenshifter employed in producing grand opera.

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REGISTER
NEW HAVEN, CONN

JUL 10 1903
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Protective Union, of Which Sousa, Damrosch, and Franko Are Members.

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At its quarterly meeting last night in its rooms at Ninety-third street and Third avenue, an address was made by President Webers of the National Federation, urging the consolidation. His address was well received, and a vote was taken at once on the proposition. The union will become No. 310 in the National Federation.

A motion had been previously carried to reinstate local union, No. 41, which was recently expelled from the union. The latter has about 3,000 local musicians on its rolls.

It was asserted that Mr. Damrosch and other prominent members will resign as a result of the union with the National Federation.

New York Times

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COMMERCIAL TRIBUNE
CINCINNATI, OHIO

JUL 10 1903
'SOUSA MUST NOW STRIKE IF ORDERED

Conreid, Damrosch and Others May Also Be Called Out.

JOHN WEBER RESPONSIBLE

Merges New York Association With the American Federation of Labor.

Special Despatch to Commercial Tribune.

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DEMOCRAT CHRONICLE
From ROCHESTER, N. Y.
Date JUL 11 1903

John Phillip Sousa, who has been suffering from overwork and a bad cold, has resumed his concert work in England.

From **TIMES**
 Address **MINNEAPOLIS, MINN.**
 Date **JUL 12 1903**

A member of the business staff of Sousa's band writes that it is not improbable that another year will see the last of John Philip Sousa as active leader of his famous band. Sousa has amassed a large fortune, and perhaps prefers now to rest from his labors.

SENTINEL

INDIANAPOLIS, IND.

JUL 12 1903

BLACK SOUSA TO COME WITH BLACK PATTI'S RIVAL

Alex Arment, the "Black Sousa" of America, will appear with his band at Tomlinson hall on the evening of July 22, and give an exact reproduction of the program John Philip Sousa is at present rendering. Mr. Arment's band is com-

posed entirely of negroes and is said to be very fine. They are on the way to Europe and intend making only four stops, one of which is here.

There will also be a vaudeville entertainment that evening given by colored artists direct from the New York roof gardens. Miss Edna Alexander, the soprano, who is the great rival of "Black Patti," will also be with the band and will sing several songs.

GLOBE

Boston, Mass.

JUL 12 1903

After playing in Russia, Denmark, Sweden, Germany, Austria, Bohemia, Hungary, France, Holland, Poland, Belgium and Norway, Sousa, his band and soloists have returned to England to play a six weeks' engagement at the prominent British watering places. The band sails for home July 31.

THE AMERICAN

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TIMES DEMOCRAT

From **ANACONDA, MONT.**

Address **ANACONDA, MONT.**

Date **JUN 30 1903**

Mr. Sousa is said to be engaged on another musical composition of surpassing excellence. There is some doubt

JOURNAL

Address **MERIDEN CONN.**

Date **JUN 30 1903**

JOHN PHILIP SOUSA ILL.

Portsmouth, Eng., June 30.—John Philip Sousa, the famous American band leader, was ill to-day to conduct his performance. The nature of his illness is not known.

JOURNAL
 Address **ROCKPORT, N. Y.**

Date **JUL 1 - 1903**

SOUSA ILL IN LONDON.

Has Been Obligated to Cancel Some of His Dates.

New York, July 1.—A cable from London says that John Philip Sousa, the American bandmaster, is ill in that city and that some of his concert dates have been cancelled.

TELEGRAPH

From **HARRISBURG, PA.**

Date **JUL 2 - 1903**

London. — Bandmaster Sousa is rapidly recovering from his illness and expects to be out of bed to-day.

REPUBLIC

Date **JUL 2 - 1903**

Sousa's band, among other music organizations, was engaged for the World's Fair.

PRESS

PHILA., PA.

Date **JUL 5 - 1903**

—John Philip Sousa, who has been suffering from overwork and a bad cold, was again able to resume his work at Southampton, England, on July 2.

WEEKLY

From **New York City.**



AS LONDON SEES THE AMERICAN BAND LEADER.

REPUBLIC

Address **ST. LOUIS, MO.**

SOUSA TO PLAY AT WORLD'S FAIR.

La Garde Republicaine Band of France and British Grenadier Band Engaged.

MUSIC WILL COST \$450,000.

Manager Stewart Sails in August to Obtain Talent in Europe—American Organists and Choruses Will Compete.

A contract has been made by the Bureau of Music of the World's Fair for four weeks of Sousa's Band at the opening of the Exposition in May.

Manager George W. Stewart of the bureau will sail for Europe in August to close contracts for the appearance of the famous La Garde Republicaine Band for eight weeks, and the British Grenadier Band for the same length of time.

Features of the music programme for the Exposition period, which were given out yesterday by Director of Exhibits Skiff, reveal the appropriation of \$450,000 by the Exposition management to provide music.

Prizes aggregating \$50,000 will be given for band concerts, and prizes amounting to \$25,000 for choral recitals. Concerts on the grounds by brass bands will be given in the morning, afternoon and evening.

Orchestral concerts and organ recitals will alternate at 4 o'clock in the afternoon of each Exposition day. The organ recitals will be given by the most distinguished American organists and a celebrated French virtuoso and composer, who will be heard in a series of recitals.

The organ for these recitals will be the largest in the world, having 140 speaking stops, twelve more than the great instrument at Sydney, Australia. Organ and choral concerts will take place in Festival Hall, the center of the Cascade Garden picture.

At intervals choruses from the principal cities of the country, and especially in the great Central West, will appear on days assigned to certain States. Soloists will be heard at the various orchestras, organ and choral concerts, and the best talent in the country will be drawn on for this purpose.

PROGRAMMES OUTLINED.

In arranging the details it has been decided that in open-air music the programmes will follow the lines of popular interest, generally avoiding performances of a severely classical nature. The experience of the Chicago, Paris and smaller expositions has determined this plan.

Indoor concerts, those to take place in Festival Hall, will be of a standard sufficiently elevating to meet the approval of serious musicians. A satisfactory compromise in the make-up of the programmes eliminates very heavy features. Works of American composers will be used as much as possible, but selections from foreign composers will be frequent. The best published and unpublished native compositions will receive a hearing.

Manager Stewart has been authorized to go abroad to engage the bands, as well as a distinguished orchestral conductor, and an organist of international fame. Alfred Ernst, conductor of the St. Louis Orchestra, will be employed by the bureau. Other conductors of national standing will also be engaged.

Ernest R. Kroeger of St. Louis, master of programmes, has been instructed to make arrangements for choral recitals and to negotiate with leading organists in the United States for organ recitals. The St. Louis Orchestra which will be engaged will have about eighty-five men, mostly from the St. Louis Choral-Symphony Society, the other members being selected from great Eastern orchestras.

A uniform admission of 25 cents will be charged for all concerts and recitals in Festival Hall. The band concerts in stands about the grounds will be free, except for small inclosures immediately around the stands, the admission being a small fee.

The official staff of the bureau, as completed, includes George D. Markham of St. Louis, chief of the bureau, in supervising charge; George W. Stewart of Boston, manager of the bureau, and Ernest R. Kroeger, master of programmes. This organization makes Mr. Markham responsible to the director of exhibits for the success of the Exposition music.

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A letter from a member of the business staff of Sousa's band, sent from Moscow, says that it is not improbable that another year will see the last of John Philip Sousa as active leader of his famous band. His retirement should be a matter entirely of personal choice, for financially the march king must be so situated that he should be able to play his fancy in every respect.

From **TIMES DEMOCRAT**

The cakewalk and American ragtime music have captured Paris, so that John Philip Sousa, who has just left for Russia, was on the floodtide of success while in the gay city. He is ready to generalize from this happy experience, as follows: "The masses of the people are musically the same in all civilized countries. The French people are fond of light music. The heaver, or more classical, appeals not to many of them. They are in music as they are in literature, namely, the majority like what is light and bright, while the few ponderous philosophers look for something more difficult. Both here and in England the people like downright American airs." In this jubilant mood our Sousa carries his winning marches to the conquest of Russia.

From **STANDARD**
Address **ANACONDA, MONT.**
Date **JUN 30 1903**

Mr. Sousa is said to be engaged on another musical composition of surpassing excellence. There is some doubt about the nature of it, but it's reasonably certain that it is not a coronation march dedicated to King Peter.

Philip Sousa, the famous band leader, was in to-day to conduct his performance. The nature of his illness is not known.

From **JOURNAL**
Address **ROCKPORT, N. Y.**

Date **JUL 1 - 1903**

SOUSA ILL IN LONDON. Has Been Obligated to Cancel Some of His Dates.

New York, July 1.—A cable from London says that John Philip Sousa, the American bandmaster, is ill in that city and that some of his concert dates have been cancelled.

TELEGRAPH

From **HARRISBURG, PA.**
Date **JUL 2 - 1903**

London. — Bandmaster Sousa is rapidly recovering from his illness and expects to be out of bed to-day.

REPUBLIC

From **PHILA., PA.**
Date **JUL 2 - 1903**

Sousa's band, among other music organizations, was engaged for the World's Fair.

PRESS

From **PHILA., PA.**
Date **JUL 5 - 1903**

—John Philip Sousa, who has been suffering from overwork and a bad cold, was again able to resume his work at Southampton, England, on July 2.

From **WEEKLY**
Address **New York City.**



AS LONDON SEES THE AMERICAN BAND LEADER.

From **REPUBLIC**
Address **ST. LOUIS, MO.**

SOUSA TO PLAY AT WORLD'S FAIR.

La Garde Republicaine Band of France and British Grenadier Band Engaged.

MUSIC WILL COST \$450,000.

Manager Stewart Sails in August to Obtain Talent in Europe—American Organists and Choruses Will Compete.

A contract has been made by the Bureau of Music of the World's Fair for four weeks of Sousa's Band at the opening of the Exposition in May.

Manager George W. Stewart of the bureau will sail for Europe in August to close contracts for the appearance of the famous La Garde Republicaine Band for eight weeks, and the British Grenadier Band for the same length of time.

Features of the music programme for the Exposition period, which were given out yesterday by Director of Exhibits Skiff, reveal the appropriation of \$450,000 by the Exposition management to provide music.

Prizes aggregating \$30,000 will be given for band concerts, and prizes amounting to \$5,000 for choral recitals. Concerts on the grounds by brass bands will be given in the morning, afternoon and evening.

Orchestral concerts and organ recitals will alternate at 4 o'clock in the afternoon of each Exposition day. The organ recitals will be given by the most distinguished American organists and a celebrated French virtuoso and composer, who will be heard in a series of recitals.

The organ for these recitals will be the largest in the world, having 149 speaking stops, twelve more than the great instrument at Sydney, Australia. Organ and choral concerts will take place in Festival Hall, the center of the Cascade Garden picture.

At intervals choruses from the principal cities of the country, and especially in the great Central West, will appear on days assigned to certain States. Soloists will be heard at the various orchestras, organ and choral concerts, and the best talent in the country will be drawn on for this purpose.

PROGRAMMES OUTLINED.

In arranging the details it has been decided that in open-air music the programmes will follow the lines of popular interest, generally avoiding performances of a severely classical nature. The experience of the Chicago, Paris and smaller exhibitions has determined this plan.

Indoor concerts, those to take place in Festival Hall, will be of a standard sufficiently elevating to meet the approval of serious musicians. A satisfactory compromise in the make-up of the programmes eliminates very heavy features. Works of American composers will be used as much as possible, but selections from foreign composers will be frequent. The best published and unpublished native compositions will receive a hearing.

Manager Stewart has been authorized to go abroad to engage the bands, as well as a distinguished orchestral conductor, and an organist of international fame. Alfred Ernst, conductor of the St. Louis Orchestra, will be employed by the bureau. Other conductors of national standing will also be engaged.

Ernest R. Kroeger of St. Louis, master of programmes, has been instructed to make arrangements for choral recitals and to negotiate with leading organists in the United States for organ recitals. The St. Louis Orchestra which will be engaged will have about eighty-five men, mostly from the St. Louis Choral-Symphony Society, the other members being selected from great Eastern orchestras.

A uniform admission of 25 cents will be charged for all concerts and recitals in Festival Hall. The band concerts in stands about the grounds will be free, except for small inclosures immediately around the stands, the admission being a small fee.

The official staff of the bureau, as completed, includes George D. Markham of St. Louis, chief of the bureau, in supervising charge; George W. Stewart of Boston, manager of the bureau, and Ernest R. Kroeger, master of programmes. This organization makes Mr. Markham responsible to the director of exhibits for the success of the Exposition music.

JUL 13 1903

BAND ONE HUNDRED AND FIVE YEARS OLD

Marine Organization Celebrates the Anniversary Informally at the Washington Barracks.

Established by President Adams, Various Leaders Have Since Provided Official Melody.

The 105th anniversary of the reorganization of the Marine Band was celebrated informally this morning at the barracks by the musicians.

Lieutenant Santelmann, the leader, made a few remarks on the history of the organization, and one or two of the compositions which were made famous by the band in the past were played. Among these was the "Mocking Bird," arranged and dedicated to Harriet Lane, the then mistress of the White House, who died only a few days ago.

Owing to the fact that no plans had been made for anything extensive, the officers of the corps did not take any part in the proceedings. Next year, however, the anniversary is to be a much more gala affair, when there is to be, most probably, a banquet and a big concert.

History of the Band.

The band was organized under an act passed by Congress in 1798, which was signed by President John Adams July 11. Two days later, July 13, the musicians were enlisted and began practicing.

The act did not provide music for the marines with marked prodigality. It allowed the enlistment of sixteen fifers and the same number of drummers. A fife major, who was "to be allowed the same extra pay and emoluments of an officer serving in the field" under the act was to be the head of the organization.

The bandsmen were soldiers then armed with the drums and fifes, though some of the officers of the corps are said to have acquired by divers means instruments with which the fifers and drummers provided music at the early festivities in the history of the country.

The possibilities of the corps finally appealed to official Washington later, and as there was nothing connected with the Government to furnish music at the official receptions and affairs generally, it was finally decided to make the organization a full-fledged band with the patronage of the Government behind it.

Recruits From Abroad.

At this time the old sailing sloop Brandywine was stationed in the Mediterranean Sea, and when she was about to sail for home, Lieut. Col. Archibald Henderson, the marine officer in command, received instructions to enlist musicians from among the melody loving natives of Italy. At Naples, the opportunity came to the marine commandant so he managed to collect thirteen musicians, who came to this country to play for Uncle Sam. Among them was the late Francis Scala, the leader, who died only a couple of months ago at a ripe old age.

These men injected the higher music into the concerts and really laid the foundation of excellence which makes the band what it is today.

Up to this time the Government did not think it of sufficient importance to keep a record of who the leader of the band happened to be. With the arrival of the Italians, however, the records were begun. John L. Glubb, of the sloop Lexington, was appointed the first real leader of the band, August 14, 1815, and he served in that capacity until 1824.

There were only eleven members in the band at that time. Eutime Fiquet, an Italian, succeeded Glubb at the head of the band, and he continued to be the

that the band be increased to thirty members of three different classes, the first class to be paid \$34 a month, and the others \$20 and \$17, respectively.

Congress approved the idea and a bill was passed to which President Lincoln affixed his signature July 25, 1861. This act was the first which really marked the recognition of the band as such by Congress and the President. The title "fife major" was officially discarded, and the leader became the chief musician.

Sousa Appears.

Scala remained at the head of the band during all of the stormy days of the civil war, playing at concerts, receptions, and funerals—more of the latter than the former during the later years of the struggle—until he was succeeded by Henry Fries, who held the baton until 1873. Fries was followed by Louis Schneider, who was the leader until 1880.

Next on the list of leaders is John Philip Sousa, who is still one of the loved of Washington. Ambitious, Sousa quit the band in 1892 to get together the organization which is now on a tour in Europe. Francesco Franculli held the baton until October 31, 1897.

The present leader, Lieut. William E. Santelmann, was appointed March 3, 1898, and a year later President McKinley signed the act which gave the leader of the band the "rank and emoluments of an officer serving in the field" under conditions different from those known by President Adams.

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of its life weaving a strain of official music maker at the Capital until 1830. Next came Francis Schenig, who served four years, and then Joseph Curveller, who remained fife major until 1842.

First Open Air Concerts.

Antonio Pons, another Italian, succeeded Curveller, and he served until May 22, 1843. Pons made a success, and did much to build up the character of the band. For some reason, however, which the records do not mention, he tired of the position, and at his own request he was reduced to the ranks, only to be made a sergeant and to be transferred not long after to the Mediterranean station.

The next fife major was Francis Scala, who on this first enlistment served until July 7, 1848, when he was displaced by Pons, who seems to have tired of his Mediterranean life.

Pons retired June 11, 1854, and Scala was again given the baton, retaining it until December 13, 1871, when he finally severed his connection with the organization.

It was under Scala's leadership that the open air concerts, like those given today in the White House grounds, were begun. At this time Congress passed an act allowing the musicians \$4 a month extra for eight of these concerts—50 cents a concert—which is in effect today, and to which the union musicians of Washington recently called attention, in their complaint, that the Marine Band men were not earning their money.

Famous Tunes.

These concerts became as popular in those days as they are today, and many tunes were made famous by it, one of them being the much loved "Mocking Bird," which Scala arranged and dedicated to Harriet Lane, the then mistress of the White House, who died only a few days ago.

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THE WORLD
PRESS

TROY, N. Y.

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Address **PHILA., PA.**

Date **5-1903**

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From **NEW-YORK EV'G POST**
Address **JUL 8 1903**

Date **JUL 8 1903**

SHOULD THERE BE MUSIC DURING MEALS?

"If music mates with love of food, play on."
—Bacon.

Herr Richard Strauss writes: "The employment of orchestras at meal times opens up endless new vistas to the writer of 'programme' music. I have just completed a new suite, entitled, 'Hebe and Ganymede,' occupying two hours in performance, each movement of which is contrived to coincide in length and treatment with a fresh course. Thus in the soup section the wooing of the turtle is suggested by a passage for four flutes, and the 'bird' is richly scored with *lunaria* passages for the oboes and piccolo. An expressive *lunulando* for violins, heralds with an anticipatory shiver the advent of the ice pudding, and a strepitous *coda* in the finale greets the arrival of the coffee and liquors."

Sir Hubert Parry writes from the Royal College of Music: "I have long been a believer in the efficacy of music at meals, and in proof thereof beg to send you the score of my incidental music to the 'Roast Pair of Sirens.'"

Lord Grimthorpe writes: "As a convinced 'mealer,' I am of opinion that if people are not to drink between breakfast and lunch, or between lunch and dinner, the meals themselves should be made as melodiously attractive as possible. Let our motto therefore be: 'Drink to me only with thine ears.'"

Mr. T. P. O'Connor writes: "The only objection I have to music at meal times is this: When I hear music, being of a very emotional Celtic temperament, I am irresistibly impelled to sing. The last time this happened I was eating a plover's egg. Me dear boy, I nearly had a spasm of the glottis!"

The proprietor of the quick lunch restaurant in the Strand writes: "We find that it accelerates our already almost incredible pace if the 'Turkish Patrol,' or some other rapid march is played during the five minutes in which our 1,000 regular customers enjoy their midday meal."

Mr. Henry Bird writes: "You ask, 'Should there be music during meals?' But what of the converse?—should there be meals during music? It seems to me that to offer music at a restaurant is a confession of failure on the part of the chef. Our music at the St. James's Hall concerts would have to be had indeed before we provided the extra inducement of food to go with it."

Mr. J. P. Sousa writes: "There is no doubt that the nearer the trombone the sweeter the meat."—[Punch]

From **DISPATCH**
Address **PITTSBURG, PA.**

Date **JUL 16 1903**

SOUSA'S FAMED BAND WILL PLAY AT EXPO

Sousa's Band will be heard at the Exposition during the coming season. The organization is now finishing a remarkable European tour. The band left New York last December. It was only the intention of the musicians to give concerts in London, but there was an urgent demand for the crack players in Europe and a continental trip was unavoidable. The band will be in Pittsburgh for the opening of the Exposition September 2.

HARTFORD CONN.

Date **JUL 17 1903**

FOUR FAMOUS BANDS.

Sousa, La Garde Republicaine and Either Germany's or England's Leading Band to Furnish World's Fair Music.

Three of the most famous bands in the world will play prolonged engagements at the world's fair in St. Louis next year. Four hundred and fifty thousand dollars have been appropriated for music.

Sousa's famous band is already under contract to appear four weeks in May, four weeks in August and another four weeks in October. Two other famous bands will be secured for terms of eight weeks each. The noted La Garde Republicaine band of Paris, or some other equally famous band of France, will be one of these, while the remaining band will be selected from the best organizations in either England or Germany.

In Mexico a spirited rivalry between leading bands exists as to which shall have the honor of playing at the world's fair. These bands are engaging in a series of contests and the one that wins the decision of the judges will play a long engagement at St. Louis in 1904.

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John Philip Sousa has been over in Berlin with his band, and the funny editor of the German Times has this to say about his first concert at the Berlin Philharmonic:

Garderoberau No. 1—Gracious goodness! what a loud noise! They'll have the ceiling down on their heads!

Garderoberau No. 2—That's American music. They like it lively. They're pretty young and skittish in America yet. I've got a son over there. They like slap-dash music.

G. F. 1—It's different from Nikisch. They say it isn't academic music at all, and wants another sort of ear.

G. F. 2—Do you hear that? It's a rainstorm on the drums. A blizzard of music. Listen!

G. F. 1—I can't hear any violins or strings. Only brass and wood and tambourines.

G. F. 2—That's what makes it so loud. They dance cake dances and fight battles to music like that. It's wonderful. They call it "ragtime" music. It shakes you up, my son says, like negroes singing by the rivers and stopping to dance when they come home from the canebrakes.

G. F. 1—It's got tags and rags and little extra beats scattered all over it, and catches you unexpected like like kicks from a mule.

G. F. 2—My word! how they're clapping. There's patriotism for you! They like their panakes hot.

G. F. 1—They're mostly Americans and English in there. They're people that don't give much for German music; it makes your eyes too wet, they think.

G. F. 2—Well, I believe in young folks having a good fling when they're young. All the Americans are young, my son says. This music of theirs is a cross between Carmen and a Salvation Army band. I vote for it.

CHRONICLE TELEGRAPH

Address **PITTSBURG, PA.**
Date **JUL 15 1903**

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From **STN.**
Address **WILMINGTON, DEL.**
Date **JUL 15 1903**

It directly.

From PRESS PHILA., PA

From NEW YORK EV'G POST JUL 8 1903

From DISPATCH PITTSBURG, PA JUL 16 1903

A contract has been made by the Bureau of Music of the St. Louis World's Fair for four weeks of Sousa's Band at the opening of the exposition in May. Manager George W. Stewart, of the Bureau, will sail for Europe in August to close contracts for the appearance of the famous La Garde Republicaine Band for eight weeks, and the British Grenadier Band for the same length of time. Features of the music program for the exposition period, which were given out yesterday by Director of Exhibits Staff, reveal the appropriation of \$50,000 by the exposition management to provide music. Prizes aggregating \$20,000 will be given for band contests and prizes amounting to \$5,000 for choral recitals. Concerts on the grounds by brass bands will be given in the morning, afternoon and evening. Orchestral concerts and organ recitals will alternate at 4 o'clock in the afternoon of each exposition day. The organ recitals will be given by the most distinguished American organists and a celebrated French virtuoso and composer, who will be heard in a series of recitals. The organ for these recitals will be one of the largest in the world, having 100 speaking stops, twelve more than the great instrument at Sydney, Australia. Organ and choral concerts will take place in Festival Hall, the center of the Cascade Garden picture. At intervals choruses from the principal cities of the country, and especially in the great Central West, will appear on days assigned to certain States. Soloists will be heard at the various orchestral, organ and choral concerts, and the best talent in the country will be drawn on for this purpose.

SHOULD THERE BE MUSIC DURING MEALS?

"If music mates with love of food, play on." - Bacon. Herr Richard Strauss writes: "The employment of orchestras at meal times opens up endless new vistas to the writer of 'programme' music. I have just completed a new suite, entitled, 'Hebe and Gany-med,' occupying two hours in performance, each movement of which is contrived to coincide in length and treatment with a fresh course. Thus in the soup section the wooing of the turtle is suggested by a passage for four flutes, and the 'bird' is richly scored with *harmonica* passages for the oboes and piccolo. An expressive *triumphante* for violins, heralds with an anticipatory shiver the advent of the ice pudding, and a strepitous *coda* in the finale greets the arrival of the coffee and liquors." Sir Hubert Parry writes from the Royal College of Music: "I have long been a believer in the efficacy of music at meals, and in proof thereof beg to send you the score of my incidental music to the 'Roast Pair of Sirens.'" Lord Grimthorpe writes: "As a convinced 'meat,' I am of opinion that if people are not to drink between breakfast and lunch, or between lunch and dinner, the meals themselves should be made as melodiously attractive as possible. Let our motto therefore be: 'Drink to me only with thine ears.'" Mr. T. P. O'Connor writes: "The only objection I have to music at meal times is this: When I hear music, being of a very emotional Celtic temperament, I am irresistibly impelled to sing. The last time this happened I was eating a power's egg. My dear boy, I nearly had a spasm of the glottis!" The proprietor of the quick lunch restaurant in the Strand writes: "We find that it accelerates our already almost incredible pace if the 'Turkish Patrol,' or some other rapid march is played during the five minutes in which our 1,000 regular customers enjoy their midday meal." Mr. Henry Bird writes: "You ask, 'Should there be music during meals?' But what of the converse?—should there be meals during music? It seems to me that to offer music at a restaurant is a confession of failure on the part of the chef. Our would have to be had indeed before we proceed with it." Mr. J. P. Sousa writes: "There is no doubt that the nearer the trombone the sweeter the meat."—[Punch.

SOUSA'S FAMED BAND WILL PLAY AT EXPO

Sousa's Band will be heard at the Exposition during the coming season. The organization is now finishing a remarkable European tour. The band left New York last December. It was only the intention of the musicians to give concerts in London, but there was an urgent demand for the crack players in Europe and a continental trip was unavoidable. The band will be in Pittsburg for the opening of the Exposition September 2.

HARTFORD, CONN.

FOUR FAMOUS BANDS.

Sousa, La Garde Republicaine and Either Germany's or England's Leading Band to Furnish World's Fair Music.

Three of the most famous bands in the world will play prolonged engagements at the world's fair in St. Louis next year. Four hundred and fifty thousand dollars have been appropriated for music.

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CHRONICLE TELEGRAPH

PITTSBURG, PA JUL 15 1903

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WILMINGTON, DEL JUL 15 1903

Sousa, Danzsch and Franks, musical conductors of the main band...

Vertical text on the left edge of the page, partially obscured and difficult to read.

ture, and forms an important part of the evidence in support of that doctrine. But it is entirely too vague, or we should rather say, too subtle, to have been the result of an effort by the human mind already accepting the matured doctrine to provide an adequate historical basis for it. This statement is abundantly justified by a study of the so-called Apocryphal Gospels, several of which are devoted to the birth and childhood of Jesus; thus aiming to supply the apparent deficiency of the canonical Gospels in failing to satisfy the curiosity which would know more than was given concerning this period of our Lord's career.

Of these there are no less than five. But nothing can be greater than the contrast between them and the accepted Gospels in their treatment of the childhood of Jesus. From beginning to end they constitute a most valuable object-lesson revealing what were the tendencies of mind prevalent among the Christians of the second century who attempted to supplement the authentic account of the life of their divine Lord. With them a glamor of marvelous mystery shines over everything, leading to the production of fantastic accounts of any number of purposeless miracles. According to them an ox and an ass were found adoring him in the manger; while the Magi threw the swathing cloth which Mary had given them into the fire, which burnt and enveloped the cloth, but could not destroy it.

While they were upon the way to Egypt lions and panthers are said to have come out from the desert to worship him, going before the company to show them the way, and bowing their heads and wagging their tails in adoration. Again it is recorded that when Mary went into an Egyptian temple with her little child all the idols prostrated themselves on the ground. In the Arabic Gospel of the Infancy it is represented that he healed a demoniac boy who had stolen some clothes, and made the demons flee from him, and, in the shape of ravens and serpents, go out of his mouth; while at another time he terrified robbers by making them hear a great noise like a noise of a magnificent king "going out of his city with his chariots and his drums." In the same gospel it is narrated that the Holy Family met a girl who was making much ado over a mule which she said was her own brother who by the enmity of others had through witchcraft been transformed into this shape. But Jesus changed him back

the pieces of wood to be matched together was too short. But Jesus took hold of it and stretched it out to its proper length. Nor is the account of Jesus' disputing with the doctors in the Temple allowed to remain without its legendary accretions, for there he is represented, not only as answering questions concerning the Mosaic law, but all sorts of questions concerning astronomy and natural science. An account is given, also, of the death and burial of Joseph, thus filling up the gap which is left in the record of Christ's life by the writers of the four Gospels.

But the evidence of the genuineness of the Gospels derived from a study of their silence respecting extraneous matters which, while gratifying the curiosity, have no real bearing in presenting an effective portraiture of his life, would require a volume. In the illustrations derived from this single section of the Gospels we have, however, enough to convince us that the four Gospels are not the product of after-thoughts in which the speculations of later times are carried back in the early period of Christ's life to form an imaginary basis for his subsequent career. But they are unembellished tales held in such reverence by the first and all subsequent generations of believers that no one has dared to add anything to them. It is one of the most remarkable of all literary phenomena that there is no trustworthy traditional knowledge of Christ found outside of the four Gospels. These short biographies contain absolutely all that is known about the Founder of Christianity. The passage from the clear, simple, clear breviloquent literature of the New Testament to that of the most eminent of the church fathers is like that from the limpid water freshly distilled from the clouds into the swollen turbid current of the flooded stage of the Mississippi or of the Hoangho. The literature of the New Testament is not like that of its commentators and expounders, even they themselves being judges.

Oberlin, Ohio.

THE GLORIOUS FOURTH IN PARIS.

A Reminiscence.

BY T. F. DORNBLASER, D. D.

It was July 4th, 1900, and the occasion of the unveiling of the statue of Lafayette in the Court of the Tuileries.

We arrived in the city just in time to witness the extraordinary event. We secured a ticket of admission at the office of the "New York Herald," and started out to find the place du Carrousee, Square Lafayette, announced on the card. Being misdirected by policemen and street-car conductors, we made a longer detour of observation than we cared to just at that time, but we finally reached the place. We could not be mistaken, as the Stars and Stripes were in evidence everywhere. The equestrian statue of Lafayette stood in the centre of an Amphitheatre. The statue was veiled by an immense flag of red, white and blue, except the head and shoulders of the great patriot. The seats of the amphitheatre, capable of holding 3,000 people, were covered with red bunting.

The palaces of the Tuileries which surround this beautiful square were also decorated with the stars and stripes, intertwined with the tri-colors of France. From the roof of these palaces many spectators, both French and American, looked down upon the ceremonies, which were of profound interest to both nations. How fitting to this occasion was the inscription over the gateway to the Louvre—"Liberty—Equality—Fraternity."

The exercises were to begin at 10 a. m., and at 8 the Americans began to assemble in increasing numbers. The French guards had instructions not to admit any persons within the enclosure except those who held a

From JOURNAL
Address CHICAGO, ILL.
Date APR 18 1900

ADVENT OF SOUSA'S BAND STIRS GERMAN CRITICS

They Are Indignant Because He Is to Play at the Philharmonie, the Home of Classical Music

Berlin, April 18.—The censorship was unusually severe in the case of the variety theaters during Easter week and prevented entire performances. As a result the association of Variety Theater Owners, in conjunction with various other theatrical organizations, is agitating against the alleged "discriminating censorship" during the holy days and is arranging for holding an indignation meeting.

Sousa's band will play at the Philharmonie beginning May 9. As the Philharmonie is consecrated to classic music, the critics are quite indignant at the fact that it is to be invaded by a bandmaster who renders popular airs.

Ferdinand Bonne has retired from the Royal theater and has leased the Berliner theater.

Walter Damrosch has arrived here.

From [Handwritten]
Address [Handwritten]
Date JUL 17 1900

Sousa's Band has been playing in the London suburbs and afterward in Ireland. He sails for America July 31.

card of invitation. It did not take me long to discover that the card which I held, and many others, only admitted me to the outer court—the court of the Gentiles—while those who had their tickets bised, or countersigned, by the consul, were admitted to reserved seats in the amphitheatre.

It was too late then to run after any official signatures. A veteran, who fought under Lee in the sixties, standing beside me, was in the same predicament. There were about 2,000 more people than there were seats, or even standing room for, inside of the amphitheatre. We therefore should not have complained seriously if we had failed to secure admission into the inner sanctum. But before abandoning all hope of occupying a seat with the high-priests and priestesses of Liberty, I proposed to test the virtue of the little brown button on the lapel of my coat.

I appealed to the captain of the American Guard of Honor, for myself and my comrade in grey, that our past services under Grant and Lee, and our present united loyalty to the flag, ought to admit us to an occasion like this. The captain hesitated, but the good seed was sown. Others overheard the conversation, and began to emphasize our plea.

We inquired of the Captain if he had any young men from Dixon in his company, and he replied that the fourth man from the right of the line he thought was from there. I introduced myself to the young man, but he was not from Dixon. The young man next to him spoke up and said, "I knew a Dornblaser at Wittenberg College, who was a member of the Beta Fraternity." "Yes" said I, "there were three Dornblasers at that College." I did not tell him that I was a "Phi Psi." I did not think it was necessary unless the question was put directly at me. It was not long until the Grand Army Sentiment and the Beta influence brought our necessary credentials, and we, that is my ex-Confederate friend and myself were conducted to most excellent seats in the crowded amphitheatre. As soon as the President of the French Republic and his cabinet arrived, escorted by his Guard of Honor, the program was introduced by Sousa and his Band, playing the Star Spangled Banner, and the Marseillaise—the national air of France. These patriotic airs aroused great enthusiasm and applause from the entire audience.

The presiding officer, General Horace Porter, United States Ambassador to France, then delivered a most elegant and thoughtful address of welcome to the guests from America; and with almost equal fluency he addressed the President and citizens of the French Republic in their own language, eliciting frequent applause for the fraternal and beautiful sentiments to which he gave utterance. Our Ambassador acquitted himself nobly, and those present, had reason to be proud of him as a fellow countryman and a comrade in arms.

As is well known, the funds which made it possible to erect this splendid Memorial, came chiefly from the youth and school children of America, and in recognition of this fact, the President of the Lafayette Memorial Commission, Hon. Ferdinand W. Peck, also Commissioner General to the Paris Exposition, was selected to present the Monument to the Republic of France on behalf of the Youth of the United States of America. At this juncture the crowd on the outside, not able to hear or see what was transpiring inside, determining to have some share in the celebration, began to sing "marching through Georgia," and other patriotic songs, completely drowning the voice of the speaker.

At the conclusion of the address the Statue was unveiled by two American children, while the band "Hail to the Spirit of Liberty," especially composed for the occasion by John Philip Sousa.

The Statue was only a plaster model of the final monument of enduring bronze. It represented

hero as sitting squarely and gracefully holding in his left hand the rein of his chariot and in his right hand his faithful sword in its scabbard.

His Excellency, the President of the Republic, M. Emile Loubet, was then introduced to great applause; the audience rising to do him honor; and in a formal speech addressed the Ambassador and the American representatives. He accepted the monument as a manifest evidence of warm and continued friendship of the two Republics. "This friendship, born in the common arms, has developed and grown stronger through the vicissitudes of time, and the vicissitudes of nations which succeed us will not suffer it to weaken. They will rather endeavor to multiply friendships and intercourse between the two sides of the Atlantic, and by so doing give a precious pledge of peace and of progress to humanity."

The Secretary of the Memorial Association, Robert J. Thompson, then spoke a few words of commendation to the Children and Youth of America who have contributed the funds necessary to complete the monument. "On this, the Independence Day of the United States, our youth plant a tribute to the memory of our Knight of France to the memory of our Knight of America—the immortal son of your Lafayette, our Lafayette."

A brief letter from President McKinley was read by General Porter. "To-day a nation expresses its gratitude to a nation; America proclaims her appreciation of priceless favors conferred upon her by France. France, America salutes thee with thanks. Great is her obligation, not that she is her gratitude. Noble men, and noble nations, do not forgive injuries; they never forget favors."

The concluding address was made in French by Archbishop Ireland, and although it threatened to be long, he held his audience remarkably well, and called for frequent applause from the Frenchmen present. Hearty cheers were then given for the President of the French Republic, and three equally hearty cheers for the President of the United States, as the Band played, as only Sousa's Band could play, "The Stars and Stripes Forever," and the occasion ended with shouts and mutual congratulations.

JOURNAL

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NEWS

INDIANAPOLIS, IN.

JUL 18 1903

ARMANT'S BAND AND ORCHESTRA WILL GIVE A CONCERT AT TOMLINSON HALL



ARMANT'S BAND AND EDNA ALEXANDER, SOLOIST.

The advance sale of seats indicates that times known as the "black Sousa," is a large audience will greet Armant's band and orchestra, which will appear at Tomlinson Hall next Wednesday evening. The members of the band and orchestra are negroes, and are said to form one of the best musical organizations in the country. Alex Armant, some-

times known as the "black Sousa," is director of the band. The program to be presented Wednesday evening has a great range—from the compositions of the masters of long ago to the present-day "ragtime" productions. It is said that the program has been usually well selected and that its va-

riety will make it pleasing to all. One of the soloists of the company, Miss Edna Alexander, has a voice of exceptional softness and range, which has won her the title of the "nightingale of her race." In addition to the music, there are a number of vaudeville turns on the program, from the roof gardens of New York, including Queenie Nelson, a little soubrette; Bailey and Spiller, in a musical novelty, and Al and Mamie Holman. The organization will visit but four cities of the West—Cincinnati, Louisville, Lexington and this city. J. D. Howard is the promoter of the Indianapolis concert.

TRIBUNE

From CHICAGO, ILL

Address 5 1902

A letter from a member of the business staff of Sousa's band, sent from Moscow, says that it is not improbable that another year will see the last of John Philip Sousa as active leader of his famous band. His retirement should be a matter entirely of personal choice, for financially the march king must be so situated that he should be able to please his fancy in every respect.

TIMES

CHATTANOOGA, TENN.

JUL 18 1903

Newdigate prize at Oxford.

John Philip Sousa, who has been suffering from overwork and a bad cold, was again able to resume his work at Southampton, England, on July 2.

DEMOCRAT

From Buffalo N.Y.
Address
Date July 1, 1903

Zonja Frank.

London, 1. Juli. John Phil.
ber bekannte amerikanische Ma-

From MUSICAL COURIER

Address New York City

JUL 18 1903

At Amsterdam the Wagner Society gave two performances of "Die Meistersinger." Though there were, even at the last moment, difficulties to get the parts well filled (the artists belonging to German court theatres are often prevented from coming), those performances as a whole made a deep impression and did honor to the leader of the society, M. Viotta. For the rest there are to be mentioned concerts given by Mr. Sousa and his band (with Maud Powell and Estelle Liebling as soloists) that proved to have lost nothing of their former attraction, and a Brahms concert given in the fine church of Naarden, under the direction of young Mr. Schoonderbeck, that is said to have proved once more that you must not have too much of Brahms at one time.

rom address date SIoux CITY, IOWA JUL 18 1903

rom address date DALLAS, TEX JUL 19 1903

NORWAY

Christiania

Gunnar Knudsen, the new minister of finance, says that the depression in Norwegian industries demands that the country resort to high protective duties.

In this country at the present time, is indeed peculiar. There is no end to political discussion, but there is also a great variance of opinion.

The first whaling vessel of the season arrived from Iceland at Tromsøe June 17. It was the Victoria, which carried 2,200 seals, 400 barrels of blubber, and three polar bears.

During the naval squadron's recent visit in Norheimssund there was a peasant wedding celebrated in a nearby village.

The tourist bureaus report excellent business. All the tourist hotels and mountain inns are filled, principally with English, American and German tourists.

During the recent Grieg festivities in Bergen a stubborn fire broke loose in the Skandinaviska Aktie tyllgardin factory.

John Phillip Sousa, the American march king, with his musicians, is expected to arrive in Christiania to give a series of concerts during the latter part of this month.

Hotel Norge, at Kragero, has been sold to a Christiania syndicate for 50,000 crowns.

FOUR FAMOUS BANDS

Sousa, La Garde Republicaine, and Germany or England's Band.

SPECIAL TO THE NEWS. St. Louis, Mo., July 18.—Three of the most famous bands in the world will play prolonged engagements at the World's Fair in St. Louis next year.

Sousa's famous band is already under contract to appear four weeks in May, four weeks in August and another four weeks in October.

In Mexico a spirited rivalry between leading bands exists as to which shall have the honor of playing at the World's Fair.

Concerts will be given by these bands in the mornings, afternoons and evenings in stands provided at different points throughout the grounds.

Band contests will be held during the exposition and prizes aggregating \$30,000 will be given.

Many famous orchestras will be engaged, one of which will be the St. Louis Orchestra, a strong body of musicians, most of whose members have played under the leading American and European conductors.

Organ recitals will be given by the most distinguished American organists and a celebrated French virtuoso and composer will be heard in a series of recitals.

Choral concerts will be given at intervals and choruses from the principal cities of the country will sing on certain days.

The most talented soloists in the country will be heard at the various orchestras, organ and choral concerts.

Prizes aggregating \$25,000 will be given for a choral contest which will bring many of the finest singers of the country and abroad together in earnest competition.

From Address Date New York City JUL 18 1903

A contract has been made by the Bureau of Music of the World's Fair for four weeks of Sousa's Band at the opening of the Exposition in May.

Manager George W. Stewart, of the Bureau, will sail for Europe in August to close contracts for the appearance of the famous La Garde Republicaine Band for eight weeks, and the British Grenadier Band for the same length of time.

Details of the music programme for the Exposition, which were given out Wednesday by Director of Exhibits Skill, reveal the appropriation of \$450,000 by the Exposition management to provide music.

Concerts on the grounds by brass bands will be given in the morning, afternoon and evening. Orchestral concerts and organ recitals will alternate at four o'clock in the afternoon of each Exposition day.

The organ recitals will be given by the most distinguished American organists and a celebrated French virtuoso and composer, who will be heard in a series of recitals.

The organ for these recitals will be the largest in the world, having one hundred and forty speaking stops, twelve more than the great instrument at Sydney, Australia.

Organ and choral concerts will take place in Festival Hall, the centre of the Cascade Garden picture. At intervals choruses from the principal cities of the country, and especially in the great Central West, will appear on days assigned to certain States.

Soloists will be heard at the various orchestras, organ and choral concerts, and the best talent in the country will be drawn on for this purpose.

In arranging the details it has been decided that in open-air music the programmes will follow the lines of popular interest, generally avoiding performances of a severely classical nature.

The experience of the Chicago, Paris and smaller expositions has determined this plan. Indoor concerts, those to take place in Festival Hall, will be of a standard sufficiently elevating to meet the approval of serious musicians.

A satisfactory compromise in the make-up of the programmes eliminates very heavy features. Works of American composers will be used as much as possible but selections from foreign composers will be frequent.

The best published and unpublished native compositions will receive a hearing. Manager Stewart has been authorized to go abroad to engage the bands, as well as a distinguished orchestral conductor, and an organist of international fame.

Alfred Ernst, conductor of the St. Louis Orchestra, will be employed by the Bureau. Other conductors of national standing will also be engaged.

Ednes R. Kroeger, of St. Louis, master of programmes, has been instructed to make arrangements for choral recitals and to negotiate with the leading organists in the United States for organ recitals.

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address SALT LAKE CITY, UTAH

PRYOR MADE A HIT IN ST. PETERSBURG

St. Petersburg, May 16.—Sousa and his band tonight opened successfully a four days' engagement at the circus here.

From Address ALBANY, N. Y.

Music is to be an important feature of the World's Fair in St. Louis next year. An appropriation of \$450,000 has been made for bands and concerts.

Sousa has been engaged for twelve weeks and the management has also secured the Garde Republicaine Band of Paris, which will play at the best of the grounds.

address PITTSBURG, PA JUL 31 1903

FINE MUSIC PROMISED AT THE EXPOSITION

Sousa's Band and a Women's Orchestra of Fifty Performers Will Be Special Attractions.

When John Phillip Sousa appeared with his band by command before King Edward and had concluded his program, he was decorated by His Majesty with the Victorian medal, the Prince of Wales attaching the emblem to the bandmaster's coat.

The women's orchestra that will be heard at the exposition was named "Fadette," after George Sands's little heroine "La Petite Fadette," who carried happiness in her presence, healed the sick and brought comfort to the sorrowing by a charm known only to herself.

For the exposition engagement this orchestra is being increased to 50 performers and will include one of the only two girl soprano players known in this or any other country.

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SIoux CITY, IOWA
JUL 18 1903

rom
address DALLAS, TEX
ate JUL 10 1903

NORWAY.

Christiania.

Gunnar Knudsen, the new minister of finance, says that the depression in Norwegian industries demands that the country resort to high protective duties. "I am a free trader by conviction," says the new minister, "and I am proud of Norway's record as a relatively free trade nation; but the severe protection of the continent makes it necessary for us to retaliate." It is believed that in reality Mr. Knudsen desires higher duties for revenue purposes, on account of the possibility of increasing direct taxation. The income tax for state and municipal purposes alone amounts to more than 15 per cent. of the annual income of the country.

Says Thorvald Klaveness, a Norwegian correspondent, amid the political situation in Norway: "The political situation

in this country at the present time, is indeed peculiar. There is no end to political discussion, but there is also a great variance of opinion. In a company of ten or twelve discussing politics, one never finds two who share the same views. The present agitation in regard to the consular question has, however, not been marked by any direct bitterness against the Swedes, but more because of the many conflicting views which have been expressed. In my opinion, Norway does not lack politicians, but leaders."

The first whaling vessel of the season arrived from Iceland at Tromsøe June 17. It was the Victoria, which carried 2,200 seals, 40 barrels of blubber, and three polar bears. Captain Kraemer of the Victoria states that the reason why the dread "hobben" has sought Norwegian waters in such large numbers during the last few months is because there has been lack of food for them in Icelandic waters. During his stay in Iceland he saw thousands of dead birds on the immense icefields.

During the naval squadron's recent visit in Nordmønassund there was a peasant wedding celebrated in a nearby village. The couple was given a salute of fifty guns. Admiral Forresen and staff attended the wedding and a military band furnished the music for the peasant dancers. This is a wedding which will live long in the memory of the happy peasant folk in this section of the country.

The tourist bureau report excellent business. All the tourist hotels and mountain inns are filled, principally with English, American and German tourists. The number of French tourists this season is unusually large.

During the recent Grieg festivities in Bergen a scabbard fire broke loose in the Skandimastiska Akde tylgardin factory, resulting in the destruction of three buildings, entailing a loss of 300,000 crowns.

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Hotel Norge, at Kragero, has been sold to a Christiania syndicate for 50,000 crowns. The manager of the hotel will be Gunde P. Henselid of Drangedahl.

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CHRONICLE TELEGRAPH

PITTSBURG, PA
JUL 31 1903

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When John Phillip Sousa appeared with his band by command before King Edward and had concluded his program, he was decorated by His Majesty with the Victorian medal, the Prince of Wales attaching the emblem to the bandmaster's coat. This distinction has been conferred on only four other musicians, Sir Thomas Adolphus, Sir Hubert Parry, Sternshaw Bennett and Tosti, the latter and Mr. Sousa being the only foreigners. Sousa and his band will play at the Pittsburgh Exposition.

The women's orchestra that will be formed at the exposition was named "Fashion," after George Sand's little heroine "La Petite Fadette," who carried happiness to her presence, healed the sick and brought comfort to the sorrowing by a charm known only to herself. For the exposition engagement this orchestra will include one of the only two girl bands known in this or any other country.

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PRYOR MADE A HIT IN ST. PETERSBURG

St. Petersburg, May 16.—Sousa and his band tonight opened successfully a four days' engagement at the circus here. An audience comfortably filling the immense amphitheatre liberally applauded the performance, especially music by Sousa and the trombonist Pryor, and the Misses Lubling and Powell. The concert made a hit, suiting the Russian temperament.

Sousa has been engaged for twelve weeks and the management has also secured the Garde Republicaine Band of Paris, which is said to be the best.

TELEGRAMS

Address SYRACUSE, N. Y.

FAMOUS BANDS TO PLAY AT ST. LOUIS

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Will Give Many Concerts.

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The indoor concerts will be of a more pretentious character, to gain the approval of serious musicians. In the making up of all programs, however, the very heavy features of music will be eliminated. The majority of the visitors to the exposition will be in a holiday mood and heavy classical music will not appeal to them. Popular airs, selections from comic and light operas will be the pieces they will probably most enjoy.

The bureau of music of the exposition is composed of George D. Markham of

From HARPER'S WEEKLY

Address New York City

Newspaper Cutting Bureau in the World

From Pittsburg Pa

JUL 22 1904

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There are good things in *Punch*, not always, of course, sometimes, and a recent instance was some answers to inquiry: "Should there be music at meals?" Of six replies that attributed to Mr. J. P. Sousa was: "There is no doubt that the nearer the trombone the sweeter the meat," which was frivolous; but this answer, attributed to Mr. Henry Bird, really goes into the merits of the question: "You ask, 'Should there be music during meals?' But what of the converse?—should there be meals during music? It seems to me that to offer music at a restaurant is a confession of failure on the part of the chef. Our music at the St. James's Hall concerts would have to be had indeed before we provided the extra inducement of food to go with it." There is decided point to that. Music at meals fairly implies a failure somewhere, and if it is not in the cook, it must be in the diners. Music costs something, and certainly the restaurant keepers would not provide it unless they believed their patrons liked it. The natural accompaniment of dinner is talk, but music is a hindrance to conversation. It makes it hard to hear what is said, and keeps voices strained. It must be that people who want to converse over their food don't like it, and if there are so very many people who do like it they must be folks who

are glad of any din by which their conversational defects may be concealed.

But do so very many people like it, or is it only a fad which most people are tired of, and from the bondage of which they would be glad to be released. In New York, as in London, all the best restaurants have orchestras now, and it is hard to get a good dinner outside of a club or a private house without having music forced in. Whatever restaurant started the practice in a past already dim must have found it profitable, but it is quite possible that the public taste no longer craves this indulgence. All fads tend to live on awhile after the taste for them has been satiated. The force of habit preserves them for a time, but their doom eventually arrives. It is no longer compulsory on persons of all ages to play golf. The game survives, and will survive, for it is a good game and useful. But it is played this year by people who like it, and not so much as it was by people who think they ought to like it. It takes a good deal of time, and people who would rather do something else feel freer than they did to devote their leisure to other things. Bridge-whist is a younger fad than golf, and is still very prevalent; but it is as certain as the taxes that, presently, a great many people who have made it the chief of the secondary objects of their existence will yawn in its face, and inquire if there are not other pastimes which it would be expedient to test. Bridge-whist, attentively played, takes a fairly large slice out of the waking moments of its patrons, and most of them are bound to come in time to a point where they wonder whether it pays. Only a few diversions are permanently attractive. Money never goes entirely out of fashion, and its pursuit comes near being a permanent fad. Feeding, if judiciously cultivated, shows a wonderful permanence of attraction. Drinking seems to wear well as a form of enjoyment, in spite of all the blots upon its record, and all that may be truthfully said in disparagement of it. And good talk, too, adds steadily to human happiness. But all these are old and tried employments. The new diversions change from year to year, have their turn, and give place to something newer, to be resurrected again, if they happen to be good, after every one has forgotten them.

From THE STAATSBLETTUNG

Address: London, 21, Juli, Auf dem Dome

Sousa kehrt zurück.
Mit seiner Kapelle kehrt er sich auf der "Cedric" in Liverpool ein.
London, 21. Juli. Auf dem Dome...
Der am 31. Juli von Liverpool nach New York abgehende Dampfer...

NEW YORK MAIL AND EXPRESS

JUL 27 1904

RETURN OF SOUSA'S BAND.
Sails from Liverpool July 31—Others Coming on White Star Steamers.
London, July 27.—The White Star line steamer Cedric, which sails from Liverpool for New York, July 31, will take among her passengers the Hon. Charles Russell and Mrs. Russell and Conductor Sousa and his band.
The White Star line steamer Germanic, which sails from Liverpool July 29 for New York, will have among her passengers Col. Stewart-Crawford, the commander of the Royal Ulster Rifles, and Mrs. Stewart-Crawford.

SOUSA COMING HOME.
London, July 27.—The steamer Cedric, which sails from Liverpool for New York on July 31, will take among her passengers Charles Russell and Mrs. Russell and Conductor Sousa and his band. The steamer Germanic, which sails from Liverpool on July 29, will have among her passengers Col. Stewart-Crawford, the commander of the Royal Ulster Rifles, and Mrs. Stewart-Crawford.

DAILY PAPER AT SEA.

Minneapolis, from London, Brings News of Sousa and Many Horses.
A daily paper was published on the steamship Minneapolis during her trip from London, which terminated yesterday. The printing was done with a type-writer by J. E. Wing, of Mechanicsville. O. William S. Woods acted as associate editor. All the news of the day aboard ship was contained in the paper, which was illustrated with pen-and-ink drawings by Miss A. C. Clarke and Miss Helen Graham, the actress.
Col. G. F. Hintock, advance agent of Sousa's Band, was a passenger. He said that Mr. Sousa had recovered from his illness and would return soon. The band has been abroad thirty weeks and has given 32 concerts in thirteen countries and in 133 cities. J. B. McLaughlin of Columbus, O., brought with him 100 Belgian and French stallions.

TELEGRAM

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From HARPERS WEEKLY
Address New York City

newspaper cutting bureau in the world.
From TIME
Address
Date JUL 22 1904

There are good things in *Punch*, not always, of course, sometimes, and a recent instance was some answers to inquiry: "Should there be music at meals?" Of six replies that attributed to Mr. J. P. Sousa was: "There is no doubt that the nearer the trombone the sweeter the meat," which was frivolous; but this answer, attributed to Mr. Henry Bird, really goes into the merits of the question: "You ask, 'Should there be music during meals?' But what of the converse?—should there be meals during music? It seems to me that to offer music at a restaurant is a confession of failure on the part of the chef. Our music at the St. James's Hall concerts would have to be bad indeed before we provided the extra inducement of food to go with it." There is decided point to that. Music at meals fairly implies a failure somewhere, and if it is not in the cook, it must be in the diners. Music costs something, and certainly the restaurant keepers would not provide it unless they believed their patrons liked it. The natural accompaniment of dinner is talk, but music is a hindrance to conversation. It makes it hard to hear what is said, and keeps voices strained. It must be that people who want to converse over their food don't like it, and if there are so very many people who do like it they must be folks who

are glad of any din by which their conversational defects may be concealed.

But do so very many people like it, or is it only a fad which most people are tired of, and from the bondage of which they would be glad to be released. In New York, as in London, all the best restaurants have orchestras now, and it is hard to get a good dinner outside of a club or a private house without having music forced in. Whatever restaurant started the practice in a past already dim must have found it profitable, but it is quite possible that the public taste no longer craves this indulgence. All fads tend to live on awhile after the taste for them has been satiated. The force of habit preserves them for a time, but their doom eventually arrives. It is no longer compulsory on persons of all ages to play golf. The game survives, and will survive, for it is a good game and useful. But it is played this year by people who like it, and not so much as it was by people who think they ought to like it. It takes a good deal of time, and people who would rather do something else feel freer than they did to devote their leisure to other things. Bridge-whist is a younger fad than golf, and is still very prevalent; but it is as certain as the taxes that, presently, a great many people who have made it the chief of the secondary objects of their existence will yawn in its face, and inquire if there are not other pastimes which it would be expedient to test. Bridge-whist, attentively played, takes a fairly large slice out of the waking moments of its patrons, and most of them are bound to come in time to a point where they wonder whether it pays. Only a few diversions are permanently attractive. Money never goes entirely out of fashion, and its pursuit comes near being a permanent fad. Feeding, if judiciously cultivated, shows a wonderful permanence of attraction. Drinking seems to wear well as a form of enjoyment, in spite of all the blots upon its record, and all that may be truthfully said in disparagement of it. And good talk, too, adds steadily to human happiness. But all these are old and tried employments. The new diversions change from year to year, have their turn, and give place to something newer, to be resurrected again, if they happen to be good, after every one has forgotten them.

romy. EVG. STAATSZEITUNG

Address
Date July 22 1904

Sousa kehrt zurück.

Mit seiner Kapelle schiffte er sich auf der „Gedric“ in Liverpool ein.

London, 27. Juli. Auf dem Dampfer „Gedric“ von der White Star Linie, der am 31. Juli von Liverpool nach New York abfährt, wird sich Direktor Sousa mit seiner Kapelle einschiffen.

Unter den Passagieren des Dampfers „Germanic“ von der White Star Linie, der am 29. Juli von Liverpool nach New York in See geht, befindet sich Oberst Shorman-Crauford, Vice-Kommodore des Royal Ulster Yacht Club, nebst Gattin.

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Sousa, La Garde Republicaine, and Either Germany's or England's Leading Band to Furnish Some of the World's Fair Music.

Three of the most famous bands in the world will play prolonged engagements at the World's Fair in St. Louis next year. Four hundred and fifty thousand dollars have been appropriated for music. Sousa's famous band is already under contract to appear four weeks in May, four weeks in August and another four weeks in October. Two other famous bands will be secured for terms of eight weeks each. The noted La Garde Republicaine band of Paris, or some other equally famous band of France, will be one of these, while the remaining band will be selected from the best organizations in either England or Germany.

In Mexico a spirited rivalry between leading bands exists as to which shall have the honor of playing at the World's Fair. These bands are engaging in a series of contests and the one that wins the decision of the judges will play a long engagement at St. Louis in 1904.

Concerts will be given by these bands in the mornings, afternoons and evenings in stands provided at different points throughout the grounds. All open air music will be of a popular character, performances of a severely classical nature and recitals on musical topics being omitted.

Band contests will be held during the Exposition and prizes aggregating \$30,000 will be given.

Many famous orchestras will be engaged, one of which will be the St. Louis Orchestra, a strong body of musicians, most of whose members have played under the leading American and European conductors. Mr. Alfred Ernst is conductor of this organization.

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Col. G. F. Hinton, advance agent of Sousa's band, was a passenger. He said that Mr. Sousa had recovered from his illness and would return soon. The band has been abroad thirty weeks and has given 322 concerts in thirteen countries and in 133 cities. J. B. McLaughlin of Columbus, O., brought with him 100 Belgian and French stallions.

TELEGRAM
Address SYRACUSE, N. Y.

FAMOUS BANDS TO PLAY AT ST. LOUIS

\$450,000 Appropriated for Music at World's Fair by the Management.

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In Mexico a spirited rivalry between leading bands exists as to which shall have the honor of playing at the World's fair. These bands are engaging in a series of contests and the one that wins the decision of the judges will play a long engagement at St. Louis in 1904.

Will Give Many Concerts.

Concerts will be given by these bands in the mornings, afternoons and evenings in stands provided at different points throughout the grounds. All open air music will be of a popular character, performances of a severely classical nature and recitals on musical topics being omitted.

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From HARPERS WEEKLY
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rom. EVG. STAATSBITUNG.

Address: July 27 1903

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NEW YORK MAIL AND EXPRESS

JUL 27 1903

RETURN OF SOUSA'S BAND.
Sails from Liverpool July 31—Sphinx
Coming on White Star Steamers.
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SOUSA GOING HOME
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Cutting bureau in the world.
JUL 22 1903

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dress

Sousa to Sail This Week.

LONDON, July 27.—Conductor Sousa and his band will sail for New York Friday on the steamship Cedric. Among the other passengers will be the Hon. Charles Russell, a son of the late Lord Russell of Killowen, and Mrs. Russell.

Col. Sharman-Crawford, Vice-Commodore of the Royal Ulster Yacht Club, and Mrs. Sharman-Crawford will sail for New York Wednesday on the Germanic.

N. Y. AMERICAN

from

Address

JUL 28 1903

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ress

JUL 28 1903

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Address

DHTT.A., PA

to

JUL 26 1903

When Sousa was in Russia with his band he had plenty of fun poked at him by the newspapers in this country and one of the funniest stories tells how his marches were thoroughly censured by the imperial inspector of musical compositions.

There are patriotic passages and many liberty promoting movements among his works that might well invite the attention of the censor's blue pencil.

"Sousakoff," says this dread official as he balances the fatal pencil on a threatening forefinger, "I have detected in this Washington Post Marchsky's strains that are a reflection on the imperial majesty's form of government. They must not be played."

"Don't I transpose 'em?" inquires the bandmaster as he ruefully contemplates the proposed revision.

"No, Sousa-koff. A change of keysky would not mitigate the offense of the melody. Not one of these bars will be played. Do you catch my meaning, Sousa-koff?"

"I think I make the catch," replies the bandmaster.

"Another thing, Sousa-koff. At your personal this morning I noticed that your six trombonesky's mumbled something that sounded like 'Off-Off-Roman-off.' Those trombonesky's must be suppressed, Sousa-koff. They must be suppressed or Lucy will be sent to Siberia—and the men who play them will go along to see that they arrive in good condition. Do you continue to catch my meaning, Sousa-koff?"

"I do," said the dejected bandmaster.

om

Address

WASHINGTON, D.C.

to

JUL 26 1903

Mr. John Philip Sousa, who has been quite ill, has had a very competent substitute as leader in Mr. Arthur Pryor, the famous trombone player. He has been conductor for some weeks, and has made a great success. It is rumored among Mr. Sousa's business friends in this country that on the return of the band to America Mr. Sousa will permanently retire and Mr. Pryor will become the leader. Mr. Sousa, of course, retaining a large interest in the organization. The Soussas will probably occupy their cottage in Atlantic City after their return to this side, to allow Mr. Sousa to recuperate.

POPE'S DEATH PRINTED ON INCOMING LINER

Wireless Telegraph Flashed the News to Passengers on the Steamship Minneapolis.

SOUSA'S BAND COMING BACK

Will Return on Next White Star Boat After Close of European Tour.

Colonel C. F. Hinton, assistant manager for John Philip Sousa, arrived here yesterday on the Minneapolis. He had a story of the wonderful success of the famous American band to tell. All the European cities were captured by the artistic work of the musicians, he says.

According to the Colonel, this, the third trip, was the most remarkable of all. The season opened in London January 2, and will close in Blackpool July 30, when the band will have given 362 concerts in thirty weeks.

The band appeared in 133 towns in thirteen different countries. In London it gave fifty-two concerts in less than six weeks. The band will return to New York on the next White Star ship that sails after the close of its European season.

J. B. McLoughlin, of Columbus, O., who was also on the Minneapolis, brought over 169 Belgian and French stallions for stock farm purposes.

Daily Paper on the Ship.

Miss Helen Graham, the actress, made some sketches which were published in the daily newspaper of the ship. The sheet was got up by James E. Wing, of the Breeders' Gazette, and William S. Woods, of the Literary Digest. On two occasions "extras" were gotten out—after an exciting shuffleboard match and when the news of the death of the Pope was received by wireless telegraph.

Miss A. C. Clarke, of Brooklyn, also helped to get out the little newspaper. A. B. Maclay and James J. Fox, of Brooklyn, and Mrs. Dumont Clarke, the mother of the amateur editor, returned after a tour of the Continent.

Vessel in Thick Fog.

There was thick fog at times, and the vessel came along cautiously.

Other passengers were the Rev. J. C. Ager, Truxton Beale, Richard Brooks, H. M. Evans, George Riddle, L. E. Southwick, W. H. Stewart and William Seaverwoods.

Among the passengers on the Cymon were Miss A. C. Clarke of the actress.

Miss Graham made a tour of the South with the George Fawcett Stock Company last season. She went abroad two months ago for a rest, and has returned for a New York engagement.

ACTRESS WAS ARTIST ON SHIP.

Sham and Another Young Woman Illustrated Daily Paper.

and edited by a man from a trade journal and one from a magazine, printed on the ship and illustrated by an actress and another young woman, a newspaper was published daily on the steamer Minneapolis during the trip which ended in the port of New York yesterday.

Once an "extra" was put out. It contained the result of a card contest. The editorial and editorial staff was J. E. Wing of the Breeders' Gazette, Mechanicsville, Ohio, and William S. Woods of the Literary Digest. The artists were Miss A. C. Clarke of the actress.

Miss Graham made a tour of the South with the George Fawcett Stock Company last season. She went abroad two months ago for a rest, and has returned for a New York engagement.

Colonel G. F. Hinton, advance agent of Sousa's Band, was a passenger. The band will return next week. Colonel Hinton said Mr. Sousa had recovered from his illness.

Other arrivals were those of A. B. Maclay and James Post of Brooklyn, who have just returned from a tour of the world which took them to the South.

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Address

to

SOUSA SOON WILL SAIL HOME.

Will Be Among Passengers Returning on the Cedric.

LONDON, July 27.—The White Star line steamer Cedric, which sails from Liverpool for New York on July 31, will take among her passengers Charles Russell and Mrs. Russell and John Philip Sousa and his American band.

The White Star line steamer Germanic, which sails from Liverpool on July 29 for New York, will have among her passengers Colonel Sharman-Crawford, vice-commodore of the Royal Ulster Yacht Club, and Mrs. Sharman-Crawford.

from

Address

N. Y. EVENING JOURNAL

Date

JUL 28 1903

SOUSA'S BAND SAILS FRIDAY.

London, July 28.—Sousa and his band will sail on the White Star liner Cedric Friday.

From

New York Times

Address

JUL 28 1903

Col. G. F. Hinton, advance agent of Sousa's Band, arrived home from Europe on the Atlantic Transport liner Minneapolis yesterday afternoon. The band will arrive a week from Friday on a White Star liner. Col. Hinton said that Mr. Sousa had entirely recovered from his recent illness. The band has been away thirty weeks, during which time it has given 362 concerts, in 133 different countries and in 133 different cities. In London alone 52 concerts were given, one of them being before King Edward.

From

DEMOCRAT

Address

Date

Joan Philip Sousa, who has been suffering from overwork and a bad cold, was again able to resume his work at Southampton, England, on July 2.

TIMES

ess

PORTSMOUTH, N. H.

JUL 25 1903

comedy will tour the country.

At a performance lately of "A Midsummer Night's Dream" by Vassar students the hit of the piece was made by Miss Jane Priscilla Sousa, daughter of the march king.

Clara Lipman is to be sent out as a singer.

POST EXPRESS

ess

ROCHESTER, N. Y.

SOUSA IS COMING HOME.

Vice-Commodore of Royal Ulster Yacht Club Al—En Route.

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III OR 1903

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Among the passengers on the Cym...

from _____

address _____

te _____

July 20 1903

ACTRESS WAS ARTIST ON SHIP.

Miss Graham and Another Young Woman Illustrated Daily Paper.

Written and edited by a man from a trade paper and one from a magazine, printed on a typewriter and illustrated by an actress and another young woman, a newspaper was published daily on the steamer Minneapolis on her trip which ended in the port of New York yesterday. Once an "extra" was got out. It contained the result of a shuffleboard contest. The editorial and mechanical staff was J. E. Wing of the Breeders' Gazette, Mechanicsville, Ohio, and William S. Woods of the Literary Digest. The artists were Miss A. C. Clarke of Dumont, N. J., and Miss Helen Graham, the actress.

Miss Graham made a tour of the South with the George Fawcett Stock Company last season. She went abroad two months ago for a rest, and has returned for a New York engagement.

Colonel G. F. Hinton, advance agent of Sousa's Band, was a passenger. The band will return next week. Colonel Hinton said Mr. Sousa had recovered from his illness.

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Address _____

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N. Y. AMERICAN

From

Address

JUL 28 1903

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From

Address

DUNELM, PA

Date

JUL 26 1903

When Sousa was in Russia with his band he had plenty of fun poked at him by the newspapers in this country and one of the funniest stories tells how his marches were thoroughly censored by the imperial inspector of musical compositions.

There are patriotic passages and many liberty promoting movements among his works that might well invite the attention of the censor's blue pencil.

"Sousakoff," says this dread official as he balances the fatal pencil on a threatening forefinger, "I have detected in this Washington Post Marchsky certain strains that are a reflection on the imperial majesty's form of government. They must not be played."

"Can't I transpose 'em?" inquires the bandmaster as he ruefully contemplates the proposed revision.

"No, Sousakoff. A change of keysky would not mitigate the offense of the mrsky. Not one of these bars will be played. Do you catch my meaning, Sousakoff?"

"I think I make the catch," replies the bandmaster.

"Another thing, Sousakoff. At your rehearsal this morning I noticed that your six trombonesky mumbled something that sounded like 'Off-Off-Romanoff!' Those trombonesky must be suppressed, Sousakoff. They must be suppressed or they will be sent to Siberia—and the men who play them will go along to see that they arrive in good condition. Do you continue to catch my meaning, Sousakoff?"

"I do," said the dejected bandmaster.

From

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Date

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Among the passengers on the Cymric, from Liverpool and Queenstown, were F. L. Aldridge, C. E. Bushnell, J. Osgood Carleton, R. C. Dixey, Murray W. Ferris, David Forbes, Colonel J. McNaught, R. Wightman, F. Wright and Lady C. S. Swettenham. Several small icebergs were sighted off the Newfoundland banks.

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N. Y. EVENING JOURNAL

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TIMES

From

Address

Date

PORTSMOUTH, N. H.

JUL 25 1903

comedy will tour the country.

At a performance lately of "A Midsummer Night's Dream" by Vassar students the hit of the piece was made by Miss Jane Priscilla Sousa, daughter of the march king.

Clara Lipman is to be sent out as a LISNE

POST EXPRESS

From

Address

Date

ROCHESTER, N. Y.

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Vice Commodore of Royal Ulster Yacht Club Also En Route.

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HERALD.

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JOHN PHILIP SOUSA.



MUSICAL COURIER.

From

Address

Date

New York City.

JUL 29 1903

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MUSICAL COURIER.

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Date

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JUL 29 1903

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EXPRESS

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JUL 22 1903

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TIMES

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ARGUS.

ALBANY, N. Y.

JUL 26 1903

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STANDARD

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NEW YORK JUL 28 1903

From **TOLEDO, O**
Address
Date **JUL 26 1903**

German Views Of American Stage Art

Continental Europeans have not yet learned to consider American art seriously. The fantastic, the eccentric, they will readily accept as typical of American talent, but when anything with pretensions to serious consideration is offered them they invariably reject it without regard to what its merit may be, merely because they have a rooted prejudice it is outside the field of American endeavor.

It seems to be another case of "what good can come out of Nazareth?" The latest American production to meet an untimely and undeserved fate abroad is David Belasco's "Du Barry," which received a frigid reception in Berlin.

Commenting upon this strange attitude toward American art Christian A. has the following to say in his Berlin letter to the Boston Transcript.

"With much flourishing of the advertising trumpets and with the feuillets of the daily newspapers devoting columns to the 'Sensationsstucke' produced on the American stage, the Theatre des Westens boldly produced David Belasco's 'Du Barry,' the other night, with Frau Helene Odilon, a talented actress, in the leading role of 'Countess Du Barry.' It was David Belasco's debut upon a Berlin stage, and, in fact, 'Du Barry' is the first genuine American product, supposed to represent the highest standard of dramatic development in young America, which has found its way to the continental European stage.

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Address **PORTLAND, ORE**

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THE MORNING TELEGRAM
New York City

AUG 1 1903

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INSURANCE PRESS
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From SIMPSON BEE.
Address TOKYO
Date JUL 26 1903

THE MORNING TELEGRAM
New York City
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German Views Of American Stage Art

Continental Europeans have not yet learned to consider American art seriously. The fantastic, the eccentric, they will readily accept as typical of American talent, but when anything with pretensions to serious consideration is offered them they invariably reject it without regard to what its merit may be, merely because they have a rooted prejudice it is outside the field of American endeavor.

It seems to be another case of "what good can come out of Nazareth?" The latest American production to meet an untimely and undeserved fate abroad is David Belasco's "Du Barry," which received a frigid reception in Berlin.

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Mississippi Press
ST. LOUIS, MO

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Das Musikdepartement der Weltausstellung den Besuchern bieten wird.
Unter den schönsten Künsten nimmt die Tonkunst von jeher eine der hervorragendsten Stellen ein und es ist daher selbstverständlich, daß ihr im

Nahmen der St. Louiser Weltausstellung der gebührende Platz eingeräumt wird. Die glänzendsten Sterne am Firmament der Musik gehören in der Mehrzahl früheren Perioden an; Gluck, Bach, Haydn, Mozart, Beethoven, Wagner und diese hatten Brahms, Richard Strauß, Saint-Saens, Massenet, Cesar Frank, Max

Bruch, Mascagni, Tschokowsky, Korjafow, Christian Sinding und And. zu Nachfolgern. Die meisten der Vorgenannten widmeten sich, wenn auch nicht ausschließlich, so doch überwiegend der klassischen Musik und die Schöpfungen selbst der Aelteren unter ihnen bilden noch immer die Hauptnummern in den Konzerten höherer Gattung. Bei den Ausstellungen in Chicago, Omaha und Buffalo beging man den Irrthum, dem Konzert-Programm viel zu viel klassische Kompositionen einzuwerfen, was wohl den Fachleuten und Kennern willkommen gewesen sein mag, aber von den Massen der Besucher nicht gewürdigt wurde. In St. Louis wird dieser Mißgriff vermieden werden; die klassische Musik wird auf gewisse Grenzen beschränkt, da hingegen dem Geschmack und Verständnis des großen Publikums bei Zusammenstellung der Programme in weitgehender Weise Rechnung getragen werden. Wir schicken dies voraus, damit die Besucher der bevorstehenden World's Fair schon jetzt davon Kenntniß erhalten, was sie auf musikalischem Gebiete

hier zu erwarten haben und überzeugt sein dürfen, daß der populäre Geschmack besondere Berücksichtigung erfahren soll, ohne daß jedoch dem Trieben gehuldigt werden wird.
Nur wenige klassische oder, wenn wir so ausdrücken dürfen, schwerere Musik und mehr oder weniger werthloser gibt es eine goldene Mittelstraße und diese wird zur Basis der musikalischen Aufführungen dienen. Den Kompositionen Amerikanischer Musiker wird der Vorzug gegeben, aber

auch Ausländern Platz in den Programmen angewiesen werden. Es wird dafür gesorgt werden, daß die besten Arbeiten heimischer Compositionen, sowohl solche die noch nicht im Druck erschienen, zur Aufführung gelangen.
Sousa's Kapelle, die in Bezug auf Präzision und Technik wohl einzig

in ihrer Art dasteht, wird bei der Eröffnung und in den darauf folgenden Wochen auf dem Ausstellungsplatze spielen; außer ihm werden im Verlaufe der Ausstellung die ausgezeichnetsten Militärkapellen des In- und Auslandes täglich am Vormittag, sowie am Abend im Freien spielen; alle andere Konzerte werden in „Festival Hall“, dem einzig zu diesem Zwecke errichteten Prachtgebäude, stattfinden. In diesen Konzerten wird ein Orchester thätig sein, das aus mindestens fünf- undachtzig auserlesenen Musikern zusammengesetzt sein und dessen Kern das hiesige Symphonie-Orchester bilden wird, während die übrigen Mitglieder örtlichen Organisationen entnommen werden sollen. Die regelmäßig zu gebenden Orgelkonzerte, für welche eine Anzahl berühmter Orgelvirtuosen berufen werden soll, sind dazu bestimmt, eine besonders große Anziehungskraft auszuüben.

diesem Instrument, ein Franzose, ist bereits engagirt. Die dabei zu benutzende Orgel wird von der Firma Murray W. Harris in Los Angeles im Auftrag der Ausstellungsbehörde gebaut und soll als die größte in der ganzen Welt, mit einhundertvierzig Registern, versehen sein. Dieses Instrument wird schon an und für sich als eine Sehenswürdigkeit von großer Seltenheit gelten dürfen. Die Orgelkonzerte werden mit denen des Orchesters abwechseln und Nachmittags um 4 Uhr stattfinden.

Ferner werden zu gewissen Zeiten und namentlich an den für einzelne Staaten und Städte bestimmten Tagen Gesangsaufführungen durch Choralgesellschaften aus allen Theilen des Landes vor sich gehen und um zur Betheiligung an denselben zu ermuntern, hat die Ausstellungsbehörde Preise für die besten Leistungen ausgesetzt; auch Seitens der Militärkapellen wird ein Wettbewerb erfolgen und es sollen fünfzigtausend Dollars zur Vertheilung kommen. In den verschiedenen Konzerten werden Solisten von Ruf auftreten, in erster Reihe solche aus unserem eigenen Lande, doch werden auch ausländische Künstler herbeigezogen werden. Musikalische Recitationen werden in einem kleinen Saale gegeben werden, der in einem Flügel von „Festival Hall“ gelegen ist und fünfshundert Sitzplätze enthält.

Aus dem Vorstehenden ist ersichtlich, daß der Plan, nach welchem das Musikdepartement geschaffen werden und arbeiten soll, auf der denkbar breitesten Grundlage entworfen ist. Für die Ausführung desselben ist die Summe von 450,000 Dollars bewilligt worden, und für die bestmögliche Verwendung derselben bürgen die Namen Derer, in deren Händen alles liegt, was mit dem Musikdepartement in Verbindung steht, das von einem eigens creirten Bureau verwaltet und geleitet wird. An der Spitze desselben steht Herr George D. Markham, der das Bureau im Ausstellungsdiritorium vertritt und bis vor einiger Zeit Präsident der St. Louiser Choral Symphonie Gesellschaft war und als ausgezeichnete Musikkenner gilt. Neben ihm fungiren zunächst die Herren Ernst A. Kroeger von St. Louis, der mit Zusammenstellung der Programme betraut ist, und Herr George W. Stewart von Boston, dem das Management übertragen worden ist. Der Letztere begiebt sich in den nächsten Tagen nach Europa, zunächst um in Paris einen bereits angebahnten Contract mit der berühmtesten französischen Militärkapelle abzuschließen, die acht Wochen hindurch hier spielen wird. Einen Contract gleicher Art wird mit der Britischen Grenadier Band effektuiren und dann zum nämlichen Zweck nach Berlin, Wien und Rom gehen, um eine deutsche, österreichische und italienische Militärkapelle für die Ausstellung zu sichern und sonstige Engagements auf der anderen Seite des Oceans zu vermitteln. Herr Stewart ist dieser Aufgabe besonders gewachsen und hat das wiederholt bei ähnlichen großen Unternehmungen bewiesen; so hat er zum Beispiel für das kürzlich in St. Louis gehaltene Sängerfest des Nordamerikanischen Sängerbundes das Orchester zusammengestellt, dessen großartige Leistungen den Hauptwerth des Festes ausmachten. Herr E. A. Kroeger steht seit einer Reihe von Jahren prominent in der Musikwelt als Pianist, Componist, Instruktör, Organist, Dirigent und Musikschriststeller da; sein Ruf als Componist geht weit über die Grenzen der Vereinigten Staaten hinaus, und es ist deutlich daraus ersichtlich, daß

Hertel in Leipzig verlegt worden sind; als Lehrer hat er die glänzendsten Erfolge erzielt und seine wiederholte Ermählung zum Vortrager von Musiklehrer-Conventionen zeigt zur Genüge, in welcher Achtung er bei seinen Collegen steht. Von seinem bewährten Urtheil, seinem Geschmack und seiner umfangreichen Erfahrung auf allen Gebieten der Musik steht zu erwarten, daß seine Thätigkeit im Musikdepartement der Ausstellung ihm allgemeine Anerkennung sichern wird.

Herr Alfred Ernst, der seit neun Jahren der musikalische Leiter der Choral-Symphonie-Gesellschaft von St. Louis ist und sich in dieser Eigenschaft unbestreitbar große Verdienste erworben hat, wird als Orchester-Dirigent in hervorragender Weise

aktiv sein. Er erhielt seine musikalische Ausbildung in seiner Vaterstadt Gotha, dann am Leipziger Conservatorium, worauf er als Kapellmeister in Marburg, Goettingen und Halberstadt Anstellung erhielt, und dann, obwohl noch sehr jung, herzoglich Coburg-Gotha'scher Hofkapellmeister wurde. In Amerika verweilt er seit 1893, unterrichtete und konzertirte ein Jahr hindurch in Steinway Hall, New York, und folgte dann dem an ihn ergangenen Rufe nach St. Louis. Mit dem von ihm geleiteten Symphonie-Orchester war er schon zweimal für die großen Musikfeste in Memphis engagirt, bei der Weltausstellungs-Dedikations-Feier dirigirte er einen Chor von dreitausend Stimmen und bei dem jüngsten Bundesjängerfest erwarb er sich hohe Anerkennung als Dirigent des 185 Mitglieder zählenden größten und besten Orchesters, das hüben wie drüben jemals bei einer ähnlichen Gelegenheit mitgewirkt hat.

Das Borgehende giebt in gedrängter Kürze die Absichten und Ziele des Musikdepartements an, das dazu bestimmt ist, der Ausstellung eine besondere Weihe zu verleihen und die Besucher dürfen mit aller Berechtigung große musikalische Genüsse erwarten. Sie werden nicht die geringste Enttäuschung erfahren, vielmehr noch lange nachher mit Genugthuung sich derselben erinnern.

PRESS

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From About TOWN
CLEVELAND, OHIO
AUG 1 - 1903
Sousa's European season has been highly successful, according to Mr. Hinton, the record fortnight's receipts being \$45,000 in London. The entire continent was traversed, Sousa and his band playing all the big cities.
A pleasing incident of the trip was the presentation to the bandmaster by the citizens of Liverpool of a volume printed in 1604, and written by Louis de Sousa. A winter tour of Australia is planned, to begin after Sousa recovers his health.

Missouri Press
St. Louis, Mo.

JUL 26 1903

Das Musikdepartement der Weltausstellung der Besucher bieten wird.
Unter den schönsten Künsten nimmt die Tonkunst von jeher eine der hervorragendsten Stellen ein und es ist daher selbstverständlich, daß ihr im

Rahmen der St. Louiser Weltausstellung der gebührende Platz eingeräumt wird. Die glänzendsten Sterne am Firmament der Musik gehören in der Mehrzahl früheren Perioden an; Gluck, Bach, Haydn, Mozart, Beethoven, Liszt, Wagner und diese hatten Brahms, Richard Strauss, Saint-Saens, Massenet, Cesar Franck, Max

Bruch, Mascagni, Tschokowski, Korjakow, Christian Sinding und And. zu Nachfolgern. Die meisten der vorgenannten widmeten sich, wenn auch nicht ausschließlich, so doch überwiegend der klassischen Musik und die Schöpfungen selbst der Aelteren unter ihnen bilden noch immer die Hauptnummern in den Konzerten höherer Gattung. Bei den Ausstellungen in Chicago, Omaha und Buffalo beging man den Irrthum, dem Konzert-Programm viel zu viel klassische Kompositionen einzuwerfen, was wohl den Fachleuten und Kennern willkommen gewesen sein mag, aber von den Massen der Besucher nicht gewürdigt wurde. In St. Louis wird dieser Mißgriff vermieden werden; die klassische Musik wird auf gewisse Grenzen beschränkt, da hingegen dem Geschmack und Verständnis des großen Publikums bei Zusammenstellung der Programme in weitgehendster Weise Rechnung getragen werden. Wir schicken dies voraus, damit die Besucher der bevorstehenden World's Fair schon jetzt davon Kenntniß erhalten, was sie auf musikalischem Gebiete

hier zu erwarten haben und überzeugt sein dürfen, daß der populäre Geschmack besondere Berücksichtigung erfahren soll, ohne daß jedoch dem Trieben gehuldigt werden wird.

Wir dürfen nicht hoffen, wenn wir so ausdrücken dürfen, schwerer Musik und mehr oder weniger werthloser gibt es eine goldene Mittelstraße und diese wird zur Basis der musikalischen Aufführungen dienen. Den Kompositionen Amerikanischer Musiker wird der Vorzug gegeben, aber

auch Ausländern Platz in den Programmen angewiesen werden. Es wird dafür gesorgt werden, daß die besten Arbeiten heimischer Compositionen, sowohl solche die noch nicht im Druck erschienen, zur Aufführung gelangen.

Sousa's Kapelle, die in Bezug auf Präzision und Technik wohl einzig

in ihrer Art dasteht, wird bei der Eröffnung und in den darauf folgenden Wochen auf dem Ausstellungsplatze spielen; außer ihm werden im Verlaufe der Ausstellung die ausgezeichnetesten Militärmusikanten des In- und Auslandes täglich am Vormittag, sowie am Abend im Freien spielen; alle andere Konzerte werden in "Festival Hall", dem einzig zu diesem Zwecke errichteten Prachtgebäude, stattfinden. In diesen Konzerten wird ein Orchester thätig sein, das aus mindestens fünf- undachtzig auserlesenen Musikern zusammengesetzt sein und dessen Kern das hiesige Symphonie-Orchester bilden wird, während die übrigen Mitglieder örtlichen Organisationen entnommen werden sollen. Die regelmäßig zu gebenden Orgelkonzerte, für welche eine Anzahl berühmter Orgelvirtuosen berufen werden soll, sind dazu bestimmt, eine besonders

diesem Instrument, ein Franzose, ist bereits engagirt. Die dabei zu benutzende Orgel wird von der Firma Murray W. Harris in Los Angeles im Auftrag der Ausstellungsbehörde gebaut und soll als die größte in der ganzen Welt, mit einhundertvierzig Registern, versehen sein. Dieses Instrument wird schon an und für sich als eine Sehenswürdigkeit von großer Seltenheit gelten dürfen. Die Orgelkonzerte werden mit denen des Orchesters abwechseln und Nachmittags um 4 Uhr stattfinden.

Ferner werden zu gewissen Zeiten und namentlich an den für einzelne Staaten und Städte bestimmten Tagen Gesangsaufführungen durch Choralgesellschaften aus allen Theilen des Landes vor sich gehen und um zur Betheiligung an denselben zu ermuntern, hat die Ausstellungsbehörde Preise für die besten Leistungen ausgesetzt; auch Seitens der Militärmusikanten wird ein Wettbewerb erfolgen und es sollen fünfzigtausend Dollars zur Vertheilung kommen. In den verschiedenen Konzerten werden Solisten von Ruf auftreten, in erster Reihe solche aus unserem eigenen Lande, doch werden auch ausländische Künstler herbeigezogen werden. Musikalische Recitationen werden in einem kleinen Saale gegeben werden, der in einem Flügel von "Festival Hall" gelegen ist und fünfshundert Sitzplätze enthält.

Aus dem Vorstehenden ist ersichtlich, daß der Plan, nach welchem das Musikdepartement geschaffen werden und arbeiten soll, auf der denkbar breitesten Grundlage entworfen ist. Für die Ausführung desselben ist die Summe von 450,000 Dollars bewilligt worden, und für die bestmögliche Verwendung derselben bürgen die Namen Derer, in deren Händen alles liegt, was mit dem Musikdepartement in Verbindung steht, das von einem eigens creirten Bureau verwaltet und geleitet wird. An der Spitze desselben steht Herr George D. Markham, der das Bureau im Ausstellungsdirektorium vertritt und bis vor einiger Zeit Präsident der St. Louiser Choral Symphonie Gesellschaft war und als ausgezeichnetester Musikkritiker gilt. Neben ihm fungiren zunächst die Herren Ernst R. Kroeger von St. Louis, der mit Zusammenstellung der Programme betraut ist, und Herr George B. Stewart von Boston, dem das Management übertragen worden ist. Der Letztere begiebt sich in den nächsten Tagen nach Europa, zunächst um in Paris einen bereits angebahnten Contract mit der berühmtesten französischen Militärmusikpelle abzuschließen, die acht Wochen hindurch hier spielen wird. Einen Contract gleicher Art wird mit der Britischen Grenadier Band effectuiren und dann zum nämlichen Zweck nach Berlin, Wien und Rom gehen, um eine deutsche, österreichische und italienische Militärmusikpelle für die Ausstellung zu sichern und sonstige Engagements auf der anderen Seite des Oceans zu vermitteln. Herr Stewart ist dieser Aufgabe besonders gewachsen und hat das wiederholt bei ähnlichen großen Unternehmungen bewiesen; so hat er zum Beispiel für das kürzlich in St. Louis gehaltene Sängerfest des Nordamerikanischen Sängerbundes das Orchester zusammengestellt, dessen großartige Leistungen den Hauptwerth des Festes ausmachten. Herr E. R. Kroeger steht seit einer Reihe von Jahren prominent in der Musikwelt als Pianist, Componist, Instruktör, Organist, Dirigent und Musikschriftsteller da; sein Ruf als Componist geht weit über die Grenzen der Vereinigten Staaten hinaus, und es ist nicht zu bezweifeln, daß

Hertel in Leipzig verlegt worden sind; als Lehrer hat er die glänzendsten Erfolge erzielt und seine wiederholte Erwählung zum Vorsitziger von Musiklehrer-Conventionen zeigt zur Genüge, in welcher Achtung er bei seinen Collegen steht. Von seinem bewährten Urtheil, seinem Geschmack und seiner umfangreichen Erfahrung auf allen Gebieten der Musik steht zu erwarten, daß seine Thätigkeit im Musikdepartement der Ausstellung ihm allgemeine Anerkennung sichern wird.

Herr Alfred Ernst, der seit neun Jahren der musikalische Leiter der Choral-Symphonie-Gesellschaft von St. Louis ist und sich in dieser Eigenschaft unbestreitbar große Verdienste erworben hat, wird als Orchester-Dirigent in hervorragender Weise

aktiv sein. Er erhielt seine musikalische Ausbildung in seiner Vaterstadt Gotha, dann am Leipziger Conservatorium, worauf er als Kapellmeister in Marburg, Goettingen und Halberstadt Anstellung erhielt, und dann, obwohl noch sehr jung, herzoglich Coburg-Gothaischer Hofkapellmeister wurde. In Amerika verweilt er seit 1893, unterrichtete und konzertirte ein Jahr hindurch in Steinway Hall, New York, und folgte dann dem an ihn ergangenen Rufe nach St. Louis. Mit dem von ihm geleiteten Symphonie-Orchester war er schon zweimal für die großen Musikfeste in Memphis engagirt, bei der Weltausstellungs-Dedikations-Feier dirigirte er einen Chor von dreitausend Stimmen und bei dem jüngsten Bundesjängerfest erwarb er sich hohe Anerkennung als Dirigent des 185 Mitglieder zählenden größten und besten Orchesters, das hüben wie drüben jemals bei einer ähnlichen Gelegenheit mitgewirkt hat.

Das Vorgehende giebt in gedrängter Kürze die Absichten und Ziele des Musikdepartements an, das dazu bestimmt ist, der Ausstellung eine besondere Weihe zu verleihen und die Besucher dürfen mit aller Berechtigung große musikalische Genüsse erwarten. Sie werden nicht die geringste Enttäuschung erfahren, vielmehr noch lange nachher mit Genugthuung sich derselben erinnern.

PRESS

ATTSBURG, PA
AUG 1 - 1903

MUSIC AT WORLD'S FAIR.
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Prizes aggregating \$30,000 have been set aside for band contests, and \$20,000 in prizes will be distributed for choral and organ recitals.
Three band concerts will be given each day throughout the exposition grounds, and orchestral concerts and organ recitals will alternate at 4 o'clock in the afternoon of each exposition day, some of the most distinguished American organists participating.
Choral concerts will be given at intervals, and choruses from the principal cities of the country will appear on days assigned to their respective States.

101

TOWN,

AT ST. NICHOLAS GARDEN.

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At this the barber's chair was prepared, and in walked a subject who signified his desire to be shaved. And if Lafayette, for the nonce transformed into Strauss, didn't do "stunts" with the head of that unfortunate, the lookers-on were vastly deceived. All the motions were gone through with in perfect time. Every now and then the musical barber would have a fit of anger—supposed to be typical of the music of his nature—and jerk ferociously at wisps of hair on the back of his partner's head.

He stropped the razor on the man's cravat, nipped off the end of his nose with the blade, disposed of the latter on his new coat sleeve, emptied the cup into his mouth, turned an apparently powerful stream of water up his nostrils, and did many other things equally silly and ridiculous until the audience, who had looked for nothing from the conductor but rather sedate music, gave itself up to fits of laughter, the size of which was in proportion to the volume of the noise.

Next to Lafayette, the one who got the most attention, or was supposed to get it, at least, was Florence Brockwell, the "daring woman bicyclist." She "looped the loop" so that the people in the large hall, or rather in the back part of the large hall, where the machinery could not be seen, gasped from very fear. To those near the stage a suspicious dark rod was visible as it swung around and kept the wheel glued to the inside of the circular track.

EXAMINER

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JUL 27 1903

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New York Times

From _____
Address _____
Date _____

NEWS

BUFFALO, N. Y.

AUG 2 1903

Sousa and his band called for home from Liverpool last Friday on the Cedric. A big series of successes in the end of Sousa's European trip.

From **LEADER** **PRESS**
Address **LA CROSSE, WIS.**
Date **JUL 28 1903**

FAIR MUSIC TO COST \$450,000

Three of World's Most Famous Bands to Play Concerts

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Sousa's famous band is already under contract to appear four weeks in May, four weeks in August and another four weeks in October. Two other famous bands will be secured for terms of eight weeks each.

The noted La Garde Republicaine band of Paris or some other equally famous band of France, will be one of these, while the remaining band will be selected from the best organizations in either England or Germany.

In Mexico a spirited rivalry between leading bands exists as to which shall have the honor of playing at the world's fair. These bands are engaging in a series of contests and the one that wins the decision of the judges will play a long engagement at St. Louis in 1904.

Concerts will be given by these bands in the mornings, afternoons and evenings in stands provided at different points throughout the grounds. All open air music will be of a popular character, performances of a severely classical nature and recitals on musical topics being omitted.

Band contests will be held during the exposition and prizes aggregating \$30,000 will be given.

Many famous orchestras will be engaged, one of which will be the St. Louis orchestra, a strong body of musicians, most of whose members have played under the leading American and European conductors. Alfred Ernst is conductor of this organization.

Organ recitals will be given by the most distinguished American organists and a celebrated French virtuoso and composer will be heard in a series of recitals. The organ to be used for the performances will be the largest in the world, being built especially as an exhibit for the exposition. The orchestra and organ concerts will be held in Festival hall, which is in the center of the magnificent picture presented by the cascades.

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The majority of the visitors to the exposition will be in a holiday mood and heavy classical music will not appeal to them. Popular airs, selections from comic and light operas will be the pieces they will probably most enjoy.

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From _____
Address _____
Date **AUG 1 1903**

Sousa and his band of musicians will sail from Liverpool for New York July 28.

From _____
Address **SCRANTON, PA.**

MUSIC IN THE RESTAURANTS.

There are good things in Punch, not always, of course, but sometimes, and a recent instance was some answers to the inquiry: "Should there be music at meals?" Of six replies that attributed to Mr. J. P. Sousa was: "There is no doubt that the nearer the trombone the sweeter the meat," which was frivolous; but this answer attributed to Henry Bird, really goes into the merits of the question: "You ask, 'Should there be music during meals?' But what of the converse—Should there be meals during the music? It seems to me that to offer music at a restaurant is a confession of failure on the part of the chef. Our music at the St. James Concerts would have to be bad indeed before we provided the extra inducement of food to go with it." There is decided point to that. Music at meals fairly implies a failure somewhere, and if it is not in the cook, it must be in the diners. Music costs something, and certainly the restaurant keepers would not provide it unless they believed their liked it. The natural accompaniment of dinner is talk, says a New York paper, but music is a hindrance to conversation. It makes it hard to hear what is said and keeps the voice restrained. It must be that people who want to converse over their food don't like it, and if there are so very many people who do like it they must be folks who are glad of any din by which their conversational defects may be concealed.

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Joseph Hart and Carrie de Mar are to continue in "Foxy Grandpa." The play seems unaffected by public satiety with cartoon farces.

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DISPATCH

From _____
Address **PITTSBURG, PA.**
Date **AUG 2 1903**

PITTSBURG COMPOSERS

Bandmaster Sousa Will Again Honor Them at the Pittsburg Exposition.

During the Pittsburg Exposition two years ago it was suggested to John Philip Sousa that he devote one evening of his engagement to the works of Pittsburg composers. He was agreed, and entered at once upon the plan with his wonted enthusiasm, expressing genuine pleasure at the opportunity of recognizing and encouraging local musical talent. Public announcement of "Pittsburg Composers' night" brought a sufficient number of responses to assure two programmes barren of every outside composition.

For the coming season arrangements already are under way for a third "Pittsburg Composers' night," but along lines more exacting than in previous years. Then, too, there is likelihood that the programmes will not be wholly instrumental and that portions of them will be allotted to some of Pittsburg's vocalists.

The Sousa Band sailed Friday last on the steamer Cedric for home from Liverpool after concertizing through Europe with marked financial and artistic success since January 1, when an inaugural concert at Queens Hall, London, opened the season. During his absence Mr. Sousa has enriched the band's library with the latest and best of modern compositions, the cream of which will be featured at the exposition.

From LA CROSSE, WIS.
Address
Date JUL 28 1903

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From New York Times.
Address Aug 4 1903
Date

The second night of the St. Nicholas Summer Garden with its vaudeville show passed off smoothly last evening. "The Great Lafayette" is the attraction, and the audiences are, as they were on the opening night, much more pleased with him as Creatore and John Philip Sousa than as Lafayette. His barber act is the hit of the whole programme.

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Address
Date AUG 9 1903

PITTSBURG COMPOSERS

Bandmaster Sousa Will Again Honor Them at the Pittsburg Exposition.

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VAUDEVILLE THROUGH TELESCOPE AT ST. NICHOLAS GARDEN; SPECTATORS SEEM HAPPY, BUT CURTAIN IS THE FUNNIEST

Lafayette Gives His Imitations of Band Leaders and Tom Eck Is Surprised at His Woman Cyclist's Weird Record Breaking.

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LEADER

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From N. Y. AMERICAN

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COURIER JOURNAL

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This person, to be sure, wears a Cossack uniform and the prosecutor alleges that the dress is a costume, because it isn't worn by an enlisted Cossack. The same accusation is raised in connection with the company of military drillers at the Paradise Gardens who clothe themselves in the United States zouave uniform.

"If this view of the case holds good in law," observed Mr. Hammerstein yesterday, "Mr. Sousa and the other bandmasters will have to dress their instrumentalists in street garments or evening clothes when they give Sunday night concerts in New York hereafter. All this looks to me like a very zealous

Weber and Schubert. I did not, however, select the dry things merely because they had been composed by a master, but those the world had claimed as its own.

"My second programme was called 'The Globe Trotters,' aiming to include numbers that had gone all around the world. Among the selections were 'The Poet and Peasant,' 'William Tell' and 'Tannhauser,' the three most popular overtures ever written; 'Mikado' and 'Chimes of Normandy,' the two most popular comic operas; 'Bohemian Girl,' the most popular romantic opera; 'Blue Danube' and 'My Queen,' the most popular waltzes; 'The High School Cadets,' 'El Capitan' and 'Stars and Stripes,' let us say very popular marches, and 'La Paloma' and 'Monastery Bells.'

"The third programme consisted of music inspired by Shakespeare, and included 'Romeo and Juliet,' by Gounod; 'Merry Wives of Windsor,' by Nicola Nicola; Verdi's 'Falstaff'; 'Henry the Eighth,' by Sullivan, and 'Much Ado About Nothing,' by German.

Real Music in Cakewalks.

"Why, even some cakewalks are real music—'The Georgia Campmeeting,' for instance. I played that twice before the King of England, and he liked it. And ragtime will live as long as music, only at present there is a surfeit of it.

"Reverting to my own plans, Harry B. Smith and I have had several serious talks lately about a new comic opera, and we will write one. I hope that it will be typically American, and I would be glad if Mr. Smith selects a typically American subject. I have been reading about these hurry-up compositions. I'll admit that I can't do it. I could write a march in an hour, but I wouldn't guarantee that it would live that long.

"The 'Stars and Stripes' is the best march I have written, and I paced the deck of the Teutonic all the way across the ocean evolving it. I was lonesome and homesick, and by the time we entered New York Bay the march was practically completed.

"Altogether, I think you may put me down as decidedly optimistic on music in America, for we're full of music.

"Present day musical comedy," concluded Mr. Sousa with a smile, "is merely an outcome of a nervous age."

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Nor did the audience.

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It is a most effective little trick, and is a good vaudeville feature as it stands. Notwithstanding the black curtain behind the loop and the other evidences of deception, many in the audience believe that the bicycle actually runs around the loop.

It is really a very pretty little affair.

The Deonzo Brothers jumped into and out of barrels, as they have been doing for many years past. Montgomery and Pearl made a little music and some light comedy, and two unknown young women sang love songs. One of these rested her occiput daintily upon her cervical vertebrae and shot her notes straight upward toward the ceiling, while the other sang to the players in the orchestra. Thereafter Morris and Bowen did Oriental dances. The word Oriental covers many mysteries.

LEADER

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PITTSBURG, PA.

AUG 2 1903

COMPOSERS' EVENING.

Sousa Will Devote One to Them at Expo Next Month.

During the new Exposition's season two years ago it was suggested to John Philip Sousa that he devote one evening of his engagement to the works of Pittsburgh composers. He was agreed and entered at once upon the plan with his wonted enthusiasm, expressing genuine pleasure at this opportunity of recognizing and encouraging local musical talent. Public announcement of "Pittsburg Composers' " night brought a sufficient number of responses to assure two programs barren of every outside composition, and the evening was made notable by a brilliant, enthusiastic audience, and by the presentation of some music that was surprisingly excellent. Needless to say Mr. Sousa gained largely in loyal friendships through this gracious act.

Last season the experiment was repeated, but responses were so numerous that an entire day was required for rendering of the compositions submitted.

For the coming season arrangements already are under way for a third "Pittsburg Composers' " night, but along lines more exacting than in previous years. Then, too, there is likelihood that the programs will not be wholly instrumental, and that portions of them will be allotted to some of Pittsburgh's fine vocalists.

One Pittsburgh composition certain of selection on this occasion will be Leo Oehmler's Oriental intermezzo, "Fatima," which was written for the Sousa band, and since its publication a few months ago has frequently been programmed by the leading

bands and orchestras throughout the country.

The Sousa band sailed Friday last on the steamer Cedric for home from Liverpool, after concertizing through Europe with marked financial and artistic success since January 1, when an inaugural concert at Queen's hall, London, opened the season. During his absence Mr. Sousa has enriched the band's library with the latest and best of modern foreign compositions, the cream of which will find place on his program at the new Exposition.

HONORS LOCAL COMPOSERS.

Sousa Is Preparing for Popular Night at Coming Engagement in New Exposition.

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An equestrian is defined by Webster as "one who rides on horseback; a horseman; a rider." Equestrianism is described by the same authority as "the art of riding on horseback; performance on horseback; horsemanship; as feats of equestrianism."

In the horse act complained of in the Paradise case there is no riding at all. A singularly intelligent horse goes through several interesting tricks under the command of an unmounted director.

The horseman, to be sure, wears a Cossack uniform and the prosecutor alleges that the dress is a costume, because it is worn by an enlisted Cossack.

The occasion is raised in connection with the company of military musicians at the Paradise Gardens who call themselves in the United States "Cossack" uniform.

"If this view of the case holds good in law," observed Mr. Hammerstein yesterday, "Mr. Sousa and the other bandmasters will have to dress their instrumentalists in street garments or evening clothes when they give Sunday night concerts in New York hereafter. All this leads to me the following scatology of the case."

learned, Eng. Sousa broke down completely and had to take to his bed. For two weeks he was unable to leave his room, and during this time his place as conductor was filled by Fryor. That Fryor's leadership was not unappreciated by the fact that the receipts for the fourteen days were \$27,000.

From

Address

Date

Musik der Weltausstellung.

ABGESCHLOSSEN: **Die Kunst der klassischen Musik allein
wird Platz eingeräumt.**

Amerika's Componisten

Werden Gelegenheit erhalten, mit anderen Meistern der Neuzeit ihre Können den Völkern vorzuführen. Sousa's Kapelle wird den Meisten eröffnen. Auch europäische Kapellen werden engagiert.

St. Louis, 29. Juli. — Unter den schönsten Künsten nimmt die Tonkunst den jeher eine der hervorragendsten Stellen ein und es ist daher selbstverständlich, daß ihr im Rahmen der St. Louiser Weltausstellung der gebührende Platz eingeräumt wird. Die glänzendsten Sterne am Firmament der Musik gehören in der Mehrzahl früheren Perioden an; Gluck, Bach, Haydn, Mozart, Beethoven, Händel und Mendelssohn-Bartholdy waren die Vorläufer von Spontini, Liszt, Wagner und diese hatten Brahms, Richard Strauß, Saint-Saens, Massenet, Cesar Franck, Max Bruch, Mascagni, Tschaiwostski, Korssakow, Christian Sinding und andere zu Nachfolgern. Die meisten der Vorgenannten widmeten sich, wenn auch nicht ausschließlich, so doch überwiegend der klassischen Musik und die Schöpfungen selbst der Aelteren unter ihnen bilden noch immer die Hauptnummern in den Concerten höherer Gattung. Bei den Ausstellungen in Chicago, Omaha und Buffalo beging man den Irrthum, den Concertprogrammen viel zu viel klassische Compositionen einzuverleiben, was wohl den Fachleuten und Kennern willkommen gewesen sein mag, aber von den Massen der Besucher nicht gewürdigt wurde. In St. Louis wird dieser Mißgriff vermieden werden; die klassische Musik wird auf gewisse Grenzen beschränkt, dahingegen dem Geschmack und Verständnis des großen Publikums bei Zusammenstellung der Programme in weitgehendster Weise Rechnung getragen werden. Wir schicken dies voraus, damit die Besucher der bevorstehenden World's Fair schon jetzt davon im Voraus wissen, was sie auf musikalischem Gebiete hier zu erwarten haben und überzeugt sein dürfen, daß der vorräthige Geschmack besondere Berücksichtigung erfahren soll, ohne daß jedoch dem Trivialen gehuldigt werden wird.

Zwischen klassischer oder, wenn wir uns so ausdrücken dürfen, schwerer Musik und mehr oder weniger werthvoller geist es eine goldene Mittelstraße und diese wird zur Basis der musikalischen Aufführungen dienen. Den Compositionen amerikanischer Musiker wird der Vorzug gegeben, aber auch Ausländern Platz in den Programmen angewiesen werden. Es wird dafür gesorgt werden, daß die besten Werke heimischer Componisten, sowohl solche die noch nicht im Druck erschienen, zur Aufführung gelangen.

Sousa's Kapelle, die in Bezug auf Virtuosität und Technik wohl einzig in ihrer Art dasteht, wird bei der Eröffnung und in den darauffolgenden Wochen auf dem Ausstellungsgelände spielen; außer ihr werden im Verlauf der Ausstellung die verschiedensten Militärkapellen und andere

Vertheilung kommen. In den verschiedenen Concerten werden Solisten von Ruf auftreten, in erster Reihe solche aus unserem eigenen Lande, doch werden auch ausländische Künstler herbeigezogen werden. Musikalische Recitationen werden in einem kleinen Saale gegeben werden, der in einem der Flügel von „Festival Hall“ gelegen ist und fünfhundert Sitzplätze enthält.

Aus dem Vorstehenden ist ersichtlich, daß der Plan, nach welchem das Musikdepartement geschaffen werden und arbeiten soll, auf der denkbar breitesten Grundlage entworfen ist. Für die Ausführung desselben ist die Summe von 450,000 Dollars bewilligt worden, und für die bestmögliche Verwendung derselben bürgen die Namen Derer, in deren Händen alles liegt, was mit dem Musikdepartement in Verbindung steht, das von einem eigens creirten Bureau verwaltet und geleitet wird. An der Spitze desselben steht Herr George D. Markham, der das Bureau in Ausstellungs- = Directorium vertritt und bis vor einiger Zeit Präsident der St. Louiser Choral - Symphonie - Gesellschaft war und als ausgezeichnete Musikkenner gilt. Neben ihm fungieren zunächst die Herren Ernst R. Kroeger von St. Louis, der mit Zusammenstellung der Programme betraut ist, und Herr George W. Stewart von Boston, dem das Management übertragen worden ist. Der letztere begiebt sich in den nächsten Tagen nach Europa, zunächst um in Paris einen bereits angebotenen Contract mit der berühmtesten französischen Militärkapelle abzuschließen, die acht Wochen hindurch hier spielen wird. Einen Contract gleicher Art wird er mit der Britischen Grenadier Band effectuiren und dann zum nämlichen Zweck nach Berlin, Wien und Rom gehen, um eine deutsche, österreichische und italienische Militärkapelle für die Ausstellung zu sichern und sonstige Engagements auf der anderen Seite des Ozeans zu vermitteln. Herr Stewart ist dieser Aufgabe besonders gewachsen und hat das wiederholt bei ähnlichen großen Unternehmungen bewiesen; so hat er zum Beispiel für das kürzlich in St. Louis gehaltene Sängerfest des Nordamerikanischen Sängerbundes das Orchester zusammengestellt, dessen großartige Leistungen den Hauptwerth des Festes ausmachten. Herr E. R. Kroeger steht seit einer Reihe von Jahren prominent in der Musikwelt als Pianist, Instructor, Organist, Dirigent und Musikschreiber; sein Ruf als Componist geht weit über die Grenzen der Vereinigten Staaten hinaus, was deutlich daraus erhellt, daß viele seiner Werke von Breitkopf und Hertel in Leipzig verlegt worden sind; als Lehrer hat er die glänzendsten Erfolge erzielt und seine wiederholte Erwählung zum Vorsitz von Musiklehrer - Conventionen zeigt zur Genüge, in welcher Achtung er bei seinen Collegen steht. Von seinem bewährten Urtheil, seinem Geschmack und seiner umfangreichen Erfahrung auf allen Gebieten der Musik steht zu erwarten, daß seine Thätigkeit im Musikdepartement der Ausstellung ihm allgemeine Anerkennung sichern wird.

Herr Alfred Ernst, der seit neun Jahren der musikalische Leiter der Choral - Symphonie - Gesellschaft von St. Louis ist und sich in dieser Eigenschaft unbestreitbar große Verdienste erworben hat, wird als Orchester - Dirigent in hervorragender Weise activ sein. Er erhielt seine musikalische Ausbildung in seiner Vaterstadt Gotha, dann am Königl. Conservatorium, worauf er als Dirigent in Weimar, Göttingen und Halle studirte.

FOUR FAMOUS BANDS

To Furnish Some of the St. Louis World's Fair Music.

Three of the most famous bands in the world will play prolonged engagements at the World's fair in St. Louis next year. Four hundred and fifty thousand dollars have been appropriated for music.

Sousa's famous band is already under contract to appear four weeks in May, four weeks in August and another four weeks in October. Two other famous bands will be secured for terms of eight weeks each. The noted La Garde Republicaine band, of Paris, or some other equally famous band of France, will be one of these, while the remaining bands will be selected from the best organizations in either England or Germany.

In Mexico a spirited rivalry between leading bands exist as to which shall have the honor of playing at the World's fair. These bands are engaging in a series of contests, and the one that wins the decision of the judges will play a long engagement at St. Louis in 1904.

Concerts will be given by these bands in the mornings, afternoons and evenings in stands provided at different points throughout the grounds. All open air music will be of a popular character, performances of a severely classical nature and recitals on musical topics being omitted.

Band contests will be held during the exposition, and prizes aggregating \$20,000 will be given.

Many famous orchestras will be engaged, one of which will be the St. Louis Orchestra, a strong body of musicians, most of whose members have played under the leading American and European conductors. Alfred Ernst is conductor of this organization.

Organ recitals will be given by the most distinguished American organists, and a celebrated French virtuoso and composer will be heard in a series of recitals. The organ to be used for these performances will be the largest in the world, being built especially as an exhibit for the exposition. The orchestra and organ concerts will be held in the Festival hall, which is in the center of the magnificent picture presented by the Cascades.

Choral concerts will be given at intervals, choruses from and the principal cities of the country will sing on certain days.

The most talented soloists in the country will be heard at the various orchestra, organ and choral concerts.

Prizes aggregating \$25,000 will be given for a choral contest, which will bring many of the finest singers of the country and abroad together in earnest competition.

The indoor concerts will be of a more pretentious character, to gain the approval of serious musicians. In the making up of all programs, however, the very heavy features of music will be eliminated. The majority of the visitors to the exposition will be in a holiday mood, and heavy classical music will not appeal to them. Popular airs, selections from comic and light operas will be the pieces they will probably most enjoy.

The Bureau of Music of the exposition is composed of George D. Markham, of St. Louis, chief, in supervising charge; George W. Stewart, of Boston, manager and Ernest R. Kroeger, of St. Louis, master of programs.

Enterprise
London
28 1903

ABOUT MUSIC AND MUSICIANS.
TOPICS OF TIMELY INTEREST.

An American History of Music.

Waldo S. Pratt, professor of ecclesiastical music and hymnology in the Hartford theological seminary, has been engaged by a New York publisher to write a history of music. Although he has devoted his particular attention to the phases of music directly concerned with his professorship, Mr Pratt is well qualified to accomplish the task he is to undertake. It will delay the work on which he has been long engaged, the story of "The Hymnists of the Nineteenth Century." Concerning this projected work the Hartford Times says:—

It is said to be deeply impressed with the importance of a better study of the period of English hymnody from about 1620. The period is richer, than any that preceded it, and yet has never been worked over in a comprehensive and concatenated way; many intelligent people know very little about its richness, it has accumulated some extraordinary rich notes on this period, and expects ultimately to publish them, probably as a handbook for students and for reference. For those who are disposed to make special studies in hymnology, he proposes such themes as the influence of the Oxford movement upon hymnology, the interpretation of hymnody by the spirit and method of general poetry; the growth of varied versification in recent hymnody, the doctrinal or theological accent in modern hymnody as contrasted with that of the 16th century, the introduction of new themes and interests into hymnody, the influence in the popularization of hymnody of particular editors and writers, and also of the newer styles of tunes, while the minute examination of the lines and writings of particular hymnists is always open to fresh investigators. Hartford seminary is doubly equipped for students of hymnology by having a professor in this department, inclusive of sacred music, and by having one of the best hymnological libraries in the country.

Prof Pratt has made an exhaustive summary of the hymns found in 16 American hymnals published since 1880, and intended for use in either Congregational, Presbyterian or Dutch Reformed churches. He states that over 500 hymnists are represented by but a single hymn apiece; that about 2275 hymns and translations are British, while only 600 are American, coming from about 280 writers. Here is a list of the leading writers: From the 18th century, Watts, 233; Wesley, 108; Doddridge, 56; Newton, 42; Miss Steele, from the early 19th, Montgomery, 75; Kelly, 41; from the middle 19th, Bonar, 70; Neale, 62; Lyte, 33; Faber, 26; from the later 19th, Miss Winkworth, 62; from the 19th, Caswell, 31; How and Miss Haverall, each 28; from American writers, Palmer, 38; Stryker, 38; Hastings, 30.

Of the 41 American authors and translators found in these 16 hymnals, 11 are Congregationalists, with 84 hymns; nine are Unitarians, with 45 hymns; six are Presbyterians, with 88 hymns; six are Dutch Reformed, with 27 hymns; five are Episcopalians, with 21 hymns; one is a Quaker, with 12 hymns; one a Baptist, with 11 hymns; one a Methodist, with five hymns; six are women, with 26 hymns.

Richard Strauss in London.

The conquest of London by Richard Strauss is the theme of an exhaustive treatment by James Huneker in the New York Sun. This extraordinary composer is thus matched with an extraordinary interpreter and advocate; it would be difficult to imagine the advent of anything new in the way of music, particularly if it smashed to smithereens all precedents, which Mr Huneker would not at once champion. He is a brilliant writer, if a lawless one, and Richard Strauss, not Richard Wagner, is the Richard of to-day. Mr Huneker says that the recent Strauss festival in London "gave the public an opportunity of studying the legitimate evolution of this remarkable composer."

None of his early works, with the exception of a few of the songs; the Burlesque for piano-forte and orchestra and the "Macbeth," was given, for excellent reasons. We were treated to music in which the curve of originality first displayed itself: "Italia," op. 10; "Don Juan," op. 20; "Macbeth," op. 23; "Die Fledermaus," op. 29; "Tod und Verklärung," op. 24; "Also sprach Zarathustra," op. 30; "Don Quixote," op. 35; "Ein Heldenleben," op. 40. In addition there were scenes from "Gustav," and the love scenes from "Feuersnot," and also two songs for harp. It will be seen that this list exhausts the tone. It will be seen that this list exhausts the greater compositions, some of which had not been previously heard in London: "Macbeth," "Don Quixote" and several others. Despite the reputation naturally following upon such a rich intellectual banquet, second sober thoughts have not been disillusionizing. Strauss is not a composer to be compressed within a formula; we do not dispose of him by calling him either cacophonous or cerebral. He is both, and something more. New York He is both, and something more. New York He is both, and something more. New York

But here is an interesting consideration of the great Richard:— One thing may be stated gently but firmly at the outset—as a maker of melodies Richard Strauss does not stand in the same rank as even Richard Wagner. I say "even," because Wagner was not an original melodist. His daily success are more Italian than Bellini's, and one can only forgive his incessant abuse of the tremolo and the essential truth by enjoying the ingenuity with which he treats these stale ideas. Nor are the melodies qua melodies of "Tannhauser" and "Lohengrin" of a character. A somewhat sensually

chestra; he is also its Robert Browning, both a painter and a psychologist.

And to conclude, here is the critic's characterization of "Don Quixote," which so moves his admiration, as the crown of Richard Strauss's achievement:—

Strauss calls his work "fantastic variations on a theme of knightly piety." For the benefit of the musically pious, let me add that it is in the form—broadly of a Thema con Variazioni and finale. Therein Strauss may be said to mock his own idealism, as Helne and Nietzsche once mocked theirs. The realism is, after all, a realism of fantasy; for the narrative deals with what the Knight of the Rueful Countenance imagined and with what his trusty squire thought of him. With his characteristic flair for an apt subject, Strauss recognized in the semi-dreamlike of Don Quixote a theme not for treatment, and how he has treated it! That magnificent gift of irony, inherent in every sentence he utters, here expands a soil worthy of it. A garden of curious and beautiful flowers, flowers of evil as well as good, blooms in this score. Its close contains some of the most affecting and noble pages in modern musical literature, as poignant as Tschalkowsky's, as dignified and dramatic as Richard Wagner's. There is no interruption in the different sections. Don Quixote "is enacted" by the solo violoncello, the viola represents Sancho Panzo. We first see—some hear, others see—Don Quixote reading crack-brained romances of chivalry. There are themes grandiose, mock heroic and crazy in their gallantry. Queer harmonies from time to time indicate the profound mental disturbance of the knight. He envisages the ideal woman; gaunts attack her; he rushes to the rescue. The muting of the instruments, tuba included, produces the idea of slow creeping madness and a turbulent comminglement of ideas. Suddenly his reason goes, and with a crazy glissando on the harp and a mutilated version of the knightly theme, the unfortunate man becomes quite mad. From music to madness is but a step, after all. Don Quixote is now knight errant. Then follows, after a new theme rich in characterization, the theme of Sancho Panzo, for the bass clarinet and bass tuba; later always on the viola. The fat shoulders, big paunch and mean, good-natured, lying, gluttonous, constant fellow are limned with a startling fidelity that Gustave Dore or Daniel Vierge have never attained—for music can give the sense of motion; it is par excellence the art of narration.

The 10 variations which ensue are masterpieces. We no longer ask for the normal eight-bar euphonious melody, for the equable distribution of harmonies, for order, rhythm, mass and logic; but with suspense unceasing, follow the line of the story, amazed, delighted, perplexed, angered, piqued, interested—always interested by the magic of the narrator. The adventure with the windmills, the victorious battle against the host of the great Emperor Alifanfaron; dialogs of knight and squire; the meeting with the penitents and the knight's overthrow; his vigil; the meeting with his Dulcinea; the ride through the air; the journey in the enchanted boat; the combat with the two magicians; the combat with the knight of the silver moon, and the overthrow of Don Quixote and his death, are so many canvases upon which are painted with subtle, broad, ironic and naive strokes the memorable history above hinted at. The realistic effects, notably the use of the wind machine in variation seven, are not distasteful. Muted brass in variation two suggests the plaintive m-a-a-h-s of a herd of sheep. The grunting of pigs, crowing of roosters, roaring of lions and hissing of snakes, were crudely imitated by the classic masters; while in the Wagner music-dramas may be discovered quite a zoological collection. Nor is the wind machine so formidable as it is said to be. It is an effect utilized to represent the imaginary flight through the air in a wild gale of knight and squire on a woolen Pegasus. We know that it is pure imagination, for a growing tremolo of the double basses on one note tells the listener that the solid earth has really never been abandoned.

Throughout there are many ravishing touches of tenderness, of sincere romance; and the finale is very pathetic. His reason returns—wonderfully indicated—and the poor, lovable knight, recognizing his aberration, passes gently away. Here Strauss utilizes a device as old as the hills, and but lately heard in the B minor symphony of Tschalkowsky. It is sort of a basso ostinato, the tympani obstinately tapping one tone as the soul of the much-tried man takes flight. Perhaps the accents of a deep-seated pessimism may be overheard here—for I believe Richard Strauss too great a nature to remain content with his successes. He recalls to me the little mezzotint of John Martin, in which Sadak, in search of the waters of oblivion, painfully creeps over the cruel edges of terrifying abysses to misty heights, where still more appalling dangers await the intrepid soul.

Various Items of Interest.

London G. Charlton, manager of concerts, sends out his announcements for the coming season. The London G. Charlton concert company, which will make a trans-continental tour, comprises Maude Reese-Davies, coloratura soprano, for some seasons soloist with Sousa; Ida Simmons, solo pianist; Flavie van der Hende, the Belgian cellist, who has been soloist with the Danrosch, Thomas and Van der Stucken orchestras. Mrs Alice Esty, a native of Boston, who has had a career of years in Europe, will make a concert tour in January, February and March. She was for several seasons prima donna of the Carl Rosa opera company. She created, in English, Eva in "Die Meistersinger," Sieglinde in "Walkuere," Santuzza in "Cavalleria," and, under the immediate direction of Puccini, Mimi in "La Boheme." She will leave England after Christmas, and will be available for concert, oratorio and recital during her three months in this country. Mr Charlton also introduces a new violinist, Edwin Gasse, also American, who under advice of Joachim made his debut in Berlin in February, 1902, and had success in Vienna, Leipzig and Munich. An American contralto, Mrs Katharine Fisk; Kelley Cole, a tenor, who has made his reputation

in England, but is of American birth; and Charles Tree, an English baritone-bass, are other artists under this management. Mr Tree will be here in January and February. Soloist of the London symphony, Royal Albert hall, Queen's hall, St James's hall, and the Crystal palace concerts, he has filled, in the season just past, besides his many recitals, over 70 concert and oratorio engagements, which include 23 performances of "Elijah," nine of the "Messiah," seven of "The Golden Legend," and two each of "Hiawatha" and "Faust," given in concert form.

At the gala performance of opera at Covent Garden in London, July 7, at which the king and queen, the prince and princess of Wales and other members of the royal family were present, with President Loubet of the French republic as guest, a remarkable thing happened. The Marseillaise was performed before the British national anthem, for the first time in Covent Garden. This great revolutionary song, which more than any other in the world strikes the key of revolt and destruction of yokes of sovereigns and invasions of enemies, was written, words and music, in 1792, and the great French Revolution rose in its stirring tones. Since it was written no republican president had ever been entertained by an English sovereign, though Louis Napoleon was the honored guest of Victoria, who permitted that Jupiter Scapin to kiss her cheek; and he, as well as Louis Philippe, was a refugee in England. Mr Loubet, an honest man, of the bourgeoisie, had thus a unique honor paid to him and his country.

W. T. Carleton, the veteran opera singer, grieves to see the comic operas of the '70s and the artists who presented them supplanted in favor by the latter-day musical comedies, with their immature sourests and their show girls. "In my opinion," he says, "the time is not far distant when the public, satiated and disgusted with much of the trash inflicted on it of late years—an infliction which would have been rebelled against had it not been covered to an extent by the effects of the scenic artist and the costumer—will welcome a return to the more refined and intelligent amusements of the past."

Daniel Gregory Mason's book, "From Grieg to Brahms," is reviewed in the Athenaeum, which says he "has ably dealt with a difficult subject, and has expressed his thoughts in clear and forcible style. It is a book which sets one thinking; the reader feels that the opinions presented are the outcome of knowledge and deep reflection." The review is entirely appreciative.

As to John Philip Sousa's story, "The Fifth String," the Athenaeum says: "The title might lead one to think that it had something to do with the old five-stringed treble viol, the old guitar-fiddle, or one with a sympathetic string after the manner of the Hardanger violin. The story is short and sensational, but it has no musical interest and points no moral."

John Thomas, a true Welshman, and "harpist to the king," gave his annual concert at St James hall recently. He is 77 years old, but played his own pieces, "Autumn" and "Winter," from his "Seasons," in able fashion, and took part in his duet, "Cambria," for two harps. He also conducted his band of 26 women harpists and accompanied every singer with his harp. That's old Cymry!

Next year's performances at Baireuth will be "Tannhauser," "Parsifal," and the "Ring der Nibelungen."

mittag, sowie am Abend im Freien spielen; alle anderen Concerte werden in "Festival Hall", dem einzig zu diesem Zwecke errichteten Prachtgebäude, stattfinden. In diesen Concerten wird ein Orchester thätig sein, das aus mindestens fünfundsiebzig ausserlesenen Musikern zusammengestellt sein und dessen Kern das hiesige Symphonie-Orchester bilden wird, während die übrigen Mitglieder öftlichen Organisationen entnommen werden sollen. Die regelmäßig zu gebenden Orchesterconcerte, für welche eine Anzahl berühmter Orgelvirtuosen berufen werden soll, sind dazu bestimmt, eine besonders große Anziehungskraft auszuüben. Der gegenwärtig größte Künstler auf diesem Instrument, ein Franzose, ist bereits enaagirt. Die dabei zu benützende Orgel wird von der Firma Murray W. Harris in Los Angeles im Auftrag der Ausstellungslunasbehörde gebaut und soll als die größte in der ganzen Welt, mit einhundertvierzig Registern versehen sein. Dieses Instrument wird schon an und für sich als eine Sehenswürdigkeit von großer Seltenheit gelten dürfen. Die Orgelconcerte werden mit denen des Orchesters abwechseln und Nachmittags um 4 Uhr stattfinden.

herzoglich Coburg - Dohaischer Hofkapellmeister wurde. In America verweilt er seit 1893, unterrichtete und concertirte ein Jahr hindurch in Steinway Hall, New York, und folgte dann dem an ihn ergangenen Rufe nach St. Louis. Mit dem von ihm geleiteten Symphonie-Orchester war er schon zweimal für die großen Musikfeste in Memphis engagirt, bei der Weltausstellung = Dedicationsfeier dirigirte er einen Chor von dreitausend Stimmen und bei dem jüngsten Sängerbundfest erwarb er sich hohe Anerkennung als Dirigent; des 185 Mitglieder zählenden größten und besten Orchesters, das hiebei wie drüben niemals bei einer ähnlichen Gelegenheit mitgewirkt hat.

Das Vorgehende giebt in gedrängter Kürze die Absichten und Ziele des Musikdepartements an, das dazu bestimmt ist, der Ausstellung eine besondere Weihe zu verleihen und die Besucher dürfen mit aller Berechtigung große musikalische Genüsse erwarten. Sie werden nicht die geringste Enttäuschung erfahren, vielmehr noch lange nachher mit Genugthuung sich derselben erinnern.

Ferner werden zu gewissen Zeiten und namentlich an den für einzelne Staaten und Städte bestimmten Tagen Gefangsaufführungen durch Choralsellschaften aus allen Theilen des Landes vor sich gehen und um zur Betheiligung an denselben zu ermuntern, hat die Ausstellungsbehörde Preise für die besten Leistungen ausgesetzt; auch seitens der Militärkapellen wird ein Wettbewerb erfolgen und es sollen fünfzigtausend Dollars zur

AUG 8 - 1903

SPENDING MONEY FOR TRANSVAAL'S MINES

British Officers in Recent Boer War Arrive Here to Confer With American Capitalists.

ENGLISH YACHTSMEN COMING

Personal Friends of Sir Thomas Lipton Journey from England to See the Great Races.

On the Germanic, which arrived yesterday, were Captain A. J. Bester and J. G. Bezindenhout, British officers in the late Boer war, who come here to endeavor to interest American capitalists in Transvaal mines.

Among the other cabin passengers were: W. Arm, A. E. Aylesworth, Mr. and Mrs. R. C. Beckett, Leslie T. Blomhardt, the Rev. S. Chadwick, A. Chambers, Mr. and Mrs. Ernest Cotterill, the Rev. Stuart Crockett, J. Edward Donellan, Miss Ella Gilroy, the Rev. Joseph M. Gleason, Mrs. Mary C. Groub, A. C. Von Gundell, John Hanchell, Alfred Harrison, C. W. Harrison, Samuel Jagger, J. M. Johnson, the Rev. W. A. Keefe, Robert Kirkpatrick, Mrs. W. B. Knower, John Mara, Miss Mara, George May, Mr. and Mrs. John McCleave, R. T. McGee, John A. McVickar, Mrs. H. Middleton, Miss V. Middleton, Arthur E. Nicholson, Mrs. Nicholson, Percy Oswin, Mr. and Mrs. Frederick Palmer, S. J. Perry, Vard Senden, Percy Stranger, W. T. Sumner, K. Tendlow, G. A. Turville, H. T. Williams, P. K. Wilson, S. M. Wilson, Edward W. Withington.

British Yachtsmen Coming.

The Philadelphia, which is expected to arrive to-day, will bring Sir Charles Russell, a personal friend of Sir Thomas Lipton, and a large company of British yachting enthusiasts, many of them friends of the cup-hunter. It is reported that Sir Thomas' yacht Erin will meet the vessel at the quarantine station, and take off his friends.

John Philip Sousa's band is also on board, laden with European gold and praise.

The Cedric, also due to-day, has on board H. H. Vreeland, president of the Interurban Street Railroad Company, who has been sitting with a board of experts on rapid transit in London. The Cedric also brings many theatrical people. Leigh Schubert is among them.

Americans Going to Europe.

The Atlantic Transport liner Memorize sails for London to-day. Some prominent New Yorkers will be aboard, including Miss Harriet A. Anderson, Mrs. E. W. Baumann, Mr. and Mrs. A. S. Hugbee, Robert Currie, William Daiton, E. J. Daiton, Miss Mary Louise Dunbar, Mrs. A. E. Gregory and Miss Gregory, Mrs. Harvey W. Hall, Mr. and Mrs. L. B. Kenney, Mrs. H. P. Martyn, A. Mustard, Miss Nellie M. Shepard, Mr. and Mrs. J. S. Weatherley, Mr. and Mrs. H. S. Wilderford, Miss M. Hurault and G. A. Sparrowheart.

Among those booked to sail to-day on the Red Star liner Zealand for Antwerp is Mrs. H. DeRegge, of Rochester, who is on his way to Europe. The New Yorkers who have engaged passage are W. F. Armstrong, Mrs. J. Blakeley Creighton, August Herman, Mrs. Mary A. O'Neill, John Edman O'Neill, Thomas B. Rea, Frances Ryan and Mrs. Frank...

The White Star liner Arabic, which sailed yesterday for Liverpool, following New Yorkers: A. ...

Charleston, N. Y.

In addition to having booked Ned Wayburn's Minstrel Misses for a complete tour of the United States, M. S. Bentham has made arrangements to send this imposing vaudeville feature abroad next spring for a season of twenty-four weeks.

The engagements in Europe include eight weeks at the Berlin Winter garden, eight weeks in Vienna and four weeks in Dresden. The Minstrel Misses are to sail from this port April 24.

The principal points in the prosecution of Oscar Hammerstein, upon the charge of having violated the Sunday law in a certain performance given under his direction at the Paradise Roof Gardens, are in the contention that a performing horse act is an exhibition of equestrianism and that army uniforms are costumes.

An equestrian is defined by Webster as "one who rides on horseback; a horseman; a rider." Equestrianism is described by the same authority as "the art of riding on horseback; performance on horseback; horsemanship; as feats of equestrianism."

In the horse act complained of in the Paradise case there is no riding at all, but a singularly intelligent horse goes through several interesting tricks under the command of an unmounted director. This person, to be sure, wears a Cossack uniform, and the prosecutor alleges that the dress is a costume, because it isn't worn by an enlisted Cossack.

The same accusation is raised in connection with the company of military drillers at the Paradise Gardens who clothe themselves in the United States zouave uniform.

"If this view of the case holds good in law," observed Mr. Hammerstein yesterday, "Mr. Sousa and the other bandmasters will have to dress their instrumentalists in street garments or evening clothes when they give Sunday night concerts in New York hereafter. All this looks to me like a pretty fine point."

Prof. Harry Kellar, magician and rapid-fire mathematician, is to sail for Europe next week for a quick swing around the circle of the big cities before taking up his annual tour of America.

He proposes to be away from New York not more than five weeks all told, and while in the natural order of things, he will pick up anything new in his line of work which may happen to strike his fancy. The principal cause of his journey is a desire for a quiet ocean voyage. Professor Kellar's business will be managed as heretofore, by Dudley MacAdow.

om DRAMATIC NEWS
Address in York City
ate AUG 8 1903

George F. Hinton, of Sousa's band, arrived in town last week, and Sousa will reach here some time during the present week, and will begin his tour of this country late in the fall.

om DRAMATIC MIRROR
Address New York City
ate AUG 8 1903

a pleasing open-air attraction.

TRANSATLANTIC TRAVELERS.

Col. G. F. Hinton, advance agent for Sousa's Band, arrived in New York Wednesday on the Minneapolis.

N.Y. Times
Aug 10 - 1903

JOHN PHILIP SOUSA HOME.

Enthusiastic Over His European Tour—Arthur Pryor to Organize a New Band.

John Philip Sousa and his band arrived home from their European tour on the White Star liner Cedric yesterday morning. Mr. Sousa was about the first passenger to leave the ship and among the last to leave the pier, some of his luggage having gone astray, necessitating his sojourn on the pier for about an hour before it was found and the customs inspection of his luggage made.

Arthur Pryor, trombonist, who has for several years been one of the attractions of the Sousa concerts, and was assistant conductor of the organization, announced on his arrival that he had severed his connection with the band, and that he would at once begin the organization of one of his own. Mr. Pryor said that he would first tour the United States, and afterward England and the Continent.

"My European tour has been a magnificent success in every respect," said Mr. Sousa. "We were on tour thirty weeks, during which time we gave 362 concerts in thirteen different countries and 133 cities. Fifty-two of the concerts were given in London, and on the evening of Jan. 31 we played before King Edward, in Windsor Castle.

"We also went to France, Belgium, Germany, Russia, Austria, Denmark, Holland, and other countries, in each and every one of which we met with the heartiest of welcomes.

"When in St. Petersburg I was impressed with a request that was made of me by the Russian Inspector of Police that I should play the Russian National anthem, and that I should repeat it as many times as the crowd desired.

"The piece was rendered four times, after which we gave them 'The Star Spangled Banner,' which was repeated twice. In Germany at one of the concerts I recognized as one of a box party Prince Henry, who came incognito.

"The negro melodies played were among our most popular selections, and aroused enthusiasm whenever rendered. I may add that we played before a lot of musical critics over on the Continent; those green-goggled, long-haired fellows who have musical dyspepsia. They turned up their noses at first, but I think that they liked the music just the same."

Mr. Sousa will rest until Sept. 1, when he will make a five weeks' tour of this country, traversing the continent, and will then begin preparations for his invasion of Australia, scheduled to take place early next year. Mrs. Sousa, his two daughters, and John Philip Sousa, Jr., came home with him.

om SPY
Address WORCESTER, MASS.

Date AUG - 8 1903

Estelle Liebling, who has been on tour with Sousa's band for over a year, did not sail for home when that organization left Liverpool on the steamer Cedric. Miss Liebling enjoyed a short vacation in Paris, and then went to Kissingen, where she will spend the rest of the summer.

From MUSICAL COURIER
Address New York City
Date AUG 5 1903

An Extended Tour.

ESTELLE LIEBLING, who has been on tour with Sousa's Band for over a year, did not sail for home last Friday when that organization left Liverpool on the steamer Cedric. The artist enjoyed a short vacation in Paris, and then went to Kissingen, where she will spend the rest of the summer. Miss Liebling's exceptional success abroad has led to further engagements with the band, which she will fill next fall. During the past season Miss Liebling sang in England, France, Germany, Denmark, Ireland, Wales, Scandinavia, Scotland, Poland, Belgium, Austria, Holland and Russia.

From **BEE**
Address **WHEELING, W. VA.**
Date **AUG - 7 1903**

The Marine band recently celebrated the 116th anniversary of its organization and drank to the memory of President Adams, who approved the original act "providing for a drum corps for the marines." The band is the oldest in the country, and has always been attached to the headquarters of the Marine corps in Washington. It has taken no part in the wars of this country, and, indeed, has never left the capital except by official permission, its mission being to furnish music at all White House entertainments of importance and at like affairs of state. It was under the leadership of Francis Scala, one of the Italian musicians who enlisted in the band before the civil war, that the concerts in the White House were begun. At one of these concerts the band played "The Mocking Bird," which had been arranged and dedicated by Scala in honor of Miss Harriet Lane, President Buchanan's niece. The popularity of this tune prompted congress to increase the membership and prestige of the organization. Scala remained at the head of the band throughout the civil war, and died only two months ago.

Another well known leader of the band was John Philip Sousa, who resigned the leadership to head the organization which is now traveling in Europe. The present leader, Lieutenant William E. Santelman, was appointed in 1898, and a year later President McKinley signed the act which gave the leader of the band the "rank and emoluments of an officer serving in the field," in further recognition of the excellence of the organization.

From **REGISTER**
Address **WHEELING W. VA.**
Date **AUG - 7 1903**

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After an absence of eight months John Philip Sousa returns to 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 last year on 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 English watering place, Blackpool, on Thursday, July 30th, making exactly thirty weeks, with a total of 362 concerts in 133 different towns and in thirty 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.

From **DISPATCH**
Address **PITTSBURG, Pa.**

EXPOSITION MUSIC
Old Favorites and One Newcomer Will Be Heard During the Coming Season.
The musical programme for the coming season at the Exposition is now complete. Four favorites are on the list—Creators, Sousa, Damrosch and the Faddes—while a newcomer, Oreste Vessella, conductor of the Royal Italian band, will be heard during the week of October 5.
A radical innovation that is being considered by the new Exposition management is the engagement of a small Hungarian or Neapolitan orchestra for service in the main building, between the concerts given in the music hall. Should the plan materialize the players will be seated on a platform projecting from the balcony.

From **HERALD**
Address **YRACHUSE, N. F.**
Date **APR - 8 1903**

Naval Vessel Coaled to Music.
The United States supply ship Buffalo was coaled to music at the Navy yard yesterday so that she can sail for Europe tomorrow. Rapid work was necessary to get her coaled in time. When her commander saw the drizzling rain he shook his head doubtfully.
"I'm afraid the boys won't work with much enthusiasm in this weather," he observed.
"Why not have the band play. I'll bet that'll wake them up right away," said one of the ship's officers.
The tars were passing up the coal-filled baskets in listless fashion when the band suddenly started in on the swinging measures of a Sousa march. The effect on the sailors was electrical. Instantly they shook off their air of listlessness and bent to their work with a will. When the pace became too strenuous the band would ease the jacks up with a waltz measure, and after the breathing spell would start in again with an enlivening two-step. The scheme proved a pronounced success.

From **TRUTH**
Address **BUFFALO, N. Y.**
Date **AUG 8 - 1903**

WONDERFUL CREATOR.
Back to the tall timbers, Sousa; duck low Mascagni; and, Victor Herbert and John Lund go way back and sit down with the balance of the bunch, for Creator has you all upon the run, outshone, outplayed, eclipsed. There have been no such musical performances given in Buffalo as Creator's at City Convention Hall and those who have failed to hear them will have lost a good deal more than they bargain for. His performers acting under his wonderful directing play pieces long thought to be familiar with such marvellous expression that old timers at concerts almost fail to recognize them and are inspired to ask their neighbors what they are; so are they transformed by the magic wand of this man's genius. An evening with Creator's orchestra is a period of pure delight. Four more performances, this afternoon and evening and tomorrow, Sunday, afternoon and evening.

From **DISPATCH**
Address **PITTSBURG, Pa.**
Date **AUG 9 1903**

The Washington Times reported that Mr. Sousa, of the Royal Italian band, will permanently retire, will perform (the Mr. Sousa, of course) for the interest in the organ a large Charles Phillips.

Sousa at Home
Bandmaster Arrives in Time to Greet Old Friends and Arrange a Big Exposition Programme.

After an absence abroad of eight months John Philip Sousa and his band of fifty, who are to play at the new Exposition during the week beginning September 28, arrived in New York yesterday on the steamer Cedric from Liverpool. With the bandmaster were Mrs. Sousa, his daughter Priscilla, lately graduated from Vassar, his daughter Helen, and John Philip, Jr., all of whom have been in London for the past two months. Among the party likewise was Estelle Liebling, coloratura soprano.
The tour just closed is Mr. Sousa's third European one, his telling features being immense territory covered and surplus of lavish, friendly criticism. With his forces Mr. Sousa left New York on Christmas Eve of last year on the American liner St. Louis. The itinerary covered every city and town of any importance in the United Kingdom and also the leading cities of Northern and Central Europe.

From **PRESS**
Address **PITTSBURG**

HOME AFTER A LONG TOUR

Sousa Arrived in New York Yesterday With His Band

After an absence abroad of eight months, John Philip Sousa and his band of 50 arrived in New York yesterday on the steamer Cedric, from Liverpool. With the bandmaster were Mrs. Sousa, his daughters, Priscilla and Helen, and John Philip, Jr., all of whom have been in London for the past two months. Among the party likewise was Estelle Liebling, coloratura soprano, whose brilliant work as soloist with the Sousa Band has commanded the high commendation of Europe's best critics.
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Music at St. Louis Fair.

Music at the St. Louis Exposition is not definitely planned outside of the general features of band, orchestral and organ music. Only a few details are definitely settled. These are: That there will be an Exposition Orchestra composed largely of the St. Louis Choral Symphony Orchestra and augmented for the Exposition. Sousa's band has been engaged for the opening four weeks and the large five manual organ will be built by the Murray N. Harris Organ Company of Los Angeles, Cal. The number of organ recitals has not yet been decided on. Whether there will be a recital every day, or whether there will be three or four a week are still open questions.
Judging from the experience of Buffalo the organ recitals could be given with profit and pleasure every day. From the organists' standpoint fewer recitals might be more convenient unless an absolute time for practice beforehand could be regulated.
So, far, only the St. Louis Orchestra and Sousa's Band are definitely engaged. Mr. George W. Stewart, the efficient manager of the Bureau of Music, states that no other bands have been selected as yet, nor will any others be chosen until the detailed plans of the Bureau of Music, which have not been promulgated, are entirely decided upon.
There is no doubt, however, that the music will be one of the big attractions of the World's Fair at St. Louis.
One of the possible plans is under way now in the negotiations that are pending to bring to this country Germany's most famous choral body, the "Lehrey Gesangverein," of Berlin, for a series of great concerts, at which these singers will be assisted by one of Germany's best military bands.
This Berlin society recently won the Kaiser prize at the international song festival at Frankfurt-on-the-Main, and is esteemed the best body of ensemble singers in German.
Mr. Adolphus Busch, a brewer of St. Louis, is interested in the scheme, and he has an agent now in Europe to negotiate for a visit of five weeks here next year, during which the Berlin musicians would appear in New York and at the St. Louis Exposition for a week or two and spend the rest of the time in touring the country for a great German singing festival.
The scheme would necessitate the bringing here of some 200 musicians, a proposition that has greatly startled with its immense proportions the usual placidity of Prof. Felix Schmidt, the director of the Berlin organization. He has communicated with his friends, Julius Lorenz, director of the Arion Society of New York, and Arthur Claassen, director of the Liederkreis, on their opinions on the feasibility of the scheme.
The fact that any man would be willing to risk his money to import so many singers here, where the standard of local music is already so high, seemed to him amazing.
Other plans more or less feasible will be discussed, but it is believed that the official music will be especially attractive, and that the St. Louis Fair will be under the best of care in the hands of Mr. George W. Stewart.

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From **HE**
Address **Boston**
Date **AUG**
The Washington friends in this business...
over with him, but he will not be at the yacht races, as he has some business in Canada to attend to.
Mrs. Nina Russell is a singer who is going to Newport to the Mrs. Stuyvesant Fish concerts.
A Baldwin Sloane has come over for pleasure. He has some librettos which will be produced next season.
The Marquis de Graham is the son of the Earl of Montrose and he is visiting the United States for pleasure.
When the Cedric was nearing this

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AUG 15

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The fact that any man would be willing to risk his money to import so many singers here, where the standard of vocal music is already so high, seemed to him amazing.
Other plans more or less feasible will be discussed, but it is believed that the official music will be especially noteworthy, and that the St. Louis Fair will be under the best of care in the hands of Mr. George W. Edwards.

BEE

From
Address
Date

WHEELING, W. VA.

AUG - 7 1903

The Marine band recently celebrated the 105th anniversary of its organization and drank to the memory of President Adams, who approved the original act "providing for a drum corps for the marines." The band is the oldest in the country, and has always been attached to the headquarters of the Marine corps in Washington. It has taken no part in the wars of this country, and, indeed, has never left the capital except by official permission, its mission being to furnish music at all White House entertainments of importance and at like affairs of state. It was under the leadership of Francis Scala, one of the Italian musicians who enlisted in the band before the civil war, that the concerts in the White House were begun. At one of these concerts the band played "The Mocking Bird," which had been arranged and dedicated by Scala in honor of Miss Harriet Lane, President Buchanan's niece. The popularity of this tune prompted congress to increase the membership and prestige of the organization. Scala remained at the head of the band throughout the civil war, and died only two months ago.

Another well known leader of the band was John Philip Sousa, who resigned the leadership to head the organization which is now travelling in Europe. The present leader, Lieutenant William E. Santelman, was appointed in 1888, and a year later President McKinley signed the act which gave the leader of the band the "rank and emoluments of an officer serving in the field." In further recognition of the excellence of the organization.

REGISTER

From
Address
Date

WHEELING W. VA.

AUG - 7 1903

Sousa Returns From Europe.

After an absence of eight months John Philip Sousa returns to 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 last year on 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 English watering place, Blackpool, on Thursday, July 30th, making exactly thirty weeks, with a total of 362 concerts in 133 different towns and in thirty 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.

DISPATCH

From
Address
Date

PITTSBURG, Pa.

ALL EXPOSITION MUSIC

Old Favorites and One Newcomer Will Be Heard During the Coming Season.

The musical programme for the coming season at the Exposition is now complete. Four favorites are on the list—Createore, Sousa, Damrosch and the Faddettes—while a newcomer, Oreste Vessella, conductor of the Royal Italian band, will be heard during the week of October 5.

A radical innovation that is being considered by the new Exposition management is the engagement of a small Hungarian or Neapolitan orchestra for service in the main building, between the concerts given in the music hall. Should the plan materialize the players will be seated on a platform projecting from the balcony.

HERALD

From
Address
Date

YRACUSE, N. Y.

APR - 8 1903

Naval Vessel Coaled to Music.

The United States supply ship Buffalo was coaled to music at the Navy yard yesterday so that she can sail for Europe tomorrow. Rapid work was necessary to get her coaled in time. When her commander saw the drizzling rain he shook his head doubtfully.

"I'm afraid the boys won't work with much enthusiasm in this weather," he observed.

"Why not have the band play. I'll bet that'll wake them up right away," said one of the ship's officers.

The tars were passing up the coal-filled baskets in listless fashion when the band suddenly started in on the swinging measure of a Sousa march. The effect on the sailors was electrical. Instantly they shook off their air of listlessness and bent to their work with a will. When the pace became too strenuous the band would ease the jacks up with a waltz measure, and after the breathing spell would start in again with an enlivening two-step. The scheme proved a pronounced success.

TRUTH

From
Address
Date

HERALD, N. Y.

AUG 8 - 1903

WONDERFUL CREATORE.

Back to the tall timbers, Sousa; duck low Mascagni; and, Victor Herbert and John Lund go way back and sit down with the balance of the bunch, for Createore has you all upon the run, outshone, outplayed, eclipsed. There have been no such musical performances given in Buffalo as Createore's at City Convention Hall and those who have failed to hear them will have lost a good deal more than they bargain for. His performers acting under his wonderful directing play pieces long thought to be familiar with such marvellous expression that old timers at concerts almost fail to recognize them and are inspired to ask their neighbors what they are; so are they transformed by the magic wand of this man's genius. An evening with Createore's orchestra is a period of pure delight. Four more performances, this afternoon and evening and tomorrow, Sunday, afternoon and evening.

HERALD

From
Address
Date

Boston, Mass.

AUG - 9 1903

The Washington Post says: "It is rumored among Mr. Sousa's business friends in this country that he will permanently retire, and Mr. Pryor (the trombone player) will become the leader. Mr. Sousa, of course, retaining a large interest in the organization."

DISPATCH

PITTSBURG, Pa.

AUG 9 1903

Sousa at Home

Bandmaster Arrives in Time to Greet Old Friends and Arrange a Big Exposition Programme.

After an absence abroad of eight months John Philip Sousa and his band of fifty, who are to play at the new Exposition during the week beginning September 28, arrived in New York yesterday on the steamer Cedric from Liverpool. With the bandmaster were Mrs. Sousa, his daughter Priscilla, lately graduated from Vassar, his daughter Helen, and John Phillip, Jr., all of whom have been in London for the past two months. Among the party likewise was Estelle Liebling, coloratura soprano.

The tour just closed is Mr. Sousa's third European one, its telling features being immense territory covered, and surplus of lavish, friendly criticism. With his forces Mr. Sousa left New York on Christmas Eve of last year on the American liner St. Louis. The itinerary covered every city and town of any importance in the United Kingdom and also the leading cities of Northern and Central Europe, closing at St. Petersburg.

PRESS

From
Address

PITTSBURG

HOME AFTER A LONG TOUR

Sousa Arrived in New York Yesterday With His Band

After an absence abroad of eight months, John Phillip Sousa and his band of 50 arrived in New York yesterday on the steamer Cedric, from Liverpool. With the bandmaster were Mrs. Sousa, his daughters, Priscilla and Helen, and John Phillip, Jr., all of whom have been in London for the past two months. Among the party likewise was Estelle Liebling, coloratura soprano, whose brilliant work as soloist with the Sousa Band has commanded the high commendation of Europe's best critics.

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On January 31 Mr. Sousa had the honor of appearing for the second time before the King and Queen of England and other members of the royal family. This concert took place in the noble Waterloo chamber at Windsor Castle, with a notable company as guests, and at its conclusion he received the personal thanks and compliments of King Edward.

The Sousa engagement at the New Pittsburg Exposition begins on Monday, September 28, and will be made notable by programs containing the latest and best of modern compositions, which have been accumulated in large numbers since the band's absence from the United States.

AUG 15

for a series of great concerts, at which these singers will be assisted by one of Germany's best military bands.

This Berlin society recently won the Kaiser prize at the international song festival at Frankfurt-on-the-Main, and is esteemed the best body of ensemble singers in German.

Mr. Adolphus Busch, a brewer of St. Louis, is interested in the scheme, and he has an agent now in Europe to negotiate for a visit of five weeks here next year, during which the Berlin musicians would appear in New York and at the St. Louis Exposition for a week or two and spend the rest of the time in touring the country for a great German singing festival.

The scheme would necessitate the bringing here of some 200 musicians, a proposition that has greatly startled with its immense proportions the usual placidity of Prof. Felix Schmidt, the director of the Berlin organization. He has communicated with his friends, Julius Lorenz, director of the Arion Society of New York, and Arthur Claassen, director of the Liederkrantz, as to their opinions on the feasibility of the scheme.

The fact that any man would be willing to risk his money to import so many singers here, where the standard of local music is already so high, seemed to him amazing.

Other plans more or less feasible will be discussed, but it is believed that the official music will be especially attractive, and that the St. Louis Fair music is under the best of care in the hands of Mr. George W. Stewart.

A Pittsburg Republican

POST
PITTSBURGH, PA.

AUG 9 - 1903

SOUSA COMES TO EXPOSITION.

BAND WHICH HAS BEEN IN EUROPE IS TO PLAY IN PITTSBURGH NEXT MONTH.

PRAISE FROM KING EDWARD.

Success Is Scored in All Important Cities From Paris to St. Petersburg.

FINE PROGRAM FOR THIS CITY.

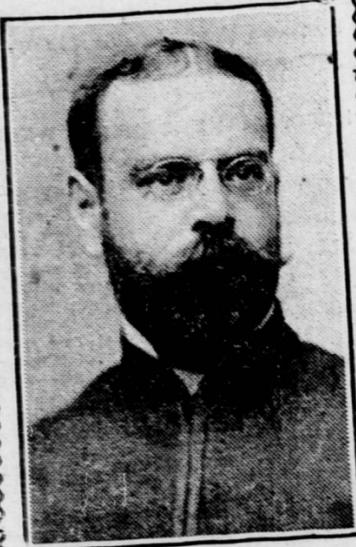
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In the short period of seven weeks, without break or accident, and with the loss of only two days in travel in and out of Russia. Concerts were given in France, Belgium, Germany, Russia, Poland, Austria, Bohemia, Denmark and Holland, and everywhere success was instantaneous and emphatic.

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JOHN PHILIP SOUSA,



Home from European tour, his band is to play at Pittsburg Exposition.

cert took place in the noble Waterloo chamber at Windsor castle with a notable company as guests, and at its close Mr. Sousa received the personal thanks and compliments of King Edward. Three nights later Mr. Sousa gave a similar concert before the viceroy of Ireland in the St. Patrick's hall in Dublin castle. During February he was guest at a luncheon given in his honor by the mayor of Liverpool at the town hall. The Sousa engagement at the new exhibition begins on Monday, September 28, will be made notable by programs containing the latest and best of modern compositions which have been accumulated in large numbers since the band's entrance from the United States.

ITEM

From _____
Address PHILA., PA.
Date AUG 10 1903

SOUSA'S TRIUMPHAL TOUR.

John Philip Sousa and sixty-eight members of his famous band returned from Europe on the Cedric. The European tour was the greatest success of any ever undertaken, and the story of it is best told by the great bandmaster himself. He said:

"This is my third trip across the Atlantic with the band, but only the second visit to Great Britain and Ireland, and the achievement on this third European tour is a remarkable one."

"The season opened in London January 2 and closed at Blackpool July 30, making exactly thirty weeks, with a total of 322 concerts in 133 different towns and 133 different countries."

"Of these concerts 274 were given in Great Britain and Ireland in 112 different towns, many more than were ever visited by any organization in the same length of time. In London alone the band gave 52 concerts in less than six months."

"On the Continent we played in all the principal capitals, 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. The concerts were given in France, Belgium, Germany, Russia, Poland, Austria, Bohemia, Denmark and Holland, and everywhere our success was instantaneous and emphatic."

"In St. Petersburg before the concert commenced the Chief of Police came to me and said: 'You must play the Russian national anthem first, and if the people applaud, you must play it again; and if they applaud again, you must give it again, and keep it up as long as the people continue applauding.' We played it four times, and then we started up the 'Star Spangled Banner.' At this the audience went wild, and we played it again, and the people continued to cheer until we went on with the next piece. We gave them ragtime and negro melodies until they had enough. In all the capitals of Europe royalty and the courts appeared at the concerts."

"In Berlin Prince Henry was in a box one night. He just went wild, and almost kicked the bottom of the box in his enthusiasm. He heard the same ragtime and melody that he had heard everywhere when he was in the United States, and he showed that he appreciated it. He was the most enthusiastic of all the princes."

"In London, of course, it was much the same as at home. Crowded houses everywhere, and all warmth of welcome that could be desired."

"We shall all take a rest of three weeks, and then we shall open in Philadelphia. After that we shall go to the continent to San Francisco, and then to Australia."

DRAMATIC MIRROR.

From _____
Address New York City.
Date AUG 15 1903

TRANSATLANTIC TRAVELERS.

Otto Weil returned from Germany last week. William Stephens, Percy Lyndal, and Louis Payne were among the passengers on the Marquette, which arrived from England on Wednesday.

Mrs. Louis Aldrich has sailed for Europe to join her daughter, who is now in Paris.

John Philip Sousa and his band, A. Baldwin Sloane, Al Mackenzie, Fred G. Latham, Maud Hobson, Fay Davis, Pauline Chase, Andrew Mack, Stanislaus Stange, Yvonne Rivers, Charles Russell, William Courtleigh, George Huntley, and A. H. Hummel were passengers on the Cedric, which arrived from New York from Europe on the Cedric last Sunday.

S. F. Nixon returned to New York from Europe on the Cedric last Sunday.

Mrs. Spooner and her party sailed on the St. Paul last week and will arrive in New York on Aug. 15. The season at the Bijou Theatre, Brooklyn, will open on Aug. 24.

Len B. Schloss, who has been abroad for the past four years, and his wife, Rosie Eaton, arrived on the Philadelphia on Aug. 8.

DRAMATIC NEWS.

From _____
Address New York City.
Date AUG 15 1903

Sousa Home Again.

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AUG 5 - 1903

TONIGHT'S ENTERTAINMENT.

Opening Play at the Stratton by the Black Patti Troubadours.

The Black Patti Troubadours Grand Trans-American and European tour is progressing with a success second only to that enjoyed by Sousa, the March King. From the opening night at the Star Theatre, New York city, where a mighty multitude turned out every night of the engagement at that palatial playhouse, up to the present time, the tour has been one continuous and unbroken series of crowds, triumphs, ovations, successes, hits for the Troubadours and unmeasurable pleasure and satisfaction for their patrons.

The show is pronounced a positive success by all the New York critics and the smartest and swiftest, according to the New York Herald, seen in New York this season, and will be seen at the opening of the Stratton Theatre in this city tonight. The telephone in the box office is 511.

OBSERVER

From _____
Address HOBOKEN, N. J.

Date AUG 7 - 1903
SHOULD THERE BE MUSIC AT MEALS?

There are good things in "Punch" not always of course, but sometimes, and a recent instance was some answers to the inquiry: "Should there be music at meals?" Of six replies that attributed to Mr. J. P. Sousa was: "There is no doubt that the nearer the trombone the sweeter the meat" which was frivolous; but this answer, attributed to Mr. Henry Bird, really goes into the merits of the question: "You ask, 'Should there be music during meals?' But what of the converse?—should there be meals during music? It seems to me that to offer music at a restaurant is a confession on the part of the chef. Our music at the St. James' Hall concerts would have to be bad indeed before we provided the extra inducement of food to go with it." Music at meals fairly implies a failure somewhere, and if it is not in the cook it must be in the diners. Music costs something and certainly the restaurant keepers would not provide it unless they believed their patrons liked it. The natural accompaniment of dinner is talk, but music is a hindrance to conversation. It makes it hard to hear what is said, and keeps voices strained. It must be that people who want so very much to talk over their food don't like it, and if there are people who like it they must be folks who are glad of any din by which their conversational defects may be concealed.

But do so very many people like it, or is it only a fad which most people are tired of, and from the bondage of which they would be glad to be released. In New York, as in London, all the best restaurants have orchestras now, and it is hard to get a good dinner outside of a club or a private house without having music forced in. Whatever restaurant started the practice in the past already dim must have found it profitable, but it is quite possible that the public taste no longer craves this indulgence. All fads tend to live on awhile after the taste for them has been satiated. The force of habit preserves them for a time, but their doom eventually arrives. — Harper's Weekly.

From NEW YORK WORLD

Address _____
Date AUG 9 - 1903

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Duss and "Venice," at the Madison Square Garden, begin to-morrow night the last week but one of their engagement. Miss Charlotte G. George has been engaged as soloist for the week. Mr. Duss has arranged a series of popular programmes, which will include selections from Beethoven, Rubinstein, Wagner, Gounod, Meyerbeer, Suppe, Mozart, Mendelssohn, Strauss, Herbert and Sousa. Mitchell and Cain will head the vaudeville contingent on the steamer Grand Republic's floating roof-garden.

POST

PITTSBURGH, PA.

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JOHN PHILIP SOUSA,



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The Sousa engagement at the new exposition begins on Monday, September 28, and will be made notable by programs containing the latest and best of modern compositions which have been accumulated in large numbers since the band's absence from the United States.

DRAMATIC MIRROR

om **New York City**
address **AUG 15 1903**

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DRAMATIC NEWS

rom **New York City**
address **AUG 15 1903**

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PRESS

MIDDLETOWN, N. Y.

AUG 5 - 1903

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POST

FEBRUARY 21

dress

AUG 7 1903

MUSICAL SCHEME IS COMPLETE.

New Band Will Be Heard at Exposition This Season.

As far as instrumental organizations are concerned the musical scheme for the coming session at the new Exposition is now fully complete. Four favorites are on the list, Creators, Sousa, Damrosch and the Fadettes, while a newcomer entirely is Oreste Vessella, conductor of the Royal Italian band, who will be heard during the week beginning October 5. Vessella's engagement is to be made notable by the addition of Italian vocalists and their superb bel canto.

A radical innovation now being considered now by the new Exposition management is the engagement of a small Hungarian or Neapolitan orchestra for service in the big main building between the concerts given in Music hall. Should the plan materialize, the players will be located on a platform projecting from the balcony.

N. Y.

ESS

'THE RUNAWAYS' TO HAVE A LONDON HEARING.

Lee Shubert arrived yesterday afternoon from London, and at the Casino, last evening, said he had made arrangements for an American invasion of Europe this season.

Not only will he give a production of "Dolly Varden," with Mabelle Gilman as the star, at the London Avenue Theatre in October, but a few weeks later he will give a French version of the same opera at the Folies Bergere in Paris.

It was also arranged that "The Runaways" will be presented at the Prince of Wales Theatre some time in February.

An important deal made by Mr. Shubert was to secure Lillian Brunvelt, who also arrived yesterday, for a term of years to star in a comic opera now being composed for her in France. Another engagement made is with fifty of the youngest girl students from the Vienna, Berlin and Paris conservatories. They will be distributed among the various Shubert companies, twenty of them to be assigned to the Roy Templeton Company in Clyde Fitch's first musical comedy, "The Infant Prodiges," to be given a run at the Casino in November.

Mr. Shubert, while abroad, also secured from M. Berton, the French author of "Zaza," an historical drama of the time of Napoleon for the use of Aubrey Bonnycastle's tour this season, which has already been booked.

On the steamship Cedric, which came into the lower bay too late last night to discharge its passengers, is a very large number of returning Theatians. Among them are William Faversham and wife, James K. Hackett and Mrs. Mary Manning, Kyrle Bellew, Andrew Mack, Maudie Lee, Miss Eleanor Robson, Frank Worthing, Maudie Hobson, Fred G. Latham, John Philip Sousa and his band.

N. Y. DAILY NEWS

ESS

VAST AUDIENCE SINGS AT A SOUSA CONCERT

Welshmen Unite in Rendering an Old Hymn.

London, Aug. 8.—Sousa and his band had an experience of an unusual character at the Pavilion at Carnarvon, Wales. An audience of many thousands had assembled, and when the bandmen filed off the stage at the conclusion of the first half of the performance a workingman stepped to the platform and invited the audience to join him in singing one of the oldest and most popular Welsh hymns.

The crowd responded immediately, and the hymn was magnificently rendered by the vast audience.

om

CITIZEN.

Brooklyn, N. Y.

dress

9 1903

WELSH SURPRISE SOUSA.

American Bandmaster Greeted with Beautiful Singing by Large Audience.

LONDON, Aug. 8.—Sousa and his band had an experience of an unusual character at the Pavilion at Carnarvon. An audience of many thousands had assembled, and when the bandmen filed off the stage at the conclusion of the first half of the performance, a workingman stepped to the platform and invited the audience to join him in singing one of the oldest and most popular Welsh hymns. The crowd responded immediately, and the hymn was magnificently rendered by the vast audience.

The self-appointed conductor then disappeared, but the rest of the interval was filled by a vigorous rendering of the well-known "Tom y Botel" (Song of the Bottle). Mr. Sousa applauded as vigorously as any one else, and in a felicitous speech declared that he yielded nothing to his appreciative audience in his admiration of the beautiful singing, and the members of his band showed by their applause of their leader's remarks that they agreed with the sentiments he had expressed.

THE MORNING TELEGRAPH

dress

New York City

9 1903

Paradise Roof Garden will add several new changes to the bill for the week ensuing. "Aga," the mysterious floating woman, continues, and Victor's Venetian Band changes the brief musical program weekly. Two of the new acts will be the Yanko Duo in spirited Hungarian dances, and the Wilton Brothers. "Punch, Judy & Co.," Riccabona's performing horses, the Four Nightons in their athletic exhibition, Edith Helena, the soprano; Agnes Mahr, the American Tommy Atkins; the Five Juggling Johnsons, Gillett's dog pantomimists, and a number of other acts complete the bill.

The sixth week of the Japanese comic opera, "Ototoy," which is the chief feature of "Japan by Night," upon the Madison Square Roof Garden, will begin to-morrow night. In spite of the weather during the past few days, which has not been all that could be desired for a strictly out-of-door entertainment, the attendance upon the Madison Square Roof Garden has been good.

The programme presented on the Floating Roof Garden of the steamer Grand Republic for the week is as follows: Mitchell and Chin, Gilson and Countess, Bessie Clifford and Harvey Elsie, Tom Kelly, Jack Welsh, Stella Tobin.

Duss and "Venice" at the Madison Square Garden begin to-morrow night the last week but one of their extended engagement. Charlotte G. George has been engaged as soloist for the week.

Mr. Duss has arranged a series of programmes, which will include Beethoven, Brahms, Wagner, Council, Meyerbeer, Suppe, Mozart, Mendelssohn, Strauss, Herbert, Sousa, and many of the popular selections of the day.

Verdi's "La Traviata" will be the offering at the Terrace Garden on East Fifty-eighth street during the coming week, and Manager Susskind and Reifebitz's specially selected cast will do it. Impresario Montegriffo has engaged Signora Cleopatra Vicini, lately of the Royal Italian Opera Company, to sing the leading role. The cast will be:

- Violetta Valery.....Cleopatra Vicini
- Fiora Bervoles.....Aimee Remley
- Aminta.....Violetta's Maid.....Adelle Spencer
- Alfred Germont.....George Tallman
- George Germont, his father.....Harry Lockstone
- Garston, Viscount Letorieres.....Desiderio Penzette
- Marquis d'Obigny.....W. O. Risley
- Baron Duphol.....Douglas Flint
- Doctor Grenvil.....Douglas Flint
- Joseph, Violetta's servant.....George Fetatherstone

"The Chimes of Normandy," Planquette's old legend, will constitute the

NEW YORK SUN

dress

9 1903

FOXHALL KEENE ARRIVES.

Also James A. Gary, H. H. Vreeland, Hackett and Sousa.

James A. Gary, formerly Postmaster-General; Foxhall P. Keene, son of James H. Keener; Herbert H. Vreeland, president of the Interurban Street Railway Company; the Marquis of Graham, heir of the Duke of Devonshire; James K. Hackett, the actor, and John Philip Sousa, the bandmaster, are passengers on the Cedric, which got to New York last night.

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New York Times

dress

AUG 9 - 1903

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Liner Cedric Here, Will Dock Early.

The White Star liner Cedric from Liverpool, which arrived too late last night to dock, will dock early this morning. On board the liner are James A. Gray, H. H. Vreeland, Charles H. Grasty, James K. Hackett and his wife, Mary Manning, Miss Eleanor Robson, Mr. and Mrs. Foxhall Keene, and John Philip Sousa and his band.

NEWS

dress

AUG 8 1903

The White Star liner Cedric, due in New York today, will bring in greater tonnage of theatrical celebrity than has ever been imported on any one steamer. Madge Lesing, Stanislaus Stange, George Huntley, Maud Hobson, Kyrle Bellew, Frank Worthing, A. H. Hummel, Sousa and his band, Pauline Chase, the Pink Pajama Girl; William Faversham, Mr. and Mrs. James K. Hackett and Andrew Mack are among those on board.

IRISH AMERICAN

dress

New York City

AUG 8 - 1903

AMERICAN MUSIC.

Leader John Philip Sousa and his famous band of Brooklyn musicians, have been delighting the music-loving people of Dublin, and other leading Irish cities, with such concerts as they seldom have had a chance to listen to, since General Patrick S. Gilmore and his Boston World's Fair orchestra stirred up their enthusiasm. The American performers have been well received everywhere, on the other side, where they have left the best impressions as to the high standard of musical excellence that prevails in the United States. It is a great change from the ideas that prevailed in the days when the Londoners thought they could teach us something in that line, by sending over a detachment of the Guards' band to tickle our Republican ears.

LEDGER

PUBLIC

PHILA., PA

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AUG 10 1903

John Philip Sousa and his band, James K. Hackett and his wife, Mary Manning, and Eleanor Robson also returned on the Cedric. While on his European tour Mr. Sousa gave 362 concerts in thirteen different countries and 133 cities. "When in St. Petersburg," said Mr. Sousa, "I was impressed with a request that was made of me by the Russian Inspector of Police. This was that I should play the Russian national anthem, and that I should repeat it as many times as the crowd desired. This was one of the ways of promoting loyalty. The piece was rendered four times. In Germany at one of the concerts I recognized as one of a box party Prince Henry, who came incognito, as did many other people of importance. It appearing to be the fashion to attend concerts, etc., in that informal way. The negro melodies proved to be our most popular selections. At first the long haired musical sharps turned up their noses, but I think they liked the music just the same."

Arthur Pryor, who has been with Sousa's Band for several years, announced that he would begin the organization of a band of his own. He will first tour America, after which he will make a European tour.

1884.

New York Times

GROSS N. Y. ZEITUNG

AUG 10 1903

From
Address
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Arthur Pryor, trombonist, who has for several years been one of the attractions of the Sousa concerts, and was assistant conductor of the organization, announced on his arrival that he had severed his connection with the band, and that he would at once begin the organization of one of his own. Mr. Pryor said that he would first tour the United States, and afterward England and the Continent.

"My European tour has been a magnificent success in every respect," said Mr. Sousa. "We were on tour thirty weeks, during which time we gave 362 concerts in thirteen different countries and 133 cities. Fifty-two of the concerts were given in London, and on the evening of Jan. 31 we played before King Edward, in Windsor Castle.

"We also went to France, Belgium, Germany, Russia, Austria, Denmark, Holland, and other countries, in each and every one of which we met with the heartiest of welcomes.

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"The negro melodies played were among our most popular selections, and aroused enthusiasm whenever rendered. I may add that we played before a lot of musical critics over on the Continent; those green-goggled, long-haired fellows who have musical dyspepsia. They turned up their noses at first, but I think that they liked the music just the same."

Mr. Sousa will rest until Sept. 1, when he will make a five weeks' tour of this country, traversing the continent, and will then begin preparations for his invasion of Australia, scheduled to take place early next year. Mrs. Sousa, his two daughters, and John Philip Sousa, Jr., came home with him.

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Wie die Officiere des Dampfers erklärten, war die Reise nicht nur eine angenehme, sondern auch in mehr als einer Beziehung eine interessante und kurzweilige. Das erste Ereignis war, daß unmittelbar nach der Abreise von England in der zweiten Kajüte mehrere, mit dem Namen „Moore“ versehene Koffer umherstanden, zu welchen sich kein Passagier meldete. Schließlich fiel es dem Schiffsarzt ein, daß er einem Passagier Namens Moore das Landen nicht gestattet habe, weil er augenleidend schien. So langte denn das Gepäck minus seinem Eigentümer glücklich hier an und wird nun wieder zurückgeschickt werden. Ein weiteres Ereignis trug sich am letzten Donnerstag an Bord des „Cedric“ zu. Einer der Matrosen hörte nämlich an einer der Lukenverschlüsse lautes Pochen. Der Verschluss wurde entfernt, da präsentirte sich zum Entsetzen aller ein Etwas, das eher wie ein Gerippe aussah, als wie ein menschliches Lebewesen. Ein ausgehungertes Mann wurde heraufgezogen, der so schwach war, daß man ihn sofort in's Schiffshospital bringen mußte. Nach zwei Tagen hatte sich der Patient wieder so weit erholt, daß er erzählen konnte, er habe als Freipassagier die Reise mitmachen wollen und hätte sich zu diesem Zwecke einen Tag vor der Abfahrt an Bord geschlichen und sich versteckt. Nahezu acht Tage lebte der arme Teufel in Stidluft von rohen Kartoffeln und Zwiebeln. Er erzählte, er sei geborener Amerikaner, heiße Langelle und sei 42 Jahre alt. Ferner sagte er, er sei vor wenigen Wochen mit der „Eruria“ nach England gereist, sei aber auf englischem Boden entlassen worden und habe keine Arbeit gefunden, obzwar er Vollmatrose sei. Langelle wurde sorgfältig gepflegt und gepflegt und bei seiner gestrigen Ankunft konnte man es ihm kaum ansehen, daß er nahezu acht Tage ohne gesunde Nahrung gewesen ist.

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CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

New York Times

GROSS N. Y. ZEITUNG

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AUG 10 1903

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CEDRIC BRINGS MANY THEATRICAL FOLK

Largest Number of Notables on Any Ship This Season Here on the White Star Liner.

Miss Eleanor Robson Brings New Play "Merely Mary Ann."

The White Star liner Cedric, which arrived here yesterday, had aboard the largest number of notables of any ship so far this season. Operatic and theatrical stars and well-known Americans made up the major portion of the passenger list. John Philip Sousa and his concert band, Miss Eleanor Robson and her mother, James K. Hackett and his wife, Mary Manning; Mabelle Gilman, S. F. Nixon, theatrical manager; Foxhall Keene, Senator Clark of Montana, Postmaster-General James A. Gary, Hon. Charles Russell, friend of Sir Thomas Lipton; Simeon Ford, Herbert H. Vreeland and the Marquis of Graham were some of those of prominence.

Mr. Vreeland, who went abroad to study transportation and for recreation, says we beat Europe in transit. Foxhall Keene was in excellent humor and talked freely of his automobiling and turf experiences. He said that the people on the other side of the big pond were surprised that an American could do so well with the racing motor cars. He said that many of his horses in England were suffering with colds, but that he expected great things from his two-year-olds.

Bandmaster Sousa had much to say about his tour, which included fourteen countries. The band gave 362 concerts in 133 cities. Trombonist Arthur Pryor has severed his connection with the march composer and will get together a band of his own. Mr. Sousa will rest until Sept. 1, when he will make a five weeks' tour of this country previous to invading Australia.

Miss Eleanor Robson brought with her the manuscript of a new comedy by I. Zangwill, "Merely Mary Ann," in which she will star this season. She said that she was greatly pleased with the play. She begins her season on Oct. 26, and in the mean while will pass the remainder of her vacation with her mother at

NORTH AMERIC.

PHILA., PA

AUG 10 1902

NEGRO TUNES A HIT IN EUROPE, SAYS SOUSA

Russian Audience Went Wild When Band Played "Star Spangled Banner."

Special Dispatch to The North American.

NEW YORK, August 9.

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"We played at Dublin Castle before Lord Lieutenant and Lady Dudley," said Mr. Sousa, in describing his tour. "We received a demonstration in Ireland. I was pleased at the wealth of the Irish people, who, while the prices of admission were not popular, came to the concerts in droves. We played at Warwick Castle and at Windsor before the King, who sent his thanks through his secretary. In Russia we played in all the large cities, going also to Warsaw. I shall not forget the request of the chief inspector of Russian police to play the Russian national anthem and to repeat it just as long as the people applauded.

"The anthem received four encores, and when we struck into the 'Star Spangled Banner,' the audience went wild. There were two encores.

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UG 10 1902

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We should be, and are, unfeignedly proud of Mr. Sousa and all his musical performances. These have been many and varied, and always delightful. He has lost no time—a teacher of music at fifteen, a conductor at seventeen, a violin in Offenbach's orchestra, the band leader of the United States Marine Corps for twelve years, and then the head of his own sixty-eight pieces and the composer of his own inimitable marches. Would not the world be less gay for lack of these, of his waltzes, of "El Capitan"? Surely; and, above all, for lack of the personality of Mr. Sousa himself.

For the very cream of a Sousa performance rises in the picturesque figure of the leader. Can its surprising movements depart the memory? Is it any wonder that Mr. Sousa, in all the capitals of Europe, "frequently noticed that princes and people of consequence attended the concerts incognito"? That the critics of Berlin remained to applaud?

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INQUIRER. PHILA., PA

FOOTLIGHT STARS HOME FROM EUROPE

Many Well-Known Theatrical and Musical Lights Among Cedric's Passenger List

From The Inquirer Bureau.

NEW YORK, Aug. 9.—Returning from Europe on the Cedric of the White Star Line, which reached port to-day, were many persons of note in the theatrical and musical professions. Among the former were Miss Eleanor Robson, Miss Mary Manning, James K. Hackett and S. F. Nixon, while John Philip Sousa and his band, Miss Nina Russell, a concert soprano; A. Baldwin Sloane, a composer, and Al. Mackenzie, a librettist, were among the representatives of the latter.

Miss Robson brought with her the manuscript of a new play, "Merely Mary Ann," by Israel Zangwill. She expressed herself as being much pleased with the play and her role in it.

"I have contracted with Pierre Wolff, a French author, for a new play, in which Miss Isabel Irving will star the season after next," said Mr. Hackett. "For the coming season she will continue in 'The Crisis' and will go so far as the Coast.

"William H. Thompson will open in 'The Bishop's Move,' and after a tour in that play will appear in 'The Secret of Panchinello,' by Pierre Wolff. He will come to New York after the holidays. I have arranged with M. Sedan and Miss Aldrich to make a dramatization of Winston Churchill's novel, 'The Celebrity.'"

Mr. Nixon, who has been resting at Naumburg, Germany, said he was going direct to Pittsburg to see about the theatre under construction for him there. He will revive "Erminie" at the Casino in this city, with Francis Wilson, Mrs. Jessie Bartlett Davis and Marguerite Sylva in the cast. He will follow this with "The Little Corporal," "The Infant Protege" and "Miss Bob White."

SOUSA, MISS ROBSON HACKETT AND NIXON BACK.

Group of Musical and Histri- onic Notables Arrive from Europe—Bandmaster Gave Free Concerts on the Trip

Actors and Actresses Tell of Plans for Coming Season. Authors, Composers, Railroad Men and Diplomats on Board

A famous cargo of operatic and theatrical stars came on the White Star liner Cedric yesterday. Among the arrivals and popular with the passengers because of free concerts given en voyage were Bandmaster John Philip Sousa and sixty-eight musicians.

The band visited fourteen different countries. It played at Windsor Castle before King Edward and Queen Alexandra, passed on to Paris, then to Berlin and the minor German principalities and penetrated via St. Petersburg to the Neva and Moscow. It will rest for three weeks before starting on a brief American tour preceding a long jump to Australia.

Trombonist Arthur Pryor, for several seasons with Sousa, severed his connection with the organization in England and is organizing a band with which he will make a tour of the world.

James K. Hackett and his wife, Mary Manning, also returned. The actor-manager said that he had contracted with Pierre Wolff, a French dramatist, for a new play in which, Miss Isabel Irving will star season after next. Mr. Hackett will open at Boston in September in "John Ermine of the Yellowstone," to be followed later by "Alexander the Great."

Manager S. F. Nixon, of Nixon & Zimmerman, completed arrangements while abroad for an all-star revival of "Erminie" at the Casino this year, to be followed by "The Little Corporal." He also will import "The Infant Prodigy" to precede "Miss Bob White," and arranged with Harry B. Smith for an elaborate production of "The Girl from Dixie," a new musical comedy in which Miss Irene Bentley will star, supported by Ferdinand Gottschalk, Arnold Daly, Al. Hart and Miss Middleton.

Nina Russell, the soloist, comes over to appear this week at the Stuyvesant Fish musicale at Newport. She will later sing at the Harrison Grey Fiske musical matinees at the Manhattan.

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Among others on board were Miss Mabelle Gilman, A. Baldwin Sloane, composer; A. G. Mackenzie, author, better known as Arthur Murray Alfred Hartmann, violinist; F. P. Duryea and wife; Vice-President Paul Morton, of the Santa Fe Railroad; former Congressman Joseph Outhwaite, of Ohio; Mrs. William Barclay Parsons, W. W. Vivian, the Marquis of Graham, Colonel

RECORD PHILA., PA

AUG 10 1902

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"We played at Dublin Castle, before Lord Lieutenant and Lady Dudley," said Mr. Sousa in describing his tour. "We received a demonstration in Ireland. I was surprised at the wealth of the Irish people, who, while the prices of admission were not popular, came to the concerts in droves.

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CEDRIC BRINGS MANY THEATRICAL FOLK

Largest Number of Notables on Any Ship This Season Here on the White Star Liner.

Miss Eleanor Robson Brings New Play "Merely Mary Ann."

The White Star liner Cedric, which arrived here yesterday, had aboard the largest number of notables of any ship so far this season. Operatic and theatrical stars and well-known Americans made up the major portion of the passenger list. John Philip Sousa and his concert band, Miss Eleanor Robson and her mother, James K. Hackett and his wife, Mary Manning; Mabelle Gilman, S. F. Nixon, theatrical manager; Foxhall Keene, Senator Clark of Montana, Postmaster-General James A. Gary, Hon. Charles Russell, friend of Sir Thomas Lipton; Simeon Ford, Herbert H. Vreeland and the Marquis of Graham were some of those of prominence.

Mr. Vreeland, who went abroad to study transportation and for recreation, says we beat Europe in transit. Foxhall Keene was in excellent humor and talked freely of his automobiling and turf experiences. He said that the people on the other side of the big pond were surprised that an American could do so well with the racing motor cars. He said that many of his horses in England were suffering with colds, but that he expected great things from his two-year-olds.

Bandmaster Sousa had much to say about his tour, which included fourteen countries. The band gave 362 concerts in 133 cities. Trombonist Arthur Pryor has severed his connection with the march composer and will get together a band of his own. Mr. Sousa will rest until Sept. 1, when he will make a five weeks' tour of this country previous to invading Australia.

Miss Eleanor Robson brought with her the manuscript of a new comedy by I. Zangwill, "Merely Mary Ann," in which she will star this season. She said that she was greatly pleased with the play. She begins her season on Oct. 25, and in the mean while will pass the remainder of her vacation with her mother at Block Island. Miss Robson's mother is to play Mrs. Wiggs in "The Cabbage Patch," the first presentation of which will be at Louisville on Oct. 5.

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So it is not alone for his patriotic and artistic services in planting the Star-spangled Banner on Russian soil and diffusing a knowledge of negro melody throughout Europe that we welcome Mr. Sousa home. We miss him as a leader and we cannot afford to have him stray abroad.

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address

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From
Address
Date **AUG 10 1900**

MARCH KING TELLS OF TRIUMPHS WON.

ESTABLISHED

884.

**"Critics with Musical Dyspepsia
Who Came to Sniff Re-
mained to Applaud."**

**JAMES K. HACKETT TO GIVE
"ALEXANDER THE GREAT."**

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Warmly Received in Russia.

"In Russia we played in all the large cities, going also to Warsaw. I shall not forget the request of the chief inspector of Russian police to play the Russian national anthem and to repeat it just as long as the people applauded. The police manifested the greatest anxiety to foster and encourage national feeling.

"The Russian national anthem received four encores, and then the assistant to the chief inspector requested that we should render the American national anthem, and we struck into the 'Star Spangled Banner.' The audience went crazy. There were two encores.

"In Germany and Central Europe we visited the cradle of musical art, the home of those who have shown that they have grounded on the shoals of music, the lair of those critics who wear green goggles and have musical dyspepsia. These were a little inclined at first to turn up their noses and criticize, but those who came to sniff remained to applaud.

Negro Melodies Made a Hit.

"The negro melodies made a great hit everywhere. In Berlin, St. Petersburg, and in every capital I frequently noticed that princes and people of consequence attended the concerts incognito. I shall rest three weeks and then open at Willow Grove, Philadelphia, and continue on tour to Columbus, Chicago and San Francisco.

Next year Sousa and his band will go to Australia. The band gave a concert on the Cedric on Friday night, assisted by Mrs. Nina Russell, a singer, and Alfred Hartman, the violinist.

Mrs. Russell comes to America with the highest of credentials from the leading society women of Paris to Mrs. Stuyvesant Fish, at whose parlor entertainments in Newport she will shortly appear. Mrs. Russell will also appear at the Manhattan matinees to be managed by Harrison Grey Fiske.

James K. Hackett, with his wife, Mary Mannering, came home after six weeks of pleasure and business. Mr. Hackett has contracted with Pierre Wolff for a new play, in which Miss Isabel Irving will star the season after next.

Mr. Hackett's Plans.

"While in London," said Mr. Hackett, "I gave a copyright performance of 'Alexander the Great,' the play by Victor Mapes, which I shall produce here. I have engaged two prominent actors for the piece.

"My own season will open with 'John Ermine, of the Yellowstone,' a drama by Louis Evan Shipman, at the New Globe Theatre, Boston, on Sept. 5. I shall play the title-role of the scout.

"For the coming season Miss Irving will star in 'The Crisis,' her last season's big success. William H. Thompson will begin the year in 'The Bishop's Move,' which has enjoyed a prosperous revival in London. Later Mr. Thompson will appear in 'The Secret of Punchinello,' by Pierre Wolff. It has done phenomenally well in France and Germany. Mr. Thompson will return to New York with the production after the holidays.

Brings a Zangwill Play.

Miss Eleanor Robson, who was accompanied by her mother, Mrs. M. C. Cook, brought back a four-act comedy by Israel Zangwill, "Merely Mary Ann."

"It is based on a name which I read a few years ago," said Miss Robson. "I was much impressed by it and asked Mr. Zangwill to dramatize it for me. He wrote it while I waited—in five days. The heroine is a London slavey."

S. F. Nixon, of Nixon & Zimmerman, came home suddenly from Bad Nauheim because he read in a New York paper that his son, Fred G., was very ill with typhoid at Atlantic City. The gladdest sight of their trip was when Mr. and Mrs. Nixon yesterday morning caught sight of their son, restored in health, aboard the cutter away below the lofty Cedric.

"I saw Francis Wilson while abroad," said Mr. Nixon, "and arranged for an all-star revival of 'Erminie,' which will reach the Casino by November. We shall also have a revival of 'The Little Corporal,' Harry Smith's 'The Girl from Dixie' will be produced at the Casino."

N. Y. TRIBUNE.

Address

Date **AUG 10 1900**
BACK FROM VACATION.**NO SCOTCH BURR ON FORD.****Vreeland Thinks London Traffic Behindhand—Keene Tells of Loss.**

When the Cedric arrived here early yesterday morning she brought with her bank presidents, trust officials, politicians, country school teachers, musicians, theatrical people and a lone stowaway—probably the most miscellaneous gathering of passengers that has been brought into port this summer.

The first day out a mysterious disappearance was reported. Rumors of a second cabin passenger having disappeared were industriously circulated. The passengers were divided in their opinions as to whether it was an accident, suicide or murder. Finally Dr. Dobie, the ship's surgeon, solved the conundrum.

"The man never came aboard," he said. "When he tried to board the boat I saw he was suffering from trachoma and ordered him ashore. Before we could put off his baggage we were clear of the dock."

Last Thursday afternoon a deckhand heard a faint tapping on hatch No. 6. He reported it to the executive officer, who investigated and found a stowaway, who said he was William Langelle, an able seaman, and an American citizen. Dr. Dobie said the man was suffering from starvation, and took him to the sick bay where, after being fed for two days on first cabin fare, he fully recovered. Dr. Dobie could not understand Langelle's wonderful display of vitality until he discovered what composed the cargo in hold No. 6. The cargo consisted entirely of onions and potatoes, and Langelle had consumed a large quantity of both. Some passengers declared that Langelle was discovered through his breath. Langelle was put off at Ellis Island.

Herbert H. Vreeland, of the Interurban Railway Company, was one of the passengers. He returned from his first trip to Europe. Speaking of his trip, he said:

"I am like a boy who has been afloat in a canoe for two months in the Adirondacks. My mind is absolutely a blank this morning. I do not know what has been going on here while I have been away. I may talk about local matters when I get in touch once more. It was understood that I was going away for a complete rest, and I have had it. Mr. Macdonald and I have visited Germany, France, Italy and Great Britain, and I think we saw all there was to see. In London I saw everything from the Tower to Whitechapel. I met Chauncey Depew and other friends.

"The one business phase of my trip was the study of the street transportation service in London. I was not asked by the Parliamentary committee over there to recommend a plan for improving their service, but to tell them where in the United States their committee could find a practical example on which to model their improvements. They will send representatives to this country shortly. Street transportation in London differs from that in New-York in the topographical difference in the two cities. New-York is so laid out that one line drains from river to river the length of the island. London is circular, and no one line could accomplish the same results. London to-day is simply New-York in the old horsecar days. Parliament is trying to hit upon a plan to improve transportation facilities, and has appointed a committee for this purpose. They have hundreds of applicants for franchises over the same streets, and nothing will be settled until a national plan is adopted, which will govern the whole city."

Simeon Ford, who also came home on the Cedric, said:

I have only been over on my annual golf pilgrimage. I played on the links at St. Andrews, Troone, North Berwick, Prestwick, Sandwick and Deal. Mr. Vreeland was with me. He is a little better player than I am. He's too heavy for me. I'm not in his class. We had a fine trip home, and I auctioned the pools every day except Sunday. I won twice, a matter of £100 each time; but then, you know, that's not all profit. I didn't get any Scotch burrs on me while away. I'm tired of fame, and shall do no more literary work unless I write a golf novel, just to make good to the newspaper boys, who have said I was intending to do so."

Foxhall P. Keene and Mrs. Keene also were passengers. The first question Mr. Keene asked of those who boarded the ship at Quarantine from the revenue cutter was about the news in Wall Street.

"I felt the Taylor failure, as I had about \$200,000 in the firm, but after all, that is a mere bagatelle compared with my brother-in-law's losses," he said. "My father has not communicated with me about Wall Street affairs, and I do not know what his position is."

In regard to his horses, he said: "I have a lot of two-year-old colts abroad, ten in all, which are doing very well, and I expect great results from them this fall. My three-year-olds over there have all met some accident, but they will come out all right. My father tells me the two-year-olds here are expected to hold their own. I have been doing a lot of automobiling, and it is the greatest sport next to horse racing that ever happened. It beats polo. The English laws are very liberal for automobile drivers."

John Philip Sousa and sixty-eight members of his band were aboard. Mr. Sousa said that his latest tour was the greatest ever made by any musical organization.

"We visited fourteen countries," he said. "In England we played before King Edward in Windsor Castle, and received his thanks from Sir Frederick Knollys. In Ireland we drew big audiences. There, as in England, I was surprised at the cordial feeling which was everywhere expressed toward the United States. When we visited Russia the Inspector General of Police asked us to play the Russian national anthem, and to repeat as long as the audience would encore it. We played it four times, then played 'The Star Spangled Banner,' and the people went wild over our song. We repeated it twice again, and finally had to stop, the applause drowning out our instruments. Everywhere we went American ragtime made a hit, especially in Paris, where it has taken the people by storm. We visited all the capitals of Europe, and royalty was present at all our concerts. After three weeks rest we shall open in this country at Philadelphia."

PRESS

PHILA., PA.

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NEW YORK SUN

AUG 10 1903

CEDRIC CAME FULL OF TALENT

SIMEON FORD'S FLYING LEAP BETWEEN ELEVATED TRAINS.

H. H. Vreeland Has Been Telling the British About Street Cars—Foxhall Keene Says Polo and Horse Racing Are Not In It With Automobiling.

The White Star steamship Cedric, giantess of liners, in from Liverpool and Queens-town, was crowded with histrionic, sporting, musical, political and other talent when she docked yesterday. Simeon Ford, the after-dinner orator, who ate eight dinners aboard, contrary to his habit, didn't make a single speech all the way across. All his jests were conceived and delivered in private conversation, chiefly with Herbert H. Vreeland, president of the Inter-urban Street Railway Company, and John Philip Sousa, the bandmaster.

Mr. Ford said it was false that he had taken up literature for a living; he had not even made any "contributions to the Atlantic" on the voyage; he left that to fatter men, such as his friend Mr. Vreeland. It was true he had been playing golf at St. Andrews links in Scotland with Mr. Vreeland.

"Golf," said Mr. Ford, "is my favorite pastime. I always go to Scotland to play the game. I make a pilgrimage every year. I had hoped to meet Mr. Carnegie, but he was so busy giving away money that he couldn't see me. I doubt whether he could see me anyhow without binoculars, because of my attenuated, perpendicular style of construction. That's copyrighted. The newspapers tell me that I am going to write a story about golf. I don't want to contradict 'em, so I suppose I'll have to make good—just to please 'em.

"My elevated train is waiting, gentlemen, so I'll have to say good-day. Sorry that I have to interrupt my elevated train of thoughts to catch the other one. Come up to my hotel. I'll charge you only the regular rates, notwithstanding your profession."

Mr. Ford took out a toothpick and vanished behind it in the direction of Rye (N. Y.), and the reporters turned their attention to other celebrities.

Mr. Vreeland said that he had gone abroad to see what Europe was like and to get rest. Incidentally, he had observed the transportation facilities of London. A Parliamentary committee had asked him to appear before it and give his views as an expert on rapid transit. He didn't appear, but he saw the members of the committee individually and, at their request, gave them information about New York's way of carrying folks to and from business in Manhattan. They said they would send a sub-committee to America to see how passengers were handled here.

"The transportation facilities in London proper," said Mr. Vreeland, "are about the same as they were in New York in the time of the old horse cars. There is no rapid transit above ground. Still traffic is not congested, as the system prevents it. When a policeman holds up his hand he can stop a long line of vehicles. If there is a driver one foot out of line the policeman takes his number and the driver is summoned before a Magistrate and fined. The policeman sees to it that there are no blocks."

Bandmaster Sousa, who brings sixty-eight musicians with him, gave a concert on Friday night, at which J. H. Outhwaite, former Congressman from Ohio, presided. It netted the Seamen's Charities of England and America \$400. Mr. Sousa said he had played in fourteen European countries and had been successful beyond his expectations. In St. Petersburg the band was compelled to play the Russian national anthem four times before the audience got weary of the music. The Russians appeared to like "The Star-Spangled Banner" as much as they did their own hymn, greeting it with delirious shouts. After touring the United States Sousa will go back to Europe next year.

Mr. Outhwaite has been away for recreation. He said he believed that Tom Johnson, if he were nominated for Governor of Ohio, wouldn't have a ghost of a chance to win.

The Hon. W. W. Vivian and the Hon. Charles Russell, friends of Sir Thomas Lipton, are on their way to Canada. Mr. Russell will, on his return to New York, be the guest of Sir Thomas aboard the Erin during the yacht races.

Foxhall Keene said he had enjoyed himself automobiling, particularly in the races in France and Ireland. "Automobiling," he said, "beats horse racing, and polo is not in it with the horseless sport."

Mr. Keene confessed to having lost \$200,000—the amount of his interest as special partner—by the Taylor failure in Wall Street; but he looked jolly about it. He has ten two-year-olds in his stable on the other side, from which he says he expects fine results.

James K. Hackett and his wife, Mary Manning, came on the Cedric. During his stay of six weeks at London and Paris, Mr. Hackett completed arrangements for a spectacular presentation of Victor Mapes's drama "Alexander the Great," in which he is to take the title part.

He said yesterday that he had engaged two prominent actors especially for this play, but he was not yet at liberty to mention their names. He has contracted with Nathan of London for the Persian costumes to be used in the play, and the armor will be manufactured at Birmingham. The Greek costumes will be made and the scenery will be painted here.

While in London Mr. Hackett gave copyright performances of "Alexander" and "John Ermine of the Yellowstone," with which he is to open his season on Sept. 5 at the New Globe Theatre, Boston. The latter play is written by Louis Evan Shipman and founded on Frederic Remington's novel. Mr. Hackett is to play the scout hero.

"I have contracted with Pierre Wolff, the French playwright who sprang into European fame through his 'Le Secret de Polichinelle,' for a new play in which Isabel Irving is to star the season after next," said Mr. Hackett yesterday. "The Secret of Punchinello" also has been acquired by me and will be presented here after the holidays by William H. Thompson, who is now playing with success in London in 'The Bishop's Move.' Miss Irving will continue to play 'The Crisis' this season, and will tour the country as far as the Pacific with it.

"Another novelty I have just provided for is a dramatization of Winston Churchill's first successful book, 'The Celebrity,' by M. Feydeau, the author of a number of popular French farces, and Miss Mildred Aldrich."

Eleanor Robson and Mrs. Madge Carr Cook were also passengers on the Cedric. Miss Robson had with her the manuscript of the dramatized "Merely Mary Ann," which she persuaded Israel Zangwill to write and in which she is to star. Mrs. Cook is going to play Mrs. Wiggs this winter.

S. F. Nixon said he was going to revive the opera of "Ermine" at the Casino, with Francis Wilson and all the old-time cast that he could induce to appear.

James A. Gary, formerly Postmaster-General, said he believed that the Post Office frauds would not affect the voting at the next Presidential election. He declared that all offenders would be punished by the Administration, and that the Republican party wouldn't be hurt.

The Marquis of Graham, heir of the Duke of Montrose, said he was here merely on a pleasure trip.

Although Mr. Ford didn't do any post-prandial talking, he auctioned off the pools on the ship's daily runs. He said: "I was lucky enough to win two pools, amounting to \$500, but that wasn't all profit by any means."

Other passengers by the Cedric were: James Bowden, John W. Broughton, Daniel Chauncey, Jr., C. F. Cook, W. Douglas, Mark Finlay, Irving Grinnell, B. F. Griscom, W. S. Halstead, the Hon. James Kennedy, J. W. McAllister, Henry K. McHarg, Dr. Newton M. Shaffer, B. K. Stevens, Col. Wright, Mr. and Mrs. Charles Yates, A. Baldwin Sloane and Dr. and Mrs. Andrew H. Whitridge.

NEW YORK PRESS

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AUG 10 1903

SOUSA'S BAND COMES HOME

Leader Tells of Great Britain's Co-Feeling for America.

Back from a long tour abroad, John Philip Sousa and sixty-eight members of his band arrived here yesterday on the Cedric.

"We visited fourteen countries," said Sousa. "In England we played before the King in Windsor Castle. We played through Ireland and drew great audiences. I was impressed especially with the cordial feeling which prevails everywhere in Great Britain toward this country. The same is true in Russia. When we reached St. Petersburg the General Inspector of Police asked me to play the Russian National Anthem, and to keep on repeating as long as recalls were demanded. We played it four times. Then we played 'The Star Spangled Banner,' and the people went wild. We repeated it twice.

"Ragtime made a great hit everywhere. In Berlin Prince Henry occupied a box, and in other capitals royalty was present in cognito. I shall take three weeks' rest and then go to Philadelphia, where we open our American tour."

AUG 10 1903

PASSENGER LIST OF THE CEDRIC LIKE 'WHO'S WHO'

Liner Brings Biggest Number of Notables That Has Arrived This Year.

The White Star Line steamship Cedric arrived yesterday with the largest number of prominent Americans aboard any ship so far this season. John Philip Sousa and sixty-eight members of his band; Simeon Ford, the hotel keeper humorist; ex-Postmaster General James A. Gary, H. L. Frank, mining expert and right hand man of Senator Clark of Montana; James K. Hackett and Mary Mannerling, G. D. Harper, Irving Grinnell, Foxhall Keene, James Kennedy, H. D. Macdona, former Assistant District Attorney; S. F. Nixon, theatrical manager; former Congressman Joseph H. Outhwaite, of Ohio; O. H. Peckham, Miss Eleanor Robson, Hon. Charles Russell, friend of Sir Thomas Lipton; Mrs. W. Barclay Parson, Mrs. Nina Russell, Dr. Newton Schaffer, A. Baldwin Sloane, Hon. W. W. Vivian, another friend of Sir Thomas Lipton; Herbert H. Vreeland, Clarence Whitman and the Marquis of Graham were some of the notable persons on board.

Simeon Ford was full of humor as usual. He said, "I have been away on one of my golfing trips, and I have played at the St. Andrews links in Scotland and at many other links. Herbert Vreeland was playing with me. He is a heavier weight than I am. I am not in his class. I have quit literature for golf. I have written one book and that is enough. I have been accused of having written a book on golf. That was sprung on me by some newspaper men. Now I suppose I shall have to write the book to make good for that fellow. If you want to know more of my adventures abroad come up to my boarding house, the Grand Union, and I will tell you of my experience on the floating hotel and what I think of the hotels in Europe."

Foxhall Keene said that he had lost about \$200,000 in the Taylor "failure," but that it was a mere bagatelle to what his brother-in-law, Taylor, lost. Mr. Keene told of the auto races in Ireland, when his machine broke down when he was in the lead. The people over there were astonished at what the American could do. "Next to horse racing automobilism is the sport," said Keene. "It beats polo or anything else." Mr. Keene spent some time in France auto riding.

H. L. Frank is a candidate for Senator from his State. He said he had not been bothering himself about mining matters while away. He had been abroad for rest.

Thinks People Will Forget.

Talking about the Post Office scandals, former Postmaster-General Gary said that he thought the present Postmaster-General would dig deep into the matter. Mr. Gary did not think it would hurt the Republican party any. The people would have forgotten it by the time election is near.

Harry D. Macdona has been in Europe travelling with Mr. Vreeland. He said he had enjoyed the trip.

Former Congressman Outhwaite talked about the politics of his own State, Ohio. He said that if ever Tom Johnson got the nomination he was playing for he could not be elected. M. Prior, who was one of the Sousa Band staff, said he left the band after the conclusion of the tour. He is going to organize a band of his own and take it to Europe.

The Hon. Charles Russell has been here before. He attends the yacht races as the friend of the owner of the Shamrocks. He will be a guest on the ship. The Hon. W. W. Vivian came

port on Thursday morning one of the sailors heard a knocking on hatch No. 6. He reported to the chief officer and an investigation revealed a stowaway. The man was taken out and attended by the surgeon. In a few hours the man was able to do a day's work as good as any deckhand on the ship. It was supposed that he was nearly dead from starvation, as he seemed so weak when first brought out of the hold, and he was not put to work then. Later it was discovered that a number of onions and potatoes in the hold were gone, and after a little while the stowaway was set at work. He was a sailor from the Etruria and had stowed away to get back to New York, which he said was his home. He gave the name of William Longelle. The immigration inspectors took charge of him. If he is not a citizen, he will be sent back on the next trip of the Cedric.

The first day out it was said that a passenger had been lost. William Moore, whose name was on the second cabin list, could not be found when the steward went to make up his room. It was thought the man had either fallen or had jumped overboard. A search of the ship failed to find him. When the news of the missing man reached Dr. Dobie, the ship's surgeon, he explained the mystery. As the man came up the gangplank to board the steamer the doctor found that he was suffering from trachoma, and he had refused to allow him aboard.

newspaper Cutting Bureau in the World.

MUSIC TRADE REVIEW

From

Address

Date

SOUSA AND SANTLEMAN TO CONN.

C. G. Conn, famed for his "Wonder" band instruments, is gratified, as he has every right to be, with the glowing testimony sent in concerning the Conn products by the leading conductors and soloists of the United States. Of the letters reproduced below Mr. Conn is particularly proud. They are so unequivocal, so concise and so emphatic that no doubt can be placed for a moment on the sincerity of the writers:

Mr. C. G. Conn, Elkhart, Indiana.

Dear Sir:—It is apparent to every musician in America that the time is not far distant when such splendid instruments as you are turning out will be almost exclusively used in our country. The wonderful progress you have made in the perfection of band instruments is a great cause for congratulation. The instruments of your make in use in our band are excellent. Wishing you all the success you deserve in your laudable efforts, I am,

Very sincerely,

JOHN PHILIP SOUSA.

Mr. C. G. Conn, Elkhart, Indiana.

Dear Sir:—Before starting on a tour with the U. S. Marine Band, I wish to congratulate you upon the excellence of the band instruments which I have secured from you for the band. In workmanship, tone qualities and perfection of mechanism they seem to have attained the highest degree of excellence. I wish you most heartily a continuance of the success to which your achievements have entitled you.

Very sincerely yours,

W. H. SANTLEMAN,

Leader United States Marine Band.

THE MUSICAL COURIER.

SOUSA'S RETURN.

JOHN PHILIP SOUSA and his band were passengers aboard the Cedric, which arrived at this port Sunday afternoon. The "March King" and his men sailed from New York last Christmas Day for Liverpool. With the band went the following soloists: Miss Estelle Lieblich, soprano; Miss Maud Powell, violinist; Miss Caroline Montchore, soprano, and Arthur Pryor, trombone player.

The tour opened at Queen's Hall, London, Friday, January 2, 1903. The band gave a concert before His Majesty King Edward VII at Windsor Castle on Saturday, January 31. The band gave 362 concerts in thirty weeks in thirteen different countries. Fifty-two concerts were given in London. In England the band made 217 appearances.

The tour included England, Ireland, Scotland, Wales, France, Germany, Russia, Poland, Austria, Bohemia, Belgium and Holland, and closed at the Hippodrome, Blackpool, Thursday, July 30. The band sailed from Liverpool for New York July 31.

From every point of view this tour was the most successful ever undertaken by Sousa's Band. Mr. Sousa is delighted with the results. He will take a long rest before starting on another tour.

LEADER

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Will Prepare "Episodes in Pipe-town."

After the close of his engagement at the New Exposition early in October John Philip Sousa will begin earnest work on the volume of reminiscences he has contracted to write for the Bobbs-Merrill company, of Indianapolis, who published his "Fifth String" and marketed it to the number of 100,000 copies. The new book will be entitled "Episodes in Pipe-town," and will deal with primitive doings in Washington, where Mr. Sousa passed his boyhood days, and later achieved fame as conductor of the red-coated Marine band. A second book to which Mr. Sousa will give close attention is one explanatory of music meaning, written in such plain, concise language that every layman may become master of the principles underlying a thorough musical understanding. Then, lest time fall heavily on his hands, the busy bandmaster has in mind a great "Fantasie on Inspirational Themes," in which ten of the world's immortal melodies are to be woven into a brilliant orchestral frame, and finally his friends need not be surprised if some day soon a grand opera creeps out of his pen.

The Sousa band comes to the new Pittsburg exposition from Willow Grove, Philadelphia, where it is the closing attraction in the big park's season.

HERALD

From

Address

ROCHESTER, N. Y.

SOUSA ABROAD.

Wonderful Tour of the Famous American Band Just Concluded.

John Philip Sousa and his great band of sixty musicians have just returned from the most remarkable tour ever undertaken by an American musical organization. They sailed from New York December 24, 1902. They sailed from Liverpool on the return voyage July 31, 1903. While absent from America the band gave 362 concerts in 39 weeks, in 13 different countries, in 133 different cities, distributed as follows: 52 concerts in London, 217 in England, 16 in Scotland, 19 in Ireland, 2 in Wales, 25 in France, 12 in Belgium, 26 in Germany, 9 in Russia, 2 in Poland, 8 in Austria, 1 in Bohemia, 3 in Denmark and 2 in Holland.

Notable events of the tour were the concerts before King Edward VII at Windsor Castle, January 31, 1903, and before the Viceroy of Ireland at Dublin Castle, February 3, 1903.

The tour was remarkable not only for the magnitude of the undertaking, but also for the unbounded enthusiasm with which the magical march king and his players were everywhere received. It is unquestionably a fact that no other American musical organization could duplicate the foreign record of Sousa's Band.

AUG 10 1905

SOUSA RETURNS FROM EUROPE; ARTHUR PRYOR LEAVES BAND

Latter to Head an Organization of His Own in a World Tour to Begin in October—Bandmaster Is Entirely Recovered from Illness.

John Philip Sousa, bronzed and fully recovered from his recent illness, received an ovation from friends who met him at the White Star Line pier when the Cedric docked yesterday.

With the arrival of Sousa came the announcement of the closing of Arthur Pryor's connection with Sousa's band, and the announcement of Pryor's plans for a band of his own, which is soon to tour the United States and then the rest of the world. This was a big surprise to everybody, as Mr. Pryor has been with Sousa since he was 22 years old. He is now 33.

"The cordial good feeling for all Americans in the countries I visited," Mr. Sousa said, "impressed me beyond words. In Russia the people cheered 'The Star Spangled Banner' whenever played, while in Great Britain they seemed to like it better than anything else.

"I opened my tour in Queen's Hall, London, Friday, January 2. I gave a concert before King Edward at Windsor Castle, and in other countries I have played before royalty and have made many friends.

Musical Dyspepsia in Europe.

"In St. Petersburg the inspector-general of police requested me to play the Russian 'National Anthem' just as long as I remained in Russia. He said if the people applauded it once to play it over again, and if they applauded a hundred times to keep on playing.

"The first night we had to play it over four times. We thought we would never get a chance to play anything else. Finally we had to play it only twice a night. There wasn't a single concert, however, that we gave in Russia that we weren't called upon to play the 'Star Spangled Banner' two or three times in a night. It was astonishing.

"In Germany and adjoining countries the people are suffering from musical dyspepsia. They turned up their noses at popular airs and didn't want to hear them. When we played negro melodies and rag-time music they went crazy. They thought it was the greatest music they ever heard. They cheered and cheered, and we had to play rag-time again and again.

"My trip was a great success. I am going to take a three weeks' rest now, and after that will open in Philadelphia."

Arthur Pryor Is Ambitious.

Mr. Pryor, regarding the announcement of his leaving Sousa's band, said:

"I have been with Mr. Sousa eleven years. 'During that time I have not been able to make any headway. It is impossible for one to do so in a band where there is only one bandmaster. I have been assistant bandmaster for four years, but that is not what I am looking for. I want to be at the head of my own

band. It is only fair, after the years I've spent in harness.

"In October I shall head my own band. I am going to organize it at once and get ready for a two years' tour of the United States and the world. The band is to have fifty musicians, with a business staff. I expect to open in the Metropolitan Opera House late in October.

"Two years ago I was asked to sign a contract to head a band to tour the world, but then I felt it my duty to stay with Mr. Sousa. I notified Mr. Sousa six months in advance that I would leave him in May of this year. I did not do this because he extended his tour two months.

Debut as Bandmaster.

"I first led Sousa's band four years ago when he was taken ill in Wisconsin. I led the band for three weeks, and also when we closed in New York in the Metropolitan Opera House. I again led the band in 1900, when Mr. Sousa was ill in Frankfurt, Germany. The third time I directed the band was in Glasgow, during a social function attended by Mr. Sousa. The last time was during the tour just closed.

"Mr. Sousa became ill in Eastbourne and had to keep to his bed for six days. All that time I led the band in Brighton, Southsea, Southampton, Weymouth and Eastbourne.

"I received an offer from an English syndicate to make a tour through Great Britain with my own band. I also had offers to make tours through Holland, France and Germany. I thought as I was going to close with Mr. Sousa it would be proper for me to sign contracts, and this I did for the winter season.

"I hope the impression does not get abroad that I have had trouble with Mr. Sousa. Nothing of the kind has happened. We are the best of friends, always have been and, I hope, always will be. Mr. Sousa says he is sorry to see me leave the band, and I am mighty sorry, too, having been with it so many years."

N. Y. DAILY NEWS

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Band Raised Enthusiasm Everywhere on Longest Tour Ever Made by Such a Body.

John Philip Sousa and sixty-eight members of his famous band returned from Europe on the Cedric yesterday. The band got a warm welcome on the ship and played several times for the entertainment of the passengers. The European tour was the greatest success of any ever undertaken, and the story of it is best told by the great bandmaster himself. He said:

"This is my third trip across the Atlantic with the band, but only the second visit to Great Britain and Ireland, and the achievement on this third European tour is a remarkable one.

"The season opened in London January 2 and closed at Blackpool July 30, making exactly thirty weeks, with a total of 362 concerts in 133 different towns and 13 different countries.

"Of these concerts 274 were given in Great Britain and Ireland in 112 different towns, many more than were ever visited by any organization in the same length of time. In London alone the band gave 52 concerts in less than six months.

Cheered "Star Spangled Banner."

"On the Continent we played in all the principal capitals, 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. The concerts were given in France, Belgium, Germany, Russia, Poland, Austria, Bohemia, Denmark and Hol-

land, and everywhere our success was instantaneous and emphatic.

"In St. Petersburg before the concert commenced the Chief of Police came to me and said: 'You must play the Russian national anthem first, and if the people applaud, you must play it again; and if they applaud again, you must give it again, and keep it up as long as the people continue applauding.' We played it four times, and then we started up the 'Star Spangled Banner.' At this the audience went wild, and we played it again, and the people continued to encore until we went on with the next piece. We gave them ragtime and negro melodies until they had enough. In all the capitals of Europe royalty and the courts appeared at the concerts.

Prince Henry Enthusiastic.

"In Berlin Prince Henry was in a box one night. He just went wild, and almost kicked the bottom of the box out in his enthusiasm. He heard the same ragtime and melody that he had heard everywhere when he was in the United States, and he showed that he appreciated it. He was the most enthusiastic of all the princes.

"In London, of course, it was much the same as at home. Crowded houses everywhere, and all warmth of welcome that could be desired.

"We shall all take a rest of three weeks, and then we shall open in Philadelphia. After that we shall go across the continent to San Francisco, and then again to Europe."

LEADER

From

ESBURG PA

Address

AUG - 9 1905

SOUSA HOME AGAIN.

Band Master and "His Fifty" Arrived in New York Yesterday.

After an absence abroad of eight months John Philip Sousa and his band of 50 arrived in New York yesterday on the steamer Cedric from Liverpool. With the bandmaster were Mrs. Sousa, his daughter Priscilla, lately graduated from Vassar, his daughter Helen, and John Philip, Jr., all of whom have been in London for the past two months. Among the party likewise was Estelle Liebling, coloratura soprano, whose brilliant work as soloist with the Sousa band has commanded the high commendation of Europe's best critics.

The tour just closed is Mr. Sousa's third European one, its telling features being immense territory covered, and surplus of lavish, friendly criticism. With his forces Mr. Sousa left New York on Christmas eve of last year on the American liner St. Louis, reaching England on Friday, January 2, the date announced for his opening concert in London. The itinerary 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 30, making exactly 30 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 112 different towns, more than ever before were visited by any other musical organization in the same length of time. In London alone Mr. Sousa gave 52 concerts in five months, an unparalleled achievement for the British metropolis.

The Sousa engagement at the new Exposition begins on Monday, September 23, and will be made notable by programs containing the latest and best of modern compositions, which have been accumulated in large numbers since the band's absence from the United States.



Who Will Be Exposition.

From Musical Leader
Address Chicago Ill
Date Aug 6-1905
From London contemporaries I see that Miss Maud Powell, featured as "America's Lady Violinist," has made a great success on the other side. She is at present with Sousa, but next year is booked for an extensive tour in this country.

AUG 10 1903

LEADER

From

ESBURN PA

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"In St. Petersburg before the concert commenced the Chief of Police came to me and said: 'You must play the Russian national anthem first, and if the people applaud, you must play it again; and if they applaud again, you must give it again, and keep it up as long as the people continue applauding.' We played it four times, and then we started up the 'Star Spangled Banner.' At this the audience went wild, and we played it again, and the people continued to encore until we went on with the next piece. We gave them ragtime and negro melodies until they had enough. In all the capitals of Europe royalty and the courts appeared at the concerts.

Prince Henry Enthusiastic.

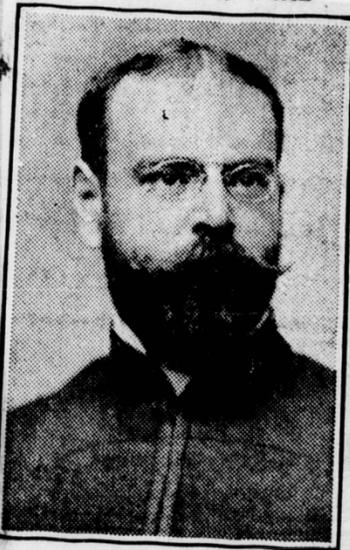
"In Berlin Prince Henry was in a box one night. He just went wild, and almost kicked the bottom of the box out in his enthusiasm. He heard the same ragtime and melody that he had heard everywhere when he was in the United States, and he showed that he appreciated it. He was the most enthusiastic of all the princes.

"In London, of course, it was much the same as at home. Crowded houses everywhere, and all warmth of welcome that could be desired.

"We shall all take a rest of three weeks, and then we shall open in Philadelphia. After that we shall go across the continent to San Francisco, and then again to Europe."

VIEW

es Upside Down Suggestion for



Philip Sousa, who will be closing at the great Exposition, Blackpool, on Thursday, July 30, making exactly 30 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 112 different towns, more than ever before were visited by any other musical organization in the same length of time. In London alone Mr. Sousa gave 52 concerts in five months, an unparalleled achievement for the British metropolis.

The Sousa engagement at the new Exposition begins on Monday, September 28, and will be made notable by programs containing the latest and best of modern compositions, which have been accumulated in large numbers since the band's absence from the United States.

From Musical Leader
Address Chicago, Ill
Date Aug 6 - 1903

From London contemporaries I see that Miss Maug Powell, featured as "America's Lady Violinist," has made a great success on the other side. She is at present with Sousa, but next year is booked for an extensive tour in this country.

ARGUS

PITTSBURGH, PA.

CLEVELAND, OHIO

rom

ALBANY, N. Y.

dress

AUG - 10 1903

EATING BY MUSIC.

Arguments for and Against Orchestras for Hotels and Restaurants.

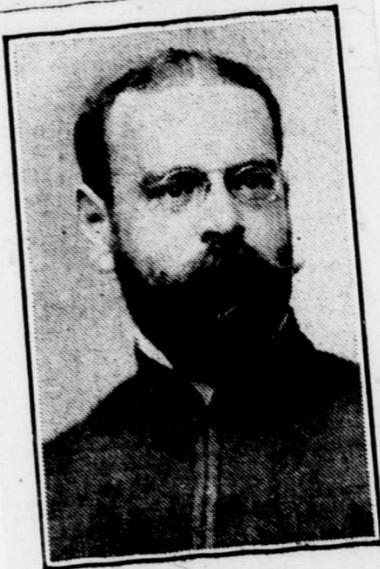
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But do so very many people like it, or is it only a fad which most people are tired of, and from the bondage of which they would be glad to be released.

SOUSA WITH HIS BAND IS BACK FROM EUROPE

The Great Musical Organization Made a Remarkable Tour. Plays at the Exposition.

After an absence abroad of eight months, John Philip Sousa and his band of 50 arrived in New York yesterday on the Cedric, from Liverpool.



Bandmaster Sousa.

past two months. With the party was Estelle Liebling, coloratura soprano, whose brilliant work as soloist with the Sousa band has commanded the high commendation of Europe's best critics.

The tour just closed is Mr. Sousa's third in Europe, its features being the immense territory covered and lavish, friendly criticism. With his forces Mr. Sousa left New York on Christmas eve of last year on the St. Louis, reaching England on Friday, January 2, the date announced for his opening concert in London.

On the continent Mr. Sousa played all the important cities from Paris to St. Petersburg, from Vienna to Copenhagen, in the short period of seven weeks, with the loss of only two days in travel in and out of Russia.

On January 3, Mr. Sousa appeared for the second time before the king and queen of England and other members of the royal family. This concert took place in the Waterloo chamber at Windsor castle with a notable company as guests, and at its conclusion Mr. Sousa received the personal thanks and compliments of King Edward.

The Sousa engagement at the new exposition begins on Monday, September 28, and will be made notable by programs containing the latest and best of modern compositions, which have accumulated in large numbers since the band's return.

The Chicago Inter Ocean publishes a clever burlesque on the press agent's account of Lillian Russell's recent automobile accident. It will be recalled that Miss Russell's chauffeur, in avoiding a collision with a peddler's cart, ran his machine into a ditch and Blanche Bates, the "fair Lillian" and the automobilist were tumbled out.

W. G. R.

rom

address

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EXPRESS

LOS ANGELES, CAL.

AUG 10 1903

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WISCONSIN

MILWAUKEE, WI

ress

AUG 10 1903

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rom

address

BUFFALO, N. Y.

ate

AUG - 9 1903

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rom

address

GLOBE

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NEWS

AUG 10 1903

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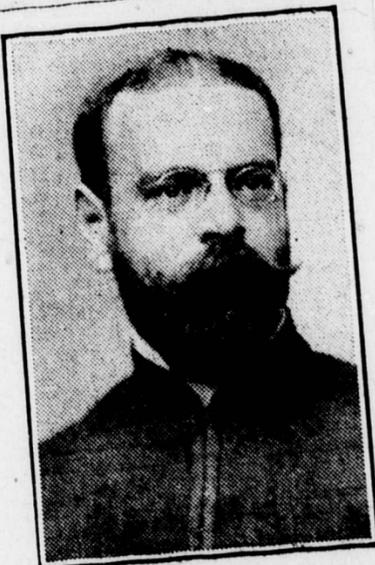
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AUG 10 1903

REPUBLICAN

From
Address
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SPRINGFIELD, MASS.

AUG 10 1903

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HERALD

Boston, Mass.

AUG 10 1903

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"Merely Mary Ann," Dramatized by Zangwill, is a Delightful Comedy—Splendid Progress on "Agatha"—Estelle's "La Valliere"—The Coming of Salvini.

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"Yes, I have heard that we are not to open until about Oct. 25. This, I presume, is influenced somewhat by a desire on the part of the management to give me as long a period of rest as possible, through a mistaken idea that I may need it; but if they only understood how vigorously athletic I have become they would speedily abandon all such silly notions. My mother and I will pass the remainder of our vacation at some pleasant seaside resort not too far distant from New York, possibly at Block Island. My mother is to play Mrs. Wiers, you know, and she will be called to rehearsals earlier, for 'The Cadiz Patch' is to have its first presentation on Oct. 5, and I want to run down to Louisville to see the opening performance.

"My stay abroad," continued the charming young actress, in response to the newspaper man's questions. "Well, I am almost ashamed to say that too much of my time, apparently, was passed in London and its social environment. I saw a great deal of Mrs. Humphry Ward. She has not yet completed her work upon 'Agatha,' but it is progressing splendidly. I look for 'Agatha' to prove a really great play.

"No, I did not have an opportunity to meet M. Batulle. We were in Paris two or three times, and for several days at a time, but he was spending his summer up at Le Bourbourg in the Auvergne mountains, some 300 miles from Paris. Batulle has made a wonderful play out of 'La Valliere.' I do not know just when 'La Valliere' will be given a production by Leiber & Co., but it will probably be early in the coming season.

"The engagement of Sir Salvini, with whom I understand that I am to be co-started in a tour next spring, does me great honor, too much I feel, but I would be singularly constituted if I did not appreciate it, and I will be the proudest woman alive if the public should afterward conclude me at all worthy of such distinguished consideration. I do not yet know whether I will

PRESS

From
Address
Date

PORTLAND, ME.

AUG 10 1903

POST

From
Address
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JOURNAL

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AMERICAN

AUG 10 1903

JAMES A. GARY BACK

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TELEGRAM

From
Address
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FORREST, MASS.

AUG 10 1903

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By The Associated Press
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 [Special Dispatch to the Boston Herald.]
NEW YORK, Aug. 9, 1903. Miss Eleanor Robson and Mrs. Madge Carr Cook were among the passengers on the Cedric which worked into her slip at the White Star line pier early this morning. "What do I think of 'Merely Mary Ann'?" said Miss Robson in reply to interrogations. "I am delighted with it. Why should I not be? I don't know whether Mr. Tyler has told you that a dramatization of 'Merely Mary Ann' was my own idea? No? Well, he will, if you ask him. I pleaded very hard with Mr. Zangwill two years ago to make an adaptation of it, but he would not then give his consent, and he remained indifferent to all my persuasions until now. He is a creature of impulses, is Mr. Zangwill, but a marvelous man. When he has made up his mind to undertake a task you are irresistibly charmed by his work, for there is such a comprehensive insight into mental and physical human nature, and into nature, which is not, but is only akin to human, apparent in every line, almost in every word, and, seemingly, to me, even in all his plots situations and climaxes, that his conceptions and completed work inevitably charm. I am bringing the completed and revised manuscript of 'Merely Mary Ann' over with me now, and I do not hesitate to say to you that I am greatly pleased with it. It is a delightful bit of comedy, I think, and I only hope the public will see in it the charm which I believe it contains."
 "Yes, I have heard that we are not to open until about Oct. 26. This, I presume, is influenced somewhat by a desire on the part of the management to give me as long a period of rest as possible, through a mistaken idea that I may need it; but if they only understood how vigorously athletic I have become they would speedily abandon all such silly notions. My mother and I will pass the remainder of our vacation at some pleasant seaside resort not too far distant from New York, possibly at Block Island. My mother is to play Mrs. Wiggs, you know, and she will be called to rehearsals earlier, for 'The Cabbage Patch' is to have its first presentation on Oct. 5, and I want to run down to Louisville to see the opening performance."
 "My stay abroad?" continued the charming young artiste, in response to the newspaper man's questions. "Well, I am almost ashamed to say that too much of my time, apparently, was passed in London and its social environment. I saw a great deal of Mrs. Humphry Ward. She has not yet completed her work upon 'Agatha,' but it is progressing splendidly. I look for 'No, I did not have an opportunity to meet M. Bataille. We were in Paris two or three times, and for several days at a time, but he was spending all his summer up at Le Bourboule, in the Auvergne mountains, some 300 miles from Paris. Bataille has made a wonderful play out of 'La Valliere.' I do not know just when 'La Valliere' will be given a production by Liebler & Co., but it will probably be early in the coming season."
 "The engagement of Sig. Salvini, with whom I understand that I am to be co-starred in a tour next spring, does me great honor, too much I fear, but I would be singularly constituted if I did not appreciate it, and I will be the proudest woman alive if the public should afterward conclude me at all worthy of such distinguished consideration. I do not yet know, nor probably will I ever be able to understand, just consent to make another visit to America. I have always understood that he has steadfastly set his face against all importunities of this nature, some of a very seductive character."
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EAGLE

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SOUSA GAVE MID-OCEAN CONCERT FOR CHARITY

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New York, Aug. 9.—The White Star line steamer Cedric arrived in port last night and anchored in quarantine. She made the passage in seven days fourteen hours and eight minutes. Many notable people were among the passengers, of whom she brought 369 cabin and 418 steerage.

John Philip Sousa, with the greater part of his band, was on board. Sousa gave a concert on Friday night which netted eighty pounds sterling for the usual charities.

The Cedric fell in with some wreckage a short distance east of Fire Island, probably the same wreckage about which there has been so much conjecture recently.

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Complete newspaper Cutting Bureau for the World.

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FREE PRESS

MILWAUKEE, WI

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Address

Aug 10 1903

NEWS FROM GOTHAM

Many Persons of Note in Dramatic and Musical World Return From Europe.

SOUSA TALKS OF TOUR

Impressed With Cordial Feeling for America in England and Russia.

[SPECIAL TO THE PITTSBURGH HERALD.]

NEW YORK, Aug. 9.—Returning from Europe on the Cedric of the White Star Line,

which reached port to-day, were many persons of note in the dramatic and musical world.

Among the former were Miss Eleanor Robson, Miss Mary Manning, James K. Hackett and S. F. Nixon, while John Philip Sousa and his band, Miss Nina Russell, a concert soprano, A. Edwin Smart, a composer, and Al Mackenzie, a dramatist, were among the representatives of the latter.

Miss Robson brought with her the manuscript of a new play, "Merely Mary Ann," by Israel Zangwill. She expressed herself as being much pleased with the play and her role in it.

"We visited fourteen countries," said Mr. Sousa. "In England we played before the king at Windsor Castle and received his personal thanks; we played throughout Ireland and I was surprised at the wealth of the Irish people, who, while the prices of admission were not popular, came to the concerts in droves. We played at Warwick castle and at Windsor before the king, who sent his thanks through his secretary. In Russia we played in all the large cities, going also to Warsaw. I shall not forget the request of the chief inspector of Russian police to play the Russian national anthem and to repeat it just as long as the people applauded. The police manifested the greatest anxiety to foster and encourage national feeling. The Russian national anthem received four encores, and then the assistant to the chief inspector requested that we should render the American national anthem, and we struck into the 'Star-Spangled Banner.' The audience went crazy. There were two encores. In Germany and Central Europe we visited the cradle of musical art, the home of those who have shown that they have grounded on the shanks of music, the air of those critics who wear green goggles and have musical dyspepsia. These were a little inclined at first to turn up their noses and criticize, but those who came to sniff remained to applaud. The negro melodies made a great hit everywhere. In Berlin, St. Petersburg, and in every capital I frequently noticed that princes and people of consequence attended the concerts incontinently. I shall rest three weeks and then open at Willow Grove, Philadelphia, and continue on tour to Columbus, Chicago and San Francisco."

Next year Sousa and his band will go to Australia. The band gave a concert on the Cedric on Friday night, assisted by Mrs. Nina Russell, a singer, and Alfred Hartmann, the violinist.

Mrs. Russell comes to America with the highest of credentials from the leading society women of Paris to Mrs. Suyvesant Fisk, at whose parlor entertainments in Newport she will shortly appear. Mrs. Russell will also appear at the Manhattan matinee to be managed by Harrison Grey Fiske.

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"While in London," said Mr. Hackett, "I gave a copyright performance of 'Alexander the Great,' the play by Victor Marsé, which I shall produce here."

It was announced by Arthur Pryor, the chief trombonist, who led the band during Sousa's illness, that with the termination of this European tour he has severed his connection with the march composer. Mr. Pryor will get together a band of his own and tour America, afterward invading Europe.

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I have engaged two prominent actors for the piece.

"My own season will open with 'John Ermine, of the Yellowstone,' a drama by Louis Evan Shipman, at the New Globe theater, Boston, on September 5. I shall play the title-role of the scout.

"For the coming season Miss Irving will star in 'The Crisis,' her last season's big success. William H. Thompson will begin the year in 'The Bishop's Move,' which has enjoyed a prosperous revival in London. Later Mr. Thompson will appear in 'The Secret of Punctimelo,' by Pierre Wolff. It has done phenomenally well in France and Germany. Mr. Thompson will return to New York with the production after the holidays."

Miss Eleanor Robson, who was accompanied by her mother, Mrs. M. C. Cook, brought back a four-act comedy by Israel Zangwill, "Merely Mary Ann."

"It is based on Mr. Zangwill's short story of that name, which I read a few years ago," said Miss Robson. "I was much impressed by it and asked Mr. Zangwill to dramatize it for me. He wrote it while I waited—in five days. The heroine is a London slavery."

S. F. Nixon, of Nixon & Zimmerman, came home suddenly from Bad Nauheim because he read in a New York paper that his son, Fred G., was very ill with typhoid at Atlantic City. The gladdest sight of their trip was when Mr. and Mrs. Nixon yesterday morning caught sight of their son, restored in health, aboard the cutter away below the lofty Cedric.

"I saw Francis Wilson while abroad," said Mr. Nixon, "and arranged for an all-star revival of 'Ermine,' which will reach the Casino by November. We shall also have a revival of 'The Little Corporal,' Harry Smith's 'The Girl From Dixie' will be produced at the Casino."

PRESS

Address

PITTSBURG, PA.

AUG 11 1903

Address

WELSHMEN ENTHUSED BY SOUSA'S EFFORTS.

In Carnarvon Great Audience Sang Songs to Bandmaster's Delight.

To the Welshmen of Carnarvon, Philip Sousa, just arrived in New York with his band from Europe, is indebted for one of the most spontaneous and thrilling incidents that his long career has record of. This occurrence was at the pavilion in Carnarvon, Wales, just as the band filed off the stage on conclusion of the first part of one of its concerts.

A workingman, in gray jacket suit, quickly stepped to the rostrum which had been vacated by Sousa, and invited the audience to fill up the interval by singing "Rydd myrdd o ryfeddodau"—a hymn which never has failed to arouse the devotional and emotional characteristics of the Welsh. The great audience rose in a body. The man in the gray suit beat time, and the pent-up enthusiasm of the audience found vent in a magnificent rendering of this noted hymn, the last lines of which were again and again repeated. The self-appointed conductor then disappeared, but the audience would not rest satisfied until a vigorous rendering of "Ton-y-Botel" exhausted the interval.

Mr. Sousa, wreathed in smiles and clapping his hands, emerged from the wings, and in a felicitous little speech assured the audience that, much as they appreciated his band, he yielded nothing to them in his appreciation of their beautiful singing.

Just as a pleasing reminder of this occasion efforts will be made to have the Welshmen of Allegheny county turn out en masse and sing these two spirited songs during Mr. Sousa's engagement at the new Exposition, which begins on Monday, September 22.

PRESS

PITTSBURG, PA.

AUG 11 1903

TIMES

Address

PITTSBURG, PA.

SOUSA'S TOUR OF EUROPE WAS ONE OF TRIUMPH.

In the Cradle of Musical Art Those That Came to Sniff Remained to Applaud—Pryor Will Organize a Band.

New York, Aug. 10.—John Philip Sousa, with his family and his band of 68 pieces, who first played the "Star Spangled Banner" upon the banks of the Neva and charmed the people of 14 countries, came home on the Cedric. The bandmaster says he has recovered from his indisposition.

It was announced by Arthur Pryor, the chief trombonist, who led the band during Sousa's illness, that with the termination of this European tour he has severed his connection with the march composer. Mr. Pryor will get together a band of his own and tour America, afterward invading Europe.

"We played at Dublin castle before Lord Lieutenant and Lady Dudley," said Mr. Sousa, in describing his tour. "We received a demonstration in Ireland. I was surprised at the wealth of the Irish people, who, while the prices of admission were not popular, came to the concerts in droves."

"We played at Warwick castle and at Windsor before the king, who sent his thanks through his secretary. In Germany and Central Europe we visited the cradle of musical art. These were a little inclined at first to turn up their noses and criticize, but those who came to sniff remained to applaud."

John Philip Sousa, with a few marches in his portfolio, is in New York. He and his band came over on the Cedric from Europe, where, so usual, the "March King" had great success. He will rest for three weeks, he says, and then will begin his tour in Philadelphia.

dress AUG 11 1903

PLAYERS WITH NEW PLAYS RETURNING FROM EUROPE.

REPUBLICAN SPECIAL

New York, Aug. 10.—The exodus of leading American players from Europe has begun. The Cedric of the White Star line yesterday unloaded Miss Mary Manning and her husband, James K. Hackett; John Philip Sousa, Nena Russell, a concert soprano; A. Baldwin Sloane, a composer; Al Mackenzie, a librettist; Eleanor Robson and S. F. Nixon.

Mr. Hackett was full of conversation and conversational confidences. He began immediately to talk for publication. He said: "During my stay in London I completed arrangements for a spectacular presentation of Victor Mapes's 'Alexander the Great,' which I am to present here, playing the title part. I contracted with Nathan of London for the Persian costumes and the armor will be manufactured in Birmingham.

"In London I gave performances of 'Alexander the Great' and 'John Ermine of the Yellowstone,' a play by Louis Evan Shipman, founded on Frederic Remington's novel. I shall open my season in the latter play September 5 at the new Globe Theater, Boston.

"In Paris I contracted with Pierre Wolff, a celebrated French author, for a new play in which Isabel Irving is to star season after next. William H. Thompson, under my management, is to open in 'The Bishop's Move,' and after a tour in that piece he will appear in 'The Secret of Puchinello,' by M. Wolff, a play that won phenomenal success last year in France and Germany."

Mr. Sousa, who returned with sixty-eight musicians, said that he played in fourteen European countries. St. Petersburg simply doted on "The Star Spangled Banner," the way he served it. After touring the United States Mr. Sousa will invade Europe again next year.

Miss Robson and her mother, Mrs. Madge Carr Cook, announced they had enjoyed their vacation. Miss Robson brought back the manuscript of the dramatized "Merely Mary Ann," which she induced Israel Zangwill to write and in which she is to star.

Mrs. Cook is to play Mrs. Wiggs next season. Miss Robson seemed thoroughly satisfied that Signor Salvini is artistically worthy to go "co-starring" with her next spring, and said she would be the proudest woman alive if the public thought she was artistically worthy to go "co-starring" with Signor Salvini.

Mr. Nixon said he will revive the opera of "Ermine" at the Casino some time next season, with Francis Wilson and as many members of the original cast as can be engaged in their old and familiar parts.

AUG 11 1903

Turned Tables on Sousa.

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AUG 11 1903

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"Critics With Musical Dyspepsia Who Came to Sniff Remained to Applaud."

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"The Russian national anthem received four encores, and then the assistant to the chief inspector requested that we should render the American national anthem, and we struck into the 'Star-Spangled Banner.' The audience went crazy. There were two encores.

"In Germany and Central Europe we visited the cradle of musical art, the home of those who have shown that they have grounded on the shoals of music, the lair of those critics who wear green goggles and have musical dyspepsia. These were a little inclined at first to turn up their noses and criticise, but those who came to sniff remained to applaud.

"The negro melodies made a great hit everywhere. In Berlin, St. Petersburg, and in every capital I frequently noticed that princes and people of consequence attended the concerts incognito. I shall rest three weeks and then open at Willow Grove, Philadelphia, and continue on tour to Columbus, Chicago and San Francisco."

Next year Sousa and his band will go to Australia. The band gave a concert on the Cedric on Friday night, assisted by Mrs. Nina Russell, a singer, and Alfred Hartmann, the violinist.

Mrs. Russell comes to America with the highest of credentials from the leading society women of Paris to Mrs. Stuyvesant Fish, at whose parlor entertainments in Newport she will shortly appear. Mrs. Russell will also appear at the Manhattan matinee to be managed by Harrison Grey Fiske. James K. Hackett, with his wife, Mary Manning, came home after six weeks of pleasure and business. Mr. Hackett has contracted with Pierre Wolff for a new play, in which Miss Isabel Irving will star the season after next.

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I have engaged two prominent actors for the piece.

"My own season will open with 'John Ermine, of the Yellowstone,' a drama by Louis Evan Shipman, at the New Globe theater, Boston, on September 5. I shall play the title-role of the scout.

"For the coming season Miss Irving will star in 'The Crisis,' her last season's big success. William H. Thompson will begin the year in 'The Bishop's Move,' which has enjoyed a prosperous revival in London. Later Mr. Thompson will appear in 'The Secret of Puchinello,' by Pierre Wolff. It has done phenomenally well in France and Germany. Mr. Thompson will return to New York with the production after the holidays.

Miss Eleanor Robson, who was accompanied by her mother, Mrs. M. C. Cook, brought back a four-act comedy by Israel Zangwill, 'Merely Mary Ann.'

"It is based on Mr. Zangwill's short story of that name, which I read a few years ago," said Miss Robson. "I was much impressed by it and asked Mr. Zangwill to dramatize it for me. He wrote it while I waited—in five days. The heroine is a London slavery."

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"I saw Francis Wilson while abroad," said Mr. Nixon, "and arranged for an all-star revival of 'Ermine,' which will reach the Casino by November. We shall also have a revival of 'The Little Corporal,' Harry Smith's 'The Girl From Dixie' will be produced at the Casino."

AUG 11 1903

Bandmaster John Philip Sousa and his men have landed from the Cedric at New York, having made a prosperous journey in Europe, giving 362 concerts in 13 countries and 133 cities. This ought to entitle Sousa to membership in any Thirteen club, for observe not only the 13 countries; but in the number of concerts add 3 plus 62 equal 65, making five 13's, and there is another 13 in the number of cities. Mr Sousa played

the Russian national anthem at a concert in St Petersburg, by request of the inspector of police, and then gave "The Star-Spangled Banner," and repeated it twice. This is another triumph for the Russian friendship.

SOUSA'S BAND ABROAD.

Camden Musician Returns From Tour of Europe.

Marcus C. Lyons, of North Sixth street, who for years has been associated with John Philip Sousa, the March King, as a trombone soloist, and also in looking after the business affairs of the organization, arrived home on Saturday.

Musician Lyons has been touring with the band abroad for the past three months. He said that the organization at the present time were engaged in playing for the manufacture of Gramophones, and the first public engagement the band will play will be at Willow Grove Park during the latter part of this month.

Bandmaster Sousa returns from a continental tour to remark that "The Russians appeared to like the 'Star Spangled Banner' as well as their own national anthem, greeting it with delirious shouts." As Sousa was playing our national air in St. Petersburg about the same time the Russian foreign office was receiving our Kishineff protest, the music of an American orchestra may have had its victory no less than diplomacy.

From N. Y. EVG. STAATSZEITUNG.

Address

AUG 17 1908

Blaudereien.

In hohen Regionen. — Europäische Dachgärten. — Im Sommerheim von Santa Claus. — Lafayette. — Sousa und die Berlinerinnen.

Gestern suchte ich höhere Regionen auf. Nicht daß ich ein zweiter Santos geworden wäre und ein neues lenkbare Luftschiff erfunden oder aber im „Luna Park“ eine Reise nach dem Mond angetreten hätte, nein, ich trabbelte auf den Dächern Manhattans herum, d. h. ich besuchte mehrere „Dachgärten“. Ein Besuch dieser luftigen „Varietés“, von denen manche so nahe an die Wolken reichen, daß Petrus ohne Entree zu zahlen, bequem die dortigen Bergänge von seinem Throne aus beobachten kann, ist immer ein doppelter resp. dreifacher Genuß. Erstens ist es kühl dort oben, dann hat man Gelegenheit „New York bei Nacht“ aus der Vogelperspektive zu betrachten und schließlich noch die künstlerische Unterhaltung.

In dieser Beziehung bleibt New York „New York“. Der alten Welt sind „Dachgärten“ noch böhmische Dörfer und beschränkten sich höchstens auf die „Sommerhüte“ der europäischen Damenwelt. Berlin hat seinen „Apollo“ und „Central Theater Garten“, Wien sein „Benedig in Wien“, Paris seine „Café des Ambassadeurs“, „Folies Marigny“ und „Alcazar“, Copenhagen besitzt das weltberühmte „Tivoli“. Die europäischen Weltstädte haben also genug sommerliche Vergnügungspfade aufzuweisen, zu einem amerikanischen „Dachgarten“ hat es aber noch keine dieser Metropolen gebracht. Allerdings dürfte die Einrichtung eines „europäischen Dachgartens“ mit einigen Schwierigkeiten verknüpft sein, da die Dächer in der alten Welt meistens giebelartig, also schräg erbaut wurden und ein Promenieren auf ihnen eine schöne „Austscherei“ ergeben würde.

Das erste „Luft-Etablissement“, welches ich gestern Abend besuchte, jagte mir einen förmlichen Schrecken ein, denn außer einigen „einsamen Menschen“ begrüßte mich eine gähnende Leere. Zwar versicherte mir der „Uniformierte“ im „Luft-Omnibus“, daß es nach und nach schon voller werden würde, aber ich wollte keine Vorstellung à la Ludwig II. genießen und rief daher schleunigst wieder aus.

„Also vorwärts ein Haus weiter“, sagte ich mir, als ich mich glücklich wieder zwischen den „Schreden“ einer im Entfernen begriffenen „Untergrundbahn“ befand.

Ich stieg also „St. Nicolaus“ auf's Dach und fühlte mich bald ganz „chinesisch“, denn der „Weihnachtsmann“ hat sich sein Sommerheim à la chinoise, im „Jopffil“, eingerichtet. Der Saal versteht den Besucher im Geiste nach „China Town“, nur die „No tides no washes“ fehlen noch.

Beim „Nicolaus“ ließ der Besuch nichts zu wünschen übrig und da im Laufe des Abends unter anderem auch der bekannte und A 1 „Impersonator“ Lafayette und die reizende „European Beauty“ Charmin, die ihrem Namen alle Ehre macht, auf den „Brettern“ erschienen und der schäumende Stoff im „Stein“ gleichfalls über jede Kritik erhaben war, so war ich zufrieden und vergaß die „untere Welt“ auf einige Stunden.

Lafayette imitiert bekanntlich musikalische Größen ausgezeichnet. Natürlich kam auch „Sousa“ an die Reihe, und da fiel mir auf einmal ein, daß der „amerikanische Marschkönig“ vor einigen Tagen glücklich wieder von seiner europäischen Tour nach Amerika zurückgekehrt ist. Daß er mit seinen Erfolgen „jenseits des Ozeans“ zufrieden ist, kann ich mir denken, denn von diesen habe ich mich persönlich überzeugen können, als ich „John Philipp“ in London, Paris, Berlin, Dresden, Heidelberg u. s. w. konzertieren hörte. Doch nein, Dresden und Heidelberg dürften dem Komponisten des „Washington Post“ weniger imponiert haben, denn mit den dortigen finanziellen Erfolgen war Sousa nicht zufrieden. Das war aber seine eigene Schuld, und ich will ihm auch des „Geheimnis“ derselben verrathen. Es hieß: zu theure Eintrittspreise!

Ein „Entree“ von 2 Mark ist z. B. für einen „Studentenbeutel“ schon eine etwas hohe Aufgabe. In Deutschland hat man Gelegenheit, für eine Mark (oft noch weniger) die schönsten Symphonie-Konzerte zu hören, und nun sollen die Leute glücklich für ein „Garten-Konzert“

auf einmal einer „Doppelpforte“ öffnen. Dann lag der Schwerpunkt von Sousa's theatralem finanziellen Mißgeschick in Deutschland, bei Pforten von 50 Pfennigen bis 1 Mark hätte Sousa „Konditionsschäfte“ gemacht, das hat sein Aufschwung bei „Kroll“ in Berlin bewiesen. Dort war der herrliche Sommergarten während der Sousa'schen Konzerte jeden Abend überfüllt, und den Komponisten wurde manchmal hundertmal zu Markte, wenn der Anführer der ausgezeichneten Berlinerinnen zu gewaltig wurde. Die viele hundert Male hat wohl der genial-nachhaltige „John Philipp“ jeden Abend seinen Namenstag auf die „Sousa'schen Doppelpforten“ zählen müssen? Im Circus nahm er aber das Publikum, denn er „Die Nacht am Rhein“ mit 12 Personen von Singel ließ. Die „Nacht am Rhein“ war „schicklich“.

Woh, Meister des Fortschritts, bei der nächsten „Deutschen Reise“, besonders in Oden, wo die Sonne der altnur unter dominieren, kleiner Eintrittspreise! Dr. Mose bringt es doch!

STANDARD

BRIDGEPORT, CONN.

AUG 19 1908

John Philip Sousa Home.

John Philip Sousa and his band arrived home from their European tour on the White Star liner Cedric, Sunday morning. To a New York Times reporter he said:

„My European tour has been a magnificent success in every respect. We were on tour 30 weeks, during which time we gave 32 concerts in 33 different countries and 133 cities. Fifty-two of the concerts were given in London and on the evening of January 21 we played before King Edward, in Windsor castle.“

„We also went to France, Belgium, Germany, Russia, Austria, Denmark, Holland and other countries in each and every one of which we met with the heartiest of welcomes.“

„When in St. Petersburg I was impressed with a request that was made of me by the Russian inspector of police that I should play the Russian national anthem, and that I should repeat it as many times as the crowd desired.“

The piece was rendered four times, after which we gave them „The Star Spangled Banner“, which was repeated twice. In Germany at one of the concerts, I recognized as one of a box party Prince Henry who came incognito.“

„The negro melodies played were among our most popular selections, and aroused enthusiasm whenever rendered. I may add that we played before a lot of musical critics over the continent, those green-gogged, long-haired fellows who have musical dyspepsia. They turned up their noses at first, but I think that they liked the music just the same.“

Mr. Sousa will rest until September 1, when he will make a five weeks' tour of this country.

Arthur Pryor, trombonist, who has

for several years been one of the attractions of the Sousa concerts, and was assistant conductor of the organization, announced on his arrival that he had severed his connection with the band, and that he would at once begin the organization of one of his own.

HERALD, BRIDGEPORT

from CINCINNATI, OHIO.

Address

AUG 18 1908

The St. Louis Exposition has appropriated \$50,000 for music. Sousa's band has been engaged to appear the four opening weeks in May. La Garde Republican Band, of France, and the British Grenadier Band will be engaged by Manager Stewart. Plans will be made to engage the bands who sail for Europe to engage the bands and eminent soloists. An eminent French virtuoso and organist will be secured for a series of recitals on the world's greatest organ in the Festival Hall. The instrument will have 140 speaking stops, 12 more than the great organ at Sydney, Australia.

NEW YORK DRAMATIC NEWS.

Sousa Home Again.

John Philip Sousa and his band, which has toured Europe for a season of thirty weeks, going three hundred and sixty-two concerts in thirteen different countries, visiting 133 cities, is among the number who arrived from Europe on Sunday. Mr. Sousa will rest until September, then begin a five weeks' tour of this country, and will possibly invade Australia next year.

TELEGRAMS

FORNITR. CAS.

AUG 19 1908

John Philip Sousa is back again with his band, after having visited 33 European cities. Sousa, his band and his marches are the greatest attraction in America's musical world, and foreign cities found them well worth hearing.

MUSICAL COURIER

From New York City.

Address

Date AUG 19 1908

A New Band.

ARTHUR PRYOR, who has been for many years the trombone soloist of Sousa's Band, announces his intention to found a band of his own and to become its leader. The new organization intends to tour this country next season and later to go to Europe.

MUSICAL COURIER

From New York City.

Address

AUG 19 1908

SOUSA'S RETURN.

JOHN PHILIP SOUSA and his band were passengers aboard the Cedric, which arrived at this port Sunday afternoon. The „March King“ and his men sailed from New York last Christmas Day for Liverpool. With the band went the following soloists: Miss Estelle Lieblich, soprano; Miss Maud Powell, violinist; Miss Caroline Wondolone, soprano, and Arthur Pryor, trombone player.

The tour opened at Queen's Hall, London, Friday, January 2, 1908. The band gave a concert before His Majesty King Edward VII at Windsor Castle on Saturday, January 31. The band gave 316 concerts in thirty weeks in thirteen different countries. Fifty-two concerts were given in London. In England the band made 27 appearances.

The tour included England, Ireland, Scotland, Wales, France, Germany, Russia, Poland, Austria, Bohemia, Belgium and Holland, and closed at the Hippodrome, Blackpool, Thursday, July 30. The band sailed from Liverpool for New York July 31.

From every point of view this tour was the most successful ever undertaken by Sousa's Band. Mr. Sousa is delighted with the results. He will take a long rest before starting on another tour.

FORNITR.

AT FRANKFURT, GERM.

AUG 9 1908

Margaret Anglin will head the company which Charles Frohmant is to manage in a London theatre next season.

Sousa and his band, after an extensive continental tour, are to play at the principal English watering-places.

Henry E. Dices' management in „Facing the Music“ will run the entire summer in Chicago, where it has made a big hit.

Star
INDIANAPOLIS, IHI

AUG 12 1903

MARCH KING ON TRIUMPHS WON

"Critics with Musical Dyspepsia Who Came to Sniff Remained to Applaud."

JAMES K. HACKETT TO GIVE "ALEXANDER THE GREAT"

Miss Eleanor Robson Has Israel Zangwill's "Merely Mary Ann," the Story of a Slavey.

[BY STAR SPECIAL SERVICE.]
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Newspaper Cutting Bureau in the U.S.A.

STANDARD

om BRIDGEPORT, CONN.

address AUG 12 1903

etc.

SOUSA TO PARADE.

Old Home Week Will Have a Unique Musical Feature.

FAMOUS LEADER IN DISGUISE, WILL BE HERE.

Horse and Carriage Parade Committee Lays Out the Line of March—North End Boys will Appear as Firemen—Other Old Home Week Arrangements.

Residents of Bridgeport will be given a rare musical treat, if the plans of the committee on parade comique, scheduled to be given on Wednesday afternoon, September 2, are carried out. A brass band of 25 pieces, under the leadership of no less a personage than the renowned Sousa himself, is to head the parade comique. Mr. Sousa will be disguised to look something like A. E. Lavery. The band will be composed of Bridgeporters who are famous for their long wind, and it is expected that the selections which the band will render during the lengthy line of march will be excruciating. It will be a grand band.

Just how the band will be constituted has not yet been definitely determined, as it will be necessary first to obtain instruments for the musicians and others who will wear the uniform and help to haul harmony out of the brass things. Four large men with phenomenal lung capacity will play grand pianos, two will blow harps, and the whole band will be modeled after that famous orchestra of Gilbert's, described in "Prince Agib."

Strike the concertina's melancholy string,
Blow the spirit stirring harp like any thing;
Let the piano's martial balst
Rouse the echoes of the past,
For of Agib, Prince of Tartary, I sing.

This will probably be the first appearance of Sousa in Bridgeport at the head of a parading band, and the musicians he will lead may well feel proud of the distinction which will be theirs. In order to make his very best appearance, Mr. Sousa is now going through his trunks and is searching in his attic for his medals. He will have all the medals he or his friends have ever won or stolen, and his manly bosom promises to be aglitter with lead, zinc and brass on the great occasion. The members of the band will not be behind him in displaying on their handsome uniforms the awards which they have won either. It will be an aggregation of stars which will furnish music for the parade comique.

There was a meeting of the parade comique committee held last evening, and at that time plans for the band were perfected. The meeting was an enthusiastic one, and there will be a big comique section to the industrial parade, if enterprise and energy can accomplish it. In order that the band may be properly equipped with instruments, it is specially requested that any one who owns a wind band instrument who will be willing to loan it for the parade notify the chairman of the

committee, Albert E. Lavery. Mr. Lavery assures all who will loan instruments that they will be well taken care of, and will be returned undamaged after the parade. There will be plenty of fun in the band, but it will not be at the expense of the instruments.

Owing to the numerous pauses which so often are necessary, especially in a long parade, Leader Sousa has notified the band that he will expect them to reserve the most classical selections for concerts to be played during those intermissions in the marching. Popular Sousa marches and two steps will be played while the band is on the move. When the parade stops for any reason, Mr. Sousa will open the music stand which a small uniformed colored boy will carry for him, will assemble the band about him and will lead in a splendid concert. At those concerts the band will play such selections as the Poet and Peasant Overture, Stradella, other compositions of Suppe and Von Flotow, William Tell, Tannhauser, the bridal chorus from Lohengrin and selections of a similar delightful and dreamy order.

The comique committee wishes to call attention to the fact that the parade is the only one for which prizes are offered for the best costume or group. There is no entrance fee charged, and every one who cares to get up some comique group is invited to do so. The trophies which will be offered, three handsome ones of silver, will be placed on exhibition in a few days now, and they will be of such a quality that they will be well worth the trouble of getting up comique costumes for. Everybody interested is invited to communicate with Mr. Lavery.

The committee on horse and carriage parade met last evening, and after talking over the parade, which is to be given on Tuesday of Old Home Week, selected the following line of march:

Broad street to Fairfield avenue, to Park avenue, to State street, to Clinton avenue, to North avenue, counter-march to Fairfield avenue, to Park avenue, to Washington avenue, to East Washington avenue, to William street, to Shelton street, to East Main street, to Stratford avenue, to Fairfield avenue, to Main street, to State street, to Lafayette street, to Broad street, to seawall at Seaside park, to Iranistan avenue, to Waldemere avenue, to Park place, to Park avenue, to State street, to Main street and dismiss.

The members of the Red Cross Junior society, 35 strong, with a Red Cross Drum corps, are drilling nightly at the Bridgeport Boys' club, to take part in the civic and military parade on Monday afternoon, August 31.

The publicity committee of Old Home Week today received a consignment of the fans which will be sent all over the state advertising Old Home Week in Bridgeport. The fans contain on the front a colored lithograph of the lower portion of a laughing face, with a place at the top cut out for a nose, the holder of the fan being directed to place his nose in the place indicated, an act which materially changes his appearance. On the back of the fans is much information regarding Old Home Week entertainments and parades.

The Week's Programme.

The executive committee has completed the programme of events for the entire week. It is as follows: Sunday afternoon, August 30, sacred concert in the Auditorium; Monday morning, automobile parade; Monday afternoon, civic and military parade; Monday evening, ball at the Auditorium; Tuesday afternoon, horse and carriage parade; Tuesday evening, marine parade; Wednesday afternoon, industrial and comique parade; Tuesday evening, ball at the Auditorium; Thursday afternoon, firemen's parade; Thursday evening, concert of mixed voices at the Auditorium; Friday afternoon, athletic events at Seaside park; Friday evening, fireworks display; Saturday, athletic events at Seaside park.

STAR

655 KANSAS CITY, MO. AUG 10 1903

PRYOR TO HEAD A BAND

The St. Joseph Man Will Leave and Form a New Organization.

NEW YORK, Aug. 10.—Arthur Pryor, who has been with Sousa's band for eleven years, announced to-day that he had left Sousa to organize a band of his own. He said: "In October I shall head my own band. I am going to organize it at once and get ready for a two years' tour of the United States and the world. The band is to have fifty musicians. I expect to open at the Metropolitan Opera house late in October."

Pryor's home is in St. Joseph, Mo.

THE STARS RETURN

STEAMER CEDRIC IN PORT WITH FAMOUS CARGO

BANDMASTER SOUSA IS BACK

James K. Hackett, Mary Mannering and Other Lights on the Same Ship.

NEW YORK, Aug. 10.—A famous cargo of operatic and theatrical stars came on the White Star liner Cedric. Among the arrivals and popular with the passengers because of free concerts given en voyage, were Bandmaster John Phillip Sousa, and sixty-eight musicians. The band visited fourteen different countries. It played at Windsor castle before King Edward and Queen Alexandra, passed on to Paris, then to Berlin and the minor German principalities and penetrated via St. Petersburg to the Neva and Moscow. It will rest for three weeks before starting on a brief American tour preceding a long jump to Australia.

James K. Hackett and his wife, Mary Mannering, also returned. The actor manager said that he had contracted with Pierre Wolff, a French dramatist, for a new play in which Miss Isabel Irving will star season after next. Mr. Hackett will open at Boston in September in John Ermine of the Yellowstone, to be followed later by Alexander the Great.

Manager S. F. Nixon of Nixon & Zimmerman completed arrangements while abroad for an all-star revival of Ermine at the Casino this year, to be followed by The Little Corporal.

Nina Russell, the soloist, comes over to appear this week at the Stuyvesant Fish musicale at Newport.

Simeon Ford, humorist, has returned from a golfing tour of Scotland.

Miss Eleanor Robson brought the manuscript of a new comedy by Israel Zangwill, Merely Mary Ann, which she will star this season.

Among others on board were A. B. Sloane, composer; A. G. Mackenzie, author, better known as Arthur Murray; Alfred Hartmann, violinist; F. P. Duryea and wife; Vice President Paul Morton of the Santa Fe railroad; former Congressman Joseph Outhwaite, of Ohio; Mrs. William B. Parsons, W. W. Vivian, the marquis of Graham, Col. Wright and W. C. McCausland.

COURIER JOURNAL

LOUISVILLE, KY

AUG 11 1902

SOUSA HOME WITH HIS BAND.

[New York Telegram to the Chicago Chronicle.]

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"We played at Dublin Castle before Lord Lieutenant and Lady Dudley," said Mr. Sousa. "We received a demonstration in Ireland. I was surprised at the wealth of the Irish people, who, while the prices of admission were not popular, came to the concert in droves.

"We played at Warwick Castle and at Windsor before the King, who sent his thanks through his secretary."

Bloomington, Ind

AUG 11 1902

Sousa at State Fair.

John Phillip Sousa's famous band has appeared at the Indiana State Fair so often that it is now regarded as a regular feature of the exhibition. The band leader says that some of the largest audiences he has played to in the world have greeted his band on the Fair grounds at Indianapolis, and his most appreciative hearers have been Indiana people from the farms and smaller towns. The Sousa band is the most expensive and most meritorious attraction that the State Board of Agriculture has ever engaged for the Fair, but it has met with so much favor from Fair patrons that the Board regards it as one of its best investments.

The band is to play in front of the grand stand at the Fair grounds on the afternoons of September 16 and 17. Instead of holding the concerts there in the evening of these days, the largest auditorium in Indiana. It is the intention to make the prices within easy reach of Fair visitors, and the State Board thinks the concerts in the heart of Indianapolis.

NEWS

FALL RIVER, MASS.

AUG 11 1902

JOHN PHILIP SOUSA HOME.

Enthusiastic Over His European Tour — Arthur Pryor to Organize a New Band.

John Philip Sousa and his band arrived home from their European tour on the White Star liner Cedric, Sunday. Mr. Sousa was about the first passenger to leave the ship and among the last to leave the pier, some of his luggage having gone astray, necessitating his sojourn on the pier for about an hour before it was found and the customs inspection of his luggage made.

Arthur Pryor, trombonist, who has for several years been one of the attractions of the Sousa concerts, and was assistant conductor of the organization, announced on his arrival that he had severed his connection with the band, and that he would at once begin the organization of one of his own. Mr. Pryor said that he would first tour the United States, and afterward England and the Continent.

"My European tour has been a magnificent success in every respect," said Mr. Sousa. "We were on tour thirty weeks, during which time we gave 362 concerts in thirteen different countries and 133 cities. Fifty-two of the concerts were given in London, and on the evening of Jan. 31 we played before King Edward, in Windsor Castle.

We also went to France, Belgium, Germany, Russia, Austria, Denmark, Holland, and other countries, in each and every one of which we met with the heartiest of welcomes.

When in St. Petersburg I was impressed with a request that was made of me by the Russian inspector of police that I should play the Russian national anthem, and that I should repeat it as many times as the crowd desired.

The piece was rendered four times, after which we gave them 'The Star Spangled Banner,' which was repeated twice. In Germany at one of the concerts I recognized as one of a box party Prince Henry, who came incognito.

The negro melodies played were among our most popular selections, and aroused enthusiasm whenever rendered. I may add that we played before a lot of musical critics over on the Continent; those green-goggled, long-haired fellows who have musical dyspepsia. They turned up their noses at first, but I think that they liked the music just the same."

Mr. Sousa will rest until Sept. 1, when he will make a five weeks' tour of this country, traversing the continent, and will then begin preparations for his invasion of Australia, scheduled to take place early next year. Mrs. Sousa, his two daughters, and John Phillip Sousa, Jr., came home with him.

Spartanburg, S.C.

AUG 12 1902

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It was announced by Arthur Pryor, the chief trombonist, who led the band during Sousa's illness, that with the termination of this European tour he has severed his connection with the march composer. Trombonist Pryor will get together a band of his own and tour America, afterwards invading Europe.

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"The Russian national anthem received four encores, and then the assistant to the chief inspector requested that we should render the American national anthem, and we struck into the 'Star Spangled Banner.' The audience went crazy. There were two encores.

"In Germany and Central Europe we visited the cradle of musical art, the home of those who have shown that they have grounded on the shoals of music, the hair of those critics who wear green goggles and have musical dyspepsia. These were a little inclined at first to turn up their noses and criticize, but those who came to sniff remained to applaud.

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Next year Sousa and his band will go to Australia. The band gave a concert on the Cedric on Friday night, assisted by Mrs. Nina Russell, a singer, and Alfred Hartmann, the violinist. Mrs. Russell comes to America with the highest of credentials from the leading society women of Paris to Mrs. Stuyvesant Fish, at whose parlor entertainments in Newport she will shortly appear. Mrs. Russell will also appear at the Manhattan matinee to be managed by Harrison Grey Fiske.

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COURIER JOURNAL

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Arthur Pryor, trombonist, who has for several years been one of the attractions of the Sousa concerts, and was assistant conductor of the organization, announced on his arrival that he had severed his connection with the band, and that he would at once begin the organization of one of his own. Mr. Pryor said that he would first tour the United States, and afterward England and the Continent.

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Newspaper Cutting Bureau in the World

NEW YORK WORLD

AUG 16 1903
Attendance of 13,000 at

the Grove's Children's Festival.

OCEAN GROVE, N. J., Aug. 15.—Wednesday evening was distinctly "children's hour" at Ocean Grove, when the annual Children's Festival concert was held in the Auditorium. The summer season of oratorios and concerts has drawn great crowds to the big building, and the Sunday sermons of Rev. Reginald John Cambell are said to have been attended by 10,000 auditors at both services. Last night's concert, however, surpassed all these, and it is estimated that 13,000 eager listeners assembled in the big building to enjoy the three-hour concert by the youngsters. The building was elaborately decorated with Japanese lanterns, and festoons of flowers and bunting were strung from every electric line to the surrounding galleries. Over the big organ an immense American flag in electric lights was hung, and the stage, which was temporarily increased to accommodate the 1,000 children, was embowered with flowers and two large pagodas were erected at either end. A programme of varied orchestral and choral numbers was rendered, concluding with the airs of the various nations and Sousa's "Stars and Stripes Forever," sung by the children. The Ocean Grove Children's Festival concert has sprung from comparative insignificance to the enviable position of the largest strictly juvenile affair in America, and it is not surpassed in size or beauty by any established annual children's function in the world.

ical teaching from the lips of prominent divines, began its ten days' annual session on Monday. The opening services were conducted by the Methodist Brotherhood.
New Testament lectures will be delivered next week by the Rev. Dr. Gross Alexander, of Nashville, Tenn. The sessions of the School of Theology will be concluded next Thursday, and on Friday, Aug. 21, the consecration services incident to the opening of the annual camp-meeting will be held.
Recent arrivals include:
Alaska—Mr. and Mrs. John Caven, Dr. G. C. Gulick, Mr. and Mrs. E. F. Derickson, Mr. and Mrs. C. G. Archibald, Mr. and Mrs. F. W. Bauer, Mr. and Mrs. A. A. Bert.
Seaside—Mr. and Mrs. C. Buckbee, R. H. Rinner, J. E. Alley, James Carlen, James Carlen, Jr., Rachel A. Carlen, of New York.
Waverly—J. Watson, of New York; Mr. and Mrs. T. H. Root, Mrs. Howard R. Baker, H. G. Staney, A. C. Brooking, Jr.
Majestic—Mrs. A. Williams, F. T. Al-labough, Lillian Retis, Jule Retis, J. B. Harrison, Mr. and Mrs. D. A. Williams, of New York.
La Pierre—A. H. Collins, A. L. Simon-son, H. C. Whiting, Walter A. Wilson.
Arlington—Anita Rio, Mrs. Herman Townsend, Mrs. Edward C. Southard and child, Mrs. Mary L. Southard, of New York.
Ocean House—J. Donald Fulton, Mrs. J. A. Fulton, of New York.
Morrow Inn—Dr. E. Kingsland John-son, R. H. Mann, of New York; Mrs. L. Jouffray, of Brooklyn.
Lillagaard—Miss A. M. Engleson, of New York; Mrs. A. S. Phillips, Christine Griffith, of Brooklyn.

The summer School of Theology, which affords an opportunity for the younger members of the Methodist clergy as well as the laity to obtain splendid theolog-

Duss and Venice.
The farewell week of Duss and his famous Metropolitan Opera House Orchestra and beautiful "Venice," with its kaleidoscopic splendor, commences to-morrow night and the programme will be made unusually attractive. The Duss concerts have been very popular and the brilliant audiences indicate that New York's elite is appreciative of Duss and his excellent music. Selections from Strauss, Verdi, Rubenstein, Saint-Saens, Wagner, Gunod, Mozart, Herbert, Sousa and Duss will be represented in the programme. The favorite artist, Miss Electa Gifford, soloist for the week, will sing.

N. Y. AMERICAN

From

Address

Date

AUG 16 1903

OUR MUSICAL GARDENS.

The farewell week of Duss and his Metropolitan Opera House Orchestra begins to-night with selections from Strauss, Verdi, Rubenstein, Saint-Saens, Wagner, Gounod, Mozart, Herbert, Sousa and Duss. Electra Gifford, soloist for the week. Nightly orchestral concerts will be the order of the hour amid the vines and trees of Terrace Garden during the week.

Newspaper Cutting Bureau in the World

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address

ate

AT GREENWICH-ON-THE-SOUND.

Greenwich, Conn., Aug. 15 (Special).—There have been a number of departures from Edgewood Inn this week to accommodate the newcomers for the middle of the month. As usual, there will be only a few vacant rooms for the transient trade from now until September.

Miss Barnes arranged a bowling party at the Casino on Tuesday evening, inviting friends to compete for two handsome silver cups, one for women and one for men. There were sixteen contestants, and to each was allowed only one string, the highest scores to determine the winners. Those bowling were Miss Wilmot, Miss Maxwell, Miss Louise Wurster, Miss Bertha Wurster, Miss Gray, Miss Hencken, Mr. and Mrs. H. Durant Cheever, Mr. and Mrs. I. Hallam Jenney, F. W. Wurster, Jr., Howard Tinguet, W. J. Tinguet, Jr., John Aspegren, Findlay S. Douglas and W. F. Hencken. The winners were Miss Gray and Mr. Douglas. Refreshments were served, and an enjoyable evening was spent.

By special request, Mrs. Dr. Danforth and Mrs. Cheever, who are spending the summer at the inn, joined in the sacred concert last Sunday evening. Mrs. Cheever is a contralto, and with Mrs. Danforth, soprano, sang in duets which were the most appreciated numbers on the list. Miss Bowerman was present, and gave a violin selection. Edward Bromberg, barytone, of New-York, was well received. The programme included nine numbers.

Recent New-York registrations—Mr. and Mrs. Mountfort Mills, John Phillip Sousa, jr., Mr. and Mrs. E. M. Miller, George K. McLeod, Mr. and Mrs. Charles Brooks, W. C. Adamson, J. D. Cassatt, Mr. and Mrs. Richard Van Cott, John R. Hall, Mr. and Mrs. Daniel Appleton Pearson, Mr. and Mrs. S. N. Bourne, Miss Louise Melandor, T. B. M. Terhune, H. A. Vaughan, Theodore Irving Coe, Franklin Edson, Dr. D. O. Edson, Miss Natalie Reynolds, Charles R. Wendt, Mrs. James Russell and Mrs. H. H. Havameyer.

NEW YORK WORLD

to

AUG 16 1903

Bandmaster Duss begins his last week in "Venice" in New York at 10:30 p.m. at the Square Garden. Favorite selections from Strauss, Rubenstein, Verdi, Saint-Saens, Wagner, Gunod, Mozart, Herbert and Sousa will be given. Mr. Duss's compositions will also be played. Miss Electa Gifford will be the soloist of the week.

MAIL
EMPIRE
TORONTO, CAN.
AUG 15 1903

John Phillip Sousa and his band, which has toured Europe for a season of thirty weeks, giving three hundred and sixty-two concerts, in thirteen different countries, visiting 133 cities, is among the number who arrived from Europe on Sunday. Mr. Sousa will rest until September, then begin a five weeks' tour of this country, and will possibly invade Australia next year.

MUSICAL LIFE
Brooklyn, N. Y.
AUG 1903

Maud Powell appeared at a recent concert in Leipzig with Sousa's Band, playing the adagio and rondo of the Mendelssohn concerto

Newspaper Cutting Bureau in the World
From Daily Star
Address Lincoln St
Date AUG 15 1903

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From Bullboard
Address CINCINNATI, OHIO
Date AUG 22 1903

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HERALD
GRAND RAPIDS, MICH.
AUG 16 1903

John Phillip Sousa and his band returned last week from their European trip, during which they visited 14 countries and were everywhere enthusiastically received. Speaking of his visit to St. Petersburg, Mr. Sousa said: "When we reached St. Petersburg the general inspector of police asked me to play the Russian national anthem, and, if encored to repeat and keep on repeating as long as the applause demanded it. We played it four times. Then we played 'The Star-Spangled Banner,' and the people went wild. We repeated it twice, but gave up for the applause drowned our instruments. Rag-time and our negro melodies were a great hit everywhere."

EXPRESS
BUFFALO, N. Y.
AUG 16 1903

The Musical Courier is authority for the statement that Arthur Pryor, who has been for many years the trombone soloist of Sousa's Band, announces his intention to found a band of his own and to become its leader. The new organization intends to tour this country next season and later to go to Europe.

STAR
AUG 16 1903

KING EDWARD LIKES SOUSA'S RAG-TIME.
Special Cable to The St. Louis Star.
LONDON, August 15.—Has John Phillip Sousa, with his spirited rendition of American "coon songs" and cakewalks melodies completely revolutionized King Edward's notion of music?
This question is being asked as suggesting the real reason for the abolition of the King's private band, which will occur next September. The members of this band are accomplished musicians and it is said that the King is too courteous to think of asking them to play the class of light music which Sousa has made so popular with the royal family.

Newspaper Cutting Bureau in the World

NEW YORK WORLD

AUG 16 1903

Attendance of 13,000 at the Grove's Children's Festival.

OCEAN GROVE, N. J., Aug. 15.—Wednesday evening was distinctly "children's hour" at Ocean Grove, when the annual Children's Festival concert was held in the Auditorium.

ical teaching from the lips of prominent divines, began its ten days' annual session on Monday. The opening services were conducted by the Methodist Brotherhood.

Duss and Venice. The farewell week of Duss and his famous Metropolitan Opera House Orchestra and beautiful "Venice," with its kaleidoscopic splendor, commences to-morrow night and the programme will be made unusually attractive.

J. E. AMERICUS

From Address Date AUG 16 1903

OUR MUSICAL GARDENS. The farewell week of Duss and his Metropolitan Opera House Orchestra begins to-morrow with selections from Strauss, Verdi, Rubenstein, Saint-Saens, Wagner, Gounod, Mozart, Herbert, Sousa and Duss. Miss Elveta Gifford, soloist for the week.

AT GREENWICH-ON-THE-SOUND. Greenwich, Conn., Aug. 15 (Special).—There have been a number of departures from Edgewood Inn this week to accommodate the newcomers for the middle of the month.

By special request, Mrs. Dr. Danforth and Mrs. Cheever, who are spending the summer at the inn, joined in the sacred concert last Sunday evening.

Recent New-York registrations—Mr. and Mrs. Mountfort Mills, John Philip Sousa, jr., Mr. and Mrs. E. M. Miller, George K. McLeod, Mr. and Mrs. Charles Brooks, W. C. Adamson, J. D. Caswell, Mr. and Mrs. Richard Van Cott, John R. Hill, Mr. and Mrs. Daniel Appleton Pearson, Mr. and Mrs. S. N. Bourne, Miss Louise Melander, T. E. M. Terhune, H. A. Vaughan, Theodore Irving Coe, Franklin Edson, Dr. D. O. Edson, Miss Natalie Reynolds, Charles R. Wendt, Mrs. James Russell and Mrs. H. H. Havamercer.

NEW YORK WORLD AUG 16 1903

Bandmaster Duss begins his last week in "Venice" in New York at the Metropolitan Opera House.

MAIL EMPIRE TORONTO, CAN. AUG 15 1903

John Philip Sousa and his band, which has toured Europe for a season of thirty weeks, giving three hundred and sixty-two concerts, in thirteen different countries, visiting 123 cities, is among the number who arrived from Europe on Sunday.

MUSICAL LIFE Brooklyn, N. Y. AUG 1903

Maud Powell appeared at a recent concert in Leipzig with Sousa's Band, playing the adagio and rondo of the Mendelssohn concerto.

From Address Date AUG 15 1903

Sousa Home From Europe. From a New York Special. John Philip Sousa, with his family and his band of sixty-eight pieces, who first played the "Star-Spangled Banner" upon the banks of the Neva and charmed the people of fourteen countries, came home on the Cedric.

Bandmaster Duss begins his last week in "Venice" in New York at the Metropolitan Opera House.

HERALD GRAND RAPIDS, MICH. AUG 16 1903

John Philip Sousa and his band returned last week from their European trip, during which they visited 14 countries and were everywhere enthusiastically received.

EXPRESS BUFFALO, N. Y. AUG 16 1903

The Musical Courier is authority for the statement that Arthur Pryor, who has been for many years the trombone soloist of Sousa's Band, announces his intention to found a band of his own, and to become its leader.

STAR. AUG 16 1903

KING EDWARD LIKES SOUSA'S RAG-TIME. Special Cable to The St. Louis Star. LONDON, August 15.—Has John Philip Sousa, with his spirited rendition of American "coon songs" and cakewalk melodies completely revolutionized King Edward's notion of music?

From
Address
Date

Exodus of leading American players from Europe has begun. The Cedric of the White Star line last week unloaded Miss Mary Mannering and her husband, James K. Hackett; John Philip Sousa, Nena Russell, a concert soprano; A. Baldwin Sloane, a composer; Al Mackenzie, a librettist; Madge Carr Cook, Eleanor Robson and S. F. Nixon.

Mr. Hackett was full of conversation and conversational confidences. He began immediately to talk for publication. Said he: "During my stay in London I completed arrangements for a spectacular presentation of Victor Mapes' 'Alexander the Great,' which I am to present here, playing the title part. I contracted with Nathan of London for the Persian costumes, and the armor will be manufactured in Birmingham."

"While in London I gave copyright performances of 'Alexander the Great' and 'John Ermine of the Yellowstone,' a play by Louis Evan Shipman, founded on Frederic Remington's novel. I shall open my season in the latter play Sept. 5, at the new Globe Theater, Boston."

Mr. Sousa, who returned with sixty-eight musicians, said that he played in fourteen European countries. St. Petersburg simplified doted on "The Star Spangled Banner" the way he served it. After touring the United States Mr. Sousa will invade Europe again next year.

Miss Robson and her mother, Mrs. Madge Carr Cook, announced that they had enjoyed their vacation. Miss Robson brought back the manuscript of the dramatized "Merely Mary Ann," which she induced Israel Zangwill to write and in which she is to star. Mrs. Cook is to play Mrs. Wiggs.

CHATTANOOGA, TENN.
AUG 16 1903

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PICAYUNE
NEW ORLEANS, LA.
AUG 16 1903

leading lady.
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1894

First Established and Most Complete
Newspaper Cutting Bureau in the World.
AMSTERDAM, N. Y.

AMUSEMENT.
The Black Patti Troubadours' grand trans-American and European tour is progressing with a success second only to that enjoyed by Sousa, the March King. From the opening night at the Star theatre, New York city, where a mighty multitude turned out every night of the engagement at that palatial playhouse, up to the present time, the tour has been one continuous and unbroken series of crowds, triumphs, ovations, successes, hits for the Troubadours and unmeasurable pleasure and satisfaction for their patrons. The show is pronounced a positive success by all the New York critics and the smartest and swellest, according to the New York Herald, seen in New York this season. At the opera house next Monday night.

TERRE HAUTE, IND.
AUG 16 1903

TRIUMPH
BANDMASTER TELLS OF HIS
QUEST OF EUROPE

LONGEST TOUR BY ANY BAND
Prince Henry Was So Enthusiastic He Nearly Kicked Bottom Out of His Box.

NEW YORK, Aug. 15.—John Philip Sousa and sixty-eight members of his famous band returned from Europe on the Cedric this week. The band got a warm welcome on the ship and played several times for the entertainment of the passengers. The European tour was the greatest success of any ever undertaken, and the story of it is best told by the great bandmaster himself. He said:

"This is my third trip across the Atlantic with the band, but only the second visit to Great Britain and Ireland, and the achievement on this third European tour is a remarkable one.

"The season opened in London January 2 and closed at Blackpool July 30, making exactly thirty weeks, with a total of 362 concerts in 133 different towns and 13 different countries.

"Of these concerts 274 were given to Great Britain and Ireland in 112 different towns, many more than were ever visited by any organization in the same length of time. In London alone the band gave 52 concerts in less than six months. Cheered "Star Spangled Banner."

"On the Continent we played in all the principal capitals, 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: The concerts were given in France, Belgium, Germany, Russia, Poland, Austria, Bohemia, Denmark and Holland and everywhere our success was instantaneous and emphatic.

"In St. Petersburg before the concert commenced the chief of police came to me and said: 'You must play the Russian national anthem first, and if the people applaud, you must play it again; and if they applaud again, you must give it again, and keep it up as long as the people continue applauding.' We played it four times and then we started up the 'Star Spangled Banner.' At this the audience went wild and we played it again and the people continued to encore until we went on with the next piece. We gave them ragtime and negro melodies until they had enough. In all the capitals of Europe royalty and the courts appeared at the concerts.

Prince Henry Enthusiastic.
"In Berlin Prince Henry was in a box one night. He just went wild, and almost kicked the bottom of the box out in his enthusiasm. He heard the same ragtime and melody that he had heard everywhere when he was in the United States, and he showed that he appreciated it. He was the most enthusiastic of all the princes.

"In London, of course, it was much the same as at home. Crowded houses everywhere, and all warmth of welcome that could be desired.

"We shall all take a rest of three weeks, and then we shall open in Philadelphia. After that we shall go across the continent to San Francisco, and then again to Europe."

New York Times
AUG 22 1903

Sousa and Duss have both included in their transcontinental programmes Sydney P. Harris's new march, "The Cavalier," which is dedicated to Charlotte Tittell who plays Charlotte Durand, the heroine of George W. Cable's romance.

CHRONICLE TELEGRAPH
PITTSBURGH, PA.
AUG 19 1903

SOUSA WILL TAKE
A WELL-EARNED REST
After His Engagement at the New Exposition He Will Not Appear in Public for Six Months.

John Philip Sousa says that when he closes his engagement at the new Exposition Saturday, October 3, he will not appear in public again until May, 1904. For 19 years the bandmaster has been ceaselessly "on the wing," and he feels he is entitled to a rest. In May of next year the Sousa band will be at the St. Louis World's Fair for four weeks, after which it will journey to Australia, then by degrees make a circuit of the globe, and thus round out the most daring itinerary ever planned by a musical organization.

Mr. Sousa reports a laughable incident in Russia. When he arrived in St. Petersburg on his European tour just ended he was not permitted to give a concert until the chief of police had given his permission. The words of all songs selected by the band's soprano, Estelle Liebling, were demanded by the censor.

"Annie Rooney" and "Marguerite" were turned in and found hearty approval, but the "Pearl of Brazil" aria and the "Lucia" mad scene were really sung by Miss Liebling, and none of the officers

From
Address
Date

TURNERS
Selected For Spectacle. York

Big Show Which Is Now Near at Hand Will Dazzle All Precedents.

About 20 firms who will have exhibits in the Fall Festival have already put carpenters to work building the platforms and booths for their displays. It is the purpose of these concerns to have artistic displays and something out of the usual run of exposition displays. As yet none of those who will be located in the Hall of Nations have commenced the work of building their booths, as they will wait until the band stand is completed. This stand, which will be a handsome affair, is located in the center of the hall and will be ready for the painters and decorators by to-morrow. The arrangement of the stand is admirable and the thousands can comfortably enjoy the free concerts by the two most famous bands in the country—Innes's and Sousa's.

The rehearsals at the armory, which were discontinued on account of the death of Colonel Bundy, will be resumed Thursday night, by which time the railings representing the various sets in the Marco Polo spectacle will have been placed in position. Stage Manager Lothar, who first conceived the idea of using the railings in rehearsals, has had the ground plan of the stage marked on the floor of the big drill hall. While no rehearsals are being held at the armory, the ballet has been rehearsing each night at Central Turner Hall, and last night Stage Manager Lothar visited the North Cincinnati Turner Hall, in Corryville, where he selected 50 more men to take part in the spectacle. He is highly gratified over the enthusiasm displayed by the turners and others who have been picked out to take part in the big production. The scenery will be placed in position as quickly as possible, as it is Mr. Lothar's intention to have at least 10 dress rehearsals before the opening performance.

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The original sketch of the beautiful poster, which is now on exhibition in the show window of a Fourth street store, is attracting much attention, and many requests are received daily by the Directors from persons who want to buy mounted and varnished copies of it. A meeting of the Spectacle Committee was held yesterday afternoon and contracts were closed with a number of persons who will appear in the park theater.

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PICAYUNE

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AUG 16 1903

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PITTSBURGH, PA

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Three special nights will make notable Mr. Sousa's engagement at the new Exposition. One will be given over to the beautiful songs of Allegheny county's Welshmen, another to the works of Pittsburgh composers, and a third to the program rendered by the Sousa band before the king and queen of England on January 31 last. This last will be named "King Edward" night.

About 20 firms who will have exhibits at the Fall Festival have already put carpenters to work building the platforms and booths for their displays. It is the purpose of these concerns to have artistic displays and something out of the usual run of exposition displays. As yet none of those who will be located in the Hall of Nations have commenced the work of building their booths, as they will wait until the band stand is completed. This stand, which will be a handsome affair, is located in the center of the hall and will be ready for the painters and decorators by to-morrow. The arrangement of the stand is admirable and the thousands can comfortably enjoy the free concerts by the two most famous bands in the country—Innes's and Sousa's.

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Billboard
rom
address CINCINNATI, OHIO.
date AUG 22 1903
AUG 22 1903

Among the popular passengers that came over on the White Star Liner Cedric were Band-

master John Philip Sousa and sixty-eight musicians. The band has visited fourteen different countries. They will rest for three weeks before starting on a brief American tour, preceded by a long jump to Australia.

CLIPPER

New York City
AUG 22 1903

John Philip Sousa and his band arrived home from their European tour last week. "My European tour has been a magnificent success in every respect," said Mr. Sousa. "We were on tour thirty weeks, during which time we gave 362 concerts in thirteen different countries and 133 cities. Forty-two concerts were given in London, and on the evening of Jan. 31 we played before King Edward, in Windsor Castle. We also went to France, Belgium, Germany, Russia, Austria, Denmark, Holland, and other countries, in each and every one of which we met with the heartiest welcome." Mr. Sousa will rest until Sept. 1, when he will make a five weeks' tour of this country, traversing the continent, and will then begin preparations for his invasion of Australia, scheduled to take place early next year.

From PHILA, PA
Address
Date AUG 24 1903

THOUGHT HE WAS SOUSA

A Trip to Atlantic City Too Much for Thomas Lyons.

Imagining that he was Sousa, the great bandmaster, Thomas Lyons, of Reno Street, near Tenth, was entertaining a crowd of children and idlers at Fifteenth and Moore Streets yesterday morning, when he was arrested by Policeman Sibre and taken to the station house at Fifteenth and Snyder Avenue. At the time of his arrest he was blowing on a tin whistle and leading an imaginary band by beating time with his right hand.

When asked at the station house what his occupation was he made a sweep with both arms that knocked the ink bottle from the desk, spilling the fluid over the books and shouted that he was an organist and would play for the men. He was sent to the Philadelphia Hospital.

Last evening a woman, who said that she was his sister, called at the station house and said that Lyons had gone to Atlantic City two weeks ago. She admitted that he was always weak-minded and feared that his trip to the shore had been too much for him.

N. Y. EVG. TELEGRAM

ress AUG 24 1903

John Phillip Sousa tells the following story:—While in London with his band, he needed a check on a New York bank to pay a bill forwarded to him. He had misplaced his check book, and, Mr. Charles Frohman being in the same hotel, Sousa sent his valet with a note to Mr. Frohman's room. The note merely said:—"My dear Mr. Frohman, will you kindly give me a check on the Bank? Sincerely yours, John Phillip Sousa."

Mr. Frohman replied:—"Dear Sousa, how much? Very truly yours, Charles Frohman."

Mr. Sousa sent word that he desired a blank check, which was immediately furnished. He met Mr. Frohman later in the day. Mr. Frohman grasped his hand cordially, and said:—"Allow me to congratulate you on the novelty of your position. You are the first man I ever met who asked me for a blank check."

POST

PITTSBURG, PA.

AUG 23 1903

NOTHING LIKE IT EVER GIVEN.

UNEQUALED LIST OF PITTSBURG EXPOSITION OFFERINGS AT BAGATELLE PRICE.

MASTERS OF MUSIC HERE.

Sousa, Damrosch, Creatore, the Fadettes and Vessella Will Give Superb Concerts.

SURPASSING ART EXHIBITS.

It will be no fault of the new exposition management if every display and exhibit is not fully in place on the opening night, Wednesday, September 2. Twice has President Torrance made public appeal for prompt action, and now a personal letter has gone to every exhibitor, with earnest request for co-operation in giving the exposition perfect form for a private view on the evening preceding the opening day. And drawing conclusions from the growing activity of joiners, painters and decorators in the two big exhibiting buildings, the fullest desires of the management will be realized.

Beginning at the southeast corner of Mechanical Hall, then passing up Duquesne way to the central entrance, and through this into the main building and music hall, and finally out into the lawn, flower garden and area near the Point, the visitor will be visibly impressed with the decided changes wrought on every side by the hands that beautify. Mechanical hall is resplendent in a coat of chrome yellow and maroon, the restaurant in colors of white and pale green, the lobby of the main building in cream and gold and the panels of the balcony in buff and white. Music hall is practically submerged in bunting and streamers of pale green and gold and white, while outside and beyond lies a stretch of nature's green, relieved by multi-colored blooms and contrasting pleasantly with the bright new tints of the toboggan slide.

Some of the Sights.

In displays there has been persistent pressure upon exhibitors to plan along novel lines, and it will be freely conceded that results have been gratifying. Among the novelties of exhibition that will attract immediate attention are the Dutch windmill, towering 30 feet in height, covered with fine baked stuffs and illuminated with 700 lights in variegated colors; model of the Absecon light-house, Atlantic City, 25 feet in height; shower bath demonstration with living subjects; four monster paintings under high artistic light effects, viz., "Custer's Last Charge," "Stanley at the Congo," "Unter der Linden" and "The Elephant Hunt;" job printing press that feeds and links itself, counts automatically the printed sheets, then cuts, trims and jogs them; coffee plant in operation, showing every process of preparation from gathering of the bean to packing for consumer's use; artistic grouping of highly polished brass fixtures; Cooper Hewitt's "Mercury light," barren of every trace of red; Nernst light, produced without filament or vacuum and with the aid of a "glower," and the automatic window device, which hoists or lowers from a central point a single window or simultaneously half a hundred.

In the 11 special attractions selected the exposition society takes special pride, from the assurance that their equal has never before been offered for clean, wholesome amusement, entertainment and edification. When it is stated that T. M. Harton alone has expended \$5,000 in fitting up a home for his vitograph it may fairly be gauged what lavish expenditure has been made in "housing" these various attractions. Theatrical, presenting the vitograph; baby incubator, latest scientific marvel for preserving human life; "Johnstown flood," a realistic portrayal of the awful near-town calamity; "Laugh-a-Bit," "Cave of the Winds," "Miniature Railway," "Dancing Automaton," the "mystic chamber," "flying horses" and "toboggan."

Superb Musical Features.

The musical program, by its high excellence, is sure to make this, the fifteenth

annual season, stand out as unapproached and unapproachable. Opening the new exposition on the night of September 2 will be Creatore, whose music is a positive revelation of majesty and power. He will remain until Thursday, September 15, inclusive, his soloist being Mme. Barill.

Following Creatore comes the Fadette's Woman's orchestra, the perfection of refinement in appearance, deportment and performance, enlarged especially for the exposition engagement to a membership of 50 and having as concertmistress the popular Pittsburg girl, Mamie Reuck-Wilczek. The Fadettes will be heard for 10 days, soloists including 10-year-old Hat-tie Scholder, of New York, a marvelous pianist, and the Carbone sisters, whose vocal duets have been little short of sensational in their effects throughout the East.

On Monday, September 28, John Phillip Sousa, weighted with the honors of an eight months' European tour, begins an engagement extending over six days, aided by the vocal star, Eselle Harding. Features of the Sousa series will be a "Welsh night," "Pittsburg composer's night" and "King Edward night."

Fourth on the list comes Vessella, a newcomer into the exposition's circle of famous band leaders, and one certain to thrill his hearers with his beautiful interpretations. Closing the season with a two weeks' engagement will be the ever-popular Walter Damrosch and his reorganized New York symphony orchestra. Local talent is to have recognition during this fortnight, present plans calling for the "Meistersinger quintet," the beautiful "Prize Song," the noble "Hans Sachs" monologue and one evening of oratorio, all by Pittsburg singers with orchestra accompaniment. In addition, the presentation of one of the world's great vocal stars is under consideration. The world over, where will one find the equal of this list of exposition offerings at a bagatelle admission fee?

EXPRESS

BUFFALO, N. Y.

AUG 16 1903

After an absence of eight months John Phillip Sousa has returned to 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 last year on the

American liner Saint Louis, but did not reach England until Friday, January 2d, 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 30 weeks with a total of 362 concerts in 133 different towns and in thirteen 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 Saint 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 Saint 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.

Anna Miller, Marie Daum, Raymond
 Gilles, Douglas Gilles, Walter Whiston,
 Mabel Cook, Pearl Cook, Louise Cole,
 Florence Schoedel, Jay Hemphill, William
 Rice and family, Joseph Nebel, Chris
 Dixon, Olive Miller, James Carey, Frank
 Doak, Stephen McGear, William Mc-
 Geary, Frank Zimmerman, Arthur
 Schmidt, Agnes Miller, Lillie Fitzgerald,
 Stella Fitzgerald, Mary O'Brien, Cath-
 erine Cuener, Irene Keller, W. V. Kirk-
 wood, William Herron, W. W. Dreler,
 W. M. Donald, R. B. Kirkwood, Charles
 Drexler, Anna Patterson, Alice Nestor,
 Julia Nestor, Lola Pappleton, Ida Taylor,
 Walter Snyder, Pat Maloney, Linnie M.
 Wolford, Mary Gilbert, Marie Walker,
 Mrs. J. Matthews, Jane Matthews, Mar-
 tha Matthews, James Matthews, Mrs.
 Gilliland, Miss Yates, Miss Kittle Yates,
 Mina Kreis, Ella Holmes, J. G. Butler,
 Mae Jean Lumsden, Mrs. E. Robert Lums-
 den, Grant E. Hemphill, Charles Shon-
 del, Herbert B. Wolfe, Walter J. Eman-
 uel, Earl C. Love, Walter Miller, Margaret
 E. Moxley, Gladys Pappleton, Mabel Hale,
 Edwin Hoover, William G. Evans, Ther-
 esa Connor, Amy Huston, Thomas Fin-
 neren, Roy R. Cappe, Kenneth T. H. Mc-
 Farland, Ruby Schamberg, Stella M.
 Krey, Neel Milliken, Mrs. J. M. Milliken,
 J. M. Milliken, Louis Reed, Carl Bryson,
 Dave Solof, Wallace Thomas.

Out of Town—David Love, Pullman, Ill.;
 William Love, Pullman, Ill.; Charles B.
 Wallace, Denver, Col.; I. K. Becker, Den-
 ver, Col.; H. J. Dixon, Buffalo; J. P.
 Cannon, Buffalo; George N. Wood and
 wife, Connellsville; Edward Houser and
 wife, Uniontown; Mrs. S. M. Tiggen,
 Sharon; Mrs. H. Sturges, Sharpsville;
 Howard Weaver, Wilmerding; R. W.
 Brubaker, Wilmerding, Pa.; E. T. Brooks,
 Wilmerding, Pa.; Sidney Thorne, McKees
 Rocks, Pa.; Herman Langknecht, Mc-
 Kees Rocks, Pa.; Richard L. Conrad,
 Boston, Mass.; Henry Leaver Cohen, San
 Francisco; Daniel E. Sable, San Fran-
 cisco; Mrs. J. L. Bennett, Pitcairn; Mar-
 guerite Bennett, Pitcairn; Pearl Weaver,
 Wilmerding; Julius Grimm, Beadling;
 Sarah A. Grimm, Beadling; Ruth Grimm,
 Beadling; Henry Johnson, Beadling; John
 Cotton, Coraopolis; Beatrice Landymore,
 West Newton; Mrs. Harry A. Danner,
 Duquesne; Mrs. Katie Danner, Duquesne;
 Ira Danner, Duquesne; Hazel Danner,
 Duquesne; Mrs. P. Conley, Beaver Falls;
 Pa.; Miss Marsh Gordon, Beaver Falls;
 Margaret L. Lang, New Kensington;
 Mrs. W. L. Chandler, Chicago, Ill.; Sam
 Boyd, Brighton; John Crumley, Sheridan-
 ville; Mrs. Miller, Sheridanville; Mr.
 Crumley, Sheridanville; Carl Miller, Sher-
 idanville; Harry Burchinal, Sheridanville;
 Margaret Greenwald, Altoona; Frances
 Hall, Beaver Falls; A. A. McKnight,
 Beaver Falls; Nellie Kahle, Oil City, Pa.;
 W. R. Patton, Akron, O.; J. F. Bole, Na-
 trona; J. W. Clinton, Natrona; Simon
 Claster, New Kensington; Louis Claster,
 New Kensington; Max Claster, New Ken-
 sington; Bennie Claster, New Kensington;
 Cole Perkins, Wildwood; Tom Brown,
 Somerset, Pa.; Alex Smith, Somerset, Pa.;
 Dr. and Mrs. J. E. Cone, Youngstown;
 Eleanor Helfrich, St. Marys, Pa.; Mar-
 guerite Bond, Edgewood Park; E. J. Wal-
 roth, Edgewood Park; W. J. Heaston,
 Piedmont, O.; D. C. Bargman and wife,
 Millvale; George Merckert, Laddock;
 Mrs. T. E. Hodie, Glenshaw; Earl Hodie,
 Glenshaw; Miss Wayne Beard, Carne-
 gie; Mrs. L. Beard, Carnegie; J. Y. Shafer,
 Sheridan; Mrs. Shafer, Sheridan; A. G.
 Shafer, Sheridan; Frank Louvny, Craf-
 ton; Mrs. W. F. Sparks, Glassport; Mrs.
 J. M. Devore, Thomas.

WEDNESDAY, JUNE 3, 1903.

SOUSA'S MANTLE IS LIKELY TO FALL ON ARTHUR PRYOR

Celebrated Trombonist Slated to Succeed Him—A Few References to the Many and Curious Marital Experiences of Norman Selby.

A letter from a member of the business staff of Sousa's Band, sent from Moscow, tells me that another year will probably see the last of John Philip Sousa as active leader of his famous band.

If the bandmaster really decides to retire in the near future, there is little doubt that his mantle will fall upon the shoulders of Arthur Pryor, trombone soloist and assistant director of the band.

Mr. Pryor can take his place with the best of modern bandmasters. He frequently directs the band in Mr. Sousa's absence, and the melody which he obtains from the men is fully equal to Sousa's best efforts.

Scotch Incident Recalled.

Speaking of Sousa reminds me of an incident which occurred while the band played an engagement at the Glasgow exhibition in 1901. The leader was discussing the Scotch people with his business manager, W. S. Barnes.

"My dear Barnes," said he, "the Scotch have music in their very souls. Watch the audience this afternoon when we play the sextette from 'Lucia,' and see how it will stir them."

Mr. Barnes watched busily when the strains of the sextette floated toward where he sat in the rear of the concert hall.

It was beautifully rendered, but at the end of it no burst of enthusiasm occurred. The Scotch listeners yawned.

No Applause Heard.

Not a hand clap was heard. After an interval the band played "Annie Laurie." Even before the selection was finished the audience was shouting its delight, clapping hands and pounding on the floor.

"Now, pla' 'Scots Wha Hae,' an' get yoor name oop!" shouted a voice.

"Get yoor name oop!" echoed the remainder of Sousa's soulful hearers.

But Sousa declined to add to his fame, nor did he ever again mention the musical Scotchmen.

I looked in at "The Geisha," William G. Stewart's production, at the Grand Opera House this week. The manager is a busy man these days.

He attends to all the various details of the American School of Opera, which is now settled in its new home, and to his opera company as well. Since Reginald de Koven was ousted from the control of the school, Stewart has had full charge and there is no doubt that he will score a success in the near future, not only for himself but for the friends who have put their money into the concern.

The school is already upon a paying basis.

As to "Kid" McCoy.

A rumor has reached me that Norman Selby, otherwise Kid McCoy, is to wed again.

Selby's affairs of matrimony have been so many and so varied, yet so monotonous that I am unable to figure out his exact position at the present time.

The rumor also says that the gallant gladiator cannot marry until he is entirely free of the shackles which bind him to his thrice-wed partner, Julia Selby, the fair creature for whose smiles Mrs. Thompson forfeited her husband's friendship.

If the "Kid" is really bent on marrying again, I feel convinced that he will accomplish his aim in some manner, and doubtless the next Mrs. Selby is to be the young woman to whom he devotes so much attention at the racetrack and other public places.

Johnny Oakley in Evidence.

Johnny Oakley, who hopes to be Tammany's candidate for sheriff next Fall, was one of a group around a table at the Metropole the other night.

"At my ball last Winter," he remarked, "I entertained as an honored guest a distinguished officer in the British navy. He was greatly interested in the politi-

cal situation, and requested me to introduce some of the 'boys' from my district.

"I could see that he felt it was a great deal of condescension on his part to mingle with us so freely, but he wanted to be a good fellow.

"I left him for a few minutes while I hunted up another of my friends who wanted to make himself agreeable.

"This one I had introduced to a number of persons, among them a sprinkling of plain clothes men, sergeants and captains, to all of whom he was most polite.

"I finally brought him alongside of my English guest.

"'Mr. _____,' I said, 'allow me to present Captain _____.'

"'Chawmed, indeed,' said the officer. 'Same here, Cap.'" said my friend, who wanted to be cordial. 'What precinct?'

Reed at His Yarns.

Charles Reed was spinning yarns at his favorite table in the Hoffman last night.

"Several years ago," he related, "a New York reporter was sent to Mississippi to gather facts about something or other for his paper.

"His salary was none too large, so to help it he made out some daily expense accounts that were works of art.

"His route led him through small towns in which no person could possibly spend more than about \$2 a day.

"The hotels served meals and furnished a room for 75 cents, and other things were equally low priced.

"The expense account would read: 'Hotel, \$4; cab, \$3; horse hire, \$2,' and so on.

"Finally one day a saddle horse which he had hired threw a shoe, and he stopped at a blacksmith's to have another put on.

"This gave him an idea, and thereafter each day's list contained something like this:

"'Horse shoeing, \$4.' 'Horse shod, \$1.' 'Shoeing, 50 cents.' 'Shoeing, \$2,' etc.

His bills were honored by his paper for two weeks, when there came a letter from the long suffering editor.

"'What in the name of God are you riding?' it said. 'A centipede?'"

SHIRLEY THORNE.

SOUSA.

Though the great march-king has not found that in his case "a prophet is without honor in his own country," yet that honor has been mightily increased by his decided success in foreign lands. He carried his splendid dish of band music to Europe, and "kings and queens did eat thereof, and noblemen beside," and the tremendous swing and tonal splendors of his march movements, though they owe origin to the German military band, have been so developed and perfected, so enlivened and made insistent by his own genius, that they proved as near to our time as the Lanner and Strauss waltzes to our forefathers, when they first replaced the old dance measures of languid evolution. The marches of Sousa possess elements of great brilliancy, of much tunefulness, and of magnetic movement. They are arranged with superb skill. And, when played, under his own direction, they carry every hearer by a breeziness of delivery; an insistence of tune and a tonal abundance that, though superficial, are at the moment irresistible. Of course Sousa is a bandmaster. But he is also a good musician and effective composer, and, in the lines he works, renders many orchestral scores as successfully as a first class director. Moreover, he is up to date, and the average popular taste is his measure of artistic accomplishment. What he gives every one can understand and even read as he runs. There are no higher educational aspirations, no ambitious artistic efforts in his concerts. But he offers what the average audience will appreciate and can take in easily; and he gives it in the superb style of a thoroughly trained and very accomplished band. Then adding his own spirited and musical personality and decided power he invests every production with an air of rush and swing, and melodic beauty, and with a massiveness and brilliancy of sound that captivate, while the tempo ringles through one's nerves like an electric current. It is a splendid band. Not of the warm color and passionate musical quality of Creator's, not of the captivating beauty of tone which that Italian possesses, but intellectually of possibly higher level, and academically of perhaps more correct art.

Last night an audience of fair numbers filled more than half the floor in Foot Guard hall and all the seats in the gallery. At the usual time the famous band appeared, and the famous leader mounted the platform with his accustomed alert dignity. A "Grand Festival March," by Tschalkowsky opened the concert. Perhaps it was not a happy choice. Perhaps it was not interpreted with happy intuitions. But it seemed a prolonged struggle to keep out of dissonance, by measures that were melancholy and unsympathetic, and which alternated with trivial rhythms and uncanny ornamental work. The only elements of strength and dignity consisted in fragments of the Russian national hymn. Possibly the band did its best. But Sousa's methods of constant strain after effect without due regard to musical quality, of harsh blasts of brass or shrill tempests of wood tearing across the harmonic picture, may have intensified the strange conceits of the Russian composer and thus rendered the piece less palatable to average ears. The conventional encore of well known marches followed this, as well as every other number on the programme, with great readiness, and these were rendered with the usual Sousa swing and ring, the usual drum and brass, and the usual brilliancy of march rhythms that have made this leader famous. Rattle and bang there was, but also strong harmonic element and an effective, emotional and elocutionary rendition of melodies. Then Arthur Pryor, loveliest of trombone players, gave a solo in which his exquisitely tempered and modulated tone and his marvelous virtuosity were brilliantly apparent. An encore of even finer musical quality followed, and now the great band once more arose in its strength for a piece of programme music which their leader had composed. It was called "Looking Upward," and divided into the "Polar Star," the "Southern Cross" and "Mars and Venus." The first tried hard to carry the idea of crunching ice, blasting storms and a lonely white sea. The second dealt in fluid and dulcet measures, indicative of tropical color, splendid landscape and easy life. The third, after a queerly tender episode, devoted evidently to the mythologic goddess, Venus, not the star, paid its respects to the mythologic Mars by all sorts of thunderous war music, the roll of drums, the crash of trumpets, and the whirling confusion of drum, wood and brass. It was an attempt at the picturesque, but neither as a picture nor as a composition was it impressive. Perhaps it was "programme music."

ond, a "Madrigal," was very tunefully played, and with fair expression. The concluding galop "Chase of the Lion" was picturesque, the jungle music, the rush of horses, the roar of the beast, the shot that killed him, and all in scurrying galop rythm.

There was much applause in the evening, more in the afternoon, when an audience of equal numbers, attended the production of a rather more satisfactory program.

the accurate description of an object or event, but it was hardly intelligible or sympathetic music, beyond the usual clever rhythm and sound and melodic arrangement.

Then Miss Estelle Liebling sang in a clear, though delicate, high soprano, two songs of strong colorature character. And though in middle register her intonation was not faultless, it was clear and true in the astonishing runs of her floriture work. They were cleanly and cleverly executed. The voice is musical, pure and of pleasant quality, but fine and delicate. It recalled the New York Herald's suggestion at the time of the Boston Jubilee, when Arabella Goddard played solos on the piano: "She should be put on a walter and passed around." The audience applauded heartily and appreciated not only the young lady's very handsome accomplishment, but her success in prevailing over the massive accompaniment.

Such was not always the case in the following number, a "Nocturne" by Rubinstein. Here the melodies often floundered hopelessly in the superabundance of accompanying score. It is a richly colored, fully instrumented, rather oriental picture, in which tolling bells mark the prayerful and infinitely dignified sweep of the melody. While the band accomplished some splendid orchestral work here, and rose to the highest levels of the concert, the intelligence was much interfered with by the rather reckless and ruthless treatment of the accompanying and ornamental work. After the intermission, another Sousa piece in the waltz manner proved rather pretty and full of tuneful variety. And it was very neatly produced, but being neither novel nor striking, all the inspirational art of the conductor could not lift it above average.

Very melodious and of quaintly novel effects was a "Country Dance" by Nevin, and this was excellently played, with good taste and feeling. One could not admire the new march, "Imperial Edward," although all the brasses were walked to the front and opened on the audience like a battery. It is much sound and much tempo, and evidently Sousa was not greatly inspired by the cofonation. He composes better for the American Eagle, and there's another advantage; that eagle goes off on time and never has appendicitis! The title will probably carry the march with the splendor of instrumentation. But its real values are not at par with the rest of the family.

Very interesting was the violin solo by Grace Jenkins. The tone is good, smooth, elegant and the technic of considerable finish. The first number, "Tarantella," a break-neck Italian dance, hardly showed her tone, in the rapid movements, and just kept visible above the accompaniment. The sec-

PHILA., PA.
AUG 12 1903

RAIN AT THE SHORE A WELCOME VISITOR

Downpour at Atlantic City Routed Old General Humidity. Bathers Had Umbrellas—Good Prospect for New Trolley Lines Soon—Mystery in Blank Warrants—Some Visitors

From a Staff Correspondent.
ATLANTIC CITY, N. J., Aug. 11.—General Humidity dropped into town this morning and had full sway until after noon, when the heavy clouds that had been hanging over the city for the greater portion of the day suddenly opened and there was a downpour of rain that flooded the avenues and kept people well within doors. It was a welcome rain, however, for it cooled the atmosphere to a delightful degree.

The morning was excessively warm, and this was largely responsible for the immense crowds in the surf. It was much more pleasant to stroll along the beach in a bathing suit than to promenade the boardwalk in heavier raiment. The breakers were just about right for good, healthy exercise and the dip was hugely enjoyed.

There were several rescues. One, a woman having been overcome while in shallow water, created a great deal of excitement at the foot of South Carolina avenue. She was taken from the water to a bath house, where restoratives were applied and she soon recovered.

More Odd Bathing Robes

Again was the display of odd conceits in robes marked. There were all colors and styles of them, and they were worn by all kinds of people. Some fun was indulged in by several young women, who, though in the surf, were afraid of water. They carried umbrellas to protect them from the pattering of the raindrops, and several times when a particularly vigorous breaker would come rolling in at the time a healthy breeze was flitting along the shore the girls and their umbrellas would take a tumble, but they would come up smiling.

New Trolley Lines

The prospects are favorable for a new trolley line within the next year. At its session last night Councils passed on first reading the ordinance granting the Central Passenger Railway Company permission to lay tracks on Virginia, Adriatic and South Carolina avenues. Virginia avenue will be double-tracked a portion of its length and cars will be run at frequent intervals, affording those on the beach or boardwalk facilities for reaching their hotels or cottages that they have not heretofore enjoyed. The new road is being promoted by local capitalists, who promise a service that will be a vast improvement over the existing system.

Marine glasses were in demand this morning, and even opera glasses were brought into use by persons who were eager to get a peep at a warship that steamed gracefully down the coast. The name of the vessel could not be ascertained, but it was said to have been one of Uncle Sam's fighters. The crowd that lined the boardwalk watched the ship until it had entirely disappeared from view.

Army and Navy Men

The passing of the boat calls to mind the fact that there are quite a number of naval men, as well as army officers, here. Almost any hour of the day or evening the insignia of rank in the army or the station of some officer of importance in the navy is recognized among the vast number of strollers. Among the most notable visitors is Rear Admiral Greer, who is accompanied by Mrs. P. B. Greer and Miss Pansy Bloomer. Captain Dixon Williams wears the buttons of the Marine Corps, and L. P. Schoonmaker, a cadet, represents West Point. Brigadier General William H. Payne is here and in his strolls is accompanied by Mrs. W. H. Payne, Jr., his daughter-in-law. General T. H. Bliss, of Washington, who is here with his family for the summer; General James N. Tyner and Mrs. Tyner and

Colonel John C. Legg, of Baltimore, are other conspicuous figures.

Prominent people at the Chelsea hotels and cottages will participate in an afternoon tea on Thursday, the proceeds of which will be devoted to the aid of All Saints' Episcopal Chapel. Mrs. Charles Clipperton, wife of the British vice consul to Philadelphia, has volunteered to pour tea, and she will be assisted by Mrs. A. A. Butler, Mrs. J. Moran Rhodes, Miss Lisle, Mrs. S. Decatur Smith, Mrs. Frances Bennett, Mrs. Robert Williams, Mrs. J. W. Williams, Mrs. Grange, Mrs. Adler and Mrs. Embeck will also assist in making the affair a success.

There was another baby show to-day. This time it was on the Steel Pier, and thirty-seven youngsters were ranged with tags bearing their numbers. The prize for the prettiest baby went to West Virginia, Dorothy Bond, of Charlestown, receiving 257 votes and a handsome clock. Albion Bowers, of Philadelphia, received 380 votes in the contest for the fattest, and he cooed over a silver fern dish. Minnie Schoenthal, of Washington, was considered the cutest baby by 276 votes and carried away a silver candlestick. Margerite Madden, of Philadelphia, was declared the best-dressed and took a silver ladle for being so. Monroe and Vincent Male, of this city, were voted the favorite pair of twins and each received a silver mug.

Mystery surrounds the swearing out of twenty blank warrants to-day by Attorney E. A. Higbee, who had little to say on the matter other than that they would be served upon saloonkeepers who have violated the law. It is believed in some quarters that this is a retaliatory step on the part of the amusement people, who are angry on account of the Sunday closing order. Attorney Higbee emphatically declared that this was not so, but refused to express any hint as to the object. There is much speculating this evening as to who the victims will be and what the motive is.

Mr. and Mrs. John Newbold Wilkins and Mr. and Mrs. Charles S. Thorne left the Brighton this morning on a round trip automobile journey to Philadelphia. The parties are enthusiastic automobilists, but the sphere of action is rather limited here.

Sousa There

John Philip Sousa is among the prominent visitors here. Mr. Sousa, who is recovering from a serious illness, which attacked him while in London, believes that the invigorating sea air will do him an immense amount of good and he will remain here at the home of Mr. Bellis, where Mrs. Sousa has been visiting for some time. Mr. Sousa is glad to be back in America again and will soon begin a tour of the States, provided his health will permit.

Mr. and Mrs. George Huhne, Mr. W. W. Gibbs and Mr. and Mrs. A. J. Cary were entertained at dinner by Mr. and Mrs. William Huhne, of Philadelphia, who are summering at the Hotel Chelsea.

Mrs. T. J. McCutcheon, of Pittsburg, who is a guest at the Dennis, is entertaining Mrs. John Woodham, of Philadelphia.

Mrs. Albert H. Parke, of Philadelphia, whose husband is in Colorado on a business trip, is spending the summer at the Brighton.

Mrs. E. C. Gibson, of Philadelphia, has taken apartments at the Marlborough for the balance of the summer.

Mr. and Mrs. Asa W. Vandegrift and Nelson Vandegrift, of Germantown, are among the recent arrivals at the Raleigh.

John J. Richardson, a wealthy Scranton, Pa., merchant, is stopping at the Berkeley.

J. Edward Wallace, a Philadelphia manufacturer, is at the Berkeley for a few days' rest.

M. F. Wilfong, of Philadelphia, is numbered among the late arrivals at the Dennis.

William McFarland, a well-known Philadelphia, is at the Ralston.

Alexander Strouse, of Philadelphia, is a guest at the Coleman House.

Miss Clara Hemple, a pretty Philadelphia girl, is staying at the Elberon.

Thomas Grase, a Philadelphia society man, is domiciled for a short stay at Young's Hotel.

J. J. Tracy, a Philadelphia merchant, is occupying apartments at the Strand.

A. J. Britt, a well-known Philadelphia retired manufacturer, is a guest at the Dunlop.

Miss Bertha Benfield, a society belle of Philadelphia, is enjoying seashore life at the St. Charles.

Thomas McCole, of Philadelphia, is at the Brevoort for an extended visit.

NEWS OF THE THEATERS.

SOUSA CONCERT.

American music—an entire evening of it—opened the concert season of 1902-'03. The Auditorium in all the warm richness of its new soft red coloring was the place, last evening was the time, and Sousa the Graceful and his band the performers. Just ten years had come and gone since Sousa's New Marine band—such was the title the organization then bore—gave its first concert and thus ushered in a decade of years of triumphant success for the popular leader and his men.

It was a happy chance that brought the observance of this anniversary together with the first concert of this season's series in Chicago—the city in which ten years ago the new band, a fortnight after its formation, played its first extended engagement. The band was originally the creation of Chicago capital—it therefore was but fitting the important anniversary should be celebrated here.

The program last night was devoted entirely to compositions by Mr. Sousa, and thus it came that the evening was one of American music. For if there be a class of music that may with any justice lay claim to being characteristically American, it is this music written by the march king. It has qualities that are distinctive, it reflects many of the characteristics that are essentially and peculiarly our own. First and foremost, it has the vim, the spirit, the "hustle" that is found nowhere else in the world in such intensity and abundance as here in our own blessed land; it has a touch of the sentiment concealed beneath a smile and ending with a laugh—a trait we cannot disavow; and, it has the daring, the jollity, the hopefulness, and, last but not least, the boisterousness that characterize us as a people. The dignity and occasional seriousness that is ours at times are perhaps not expressed, but then, it takes more than one class of music to do justice to our manifold excellencies!

The audience was of the quality and of the generous proportions peculiar to Sousa assemblages. It was enthusiastic and easily compelled the double encores after every number that are inseparable from a Sousa concert. The band was in fine condition, which means it played as well as any band now before the public can play, and Sousa himself was as graceful and as amusing in his poses as he has been in these ten years.

The much discussed "Coronation March," "Imperial Edward," received its first Chicago hearing. It proved not the equal in either tunefulness or swing of other of the Sousa creations. It is pompous and noisy to a degree that should satisfy any monarch's vanity, and the first phrase of "God Save the King" ("America"), played by the trombones, tags the work with the Anglo-Saxon label, but all in all it is scarcely up to Sousa standard.

The vocal soloist was Miss Estelle Lieblich, who sang Sousa's "Maid of the Meadow"—an ungrateful thing to sing—and as encore Alabiell's "Nightingale," which she for some reason gave in the German rather than in the English version, but in which she was heard to better advantage than in the first number. Miss Grace Jenkins played a violin solo and an encore. She proved herself in the latter selection a performer of good powers and much promise. Her tone is pure, sweet, and of admirable smoothness, she has a good left hand, bows well, and interpretatively shows musical taste and intelligence. Her first number was rendered inaudible by too heavy an accompaniment.

Concerts will be given this afternoon and evening and a "grand farewell" tomorrow night.

DEMOCRAT
DAVENPORT, IOWA
AUG 11 1903

Sousa's band has returned to the United States after conquering the European part of the world. Sousa and his men are now planning for an attack on Australia. In the meanwhile Ellery's Italians are conquering the llovers of music in Davenport, Rock Island, and Moline. Their engagement of nearly two weeks in this city shows an appreciation of good music looked for only in the largest cities.

ARGUS.
MIDDLETOWN, N. Y.
AUG 18 1903

SOUSA'S PHOTOGRAPH.
John F. Dusenberry to-day received a fine autograph-photograph of John Philip Sousa, the leader of the famous band, whom Mr. Dusenberry met while he band was in this city.

BEACON.
WICHITA, KAN.
AUG 11 1903
NOTED THEATRICAL
PEOPLE RETURN

White Star Liner's Passengers Well Known.

New York, Aug. 11.—Returning from Europe on the Cedric of the White Star line, which reached port today, were many persons of note in the theatrical and musical professions. Among the former were Miss Eleanor Robson, Miss Mary Mannering, James K. Hackett and S. F. Nixon, while John Phillip Sousa and his band, Miss Nina Russell, a concert soprano, A. Baldwin Sloane, a composer, and Al Mackenzie, a librettist, were among the representatives of the latter.

STAR.
CINCINNATI, OHIO
AUG 12 1903
SCHOOL CHILDREN TO HAVE BIG TIMES AT THE FALL FESTIVAL.

The number of favorable responses which President Armleder of the Fall Festival association has received from the teachers of schools outside of Cincinnati show that the attendance on the day of the festival to be devoted to the pupils of these schools will be larger than was first expected. This day, to be known as Outside School Children's day, will be on Friday, September 11, and a special programme has been arranged for the visitors, which will include two concerts by the famous Innes band of sixty men.

Local school children will visit the festival on September 11, and a special programme will be arranged for that day. The celebrated Sousa band will give the concerts during their visit.

Newspaper Cutting Bureau in the World.
COMMERCIAL
CINCINNATI, OHIO

SOUSA AND HIS BAND SECURED

Fall Festival Directors Getting Busy as Time Draws Near—Music Hall Headquarters.

Musicians and music lovers of Cincinnati are showering praises upon the Fall Festival Association for its successful effort in securing the Sousa Band for an engagement during the big entertainment in September.

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POST EXPRESS
ROCHESTER, N. Y.
AUG 12 1903

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- "The Star Spangled Banner." Harris
- March, "Cavalier"..... Wallace
- Overture, "Maritana"..... Wallace
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- The Three Quotations..... Sousa
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- (c) "In Darkest Africa,".....
- Cornet solo, "In the Sweet By and By." Mr. A. Bode,
- Grand selection, "Rigoletto"..... Verdi
- Tenor solo, "The Cozy Corner"..... Bratton
- Mr. Franklyn Wallace,
- a. "Dance of the Bayaderes"..... Rubinsteln
- b. Intermezzo, "Anona"..... Grey
- "Hungarian Dances," Nos. 5 and 6 Brahms
- Selection, "Prince of Pilsen" (by request)..... Luders
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ADVERTISER
PORTLAND, ME.
AUG 12 1903

LATEST STAGE GOSSIP.
John Phillip Sousa and his band, James K. Hackett and his wife, Mary Mannering, and Eleanor Robson have returned from Europe. While on his European tour Mr. Sousa gave 362 concerts in 13 different countries and 133 cities. "When in St. Petersburg," said Mr. Sousa, "I was impressed with a request that was made of me by the Russian inspector of police. This was that I should play the Russian national anthem, and that I should repeat it as many times as the crowd desired. This was one of the ways of promoting loyalty. The piece was rendered four times. In Germany at one of the concerts I recognized as one of a box party Prince Henry, who came incognito, as did many other people of importance, it appearing to be the fashion to attend concerts, etc., in that

INTER-OCEANIC
CHICAGO, ILL.

The Sousa band is also home from its foreign travels, with John Phillip recovered and grateful. Three hundred and sixty-two concerts in 133 different towns and thirteen different countries were given during the tour, and everywhere American music was cheered and the national anthem redemanded. By command of the St. Petersburg chief of police the Russian national anthem was the first number on the program and repeated as long as it was applauded, but even in this country the audience approved "The Star Spangled Banner" with equal enthusiasm. Prince Henry attended the Berlin concert and became almost hysterical in his enthusiasm.

Arthur Pryor, the solo trombonist of the Sousa band and for some time the assistant leader, is to leave the organization and become a bandmaster himself. He has played with Sousa eleven years. In October he will organize and rehearse a band of fifty men and tour the country, going abroad at the end of two years.

WORLD
CLEVELAND, OHIO
AUG 18 1903

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JOURNAL
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John Phillip Sousa returned from Europe last Sunday and is now resting in New York. His tour commences



early in September and everyone is pleased to note that he says all America is better than any part of the land of kings and queens. He may be again at the Hodge Opera House this season.

NEWS
AUG 18 1903

PATRIOTIC MUSIC.
Como Visitors May Hear National Airs Tonight.
A patriotic programme will be played this evening at Como park by the Minnesota band. The concert is under G. A. R. auspices. Programme: March—"Hail to the Spirits of Liberty"..... Sousa
Overture—"Light Cavalry"..... Suppe
Xylophone Solo—"American Patrol".....
Mr. James McCarthy.
"Grand Naval Potpourri"..... Hall
Concert Waltz—"Phyllis".....

PRESS
AUG 14 1903

After his tour abroad with his band John Phillip Sousa says: "We visited 14 countries. In England we played before King Edward in Windsor Castle, and received his thanks from Sir Frederick Knollys. In Ireland we drew big audiences. There, as in England, I was surprised at the cordial feeling which was everywhere expressed toward the United States. When we visited Russia the inspector general of police asked us to play the Russian national anthem, and to repeat it as long as the audience would encore it. We played it four times, then played 'The Star Spangled Banner,' and the people went wild over the song. We repeated it twice again, and finally had to stop, the applause drowning out our instruments. Everywhere we went American rag time made a hit, especially in Paris, where it has taken the people by storm. We visited all the capitals of Europe, and royalty was present at all our concerts."

BEACON.

WICHITA, KAN.

AUG 11 1903

NOTED THEATRICAL PEOPLE RETURN

White Star Liner's Passengers Well Known.

New York, Aug. 11.—Returning from Europe on the Cedric of the White Star line, which reached port today, were many persons of note in the theatrical and musical professions. Among the former were Miss Eleanor Robson, Miss Mary Mannering, James K. Hackett and S. F. Nixon, while John Phillip Sousa and his band, Miss Nina Russell, a concert soprano, A. Baldwin Sloane, a composer, and Al Mackenzie, a librettist, were among the representatives of the latter.

Miss Robson brought with her the manuscript of a new play, "Merely Mary Ann," by Israel Zangwill. She expressed herself as being much pleased with the play and her role in it.

"We visited fourteen countries," said Mr. Sousa. "In England we played before the king at Windsor castle and received his personal thanks. We played throughout Ireland, and I was surprised at the audiences we drew. I was especially impressed with the cordial feeling which prevailed everywhere in Great Britain toward this country. The same is true in Russia. When we reached St. Petersburg the inspector of police asked me to play the Russian national anthem and if encored to repeat and keep on repeating as long as the applause demanded it. We played it four times. The we played 'The Star Spangled Banner' and the people went wild. We repeated it twice, but gave it up for the applause drowned our instruments. Rag-time and our negro melodies made a great hit everywhere."

Among the other arrivals on the Cedric were Foxhall Keene, H. H. Vreeland and Charles Russell. The last-named came for the yacht race.

ADVERTISER

Address

PORTLAND, ME.

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ended today before the Chautauqua

from TIMES STAR.

address CINCINNATI, OHIO.

date AUG 12 1903

SCHOOL CHILDREN TO HAVE BIG TIMES AT THE FALL FESTIVAL.

The number of favorable responses which President Armleder of the Fall Festival association has received from the teachers of schools outside of Cincinnati show that the attendance on the day of the festival will be larger than was first expected. This day, to be known as Outside School Children's day, will be on Friday, September 11, and a special programme has been arranged for the visitors, which will include two concerts by the famous Innes band of sixty men. The

local school children will visit the festival on September 14, and a special programme will be arranged for that day. The celebrated Sousa band will give the concerts during their visit.

POST EXPRESS

address ROCHESTER, N. Y.

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Newspaper Cutting Bureau in the World.

from COMMERCIAL

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CINCINNATI, OHIO

SOUSA AND HIS BAND SECURED

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NEWS

AT. PHIL. MINN. AUG 18 1903

PATRIOTIC MUSIC.

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- Overture—"Light Cavalry" Suppe
- Xylophone Solo—"American Patrol" ..
- Mr. James McCarthy.
- "Grand Naval Potpourri" Hall
- Concert Waltz—"Phyllis" Witt
- Patrol—"The Blue and the Gray" ..
- Dalberg
- Paraphrase—"Home Sweet Home" .. Nehl
- March—"Colonel Godfrey" Gunzl

From
Address BRIDGEPORT, CONN.
Date AUG 14 1903

SOUSA TO PARADE.

Old Home Week Will Have a Unique Musical Feature.

FAMOUS LEADER IN DISGUISE, WILL BE HERE.

Horse and Carriage Parade Committee Lays Out the Line of March—North End Boys will Appear as Firemen—Other Old Home Week Arrangements.

WEDNESDAY, AUGUST 12, 1903.

Residents of Bridgeport will be given a rare musical treat, if the plans of the committee on parade comique, scheduled to be given on Wednesday afternoon, September 2, are carried out. A brass band of 25 pieces, under the leadership of no less a personage than the renowned Sousa himself, is to head the parade comique. Mr. Sousa will be disguised to look something like A. E. Lavery. The band will be composed of Bridgeporters who are famous for their long wind, and it is expected that the selections which the band will render during the lengthy line of march will be excruciating. It will be a grand band.

Just how the band will be constituted has not yet been definitely determined, as it will be necessary first to obtain instruments for the musicians and others who will wear the uniform and help to haul harmony out of the brass things. Four large men with phenomenal lung capacity will play grand pianos, two will blow harps, and the whole band will be modeled after that famous orchestra of Gilbert's, described in "Prince Agib."

Strike the concertina's melancholy string,
Blow the spirit stirring harp like any thing;
Let the piano's martial balst
Rouse the echoes of the past,
For of Agib, Prince of Tartary, I sing.

This will probably be the first appearance of Sousa in Bridgeport at the head of a parading band, and the musicians he will lead may well feel proud of the distinction which will be theirs. In order to make his very best appearance, Mr. Sousa is now going through his trunks and is searching in his attic for his medals. He will have all the medals he or his friends have ever won or stolen, and his manly bosom promises to be aglitter with lead, zinc and brass on the great occasion. The members of the band will not be behind him in displaying on their handsome uniforms the awards which they have won either. It will be an aggregation of stars which will furnish music for the parade comique.

There was a meeting of the parade comique committee held last evening, and at that time plans for the band were perfected. The meeting was an enthusiastic one, and there will be a big comique section to the industrial parade, if enterprise and energy can accomplish it. In order that the band may be properly equipped with instruments, it is specially requested that any one who owns a wind band instrument who will be willing to loan it for the parade notify the chairman of the committee, Albert E. Lavery. Mr. Lavery assures all who will loan instruments that they will be well taken care of, and will be returned undamaged after the parade. There will be plenty of fun in the band, but it will not be at the expense of the instruments.

Owing to the numerous pauses which so often are necessary, especially in a long parade, Leader Sousa has notified the band that he will expect them to reserve the most classical selections for concerts to be played during those intermissions in the marching. Popular Sousa marches and two steps will be played while the band is on the move. When the parade stops for any reason, Mr. Sousa will open the music stand which a small uniformed colored boy will carry for him, will assemble the band about him and will lead in a splendid concert. At those concerts the band will play such selections as the Poet and Peasant Overture, Stradella, other compositions of Suppe and Von Flotow, William Tell, Tannhauser, the bridal chorus from Lohengrin and selections of a similar delightful and dreamy order.

The comique committee wishes to call attention to the fact that the parade is the only one for which prizes are offered for the best costume or group. There is no entrance fee charged, and every one who cares to get up some comique group is invited to do so. The trophies which will be offered, three handsome ones of silver, will be placed on exhibition in a few days now, and they will be of such a quality that they will be well worth the trouble of getting up comic costumes for. Everybody interested is invited to communicate with Mr. Lavery.

The committee on horse and carriage parade met last evening, and after talking over the parade, which is to be given on Tuesday of Old Home Week, selected the following line of march:

Broad street to Fairfield avenue, to Park avenue, to State street, to Clinton avenue, to North avenue, counter-march to Fairfield avenue, to Park avenue, to Washington avenue, to East Washington avenue, to William street, to Shelton street, to East Main street, to Stratford avenue, to Fairfield avenue, to Main street, to State street, to Lafayette street, to Broad street, to seawall at Seaside park, to Iranistan avenue, to Waldemere avenue, to Park place, to Park avenue, to State street, to Main street and dismiss.

The members of the Red Cross Junior society, 35 strong, with a Red Cross Drum corps, are drilling nightly at the Bridgeport Boys' club, to take part in the civic and military parade on Monday afternoon, August 31.

The publicity committee of Old Home Week today received a consignment of the fans which will be sent all over the state advertising Old Home Week in Bridgeport. The fans contain on the front a colored lithograph of the lower portion of a laughing face, with a place at the top cut out for a nose, the holder of the fan being directed to place his nose in the place indicated, an act which materially changes his appearance. On the back of the fans is much information regarding Old Home Week entertainments and parades.

The Week's Programme.

The executive committee has completed the programme of events for the entire week. It is as follows: Sunday afternoon, August 30, sacred concert in the Auditorium; Monday morning, automobile parade; Monday afternoon, civic and military parade; Monday evening, ball at the Auditorium; Tuesday afternoon, horse and carriage parade; Tuesday evening, marine parade; Wednesday afternoon, industrial and comique parade; Tuesday evening, ball at the Auditorium; Thursday afternoon, firemen's parade; Thursday evening, concert of mixed voices at the Auditorium; Friday afternoon, athletic events at Seaside park; Friday evening, fireworks display; Saturday, athletic events at Seaside park.

Number of Automobiles Registered.

COMMERCIAL

BUFFALO N Y

After an absence of eight months John Philip Sousa returns to 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 last year on the American liner St. Louis, but did not reach England until Friday, January 2d, 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.

From BLADE,
Address CHICAGO, ILL.
Date AUG 15 1903

Sousa Loses Pryor.

New York, Aug. 14.—Arthur Pryor, trombone soloist and composer, who has been with Sousa's band for eleven years, announces that he has left Sousa to organize a band of his own. He said: "In October I shall head my own band. I am going to organize it at once and get ready for a two years' tour of the United States and the world. The band is to have fifty musicians with a business staff. I expect to open at the Metropolitan opera house late in October."

From
Address SPRINGFIELD, MASS
Date AUG 14 1903

Bandmaster John Philip Sousa and his men have landed from the Cedric at New York, having made a prosperous journey in Europe, giving 362 concerts in 13 countries and 133 cities. This ought to entitle Sousa to membership in any Thirteen club, for observe not only the 13 countries; but in the number of concerts add 3 plus 62 equal 65, making five 13's, and there is another 13 in the number of cities. Mr. Sousa played the Russian national anthem four times at a concert in St. Petersburg, by request of

the inspector of police, and then gave "The Star-Spangled Banner," and repeated it twice. This is another triumph for the Russian friendship.

From
Address HARTFORD, CONN
Date AUG 15 1903

SOUSA AND THE WELSHMEN.

At Carnarvon They Sang National Hymns During the Concert Interval

[Liverpool Daily Post, July 28.]

Sousa and his band have been delighting the people of Carnarvon at the Pavilion for the past two days. On Saturday night the last performance was given, and culminated in a thrilling incident. During the afternoon one heavily-freighted train after another carried thousands of visitors into the town, most of whom eventually found their way into the Pavilion. Soon after 7 o'clock an immense audience had poured into the great hall, and when Sousa briskly walked up to his rostrum shouts of welcome went up from the quarrymen and their wives and sweethearts, who thronged the building. Each item on the programme was enthusiastically encored, to which the famous conductor and his band responded with an alacrity that surprised the audience. An unheard-of incident of a very unusually character occurred just as the band filed off the stage at the conclusion of the first part of the concert. A working man, in a grey jacket suit, quickly stepped to the rostrum which had just been vacated by Sousa, and invited the audience to fill up the interval by singing "Hydd myrdd o ryfeddodau"—a hymn which has never failed to arouse the devotional and emotional characteristics of the Welsh. The great audience rose in a body. The man in the grey suit beat time, and the pent-up enthusiasm of the audience found vent in a magnificent rendering of this noted hymn, the last lines of which were again and again repeated. Many of the bandsmen, evidently bewildered by the sudden and unexpected interpolation of this unauthorized item into the programme, and by the overwhelming power of the musical forces so quickly marshalled, crowded into the wings to listen. The self-appointed conductor disappeared, but the audience would not rest satisfied until a vigorous rendering of "Ton-y-Botel" exhausted the interval. Mr. Sousa, wreathed in smiles, and clapping his hands, emerged from the wings, and in a felicitous little speech assured the audience that, much as they appreciated his band, he yielded nothing to them in his appreciating of their beautiful singing. The band echoed the sentiments of their chief with unstinted applause, and the programme was proceeded with. Sousa and his band have traveled far and wide, but we doubt whether a more spontaneous and thrilling scene ever presented itself to them in their wanderings.

From ITEM
Address PHILA., PA
Date AUG 16 1903

—John Philip Sousa is among the prominent visitors here. Mr. Sousa, who is recovering from a serious illness, which attacked him while in London, believes that the invigorating sea good and he will remain here at the home of Mr. Bellis, where Mrs. Sousa has been visiting for some time. Mr. Sousa is glad to be back in America again and will soon begin a tour of the States provided his health will permit.

From **CITIZEN**
Address **Brooklyn, N. Y.**

AUG 16 1903

John Philip Sousa and his band, which has toured Europe for a season of thirty weeks, giving 362 concerts in 13 different countries, visiting 133 cities, is among the number who arrived from Europe last Sunday. Mr. Sousa will rest until September, then begin a five-weeks' tour of this country, and will possibly invade Australia next year.

INQUIRER

Address **PHILA., PA**

AUG 16 1903

Pretty Maude Fealy, who was voted by our French cousins as one of the handsomest women on the stage, was among the promenaders during the week. She is visiting friends here and will remain for several weeks. She has not definitely concluded an engagement for the coming season.

Felix Haney is here enjoying his summer outing. He goes with "Sunny Jim" the coming season.

John Philip Sousa is here for his health, which has been anything but rugged ever since he went across the pond.

THE OAL BOY.

N. Y. AMERICAN

ESS **Brooklyn Edition**

AUG 16 1903

Two Concerts at Brighton.

At the Brighton Beach Hotel the programmes for to-day's concerts include many "request" numbers that have come to be recognized as Brighton Beach favorites. Slafer's Brooklyn Marine Band will, as usual, interpret the programme.

The afternoon concert is scheduled for 3:30 and will be as follows:

- March—"The Man Behind the Gun".....Sousa
- Overture—"Semiramide".....Rossini
- Selection—"Martha".....Flotow
- Valse—"You and You".....Strauss
- Cornet Solo—"Elegante Polka".....Dumare
- Philip de Biasi, soloist.

Excerpts—From Rosenfeld & Sloane's "Comic Opera. "The Mocking Bird."

- arr. Roberts
- "Could I But Tell You" (as sung in "The Chinese Honeymoon").....Manuel Klein
- Melange—Popular Melodies.....Dresser
- Fantasia—Descriptive—"Cavalry Charge".....Luders

For the evening concert at 8 o'clock the following programme has been arranged:

- March—"The Span of Life".....L. Rheinhardt
- Overture—"Midsummer Night's Dream".....Mendelssohn
- Valse—"Wilhelmina".....Hall
- Excerpts—From "Trovatore".....Verdi
- Euphonium Solo—Selected.....Hartman
- John J. Perfetto, soloist.
- Fantasia—Descriptive.....Slafer
- Selection—"Tannhauser".....Wagner
- Melange—Popular Selections.....Chattaway
- March—"Line Up".....Charles Bernhard

POST

Address **WASHINGTON, D. C.**

AUG 16 1903

A new brass band is reported to be on the lists for next season, to be conducted by Mr. Arthur Pryor, the famous trombone soloist of the Sousa band. The report says he will tour this country and then take his new organization abroad. Mr. and Mrs. John Philip Sousa have arrived in Atlantic City for a season of rest and recreation.

FREE PRESS

Address **DETROIT, MICH.**

AUG 16 1903

SOUSA MAY HAVE CHANGED KING'S TASTE IN MUSIC

(Special Cablegram to The Free Press.) London, August 15.—Has John Philip Sousa, with his spirited rendering of American "coon songs" and cake walk melodies, completely revolutionized King Edward's notions of music?

This question is being asked as suggesting the real reason for the abolition of the king's private band, which will occur next September. The members of this band are accomplished musicians and it is said that the king is so courteous to think of asking them to play the class of light music which Sousa has made so popular with the royal family.

LEADER
PITTSBURG, PA.

AUG 16 1903

ATLANTIC CITY NOTES.

Atlantic City, August 15.—Charles M. Schwab, ex-president of the United States steel corporation, still continues to enjoy himself in this city. He is taking a good, long rest at the Marlborough house, where he and his suite have six large rooms, ocean front. Mr. Schwab has several secretaries and many clerks and he is giving as little attention to business as he can possibly do and remain in touch with the market. His great fondness for flowers has become a positive hobby with the steel magnate and each morning there is delivered to his rooms great hampers filled with fragrant American Beauty roses and sweet peas. These Mr. Schwab distributes throughout his suite of rooms, making them attractive and giving the apartments a sweet odor. There is a rumor that Mr. Schwab will build a palatial cottage here, but this cannot be verified, as he has denied himself to all newspaper correspondents, and his private secretary refuses to discuss the subject.

John Phillip Sousa, the famous bandmaster and "March King," has returned to this city to recuperate from the illness that overtook him during his recent European tour. Mr. Sousa does not look as well as he did when playing a season's engagement here last summer. His duties lately have been very trying and he intends to take a good rest before again starting on his road. Mr. Sousa, in speaking of his European tour, stated that it was a noticeable fact that the people of other countries took greatly to the popular airs that have made marches famous among the people of the United States. In Russia he stated the American airs were received with great enthusiasm, the people remaining standing while the "Star Spangled Banner" was rendered. Next season Mr. Sousa will go to Australia with his band.

The recent drownings that have taken place and the very large number of rescues made by the life guards, have made bathers in the surf very careful and the week passed without any fatal incidents and only a few rescues. The life guards made a couple sensational rescues, but the majority of the people contented themselves with swimming inside the danger line marked by the life boats and the guards had an easy week.

The fund for the erection of the new Y. M. C. A. building, which, when completed, will be one of the finest of its kind in the country, was considerably added to this week by the receipt of a check for \$5,000, from Clarence E. Busch, the well-known chief of the pure food department of the state of Pennsylvania. Mr. Busch is a prominent dealer in real estate in this city and has been a resident here for many years. Since he assumed charge of his new duties under Governor Pennypacker he has not forgotten this resort and his check is much appreciated.

A monster deep sea swimming sunfish, the only one of its kind seen in these waters in many years, was landed during the week off the fishing banks by a party on board Captain Young's new steam yacht, the Chloris, and the fight the big fish put up before it was killed was most exciting. A peculiar thing about the sunfish, those of the salt water specie, is that they will come to the surface of the water and for hours lay in a comatose condition, fishermen who know, stating that the sunfish in this manner catch the proverbial "forty winks" of sleep. The lines from those on board the Chloris had hardly been thrown into the water before there was something doing beneath the waves, and it took three of the strongest men on board one hour before the monster sunfish, which was very pretty, was pulled along side and killed. The fish was taken to Young's pier, where it was on exhibition for several days, attracting a great throng of people.

The Hotelmen's association, composed of the liquor dealers of the city, have sworn out warrants against the druggists of the resort, charging them with selling liquor without a license, and the druggists state they will now get back at the hotel proprietors by closing every saloon, grotto, cafe and where liquor is sold on Sunday. The situation is very much of a tangled one and the result is awaited with a great deal of interest by those concerned and the visitors at the shore.

Miss Katherin Powers, of McKees Rocks, and Miss Anna Vanleer, both school teachers, are at Hadden Hall for a week's stay. They are chaperoned by Mrs. C. S. Upstill.

A party of Pittsburgers who are having a high old time, is at the Hotel Duquesne. It is composed of Dr. D. R. Evans, Bert Mercer, Charles A. Schaefer, John G. Patton and Elmer Wagner. They came in Thursday night and proceeded to do the Boardwalk and the beach.

Mrs. Harrison P. Meeds with her two daughter, Helen and Bessie, and her young son, Benjamin, are at the La Shell cottage, for the balance of the month.

Mr. and Mrs. W. A. Haller, of 135 Lee street, Carnegie, are at the New Holland, on New York avenue. They have with them as guests, James and

Bessie Carmichel and Attila Kern, of 246 Mathildt street, Pittsburg.

There is a great gathering at the Fredonia, of Pittsburgers, who are not only the life of the hotel, but who keep Tennessee avenue alive at all times. They are John L. Strahley, Mrs. John L. Strahley, William Strahley, and Mr. and Mrs. R. E. Graham, of McKees Rocks.

Mr. and Mrs. E. Greenwald, of 2312 Fifth avenue, Mr. P. M. Kircher and Mrs. A. Kircher, 3132 Cypress street, are at the Osborne for a two weeks' stay.

John J. Hein, Agnes Hein, William G. Rosemeier, Mary Rosemeier, Conrad E. Hein, Annie Hein, Henry Brand and Mrs. Henry Brand, are a party of Alleghenians, who arrived at the Hotel Ponce de Leon, on Virginia avenue, Thursday and proceeded to see everything at the resort. Yesterday they started on a fishing trip, but were driven in by a northeast storm, without catching a fish.

Mr. and Mrs. R. A. Armstrong, of Fayette street, are at the Ponce de Leon.

The life of the Hotel Duquesne this week is due to the arrival of a party of six on the excursion Thursday night. They are Mrs. N. J. Campbell, and Miss Kathryn Campbell, of Eastern avenue, Aspinwall; Mrs. John Sykes, 5220 Butler street; Mrs. A. Schauer, Allegheny; Miss Sadie Ciarke, of Hazelwood, and Miss Nellie Conley.

Mr. and Mrs. Charles W. Scarborough, 1910 Murray avenue, Pittsburg, are among the guests at the Clarendon.

Another party at the Clarendon is composed of Mr. and Mrs. Joseph Blattner, of Allegheny, and their children, Agnes, Clara, Flora, Catharine, Joseph and Williams. The whole party went in bathing at the foot of Virginia avenue Friday morning and have spent most of their time since then on the beach.

Mr. and Mrs. H. A. Klits, of 330 Main street, are at the Adolphus, for a two weeks' stay.

Mr. and Mrs. A. G. Kessler, of 2230 Fifth avenue, will be at the Deitrich house until August 29.

Mrs. J. Miller and Frank H. Miller, of 331 Fairmont avenue, are at the Frontenac.

The Ariel hotel is entertaining a party of nine Alleghenians. They are Mr. and Mrs. A. Burke, Thomas Burke, R. E. Simpson, Mrs. M. E. Simpson, Miss J. E. Simpson, Mrs. B. Keough and Miss G. Leesdale.

Harry E. Goldman and Mrs. H. E. Goldman, of 2030 Tustin street, and W. A. Goldman, of New Kensington, are at the Osborne house, at Pacific and Arkansas avenues.

Recent Pittsburg arrivals:

- La Touraine—A. M. Morrison, Miss May Brown, Carl Willick, Mrs. P. J. Schuster, Mrs. E. Lewis, John E. Trapp, E. C. Mullinix, William J. Schmidt, Mrs. L. Schmidt, Howard S. Hill, Mr. and Mrs. C. Ecker, Miss Fass, Miss K. Kurl, Fredonia—H. M. Gross, Walter G. Johnson, Mrs. W. G. Johnson, M. Johnson, Jr., Robert Getty, Mr. and Mrs. J. L. Schneider, Mr. and Mrs. W. A. Lammar, William Lindsey, Mr. and Mrs. Ida Gribben, Helen Gribben, Anna M. Gribben, H. C. Johnson, W. C. Tomelle, Miss May Wheeling, Miss H. Thomas, Mr. E. M. Mountz, William Robinson, Thomas P. Worth, Mary Irwin.

Young's hotel—George H. Dorsey, M. Cutter, Mr. Louis H. Riel, S. Susman, Samuel W. Levin, C. W. Thompson, Miss M. Wilson, Dr. N. S. Walker.

Pelham—Mrs. Cora Dickson, Mrs. S. G. Smith, F. Knabe, Mrs. Knabe, Mrs. Kseig.

Dennis—Mrs. S. A. Garrett, Miss A. Garrett, Mr. and Mrs. J. S. Vilsack and family, Miss May Scott, Miss Lillie Scott, Miss Adah Q. Scott, C. A. Gibbs, Haddon Hall—Mr. and Mrs. J. H. Horner, Miss Bessie R. Doyle, Miss E. Stafford, Miss E. Friendenberg, Miss Friendenberg, Mr. and Mrs. Woodburn, Mr. and Mrs. H. Johns, Jr., Miss M. Johns, Miss D. Johns, Miss C. Johns, Mr. and Mrs. G. H. Johns, Mrs. Knode, N. J. Knode, Mr. and Mrs. Campbell, George Voorhees, Arthur S. Loen.

Aldine—Leah Hummel, Lydia Reynolds, William Conway, James Mahoney, R. H. Thompson, James F. Kufe, Charles Hall, C. A. Crossman.

Southern—Dr. H. Hieber, R. H. Hieber, H. Addison, Charles Blanchfield, Miss A. M. Schowenber, L. B. Moore.

Belmont—William M. Matthews, W. H. Monahan, A. C. Glover, William McLaughlin, J. Lobert, Edward Beauchner, Henry Mucker, J. Yoedt, Charles Diebold, W. Rankin, Arthur Wilson, John Coats, J. W. Luchardt, Morris David, H. Thornton, Mrs. T. Thornton, C. A. Battzell, M. H. Lyons, Della Lyons, Mr. and Mrs. R. B. Baylan, P. J. Baylan, Miss E. Hardley, Mrs. H. Connolly, Mr. and Mrs. Enge, C. A. Kauffman.

Duquesne-Marion—Mr. and Mrs. M. Betger, C. Betger, Mr. R. Ronant, Mr. and Mrs. Berten, William McKee, Clarence Norton, Mr. Garland, Mr. and Mrs. Sullivan, Mr. Frederick Gorman, Milton Harris, M. A. Heiser, Miss May.

Elwood—William McKendy, Margaret Probst, James Maguire, J. E. Tarr, John Goodwin, Mr. and Mrs. Morris Haach, Frank E. Haach, David Jones, Mr. and Mrs. D. A. Becket, Miss Jennie M. Broom.

PRESS

Gazette

PITTSBURG, PA.

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AUG 16 1903

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SOUSA TO HAVE A RESI.

Worn Out by Continual Travel During His European Visit.

Col. George Frederic Hinton, who came back from Europe the other day in advance of Bandmaster Sousa, authorizes the statement that after four weeks' travel in this country "The March King" will not appear again in public until next May. At that period Sousa and his musicians will become a feature of the St. Louis Exposition, remaining there for an extended run.

"The truth about Mr. Sousa is," continued Col. Hinton yesterday, "that he has been worn out with hard and protracted travel. In Europe he played for thirty weeks, giving 362 concerts in 133 towns and thirteen countries. On the continent he played in all the principal cities, from Paris to St. Petersburg, and Vienna to Copenhagen, in seven weeks' time, losing but two days in traveling into and out of Russia. He gave two concerts before the king and queen of England, and was personally thanked and complimented by King Edward.

"Mr. Sousa will arrive on board the Cedric, which sails from Liverpool today. From the standpoint of a business manager, Paris is the most difficult foreign city in which to produce results. The government taxes your printing, and you must place a revenue stamp on every sheet of paper when it is posted. The newspapers exact payment for every line of advance notice, and, as there are countless publications, this item often runs up. With the opening of your performance the government steps in with a 10 per cent. tax on the gross receipts, and the Society of Authors and Composers comes along with a bill of 5 per cent. more. In Belgium there is a tax on posters in addition to composers' fees.

"In Berlin advance work is comparatively easy, although printing cannot be posted except on the authorized advertising pillar posts. There are about 1,600 of these, and they are monopolized by a large printing house, which compels you to put up a fresh bill every day on each pillar you lease. St. Petersburg isn't so easy. There are but twelve poster pillars in the Russian metropolis. The theaters advertise with small bills hardly larger than a program, and every one of these must be submitted to the police censor, after which no alteration is permitted.

"We were not allowed to give our first concert in St. Petersburg until the chief of police arrived and gave his permission. The censor required that the words of the song our soprano was to render be submitted to him in advance, and as our agents didn't know anything about the songs he turned in the words of 'Annie Rooney' and 'Marguerite.' These were approved, but Miss Lieblich really sang 'Thou Charming Bird,' by David, and the mad scene from 'Lucia.' In Russia there are 110 holidays in the year, including Sundays, and no performances are allowed on the nights preceding religious holidays. This shut us out of Moscow, and we traveled on to Warsaw. In the last-named city our advertising matter was in both Russian and Polish, and in Prague we had to employ the Bohemian and German languages.

"The Germans will not patronize the Bohemian theater, and the Bohemians will not enter the German establishment. In trying to find neutral ground we selected a hall that seemed to meet all requirements until I interviewed the editor of the leading German paper, who told me that the concert if we



MUN. Is to Be Married to Alberic ser.

from **New York City.**

Address **AUG 18 1903**

Miss Williams' Gowns
Attraction of Play
Many Celebrities Gather in Audience at the Garrick to See Them at Ditrichstein Play.

A chorus girl who says "damn" with the greatest possible fluency in a three-hundred-dollar gown, and a parrot of preternatural intelligence and volubility and an author who made a deaf and dumb speech in response to enthusiastic entreaties from a hysteric audience were, from a feminine standpoint, the real stars of "Vivian's Papas" at the Garrick last night.

Dividing the honors they wrested from Messrs. Rice and Wise, was as interesting an audience as midseason ever brings out to see a premier. It was an audience demonstrative to the point of hysteria, and it was composed of an interesting olla podrida of society folk, actors, managers and the old guard of first-nighters.

Audience Was Large.

It was a big audience, too; quite too big for the cosy little theatre, and it overflowed into the lobby and even into the street, from which outpost it applauded the funny lines of Mr. Ditrichstein's farce with much fervor.

T. J. Oakley Rhineland, George Butler of tobacco tragedies, Camille Weidenfeld, Col. Asa Bird Gardiner, A. H. Kaffenburgh, Alf Hayman, C. B. Dillingham, Frank McKee, Col. E. M. Braden, S. Goodfriend and John Philip Sousa were among those who stood cheerfully in the rear of the house and applauded naughty Vivian and her tangled papas through the entire progress of the play.

Scattered through the audience were Misses Roselle Knott, Beverley Sitgreaves, Rose Beaumont, Blanche Ring, Suzanne Russell Westford, Dorothy Neville, Virginia Earle, Edna May Spooner, Cecil Spooner, Mrs. E. L. Fernandez, Dr. and Mrs. H. L. Constable, Vincent Serrano, Frank Worthing, Hamilton Revelle and Melville Ellis.

The unanimous feminine verdict was to the effect that Miss Williams' gowns alone were worth the price of admission. Go to the Garrick and see them.
MILIE. MANHATTAN.

Sousa in England.

AFTER playing in Russia, Denmark, Sweden, Germany, Austria, Bohemia, Hungary, France, Holland, Poland, Belgium and Norway, Sousa, his band and his soloists returned to England last week, and will play for six weeks at the prominent British watering places. The band is booked to sail for home on July 31, after the most successful and profitable tour in its long career. The closing dates, including return engagements in Ireland and Wales, are as follows:

Date	Town and Hall
June 8	Richmond, Prince of Wales Theatre
" 9	Kennington, Kennington Theatre
" 9	Bromley, Grand Hall
" 10	Balham, Duchess Palace
" 10	Islington, Grand Theatre
" 11	Alexandra Palace
" 12	Woolwich, Grand Theatre
" 12	Gravesend, Public Hall
" 13	Crouch End, Opera House
" 15	Crystal Palace
" 16	Stoke Newington, Alexandra Theatre
" 16	Southend-on-Sea, The Kursaal
" 17	Aldershot, Theatre Royal
" 17	Guildford, Drill Hall
" 18	New Cross, Broadway Theatre
" 19	Peckham, Crown Theatre
" 19	Reading, Royal County Theatre
" 19	Oxford, Town Hall
" 22	Tunbridge Wells, Opera House
" 23	Margate, Grand Theatre
" 24	Sittingbourne, Bowes Park
" 24	Chatham, Town Hall
" 25	Folkestone, Victoria Pier
" 26	St. Leonards, Royal Concert Hall
" 27	Eastbourne, Devonshire Park
" 29	Brighton, The Dome
" 29	Southsea, Portland Hall
" 29	Portland Hall
July 1	Southsea, Portland Hall
" 2	Southampton
" 3	Weymouth, Royal Jubilee Hall
" 4	Bournemouth, Winter Gardens (Independence Day Concert)
" 6	Clifton, Victoria Rooms
" 7	Newport, Mon., Trefegar Hall
" 8	Gloucester, Shire Hall
" 8	Cheltenham, Winter Gardens
" 9	Worcester, Public Hall
" 9	Dudley
" 10	Chester, Music Hall
" 11, 12 and 13	Morecambe, Winter Gardens Pavilion
" 14, 15 and 16	Douglas, Isle of Man, The Palace
" 17	Belfast, Grand Opera House
" 18	Newry, Town Hall
" 18	Belfast, Grand Opera House
" 20 and 21	Dublin, Rotunda
" 22 and 23	Cork, Palace Theatre
" 24 and 25	Carnarvon, Pavilion
" 27 and 28	Llandudno, Hippodrome (date Riviere Hall)
" 29 and 30	Blackpool



JOHN PHILIP SOUSA

Sousa and his band have just returned to America after an extensive and successful European tour.

Fables for the Foolish

MARY AND THE MILLIONAIRE.

YOUNG ANDREW C. LUCKYFELLER had so much money that it gave him curvature of the brain to think about it. Reared in the lap of luxury and a French nurse, he had never known what it was to have a wish ungratified, unless it was the wish to have a wish that could not be gratified. Properly trained scions of wealth, as he was, never cry for the unattainable because they are taught from the cradle that a thing that can not be bought is not worth having; later in life they find out, in common with less fortunate mortals, that few things that can be bought are worth buying. Steam yachts, private cars, cottages at Newport, daily newspapers and other diversions of the very rich were playthings to him from his childhood and it never occurred to him that such trifles were not supplied with each and every birth certificate, like a chromo with a can of baking powder.

The elder Luckyfeller had begun life as office boy plenipotentiary and butterfly in extraordinary to a retired pirate who was plying his old trade under the guise of a promoter of mining-and-undermining companies in South America. By a diligent attention to business and the laws that govern human imbecility he had succeeded in acquiring a large collection of coins of all denominations, mostly large, and an interesting case of chronic dyspepsia. When it came to a show down the dyspepsia held the winning hand and the elder Luckyfeller snapped the tape of his earthly ticker and departed for the land where promoters cease from troubling and the stockholders are at rest. His dutiful son laid him tenderly, but safely away in a marble sarcophagus that resembled a maison de canine of the Elizabethan period and engraved on the front door the appropriate words "Here lies" etc., so that it might be seen how death had changed the old man. If the commonly accepted belief is true that the amount of treasure laid up in the land to which it is charitably assumed that Luckyfeller, Sr., was bound is in inverse proportion to the store accumulated on earth it is a safe bet that he overdraw his account the first day.

As young Andrew grew older and began to accumulate wisdom and dividends he discovered that there are only two kinds of women in the world, those who are married and those who are not. These two classes of females resemble each other in that they are both dissatisfied

with the state in which they find themselves and earnestly desire another; they are distinguished, however, by the peculiarity that the unmarried wish to enter the state of matrimony while the others prefer South Dakota. There are some exceptions but they were not to be found in the exclusive high-toned society in which Andrew moved.

As soon as it became generally known that the Luckyville numismatic collection was in need of a curator the rush of potential sacrifices on the altar of Hymea was as long as the line of grandfathers on the opening day of the circus. The entire market of coin curators was thrown open to him and he was given his choice of the highest product of America's best boarding schools. Two stenographers and a private secretary were kept busy answering invitations to dinner and he had enough photographs of reigning-and-hailing beauties to furnish all the rooms in the largest college dormitory on record.

His tastes were studied with an industry and a perseverance worthy of a better cause—or a richer man. Did he express a preference for blondes, the market price of peroxide of hydrogen jumped three points in two days and the increase in golden haired beauties was so noticeable that the city fathers began to consider the advisability of cutting down the number of electric lights. Did he chance to say that he adored music, amateur musicians blossomed out on every bush and feats were performed on the piano that laid Paderewski, Sousa, the late John J. Orpheus, and other soothers of the savage heart hopelessly in the shade. If he had expressed a liking for a cross eye or club feet or hump backs it is altogether likely that a strenuous effort would have been made to fill the order. It was not long before Andrew C. began to have a fellow feeling for the fly who took a header into the barrel of honey. At any rate he knew what it was to have other people feeling for him—and touching him, too. He wanted to be loved for himself alone; at any rate, he wanted it understood when he signed the checks that he was not simply acting with power of attorney.

At this point there came a girl who wore the unassuming name of Mary took cards. Mary was a simple little thing just from the country, in the neighborhood of Tuxedo. She wore plain white dresses and

existence as a cash girl in a drug store of a fat man waiting for his change. Then Andrew was introduced to her, she eyed him coolly and calmly and then resumed her contemplation of the sun setting behind the oleander on the front lawn. A millionaire appeared to be of no more importance to her than an income tax to the average citizen. When the other girls would leave him and begin to throw verbal bouquets at him she would heave in a conversational brickbat or two and then saunter out to play tag with the children or gaze on the face of nature.

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Sept 2nd 1903

THE MUSICAL COURIER.

The "March King" Abroad.

HERE is a snapshot of John Philip Sousa, with the prima donna of his band, Estelle Lieblich, taken just outside of Blarney Castle, in Ireland. When this picture



was taken Mr. Sousa had just kissed the Blarney stone, and that accounts for his pleasant expression.

Sept. 2nd 1903

THE MUSICAL COURIER.

"Off for Windsor."

A PICTURE taken of Miss Maud Powell and Estelle Lieblich, in the "Sousa Special," on their way to Windsor to play and sing before King Edward at the Sousa



concert. With characteristic American pluck, the two artists seem to be more merry than nervous.

From
Address
Date

Looking very ill and careworn John Phillip Sousa, the famous "March King," returned to this city during the week for a rest, his recent European tour having been too strenuous for him. Mr. Sousa does not look as well as when he played a season's engagement here last summer. He says, however, that his tour was a most successful one in every way, and that the people of foreign countries took greatly to the popular American airs. Mr. Sousa will remain here until the time for opening his winter tour, and next year he will take his big band to Australia.

SOUSA'S BAND IN TROUBLE OVER RUSSIAN PASSPORTS

Twenty-Four Musicians Not Naturalized Citizens of United States, Therefore Passports Are Denied.

PARIS, Wednesday.—Sousa's Band, which is leaving here for Berlin and St. Petersburg, is having trouble in securing the papers necessary to enter Russia.

Twenty-four of the musicians have no certificates of American naturalization, which are indispensable before the Embassy can issue passports. Representation has been made to the Russian Embassy with the view of securing a modification of the requirements.

Fables for the Foolish

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From

PITTSBURG, Pa.

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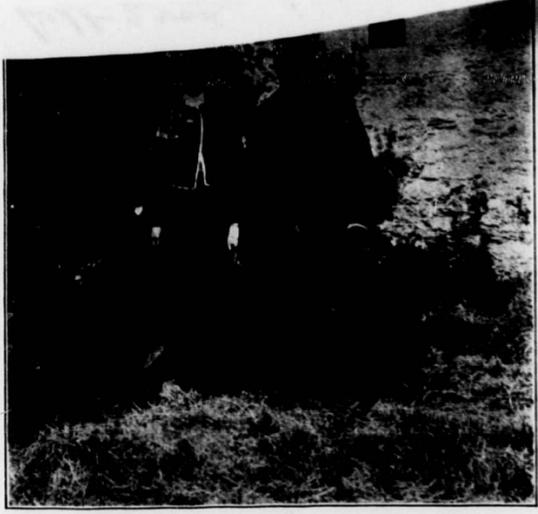
Twenty-Four Musicians Not Naturalized Citizens of United States, Therefore Passports Are Denied.

PARIS, Wednesday.—Sousa's Band, which is leaving here for Berlin and St. Petersburg, is having trouble in securing the papers necessary to enter Russia.

Twenty-four of the musicians have no certificates of American naturalization, which are indispensable before the Embassy can issue passports. Representation has been made to the Russian Embassy with the view of securing a modification of the requirements.



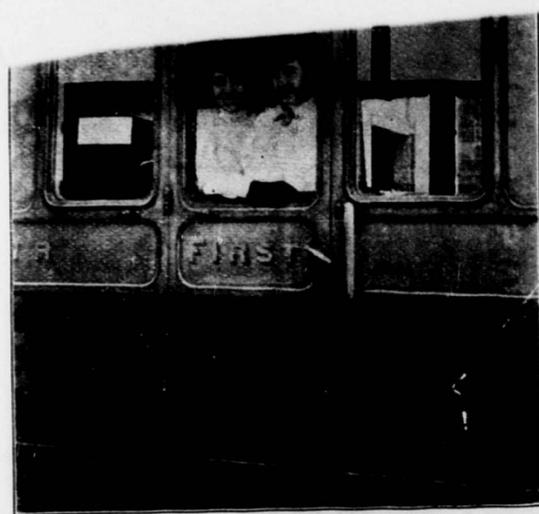
THE MUSICAL COURIER.



was taken Mr. Sousa had just kissed the Blarney stone, and that accounts for his pleasant expression.

Waterbury, Conn., he has a soldiers' and sailors' monument.

THE MUSICAL COURIER.



concert. With characteristic American pluck, the two artists seem to be more merry than nervous.

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MADISON SQUARE.

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Graphick
Aug. 27 1903

My dear Mr. Sousa.

sa, after sailing in Europe on the seas of popular approval, has now cast anchor in the less turbulent waters of Larchmont-on-the-Sound. The monarch of the march, who is very fond of swimming, says that at present he is enjoying quietly his favorite kind of "Sound waves." Asked about his plans for new marches and operas, Mr. Sousa ducked and did a very pretty overhand stroke.

Sousa's New March.

*Musical Courier
Sept 2 - 1903*

"JACK TAR MARCH," Sousa's latest composition, was heard in this country for the first time last Sunday night at Willow Grove. It had to be repeated five times before the audience was satisfied. Monday morning the new march was placed on sale by the John Church Company and in a very short time the entire first edition was exhausted. Mr. Sousa wrote "Jack Tar March" while he was touring with his band through Great Britain. It is pronounced by capable critics as equal to anything in the march line that Sousa has produced in several years.

*Musical Courier
Aug 19 - 1903*

Maud Powell in Ireland.

AFTER a tour abroad covering thirty weeks, Miss Maud Powell, the violinist, is spending her vacation with friends in Ireland. In the autumn Miss Powell will fill engagements in England, Ireland and Scotland, and before sailing for the United States she will play in Berlin, Vienna, Warsaw, and also in Holland.

From

LEADER

Address

PITTSBURGH, PA.

Date

AUG 18 1903

Sousa Will Take a Rest.

John Phillip Sousa gives authority to the statement that when he closes his engagement at the new Exposition on the evening of Saturday, October 3, he will not appear in public again until May, 1904. For ten years the bandmaster has been ceaselessly "on the wing," and he feels he is entitled to a rest. In May of next year the Sousa band will be a feature of the St. Louis World's Fair for a period of four weeks, after which it will journey to Australia, then by degrees make a circuit of the globe, and thus round out the most daring itinerary ever planned by a musical organization. Mr. Sousa reports a laughable incident in Russia. When he arrived in St. Petersburg on his European tour, just ended, he was not permitted to give a concert until the chief of police had arrived and given his permission. The words were demanded by the censor of all songs selected by the band's soprano, Estelle Liebling. "Annie Rooney" and "Marguerite" were turned in by the band's foreign agents, and these found hearty approval, but the "Pearl of Brazil" aria and the "Lucia" mad scene were really sung by Miss Liebling, and none of the officials was the wiser.

Three special nights will make notable Mr. Sousa's coming engagement at the new Exposition. One will be given over to the beautiful songs of Allegheny county's Welshmen; another to the works of Pittsburgh composers, and a third to the program rendered by the Sousa band before the King and Queen of England on January 31, last. This last will be named "King Edward" night.

From **MUSICAL LEADER**
Address **CHICAGO, ILL.**

Date **AUG 20 1903**
John Phillip Sousa and his band arrived home from their European tour on the White Star liner "Cedric" yesterday morning. Mr. Sousa was about the first passenger to leave the ship.

"My European tour has been a magnificent success in every respect," said Mr. Sousa. "We were on tour thirty weeks, during which time we gave 362 concerts in thirteen different countries and 133 cities. Fifty two of the concerts were given in London, and on the evening of January 31 we played before King Edward, in Windsor Castle. We also went to France, Belgium, Germany, Russia, Austria, Denmark, Holland, and other countries, in each and every one of which we met with the heartiest of welcomes."

NEWS DAYTON, OHIO.

AUG 20 1903

SOUSA HOME WITH HIS
(New York Telegram to the Chicago Chronicle.)

John Phillip Sousa with his family and his band of 68 pieces, who first played the "Star Spangled Banner" upon the banks of the Neva and charmed the people of 14 countries, came home on the Cedric. The bandmaster says he has recovered from his indisposition. "We played at Dublin castle before Lord Lieutenant and Lady Dudley," said Mr. Sousa. "We received a demonstration in Ireland. I was surprised at the wealth of the Irish people, who, while the prices of admission were not popular, came to the concert in droves. "We played at Warwick castle and at Windsor before the king, who sent his thanks through his secretary."

NEWS OF THE THEATERS.

SOUSA CONCERT.

American music—an entire evening of it—opened the concert season of 1902-'03. The Auditorium in all the warm richness of its new soft red coloring was the place, last evening was the time, and Sousa the Graceful and his band the performers. Just ten years had come and gone since Sousa's New Marine band—such was the title the organization then bore—gave its first concert and thus ushered in a decade of years of triumphant success for the popular leader and his men.

It was a happy chance that brought to observance of this anniversary together with the first concert of this season's series in Chicago—the city in which ten years ago the new band, a fortnight after its formation, played its first extended engagement. The band was originally the creation of Chicago capital—it therefore was but fitting the important anniversary should be celebrated here.

The program last night was devoted entirely to compositions by Mr. Sousa, and thus it came that the evening was one of American music. For if there be a class of music that may with any justice lay claim to being characteristically American, it is this music written by the march king. It has qualities that are distinctive, it reflects many of the characteristics that are essentially and peculiarly our own. First and foremost, it has the vim, the spirit, the "hustle" that is found nowhere else in the world in such intensity and abundance as here in our own blessed land; it has a touch of the sentiment concealed beneath a smile and ending with a laugh—a trait we cannot disavow; and, it has the daring, the jollity, the hopefulness, and, last but not least, the boisterousness that characterize us as a people.

The audience was of the quality and of the generous proportions peculiar to Sousa assemblages. It was enthusiastic and easily compelled the double encores after every number that are inseparable from a Sousa concert. The band was in fine condition, which means it played as well as any band now before the public can play, and Sousa himself was as graceful and as amusing in his poses as he has been in, these ten years.

The much discussed Coronation March, "Imperial Edward," received its first Chicago hearing. It proved not the equal in either tunefulness or swing of other of the Sousa creations. It is pompous and noisy to a degree that should satisfy any monarch's vanity, and the first phrase of "God Save the King" ("America"), played by the trombones, tags the work with the Anglo-Saxon label, but all in all it is scarcely up to Sousa standard.

The vocal soloist was Miss Estelle Lieblich, who sang Sousa's "Maid of the Meadow"—an ungrateful thing to sing—and as encore Alabieff's "Nightingale," which she for some reason gave in the German rather than in the English version, but in which she was heard to better advantage than in the first number. Miss Grace Jenkins played a violin solo and an encore. She proved herself in the latter selection a performer of good powers and much promise. Her tone is pure, sweet, and of admirable smoothness, she has a good left hand, bows well, and interpretatively shows musical taste and intelligence. Her first number was rendered inaudible by too heavy an accompaniment.

Concerts will be given this afternoon and evening and a "grand farewell" tomorrow night.

om... PITTSBURG, PA

SOUSA SETS AT REST SOME STRANGE RUMORS

Popular Bandmaster Reports That He Is Well and Anxious to Come Here.

Numerous published rumors having pictured John Phillip Sousa as a very sick man, as a result of his European tour, a letter of inquiry was addressed to him at the Hotel Buckingham, New York, by the new Exposition management, which elicited the following characteristic reply: "I cannot imagine where such a report originated. I never felt better in my life. Somebody is 'monkeying' with the truth." This statement from Mr. Sousa sets at rest all fears that he might not be with his band during its engagement at the new Exposition, beginning Monday, September 28. He will be here, graceful, affable and courteous as ever.

Thrilling incidents will be brought home by the dioramic spectacle, "The Johnstown Flood," which is being installed in the Exposition balcony, after many weeks of preparatory work in a studio at Chicago.

So scrupulous has been the desire for details that artists have spent weeks in Johnstown and its vicinity, securing topographical sketches, as a basis for correct historical background. The mechanism of the spectacle is declared to be perfect, while the light, color and atmospheric effects are assured to be as realistic as scientific appliances can make them.

From MUSICAL LEADER

BOSTON. Arthur Pryor, trombonist, who has for several years been one of the attractions of the Sousa concerts, and was assistant conductor of the organization, announced on his arrival that he had severed his connection with the band, and that he would at once begin the organization of one of his own. Mr. Pryor said that he would first tour the United States and afterward England and the Continent

From MUSICAL LEADER CHICAGO, ILL

Address... Date... AUG 20 1903

Pan-American Music.

A reminder of the Pan-American has come recently in the presentation of William I. Buchanan's report as director general. This report is addressed to the Executive Committee, and copies of it have been issued to the directors of the Pan American.

One of the most interesting chapters is the one devoted to music and the Exposition. It is interesting enough to quote almost the whole article. Mr. Buchanan states:

Temple of Music.

"One feature of the Exposition, regarding which great interest was manifested from the beginning, was that of music. The committee having the subject in charge devoted its best efforts to reach some plan for Exposition music that would be in keeping with the high character and scope of the Exposition. With this in view they desired and earnestly urged upon the management the construction of a large and suitable building to be devoted wholly to choral and instrumental music. * * * This building (the Temple of Music), destined later to become historic through the assassination of President McKinley, was a happy conception, and became one of the most attractive features of the Exposition.

"It was used by more than six hundred different audiences during the period of the Exposition, there being included in this number the concerts given each day for many weeks by orchestras and bands, the daily organ concert, together with the receptions and meetings which took place on State and special days.

Musical Groups.

"The musical features of the Exposition were divided into two groups: one covering band or orchestra music and the other organ music.

Contracts were made with twenty-three military bands, including Sousa's, for four weeks; and with two orchestras—Lund's Buffalo Orchestra and Victor Herbert's Orchestra, both of which gave splendid and universal satisfaction to crowded audiences. In addition to these, and through the great courtesy extended the Exposition by the Mexican Government and by the municipality of Havana, two splendid bands, sixty pieces each, were added to the list without any material additional expense.

Each band and orchestra gave two concerts daily. With the exception of but a few weeks three bands, or two bands and one orchestra, were in attendance and played twice each day during the Exposition. It will thus be seen that six band or orchestra concerts were given each day and evening, or an approximate total number of 1,000 such concerts during the period of the Exposition. * * * Certainly no one feature of the Exposition gave more general satisfaction to the public than did that of music. * * *

om... PITTSBURG, PA

Bandmaster Sousa returns from a continental tour to remark that "The Russians appeared to like the "Star Spangled Banner" as well as their own national anthem, greeting it with delirious shouts." As Sousa was playing our national air in St. Petersburg about the same time the Russian foreign office was receiving our Kishineff protest, the music of an American orchestra may had had its victory on less than diplomacy.

om... PITTSBURG, PA... AUG 22 1903

SOUSA WILL BE ON HAND.

Is Not Ill, and Will Open the New Exposition Season, as Planned.

Recent rumors have pictured John Phillip Sousa as a very sick man as a result of his European tour. A letter of inquiry was addressed to him at Hotel Buckingham, New York City, by the Exposition management, which elicited post-haste the following reply: "I cannot imagine where such a report originated. I never felt better in my life. Somebody is 'monkeying' with the truth." This emphatic statement from Mr. Sousa sets at rest all fears that he might not be with his band during its coming engagement at the New Exposition, beginning Monday, September 28. He will be here graceful, affable and courteous as ever.

Thrilling incidents will be brought home by the dioramic spectacle, "The Johnstown Flood," which is being installed in the Exposition balcony, after many weeks of painstaking preparatory work in a prominent studio at Chicago. So scrupulous has been the desire for details that artists have spent weeks in Johnstown and vicinity securing accurate topographical sketches, as basis for correct historical background. So, for instance, the Cambria Iron Works will appear precisely located and in full operation, while prominently conspicuous will be the little schoolhouse that withstood successfully the rush of the mad waters. The mechanism of this spectacle is declared to be perfect as that of a watch, while the light, color and atmospheric effects are assured to be as realistically grand as scientific appliances can make them.

From LEADER

Address... PITTSBURG, PA... Date... AUG 22 1903

NEVER BETTER IN HIS LIFE.

Reports That Sousa is Ill Are Denied by the Bandmaster.

Numerous published rumors having pictured John Phillip Sousa a very sick man as result of his strenuous European tour, a letter of urgent inquiry was addressed to him at the Hotel Buckingham, New York City, by the New Exposition management, which elicited post haste the following characteristic reply:

"I cannot imagine where such a report originated. I never felt better in my life. Somebody is 'monkeying' with the truth." This emphatic statement from Mr. Sousa sets at rest all fears that he might not be with his band during its coming engagement at the New Exposition, beginning Monday, September 28. He will be here graceful, affable and courteous as ever.

Thrilling incidents will be brought home by the dioramic spectacle, "The Johnstown Flood," which just now is being installed in the Exposition balcony, after many weeks of painstaking preparatory work in a prominent studio at Chicago. So scrupulous has been the desire for details that artists have spent weeks in Johnstown and vicinity securing accurate topographical sketches, as basis for correct historical background. So, for instance, the Cambria Iron works will appear precisely located and in full operation, while prominently conspicuous will be the little school house that withstood successfully the rush of the mad waters. The mechanism of this spectacle is declared to be perfect as that of a watch, while the light, color and atmospheric effects are assured to be as realistically grand as scientific appliances can make them.

From EAGLE Address... WICHITA, KAN

CAKE WALK MUSIC.

London, Aug. 22.—Has John Phillip Sousa, with his spirited rendering of American "coon songs" and cakewalk melodies, completely revolutionized King Edward's notions of art?

This question is being asked as suggesting the real reason for the abolition of the King's private band, which will occur next September. The members of this band are accomplished musicians, and it is said that the King is too courteous to think of asking them to play the class of light music which Sousa has made so popular with the royal family.

ENQUIRER

CINCINNATI, OHIO
AUG 22 1907

CONCERTS

By the Sousa Band

Under Auspices of the Fall Festival Occur To-Day.

Traveling Salesmen Were in Full Control Yesterday.

The Directors Are Preparing For City School Children's Day.

Irish Day Will Be Fittingly Observed By an Innovation in the Marco Polo Spectacle.

The Fall Festival and Exposition will be closed to-day, and the only thing that will take place are the two concerts to be given by Sousa and his band. These concerts will be given upon the Marco Polo stage, and the prices charged for the spectacle will prevail. The indications are that there will be a large attendance at both concerts, the weather permitting. The programmes for these concerts are as follows:

John Philip Sousa, conductor; Walter B. Rogers, cornet; Leon Zimmerman, trombone.
AT 2 O'CLOCK.
Overture, founded on Haydn's Hymn... Westmeyer
Cornet Solo—"A Soldier's Dream"..... Rogers
Mr. Walter B. Rogers.
Suite "L'Arlesienne"..... Bizet
a. Prelude, b. Minuetto, c. Adagietto, d. Carillon,
Souvenir de Yradler (new)..... Morens
Songs of Grace and Songs of Glory..... Sousa

INTERMISSION.
Valse—"On the Banks of the Beautiful Blue Danube"..... Strauss
Trombone Solo—"Air Varié"..... Zimmerman
Mr. Leon Zimmerman.
a. Idyl—"By the Suwanee River" (new)..... Myddleton
b. March—"Jack Tar" (new)..... Sousa
Songs and Dances of the Plantation..... Chambers

AT 7:30 O'CLOCK.
Symphonic Overture—"Mysora"..... Wettge
Saxophone Solo—"American Fantasia"..... Moeremans
Mr. J. H. B. Moeremans.
Suite—"Looking upward"..... Sousa
a. "By the Light of the Polar Star,"
b. "Under the Southern Cross,"
c. "Mars and Venus."
Soprano Solo—"Thou Brilliant Bird" from "Pearl of Brazil"..... David
Miss Estelle Lieblich.
Flute obligato by Mr. Marshall Lufsky.
Grand Scene and Ensemble—"Andrea Chénier"..... Giordano

INTERMISSION.
Scenes from "Chris and the Wonderful Lamp"..... Sousa
a. Intermezzo—"Salut d'Amour"..... Elgar
b. March—"Jack Tar" (new)..... Sousa
Violin Solo—"Rondo Capriccioso"..... Saint-Saens
Miss Anna Totten.
Theme, Variations and Carnival time, from "Scenes in Naples"..... Massenet

TRAVELING MEN'S DAY.
The traveling salesmen had their inning at the Fall Festival yesterday, and it would be useless to say that they won out. They promised to make the occasion one long to be remembered, and that they fulfilled it will be testified to by the people who crowded through the gates and swarmed over the halls and grounds. The "boys" said that they would take the biggest crowd of the season to the Festival, and, although one week only has passed, they are confident that they were successful in this respect also.

It is certain that as a result of Traveling Salesmen's Day the biggest crowd so far attended the Festival yesterday. Thousands of visitors thronged to the city yesterday because the traveling salesmen had advertised not alone their own display, but the Festival also, and nearly every stranger in the city visited the Festival, so that by midnight, when the lights were extinguished, over 30,000 paid admissions had been recorded.

The parade of the Knights of the Sample Case was anxiously awaited by thousands of people who had gathered along the line of march, and all were amply repaid for their wait by the splendid sight presented by the handsome traveling salesmen. The parade started promptly at 3 p. m., with Smitty's First Regiment Band at the head. Directors J. H. Varner and Joseph Rice, of the Festival Association, followed and gave the necessary directions. President Schaefer, of the Cincinnati Traveling Salesmen's Association, was at the head of that organization, while Grand Marshal Ed

Taylor was in complete control of the tire affair, and he acquitted himself in an admirable manner. After arriving at the Exposition Buildings the contingent was met by President Armleder and the other Directors, and were shown through Washington Park first, and after witnessing the thrilling leap of Daredevil Tilden the jolly boys were taken on a tour of inspection of the exhibits.

NATTY UNIFORMS.

The Cincinnati delegation in their natty uniforms of red, white and blue flannel made a very pretty appearance. The traveling salesmen from other cities were also in line, and were assigned to a separate division. Although they were not in uniform they came in for a share of the march. Once upon the grounds, the traveling salesmen were told to go as they pleased and enjoy themselves to their hearts' content, and they lived up to the letter of the invitation. They seemed to be in complete control of everything, and even the Directors were compelled to take a back seat. A more enjoyable occasion than that of yesterday at the festival can hardly be imagined. The crowd visited all of the shows, and at every performance hundreds were turned away because of lack of accommodations.

All of the travelling salesmen and, in fact, everybody else who could get into Music Hall spent all afternoon and a part of the evening in listening to Innes and his famous band. That the concerts yesterday were appreciated was thoroughly evidenced by the prolonged applause after each number was played. In fact, Innes was compelled to respond to so many encores that the regular time for the finish was extended fully half an hour at both the afternoon and evening performances.

SCHOOL CHILDREN TO-MORROW.

To-morrow will be city school children's day, and the Directors are already getting worried for fear that they will be overrun by the youngsters. It is expected that there will be fully 30,000 children on hand. They will be admitted free if accompanied by an adult, and the latter will be privileged to take three children. It goes without saying that every pupil of the public and other schools who is not confined to bed will be on hand. Every precaution will be taken looking to their welfare, so that adults need not hesitate to take the youngsters. The school children's day, which was inaugurated last year by THE ENQUIRER, proved a big success, as will be remembered by all who were present upon that occasion, and it is expected that the affair this year will be equally as successful.

The Irish, Germans and Italians, who will celebrate on Tuesday, Wednesday and Thursday of this week, respectively, are hustling hard to make each day bigger than its predecessor of the entire festival, and the indications are that they will each be banner days. Especial programmes have been prepared for these days, and a treat is in store for all who attend.

The great Marco Polo spectacle, which was rendered again last night, attracted the biggest crowd so far, and standing room was even at a premium. This means that nearly 5,000 people witnessed the performance. It is expected that if the weather is good that the standing room sign will be put out at each performance during the entire coming week.

An innovation will be made in the spectacle next Wednesday evening in honor of Irish Day.

In this galaxy of nations Ireland will be nobly represented. All the Irish societies have co-operated to make this the banner day for large attendance. Their best singers have been selected to render genuine Irish melodies.

The period selected will be that bright spot in Irish history when Ireland was the educational beacon light of the world. This period was followed by the glorious military success of Brian Boru, who annihilated the invading Danes at Contar in 1014, but who lost his own life after victory had already decided the battle in his favor.

Next Wednesday evening, when the time arrives for Ireland's representatives to appear on the stage, the procession will open

SOUSA AND HIS BAND AT THE WORLD'S FAIR.

Famous Band to Give Concerts on Grounds and at Tomlinson Hall.

John Philip Sousa's famous band has appeared at the Indiana State Fair so often that it is now regarded as a regular feature of the exhibition. The band leader says that some of the largest audiences he has played to in the world have greeted his band on the Fair grounds at Indianapolis, and his most appreciative hearers have been Indiana people from the farms and smaller towns. The Sousa band is the most expensive and most meritorious attraction that the State Board of Agriculture has ever engaged for the Fair, but it has met with so much favor from the Fair patrons that the Board regards it as one of its best investments.

The band is to play in front of the grand stand at the Fair grounds on the afternoons of September 16 and 17. Instead of holding the concerts there in the evening of these days, the band will play at Tomlinson Hall, the largest auditorium in Indiana. It is the intention to make the prices within easy reach of Fair visitors, and the State Board thinks the concerts in the heart of Indianapolis will be more convenient for people from out in the state than if they were held on the Fair grounds. The programs will be made up of popular airs, and Sousa will have his band play his famous marches for encores. This will be the only engagement for the band in Indiana this year.

JOURNAL

WISTON, ME

SOUSA RETURNED.

After an absence of eight months John Philip Sousa has returned to 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 last year on the American liner Saint Louis, but did not reach England until Friday, January 2d, 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 30 weeks with a total of 362 concerts in 133 different towns and in thirteen different countries. Of these concerts, 274 were given in Great Britain and Ireland and in 112 different towns, more than 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 Saint Petersburg, from Vienna to Copenhagen, tersburg, 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 Saint 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.

THE ENQUIRER

SEATTLE, WASH

AUG 23 1907

SOUSA'S DAUGHTER WEDS.

Young Woman Marries a Hotel Man of San Francisco.

By Publishers' Press.
NEW YORK, Saturday, Aug. 22.—It became known today that Helen A. Sousa, the 18-year-old niece of the famous bandmaster, John Philip Sousa, and a daughter of Joseph Sousa, a wealthy tobacco planter, was married last Thursday to Joseph B. Hurston, a young hotel man of San Francisco.

Miss Sousa met Hurston for the first time last week. It was a case of love at first sight. Hurston suddenly proposed marriage on Thursday, and the couple hurried to the church of St. Rose of Lima, at Hammel's Station, where Father Dillon tied the knot.

Papa Sousa was notified today of what had taken place, and he gave the paternal blessing. The young couple will spend their honeymoon in Cuba and Europe.

SOUSA'S NIECE IS QUICKLY MARRIED

Helen May, Eighteen-Year-Old Daughter of Bandmaster's Brother, Weds Man of Choice On Two Days' Acquaintance.

SAN FRANCISCO MAN IS THE BRIDEGROOM

Girl Was Accosted by Rowdies, When Joseph B. Hurston Heroically Takes Part of Protector—Midnight Ceremony.

[Special dispatch to The Bulletin.]
NEW YORK, Aug. 22.—Announcement was made today at Rockaway Beach of the marriage of Miss Helen A. Sousa, the eighteen-year-old niece of Bandmaster John Phillip Sousa. The wedding took place just after midnight Thursday.

The bridegroom is Joseph B. Hurston of San Francisco. Miss Sousa had known him only since a week ago last Friday, when he protected her from the insults of two rowdies.

The bride is the only daughter of Joseph Sousa of Brooklyn, a wealthy Cuba tobacco planter. Miss Sousa was educated in the Sacred Heart convent at Montreal, Canada. She left the convent last June to spend her vacation with her family at Farmingdale, L. I. A week ago Friday she paid a visit to Rockaway Beach with some girl friends. It was then that Mr. Hurston protected her. After he had threatened to thrash her insulters he danced with Miss Sousa a number of times, and when she started to return to the country home of her parents she promised Hurston that she would call on him again. She appeared at the beach on

Visitors of Note.
John Phillip Sousa, the "March King," is much improved in health since coming to this city. He is the guest of his father-in-law, Henry Bellis. Mr. Sousa will remain for two weeks longer, when he resumes his tour.
The United States Navy is well represented at the shore, among the well known officers present being Captain Smedley Darlington Butler, who is registered at the Rudolf; Captain Baird, who is at the Dennis; Lieut. E. Vall is at the Lehman, and Lieut. M. E. Johnson at the Islesworth.
The United States Army is also represented here, and among those at the shore are General Tasker H. Bliss. He is at the Agnew, with his family. Captain H. C. Kearns is at the Wiltshire.
Miss Gertrude Alma Keen, one of the prettiest young ladies at the shore, has just completed her dramatic education, prior to accepting an engagement with Daniel Frohman. She is registered at the Hotel Runnymede, where she is accompanied by her mother and Mrs. M. L. Wright, of Cleveland, O.
Among the prominent theatrical managers and professional people at the shore are Samuel F. Nixon, F. G. Nixon-Nirdlinger, Sam S. Shubert and A. H. Berkeley. Among the actresses are Fay Templeton and Adele Ritchie, who are at the Windsor. Miss Paula Edwards, the well known comic opera star, is at the Rudolf. Congressman Van Duser, of Nevada, is at the Hotel Shelburne, for the season, accompanied by his family.
Charles M. Waters, general superintendent of the Salaries and Allowance Division of the United States Post Office Department, was here during the week as the guest of Postmaster Harry Bacharach.
Francis E. Clark, general traffic manager of the Great Northern Railway Company, is occupying apartments at the Agnew.
John Thompson, a well known New York stock broker, is stopping at the Ponce De Leon.
Howard O. Spragle, Esq., Assistant State's Attorney of Chicago, spent the week in this city.
Miss Lucretia Reed, a pretty Wilmington society girl, is spending the month of August at the Tred Avon.

SAN FRANCISCO, CAL

AUG 23 1903

WEDDED AFTER A WEEK'S FRIENDSHIP

Niece of Bandmaster Sousa Becomes the Bride of a Citizen of San Francisco.

NEW YORK, August 22.—Miss Helen A. Sousa, the eighteen-year-old niece of the famous bandmaster and daughter of Joseph Sousa, a tobacco planter, with a plantation in Cuba, who lives in Brooklyn, was married somewhat unexpectedly last Thursday to Joseph B. Hurston, a young hotel man from San Francisco. Miss Sousa did not notify her father of the wedding until after it took place.

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ADVERTISER
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Newspaper Cutting Bureau in the World.

ROCHESTER, N. Y.

AUG 23 1903

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"Star Spangled Banner" Was Wildly Applauded in St. Petersburg.

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"The season opened in London January 2 and closed at Blackpool July 30, making exactly thirty weeks, with a total of 362 concerts in 133 different towns and 13 different countries.

"Of these concerts 274 were given in Great Britain and Ireland in 112 different towns, many more than were ever visited by any organization in the same length of time. In London alone the band gave 52 concerts in less than six months.

"On the Continent we played in all the principal capitals, 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. The concerts were given in France, Belgium, Germany, Russia, Poland, Austria, Bohemia, Denmark and Holland, and everywhere our success was instantaneous and emphatic.

"In St. Petersburg before the concert commenced the Chief of Police came to me and said: 'You must play the Russian national anthem first, and if the people applaud, you must play it again; and if they applaud again, you must give it again, and keep it up as long as the people continue applauding.' We played it four times, and then we started up the 'Star Spangled Banner.' At this the audience went wild, and we played it again, and the people continued to encore until we went on with the next piece. We gave them ragtime and negro melodies until they had enough. In all the capitals of Europe royalty and the courts appeared at the concerts.

"In Berlin Prince Henry was in a box one night. He just went wild, and almost kicked the bottom of the box out in his enthusiasm. He heard the same ragtime and melody that he had heard everywhere when he was in the United States, and he showed that he appreciated it. He was the most enthusiastic of all the princes.

"In London, of course, it was much the same as at home. Crowded houses everywhere, and all warmth of welcome that could be desired.

"We shall all take a rest of three weeks, and then, we shall open in Philadelphia. After that we shall go across the continent to San Francisco, and then again to Europe."

Newspaper Cutting Bureau in the World.

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Sousa and the Welshmen.

Sousa and his band have been delighting the people of Carnarvon at the Pavilion recently. An unrehearsed incident of a very unusual character occurred just as the band filed off the stage at the conclusion of the first part of the concert. A workman, in a grey jacket suit, quickly stepped to the rostrum which had just been vacated, and invited the audience to fill up the interval by singing "Bydd Myrdd o Rhydiodau"—a hymn which has never failed to arouse the devotional and emotional characteristics of the Welsh. The great audience rose in a body. The man in the grey suit beat time, and the pent-up enthusiasm of the audience found vent in a magnificent rendering of this noted hymn, the last lines of which were again and again repeated. Many of the bandmen, evidently bewildered by the sudden and unexpected interpolation of this unauthorized item into the programme, and by the overwhelming power of the musical forces so quickly marshalled, crowded into the wings to listen. The self-appointed conductor disappeared, but the audience would not rest satisfied until a vigorous rendering of "Tom y Botel" exhausted the interval. Mr. Sousa, wreathed in smiles, and clapping his hands, emerged from the wings, and in a felicitous little speech assured the audience that, much as they appreciated his band, he yielded nothing to them in his appreciating of their beautiful singing. The band echoed the sentiments of their chief with unstinted applause, and the programme was proceeded with. Sousa and his band have traveled far and wide, but we doubt whether a more spontaneous and thrilling scene ever presented itself to them in their wanderings.—Liverpool Post.

SOUSA'S NIECE IS QUICKLY MARRIED

Helen May, Eighteen-Year-Old Daughter of Bandmaster's Brother, Weds Man of Choice On Two Days' Acquaintance.

SAN FRANCISCO MAN IS THE BRIDEGROOM

Girl Was Accosted by Rowdies, When Joseph B. Hurston Heroically Takes Part of Protector—Midnight Ceremony.

[Special dispatch to The Bulletin.] NEW YORK, Aug. 22.—Announcement was made today at Rockaway Beach of the marriage of Miss Helen A. Sousa, the eighteen-year-old niece of Bandmaster John Phillip Sousa. The wedding took place just after midnight Thursday.

The bridegroom is Joseph B. Hurston of San Francisco. Miss Sousa had known him only since a week ago last Friday, when he protected her from the insults of two rowdies.

The bride is the only daughter of Joseph Sousa of Brooklyn, a wealthy Cuba tobacco planter. Miss Sousa was educated in the Sacred Heart convent at Montreal, Canada. She left the convent last June to spend her vacation with her family at Farmingdale, L. I. A week ago Friday she paid a visit to Rockaway Beach with some girl friends. It was then that Mr. Hurston protected her. After he had threatened to thrash her insulters he danced with Miss Sousa a number of times, and when she started to return to the country home of her parents she promised Hurston that she would call on him again. She appeared at the beach on Thursday and she and Hurston decided to marry. The young couple hurried to the church of St. Rose of Lima, but, as both lived outside the parish they found that they could not be married without a dispensation, and Hurston hurried to the home of Bishop McDonald in Brooklyn. It was late Thursday when he returned with the dispensation, and the wedding took place soon afterwards.

Among the professional people here are Samuel F. Nixon, F. G. Nixon-Nixon, Sam S. Shubert and A. H. Berkeley. Among the actresses are Fay Templeton and Adele Ritchie, who are at the Windsor. Miss Paula Edwards, the well known comic opera star, is at the Rudolf. Congressman Van Duser, of Nevada, is at the Hotel Shelburne, for the season, accompanied by his family.

Charles M. Waters, general superintendent of the Salaries and Allowance Division of the United States Post Office Department, was here during the week as the guest of Postmaster Harry Bachman.

Francis E. Clark, general traffic manager of the Great Northern Railway Company, is occupying apartments at the Agnew.

John Thompson, a well known New York stock broker, is stopping at the Ponce De Leon.

Howard O. Sprague, Esq., Assistant State's Attorney of Chicago, spent the week in this city.

Miss Lucretia Reed, a pretty Wilmington society girl, is spending the month of August at the Tred Avon.

SAN FRANCISCO, CAL

AUG 22 1903

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Address MILWAUKEE, WI
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LEADER

From PITTSBURG, PA

Address AUG 23 1907

Date

A FINE SHOW AT THE POINT.

Everything Will Be in Readiness by September 2 for the Expo Opening.

It will be no fault of the new Exposition management if every display and exhibit is not fully in place on the opening night, Wednesday, September 2. Twice has President Torrance made public appeal for prompt action, and now a personal letter has gone to every exhibitor, with earnest request for co-operation in giving the new Exposition perfect form for a private view on the evening preceding the opening day—otherwise Tuesday, September 1. And drawing conclusions from the growing activity of joiners, painters and decorators in the two big exhibition buildings, the fullest desires of the management will be realized.

Beginning at the southeast corner of mechanical hall, then passing up Duquesne way to the central entrance, and through this into the main building and music hall, and finally out into the lawn, flower garden and area near the Point, the visitor will be visibly impressed with the decided changes wrought on every hand by the hands that beautify. Mechanical hall is resplendent in a coat of chrome yellow and maroon; the res-

taurant in colors of white and pale green; the lobby of the main building in cream and gold, and the panels of the balcony in buff and white. Music hall is practically submerged in bunting and streamers.

In the matter of exhibits and displays there has been persistent pressure upon exhibitors to plan along novel lines, and it will be freely conceded that results have been interestingly gratifying.

The musical program, by its high excellence, is sure to make this, the fifteenth annual season, stand out as unapproached and unapproachable. Opening the new Exposition on the night of Wednesday, September 2 (just ten days hence) will be the Creator, whose music is a positive revelation of majesty and power. He will remain until Thursday, September 15, inclusive, his soloist being Mme. Barilli. Following Creator comes the perfection of refinement in appearance, department for and performance, enlarged specially for the Exposition engagement as concert-misshipp of fifty, and having as concertmistress the popular Pittsburgh girl, Mamie Reuck Wilczek. The Fadettes will be heard for ten days, soloists with them being 10-year-old Hattie Scholder, of New York, a marvelous pianist, and the Carbone sisters, whose duets have been little

short of sensational in their effects throughout the east. On Monday, September 28, John Phillip Sousa, weighted with the honors of an eight-months European tour, begins an engagement, extending over six days, aided by the vocal star, Estelle Lieblich. Features of the Sousa concert series will be a "Welsh night," "Pittsburg composers' night" and "King Edward night."

Fourth on the list comes Vessella, a newcomer into the Exposition's circle of famous band leaders, and one certain to thrill his hearers with his melodically beautiful interpretations. A number of surprises are lying in wait for this engagement.

Closing the season with a two-weeks engagement will be the ever-popular Walter Damrosch and his reorganized New York Symphony orchestra. Local talent is to secure recognition during the fortnight, present plans calling for the "Meistersinger" quintet, the beautiful "Prize Song," the noble "Hans Sachs" monologue and one evening of oratorio, all by Pittsburgh singers, with orchestra accompaniment. In addition the presentation of one of the world's great vocal stars is under consideration.

The world over where will one find the equal of this list of Exposition offerings at a bagatelle admission fee.



The New Exposition Buildings, Showing the Crowds Flocking to the Show During a Popular Bandmaster's Engagement.

From
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Date AUG 26 1907

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"Dear Sir: Please play 'Love's Old Sweet Song.' I've got my girl almost to the sticking point and I am sure that will fetch her around."

Newspaper Cutting Bureau in the World.

From MUSICAL COURIER
Address New York City

Sousa, after sailing in Europe on the seas of popular approval, has now cast anchor in the less turbulent waters of Larchmont-on-the-Sound. The monarch of the march, who is very fond of swimming, says that at present he is enjoying quietly his favorite kind of "Sound waves." Asked about his plans for new marches and operas, Mr. Sousa ducked and did a very pretty overhand stroke.

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Address New York City

Was it not Sousa who said: "When a musician has gone through all the old masters and then comes to write something himself, it becomes a matter solely of memory and of conscience?"

From BULLETIN
Address PHILA., PA

Sousa at Willow Grove 31 1907
Sousa, the march king, with his famous band fresh from new conquests in Europe, opened his engagement at Willow Grove Park yesterday. The feature of the day was the production for the first time in America of the latest Sousa march, "Jack Tar." It was written for the Union Jack Club and was played for the first time on June 23 and before King Edward and the royal family at Royal Albert Hall by the massed bands of the Household brigade, consisting of the Grenadier Guards, Coldstream Guards, Irish Guards, Scotch Guards and the Fusiliers. During the third European tour of the band it played through Great Britain and gave fifty-two concerts in London and Queen Victoria's Jubilee.

Newspaper Cutting Bureau in the World
From Standard Union
Address Brooklyn, N.Y.
Date AUG 27 1907

John Phillip Sousa is occupying his leisure in writing a book on Washington life, concerning which he may speak as one having authority, as he lived there several years.

STAR JOURNAL
PUEBLO, COL.

AUG 27 1907

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Cafe Manager Marries Miss Sousa, Whom He Befriended in Need.

By the Associated Press.

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WASHINGTON, D.C.

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LOUISVILLE, A
AUG 28

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From TIME
Address WATERTOWN, N.Y.
Date AUG 29 1907

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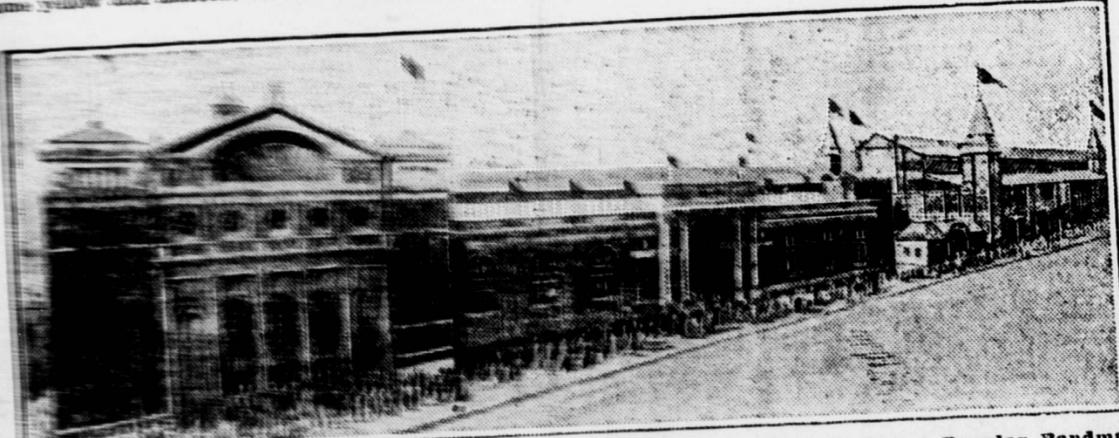
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Newspaper Cutting Bureau in the World
Gazette
COLORADO SPRINGS, COLO.

SOUSA TO HAVE A REST.

Famous Bandmaster Feels the Need of Recuperation.

Colonel George Frederick Hinton, who came back from Europe the other day in advance of Bandmaster Sousa, authorizes the statement that after four weeks' travel in this country, the "March King" will not appear again in public until next May. At that period Sousa and his musicians will become a feature of the St. Louis exposition, remaining there for an extended run.

"The truth about Mr. Sousa is," continued Colonel Hinton yesterday, "that he has been worn out with hard and protracted travel. In Europe he played for 30 weeks, giving 362 concerts in 133 towns and 13 countries. On the continent he played in all the principal cities from Paris to St. Petersburg and Vienna to Copenhagen, in seven weeks' time, losing but two days in traveling into and out of Russia. He gave two concerts before the king and queen of England, and was personally thanked and complimented by King Edward.

"Mr. Sousa will arrive on board the Cedric, which sails from Liverpool today. From the standpoint of a business manager Paris is the most difficult foreign city in which to produce results. The government taxes your printing, and you must place a revenue stamp on every sheet of paper when it is posted. The newspapers exact payment for every line of advance notice, and, as there are countless publications, this item runs up. With the opening of your performance the government steps in with a 10 per cent tax on the gross receipts, and the society of authors and composers comes along with a bill for 5 per cent more. In Belgium there is a tax on posters, in addition to composers' fees.

"In Berlin advance work is comparatively easy, although printing cannot be posted except on the authorized advertising pillar posts. There are about 1,600 of these, and they are monopolized by a large printing house, which compels you to put up a fresh bill every day on each pillar you lease. St. Petersburg isn't so easy. There are but 12 poster pillars in the Russian metropolises. The theaters advertise with small bills hardly larger than a program, and every one of these must be submitted to the police censor, after which no alteration is permitted.

"We were not allowed to give our first concert in St. Petersburg until the chief of police arrived and gave his permission. The censor required that the words of the song our soprano was to render be submitted to him in advance, and as our agent didn't know anything about the songs, he turned in the words of 'Annie Rooney' and 'Marguerite.' These were approved, but Miss Liebling really sang 'Thou Charming Bird,' by David, and the mad scene from 'Lucia.' In Russia there are 110 holidays in the year, including Sundays, and no performances are allowed on the nights preceding religious holidays. This shut us out of Moscow, and we traveled on to Warsaw. In the last-named city our advertising matter was in both Russian and Polish, and in Prague we had to employ the Bohemian and German languages.

"The Germans will not patronize the Bohemian theater, and the Bohemians will not enter the German establishment. In trying to find neutral ground we selected a hall that seemed to meet all requirements until I interviewed the editor of the leading German paper, who told me he couldn't mention the concert if we didn't move. Twelve or fifteen years previously there had been an anti-German demonstration in the hall, which is still boycotted. We finally discovered a place, however, where the two nationalities could meet without coming to blows."—(New York Telegraph.)

Address New York City

Date AUG 27 1903

Sousa to Write a Book.

John Philip Sousa, the globe-trotting bandmaster and composer, is to devote a part of his Winter vacation to the composition of a volume descriptive of life and incidents in Washington, where he was a resident for several years.

His band will play during the month of September at Willow Grove Park, Philadelphia, and he will then go into retirement until Spring, when he is to take up a long series of concerts at the World's Fair, St. Louis.

The new book is to be published by the Bobbs-Merrill Co., of Indianapolis, which also brought out Sousa's other contribution to literature under the title, "The Fifth String," and paid the bandmaster more than \$10,000 in royalties.

Newspaper Cutting Bureau in the World
NEW YORKER

From New York City
Address AUG 26 1903

JOHN PHILIP SOUSA.

John Philip Sousa, the bandmaster just back from Europe, has to stand a great deal of jolly and guying—but that is what every successful man must expect. But I wonder why it is that there is a strain of bitter detraction so often found creeping, after a while, into what at first seemed only good-natured jolly? Successful actors, playwrights and poets even though they are guilty of no crime, seem sooner or later doomed to detraction. Sousa has had a career of which he may well be proud, almost as proud as he really is. I haven't met him for years, but I remember him when he was tooting a flute or something in the Marine Band. He was the homeliest, most unlikely looking candidate for fame I ever saw. And yet, even then, a raw, uncouth boy of 17, he not only had absolute and unbounded faith in his future but was able to inspire others with that faith. Friends secured his discharge, so that he might develop. He played in orchestras, leading when he could—he was leader for the orchestra of the famous old Matt Morgan show, and afterwards for Milton Nobles in the good old days when "the villain still pursued her."

SOUSA AS SECOND FIDDLE.

At last—was it in the days of the Philadelphia Centennial Exposition? I believe it was—he played second fiddle in the old Walnut Street Theatre in that city for a while, and then, when Strauss the Waltz King organized an orchestra to play at the Exposition, he played there. I remember, very well, the day when a man came into Sousa's room in Philadelphia—it was when he was with Strauss—and asked him if he could orchestrate Pinaflore and drill a company of Church Choir singers who wanted to give the then new opera for a Church benefit, and how much he would charge? The terms were agreed to, and the Philadelphia Church Choir Company, so famous in its day, was born. It toured the country—played several weeks in Daly's, then Broadway Theatre—and was wonderfully successful. A year or two later, while Sousa was leading the orchestra for F. E. Mackey's Musical Farce Company, (the music was

of his own composition) he one day received, at Hannibal, Mo., a telegram offering him the post of leader of the Marine Band, in Washington, and he accepted—against my advice, for I thought he could have no career in such a position. But "Johnnie," as we called him in those days, was wiser than I, and "wisdom is justified of her children." All the world knows what happened to him after that.

HE DESERVES HIS REWARD.

Sousa deserves all he has received in the way of success. He worked hard for it. As a boy in the Marine Band he was a close student of the science and art of music, and he is to-day. When he was playing in orchestras, composing waltzes and songs at \$5 apiece to pay his board, or leading bands, whatever he was doing, his spare time, odd hours and half hours, was given to his studies, which he pursued as a lover pursues his mistress. And while the world smiles at some of his gestures in leading, we who knew him of old, know that they are as natural to him as his breathing. He always gesticulated in that way. And I am one of his old admirers who think he is the greatest musical genius the United States has so far produced.

om DRAMATIC MIRROR
Address New York City
Date AUG 29 1903

Sousa and his band returned on Aug. 9 from a successful tour of the Continent. Mr. Sousa was enthusiastic over the reception accorded him in England, Ireland, Germany, Russia, and Central Europe.

om TIMPS
Address Boston, Mass.
Date AUG 24 1903

John Philip Sousa and his band have arrived home from their European tour. Mr. Sousa will take a short rest, after which he will make a five weeks' tour of this country, traversing the continent, and will then begin preparations for his invasion of Australia, scheduled to take place early next May.

Daily Journal
RACINE, WIS.

Aug 27, 1903



The Whitney Opera company which will produce "When Johnny Comes Marching Home," at the Belle City Opera house this evening, arrived in the city yesterday morning and held a dress rehearsal at the Opera house last evening. The company carry an extensive cast with them and will certainly delight Racine theater goers with the production.

The scene of the play is laid in a federal division of the army encamped in the south and the first act shows a picture of General Allen's headquarters and incidents relative to the celebration of his daughter Cordelia's birthday. The choruses and individual solo work in this act are particularly delightful, especially that of "Fairyland" by Miss Frances Merton and chorus.

The scenic effects in the second act are very gorgeous, showing a plantation on the Mississippi. "My Honeysuckle Girl" by Mr. George M. Devine as Uncle Tom, and the chorus is one of the bright music gems of this act. A Virginia reel added to the picturesque scene, as the story deals with wartimes, hoop skirts were then universally in use and the effect of a dozen southern belles on the stage with their soldier escorts, participating in the dance, is interesting indeed.

Those attending this evening can rest assured they will be more than pleased with the attraction which Racine has been so fortunate to secure.

Miss Alto Yolo, the California contralto, will be heard to advantage in one solo in "When Johnny Comes Marching Home," that will appeal vocally to all lovers of artistic singing. It will appeal especially to all of the audience that have reached the meridian of life, for the song is entitled "Years Touch Not the Heart," and the refrain, as sung by Miss Yolo in rich contralto tones is "yet times does with all else depart, but leaves no wrinkles on the heart." Miss Yolo was last season the soloist with John Philip Sousa's Band on its southern tour. Manager F. C. Whitney heard of her success and induced her this season to sing the role of the dashing young southern widow who captivated a Yankee general at the close of the civil war.

om Concord
Address Rockland
Date AUG 20 1903

John Philip Sousa, after eight months absence, has returned to America with added honors. His famous band has played in all the principal cities and towns of Great Britain, and of Northern and Central Europe, where 362 concerts have been given. Mr. Sousa had the honor of appearing for the second time before the King and Queen of England and members of the nobility, and received the personal thanks and compliments of King Edward.

DISPATCH
MR. PAUL, MINN
AUG 29

FOREIGN MUSIC.
John Philip Sousa and his band have returned to America after an European tour of thirty weeks. They gave 362 concerts in 133 cities. Mr. Sousa will make an autumn tour in the United States, and will take his band to Australia early next year.
Arthur Pryor, the popular trumpeter of the Sousa band, has severed his connection with the organization, and is to begin one of his own, with which he expects to tour America and a part of Europe.

REPUBLICAN

Cutting Bureau in the World. DAILY STAR

LINCOLN, NEB.

AUG 29 1903

The Oldest of All American Bands

FOR MANY YEARS THE MARINE BAND HAS BEEN A FEATURE OF WASHINGTON LIFE—HISTORY OF THIS FAMOUS ORGANIZATION.

(Special to The Star)

Washington, Aug. 28.—Washington has the oldest musical organization in America in the United States Marine band, which a short time ago celebrated the one hundred and fifth anniversary of its organization. So far as can be ascertained this band has enjoyed a longer continuous existence than any other band, musical club or society in the United States, and from present indications it bids fair to live as long as the great American Republic.

Many musical compositions, which now exist only dimly in the memory of the older generation, or else are entirely forgotten, but which at one time were whistled along the streets of both city and village in all parts of the country, were popularized by this company of musicians in the employ of your "Uncle Sam."

For more than a century this band has discoursed sweet strains for nearly all the important official and individual receptions in the national capital. Its stream of melody has been, for the most part, gay, as at the White house weddings, inauguration ceremonies and jubilee celebrations; but at times it has been filled with the gloom of tragedy and expressive of the grief of a nation, as in the dirges at the funeral of President Lincoln and more recently in the mournful strains discoursed at the obsequies over the body of President McKinley. But during all its history the Marine band has never led the eager cohorts into battle nor has its stirring music urged on the brave lads of "Uncle Sam" to bloody carnage in the midst of war, for it is stationed with the headquarters of the Marine corps, which have never gone to the front.

During its long period of existence the Marine band has had many leaders, a number of whom have achieved fame that has extended beyond the confines of the Republic. Among the most noted of these may be mentioned John Philip Sousa, the "March King," Lieut. William E. Santelmann, the present leader; Francis Scala, the composer; Henry Fries, and others.

The first company of musicians who

composed the Marine band was by no means as pretentious as the splendid organization which the people of Lincoln has listened to in recent years, and it is safe to say that the music made by the first organization would in no manner compare with that of the present band. The band was organized under an act of Congress passed in 1789, and signed by President John Adams. The act provided for the enlistment of sixteen "fifers" and an equal number of drummers, over whom should be appointed a "fife major." The members of the band were considered as soldiers and were provided with fifes and drums, but it is said that shortly after the organization, by divers means other instruments were secured and later on in its history official Washington decided to make the company a full-fledged band with proper instruments and the patronage of a government behind it.

At about this time, it is stated, the old sailing sloop, Brandywine, was stationed in the Mediterranean sea, and before she set sail for home, the marine officer in command received orders to enlist musicians from among the melody makers of Italy. The officer managed to collect thirteen musicians at Naples, and they came to this country to play. Among this number was the late Francis Scala, who died recently at an old age, and in Washington today may be found a number of prominent business and professional men who are descendants of the musicians brought here as members of the old Marine band. The band also contains several sons and grandsons of members of the band who came here from Italy.

The records of the band were not kept with any degree of accuracy until the importation of Italians, and the first leader found on the records was John L. Gubb, who served from 1815 until 1824. Other leaders succeeding him were Eutime Priquet, an Italian; Francis Schenig, Joseph Curvelier and Antonio Pons. It was under the leadership of Scala, who succeeded Pons, that the open air concerts, like those on the capitol and White house grounds, which form a most attractive feature of Washington summers, were inaugurated. These concerts, it seems, were as greatly enjoyed in former days as they are at present and the government allowed extra pay to the musicians for these musicales in the open air. Among the many tunes made fa-

John Philip Sousa, bronzed and fully recovered from his recent illness, received an ovation from friends who met him at the White Star Line pier when the Cedric docked, says the New York Telegraph.

"The cordial good feeling for all Americans in the countries I visited," Mr. Sousa said, "impressed me beyond words. In Russia the people cheered 'The Star Spangled Banner' whenever played, while in Great Britain they seemed to like it better than anything

"I opened my tour in Queen's Hall, London, Friday, January 2. I gave a concert before King Edward at Windsor Castle, and in other countries. I

have played before royalty and have made many friends.

"In St. Petersburg the inspector-general of police requested me to play the Russian 'National Anthem' just as long as I remained in Russia. He said if the people applauded it once to play it over again, and if they applauded a hundred times to keep on playing.

"The first night we had to play it over four times. We thought we would never get a chance to play anything else. Finally we had to play it only twice a night. There wasn't a single concert, however, that we gave in Russia that we weren't called upon to play the 'Star Spangled Banner' two or three times in a night. It was astonishing.

"In Germany and adjoining countries the people are suffering from musical dyspepsia. They turned up their noses at popular airs and didn't want to hear them. When we played negro melodies and ragtime music they went crazy. They thought it was the greatest music they ever heard. They cheered and cheered, and we had to play ragtime again and again.

"My trip was a great success. I am going to take a three weeks' rest now, and after that will open in Philadelphia."

newspaper cutting bureau in the world.

PHILA. PA

WASHINGTON, D.C.

AUG 30 1903

Maud Powell Coming to America.

Maud Powell, the American violinist who has been winning many laurels abroad in the past three years, will make a concert tour of the principal cities this season. Miss Powell will come here under the direction of Henry Wolfsohn.

This young artist is regarded by a large number of music critics as the greatest living woman violinist. Much praise was bestowed upon her by European critics during the tour she made with Sousa's Band, covering nearly every country on the Continent and England. At the first concert in Blackpool members of the band gave Miss Powell an ovation. When she had finished her number—the Saint-Saens Rondo—they applauded and shouted, and the drummer changed his cymbals. The audience caught the meaning and joined in vigorously. It is reported that Mr. Sousa kissed the American girl's hand and said: "You have held your own right up to the last note."

rom

NEWS

address GALVESTON, TEX.

date AUG 30 1903

John Philip Sousa and his band have returned to this country. The "March King" and his men sailed from New York last Christmas Day for Liverpool. With the band went the following soloists: Miss Estelle Liebbling, soprano; Miss Maud Powell, violinist; Miss Caroline Montefiore, soprano, and Arthur Pryor, trombone player. The tour opened at Queen's Hall, London, Friday, Jan. 2, 1903. The band gave a concert before His Majesty King Edward VII. at Windsor Castle on Saturday, Jan. 31. The band gave 32 concerts in thirty weeks in thirteen different countries. Fifty-two concerts were given in London. The tour included England, Ireland, Scotland, Wales, France, Germany, Russia, Poland, Austria, Bohemia, Belgium and Holland. From every point of view this tour was the most successful ever undertaken by Sousa's Band. Mr. Sousa is delighted with the results. He will take a long rest before starting on another

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NEWS

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MANSFIELD, OHIO

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AUG 29 1903

John Philip Sousa and his famous band have returned from Europe and will make a five weeks' tour of the

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NEWS

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DALLAS, TEX.

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AUG 30 1903

John Philip Sousa and his band have just returned to this country. The "March King" and his men sailed from New York last Christmas Day for Liverpool. With the band went the following soloists: Miss Estelle Liebbling, soprano; Miss Maud Powell, violinist; Miss Caroline Montefiore, soprano, and Arthur Pryor, trombone player. The tour opened at Queen's Hall, London, Friday, Jan. 2, 1903. The band gave a concert before His Majesty King Edward VII. at Windsor Castle on Saturday, Jan. 31. The band gave 32 concerts in thirty weeks in thirteen different countries. Fifty-two concerts were given in London. The tour included England, Ireland, Scotland, Wales, France, Germany, Russia, Poland, Austria, Bohemia, Belgium and Holland. From every point of view this tour was the most successful ever undertaken by Sousa's Band. Mr. Sousa is delighted with the results. He will take a long rest before starting on another

mous by the band in the early days was "The Mocking Bird," which Scala arranged and dedicated to the late Harriet Lane Johnson, then the mistress of the White house. The title of "Fife Major," which had obtained since the organization of the band, was discarded in 1861, when the leader became the chief musician.

John Philip Sousa became leader of the band in 1880 and served until 1892. By his excellent work the band was brought more and more into prominence and its fame was extended over a vast area of territory. Sousa was ambitious, however, and he quit the band to get together the organization which is now touring Europe. Lieut. Santelmann took charge of the organization in 1898.

Probably no one feature of Washington life affords greater enjoyment to residents of the city who remain here in the summer than the open air concerts of the Marine band, which are given on the broad lawn in front of the capitol every Wednesday evening and in the White house grounds every Saturday afternoon. "Rag time" has been eliminated from the programs and only music of the higher class is played, with an occasional exception when some pleasing popular air is rendered. The audiences which attend these open air musicales are composed of residents from all parts of the city, and the young people of the national capital in particular gather in large numbers on the government lawns. The scene presented at one of the Saturday evening concerts is worthy the attention of an artist. Handsome young women, in their gay summer costumes, carrying parasols of all colors and shades, against a background of green, stalwart tailor-made young men, eager for romances, wandering about the edge of the crowd; here and there a knot of happy children sitting upon the grass or on the rustic benches, with their parents nearby, enjoying the evidences of the little ones' delight; the historic old White house looming up clearly to the north, and to finish off the picture, the bandsmen on a raised platform, in their natty white duck uniforms, with the glow of the setting sun glancing red off the burnished brass and silver of the instruments. But the artist cannot picture the patriotic thrills that permeate one when, as the last red ray sinks behind the Virginia hills to the west, the stirring strains of "The Star Spangled Banner," or "Hall Columbia," break upon the air as a signal that the day is done and the concert is at an end.

A. R. ISRAEL.

DISPATCH PHILA. PA

ess

SOSA OPENS AT WILLOW GROVE TO-DAY.

Great Ovation Given to Leader Conway, of the Ithaca Band, Last Night.

The immense crowd at the last concert of the Ithaca Band, at Willow Grove, last night, gave to the band and its modest but popular leader, Mr. Patrick S. Conway, an ovation which must have shown Mr. Conway that his efforts to please the critical Willow Grove clientele were not only appreciated, but successful.

Thousands will be delighted with the opportunity to hear the favorite conductor, John Philip Sousa, again, at Willow Grove to-day. Sousa has just returned from his third European tour.

A feature of the programmes to-day will be Sousa's new march, "Jack Tar," which will be played at Willow Grove for the first time in America. The march was written for the Union Jack Club and was introduced on June 25 last at Royal Albert Hall, in London, by the massed bands of the Household Guards, consisting of the Grenadier Guards, Cold Stream Guards, Irish Guards, Scotch Guards and the Fusiliers, in the presence of King Edward and the royal family. The London papers accorded the new march the most enthusiastic praise, some of them expressing the opinion that the march is better than the famous "Washington Post" march.

Out of a large collection of new music secured by Sousa abroad, the band will play several numbers to-day. There will be some good solos, and encores will be given with the unstinted generosity which has always been characteristic of the popular bandmaster.

from SCIMITAR
address MEMPHIS, TENN.
date AUG 28 1903

John Philip Sousa and his band arrived home from their European tour last week. "My European tour has been a magnificent success in every respect," said Mr. Sousa. "We were on tour thirty weeks, during which time we gave 362 concerts in thirteen different countries, and 133 cities. Forty-two concerts were given in London, and on the evening of January 31 we played before King Edward, in Windsor Castle. We also went to France, Belgium, Germany, Russia, Austria, Denmark, Holland, and other countries, in each and every one of which we met with the heartiest welcome." Mr. Sousa will rest until September 1, when he will make a five weeks' tour of this country, traversing the continent, and will then begin preparations for his invasion of Australia, scheduled to take place early next year.

NEWS
BUFFALO, N. Y.

After an absence of eight months, John Philip Sousa returns to America with another remarkable record of successes won on his third European tour with that famous band bearing his name. He and his band left New York on Christmas Eve of last year, on the American liner St. Louis, but did not reach England until Friday, January 2, 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 30 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.

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.

The soloists who were heard with the band were Maude Powell, violinist; Miss Montifore and Miss Liebling, sopranos; Mr. Arthur Pryor, trombone; Mr. Moeremans, saxophone; Mr. Lufsky, flute; Mr. Helle, flugelhorn; Mr. Kenecke, cornet; Mr. Rogers, cornet, and Mr. Mantia, euphonium.

PHILA., PA
AUG 31 1903

SOUSA AT WILLOW GROVE

The weather yesterday had an effect on the attendance at the concerts at Willow Grove, but, nevertheless, there were several thousand persons present to give a welcome to Sousa and his band just back from a tour of Europe, which brought them new laurels and made them many thousands of new friends. The program for the two concerts was a typical Sousa entertainment, containing several of the "March King's" own compositions, with a sprinkling of Wagner, Tschalkowski, Saint-Saens, Massenet and other well-known composers.

Sousa's new march, "Jack Tar," was played at both the afternoon and evening concerts, and was enthusiastically received. It has the popular Sousa swing and that is about all that need be said about it. Among the old favorites that were played during the day were "Maidens Three," "The Liberty Bell," "Songs of Grace and Songs of Glory" and "Hall to the Spirit of Liberty!" The soloists yesterday were: Walter B. Rogers and E. Kenecke, cornet; J. H. B. Moeremans, saxophone, and Franz Helle, flugelhorn.

PHILA., PA
AUG 31 1903

John Philip Sousa returns to America with another remarkable record of successes won on his third European tour with another remarkable record of success. The American composer and his forces left New York on Christmas Eve of last year on 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 countries. Of these concerts, 274 were 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.

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Does the beat of the pulse govern the rhythm of musical composition? An interesting study of this problem has been made by Miss Mary Hallock, the pianist, who is well known here, and the results thereof set forth in an able and entertaining manner in the current number of the Popular Science Monthly. Miss Hallock contends that it does, and proves it by a vast amount of data which she has accumulated in her researches, and by recently invented instruments.

The connection between the pulse and rhythm has been suspected since the fourth century before Christ, and has been given careful study by distinguished scientists of all ages; and Miss Hallock is now able to prove beyond a doubt that the rhythm of the composition is due wholly to the pulsations of the heart.

"The average clock time rate in the numbers of Beethoven's 'Messiah,'" says Miss Hallock, "is 72 1/2 beats per minute; exactly the rate of the average normal, healthy pulse."

The investigation further shows that out of 48 metronomic markings, taken straight through from the beginning of the first volume of the Beethoven Sonatas, nineteen are set to a rhythm of 72 to 76 beats to the minute, and all the rhythmic markings of these Sonatas lie between 60 and 90 beats to the minute, which is exactly the normal pulse varied by times of day and meals. The average of the entire 147 markings given by Von Bülow, Steingraber, Kohler, and Gemmer was 64 4/10 rhythmic beats per minute. One Sonata marked by Beethoven himself bore the figures 61, 69, 72, 74, 72 for the different movements, Allegro, Vivace, Adagio, Largo, Allegro rischito.

It would seem from Miss Hallock's researches that a composer in an excited or nervous condition could not possibly write anything but a rapid, brilliant work, and that when the blood is sluggish and the pulse slow his work must necessarily be of the somber type, however, he might desire it to be otherwise. It is pointed out that the lively jingles so popular in some popular music are the result of the composer's own pulse.

RECORD
PHILA., PA
AUG 31 1903

SOUSA AT WILLOW GROVE.

Greeted by Large Audiences Despite the Weather.

The marked personal popularity of Sousa was strikingly attested yesterday by the enthusiasm which greeted his initial appearance this season at Willow Grove Park. Considering the disagreeable weather, the magnetic "March King" and his famous band played to crowds that were, numerically, quite exceptional. Even the chilly drizzle of the evening did not materially depreciate the size of the audience.

The conductor's own compositions made up a large share of both of the day's programs and received a correspondingly large proportion of the applause. His two delightful suites, "Maidens Three" and "Looking Upward," won much favor, but the unquestioned hit of the occasion was scored by the new "Jack Tar March." Like its full name of well-known musical stamp, it bears the unmistakable Sousa stamp, and doubtless will soon be popular, both as a stirring march and a catchy two-step.

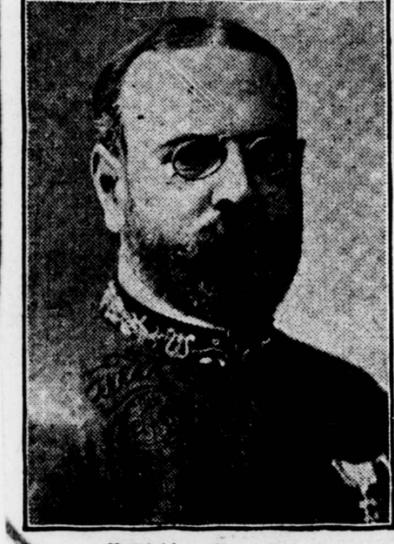
For lovers of music from a more serious standpoint Mr. Sousa's well-balanced program also contained attractive fare. In the afternoon the impressive march of the "Knights of the Cross," from "Parsifal," was played, while in the evening a new arrangement from "Samson and Delilah" was heard for the first time at Willow Grove.

ery movement is unconsciously tition of the rhythm of his m As a man's movements depend upon the condition of his nervous system, which the heart controls, it is a fact that when a composer writes a composition, i. e., at to write a dirgew hen in a r state, or a two-step when feel pressed, the result is failure. Such are the facts proved searches of Miss Mary Hallock is not yet done, but out of an limitless mass of data she has erer she hopes to bring to light greater developments in this lin show that sounds in all phases have the same rhythmic affil and, indeed, frequently have their origin in the heart movement.

W. H. SHARPLESS.

Newspaper Cutting Bureau in the name of
Gazette
PHILA., PA

AUG 30 1903



Philip Sousa in Willow Grove Park.

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SOUSA AT WILLOW GROVE

Thousands Heard March King's Opening Concerts Yesterday

Sousa, the inimitable march king, with his famous band fresh from new conquests in Europe, opened his engagement at Willow Grove Park yesterday, and although the weather was not what it might have been, thousands of eager listeners crowded the music pavilion. Several new selections were played, but the feature of the day was the production for the first time in America of the latest Sousa march, "Jack Tar." It was written for the Union Jack Club, and was played for the first time on June 25 before King Edward and the royal family at Royal Albert Hall by the massed bands of the household brigade, consisting of the Grenadier Guards, Cold Stream Guards, Irish Guards, Scotch Guards and the Fusiliers. The new march is a typical Sousa production, written in the composer's quick and breezy style and having the characteristic Sousa swing to it. Cleverly interwoven in the march there are a few bars of the well-known sailor's hornpipe, "Jack's the Lad," and the whole production suggests the breeze and motion of the sea. Its reception yesterday gave promise that the new march will become as popular as the other Sousa productions.

Several other new selections were played by the band yesterday, among them a fantasia by Saint-Saens, entitled "Samson and Delilah;" "By the Suwanee River," by Middleton, and "La Lettre de Manon," by Gillet. During the third European tour of the band it played through Great Britain and Ireland and gave fifty-two concerts in London alone. Sousa appeared before the King and Queen of England at Windsor Castle and played in the principal cities of the Continent, including Paris, St. Petersburg, Vienna and Copenhagen. The London papers commented favorably on the new march, "Jack Tar," declaring it better than the "Washington Post."

MUSICIAN AND SHOEMAKER.

Combination of Trade and Profession Required in an Indian School in South Dakota.

Special to The Pittsburg Post. WASHINGTON, Sept. 6.—A musician with the capabilities of a bandmaster that are of the Sousa class, and who also is a shoe and harness maker of no mean ability, is wanted for the Government service. The Indian school at Chamberlain, S. D., has asked the civil service commission to find such a genius, and offers the munificent sum of \$45 a month as the financial allurements.

PHILA., PA
AUG 31 1903

rom SCIMITAR
address MEMPHIS, TENN.
ate AUG 29 1902

John Philip Sousa and his band arrived home from their European tour last week. "My European tour has been a magnificent success in every respect," said Mr. Sousa. "We were on tour thirty weeks, during which time we gave 302 concerts in thirteen different countries, and 133 cities. Forty-two concerts were given in London, and on the evening of January 31 we played before King Edward, in Windsor Castle. We also went to France, Belgium, Germany, Russia, Austria, Denmark, Holland, and other countries, in each and every one of which we met with the heartiest welcome." Mr. Sousa will rest until September 1, when he will make a five weeks' tour of this country, traversing the continent, and will then begin preparations for his invasion of Australia, scheduled to take place early next year.

NEWS
BUFFALO, N. Y.

After an absence of eight months, John Philip Sousa returns to America with another remarkable record of successes won on his third European tour with that famous band bearing his name. He and his band left New York on Christmas Eve of last year, on the American liner St. Louis, but did not reach England until Friday, January 2, 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 30 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.

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 from Liverpool on Friday, July 31st.

The soloists who were heard with the band were Maude Powell, violinist; Miss Montifeore and Miss Liebling, sopranos; Mr. Arthur Pryor, trombone; Mr. Moeremans, saxophone; Mr. Lufsky, flute; Mr. Helle, flugelhorn; Mr. Kenecke, cornet; Mr. Rogers, cornet, and Mr. Mantia, euphonium.

Mr. Sousa received a generous amount of praise during his tour, and also some severe criticism.

As announced in the NEWS a few weeks ago, he has been engaged for the first four weeks at the St. Louis Exposition, and his engagement is about the first to be made.

ITEM
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AUG 29 1902

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Does the beat of the pulse govern the rhythm of musical composition? An interesting study of this problem has been made by Miss Mary Hallock, the pianiste, who is well known here, and the results thereof set forth in an able and entertaining manner in the current number of the Popular Science Monthly. Miss Hallock contends that it does, and proves it by a vast amount of data which she has accumulated in her researches, and by recently invented instruments.

The connection between the pulse and rhythm has been suspected since the fourth century before Christ, and has been given careful study by distinguished scientists of all ages; and Miss Hallock is now able to prove beyond a doubt that the rhythm of the composition is due wholly to the pulsations of the heart.

"The average clock time rate in the numbers of Handel's 'Messiah,'" says Miss Hallock, "is 72 1/2 beats per minute; exactly the rate of the average normal, healthy pulse."

The investigation further shows that out of 43 metronomic markings, taken straight through from the beginning of the first volume of the Beethoven Sonatas, nineteen are set to a rhythm of 72 to 76 beats to the minute, and all the rhythmic markings of these Sonatas lie between 60 and 80 beats to the minute, which is exactly the normal pulse varied by time of day and meals. The average of the entire 147 markings given by Von Bulow, Steingraber, Kohler, and Germer was 64 4-10 rhythmic beats per minute. One Sonata marked by Beethoven himself bore the figures 69, 80, 92, 76, 72 for the different movements, Allegro, Vivace, Adagio, Largo, Allegro risoluto.

It would seem from Miss Hallock's researches that a composer in an excited or nervous condition could not possibly write anything but a rapid, brilliant work, and that when the blood is sluggish and the pulse slow his work must necessarily be of the sombre type, however he might desire it to be otherwise. It is pointed out that the lively jingles so popular in some musical comedies are the productions of men of a nervous temperament. Indeed, the music reflects the whole nature of the composer. Sousa's fame as a composer rests upon his marches solely, his other compositions never having proved popular. To observe the easy, graceful movements of the popular band leader is to note that his every movement is unconsciously a repetition of the rhythm of his marches.

As a man's movements depend wholly upon the condition of his nervous system, which the heart controls, it is easy to infer that, unknown to himself, the beat of his pulse controls the rhythm of his musical works.

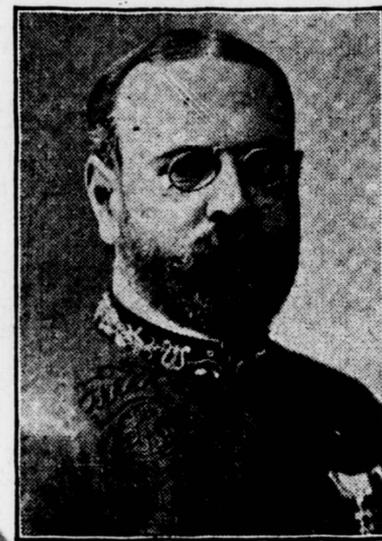
It is a fact that when a composer "forces" a composition, i. e., attempts to write a dirgew hen in a nervous state, or a two-step when feeling depressed, the result is failure. And the same laws apply to writers as well. Such are the facts proved by researches of Miss Mary Hallock. She is not yet done, but out of an almost limitless mass of data she has gathered she hopes to bring to light much greater developments in this line, and show that sounds in all phases of life have the same rhythmic affiliation, and, indeed, frequently have their origin in the heart movement.

W. H. SHARPLESS.

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Her Broom Proved True
to the
yesterday
E. K.
mans, saxophone, and Frank
selborn.

Samson and Delilah
was played for the first time at Willow
Grove.

AMERICAN PHILA., PA

PHILA., PA

AUG 30 1903

THE GREAT SOUSA AT WILLOW GROVE

America's Famous Leader at the Beautiful Resort To-Day.

MARCH KING SWAYS BATON AS SCEPTRE

Crowds Defy Inclement Weather to Listen to Sousa's Band at Willow Grove.

"JACK TAR" A CONQUEROR

Sousa, the inimitable, opened his annual engagement at Willow Grove Park yesterday afternoon. Notwithstanding the inclement weather, he and his band were welcomed by a great audience.

The newest composition of the "march king," his "Jack Tar March," was a part of both performances. It won instant favor and was whistled on every trolley and steam car that came to town from the park.

The organization of which Sousa is the head showed more brilliancy and power than ever before. Besides the compositions of its leader there were given in the two performances examples of the best work of Gillet, Wettge, Rogers, Wagner, Viviani, Moeremans, Myddleton, Wetmeyer, Nessler, Kunkel, Saint-Saens, Tchaikowski, Hoch, Elgar and Massenet.

TELEGRAPH PHILA., PA

AMUSEMENTS

Sousa and His Band Open at Willow Grove.

After all, there is only one Sousa. Band leaders there are who can do plain and fancy tumbling without the aid of a net, but Sousa is the only one who can sail calmly through such a thing as the Slav march of Tchaikowsky and then bow to the applause without mussing a hair or dropping a medal from his breast.

His triumphs abroad have not spoiled him; he comes back to us with more medals and with the benefit of the increased experience that earned them. The smoothness and power of his band are marvellous. Not even in the most complicated and difficult music do they seem to exert themselves or to cause their calm leader any uneasiness.

As to programme, it was, of course, Sousa. That is both his privilege and his duty. People go to hear him because he is Sousa, and he is sensible enough not to quarrel with their good taste.

Of course, the interesting thing was Sousa's latest march, "Jack Tar." It is wonderful, when one considers the necessary limitations of this class of composition, that any one man can write so many marches on the same model and yet show such a varied richness of melody and harmony.

The soloists of the day were Mr. Walter B. Rogers, cornet; Mr. T. H. B. Moeremans, saxophone; Mr. Frank Helle, fluegelhorn, and Mr. C. Kennecke, cornet. Their work showed why it is that Sousa can accomplish such marvels with his band. It is because the band is composed of marvels.



SOUSA AT WILLOW GROVE FROM HIS LATEST PHOTO.

The immense crowd at the last concert of the Ithaca Band, at Willow Grove last night, gave to the band and its modest but popular leader, Mr. Patrick S. Conway, an ovation which must have shown Mr. Conway that his efforts to please the critical Willow Grove clientele had been not only appreciated, but successful.

Thousands will be delighted with the opportunity to hear the favorite conductor, John Philip Sousa, again at Willow Grove to-day. Sousa has just returned from his third European tour. He was abroad eight months, playing all over the United Kingdom and in the principal cities of Northern and Central Europe, from Paris to St. Petersburg and from Vienna to Copenhagen.

A feature of the programmes to-day will be Sousa's new march, "Jack Tar," which will be played at Willow Grove for the first time in America. The march was written for the Union Jack Club, and was introduced on June 25th last, at Royal Albert Hall, in London, by the massed bands of the Grenadier Guards, Cold Stream Guards, Irish Guards, Scotch Guards and the Fusiliers, in the presence of King Edward and the royal family.

Out of a large collection of new music secured by Sousa abroad, the band will play several numbers to-day. There will be some good solos, and encores will be given with the unstinted generosity which has always been characteristic of the popular bandmaster.

The redoubtable Sousa, with his famous band, fresh from new triumphs in Europe, comes to Willow Grove next Sunday to close the season at that popular resort. On this, his third European tour, Sousa was abroad eight months, playing all through Great Britain and Ireland and giving fifty-two concerts in London.

Once a year Sousa writes a new march. Some critics think his later compositions are not as meritorious as his earlier works. His first efforts took the musical world by storm to such an extent as to overshadow, in a degree, his subsequent works, but all are so full of vigor and verve and the characteristic Sousa swing, that as a matter of fact it is hard to choose among them.

At any rate he is going to play his latest march at Willow Grove, next Sunday, for the first time in the United States. It is called "Jack Tar," and is written in the quick time and breezy style of all his marches. Cleverly interwoven in the march, there are a few bars of the well-known sailor's hornpipe, "Jack's Lad."

The march was written for the Union Jack Club, and was played for the first time, on June 25th, last, at the Royal Albert Hall, in London, by the massed bands of the Household Brigade, consisting of the Grenadier Guards, Cold Stream Guards, Irish Guards, Scotch Guards and the Fusiliers, in the presence of King Edward and the Royal Family.

WHALOM PARK. The Whalom opera company will produce Sousa's "El Capitan" at Fitchburg's popular pleasure resort all this week, with Frank Fey in the title role originally played by DeWolf Hopper.

NEW YORK MAIL AND EXPRESS

SOUSA'S HARD WORK.

Among the people who must want a good holiday very badly indeed, put down one. John Philip Sousa, composer and conductor of music. I have just read the list of his achievements since he started his third European tour on the 2d of January last. In thirty weeks he has given 362 concerts, covering so much ground that I feel sure he must have given some of them in the train or on the steamboat.

Newspaper cutting

PHILA., PA

Sousa's große Frei-Konzerte.

Des Marschkönigs brillant Kapelle in Willow Grove.

Trotz des ungünstigen Wetters waren am Sonntag und den folgenden Tagen Laufende von Musikfreunden nach Willow Grove hinaus gefahren, um Sousa's Kapelle spielen zu hören.

- 1. Symphonisches Gedicht, "Des Preludes" . . . Liszt
2. Cymbalum-Solo, "Die Garden of Roses" . . . Gatti
3. Musikalische Phantasie, "Alfische und Volksweisen" . . . Remial
4. Suite, "Three Quotations" . . . Sousa
5. Marsch, "Hands Across the Sea" . . . Sousa
6. Ouverture, "Vierge Dame" . . . Soupe
7. Hornett-Solo, "The Garp of Tara" . . . Rogers
8. Suite, "Mountain Life" (neu) . . . LeZbier
9. a) Gavotte, "L'Angene" . . . Sousa
b) Marsch, "Jack Tar" (neu) . . . Sousa
10. a) Walzer, "Mabel" . . . Godfrey
b) Marsch, "The Ambicible Eagle" . . . Sousa
Abend-Konzert, Anfang 8 Uhr.
1. Ouverture, "Lannhäuser" . . . Wagner
2. Flügelhorn-Solo, "When the Tide Comes In" . . . Richard
3. Scenen aus "El Capitan" . . . Sousa
4. Refait, "In the Realm of the Dance" (Walzer-Fremden) . . . Sousa
5. Marsch, "The Bride Elect" . . . Sousa
6. Zweite Rhapsodie . . . Liszt
7. Hornett-Solo, "Souvenir de Prague" . . . God
8. Scenen aus "Johannin" . . . Wagner
9. a) Größte Phantasie, "Des Panjo" . . . Gottschalk
b) Marsch, "Jack Tar" (neu) . . . Sousa
10. "Viel Lärm um Nichts" . . . Dentisch

NEWS
INDIANAPOLIS, ILL.
AUG 31 1903

SOUSA'S BAND AT THE FAIR.

Miss Liebling and Miss Otten will be Soloists at Four Concerts.

The only concert John Philip Sousa's band is to give in Indiana this season will be at Indianapolis during the State Fair. The band will play at the grandstand of the race track on the afternoons of Wednesday and Thursday, September 16 and 17, and the evening concerts will be at Tomlinson Hall on those dates, under the direction of the State Board of Agriculture. The Tomlinson Hall concerts were arranged, as the board thought it would be more convenient for both city and country people to go there, than if they had to rush for street cars to and from the Fair grounds after night.

While Sousa's band has been at the Fair several times, this is the first year that he will bring women soloists, besides the regular soloists in the band. One of them is Miss Estelle Liebling, a soprano, and the other Miss Anna Otten, a violinist. They appeared with the band in its tour of Europe, from which it returned a few weeks ago, and both will be heard at the Fair grounds and at Tomlinson Hall.

The State Board of Agriculture expects Indianapolis people to take an interest in the band concerts, as well as other features of the fair. For the comfort of Indianapolis people who want to go to the Fair grounds in carriages, the board will sprinkle the roadway from the end of Meridian street to the grandstand of the Fair grounds each day of fair week, that mud will not be a hindrance. Carriages will be admitted to the Fair grounds each day without charge.

From **MUSICAL LEADER**
CHICAGO, ILL.
Address _____
Date **AUG 20 1903**

MUSIC AT ST. LOUIS FAIR.

Music at the St. Louis Exposition is not definitely planned outside of the general features of band, orchestral and organ music. Only a few details are definitely settled. These are: That there will be an Exposition Orchestra composed largely of the St. Louis Choral Symphony Orchestra and augmented for the Exposition. Sousa's Band has been engaged for the opening four weeks and the large five manual organ will be built by the Murray N. Harris Organ Company of Los Angeles, Cal. The number of organ recitals has not yet been decided on. Whether there will be a recital every day, or whether there will be three or four a week, are still open questions.

Judging from the experience of Buffalo the organ recitals could be given with profit and pleasure every day. From the organists' standpoint fewer recitals might be more convenient, unless an absolute time for practice beforehand could be regulated.

So far only the St. Louis Orchestra and Sousa's Band are definitely engaged. George W. Stewart, the efficient manager of the Bureau of Music, states that no other bands have been selected as yet, nor will any others be.

SEP 1 - 1903

SOUSA'S GRAND CONCERTS

The March King's Peerless Band Playing Daily at Willow Grove

Unusually unpropitious weather has not prevented an attendance of many thousands at Sousa's concerts at Willow Grove, Sunday and yesterday. It takes more than a cold, penetrating drizzle to overcome the magnificence of the March King's band. The music, under the magical swing of Sousa's baton, seems more perfect, if possible, than ever before. "Jack Tar" the new march is played at every concert and has taken the fancy of the crowds. Sousa will play to the end of the Willow Grove season, which is on Labor Day, September 7th.

To-day's programmes are arranged in the inimitable Sousa style and could not be surpassed. This afternoon, three numbers of new music will be played besides the "Jack Tar" March and those will be one selection, the overture from "Basiliana and Lamia," which has never been played in this country before. Besides the new music, there will be a piccolo solo and a duet for cornets. Then there is a "Tannhauser," Sullivan's "Merchant of Venice," suite and scenes from "Carmen."

To-night, the concert will open with scenes from Wagner. There will also be saxophone and cornet solos; two new numbers are given a prominent place, with marches and other good selections.

There is also much new in music on the programme for to-morrow. The solo features are by the Englishman, Corney and Flanagan. Two weeks of Liszt, the "Tannhauser" overture and selections from "Lohengrin" will appeal to lovers of classical music. The latter music is all the more appreciated when it will please every one.

STANBELL
BRIDGEPORT, CONNECTICUT

Eating by Music.

There are good things in March, and always, of course, but sometimes, and a recent instance was some answers to the inquiry: "Should there be music at meals?" Of six replies, that attributed to Mr. J. P. Sousa was: "There is no doubt that the nearer the trombone the sweeter the meat," which was frivolous; but this answer, attributed to Mr. Henry Bird, really goes into the merits of the question: "You ask, 'Should there be music during meals?' But what of the converse?—Should there be meals during music? It seems to me that to offer music at a restaurant is a confession of failure on the part of the chef. Our music at the St. James's Hall concerts would have to be had indeed before we provided the extra inducement of food to go with it." There is a decided point to that. Music at meals fairly implies a failure somewhere, and if it is not in the cook, it must be in the diners. Music costs something, and certainly the restaurant keepers would not provide it unless they believed their patrons liked it. The natural accompaniment of dinner is talk, but music is an intrusion to conversation. It makes it hard to hear what is said, and keeps voices strained. It must be that people who want to converse over their food don't like it, and if there are so very many people who do like it they must be fellows who are glad of any din by which their conversational defects may be commended.

But do so very many people like it, or is it only a fad which most people are tired of, and from the bondage of which they would be glad to be released. In New York, as in London, all the best restaurants have orchestras now, and it is hard to get a good dinner outside of a club or a private house without having music forced in. Whatever restaurant started the practice in a past already dim must have found it profitable, but it is quite possible that the public taste no longer craves this indulgence. All fads tend to live on awhile after the taste for them has been satiated. The force of habit preserves them for a time, but their doom eventually arrives.—Harper's Weekly.

From **MUSICAL COURIER**
New York City.

Date **SEP 2 1903**

Sousa's New March.

"JACK TAR MARCH," Sousa's latest composition, was heard in this country for the first time last Sunday night at Willow Grove. It had to be repeated five times before the audience was satisfied. Monday morning the new march was placed on sale by the John Church Company and in a very short time the entire first edition was exhausted. Mr. Sousa wrote "Jack Tar March" while he was touring with his band through Great Britain. It is pronounced by capable critics as equal to anything in the march line that Sousa has produced in several years.

From **NEWS**
Boston, Mass.

Date **SEP 5 1903**

WANT MUSICAL LEATHER EXPERT AT \$45 MONTHLY

Washington, Sept. 5.—A musician with the capabilities of a Sousa, and who also is a shoe and harness maker of no mean ability, is wanted for the government service.

The Indian school at Chamberlain, S. D., has asked the Civil Service Commission to find such a genius, and offers \$45 a month.

HIS EUROPEAN TOUR SUBJECT OF SOUSA'S STALK WITH REPROBATION

Enthusiastic Over Long and Successful Trip—Likes the Hotels of Parkersburg

While the fame of John Philip Sousa, the March King, has preceded him in nearly every country in the world, during his long tours, he is also as well known and as popular with those who have met him for the personal qualities which render him to all who have had the pleasure of making his acquaintance.

He is an entertaining conversationalist, has an most charming manner, and those who know him personally treasure his friendship highly.

Sousa and his band have played to many of the crowned heads of Europe and has won a place in the entire musical world as being an leading organization of his kind.

Prof. Sousa was registered at The Chancellor yesterday, and while there was called on by a representative of The News who was received most graciously by the famous conductor.

He spoke enthusiastically of the third European tour of his band, which tour ended in August, and had that during the 30 weeks of the European trip his band gave 342 concerts, in 123 cities, in 13 countries. Two hundred and 17 of them were given in England, 32 in London.

The tour opened at Queen's Hall, London, January 22, and on the 21st of that month was given a concert before King Edward at Windsor castle. Three days later another was given before the viceroy of Ireland, at Dublin castle. The tour closed at Hippodrome, Blackpool, July 30.

The tour included concerts in Holland, Denmark, Hongland, Scotland, Wales, France, Germany, Russia, Poland, Austria, Bohemia, Belgium and Ireland.

Prof. Sousa and his band went to Marietta last evening, where a concert

was given to an appreciative audience. He returned to Parkersburg later, and remained at The Chancellor. While in conversation with the reporter he said he was highly pleased with The Chancellor, referring to it as one of the finest hotels he had ever seen in a city the size of Parkersburg. He gave that as a partial reason for his returning to this city after the Marietta engagement was filed.

From **NEW YORK PRESS**

Date **SEP 5 1903**

Sousa's Band is on a short tour in the West, and will give its first concert in this city on Sunday evening, October 4.

From **Musical Courier**
New York City
Date **SEP - 5 1903**

A. E. Adams, the New York manager of the John Church Company, represents that the house is exceedingly busy, with very bright prospects for the fall and winter. Mr. Adams was much elated when THE MUSICAL COURIER

is named when he first to step off the steamer Cedric on August 19, when his band arrived home from its European tour.

E. C. George is a coming baritone artist.

Arther, to whom the entrance to all German theatres on account of his broken contract with Guan, has just signed a five years' contract with the Budapest Royal Opera House management.

Arthur Pryor has officially announced his intention to tour America first and then the continent.

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While Sousa's band has been at the Fair several times, this is the first year that he will bring women soloists, besides the regular soloists in the band. One of them is Miss Estelle Liebling, a soprano, and the other Miss Anna Otten, a violinist. They appeared with the band in its tour of Europe, from which it returned a few weeks ago, and both will be heard at the Fair grounds and at Tomlinson Hall.

The State Board of Agriculture expects Indianapolis people to take an interest in the band concerts, as well as other features of the fair. For the comfort of Indianapolis people who want to go to the Fair grounds in carriages, the board will sprinkle the roadway from the end of Meridian street to the grandstand of the Fair grounds each day of fair week, that clouds of dust may not prevail. Carriages will be admitted to the Fair grounds each day without charge.

MUSICAL LEADER CHICAGO, ILL.

AUG 20 1903

MUSIC AT ST. LOUIS FAIR.

Music at the St. Louis Exposition is not definitely planned outside of the general features of band, orchestral and organ music. Only a few details are definitely settled. These are: That there will be an Exposition Orchestra composed largely of the St. Louis Choral Symphony Orchestra and augmented for the Exposition. Sousa's Band has been engaged for the opening four weeks and the large five manual organ will be built by the Murray N. Harris Organ Company of Los Angeles, Cal. The number of organ recitals has not yet been decided on. Whether there will be a recital every day, or whether there will be three or four a week, are still open questions.

Judging from the experience of Buffalo the organ recitals could be given with profit and pleasure every day. From the organists' standpoint fewer recitals might be more convenient, unless an absolute time for practice beforehand could be regulated.

So far only the St. Louis Orchestra and Sousa's Band are definitely engaged. George W. Stewart, the efficient manager of the Bureau of Music, states that no other bands have been selected as yet, nor will any others be chosen until the detailed plans of the Bureau of Music, which have not been promulgated, are entirely decided upon.

...solo and a... Tarantelle... suite and... scene from Wagner. There will... phone and cornet solos; two new numbers given a prominent place, with marches and other good selections. There is also much new in music on the program for to-morrow. The solo features are by the Euphonium, Corney and Flugelhorn. Two works of Liszt, the "Tannhauser" overture and selections from "Lohengrin" will afford enjoyment to lovers of classical music. The lighter music is all the most... and will please every one.

STANDARD BRIDGEPORT, CONN.

Eating by Music.

There are good things in Punch, not always, of course, but sometimes, and a recent instance was some answers to the inquiry: "Should there be music at meals?" Of six replies, that attributed to Mr. J. P. Sousa was: "There is no doubt that the nearer the trombone the sweeter the meat," which was frivolous; but this answer, attributed to Mr. Henry Bird, really goes into the merits of the question: "You ask, 'Should there be music during meals?' But what of the converse?—should there be meals during music? It seems to me that to offer music at a restaurant is a confession of failure on the part of the chef. Our music at the St. James's Hall concerts would have to be had indeed before we provided the extra inducement of food to go with it." There is decided point to that. Music at meals fairly implies a failure somewhere, and if it is not in the cook, it must be in the diners. Music costs something, and certainly the restaurant keepers would not provide it unless they believed their patrons liked it. The natural accompaniment of dinner is talk, but music is a hindrance to conversation. It makes it hard to hear what is said, and keeps voices strained. It must be that people who want to converse over their food don't like it, and if there are so very many people who do like it they must be folks who are glad of any din by which their conversational defects may be concealed.

But do so very many people like it, or is it only a fad which most people are tired of, and from the bondage of which they would be glad to be released. In New York, as in London, all the best restaurants have orchestras now, and it is hard to get a good dinner outside of a club or a private house without having music forced in. Whatever restaurant started the practice in a past already dim must have found it profitable, but it is quite possible that the public taste no longer craves this indulgence. All fads tend to live on awhile after the taste for them has been satiated. The force of habit preserves them for a time, but their doom eventually arrives.—Harper's Weekly.

MUSICAL COURIER New York City.

SEP 2 1903

Sousa's New March.

"JACK TAR MARCH," Sousa's latest composition, was heard in this country for the first time last Sunday night at Willow Grove. It had to be repeated five times before the audience was satisfied. Monday morning the new march was placed on sale by the John Church Company and in a very short time the entire first edition was exhausted. Mr. Sousa wrote "Jack Tar March" while he was touring with his band through Great Britain. It is pronounced by capable critics as equal to anything in the march line that Sousa has produced in several years.

NEWS Boston, Mass.

SEP - 5 1903

WANT MUSICAL LEATHER EXPERT AT \$45 MONTHLY

Washington, Sept. 5.—A musician with the capabilities of a Sousa, and who also is a shoe and harness maker of no mean ability, is wanted for the government service.

The Indian school at Chamberlain, S. D., has asked the Civil Service Commission to find such a genius, and offers \$15 a month.

HIS EUROPEAN TOUR

SUBJECT OF SOUSA'S TALK WITH REPORTER

Enthusiastic Over Long and Successful Trip--Likes the Hotels of Parkersburg

While the fame of John Phillip Sousa, the March King, has preceded him in nearly every country in the world, during his long tours, he is also as well known and as popular with those who have met him for the personal qualities which endear him to all who have had the pleasure of making his acquaintance.

He is an entertaining conversationalist, has a most charming manner, and those who know him personally treasure his friendship highly.

Sousa and his band have played to many of the crowned heads of Europe, and has won a place in the entire musical world as being a leading organization of its kind.

Prof. Sousa was registered at The Chancellor yesterday, and while there was called on by a representative of The News who was received most graciously by the famous conductor.

He spoke enthusiastically of the third European tour of his band, which tour ended in August, and said that during the 30 weeks of the European trip his band gave 362 concerts, in 133 cities, in 13 countries. Two hundred and 17 of them were given in England, 52 in London.

The tour opened at Queen's Hall, London, January 2, and on the 31st of that month was given a concert before King Edward at Windsor castle. Three days later another was given before the viceroy of Ireland, at Dublin castle. The tour closed at Hippodrome, Blackpool, July 30.

The tour included concerts in Holland, Denmark, England, Scotland, Wales, France, Germany, Russia, Poland, Austria, Bohemia, Belgium and Ireland.

Prof. Sousa and his band went to Marietta last evening, where a concert

was given to an appreciative audience. He returned to Parkersburg later, and remained at The Chancellor. While in conversation with the reporter he said he was highly pleased with The Chancellor, referring to it as one of the finest hotels he had ever seen in a city the size of Parkersburg. He gave that as a partial reason for his returning to this city after the Marietta engagement was filled.

NEW YORK PRESS

SEP 5 1903

Sousa's Band is on a short tour in the West, and will give its first concert in this city on Sunday evening, October 4.

Musical Courier New York City SEP - 5 1903

A. F. Adams, the New York manager of the John Church Company, represents that the house is exceedingly busy, with very bright prospects for the fall and winter. Mr. Adams was much elated when THE MUSICAL COURIER EXTRA man visited the John Church Company's salesrooms one day this week. He was just placing on sale the first batch of Sousa's latest march, hot from the presses. This is named "Jack Tar March," and was written by Mr. Sousa when he was in England last summer. Mr. Adams says that advanced orders for this new march insure a very large sale.

Arthur Pryor has announced his intention...

WILLOW GROVE WAVES.

William Goentner, son of 'Squire and Mrs. J. Beans Goentner, mechanical engineer for George B. Markle & Co., at Jeddo, Luzerne county, the largest individual coal operators in the world, spent two days with his parents here at Willow Grove this week.

There was a very practical illustration given on Saturday night of the necessity for better sanitation at Willow Grove—at least on Park avenue. The arched crown of a cess-pool on the grounds of the Parkside Inn fell in on Saturday night, and it was not until Monday morning that the contents of the vault could be pumped off and carried elsewhere.

Professor Powell, the prestidigitateur, who amused the audiences that visited the theatre in the Park with his brilliant magical and slight-of-hand tricks, made one little girl in the grove supremely happy. When his exhibitions came to an end, he presented her with the white rabbit he had used in performing some of his wondrous feats.

Mr. and Mrs. George Hudson, of Brooklyn, N. Y., were visiting Mr. and Mrs. E. M. Boileau for several days this week. Mr. Hudson is the agent for the Cheeseboro estate, a property of the value of several millions.

Something About Sousa.

Sunday was the biggest day ever known in the history of the Willow Grove Park. The Fourth and Eighth street cars of the trolley line conveyed 42,775 persons to the Grove on that day, or about 40 more persons than the same line brought to the Grove on the Fourth of July. Besides these visitors others came from the city over the Fifteenth street line, and still others over the Olney avenue line from Frankford and Olney, and via Chelton avenue from Germantown.

dozen reed-birds on his table every night. Soon after he has eaten his breakfast he is ready for his morning horseback ride, and on the back of a dashing animal he loves to speed away over hill and dale until near the noon hour. By 2 o'clock he goes to the Park, and when he swings his baton, as he leads his band, he gives careful attention to every detail of the work being executed.

THE MORNING TELEGRAPH

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SEP 6 1903

SOUSA'S BAND IS ON TOUR

First New York Concert Will Be Given October 4.

Sousa's band is now on 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.

ITEM.

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PHILA., PA

SEP 2 - 1903

LAST TWO DAYS

Famous Willow Grove Park Closes To-morrow Night—Sousa's Farewell.

To-day and to-morrow are the closing days of the season at Willow Grove, and arrangements have been made to accommodate the largest crowds in the history of the park.

Miss Estelle Liebling and Miss Anna Otten, the soloists with Sousa, were heard yesterday for the first time.

Both of these fine soloists will be heard to-day and to-morrow. Miss Liebling will sing twice this afternoon. The first time the solos from the mad scene in Thomas' opera of "Hamlet," and the second "Merelle," by Gounod.

NEW YORK WORLD

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SEP 6 1903

Sousa and his band have started on their fall tour. The first New York concert will be given on Oct. 4.

1884

LEADER

From

CHICAGO, ILL.

Address

SEP 3 1903

Sousa Returned.

After an absence of eight months John Philip Sousa has returned to America with another remarkable record of successes won on his third European tour with the famous band bearing his name.

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.

On January 31 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.

N. Y. DAILY NEWS

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SEP 5 - 1903

SOUSA STARTS ON TOUR WITH HIS FAMOUS BAND

Will Not Appear in New York Until Next Month—In West Now.

Sousa's Band, which scored such great success 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 will not be given until Sunday evening, October 4.

DRAMATIC NEWS New York City

SEP 19 1903

Sousa at Work Again.

The famous band which scored such great successes while in Europe this year 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.

SOUSA AT STATE FAIR

FOUR CONCERTS BY THE FAMOUS
BAND AT INDIANAPOLIS.

Two Soloists Will Be Miss Estelle
Liebling, Soprano, and Miss Anna
Otten, Violiniste.

CONCERTS AT TOMLINSON HALL

MUSIC WILL BE A LEADING FEATURE
OF THE WEEK.

Afternoon Programme at Fair
Grounds and Night Events in the
City—The Programmes.

Sousa and his famous band, home only a few weeks from a long tour of Europe, will be one of the features of the state fair. The band will give four concerts, two on Wednesday, Sept. 16, and two on the following day. The afternoon programmes will be at the grand stand on the state fair grounds, and the night concerts, also under the direction of the State Board of Agriculture, will be at Tomlinson Hall. Two soloists, Miss Estelle Liebling, soprano, and Miss Anna Otten, violiniste, who accompanied the band on its European tour, will be heard at each concert at Tomlinson Hall. The band will play several Sousa airs that are new, besides other numbers that have



JOHN PHILIP SOUSA.

not been heard in Indianapolis. Two notable numbers will be heard, one in the afternoon and the other in the evening. The one for the afternoon will be a description of Sheridan's ride from Winchester to the scene of the battle of Cedar Creek, during the civil war. The old poem was set to music by Sousa, who has not played it in Indiana. It will give a description of the waiting for the bugle call, the attack on the Union forces, the death of Thorburn, the coming of Sheridan on his twenty-mile ride, the shouts of the soldiers, and Sheridan going into the fight. A feature for the night concerts will be the "Love Scene from Feursnoth," a song-poem in one act. It was written by Ernst Von Wolzogen and the music is by Richard Strauss. It was produced for the first time last November in the Royal Opera House, in Dresden. Its title, as near as it can be translated into English, is "The Need of Fire." The plot is founded on an old Netherland legend, the scenes being in Munich in "fabulous antiquity." The folk story runs as follows: Once there was a young maiden (Diermut) who was beloved by a young man (his name was Kunrad), whom she offended grievously, thereby bringing great distress

both upon herself and those among whom she lived. It happened that this Kunrad was a musician, and he forthwith revenged himself by casting a spell over the town in which the maiden had her abode—the extinction of all fire, of whatsoever description. Thus the place became enveloped in darkness, which brought great trouble upon the inhabitants, and which was dispelled only when the maiden finally relented and harkened to the voice of love. At the moment of her yielding the curse was lifted and the fires once more burned brightly on the hearths.

—Wednesday Afternoon—Fair Grounds.—
The soloists for the first concert, to be at the state fair grounds, will have Walter B. Rogers, cornet, and Leon Zimmerman, trombone, for soloists. The programme will be as follows:

- Overture founded on Haydn's Hymn... Westmeyer
- Cornet Solo, "A Soldier's Dream"... Rogers
- Walter B. Rogers.
- Suite, "L'Arlesienne"... Bizet
- a. Prelude. b. Minuetto. c. Adagietto. d. Carillon.
- Souvenir de Yradier (new)... Morena
- Songs of Grace and Songs of Glory... Sousa
- Valse, "On the Banks of the Beautiful Blue Danube"... Strauss
- Trombone Solo, "Air Varié"... Zimmerman
- Leon Zimmerman.
- Idyl, "By the Suwanee River" (New)... Myddleton
- b. March, "Jack Tar" (new)... Sousa
- Songs and Dances of the Plantation... Chambers

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The Wednesday evening concert will be at Tomlinson Hall. The soloists for this concert are: Miss Estelle Liebling, soprano; Miss Anna Otten, violiniste; J. H. B. Moeremans, saxophone. The programme follows:

- Symphonic Overture—"Mysora"... Wettge
- Saxophone Solo—"American Fantasic"... Moeremans
- J. H. B. Moeremans.
- Suite—"Looking Upward"... Sousa
- a. "By the Light of the Polar Star."
- b. "Under the Southern Cross."
- c. "Mars and Venus."
- Soprano Solo—"Thou Brilliant Bird," from "Pearl of Brazil"... David
- Miss Estelle Liebling.
- Flute Obligato, Marshall Lufsky.
- Grand Scene and Ensemble—"Andrea Chenier"... Giordano
- Scenes from "Chris and the Wonderful Lamp"... Sousa
- a. Intermezzo—"Salut d'Amour"... Elgar
- b. March—"Jack Tar"... Sousa
- Violin Solo—"Rondo Capriccioso"... St. Saens
- Miss Anna Otten.

Thene—Variations and carnival time from "Scenes in Naples"... Massenet

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The soloists for the second concert at the fair grounds, on Thursday afternoon, will be E. Kennecke, cornet, and Franz Helle, fluegelhorn. The programme follows:

- Overture, "Carnival Romaine"... Berlioz
- Cornet solo, "Souvenir de Mexico"... Hoch
- E. Kennecke.
- Scenes historical from "Sheridan's Ride"... Sousa
- Fantasia, "Life in Vienna" (new)... Komsak
- "Hymn to the Sun"... Mascagni
- Military scenes, "Pomp and Circumstance"... Elgar
- Fluegelhorn solo, "Waither's Farewell," "The Trumpeter of Sackingen"... Nessler
- Franz Helle.

"Cannibal Dance" (new)... Herbert

March, "Jack Tar"... Sousa

"Tone Pictures of the North and South"... Bendix

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Soloists at the evening concert at Tomlinson Hall will be Miss Estella Liebling, soprano; Miss Anna Otten, violiniste; Leon Zimmerman, trombone. The programme follows:

- Overture, "William Tell"... Rossini
- Trombone solo, "American Beauty Waltz"... Zimmerman
- Leon Zimmerman.
- Suite, "From Foreign Lands" (Germany, Spain, Hungary)... Moszkowski
- Aria for soprano, "Hamlet"... Thomas
- Miss Liebling.
- Love scene from "Feuresnoth"... R. Strauss.
- Russian march, "Slav"... Tschalkowski
- Idyl, "The Bells of St. Malo" (new)... Sousa
- March, "Jack Tar"... Sousa
- Violin solo, "Czardas"... Hubay
- Miss Otten.
- "om "The Bride Elect"... Sousa

om *Press* **LIFE**
Address **New York City**
te **P - 1000**

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From **LEADER**
Address **CHICAGO, ILL.**
PHILADELPHIA.
PHILADELPHIA, Sept. 6, 1903.

Sousa at Willow Grove.

After an eight months European tour, in which remarkable success was scored, Sousa and his band opened a short American season at Willow Grove, last Sunday. Despite the unfavorable weather, the audience came—and stayed to hear the famous March King. Sousa is, after all, unique in his methods, and the results show the superlative effects of rigid training in the real excellence of the band's work and its popularity with the music-loving public—including both the *illuminati* who appreciate absolute music, and the uninitiated who desire only "swing" and "go" in "theirs." A large part of the programmes was given over to the leader's own compositions; in fact, on Friday, all the selections were from the already large number of Sousa's marches, suites, and operas. In its own limited field, the Sousa march is a true art form, of which its originator appears to be the only master. The new composition, "Jack Tar March," played for the first time in America, is tuneful and well constructed, even though it lacks the nervous energy and *verve* of earlier compositions. We cannot expect a "Washington Post" each year. In view of the forthcoming production of "Parsifal" the inclusion of "The Knights of the Grail" march, from that opera, was timely. The dignity and impressiveness of the selection was conserved in Sousa's interpretation. In fact,

this *selections were played from*
Newspaper Cutting Bureau **LEADER**
that

From **CHICAGO, ILL.**

Sousa's Latest Triumph in The Musical World.

The mere mention of his name thrills all lovers of music. The new march, "Jack Tar," which was heard for the first time, Sunday, August 30th, made a decided hit. The enthusiasm could not be subdued until it had been repeated five times. It is full of "go," and equal to his previous compositions.

From **MUSICAL COURIER**
Address **New York City**

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his left hand; and he does all this with the gravity of an English clown." Mr. Colsson also wrote: "There was advance puffery in the Barnum manner, and the public went in crowds, curious to hear this legion of honor, of which America is so proud, and which is considered over there to be the embodiment of the national art."

Notice the undeserved fling at us in that last sentence.

From LEADER
Address CHICAGO, ILL.
PHILADELPHIA.

Sousa at Willow Grove.

After an eight months European tour, in which remarkable success was scored, Sousa and his band opened a short American season at Willow Grove, last Sunday. Despite the unfavorable weather, the audience came—and stayed to hear the famous March King. Sousa is, after all, unique in his methods, and the results show the superlative effects of rigid training in the real excellence of the band's work and its popularity with the music-loving public—including both the illuminati who appreciate absolute music, and the uninitiated who desire only "swing" and "go" in "theirs." A large part of the programmes was given over to the leader's own compositions; in fact, on Friday, all the selections were from the already large number of Sousa's marches, suites, and operas. In its own limited field, the Sousa march is a true art form, of which its originator appears to be the only master. The new composition, "Jack Tar March," played for the first time in America, is tuneful and well constructed, even though it lacks the nervous energy and verve of earlier compositions. We cannot expect a "Washington Post" each year. In view of the forthcoming production of "Parsifal" the inclusion of "The Knights of the Grail" march, from that opera, was timely. The dignity and impressiveness of the selection was conserved in Sousa's interpretation. In fact, this was the case whenever selections were played from that school yclept "the classical."

until it had been
It is full of "go," and equal to his
previous compositions.
NEW YORK, 1884

ished and Most Complete
ing Bureau in the World.

INDIANAPOLIS, IND.

SEP

**TWO SOLOISTS WHO WILL APPEAR
IN SOUSA CONCERTS FAIR WEEK**

Miss Estelle Liebling, Soprano, and Miss Anna Otten,
Violinist—Concerts at Fair and Tomlinson Hall.



MISS ESTELLE LIEBLING.

The Sousa band concerts next week will be one of the notable musical events of the autumn here. There will be programs by the band at the State Fair on Wednesday and Thursday afternoons and at Tomlinson Hall at night. The soloists will be Miss Estelle Liebling, soprano, and Miss Anna Otten, violinist. Both were with Sousa on his recent tour of Europe. Miss Liebling has traveled from San Francisco to St. Petersburg with the band, and while in England sang before King Edward at Windsor castle. She has been on the stage four years, having made her debut at the Dresden Royal Opera, before the King of Saxony, when she was eighteen years old. Her trills are

said to be the delight of the connoisseur, her scales and staccato being unusually pure and her phrasing and enunciation good.

Miss Otten is an American by birth, had early musical training in this country and went to Frankfort, Germany, where she continued her studies with Hugo Herman. She has appeared in the cities of Germany, in Paris and London, both with orchestras and in recitals. She returned to America six years ago, when she made her first appearance with Anton Seidl's orchestra in New York. Her playing is said to be characterized by superior qualities, among which are a full, firm tone, supple wrist and fleet, sure technique.

Newspaper Cutting Bureau in the World.

From

Address

I was out at Willow Grove the other night, and up on the platform where the

band plays, was a piano. The name, "Miller" was stenciled in letters at least a foot high. Rather a good ad for the Miller people, I should say, and one that does not look like an ad to the average individual—and all the better ad for that particular reason.

Speaking of Willow Grove reminds me of Sousa and his band, which is now at the park. Sousa gets more free advertising than perhaps any bandmaster ever has had. The mere fact that he wrote a march seems to be enough to sell it. Warrmaker always makes a great ado over each one as it comes out. They devoted three inches double column to him in an ad recently, which, in the language of the boy on the street, "ought to help some."

84

Bureau in the World.

Gazette

ST. JOSEPH, MO

SEP - 9 190:

**PRYOR WANTS TO
OPEN AUDITORIUM**

Famous Trombone Soloist Returns
and Will Remain Here Until
Next November.

NOW HAS BAND OF HIS OWN

Has Engaged Fine Musicians and
Pay-Roll is Greater Than
That of Sousa.

"I cannot tell you how glad I am to be back in St. Joseph again. I am here for rest and recreation and to enjoy the only vacation I have had in years. Heretofore my visits to my old home have been marred by the thought that I must leave my friends in a few weeks, but now I am here to stay until November. I do not expect to play to any extent while in St. Joseph and there is only one thing that will draw me out in this respect, and that is the convention hall. I will do anything I can to further the enterprise. It has been the dream of my life to some day return to St. Joseph and open the convention hall with my own band."

This was said last night by Arthur Pryor, world-famous trombone player who arrived in this city at noon yesterday, accompanied by his wife.

From Philadelphia.

Mr. Pryor came to St. Joseph from Philadelphia, where he went in charge of Sousa's band to fill an engagement with the Victor Talking Machine company, with whom Sousa has a contract to furnish band music for the records made by that company.

Mr. Pryor closed his musical career with the famous bandmaster, Sousa, in Blackpool, England, six weeks ago, after having played in the band for eleven years, traveling all over this country many times and making three tours of Europe.

Arthur Pryor now has a concert band of his own that it is said will even rival that of the world-renowned Sousa. The musicians are in New York, where they will be joined by Mr. Pryor immediately after his visit here is concluded. "For five years," said Mr. Pryor, "I have been securing musicians to form my band and have succeeded in getting fifty of the best that the country affords."

The offices of the band are located in the New Amsterdam theater on Forty-second street in New York City. James B. Barnes of Colorado Springs, who has been connected with Sousa's band for several seasons, is the manager of the new musical organization and is at present engaged in booking the band for the coming season. The season's concerts will open in November, the band playing first in New York and Boston, and then going on the road.

Here in February.

It will make its first appearance in the childhood's home of its leader in February. After the western tour is concluded the band will return to the east and play at many of the popular summer resorts. Ninety per cent of the men who will form Mr. Pryor's musical organization are American citizens. There will be two women members, a soprano soloist and a violinist. Mr. Pryor will pay the highest salaries of any bandmaster of the present time. His salary schedule will average \$150,000 a year and his monthly pay-roll will be \$300 more than that paid by Sousa. Mr. Pryor, it is said, has no outside backing and the organization is formed by his own capital. During next summer the band will play at the St. Louis exposition.

From

LEADER

Address

CHICAGO, ILL.

CINCINNATI, OHIO, Sept. 8, 1900.

There promises to be no stint of musical attractions this winter, and, to judge from surface indications, there will be many of them, novel in combination, or, rather, unusual in relation. It is quite possible that Herr Strauss and his clever wife, Mme. De Ahna, will be with us, and then there is that other novel combination—Walter Damsroseh, Anton Van Rooy, and George Hamlin—which Henry Wolfsohn is exploiting. These may appear in Music Hall, although the date which Mr. Wolfsohn prefers, in the latter part of October, would seriously conflict with that of Mme. Melba, which is Saturday, October 31. Creative, the gymnastic band leader, is also a possibility, although average perspicacity would suggest a date the latter part of the season for this and any other band combination; for Innes and Sousa with two weeks of it, afternoons and evenings, at the Fall Festival, commencing today, will certainly supply all necessary harmonic indulgence of this lighter sort for the early season.

SOUSA ADDS TO PASTEURIZED MILK CHARITABLE FUND

Great Bandmaster Makes Donation and Wishes Society Success In Its Work—New Distributing Station Busy.

John Phillip Sousa, the great bandmaster, yesterday sent a check for \$10 to the Philadelphia Pasteurized Milk Society fund.

Mr. Sousa heard of the good work of the society during the stay of his band in this city last week, and yesterday sent the following letter to the editor of "The Press":—

"Dear Sir:—Herewith please find check for \$10, which I hope will be accepted by the Philadelphia Pasteurized Milk Society, with my compliments.

"Wishing the society all the success possible, I am

"Very truly yours,
"JOHN PHILIP SOUSA."

New Station Kept Busy.

The new distributing station of the Philadelphia Pasteurized Milk Society, at Twenty-fourth and Spruce Streets, which was opened Wednesday, has been kept busy and yesterday distributed 100 bottles of milk.

The demand for the milk increases daily, and people from all parts of the city can be seen entering the different distributing stations to secure their share of the life-giving milk. Words of gratitude and praise are heard on all sides for this great charity established by "The Press."

Contributions up to date.....\$2396.24
John Phillip Sousa..... 10.00

Total\$2406.24

Where to Send Contributions.

Contributions may be forwarded to "The Press" or to the following patrons and patronesses of the society:—

- MAYOR JOHN WEAVER.
- ARCHBISHOP RYAN, Roman Catholic.
- BISHOP MACKAY-SMITH, Episcopal
- BISHOP FOSS, Methodist.
- RABBI BERKOWITZ, Jewish.
- REV DR. KERR BOYCE TUPPER, Baptist.
- REV. DR. FLOYD TOMKINS, Episcopal.
- JOHN H. CONVERSE, Presbyterian.
- DR. EDWARD MARTIN, Director of Department of Health and Charities.
- DAVID J. SMYTH, Director of Department of Public Safety.
- DR. A. C. ABBOTT, Chief of Bureau of Health.
- DR. LEONARD PEARSON, State Veterinary.
- DR. SAMUEL McC. HAMIL, Pediatric Society.
- CHARLES EMORY SMITH, "The Press."
- ALEXANDER VAN RENSSELAER.
- G. FRED KOHL.
- STUART WYETH.
- MORRIS L. CLOTHIER.
- TOLBERT N. RICHARDSON.
- SAMUEL D. LIT.
- ELLIS A. GIMBEL.
- H. M. NATHANSON.
- ALICE M. CRUISE, St. Vincent's Aid Association.
- ANNA B. BUNTING, Secretary of the Friends' Home for Children, 4011 Aspen Street.
- MRS. W. HINCKLE SMITH, Bryn Mawr.

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PRESS PHILA., PA

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- Mrs. W. HINCKLE SMITH, Bryn Mawr.

HERALD

HUGHESTER, N. Y.

SEP 13 1903

Sousa's Hard Work.

Among the people who must want a good holiday badly indeed, put down one John Phillip Sousa, composer and conductor of music. I have just read the list of his achievements since he started his third European tour on the 2nd of January last. In thirty weeks he has given 362 concerts, covering so much ground that I feel sure he must have given some of them in the train or on the steam boat. Among the countries he has visited in the thirty weeks' rush are England, Scotland, Ireland, France, Belgium, Russia, Austria, Denmark and Holland. No place is safe from his appalling industry, and, though he is on the water at the time I write, he will be back in New York by the time these lines are printed, playing away for dear

life and nimble dollars. As a musician, I ceased to admire Sousa on the day when I went to the front row of the stalls for one of his concerts and he turned on a quartet of trombone players without a word of warning. As a man I admire him, for he retired from the stage before the quartet could start and remained away until they had finished their job.—London Sketch.

LONDON, ENGLAND.

A Sousa Concert at Sea.—On most Atlantic liners a concert is held towards the end of the voyage, but it is not often so successful as the splendid entertainment given on the *Cedric* by Sousa's band. The saloon was crowded with the 360 passengers, and almost every item in the programme was enthusiastically encored. The proceeds of the collection and the sale of programmes by a number of young

ladies, who were not to be satisfied with anything less than a dollar, amounted to just upon £70, the largest sum ever taken on this vessel. The proceeds of such concerts are divided between the seamen's charities in Liverpool and New York. A feature of the concert was the eloquent speech delivered by Lord Graham, the son of the Duke of Montrose, who was on his way to Canada.

Dan Leno's Recovery.

Tommy's View

DRAMATIC MIRROR

New York City

SEP 12 1903

All Philadelphia is loud in its praise numbers being rendered at the Willow Grove Park concert by John Phillip Sousa and his matchless band. These are the popular "Su Dance" and a new instrumental number, "Laughing Water."

CLIPPER

New York City

SEP 12 1903

WILLOW GROVE PARK (Management Phila. Rapid Transit Co.)—Sousa and his band have been attracting immense crowds to this park during the week just past. The engagement comes to an end Monday night of this week, and with it the park closes for the season.

JACK TAR

Sousa's New March Promises to Become Immensely Popular

Sousa has given us a fine march and two-step in "Jack Tar," full of life and melody, that is infectious. Especially may this be said of the trio. "Jack Tar" is played at every performance by Sousa's band, and it never fails to receive four or five encores. It made a big hit at Willow Grove Park, where the band finished their engagement Labor Day.

ENQUIREE
From BUFFALO, N. Y.
Address
Date

Sousa.
Editor The Enquirer:
I have heard it said that Sousa's name was originally Soo, and that he once signed it on a hotel book in a foreign country and after adding "U. S. A." some one suggested or the notion struck him to make it as at present (Sousa) thus dropping an "o." Is there any truth in this story?
A. L. H.

Buffalo, September 10th.
The story is incorrect. Sousa is the original and proper name of the composer. His father was Antonio Sousa, of Washington, D. C., where John Phillip Sousa, the son, was born, November 6, 1854.

The Forum Sept. 12-1903

STAR.

INDIANAPOLIS NEWS

SEP 18

SATURDAY MORNING,

THE INTER OCEAN.

SEPTEMBER 19, 1903.

NEWS OF THE THEATER.

Sousa's Band Plays in Auditorium—
New Feature Introduced.

The friend of the encore fender is John Phillip Sousa—the friend and the abettor, one might say, if one disliked the encore fender, which this one does.

At the first of the Sousa concerts in the Auditorium last evening a new feature was introduced that will bring joy and satisfaction to the hearts of those who have taken a keen delight in seeing how many responses they could work out of the popular bandmaster. It consists of a young man hidden back of the scene, just to the left of the big double tuba, and where the chimes hang, who appears at the proper moment with a large placard bearing the title of the encore upon which the bandmaster has, smilingly and graciously, started his men in consideration of the handclapping of the patrons.

It is a feature that has been especially needed in the Sousa concerts, for the good reason that many of the encores are the older Sousa marches, and as these are all alike they puzzle the whistlers a great deal. And it is a feature that adds an instructive interest to the concerts, too.

For instance—last evening, as the third or fourth successive encore to one number, Mr. Sousa started his men on a light, indefinite, somewhat graceful number, which might have been anything (and, no doubt, it awakened a great deal of conjecture among the thoughtful musicians present), when, as a final settlement of all doubt, the young man appeared with his card and the title. It was "The Patient Egg," and it explained everything. There was no odor, however, and there was no further explanation. So whether "The Patient Egg" was the one that, according to Marie Cahill, got mashed on an actor, or the one which had an ambition to be in the poaching class but waited too long and was fried straight up and fed to a union teamster, we cannot say.

However, it was followed by another descriptive number, entitled "The Golden Cars," during the progress of which the tuba man and the alto men splutter and choo-choo through their instruments, thus giving imitations of a switch engine on a slippery track. This number was also enjoyed. As a matter of fact, the young man with the encore sign was a hit. We have always wanted to know what the Sousa band was doing when it ran wild.

But there were other reasons why the first concert was a success. John Phillip's men played a principal program of sensibly chosen selections, and played them well. Its tours of Europe may keep these musicians busy, but it keeps them in good training as well, and it is doubtful if any band could play with more confidence and finish than does this American organization.

There is also a new Sousa march this year, called "Jack Tar," which is a light, rollicking affair, with a bo's'n's whistle and a hornpipe in it, and a section for the horns, of course, in playing which they are strung out across the stage in inspiring array.

The soloists last night were three in number—Miss Estelle Liebling, the soprano who was with the band a year ago, and who sings prettily and well; Miss Anna Otten, a fair-haired violinist, with a facile technique and a true, even tone, and Mr. Moermans, saxophonist, with entire control of the sympathetic tones in that instrument.

The audience was of good size, and, as intimated, quite as appreciative as usual. Today there will be two concerts—one in the afternoon and another in the evening. The new march is included in each concert, and three soloists will take part in each.

B. M.

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**CROWDS DESPITE
THREATENING SKY**

Thousands Poured Through
State Fair Gates in Early
Morning Hours.

ST. LOUIS FAIR COMMISSION

Guests of State Board of Agriculture
at Luncheon To-Day—Governor
and Senators Invited.

Although the early morning was with out promise for good weather, the first street car to reach the State Fair grounds from Indianapolis was loaded with men and women from the farms of Indiana, and before 7 o'clock two or three hundred of these visitors, carrying large boxes and baskets, which were to be opened at the dinner hour, were trudging over the soggy grass to the horse and cattle barns and to the sheep and swine pens.

A brisk wind raced across the grounds from the north and there was an unbroken cloud overhead. Before 8 o'clock 2,500 country people were at the Fair. A telegram received at the Administration building asked that the east gate be opened for an excursion train, bearing 500 people from Lafayette. This was the largest crowd from one point to arrive during the morning.

By 8:30 a. m. street cars were reaching the grounds so close together and were so well loaded that a constant stream of people was pouring through the main gates.

Art Building Blocked.

Before 11 o'clock the Art building was so crowded with women visitors that the place was blocked at times. It was not possible to estimate the number of visitors at noon, as they were packed and scattered over 314 acres of ground.

The school of buttermaking, under the direction of Professor Norman, of Purdue University, was a place of interest to many Indiana women.

The Indianapolis News' Newsboys Band started the concerts of the day in The News rest tent with an audience of several hundred people.

Women from Indiana cities took as much interest in the horse and cattle shows this morning as they did in any other part of the fair. The show of Shorthorns brought out a large crowd in the tent near the barns, and many women from Lafayette were among the spectators. The Rogers Band gave a concert at the live stock ring.

Judges Are Behind.

The judges are far behind with their work. They were out with their score sheets soon after 7 this morning. Their tardiness is not due to delay in beginning the award of ribbons, but to the large number of entries in many classes in all departments. The regular judges in the poultry department, where 3,100 chickens are competing for ribbons, had a hopeless task before them, and Sid Conger, superintendent of the department, pressed into service every available poultry man he could find who did not have a coop of fowls in the department. In some departments the awards will not all be made until the close of the Fair.

First Concert by Sousa's Band.

Fully ten thousand people heard Sousa's Band give its first concert at the Fair grounds this afternoon, it being the chief event after the visitors had disposed of the contents of their dinner baskets. The band will give a concert at Tomlinson Hall to-night, when the soloists will be Miss Estelle Liebling, soprano, and Miss Anna Otten, violinist.

Members of the State Board of Agriculture went over the grounds this morning and, after they saw the crowded conditions in all directions, said that after the board reorganized next January it will have to face a new proposition. Secretary Charles Downing said that it was evident that the State Fair has outgrown its present facilities.

"The Fair has been growing year after year," he said, "and the buildings have not kept pace with the increase. The Fair has occupied its present location since 1892, and when the buildings were erected that year it was thought that the exposition had been provided with ample accommodations for the next fifty years. I see no signs of the Fair becoming smaller in the next few years, while I can see many indications that it will become larger."

Newspaper Cutting Bureau in the world.

TRIBUNE
CINCINNATI, OHIO.

SEP 15 1903

FALL FESTIVAL CONCERTS.

This is the last day to hear the famous Sousa Band concerts at the Fall Festival, as the engagement of this grand musical organization closes with the concert this evening. The afternoon concert commences at 2 o'clock and the one in the evening at 7 o'clock.

Newspaper Cutting Bureau in the world.

TRIBUNE
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SEP 15 1903

CROWDS AT SOUSA'S CONCERTS

That the Fall Festival Directors made a wise move in securing the Sousa Band is evidenced by the increased attendance yesterday. The last two concerts by Sousa's Band will be given today, the first at 2 o'clock in the afternoon and the last at 7 o'clock in the evening.

Billboard

CINCINNATI, OHIO.

SEP 19 1903

**Warm, Dry Week Makes Glad the Managers
of Open-Air Attractions—Especially the
Fall Festival Directors.**

Sunday, as a culmination to a week's warm weather, drew forth unknown thousands to all the open-air attractions. 15,000 people were in the Eden Park at the John Weber Concert, the largest crowd of the season. The mounted police had all they could do to prevent inextricable confusion among the unusual turnout of autos and fancy rigs and equipages. Over to the south on the Kentucky shore the bathing beaches were a moving panorama of colors on the sand and disporting forms in the water. Chester Park had one of the largest days of the season. The Lagoon was a center, and the Zoo's attendance was in the first class. An immense crowd heard Sousa on the Marco Polo stage Sunday evening, and the street railway magnates were brimful of smiles. Even so—the theatres drew larger audiences than on any preceding Sunday of the season, and the detailed list

CLIPPER.

New York City.

SEP 12 1903

Sousa and his famous band 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 this band will be given Sunday evening, Oct. 4.

STAR.

INDIANAPOLIS NEWS

SEP 18

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"The Fair has been growing year after year," he said, "and the buildings have not kept pace with the increase. The Fair has occupied its present location since 1892, and when the buildings were erected that year it was thought that the exposition had been provided with ample accommodations for the next fifty years. I see no signs of the Fair becoming smaller in the next few years, while I can see many indications that it will become larger."

SOUSA AND HIS BAND GAVE TWO FINE CONCERTS.

The Graceful Director Swung the Baton With Old-Time Energy and Effectiveness.

Sousa's band, that famous musical organization that is the favorite of two continents, appeared twice at the Fall Festival grounds Sunday. It was found that the grand stand was so unbearably hot in the afternoon that to give the concert on the Marco Polo stage would be impossible, so the people were invited into the balconies of Music hall, where the big band rendered a selection of musical numbers in the manner that has made it famous. Sousa was faultlessly attired in a white flannel suit and wore white gloves. In the evening there was a large audience to hear the concert on the Marco Polo stage. The band repeated its success of the afternoon. Sousa's new piece, "Jack Tar," making a signal hit. Walter Rodgers, the cornetist, and Leon Zimmerman, the trombone soloist, are wonders in their line. Both were most enthusiastically encored. The band will give two free concerts daily in Music hall on Monday and Tuesday.

Newspaper Cutting Bureau in the World.

TRIBUNE

CINCINNATI, OHIO.

SEP 15 1903

FALL FESTIVAL CONCERTS.

This is the last day to hear the famous Sousa Band concerts at the Fall Festival, as the engagement of this grand musical organization closes with the concert this evening. The afternoon concert commences at 2 o'clock and the one in the evening at 7 o'clock.

Newspaper Cutting Bureau in the World.

TRIBUNE

CINCINNATI, OHIO.

SEP 15 1903

CROWDS AT SOUSA'S CONCERTS

That the Fall Festival Directors made a wise move in securing the Sousa Band is evidenced by the increased attendance yesterday. The last two concerts by Sousa's Band will be given today, the first at 2 o'clock in the afternoon and the last at 7 o'clock in the evening.

Billboard

CINCINNATI, OHIO.

SEP 19 1903

Warm, Dry Week Makes Glad the Managers of Open-Air Attractions—Especially the Fall Festival Directors.

Sunday, as a culmination to a week's warm weather, drew forth unknown thousands to all the open-air attractions. 15,000 people were in the open Park at the John Weber Concert, the largest crowd of the season. The mounted police had all they could do to prevent inextricable confusion among the unusual turnout of autos and fancy rigs and equipages. Over to the south on the Kentucky shore the bathing beaches were a moving panorama of colors on the sand and disporting forms in the water. Chester Park had one of the largest days of the season. The Lagoon was a center, and the Zoo's attendance was in the first class. An immense crowd heard Sousa on the Marco Polo stage Sunday evening, and the street railway magnates were brimful of smiles. Even so—the theatres drew larger audiences than on any preceding Sunday of the season, and the detailed list runs:

PERK. York City.

SEP 12 1903

Sousa and his famous band 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 this band will be given Sunday evening, Oct. 4.

Chicago.

SATURDAY MORNING,

THE INTER OCEAN.

SEPTEMBER 19, 1903.

NEWS OF THE THEATER.

Sousa's Band Plays in Auditorium—New Feature Introduced.

The friend of the encore fiend is John Phillip Sousa—the friend and the abettor, one might say, if one disliked the encore fiend, which this one does.

At the first of the Sousa concerts in the Auditorium last evening a new feature was introduced that will bring joy and satisfaction to the hearts of those who have taken a keen delight in seeing how many responses they could work out of the popular bandmaster. It consists of a young man hidden back of the scene, just to the left of the big double tuba, and where the chimes hang, who appears at the proper moment with a large placard bearing the title of the encore upon which the bandmaster has, smilingly and graciously, started his men in consideration of the handclapping of the patrons.

It is a feature that has been especially needed in the Sousa concerts, for the good reason that many of the encores are the older Sousa marches, and as these are all alike they puzzle the whistlers a great deal. And it is a feature that adds an instructive interest to the concerts, too.

For instance—last evening, as the third or fourth successive encore to one number, Mr. Sousa started his men on a light, indefinite, somewhat graceful number, which might have been anything (and, no doubt, it awakened a great deal of conjecture among the thoughtful musicians present), when, as a final settlement of all doubt, the young man appeared with his card and the title. It was "The Patient Egg," and it explained everything. There was no odor, however, and there was no further explanation. So whether "The Patient Egg" was the one that, according to Marie Cahill, got mashed on an actor, or the one which had an ambition to be in the poaching class but waited too long and was fried straight up and fed to a union teamster, we cannot say.

However, it was followed by another descriptive number, entitled "The Golden Cars," during the progress of which the tuba man and the alto men splutter and choo-choo through their instruments, thus giving imitations of a switch engine on a slippery track. This number was also enjoyed. As a matter of fact, the young man with the encore sigh was a hit. We have always wanted to know what the Sousa band was doing when it ran wild.

But there were other reasons why the first concert was a success. John Phillip's men played a principal program of sensibly chosen selections, and played them well. Its tours of Europe may keep these musicians busy, but it keeps them in good training as well, and it is doubtful if any band could play with more confidence and finish than does this American organization.

There is also a new Sousa march this year, called "Jack Tar," which is a light, rollicking affair, with a bo's'n's whistle and a hornpipe in it, and a section for the horns, of course, in playing which they are strung out across the stage in inspiring array.

The soloists last night were three in number—Miss Estelle Liebbling, the soprano who was with the band a year ago, and who sings prettily and well; Miss Anna Otten, a fair-haired violinist, with a facile technique and a true, even tone, and Mr. Moermans, saxophonist, with entire control of the sympathetic tones in that instrument.

The audience was of good size, and, as intimated, quite as appreciative as usual. Today there will be two concerts—one in the afternoon and another in the evening. The new march is included in each concert, and three soloists will take part in each.

B. M.

THE INDIANAPOLIS MORNING STAR

The Star's

INDIANAPOLIS THURSDAY MORNING, SEPTEMBER 17, 1903.

PEERLESS BAND LEADER IS MAKING ANOTHER OF HIS POPULAR VISITS IN INDIANAPOLIS THIS WEEK

Billboard
from
Address CINCINNATI, OHIO.
Date SEP 18 1903

PHILADELPHIA.

Sousa's Band Closes Park Labor Day. Theatres Doing Good Business.

Business has opened up good and the managers of the various theatres in Philadelphia are figuring on as good a season as last year. The newspaper combine which has cut down the size of the advertisements given during the week still holds good, and I guess it will continue all season. The managers held a meeting and all agreed to cut down their advertising to a certain small amount. This was in effect one week and then one manager broke the agreement without giving any notice. This made some of the independent managers sore and they are now going to do what they think is right. The newspapers had the best of it at every stage of the game, and the fight being all on one side, was bound to be disastrous to the weaker end. Still the small advertising done by the theatres in the newspapers proved one thing, and that was, that all of the success of the theatres was not due to the papers. During the time that newspaper advertising was cut down to a small amount the business at the theatres was great, and this was quite an argument in the favor of billboards. But few of our houses use lithographs in windows now, and so all of the big trade must be traced to the use of the billboards in the city. If it were not for the vanity of stars and managers who like to see their names and pictures in the newspapers, many of our managers would dispense with flaring advertisements in the papers and be content with a small announcement, but as the sharing manager always feels for big newspaper display the local manager has to acquiesce. We have had two attractions that have not made good, but the revisers are hard at work on them and the chances are that before they are out very long they will be in good shape. The parks have all shut up shop

and many of the managers were glad when Labor Day came so that they could retire gracefully. Most of them lost money and they are all praying that we may never see such a wet cold summer again. In this they differ from the stay-at-homes, who thoroughly enjoyed the stay-at-home. Sousa and his Band broke all past records at Wilkes Grove Park, at which he records at Labor Day. Every afternoon and closed on Labor Day. Every afternoon and night the Park was jammed and seats could not be had by late comers. The trolley service and steam roads were unable to haul the crowds, although they quadrupled their service. Even when the nights were cold the Park was jammed. As far as Philadelphia is concerned you can put it down that Sousa is the greatest drawing card ever known, as nearly every day of his engagement surpassed the biggest holidays that the Park had.



JOHN PHILIP SOUSA.

SATURDAY, SEPTEMBER 19, 1903.

BIG AUDIENCE GREET'S SOUSA

Musical Novelties Features of Band's
Series of Programmes.

A large audience greeted John Phillip Sousa and his band last night at the Auditorium, on the opening of a series of concerts to be given this afternoon, to-night and to-morrow night. The special features were the singing of Gounod's "Legere Hiron-delle" by Miss Estelle Liebling, soprano soloist; a saxophone solo by J. H. B. Moer-mans, and a violin solo, Hubay's "Hejre Kati," by Miss Anna Otten. Encores, which were many, consisted chiefly of popular Sousa music, given with the swing precision and rhythm that have made the band famous.

This afternoon Miss Liebling and Miss Otten will again be the soloists, and Marshall Lufsky will play a piccolo solo, Mollers-hauer's, "The Nightingale." A special feature of to-night's concert will be the playing of several new compositions, notably a descriptive suite by Le Thiere entitled "Mountain Life," Liza Lehmann's novelette, "Princess May Blossom" and a Sousa march entitled "Jack Tar."

To-morrow night Miss Liebling and Miss Otten will again be the soloists, and Walter B. Rogers will play a cornet solo, "A Soldier's Dream," his own composition. The new music will be the ballet scene from "The Greclans," by Massenet and "Laughing Waters," by Hager. As the closing piece on the programme the band will play the overture to "William Tell" of Rossini.

N.Y. Times - Sept 22 '03

RAG TIME AND ROYALTY.

Mr. JOHN PHILIP SOUSA is authority for the prediction that the exaggerated syn-copation known as rag time has "come to stay" and that it will be a permanent feature in American music. King EDWARD VII. of Great Britain, WILLIAM of Prussia, German Emperor, and NICHOLAS II., Czar of All the Russias, have accorded it their gracious approval, confess that they like it and demand it when their wish can be gratified without derogation of imperial or royal dignity. King EDWARD was especially pleased with that American classic, "The Smoky Mokes," and that gem of Americo-Ethiopian minstrelsy, "The Georgia Camp Meeting." That the music of these tuneful, undulatory, and somewhat zig-zag compositions should have attained such a height of popularity as to obscure the authors' names is to be regretted. However, this will give posterity something to haggle over. What examples of rag time appealed most to Emperor WILLIAM and Czar NICHOLAS we are not told. Perhaps they have no preferences, but are prepared to say of rag-time compositions as the New England farmer said of the various brands of local rum: "Some on 'em's better'n others, but they're all good."

Mr. Sousa thinks this class of music destined to achieve an immortality as great as the best examples of the Italian School of grand opera, and ventures the prediction that it will "remain in favor as long as music is played." That is a long time, so far as one can see ahead. Well, why not? One of the most important functions of music is to give pleasure, and if rag time pleases, why should it not last and give pleasure to future generations? Those who prefer what the east side critic of the park concerts characterized as "misery music" can usually get it and doubtless will continue to prefer it to the more popular varieties of song and dance music; and as comparatively few of these people will be likely to attend the Court concerts at Windsor, Berlin, or St. Petersburg, it is not probable that very many of those for whom rag time is distasteful will have to profess admiration for it out of respect to royalty.

THE BAND BEGINS TO PLAY

SOUSA, WITH HIS MUSICIANS, AGAIN
IN INDIANAPOLIS.Good-Sized Audience Enjoys the Pro-
gramme at Tomlinson Hall—Concert
at the State Fair Grounds.

John Phillip Sousa is nothing if not democratic. He is apparently just as happy when directing his band before a crowd of Indiana farmers at the state fair as he is when winning laurels before "the crowned heads of Europe," as the correspondents always put it. And, too, Mr. Sousa is always delightfully indifferent to surroundings; it doesn't seem to make one bit of difference to him whether he and his musicians are playing in a big, crudely-built grand stand in the open air or in the most magnificent concert hall in all the world. And he doesn't care how hard the rain may fall, either—and it always does rain, you know, when Sousa comes to town.

When the inclement weather sets in, as it invariably does the moment the celebrated bandmaster begins one of his out-of-door musical entertainments in Indianapolis, he just beckons his men in out of the wet, sees to it that they are all safely and comfortably situated in good dry places, and takes up his programme where he left off, swinging his arms as of old, leading his players of brass through stormy harmonies and his players of reeds through delicate passages—and coaxing forth from all the instruments combined inspiring renditions of both classic and popular compositions. The first concert of his present local season was given yesterday afternoon at the fair grounds and under worst conditions that those of last

initial programme. A band platform had been prepared for him and his men in front of the grand stand, but the rain began to fall the moment the concert opened. The musicians repaired to the big covered pavilion with their instruments, and, surrounded by a large crowd of state fair visitors, gave a programme that was enjoyable from beginning to end.

The concert was one of variety and well suited to the occasion. It began in a most dignified manner with an overture by Westmeyer, founded on Haydn's immortal hymn, the work being given a grand interpretation. A cornet solo by Walter B. Rogers, one of the leading cornetists of the band, followed—a piece composed by Mr. Rogers himself and called "A Soldier's Dream." This number was an excellent one and was warmly applauded. The next band number was Bizet's suite, "L'Arlesienne," and the four movements—prelude, minuetto, adagio and carillon—were given in a masterly style that commanded the most earnest attention. A new piece, "Souvenir de Yradier," by Morena, followed and from then on the programme was given up to the more popular class of band music. Sousa's own "Songs of Grace and Glory," and his stirring new march, "Jack Tar," were played for the first time in Indianapolis and were so enthusiastically applauded that the conductor was obliged to respond with some of the old favorites, of which he is the composer and by far the best interpreter.

A well-played trombone solo by Leon Zimmerman, Strauss's ever beautiful "Blue Danube" waltz, an idyl by Myddleton called "By the Suane River," and an arrangement by Chambers of the good old negro melodies of other days, completed a concert that was well worth tramping through the downpour to hear, and the big audience made its way out into the rain at the conclusion of the entertainment more impressed than ever with the excellence of Sousa's Band.

THE EVENING CONCERT.

There was a good-sized audience at Tomlinson Hall to hear the evening concert of the great band, but the crowd was not so large as it would have been had the weather been more favorable. Mr. Sousa is notoriously catholic in his musical taste, and the second programme of the day was a typical Sousa programme. There was a little of everything in it, the selections ranging from a magnificent overture of the highest class to the seemingly everlasting "Hiawatha," which the bandmaster threw in as one of his encores after almost exhausting his supply of bright and breezy original marches.

The overture alluded to—"Mysora," by Wettge—was the initial number on the evening's menu of music, and it was splendidly performed. J. H. B. Moeremans, the star saxophone player of the band, was then heard in his own arrangement of several American airs and proved to be an artist of the first rank. Sousa's original suite, "Looking Upward," made up of three movements of a widely different nature, and a composition which possesses remarkable instrumentation, was rendered in admirable fashion, and in answer to the loud demands for an encore number Sousa showed just how the popular syncopated band number, "The Passing of Rag Time," should be performed. This piece has been played in Indianapolis all summer long by bands and orchestras, but to hear it in all its glory you must hear it given by Sousa's band.

The two young women soloists who are traveling with Sousa this season met with

taining their concert gowns were carried off to another town through an error of "the miserable railroad company," as one of the ladies put it, and both Miss Estelle Liebling, the soprano vocalist, and Miss Anna Otten, the violinist, were obliged to appear before the audience last night in their street clothes. The fair musicians were very much concerned over the matter and they succeeded in getting Mr. Sousa himself to make a short explanation to the audience. Excuses were unnecessary, however, as both of the young women looked charming in their walking skirts and shirt waists and probably performed just as well as if they had been garbed in their most elegant costumes. Miss Liebling's voice is particularly sweet in its upper register, her highest notes being very much like the notes of the bird of which she was singing in her solo, "Thou Brilliant Bird," from "The Pearl of Brazil," by David—a selection which required skillful execution and careful phrasing. Her second number, not mentioned on the printed programme, was one of Mr. Sousa's original songs—"Maid of the Meadow," and this too she gave a praiseworthy rendition. Miss Otten appeared late in the programme, playing Saint-Saens' "Rondo Capriccioso," a tremendously difficult violin number and, as an encore, a little melody that was exquisite in its simplicity. The young virtuoso showed a fine technical equipment and much feeling in her work, and both of her numbers gave great pleasure.

The remaining band numbers on the programme were "Chris and the Wonderful Lamp," an arrangement of airs from Sousa's opera of that name, which had a successful run five years ago, Elgar's inter-mezzo, "Salut d'Armour," the new Sousa march, "Jack Tar," which scored a hit at the afternoon concert, Massenet's theme, the afternoon and "carnival time" from his variations in Naples, and Ciordano's grand scene and ensemble from "Andrea Chenier," all of these compositions being played as only Sousa's Band could play them.

There will be two more Sousa concerts to-day—one at the fair grounds this afternoon and the final one at Tomlinson Hall to-night. Very attractive programmes have been prepared and lovers of music should by all means be present at one or both of these entertainments.

THE CHICAGO CHRONICLE,

SATURDAY MORNING, SEPTEMBER 19, 1903.

MUSIC AND THE DRAMA.

SOUSA BAND CONCERT.

There was an enthusiast last night in the great audience drawn to the Auditorium by the first of the Sousa band concerts since his return from a long, triumphant tour in Europe, who declared in an insistent way: "The more I hear other bands the more I think of Sousa and his players," and about the only fault one could find with the enthusiast was that somehow he seemed to imply, in the tone he used, that there are those who dispute his proposition. There are those who say Sousa is spectacular, but if he is he gets from his players a precision, a finish of phrasing and a breadth and imposing splendor of shading that no other band conductor quite equals, and he goes nearer than any other to impressive interpretation of music originally written for the more flexible and comprehensive orchestra. He does more with a band, and better, than any other, and he reaches the hearts of thousands and introduces to them music they would never otherwise hear and so plants seeds whose fruitage we cannot yet forecast. What if he is spectacular? It is not the cold-blooded and decorous who move the world to anything.

There is little one can say of the verve and spirit and wonderful technique of his band interpretations that has not been said before and need not be repeated. One can only say that each time the band comes it seems to do better than ever before that which it aims to do. Let the musical phrase-makers and word-choppers split hairs as they like over the worth of the aim. The programme was made up with Sousa's unflinching cleverness in contrasts and its nine numbers were, as always, swollen to nearly three times as many by the insistent demands of the large audience.

The love scene from the "Feuersnoth" of Richard Strauss displayed his extraordinary skill in transcribing orchestral music within the limited resources of the band and still keeping its color. His new march, "Jack Tar," has a good share of crash and swing—rather more crash than swing—of the true march, but is not equal to his more famous marches. It's a far cry from "Feuersnoth" to "Hiawatha" and "The Patient Egg," but all alike were done with the same conscientious finish.

Miss Liebling, in Gounod's "Legere Hiron-delle," displayed a light soprano, quite true and of beautiful evenness of tone quality, and used it with discretion and taste. Miss Anna Otten was heard in a violin solo by Aubay and decidedly pleased her audience.

The second concert will be given this afternoon, with some excellent selections, including a new novelette by Liza Lehmann, and the third will be given this evening, the programme including a new novelette by Hager and Sousa's suite, "Maidens Three." Sunday night, the fourth and last concert.

CAINE'S "ETERNAL CITY."

rom REPUBLICAN
Address Denver, Colo.
ite SEP 15 1903

Lou Dillon has beaten Mau's old chest only had John Phillip Sousa's chest of medals she could carry

INDIANAPOLIS, INDIANA
SEP 17 1903

JOURNAL
om
Address INDIANAPOLIS, INDIANA
ite SEP 17 1903

THE BAND BEGINS TO PLAY

SOUSA, WITH HIS MUSICIANS, AGAIN IN INDIANAPOLIS.

1884

Good-Sized Audience Enjoys the Programme at Tomlinson Hall—Concert at the State Fair Grounds.

John Philip Sousa is nothing if not democratic. He is apparently just as happy when directing his band before a crowd of Indiana farmers at the state fair as he is when winning laurels before "the crowned heads of Europe," as the correspondents always put it. And, too, Mr. Sousa is always delightfully indifferent to surroundings; it doesn't seem to make one bit of difference to him whether he and his musicians are playing in a big, crudely-built grand stand in the open air or in the most magnificent concert hall in all the world. And he doesn't care how hard the rain may fall, either—and it always does rain, you know, when Sousa comes to town.

When the inclement weather sets in, as it invariably does the moment the celebrated bandmaster begins one of his out-of-door musical entertainments in Indianapolis, he just beckons his men in out of the wet, sees to it that they are all safely and comfortably situated in good dry places, and takes up his programme where he left off, swinging his arms as of old, leading his players of brass through stormy harmonies and his players of reeds through delicate passages—and coaxing forth from all the instruments combined inspiring renditions of both classic and popular compositions. The first concert of his present local season was given yesterday afternoon at the fair grounds and under weather conditions that were exactly the same as those of last year, when he presented his initial programme. A band platform had been prepared for him and his men in front of the grand stand, but the rain began to fall the moment the concert opened. The musicians repaired to the big covered pavilion with their instruments, and, surrounded by a large crowd of state fair visitors, gave a programme that was enjoyable from beginning to end.

The concert was one of variety and well suited to the occasion. It began in a most dignified manner with an overture by Westmeyer, founded on Haydn's immortal hymn, the work being given a grand interpretation. A cornet solo by Walter B. Rogers, one of the leading cornetists of the band, followed—a piece composed by Mr. Rogers himself and called "A Soldier's Dream." This number was an excellent one and was warmly applauded. The next band number was Bizet's suite, "L'Arlesienne," and the four movements—prelude, minuetto, adagietto and carillon—were given in a masterly style that commanded the most earnest attention. A new piece, "Souvenir de Yradier," by Morena, followed and from then on the programme was given up to the more popular class of band music. Sousa's own "Songs of Grace and Glory," and his stirring new march, "Jack Tar," were played for the first time in Indianapolis and were so enthusiastically applauded that the conductor was obliged to respond with some of the old favorites, of which he is the composer and by far the best interpreter.

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INDIANAPOLIS, INDIANA
SEP 17 1903

CONCERT AT TOMLINSON HALL IS WELL ATTENDED.

The Indiana state fair would be very incomplete according to the idea of most people if John Philip Sousa was not present with his band. This noted musician has been drawing enormous crowds to all of his concerts and he is responding to the encores very graciously. The concert last night in Tomlinson hall was one of the best that his band has ever given here, and they were forced to respond to encores time and again. One amusing feature of the concert was the fact that the Saratoga of the young women soloists did not appear, and when it was almost time for them to go on the stage they sent a note to Mr. Sousa announcing that they would have to sing in their rainy day skirts or not at all, because their trunks had not come. The note was read to the audience and when the soloists appeared they were encored very heartily.

The program for tonight at Tomlinson hall is as follows:

- John Phillip Sousa, Conductor.
- Miss Estelle Liebling, Soprano.
- Miss Anna Otten, Violinist.
- Mr. Leon Zimmerman, Trombone.
- Overture—"William Tell"..... Rossini
- Trombone Solo—"American Beauty Waltz"..... Zimmerman
- Mr. Leon Zimmerman.
- Suite—"From Foreign Lands".....
-Moszkowski
- Spain, Germany, Hungary.
- Aria from Soprano—"Hamlet"....Thomas
- Miss Estelle Liebling.
- Love scene from "Feursnoth".....
-R. Strauss
- INTERMISSION.
- Grand Russian March—"Slav".....
-Tschalkowski
- (a) Idyl—"The Bells of St. Malo".....
- (new)..... Gabriel-Marie
- (b) March—"Jack Tar" (new).....Sousa
- Violin Solo—"Czardas"..... Hubay
- Miss Anna Otten.
- Airs, from "The Bride Elect".....Sousa

STAR.
INDIANAPOLIS, INDIANA
SEP 17 1903

SOUSA BAND CONCERT.

Hundreds Crowd Around Musicians in Amphitheater and Demand Encores.

John Philip Sousa's band played the opening concert of its fourth engagement with the State Fair management in the grand amphitheater of the race track during the afternoon. Hundreds of people crowded around the musicians and heard the excellent program during the rain.

Mr. Sousa's band played a typical Sousa concert and pleased the crowd. Sousa's own marches were played as encores to the various classic and popular airs rendered.

TRIBUNE,
CHICAGO, ILL.

Music.

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INDIANAPOLIS, INDIANA
SEP 21 1903

SOUSA ON RAGTIME.

Says It Has Come to Stay and Pleases Royalty.

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rom REPUBLICAN
Address Denver, Colo
SEP 15 1903

Lou Dillon has beaten Maud S.'s old sulky record. If only had John Philip Sousa's chest capacity what a lot of medals she could carry.

JOURNAL
INDIANAPOLIS, INDI
SEP 17 1903

THE BAND BEGINS TO PLAY

SOUSA, WITH HIS MUSICIANS, AGAIN IN INDIANAPOLIS.

1884

Good-Sized Audience Enjoys the Programme at Tomlinson Hall—Concert at the State Fair Grounds.

John Philip Sousa is nothing if not democratic. He is apparently just as happy when directing his band before a crowd of Indiana farmers at the state fair as he is when winning laurels before "the crowned heads of Europe," as the correspondents always put it. And, too, Mr. Sousa is always delightfully indifferent to surroundings; it doesn't seem to make one bit of difference to him whether he and his musicians are playing in a big, crudely-built grand stand in the open air or in the most magnificent concert hall in all the world. And he doesn't care how hard the rain may fall, either—and it always does rain, you know, when Sousa comes to town.

When the inclement weather sets in, as it invariably does the moment the celebrated bandmaster begins one of his out-of-door musical entertainments in Indianapolis, he just beckons his men in out of the wet, sees to it that they are all safely and comfortably situated in good dry places, and takes up his programme where he left off, swinging his arms as of old, leading his players of brass through stormy harmonies and his players of reeds through delicate passages—and coaxing forth from all the instruments combined inspiring renditions of both classic and popular compositions. The first concert of his present local season was given yesterday afternoon at the fair grounds and under weather conditions that were exactly the same as those of last year, when he presented his initial programme. A band platform had been prepared for him and his men in front of the grand stand, but the rain began to fall the moment the concert opened. The musicians repaired to the big covered pavilion with their instruments, and, surrounded by a large crowd of state fair visitors, gave a programme that was enjoyable from beginning to end.

The concert was one of variety and well suited to the occasion. It began in a most dignified manner with an overture by Westmeyer, founded on Haydn's immortal hymn, the work being given a grand interpretation. A cornet solo by Walter B. Rogers, one of the leading cornetists of the band, followed—a piece composed by Mr. Rogers himself and called "A Soldier's Dream." This number was an excellent one and was warmly applauded. The next band number was Bizet's suite, "L'Arlesienne," and the four movements—prelude, minuetto, adagio and carillon—were given in a masterly style that commanded the most earnest attention. A new piece, "Souvenir de Yradier," by Morena, followed and from then on the programme was given up to the more popular class of band music. Sousa's own "Songs of Grace and Glory," and his stirring new march, "Jack Tar," were played for the first time in Indianapolis and were so enthusiastically applauded that the conductor was obliged to respond with some of the old favorites, of which he is the composer and by far the best interpreter.

A well-played trombone solo by Leon Zimmerman, Strauss's ever beautiful "Blue Danube" waltz, an idyl by Myddleton called "By the Suane River," and an arrangement by Chambers of the good old negro melodies of other days, completed a concert that was well worth tramping through the downpour to hear, and the big audience made its way out into the rain at the conclusion of the entertainment more impressed than ever with the excellence of Sousa's Band.

THE EVENING CONCERT.

There was a good-sized audience at Tomlinson Hall to hear the evening concert of the great band, but the crowd was not so large as it would have been had the

weather been more favorable. Mr. Sousa is notoriously catholic in his musical tastes and the second programme of the day was a typical Sousa programme. There was a little of everything in it, the selections ranging from a magnificent overture of the highest class to the seemingly everlasting "Hiawatha," which the bandmaster threw in as one of his encores after almost exhausting his supply of bright and breezy original marches.

The overture alluded to—"Mysora," by Wettge—was the initial number on the evening's menu of music, and it was splendidly performed. J. H. B. Moeremans, the star trombone player of the band, was then heard in his own arrangement of several American airs and proved to be an artist of the first rank. Sousa's original suite, "Looking Upward," made up of three movements of a widely different nature, and a composition which possesses remarkable instrumentation, was rendered in admirable fashion, and in answer to the loud demands for an encore number Sousa showed just how the popular syncopated band number, "The Passing of Rag Time," should be performed. This piece has been played in Indianapolis all summer long by bands and orchestras, but to hear it in all its glory you must hear it given by Sousa's band.

The two young women soloists who are traveling with Sousa this season met with a misfortune yesterday. The trunks containing their concert gowns were carried off to another town through an error of "the miserable railroad company," as one of the ladies put it, and both Miss Estelle Liebling, the soprano vocalist, and Miss Anna Otten, the violinist, were obliged to appear before the audience last night in their street clothes. The fair musicians were very much concerned over the matter and they succeeded in getting Mr. Sousa himself to make a short explanation to the audience. Excuses were unnecessary, however, as both of the young women looked charming in their walking skirts and shirt waists and probably performed just as well as if they had been garbed in their most elegant costumes. Miss Liebling's voice is particularly sweet in its upper register, her highest notes being very much like the notes of the bird of which she was singing in her solo, "Thou Brilliant Bird," from "The Pearl of Brazil," by David—a selection which required skillful execution and careful phrasing. Her second number, not mentioned on the printed programme, was one of Mr. Sousa's original songs—"Maid of the Meadow," and this too she gave a praiseworthy rendition. Miss Otten appeared late in the programme, playing Saint-Saens' "Rondo Capriccioso," a tremendously difficult violin number and, as an encore, a little melody that was exquisite in its simplicity. The young virtuoso showed a fine technical equipment and much feeling in her work, and both of her numbers gave great pleasure.

The remaining band numbers on the programme were "Chris and the Wonderful Lamp," an arrangement of airs from Sousa's opera of that name, which had a successful run five years ago, Elgar's intermezzo, "Salut d'Amour," the new Sousa march, "Jack Tar," which scored a hit at the afternoon concert, Massenet's theme, variations and "carnival time" from his "Scenes in Naples," and Ciordano's grand scene and ensemble from "Andrea Chenier," all of these compositions being played as only Sousa's Band could play them.

There will be two more Sousa concerts today—one at the fair grounds this afternoon and the final one at Tomlinson Hall tonight. Very attractive programmes have been prepared and lovers of music should by all means be present at one or both of these entertainments.

The Indiana state fair would be incomplete according to the idea of most people if John Philip Sousa was not present with his band. This noted musician has been drawing enormous crowds to all of his concerts and he is responding to the encores very graciously. The concert last night in Tomlinson hall was one of the best that his band has ever given here, and they were forced to respond to encores time and again. One amusing feature of the concert was the fact that the Saratoga of the young women soloists did not appear, and when it was almost time for them to go on the stage they sent a note to Mr. Sousa announcing that they would have to sing in their rainy day skirts or not at all, because their trunks had not come. The note was read to the audience and when the soloists appeared they were encored very heartily.

The program for tonight at Tomlinson hall is as follows:

- John Philip Sousa, Conductor.
- Miss Estelle Liebling, Soprano.
- Miss Anna Otten, Violinist.
- Mr. Leon Zimmerman, Trombone.
- Overture—"William Tell"..... Rossini
- Trombone Solo—"American Beauty Waltz"..... Zimmerman
- Mr. Leon Zimmerman.
- Suite—"From Foreign Lands".....
-Moszkowski
- Spain, Germany, Hungary.
- Aria from Soprano—"Hamlet".....Thomas
- Miss Estelle Liebling.
- Love scene from "Feuersoth".....
-R. Strauss

INTERMISSION.

- Grand Russian March—"Slav".....
-Tschaikowski
- (a) Idyl—"The Bells of St. Malo".....
- (new).....Gabriel-Marie
- (b) March—"Jack Tar" (new).....Sousa
- Violin Solo—"Czardas".....Hubay
- Miss Anna Otten.
- Airs, from "The Bride Elect".....Sousa

STAR.
INDIANAPOLIS, INDI
SEP 17 1903

SOUSA BAND CONCERT.

Hundreds Crowd Around Musicians in Amphitheater and Demand Encores.

John Phillip Sousa's band played the opening concert of its fourth engagement with the State Fair management in the grand amphitheater of the race track during the afternoon. Hundreds of people crowded around the musicians and heard the excellent program during the rain.

Mr. Sousa's band played a typical Sousa concert and pleased the crowd. Sousa's own marches were played as encores to the various classic and popular airs rendered.

TRIBUNE,
CHICAGO, ILL.

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SEP 21 1903

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AMUSEMENTS

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It is useless to endeavor to laud Sousa and his men. They are too well known. Their standing with the music-loving people is always the same. As long as the band visits Helena that long will there be a throng of people to welcome it.

Arthur Pryor, the trombone soloist, received his usual liberal measure of applause. The other soloists, Miss Estelle Lieblich, soprano, and Miss Grace Jenkins, violinist, are fully up to the high standard of ability demanded of all in Sousa's company. Both were well received.

AUGUST 10, 1903.

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MONDAY EVENING.

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We should be, and are, unfeignedly proud of Mr. Sousa and all his musical performances. These have been many and varied, and always delightful. He has lost no time—a teacher of music at fifteen, a conductor at seventeen, a violin in Offenbach's orchestra, the band leader of the United States Marine Corps for twelve years, and then the head of his own sixty-eight pieces and the composer of his own inimitable marches. Would not the world be less gay for lack of these, of his waltzes, of "El Capitan"? Surely; and, above all, for lack of the personality of Mr. Sousa himself.

For the very cream of a Sousa performance rises in the picturesque figure of the leader. Can its surprising movements depart the memory? Is it any wonder that Mr. Sousa, in all the capitals of Europe, "frequently noticed that princes and people of consequence attended the concerts incognito"? That the critics of Berlin remained to applaud?

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DRAMATIC NEWS

New York City

SEP 20

Sousa and his band played a successful series of concerts at the Auditorium 18-20, introducing his latest composition "The Jack Tar March," which he hopes will prove as acceptable to the navies as his "Stars and Stripes Forever" has to the armies.

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SEP 19 1903

MUSIC AND THE DRAMA.

SOUSA BAND CONCERT.

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There is little one can say of the verve and spirit and wonderful technique of his band interpretations that has not been said before and need not be repeated. One can only say that each time the band comes it seems to do better than ever before that which it aims to do. Let the musical phrase-makers and word-choppers split hairs as they like over the worth of the aim. The programme was made up with Sousa's unflinching cleverness in contrasts and its nine numbers were, as always, swollen to nearly three times as many by the insistent demands of the large audience.

The love scene from the "Feuersnoth" of Richard Strauss displayed his extraordinary

New York Times

SEP 22 1903

RAG TIME AND ROYALTY.

Mr. JOHN PHILIP SOUSA is authority for the prediction that the exaggerated syn-copation known as rag time has "come to stay" and that it will be a permanent feature in American music. King EDWARD VII. of Great Britain, WILLIAM of Prussia, German Emperor, and NICHOLAS II., Czar of All the Russias, have accorded it their gracious approval, confess that they like it and demand it when their wish can be gratified without derogation of imperial or royal dignity. King EDWARD was especially pleased with that American classic, "The Smoky Mokes," and that gem of Americo-Ethiopian minstrelsy, "The Georgia Camp Meeting." That the music of these tuneful, undulatory, and somewhat zig-zag compositions should have attained such a height of popularity as to obscure the authors' names is to be regretted. However, this will give posterity something to haggle over. What examples of rag time appealed most to Emperor WILLIAM and Czar NICHOLAS we are not told. Perhaps they have no preferences, but are prepared to say of rag-time compositions as the New England farmer said of the various brands of local rum: "Some on 'em's better'n others, but they're all good."

Mr. SOUSA thinks this class of music destined to achieve an immortality as great as the best examples of the Italian School of grand opera, and ventures the prediction that it will "remain in favor as long as music is played." That is a long time, so far as one can see ahead. Well, why not? One of the most important functions of music is to give pleasure, and if rag time pleases, why should it not last and give pleasure to future generations? Those who prefer what the east side critic of the park concerts characterized as "misery music" can usually get it and doubtless will continue to prefer it to the more popular varieties of song and dance music; and as comparatively few of these people will be likely to attend the Court concerts at Windsor, Berlin, or St. Petersburg, it is not probable that very many of those for whom rag time is distasteful will have to profess admiration for it out of respect to royalty.

THE CHICAGO DAILY TRIBUNE: SATURDAY, SEPTEMBER 19, 1903.

Sousa, the Supreme.

Do we go to see Sousa or do we go to hear Sousa's band? Is it through our eyes or through our ears that we get the most enjoyment at such a time?

If that most admired of leaders were placed behind a screen or in some other way was made invisible would the music bring smiles to our faces and gladness to our hearts? Is there not possibly some occult power, some hypnotic spell, existent in that peerless back? Does not that inimitable right heel, which rests upon gross earth so lightly—does not it contain some undiscovered ray that sets our souls to vibrating whenever it stirs?

And that matchless left hand, immaculate in purest white—what mystic magic lies concealed within it that it thus should set a-sway humanity's inmost being? Other leaders have backs, other leaders have heels, and left hands, too, but never was there back, or heel, or hand like unto that of our unique, our only Sousa. Last night he came again within our ken, and once more hundreds of us sat enraptured 'neath the charmed spell which that stately form in blue and white exerts. Dallying in foreign climes has wrought no change in that physical perfection; standing in the midst of the royally and the imperially great of this small world has brought no marring of the wondrous curves of that graceful back—naught is lessened, sullied, or defaced. Our Sousa is again our own, and, while we revel and rejoice, let us not forget the thankfulness we owe!

And what did Sousa's band offer us? What matters it, so long as he was at the desk? All that he did was matchless, as it ever has been. Carping criticism forgot to carp and flaw picking pedantry forgot to pick. It mattered not if ragtime was his choice; it made no difference if Richard Strauss' "Love Scene" from the "Famine of Fire" sounded weirdly forth in tones of reed and brass; it was all the same to us whether coon song, "Suwanee River," "Imperial Edward," "The Golden Cars," or "America" was the tune—all was acceptable, all was hailed with acclamation by us who watched that marvelous back, and heel, and hand, until our will power, our ability to think, our individuality itself faded into nothingness, and we knew nothing save that Sousa was again with us and time had left him all untouched.

Flowers were the tribute placed before him—a lyre of red and white, a lyre of worthily majestic proportions. An innovation—doubtless found across the seas—also was introduced. A member of the band appeared in the doorway at the back of the stage and exhibited a placard bearing the name of the encore number being played. Many a time he came and went, for encores were more numerous than the roses in the lyre of red and white. "Jack Tar," the master bandman's latest contribution to the marches of the world, had place upon the program. It is full of rush and vigor, swinging as a melody for the seas should be, and decked out with a hornpipe that set the feet of every listener beating time.

Twice today—this afternoon and this evening—and again tomorrow Sousa will regale us. The wise and the prudent will know their privilege and make the most of it.

INTER-OCEAN

CHICAGO, ILL

from

address

date

SEP 20 1903

MUSIC OF THE WEEK.

Last of the Sousa Concerts at the Auditorium.

The last concert in the series given in the Auditorium by the Sousa band this season will occur tonight. There will be three soloists—Leo Zimmerman, trombonist; Estelle Lieblich, soprano, and Anna Otten, violinist—presenting the features of the program, which, in full, will be as follows:

- Prelude and minuet, "L'Arlesienne".....Bizet
- Trombone solo, "Cujus Animum".....Roschini
- Leo Zimmerman.
- "La Lettre de Manon" (new).....Gillet
- "Grande Tarantella".....Heller
- Soprano solo, mad scene from "Hamer".....Thomas
- Miss Estelle Lieblich.
- Mosale, "In the Realm of the Dance".....Sousa
- (Founded on famous waltz themes.)
- "Graceful Dance".....Sullivan
- March, "Jack Tar" (new).....Sousa
- Violin solo, "Rondo Capriccioso".....Saint-Saens
- Miss Anna Otten.
- Overture, "Fra Diavolo".....Auber

Charles Fisher, xylophone soloist, has been added as a feature to the nightly concerts of the Brooke marine band in the Coliseum garden. Mr. Fisher comes from New Orleans and has been touring the South with an organization of his own. He is one of the best-known xylophone players in the world. Despite the fact that autumn is approaching, the audiences in the Coliseum are increasing in size, it is reported. Wednesday night will again be rag-time night, and one Wagner part will be given Friday night.

1884

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Jack Tar Ma. prove as acceptable to "Stars and Stripes Forever" armies.

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The love scene from the "Feuersoth" of Richard Strauss displayed his extraordinary skill in transcribing orchestral music within the limited resources of the band and still keeping its color. His new march, "Jack Tar," has a good share of crash and swing—rather more crash than swing—of the true march, but is not equal to his more famous marches. It's a far cry from "Feuersoth" to "Hiawatha" and "The Patient Egg," but all alike were done with the same conscientious finish.

Miss Liebling, in Gounod's "Ligere Hiron-delle," displayed a light soprano, quite true and of beautiful evenness of tone quality, and used it with discretion and taste. Miss Anna Otten was heard in a violin solo by Aubay and decidedly pleased her audience.

The second concert will be given this afternoon, with some excellent selections, including a new novelette by Liza Lehmann, and the third will be given this evening, the programme including a new novelette by Hager and Sousa's suite, "Maidens Three." Sunday night, the fourth and last concert.

METROS

ure, and if rag time pleases, why should it not last and give pleasure to future generations? Those who prefer what the east side critic of the park concerts characterized as "misery music" can usually get it and doubtless will continue to prefer it to the more popular varieties of song and dance music; and as comparatively few of these people will be likely to attend the Court concerts at Windsor, Berlin, or St. Petersburg, it is not probable that very many of those for whom rag time is distasteful will have to profess admiration for it out of respect to royalty.

THE CHICAGO DAILY TRIBUNE: SATURDAY, SEPTEMBER 19, 1903.

Sousa, the Supreme.

Do we go to see Sousa or do we go to hear Sousa's band? Is it through our eyes or through our ears that we get the most enjoyment at such a time?

If that most admired of leaders were placed behind a screen or in some other way was made invisible would the music bring smiles to our faces and gladness to our hearts? Is there not possibly some occult power, some hypnotic spell, existent in that peerless back? Does not that inimitable right heel, which rests upon gross earth so lightly—does not it contain some undiscovered ray that sets our souls to vibrating whenever it stirs?

And that matchless left hand, immaculate in purest white—what mystic magic lies concealed within it that it thus should set a-sway humanity's inmost being? Other leaders have backs, other leaders have heels, and left hands, too, but never was there back, or heel, or hand like unto that of our unique, our only Sousa. Last night he came again within our ken, and once more hundreds of us sat enraptured 'neath the charmed spell which that stately form in blue and white exerts. Dallying in foreign climes has wrought no change in that physical perfection; standing in the midst of the royally and the imperially great of this small world has brought no marring of the wondrous curves of that graceful back—naught is lessened, sullied, or defaced. Our Sousa is again our own, and, while we revel and rejoice, let us not forget the thankfulness we owe!

And what did Sousa's band offer us? What matters it, so long as he was at the desk? All that he did was matchless, as it ever has been. Carping criticism forgot to carp and flaw picking pedantry forgot to pick. It mattered not if ragtime was his choice; it made no difference if Richard Strauss' "Love Scene" from the "Famine of Fire" sounded weirdly forth in tones of reed and brass; it was all the same to us whether coon song, "Suwanee River," "Imperial Edward," "The Golden Cars," or "America" was the tune—all was acceptable, all was hailed with acclamation by us who watched that marvelous back, and heel, and hand, until our will power, our ability to think, our individuality itself faded into nothingness, and we knew nothing save that Sousa was again with us and time had left him all untouched.

Flowers were the tribute placed before him—a lyre of red and white, a lyre of worthily majestic proportions. An innovation—doubtless found across the seas—also was introduced. A member of the band appeared in the doorway at the back of the stage and exhibited a placard bearing the name of the encore number being played. Many a time he came and went, for encores were more numerous than the roses in the lyre of red and white. "Jack Tar," the master bandman's latest contribution to the marches of the world, had place upon the program. It is full of rush and vigor, swinging as a melody for the seas should be, and decked out with a hornpipe that set the feet of every listener beating time.

Twice today—this afternoon and this evening—and again tomorrow Sousa will regale us. The wise and the prudent will know their privilege and make the most of it.

INTER-OCEAN

CHICAGO, ILL

SEP 20 1903

MUSIC OF THE WEEK.

Last of the Sousa Concerts at the Auditorium.

The last concert in the series given in the Auditorium by the Sousa band this season will occur tonight. There will be three soloists—Leo Zimmerman, trombonist; Estelle Liebling, soprano, and Anna Otten, violinist—presenting the features of the program, which, in full, will be as follows:

- Prelude and minuet, "L'Arlesienne".....Bizet
- Trombone solo, "Cujus Animum".....Rossini
- Leo Zimmerman
- "La Lettre de Manon" (new).....Gillet
- "Grande Tarantella".....Heiler
- Soprano solo, mad scene from "Haniet".....Thomas
- Miss Estelle Liebling
- Grand scene, "Andrea Chenier".....Giordano
- Mosaic, "In the Realm of the Dance".....Sousa
- (Founded on famous waltz themes.)
- "Graceful Dance".....Sullivan
- March, "Jack Tar" (new).....Sousa
- Viola solo, "Rondo Capriccioso".....Saint-Saens
- Miss Anna Otten
- Overture, "Fra Diavolo".....Auber

Charles Fisher, xylophone soloist, has been added as a feature to the nightly concerts of the Brooke marine band in the Coliseum garden. Mr. Fisher comes from New Orleans and has been touring the South with an organization of his own. He is one of the best-known xylophone players in the world. Despite the fact that autumn is approaching, the audiences in the Coliseum are increasing in size, it is reported. Wednesday night will again be rag-time night, and one Wagner part will be given Friday night.

NEWS OF THE THEATERS.

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A premiere in which considerable interest will center because of the high esteem in which the star is held will be that of H. V. Esmond's new comedy, "Fools of Nature," which Miss Julia Marlowe will present in New Haven, Conn., next Monday night. It is expected the new piece will be used by Miss Marlowe throughout the season. The probabilities that it will prove another "Queen Flametta" seeming distant, for it lays no claim to being either a poetic drama or a creation of great literary superiority. It is a modern comedy. Its scene is in England, and the action is divided into four acts.

Miss Marlowe has the rôle of Lady Martia Branchester, a widow with a young son. She is described as "beautiful, bright, sincere, high minded—a splendid womanly type." She is at the home of Sir Gregory Fieldon at Henley-on-the-Thames. She has fallen in love with a young Englishman, Cecil Bannister, a part played by W. T. Lovell. Bannister is in love with her, but he is the victim of an unfortunate marriage, which makes any immediate public acknowledgment of their regard for each other an im-

possibility. His unfortunate position is known to few people, but Lady Martia is one of these, although he is unaware of this fact. He intends to tell her, but his wife suddenly appears on the scene, introduced by guests of Sir Gregory, who are ignorant of her real identity.

Late that night Bannister goes to Lady Martia's room to bid her farewell. They are alone, the night is beautiful, and they avow their love for each other. But they quickly realize their danger and their duties to themselves and to society, and they separate. In the end there is a prophecy that they will meet again, and happily.

It is said the author has treated his subject with fine dignity of purpose, good taste, and wholesome sincerity. W. L. HUBBARD.

The Red Mouse Makes a Hit.

Scranton, Pa., Sept. 18.—[Special.]—H. J. W. Dam's play, "The Red Mouse," was seen for the first time on any stage at the Scranton Lyceum last night by a large audience. The author and several literary and theatrical friends witnessed the premiere, which was remarkably smooth. Miss Valerie Bergere as the heroine in the rôle of Ypres, called the "Red Mouse," made a fine impression by her vivacity in the earlier scenes as well as the more dramatic as the story progressed. She had many curtain calls. The play was well constructed, though surcharged with the somber element. There was a suggestion of overfrankness in the wealthy baron's pursuit of the gypsy and no mincing of words.

THE CHICAGO CHRONICLE

RAGTIME POETIC TO SOUSA

Musician Says the Beautiful Is Well Expressed by It.

All That Men Hold Dear Recalled by a Well-Written Composition.

Crowned Heads of Europe Paid It a Willing Tribute.

Syncopated Melodies to Be More Highly Valued in the Future.

"Ragtime will never die. As long as 'Faust' is sung ragtime will be played," said Philip Sousa yesterday afternoon. He was standing in the lobby of the Auditorium hotel. Near by was a group of women admiring his every gesture.

"Ragtime a fad?" he asked, and there was surprise in his voice. "Ragtime will never die." The composer flicked a speck of dust from his coat and the women murmured: "How lovely."

"It is easier to express the feelings of the people in ragtime than in any form of music. What are the things most written about in music?" The composer stopped to knock the ashes from his vest and the women murmured: "Divine."

Ragtime Is Called Poetic.

"Poets write of father, mother and sweetheart," he continued. "Ragtime must have been invented to tell all that those words mean. Ragtime is not modern. Bach wrote

ragtime." Mr. Sousa's right hand dropped to his side. Then it was gently raised until it rested in his trousers pocket. "Divinely graceful," said the women.

"You know the origin of ragtime? No? Well, in the olden days when the lords invited the peasants to feasts in celebration of some great event there was always dancing. The musicians took their places and the master of ceremonies waved his insignia of authority. Then when the musicians struck up the music the master of ceremonies shouted: 'Now rag!' And they 'ragged.' They have been ragging ever since."

It Enthralled Crowned Heads.

The composer employed the free-arm movement in extracting a cigar from his pocket and the match did not sputter. "Magnificently graceful," said the women.

"Ragtime will be played thousands of years from now. We made a hit in Europe by playing ragtime. We played 'Smoky-Moke' for King Edward. 'Fine!' he said. Then he clapped his hands and asked for a repetition. 'Extraordinary!' he said when we had finished. That ought to keep the people over here from opposing it. The emperor of Germany also thought ragtime very fine. The czar of Russia was just as pleased. In fact, they all liked it."

SOUSA IS HEARD AT AUDITORIUM

The swinging strains of a new Sousa march rang through the Auditorium last night when John Philip Sousa walked out in front of his big band and waved his baton.

His organization this year is as good as ever and the audience liked the music very much.

There will be another concert this afternoon, another to-night and the last of the series to-morrow night.

Estelle Leibling is the soprano this year and Anna Otten plays the violin and plays it well.

The composer placed his right foot three inches in front of his left and placed his left hand upon his hip. "Wonderful," echoed the women.

Overdone at Present.

"There is a possibility of ragtime being overdone at present," he continued. "One selector makes a hit. Composers immediately attempt to imitate it. The result is one good number and scores that are insufferably bad. But after a while the bad will sink to the bottom and the good, clever bits will float on top to amuse people in the centuries to come. You can say for me that I think clever ragtime is genuine music and will never die, but will be more thought of by the generations that are to come."

NEWSPAPER CUTTING NEWS

From CHICAGO, ILL. SEP 19 1903

Auditorium—Sousa.

Sousa's engagement at the Auditorium this year, which began last night and includes concerts to-night and to-morrow night, is notable for the number of new compositions heard for the first time in Chicago, while the general excellence of the Sousa standard is maintained intact. Sousa's new naval march, "Jack Tar," is destined to take a place side by side with "The Stars and Stripes Forever," the military march which has scored an international hit. The solo work of Miss Estelle Leibling, a soprano of unusual excellence, and Miss Anna Otten, whose violin selections are of the highest standard, adds materially to the strength of the general programme.

om CHRONICLE CHICAGO, ILL. SEP 21 1903

SOUSA BAND CONCERTS.

The Sousa band concerts of Saturday and last evening drew the large and irrepressibly enthusiastic audiences always present on those occasions. One can scarcely say anything, either critical or descriptive, of them that has not been said before, but may note in passing, however, the decline of the disposition, once so prevalent, to treat Sousa and his work semifiippantly. He has certainly done more to teach our public what a band can do and to discontent them forever with slipshod and slouchy work than any other conductor. Incidentally this goes to raise the standard for all other bands, of course.

newspaper cutting

55

Having Sousa's word for it that all the effete despots care for is ragtime, it looks as if Mr. Conried would be able to pull off "Parsifal" without police interference.

84

From

Address

Date

SEP 19 1902

SNAP SHOTS AT CITY LIFE

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John Philip Sousa seated himself by the side of a table.

"Sit down. Make yourself at home. Well, what can I say for you?"

The gentleman of color perched himself on a trunk and looked gloomily at me as though he suspected I was a disguised assassin.

"I don't know just what to have you say, Mr. Sousa. Do you know anything about the football prospects? Would you like to make a prediction about the championship this fall?"

Sousa laughed and tilted back on his chair and drummed a little on the table with his fingers.

"No, to tell the truth, I'm afraid I couldn't say anything about the football outlook. You see, I've been away from the mother country for quite a while, and I've lost track of things a little. Let's see, Yale won last year, but Princeton got the baseball championship. But I've been touring through all Europe pretty nearly and I'm a little out of touch with some things.

"I tell you we had a magnificent trip. It was the kind of trip a man would sort of dream of and say to himself, 'That's a trip I'd like to take.' We went all over England, Ireland, Scotland and Wales and Belgium, France, Holland, Germany, Russia and," he added, after a moment's stop, "the Isle of Man."

"No, we didn't play for Hall Caine. I don't believe he was in the audience. He could have heard us if he had been there. But we did have Lord and Lady Raglan. Yes, that's where the Raglan coat came from, and they liked the music as well as I liked the coat, and that's saying a good deal."

Mr. Sousa stopped tilting and settled down in his chair.

"Get us some cigars," he said to the colored gentleman and the colored gentleman reluctantly left the room.

"There's one funny thing that I don't believe the general American public knows. In Russia, when a man gives a concert, he has to submit his programme to an official inspector to get it approved. After it has been officially stamped correct he can go on without fear of being sent to Siberia. A rather funny thing happened there in that way. We not only had to hand in a list of the selections, but we had to send in the words of every song sung.

"Now, Miss Liebling was to sing the 'Pearl of Brazil,' and somehow the words were mislaid. We waited until almost the last moment without knowing just what to do. When we were in London we had had the words of 'Annie Rooney' struck off. Well, we waited until it occurred to someone to send in the words of 'Annie Rooney' as the verses of the 'Pearl of Brazil.' We sent them in and, as far as I know, the censor never noticed the difference."

"Is there ever any trouble over that musical censorship?" I asked.

"We didn't have any, but didn't you ever hear of the death of Strauss about twenty years ago, in Poland? That is one of the tragedies of our profession. Strauss was giving a concert in which he had been told not to play a national anthem. He went on to the platform ready to do what the inspector had told him. He was about half way through when a crowd of students began to yell the anthem. He wouldn't give orders to play it and the students climbed on the stage and Strauss was struck on the head by a club and died a couple of days afterward.

"But nothing of the kind happened to us. We were well treated and welcomed everywhere. We came on a—well, a mission of sunshine—to carry little rays of sunshine where we went, and nobody thought of being anything but pleasant to us. When you go out that way, with good feeling to everybody, you won't find much of anyone who will be unpleasant to you. Isn't that so?"

The gentleman of color continued to look gloomily at me. John Philip Sousa tilted back once more and began to swing his right leg back and forth vigorously, with the brush of the floor.

"When you are in Russia you are not allowed to play the national anthem without a special permission. I didn't think of that the first night we were there and put it on the programme along toward the end. Going to play the national anthem first and then follow it up with 'Star Spangled Banner.' Just to wind up in a grand hurrah, you know—hands across the sea and all that. Well, things went along until about five minutes before the performance and

then a Russian officer—very important—stalked into the room and said, 'You are requested not to play the national anthem tonight.' He put it very politely, but there it was. There was nothing else to do but to drop it right there. I hated to do that, too, because the Russian national anthem is a very striking thing.

"About two days after that the same official came stalking in with all the dignity and pomp of office and this time he said, 'You will confer a favor by playing the anthem on Monday night, as that is the czar's birthday. If there is applause,' he went on, 'you will play it again, and if there is more applause you may play it a third time, and if there is still more applause you can go through with it again.'

"When the right place in the programme came on Monday night I turned to the royal box and started the anthem. In a minute the whole house was standing and every man with his right hand at salute. At the end of the anthem the applause was so long and so loud that we had to play it again, and so on until it was played four times in succession.

"At the end of the first part the dignitary asked me with all his impressiveness to play the American national air 'by special request.'

"There were only about seventeen or eighteen Americans in the house, but a Russian about 6 feet 4 and with a voice like a megaphone went through the aisles and announced it as the American anthem. I was hardly prepared for what followed. When I began the 'Star Spangled Banner' every man in the house stood up and stood with his hand at salute, and when we finished they applauded the old 'Star Spangled Banner' so much that we had to play it over again."

Mr. Sousa's eyes twinkled at the thought. "That's one good thing the band has done. It has left a sort of a spirit of Americanism wherever it has gone. No, the members are not exclusively American, although it has a working majority of men from this country. Of course, the idea is to get the best musicians wherever they come from and so we have many nationalities represented. But I'm an American myself and that counts for something. The nationality of the leader of an organization generally dominates the organization itself.

"We may not have worked any notable reforms on our travels, but we have distributed a good deal of American slang. There are many places along our route where the inhabitants are gradually learning the meaning of some of our expressive phrases. I'm not much of a user of slang myself, in fact, it's only on rare occasions that I indulge in it. I remember when we were at Prague I was walking along the street with a friend when we noticed a man staring at

From

Address

New York City

RAGTIME HERE TO STAY, DECLARES MARCH KING

Firmly Established and Will Last as Long as "Faust," Says John Philip Sousa.

KING EDWARD IN LOVE WITH IT

CHICAGO, Sept. 22.—The syncopated music that 'chugs like an automobile, sports like a New York subway air pump, neighs like a frightened horse, hurries along like Arthur Duffy butting holes in the 100-yard record, and finally rushes to a climax that is a mixture of Wagner and falling kettles, has come to stay. John Philip Sousa has so decreed. In other words, ragtime music has struggled up to a place on the Olympus of melody and has been spiked down with eight-inch nails by the hammer of popular favor.

Mr. Sousa says everybody likes ragtime, but Mr. Sousa isn't to be taken literally. There are several persons—among them a Chicago professor—who abhor ragtime.

"Ragtime must no longer be classed as a craze in music," says the March King. "It has become firmly established—firmly as the other kinds of melody—and will live as long as 'Faust' and the other great operas. I don't mean to compare the great masterpieces of those who wrote for all time with the products of the men who split their notes, but I do say that the work of the latter has come to stay.

"Why, King Edward liked ragtime so much that we had to give him nearly everything we knew, and now Kaiser Wilhelm and the Czar are converts to the new musical faith. There hasn't been any falling off in its popularity. It's in favor everywhere, and will remain so."

From

Address

WASHINGTON, D. C.

Date

SEP 21 1902

CREATORE'S CONCERT A GREAT SUCCESS

Heard and Applauded by a Large Audience.

Creatore, the gymnastic Italian band-master, returned to Washington last night for a concert at the Columbia Theater and played before one of the largest audiences that has ever attended any of his local appearances.

When this energetic band leader first came to Washington circumstances were unfortunate, and his audience left the house despairing when 9 o'clock came and the first number had not been played. Since that time, however, Creatore has redeemed himself and proved to Washington music lovers that he engineers one of the best bands in the country. The fact that he has accustomed himself to accompany his work as director with various eccentric movements in no wise detracts from the merit of the performance, but rather lends it color. The people who knew John Philip Sousa when he was pounding a drum or some other instrument in the Marine Band, tolerate his excessive poses now. Creatore's are different but certainly not worse, and his music is undoubtedly far superior. His musicians are evidently accustomed to his mode of directing and give their best efforts in response.

The program last night was varied and calculated to please almost everyone in the audience. Each number was played with distinctive delicacy and musicianly care. Fine effects are seldom gained from a band of this character, and the enthusiasm of the audience was

SOUSA AND RAG TIME.

John Philip Sousa, the band leader, in an interview says: "Rag time is an established feature of American music; it will never die any more than 'Faust' and the great operas will die. It is just as popular everywhere as it ever was, and I see no reason why it should not remain in favor as long as music is played." This demonstrates that Mr. Sousa is better as a band master than as a musical observer.

There is no feature of American music that is "established," for there is no American music. There is no feature of music that is established. In music fashions change with each generation. Sometimes they change many times in a generation. In nothing is the popular taste more fickle than in music. Where are the old madrigals, and glees, and catches? Where is the old "penny royal"? Where are the old time negro melodies? Where are the old sentimental songs and descriptive ballads? Where is the old piano program music? Mr. Sousa says "rag time will never die any more than 'Faust' and the great operas will die." But where, Mr. Sousa, are "Norma," and "Lucia," and "Robert the Devil," and "Semiramide," and "Cenerentola," and the "Barber of Seville," and "Dinorah," and "Masaniello," and "William Tell," and "Trovatore," and "Ernani," and scores more of operas once considered great? And does not Mr. Sousa know that all of Gounod's operas are dead, save "Romeo and Juliet" and "Faust," and that these two already have received the final summons to retire to the shelf and gather dust?

Mr. Sousa's "Smoky Moke" and "Georgia Campmeeting" may last a little longer, for it is the day of the rag time, the two-step, and the coon song, but the musical comedy, itself wearing out, has given them their finishing blow, and they will soon pass and be forgotten. Mr. Sousa can "see no reason why it should not remain in favor as long as music is played." "The wish is father to the thought." Mr. Sousa would not like to see rag time go. His royalties from its manufacture are too sumptuous.

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"But nothing of the kind happened to us. We were well treated and welcomed everywhere. We came on a—well, a mission of sunshine—to carry little rays of sunshine where we went, and nobody thought of being anything but pleasant to us. When you go out that way, with good feeling to everybody, you won't find much of anyone who will be unpleasant to you. Isn't that so?"

The gentleman of color continued to look gloomily at me. John Philip Sousa tilted back once more and began to swing his right leg back and forth vigorously, with the brush of the floor.

"When you are in Russia you are not allowed to play the national anthem without a special permission. I didn't think of that the first night we were there and put it on the programme along toward the end. Going to play the national anthem first and then follow it up with 'Star Spangled Banner.' Just to wind up in a grand hurrah, you know—hands across the sea and all that. Well, things went along until about five minutes before the performance and

then a Russian officer—very important—stalked into the room and said, 'You are requested not to play the national anthem tonight.' He put it very politely, but there it was. There was nothing else to do but to drop it right there. I hated to do that, too, because the Russian national anthem is a very striking thing.

"About two days after that the same official came stalking in with all the dignity and pomp of office and this time he said, 'You will confer a favor by playing the anthem on Monday night, as that is the czar's birthday. If there is applause,' he went on, 'you will play it again, and if there is more applause you may play it a third time, and if there is still more applause you can go through with it again.'

"When the right place in the programme came on Monday night I turned to the royal box and started the anthem. In a minute the whole house was standing and every man with his right hand at salute. At the end of the anthem the applause was so long and so loud that we had to play it again, and so on until it was played four times in succession.

"At the end of the first part the dignitary asked me with all his impressiveness to play the American national air 'by special request.'

"There were only about seventeen or eighteen Americans in the house, but a Russian about 6 feet 4 and with a voice like a megaphone went through the aisles and announced it as the American anthem. I was hardly prepared for what followed. When I began the 'Star Spangled Banner' every man in the house stood up and stood with his hand at salute, and when we finished they applauded the old 'Star Spangled Banner' so much that we had to play it over again."

Mr. Sousa's eyes twinkled at the thought.

"That's one good thing the band has done. It has left a sort of a spirit of Americanism wherever it has gone. No, the members are not exclusively American, although it has a working majority of men from this country. Of course, the idea is to get the best musicians wherever they come from and so we have many nationalities represented. But I'm an American myself and that counts for something. The nationality of the leader of an organization generally dominates the organization itself.

"We may not have worked any notable reforms on our travels, but we have distributed a good deal of American slang. There are many places along our route where the inhabitants are gradually learning the meaning of some of our expressive phrases. I'm not much of a user of slang myself, in fact, it's only on rare occasions that I indulge in it. I remember when we were at Prague I was walking along the street with a friend when we noticed a man staring at us. He stared so long and so hard that I felt compelled to turn around and say, 'Rubberneck.' 'Yes,' he said, 'I am a rubberneck all right. Come in and have a drink.'

"He was an American and he'd recognized the uniform of the band, but hadn't known whether to speak or not." H. G. W.

KING EDWARD IN LOVE WITH IT

CHICAGO, Sept. 22.—The syncopated music that 'chugs like an automobile, snorts like a New York subway air pump, neighs like a frightened horse, hurries along like Arthur Duffy butting holes in the 100-yard record, and finally rushes to a climax that is a mixture of Wagner and falling kettles, has come to stay. John Philip Sousa has so decreed.

In other words, ragtime music has struggled up to a place on the Olympus of melody and has been spiked down with eight-inch nails by the hammer of popular favor.

Mr. Sousa says everybody likes ragtime, but Mr. Sousa isn't to be taken literally. There are several persons—among them a Chicago professor—who abhor ragtime.

"Ragtime must no longer be classed as a craze in music," says the March King. "It has become firmly established—firmly as the other kinds of melody—and will live as long as 'Faust' and the other great operas. I don't mean to compare the great masterpieces of those who wrote for all time with the products of the men who split their notes, but I do say that the work of the latter has come to stay.

"Why, King Edward liked ragtime so much that we had to give him nearly everything we knew, and now Kaiser Wilhelm and the Czar are converts to the new musical faith. There hasn't been any falling off in its popularity. It's in favor everywhere, and will remain so."

From

Address

Date

SEP 21 1903

CREATORE'S CONCERT

A GREAT SUCCESS

Heard and Applauded by a Large Audience.

Creatore, the gymnastic Italian band-master, returned to Washington last night for a concert at the Columbia Theater and played before one of the largest audiences that has ever attended any of his local appearances.

When this energetic band leader first came to Washington circumstances were unfortunate, and his audience left the house despairing when 9 o'clock came and the first number had not been played. Since that time, however, Creatore has redeemed himself and proved to Washington music lovers that he engineers one of the best bands in the country. The fact that he has accustomed himself to accompany his work as director with various eccentric movements in no wise detracts from the merit of the performance, but rather lends it color. The people who knew John Philip Sousa when he was pounding a drum or some other instrument in the Marine Band, tolerate his excessive poses now. Creatore's are different but certainly not worse, and his music is undoubtedly far superior. His musicians are evidently accustomed to his mode of directing and give their best efforts in response.

The program last night was varied and calculated to please almost everyone in the audience. Each number was played with distinctive delicacy and musicianly care. Fine effects are seldom gained from a band of this character, and the enthusiasm of the audience was a fine tribute to the director's musician-ship and his players' undoubted ability. Mme. Barilli, who accompanied the band on its last visit to Washington, was again the soloist, and gave several numbers in pleasing style.

Adolph Zime
Charles E. King
The Zoloff
CONTINUOUS VADDEVILLE

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Devil
"Cener-
entola," and the "Barber of Seville," and
"Dinorah," and "Masaniello," and "Will-
iam Tell," and "Trovatore," and "Er-
nani," and scores more of operas once con-
sidered great? And does not Mr. Sousa
know that all of Gounod's operas are dead,
save "Romeo and Juliet" and "Faust,"
and that these two already have received
the final summons to retire to the shelf and
gather dust?

Mr. Sousa's "Smoky Moke" and "Geor-
gia Campmeeting" may last a little longer,
for it is the day of the rag time, the two-
step, and the coon song, but the musical
comedy, itself wearing out, has given them
their finishing blow, and they will soon pass
and be forgotten. Mr. Sousa can "see no
reason why it should not remain in favor
as long as music is played." "The wish is
father to the thought." Mr. Sousa would
not like to see rag time go. His royalties
from its manufacture are too sumptuous.

SEP 19



RAGTIME IN THE AIRSHIP AGE

Ragtime, says John Philip Sousa, will not die, because it is an established feature of American music. Sousa boasts of having introduced the syncopated rhythms of the ragtime to the monarchs, antiquaries and fastidious people of the world. Thus will ragtime, even if it wane in our generation, be a joy and instruction of the airship age.

From
Address
CHICAGO, ILL.
SEP 19 1903

NEWS OF THE THEATER.

Sousa's Band Plays in Auditorium—New Feature Introduced.

The friend of the encore fiend is John Philip Sousa—the friend and the abettor, one might say, if one disliked the encore fiend, which this one does.

At the first of the Sousa concerts in the Auditorium last evening a new feature was introduced that will bring joy and satisfaction to the hearts of those who have taken a keen delight in seeing how many responses they could work out of the popular bandmaster. It consists of a young man hidden back of the scene, just to the left of the big double tuba, and where the chimes hang, who appears at the proper moment with a large placard bearing the title of the encore upon which the bandmaster has, smilingly and graciously, started his men in consideration of the handclapping of the patrons.

It is a feature that has been especially needed in the Sousa concerts, for the good reason that many of the encores are the older Sousa marches, and as these are all alike they puzzle the whistlers a great deal. And it is a feature that adds an instructive interest to the concerts, too.

For instance—last evening, as the third or fourth successive encore to one number, Mr. Sousa started his men on a light, indefinite, somewhat graceful number, which might have been anything (and, no doubt, it awakened a great deal of conjecture among the thoughtful musicians present), when, as a final settlement of all doubt, the young man appeared with his card and the title. It was "The Patient Egg," and it explained everything. There was no odor, however, and there was no further explanation. So whether "The Patient Egg" was the one that, according to Marie Cahill, got mashed on an actor, or the one which had an ambition to be in the poaching class but waited too long and was fried straight up and fed to a union teamster, we cannot say.

However, it was followed by another descriptive number, entitled "The Golden Cars," during the progress of which the tuba man and the alto men splutter and choo-choo through their instruments, thus giving imitations of a switch engine on a slippery track. This number was also enjoyed. As a matter of fact, the young man with the encore sign was a hit. We have always wanted to know what the Sousa band was doing when it ran wild.

But there were other reasons why the first concert was a success. John Philip's men played a principal program of sensibly chosen selections, and played them well. Its tours of Europe may keep these musicians busy, but it keeps them in good training as well, and it is doubtful if any band could play with more confidence and finish than does this American organization.

There is also a new Sousa march this year, called "Jack Tar," which is a light, rollicking affair, with a bo's'n's whistle and a hornpipe in it, and a section for the horns, of course, in playing which they are strung out across the stage in inspiring array.

The soloists last night were three in number—Miss Estelle Liebling, the soprano who was with the band a year ago, and who sings prettily and well; Miss Anna Otten, a fair-haired violinist, with a facile technique and a true, even tone, and Mr. Moermans, saxophonist, with entire control of the sympathetic tones in that instrument.

The audience was of good size, and, as intimated, quite as appreciative as usual. Today there will be two concerts—one in the afternoon and another in the evening. The new march is included in each concert, and three soloists will take part in each.

RECORD HERALD
CHICAGO, ILL.
SEP 22 1903

Royal Rag-Time.

With two emperors and a king addicted to rag-time music, the day has come when the scorners and the curpers should desert their lofty seats of criticism and descend at last among the common people of the earth to enjoy the gifts the Sousas give us. Or, if they will not do this, they should at least hide themselves away out of sight and out of hearing and possess their souls in silence while the merry rag-time rout goes on.

What did King EDWARD say when rag-time tunes in all their glory burst upon his ear? JOHN PHILIP SOUSA tells us truly. It was "More! More! More!" And being a king, EDWARD got what he wanted in the form of "Smoky Moke" and "Georgia Camp Meeting," repeated to his heart's desire. The experiences of EMPEROR WILLIAM and

CEAR NICHOLAS Mr. SOUSA does not report in detail, but his comprehensive "they were converted" is quite enough.

There is probably reason tucked away in the deep philosophy of things why sovereigns should take kindly to rag-time. King EDWARD, for instance, is dallying with a syncopated cabinet just at the present time. EMPEROR WILLIAM cannot possibly miss the genuine accent when the reichstag meets again with Herr BEBEL well up in a front seat. The czar's two favorite tunes, "Go 'Way From Manchuria" and "We're Having a Regular Balkan Time," are both open to suspicion as to their musical orthodoxy. When it comes to other crowned heads, LEOPOLD of Belgium, PETER of Serbia, ABDUL HAMID of Turkey, and our own Sultan of Sulu himself, can certainly supply words on demand for the raggedest of rag-time tunes.

All of which goes to prove the point that the critics might as well give up at once and let royal rag-time rule.

TELEGRAPH
PHILA., PA.

Sousa Says It is an Established Feature of American Music.

Chicago, Sept. 22.—"Ragtime is an established feature of American music; it will never die, any more than 'Faust' and the great operas will die," John Philip Sousa, the bandmaster, said at the Auditorium. "Of course, I don't mean to compare them musically, but ragtime has become as firmly established as the others, and can no longer be classed as a craze in music. Nearly everybody likes ragtime. King Edward VII liked it so well that he asked us to play more of it, and we gave him 'Smoky Moke' and 'Georgia Camp Meeting.'"

"Emperor William and the Czar were also converted to ragtime. It is just as popular everywhere as it ever was, and I see no reason why it should not remain in favor as long as music is played."



RAGTIME IN THE AIRSHIP AGE

Ragtime, says John Philip Sousa, will not die, because it is an established feature of American music. Sousa boasts of having introduced King Edward, Emperor William and the Czar to the delights of the syncopated note during his recent tour abroad. He says they liked it. If the habit fastens itself strongly enough upon the monarchs, antiquarians and exhaustive research through the unearthing of an ancient slab, such as that depicted by Artist Gage. Thus will ragtime, even should its popularity wane in our generation, be preserved for the joy and instruction of the peoples of the airship age.

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All of which goes to prove the point that the critics might as well give up at once and let royal rag-time rule where it will. Certainly it can need no better prime minister than JOHN PHILIP SOUSA, official purveyor of rag-time to their sovereign majesties, EDWARD, WILLIAM, NICHOLAS, and the people of the United States of America.

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CHICAGO, ILL.

From CHICAGO, ILL.

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SEP 19 1903

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Syncopated Melodies to Be More Highly Valued in the Future.

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"It is easier to express the feelings of the people in ragtime than in any form of music. What are the things most written about in music?" The composer stopped to knock the ashes from his vest and the women murmured: "Divine."

Ragtime Is Called Poetic.

"Poets write of father, mother and sweetheart," he continued. "Ragtime must have been invented to tell all that those words mean. Ragtime is not modern. Bach wrote

ragtime." Mr. Sousa's right hand dropped to his side. Then it was gently raised until it rested in his trousers pocket. "Divinely graceful," said the women.

"You know the origin of ragtime? No? Well, in the olden days when the lords invited the peasants to feasts in celebration of some great event there was always dancing. The musicians took their places and the master of ceremonies waved his insignia of authority. Then when the musicians struck up the music the master of ceremonies shouted: 'Now rag!' And they 'ragged.' They have been ragging ever since."

It Enthralled Crowned Heads.

The composer employed the free-arm movement in extracting a cigar from his pocket and the match did not sputter. "Magnificently graceful," said the women.

"Ragtime will be played thousands of years from now. We made a hit in Europe by playing ragtime. We played 'Smoky-Moke' for King Edward. 'Fine!' he said. Then he clapped his hands and asked for a repetition. 'Extraordinary!' he said when we had finished. That ought to keep the people over here from opposing it. The emperor of Germany also thought ragtime very fine. The czar of Russia was just as pleased. In fact, they all liked it."

The composer placed his right foot three inches in front of his left and placed his left hand upon his hip. "Wonderful," echoed the women.

Overdone at Present.

"There is a possibility of ragtime being overdone at present," he continued. "One selection makes a hit. Composers immediately attempt to imitate it. The result is one good number and scores that are insufferably bad. But after a while the bad will sink to the bottom and the good, clever bits will float on top to amuse people in the centuries to come. You can say for me that I think clever ragtime is genuine music and will never die, but will be more thought of by the generations that are to come."

SOUSA AND HIS BAND

John Philip Sustains His Popularity and Laurels with "Jack Tar" March.

A DELIGHTFUL PROGRAMME

Audience Enthusiastic as Usual Over Sousa's Own Marches but Puzzled Over Strauss.

After all the bands have played and all the medals are corralled and all the money collected people settle themselves back on cushioned chairs and watch John Philip Sousa flick his creamy gloves at fifty men with horns and reeds, and that is the brass band above all brass bands.

Last evening at the Auditorium Sousa faced a moderate but happily anxious crowd, which applauded ecstatically every Sousa number and even went so far into acknowledgment of the friendly appreciation of the great march builder's personality as to break into little ripples of applause at certain of his best-known gestures with the baton. Gentle are these and graceful as the feathering of waves by an oar, but they are as recognizable as the wild gesticulations of the eccentric musician who batters the air till it fairly screams from pummeling, who wears his hair in ruffles and dances to the tunes of his own feverish brain.

Sousa's Fascinating Personality.

Mr. Sousa is just as theatrical as any of these and a thousand times more effective, but he is fascinating in his individuality not ludicrous; he is a figure suggesting gay music and charming attitude of earthly amiability without frenzy and good humor. Half the people who persist in going to Sousa's concerts whether they attend any other theater during the year or no, go to "see" Sousa and not to her Sousa's band. Somehow his own personality overshadows his magnificent band. Seems to me I never heard such perfect playing on brasses and reeds as Sousa's delightful organization accomplished last night. Precision etherealized, elegance personified, spirit, superb unison and a capital programme even for those who were a trifle dazed at Richard Strauss as he came out of the band score. Not at all badly did Strauss behave under this most trying ordeal, indeed he displayed much more amenability and courtesy than Richard Wagner ever has under similar circumstances. The Strauss number was the really difficult engagement of the evening, and the band played the love scene from "Feuersnoth" sonorously and gravely, with much brazen glory in the fiery crescendoes and long-spun flaming notes.

Took Audience by Storm.

One of those precocious little suites of Sousa's, extremely atmospheric and modern, made a decided hit. It was the one he calls "Looking Upward," and he sails his band and his audience triumphantly from zone to zone, with heroic dash and a blaze of color almost blinding. The drummers performed a terrific piece of work during the "Mars and Venus" figure of the suite. It took the audience by storm and had it been possible to single these two artists out in an ensemble performance assuredly the drummers would be bowing and catching bouquets yet, so delighted was the audience with their performance. Sousa has another suite, "Maidens Three," which he plays to-night; they are spirited compositions and take him away from his title-page inventions, which must be in march time. Pryor is still missed among the Sousa veterans, but Moreman's glorious old saxophone, made up for the loss of Pryor's cornet. Moerman played a medley fantasia of his own in which he delicately hinted at the favorite tunes of America without rubbing it in so violently that he wondered whether America knew music when she heard it away from the musical comedies.

Soloists Are Pleasing.

Miss Estelle Liebling, a serious young girl with a look of Maud Adams about her eyes and chin, sung beautifully and that is an astonishment with any band. Ladies who sing with brass bands absorb something of the metallic preponderance among the instruments and are very trying as a rule. Miss Liebling sang Gounod's "Hiron-delle" with charming elegance, showing quite an unusual compass, much skill in floriture and sweetness of tone. She responded to an encore with a delicious rendering of "Stolen Wings."

Miss Anna Otten, the other soloist, played the violin admirably. Women have not stirred the earth's center as rivals to the dozens of magnificent men players, but they are only beginning and each one who tries may be the one to rescue femininity chained to a hopeless bow and string. Miss Otten is modestly sure, is spiritual and thoughtful; she has much sparkle of a gypsy sort, though I take her to be German-American.

Old Favorites Brought Out.

All the old favorite marches were brought out, dusted sweepingly of all the clumsy familiarity other bands give to the Sousa cult and made new and stunning by the capital treatment the master and his own band can give to these wonderful compositions. A new march on about the same lines—nearly a sequel—of "Stars and Stripes" was cunningly delivered and as suspiciously received. It is amusing to note how judiciously a new march by Sousa is welcomed. The knowing close their eyes and conjure up everything from "Washington Post" to "King Cotton" and the operas and suites and then they defer applause until it is tried again and by the time a brand-new march of Sousa is about to show dogs-eared pages and everybody who doesn't care who writes a country's marches so he changes them every six months is whistling it, then the wise men of the brass-band coterie (there are some) say it is not so good. As a matter of fact Sousa's marches have steadily improved since that thrilling first which nearly broke all the pianos and eardrums in America burst out from the confines of the Washington Marines. "Jack Tar" is shorter and speedier and nattier than King Edward's two-step drill of last year, but, good gracious, look at the difference in the inspiration.

Other Hits of the Evening.

One of the hits last night was a smart little Mexican serenade and "The Passing of Ragtime." Among the other composers uttered braggartly and well were Wettge, German and Myddleton, who furnished a

From N. Y. LYG. TELEGRAM.

From

Address

Date

SEP 23 1903

The Future of Ragtime.

Ragtime is a subtle, insidious, fascinating tempo that has invaded music so craftily that it has fairly captured every defence, and captured every ear as well, except now and then those of the stern disciples of the old school who refuse to yield to the tripping measures of "Ma Honey Gal" or some kindred ragtime classic.

Mr. John Philip Sousa, the greatest living disseminator of ragtime in the world—the Doctor of Ragtime as it were—has given expression of his ideas as to the future of the catchy airs which conjointly make up the ragtime album. "Ragtime," says Mr. Sousa, "is an established feature of American music; it will never die any more than 'Faust' and the great operas will die. Of course I don't mean to compare them musically, but ragtime has become as firmly established as the others and can no longer be classed as a craze in music."

Who should know better than Mr. Sousa, who has thrice been summoned to Windsor Castle to play ragtime for the benefit of King Edward and the royal family, when even the royal guards, parading up and down the terraces, caught the spirit of the refrain as the music escaped into the outer air and began to step off nimbly to the strains of "Smoky Moke," wondering why their feet were so much lighter.

Was it not Mr. Sousa who converted Emperor William to ragtime, so that the royal lips unconsciously puckered into a whistle to follow the stirring infection of the American airs, and did not the Tsar fall skilfully into the net prepared by Mr. Sousa? It has surely been reported so in the correspondence of the day.

When Mr. Sousa's band plays American ragtime in one of London's largest concert halls the sturdy Briton, who attends ostensibly not to be fooled by any Yankee trick, relaxes until his face is one broad grin and his "bravo" thunderous at the finale. Mr. Sousa has played ragtime in mid-ocean and the whales have shaken their tails in glee and the sharks have forgotten for the moment to discount marine notes.

He has played ragtime across the American continent, and even the stolid Indian, swayed by the influence of the airs, has beaten his squaw with a rhythmic precision and a staccato of grace that could arise only from the ragtime in his heart.

What is ragtime? Watch the crowd following the band that goes playing down the street. Watch the auditors in a crowded theatre when it is sung or played. Possibly you will ascertain, but the chances are you will be a victim to ragtime yourself and unconsciously be drumming out the air on the elbow of your neighbor.

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"Ragtime will be played thousands of years from now. We made a hit in Europe by playing ragtime. We played 'Smoky-Moke' for King Edward. 'Fine' he said. Then he clapped his hands and asked for a repetition. 'Extraordinary!' he said when we had finished. That ought to keep the people over here from opposing it. The emperor of Germany also thought ragtime very fine. The czar of Russia was just as pleased. In fact, they all liked it."

The composer placed his right foot three inches in front of his left and placed his left hand upon his hip. "Wonderful," echoed the women.

Overdone at Present.

"There is a possibility of ragtime being overdone at present," he continued. "One selection makes a hit. Composers immediately attempt to imitate it. The result is one good number and scores that are insufferably bad. But after a while the bad will sink to the bottom and the good, clever hits will float on top to amuse people in the centuries to come. You can say for me that I think clever ragtime is genuine music and will never die, but will be more thought of by the generations that are to come."

SOUSA AND HIS BAND

John Philip Sustains His Popularity and Laurels with "Jack Tar" March.

A DELIGHTFUL PROGRAMME

Audience Enthusiastic as Usual Over Sousa's Own Marches but Puzzled Over Strauss.

After all the bands have played and all the medals are corralled and all the money collected people settle themselves back on cushioned chairs and watch John Philip Sousa flick his creamy gloves at fifty men with horns and reeds, and that is the brass band above all brass bands.

Last evening at the Auditorium Sousa faced a moderate but happily anxious crowd, which applauded ecstatically every Sousa number and even went so far into acknowledgment of the friendly appreciation of the great march builder's personality as to break into little ripples of applause at certain of his best-known gestures with the baton. Gentle are these and graceful as the feathering of waves by an ear, but they are as recognizable as the wild gesticulations of the eccentric musician who batters the air till it fairly screams from pummeling, who wears his hair in ruffles and dances to the tunes of his own feverish brain.

Sousa's Fascinating Personality.

Mr. Sousa is just as theatrical as any of these and a thousand times more effective, but he is fascinating in his individuality not ludicrous; he is a figure suggesting gay music and charming attitude of earthly amiability without frenzy and good humor. Half the people who persist in going to Sousa's concerts whether they attend any other theater during the year or no, go to "see" Sousa and not to hear Sousa's band. Somehow his own personality overshadows his magnificent band. Seems to me I never heard such perfect playing on brasses and reeds as Sousa's delightful organization accomplished last night. Precision etherealized, elegance personified, spirit, superb unison and a capital programme even for those who were a trifle dazed at Richard Strauss as he came out of the band score. Not at all badly did Strauss behave under this most trying ordeal, indeed he displayed much more amenability and courtesy than Richard Wagner ever has under similar circumstances. The Strauss number was the really difficult engagement of the evening, and the band played the love scene from "Feuersnöh" solemnly and gravely, with much brazen glory in the fiery crescendos and long-spun flaming notes.

Took Audience by Storm.

One of those precocious little suites of Sousa's, extremely atmospheric and modern, made a decided hit. It was the one he calls "Looking Upward," and he sails his band and his audience triumphantly from zone to zone, with heroic dash and a blaze of color almost blinding. The drummers performed a terrific piece of work during the "Mars and Venus" figure of the suite. It took the audience by storm and had it been possible to single those two artists out in an ensemble performance assuredly the drummers would be bowing and catching bouquets yet, so delighted was the audience with their performance. Sousa has another suite, "Middens Three," which he plays to-night; they are spirited compositions and take him away from his title-page inventions, which must be in march time. Fryer is still missed among the Sousa veterans, but Moberman's glorious old saxophone, made up for the loss of Fryer's cornet. Moberman played a melody fantastic of his own in which he delicately hinted at the favorite tunes of America without rubbing it in so violently that he wondered whether America knew music when she heard it away from the musical comedies.

Soloists Are Pleasing.

Miss Estelle Liebling, a serious young girl with a look of Maud Adams about her eyes and chin, sang beautifully and that is an astonishment with any band. Ladies who sing with brass bands absorb something of the metallic preponderance among the instruments and are very trying as a rule. Miss Liebling sang Gounod's "Elixir de Sorelle" with charming elegance, showing quite an unusual compass, much skill in scintillation and sweetness of tone. She responded to an encore with a delicious rendering of "Sister Susanna."

Miss Anna Othen, the other soloist, played the violin admirably. Women have not stirred the earth's center as rivals to the dross of magnificent men players, but they are only beginning and each one who tries may be the one to rescue femininity chained to a hopeless how and string. Miss Othen is modestly sure, is spritful and thoughtful; she has much sparkle of a gypsy sort, though I take her to be German-American.

Old Favorites Brought Out.

All the old favorite marches were brought out, dusted sweepingly of all the clumsy familiarity other bands give to the Sousa cult and made new and stunning by the capital treatment the master and his own hand can give to these wonderful compositions. A new march on about the same lines—nearly a sequel-of "Stars and Stripes" was cunningly delivered and as suspiciously received. It is amusing to note how judiciously a new march by Sousa is welcomed. The knowing close their eyes and conjure up everything from "Washington Post" to "King Cotton" and the operas and suites and then they defer applause until it is tried again and by the time a brand-new march of Sousa is about to show dogs-eared pages and everybody who doesn't care who writes a country's marches so he changes them every six months is whistling it, then the wise men of the brass-band coterie (there are some) say it is not so good. As a matter of fact Sousa's marches have steadily improved since that thrilling first which nearly broke all the pianos and catrums in America burst out from the confines of the Washington Marines. "Jack Tar" is shorter and speedier and natter than King Edward's two-step drill of last year, but, good gracious, look at the difference in the inspiration.

Other Hits of the Evening.

One of the hits last night was a smart little Mexican serenade and "The Passing of Ragtime." Among the other composers uttered bravagantly and well were Wettge, German and Myhillton, who furnished a new version of "The Swanee River" and gave the band a chance of its own.

A fine programme is offered for this evening and to-day's matinee. Lucky will trifle amazingly with a piccolo and Walter Rogers will bring his cornet to adorn the solo list.

WESLIE.

... every ear as well, except now and then those of the stern disciples of the old school who refuse to yield to the tripping measures of "Ma Honey Gal" or some kindred ragtime classic.

Mr. John Philip Sousa, the greatest living disseminator of ragtime in the world—the Doctor of Ragtime as it were—has given expression of his ideas as to the future of the catchy airs which conjointly make up the ragtime album. "Ragtime," says Mr. Sousa, "is an established feature of American music; it will never die any more than 'Faust' and the great operas will die. Of course I don't mean to compare them musically, but ragtime has become as firmly established as the others and can no longer be classed as a craze in music."

Who should know better than Mr. Sousa, who has thrice been summoned to Windsor Castle to play ragtime for the benefit of King Edward and the royal family, when even the royal guards, patrolling up and down the terraces, caught the spirit of the refrain and began to step off nimbly to the strains of "Smoky Moke," wondering why their feet were so much lighter.

Was it not Mr. Sousa who converted Emperor William to ragtime, so that the royal lips unconsciously puckered into a whistle to follow the stirring infection of the American airs, and did not the Tsar fall skillfully into the net prepared by Mr. Sousa? It has surely been reported so in the correspondence of the day.

When Mr. Sousa's band plays American ragtime in one of London's largest concert halls the sturdy Briton, who attends ostensibly not to be fooled by any Yankee trick, relaxes until his face is one broad grin and his "bravo" thunderous at the finale. Mr. Sousa has played ragtime in mid-ocean and the whales have shaken their tails in glee and the sharks have forgotten for the moment to discount marine notes.

He has played ragtime across the American continent, and even the stolid Indian, swayed by the influence of the airs, has beaten his squaw with a rhythmic precision and a staccato of grace that could arise only from the ragtime in his heart.

What is ragtime? Watch the crowd following the band that goes playing down the street. Watch the auditors in a crowded theatre when it is sung or played. Possibly you will ascertain but the chances are you will be a victim to the contagion yourself and unconsciously be dancing out the air on the elbow of your neighbor.

From THE MORNING TELEGRAPH
Address New York City
Date

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IN twenty years we'll dominate in music. Technically we have a host of men equal to any composers in the world.

A great American grand opera will be written—and in this generation.

The same brains that invented the McCormick reaper and the telephone will compose great music.

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I can write a march in an hour, but I wouldn't guarantee that it would live that long.

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Mr. Sousa had but recently returned from a trip a third of the way around the world. He had watched five thousand patrons of a St. Petersburg theatre arise as one man and applaud "The Stars and Stripes"; in Paris he had found that the Marseillaise was the national hymn, but that "El Capitan" was played oftener in the cafes along the Rue Royale; in Berlin he realized that "Die Wacht am Rhein" would live forever, but the "Washington Post," he had discovered, was rendered nightly in the gardens along Unter den Linden—and now with a delightful complacency he was about to enjoy his first real vacation in twelve years.

"I shall start for the South to-morrow morning," continued the March King. "I have purchased two dogs, polished up half a dozen guns and looked over my horseflesh, and within a few days I hope to begin shooting ducks along the Potomac and hunting quail on half of the plantations in North Carolina."

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"But before I leave the city I wish to express myself as being thoroughly sanguine over the future of American music. While I am away, I shall devote myself to writing a novel with the scenes laid in Pipetown, a suburb of Washington, now merged into the District of Columbia. The publishers have already approved of the scenario.

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"By a national school I mean that a writer with genius, with an inspiration, with originality, must spring up and com-

pose something that will immediately start a horde of imitators. Take, for instance, Stephen Foster's 'Suwanee River.' No man, for beautiful simplicity, will ever surpass this song. And I suppose that 50,000 ballads, based on similar themes, followed in its wake. Had he written of the granite hills of New Hampshire every mineral product of New England would soon have been utilized as the theme of ballads. It's a strange thing and I can't explain it, but in America as in every country of the world, the Southern sections seem to appeal more to romantic and patriotic themes in music.

Dominate the World in 20 Years.

"But the same qualities that have made Americans overcome every obstacle in commercial life, and the same qualifications that make them essentially a commercial race will make them leaders in music. In twenty years we will dominate the music world.

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of composers equal to any in the world. They must, however, throw off the shackles of tradition. At least a thousand men in America are musically as great as men in the Old World. What they need is courage.

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"By the way, Mr. Sousa," came the question which he apparently expected, "can you name the composer who will accomplish all this for American music?"

Three hearty pulls at the inactive tobacco brand and a complete revolution in his office chair took place before the bandmaster answered. Once more he peered—and this time almost confidently—at the picture hanging on the wall, and then replied:

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MUSICAL WORLD



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CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

From THE MORNING TELEGRAPH
Address New York City
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MUSICAL WORLD



Id of music, and of the production of a

Brooklyn, N. Y.

Bandmaster Sousa says that ragtime music has come to stay, and its longevity is quite as assured as that of classical music. Wonder what office he is going to run for.

HEBARD

ROCHESTER, N. Y.

SEP 23 1903

RAGTIME HERE TO STAY.

Sousa Says It Is an Established Feature of American Music.

Chicago, Sept. 22.—"Ragtime is an established feature of American music; it will never die, any more than 'Faust' and the great operas will die," John Philip Sousa, the great bandmaster, said yesterday at the Auditorium. "Of course, I don't mean to compare them musically, but ragtime has become as firmly established as the others, and can no longer be classed as a craze in music. Nearly everybody likes ragtime. King Edward VII liked it so well that he asked us to play more of it, and we gave him 'Smoky Moke' and 'Georgia Camp Meeting.'

"Emperor William and the Czar were also converted to ragtime. It is just as popular everywhere as it ever was, and I see no reason why it should not remain in favor as long as music is played."

ROCHESTER

STANDARD

SYRACUSE, N. Y.

SEP 20

Rag Time and Royalty.

The New York Times. John Philip Sousa is authority for the prediction that the exaggerated syncopation known as rag time has "come to stay" and that it will be a permanent feature in American music. King Edward VII. of Great Britain, William of Prussia, German Emperor, and Nicholas H., Czar of All the Russias, have accorded it their gracious approval, confess that they like it and demand it when they wish to be gratified without derogation of imperial or royal dignity.

King Edward was especially pleased with that American classic, "The Smoky Mokes," and that gem of American-Ethiopian minstrelsy, "The Georgia Camp Meeting." That the music of these tuneful, undulatory, and somewhat zig-zag compositions should have attained such a height of popularity as to obscure the author's names is to be regretted. However, this will give posterity something to haggle over.

What examples of rag time appealed most to Emperor William and Czar Nicholas are not told. Perhaps they have no preference, but are prepared to say of rag-time compositions as the New England farmer

said of the various brands of local rum: "Some on 'em's better'n others, but they're all good."

From

EXPRESS

Address

PORTLAND, ME

each other:

Speaking of the habit the great composer Sousa has of commemorating the

From

JOURNAL MINNEAPOLIS, MINN.

Address

Date

SEP 21 1903

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Sousa Says So and Adds That It Is Firmly Established.

New York Sun Special Service.

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From

Brooklyn, N. Y.

Address

Date

SEP 26 1903

SOUSA AND RAG TIME.

Chicago Issues a Frank Opinion on Music That Lasts.

[From the Chicago Tribune (Rep.)] John Philip Sousa, the band leader, in an interview says: "Ragtime is an established feature of American music; it will never die any more than 'Faust' and the great operas will die. It is just as popular everywhere as it ever was, and I see no reason why it should not remain in favor as long as music is played." This demonstrates that Mr. Sousa is better as a bandmaster than as a musical observer.

There is no feature of American music that is "established," for there is no American music. There is no feature of music that is established. In music fashions change with each generation. Sometimes they change many times in a generation. In nothing is the popular taste more fickle than in music. Where are the old madrigals, and glees, and catches? Where is the old "peony refrain"? Where are the old time negro melodies? Where are the old sentimental songs and descriptive ballads? Where is the old piano programme music? Mr. Sousa says "ragtime will never die any more than 'Faust' and the great operas will die." But where, Mr. Sousa, are "Norma," and "Lucia," and "Robert the Devil," and "Semiramide," and "Cenerentola," and the "Barber of Seville," and "Carmen," and "Masaniello," and "William Tell," and "Trovatore," and "Ernani," and scores more of operas once considered great? And does not Mr. Sousa know that all of Gounod's operas are dead, save "Roméo and Juliet" and "Faust," and that these two already have received the final summons to retire to the shell and gather dust?

Mr. Sousa's "Smoky Moke" and "Georgia Camp Meeting" may last a little longer, for it is the day of the ragtime, the two-step and the con song, but the musical comedy, itself wearing out, has given them their finishing blow, and they will soon pass and be forgotten. Mr. Sousa can "see no reason why it should not remain in favor as long as music is played." "The wish is father to the thought," Mr. Sousa would not like to see ragtime go. His royalties from its manufacture are no suspicion.

WHEN SOUSA WAVES HIS TIME-STICK.

Louis W. Jones in Indianapolis Journal. When Sousa waves his time-stick an' his band begins to play, My heart it starts a-bent'n in a curious sort o' way, An' my blood is all a-tingle an' my feet they won't keep still, An' I find myself a-dreamin' of a farm house on a hill. Where I used to dance with Hannah in the days of long ago, To the music that was furnished by a fiddle an' a bow, An' I quite forgot the fact that I am kind o' old an' gray, When Sousa waves his time-stick an' his band begins to play.

I sit here in the grand stand an' I listen to each tune, While fancy takes me back to one September afternoon, When Hannah come to town with me to see the big State Fair, The world was bubblin' over with its sunshine ev'rywhere, We two was mighty happy as we wandered hand in hand, A-takin' in the sideshows an' a-lookin' at each band, An' here I'm all alone agin, an' dreamin' of that day, As Sousa waves his time-stick an' his band begins to play.

N.Y. Times Sept. 25-1903

From

London, England

Address

Date

At the Promenades.

The young English composers have received a large share of recognition at the enjoyable Promenades, which have all well patronised during the week. Cyril Scott so far stands out the best of these, and his Symphony was extremely interesting. Josef Hellbrooke's Concerto was remarkable for its absence, and he certainly played the enormously difficult part in wonderful fashion. York Bowen is one of the cleverest of the Academy students, and shows at present greater facility than in his previous work. There has been plenty of Richard Strauss, and he is the most successful among all the "moderns." It is, in fact, a catholic appeal to all sorts and conditions of tastes we have Richard Strauss and Sousa as composers on the same programme. Mr. H. Lyell-Taylor, evidently a conductor of brains, now takes Mr. Wood's place for the second part; and among the attractive soloists a remarkable success has been again scored by that delightful new tenor Mr. John Harrison.

ss

Findlay

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 European concert tour, not only repeating but emphasizing and strengthening the favorable impressions 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."

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per cutting Bureau in the World.

NEWS

MANSFIELD, OHIO.

SEP 19 1903

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NEWS

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JOURNAL

From

FORT WA.

Address

Date

SEP 20

Arthur Pryor, for many years the trombone soloist with Sousa's band, will leave that organization and next season direct a band of his own.

RECORD

Address

CHICAGO, ILL.

Date

SEP 21 1903

Mr. Sousa's band concluded its annual Chicago engagement at the Auditorium last night, presenting a fourth programme of pieces which delighted the hearts of those who feel that Theodore Thomas is not in their own sweet phrase, "such a much." At last accounts Mr. Thomas was resting easily under the imputation.

Batavia, N. Y.

Bandmaster Sousa says that ragtime music has come to stay, and its longevity is quite as assured as that of classical music. Wonder what office he is going to run for.

HERALD

ROCHESTER, N. Y.

SEP 23 1903

RAGTIME HERE TO STAY.

Sousa Says It Is an Established Feature of American Music.

Chicago, Sept. 22.—"Ragtime is an established feature of American music; it will never die, any more than 'Faust' and the great operas will die," John Philip Sousa, the great bandmaster, said yesterday at the Auditorium. "Of course, I don't mean to compare them musically, but ragtime has become as firmly established as the others, and can no longer be classed as a craze in music. Nearly everybody likes ragtime. King Edward VII liked it so well that he asked us to play more of it, and we gave him 'Smoky Moke' and 'Georgia Camp Meeting'."

"Emperor William and the Czar were also converted to ragtime. It is just as popular everywhere as it ever was, and I see no reason why it should not remain in favor as long as music is played."

POST

STANDARD

SYRACUSE, N. Y.

SEP 23

Rag Time and Royalty.

The New York Times. John Philip Sousa is authority for the prediction that the exaggerated syncopation known as rag time has "come to stay" and that it will be a permanent feature in American music. King Edward VII. of Great Britain, William of Prussia, German Emperor, and Nicholas H., Czar of All the Russias, have accorded it their gracious approval, confess that they like it and demand it when they can be gratified without derogation of imperial or royal dignity.

King Edward was especially pleased with that American classic, "The Smoky Mokes," and that gem of Americo-Ethiopian minstrelsy, "The Georgia Camp Meeting." That the music of these tuneful, undulatory, and somewhat zig-zag compositions should have attained such a height of popularity as to obscure the author's names is to be regretted. However, this will give posterity something to haggle over.

What examples of rag time appealed most to Emperor William and Czar Nicholas we are not told. Perhaps they have no preference, but are prepared to say of rag-time compositions as the New England farmer

said of the various brands of local rum: "Some on 'em's better'n others, but they're all good."

From

EXPRESS

Address

PORTLAND, ME

each other

Speaking of the habit the great composer Sousa has of commemorating the army and navy in his music the Chicago News says that his next composition should be a spirited symphonic poem entitled "Uncharted Rocks."

Firmly Established.

New York Sun Special Service. Chicago, Sept. 21.—"Rag time is an established feature of American music; it will never die any more than 'Faust,' and the great opera will never die," declared John Philip Sousa, the great bandmaster, yesterday at the Auditorium. "Of course, I don't mean to compare them musically, but rag time has become as firmly established as they, and can no longer be classed as a fad in music."

From

Brooklyn, N. Y.

Address

Date

SEP 26 1903

SOUSA AND RAG TIME.

Chicago Issues a Frank Opinion on Music That Lasts.

[From the Chicago Tribune (Rep.)] John Philip Sousa, the band leader, in an interview says: "Ragtime is an established feature of American music; it will never die any more than 'Faust' and the great operas will die. It is just as popular everywhere as it ever was, and I see no reason why it should not remain in favor as long as music is played." This demonstrates that Mr. Sousa is better as a bandmaster than as a musical observer.

There is no feature of American music that is "established," for there is no American music. There is no feature of music that is established. In music fashions change with each generation. Sometimes they change many times in a generation. It is nothing is the popular taste more fickle than in music. Where are the old madrigals, and glees, and catches? Where is the old "penny royal"? Where are the old time negro melodies? Where are the old sentimental songs and descriptive ballads? Where is the old piano programme music? Mr. Sousa says "ragtime will never die any more than 'Faust' and the great operas will die." But where, Mr. Sousa, are "Norma," and "Lucia," and "Robert the Devil," and "Semiramide," and "Cenerentola," and "Barber of Seville," and "Dinorah," and "Masaniello," and "William Tell," and "Trovatore," and "Ernani," and scores more of operas once considered great? And does not Mr. Sousa know that all of Gounod's operas are dead, save "Romeo and Juliet" and "Faust," and that these two already have received the final summons to retire to the shelf and gather dust?

Mr. Sousa's "Smoky Moke" and "Georgia Camp Meeting" may last a little longer, for it is the day of the ragtime, the two-step and the coon song, but the musical comedy, itself wearing out, has given them their finishing blow, and they will soon pass and be forgotten. Mr. Sousa can "see no reason why it should not remain in favor as long as music is played." "The wish is father to the thought." Mr. Sousa would not like to see ragtime go. His royalties from its manufacture are too sumptuous.

WHEN SOUSA WAVES HIS TIME-STICK.

Louis W. Jones in Indianapolis Journal. When Sousa waves his time-stick an' his band begins to play, My heart it starts a-beatin' in a curious sort o' way, An' my blood is all a-tingle an' my feet they won't keep still, An' I find myself a-dreamin' of a farm house on a hill Where I used to dance with Hannah in the days of long ago To the music that was furnished by a fiddle an' a bow, An' I quite forgit the fact that I am kind o' old an' gray, When Sousa waves his time-stick an' his band begins to play.

I sit here in the grand stand an' I listen to each tune, While fancy takes me back to one September afternoon When Hannah come to town with me to see the big State Fair, The world was bubblin' over with its sunshine ev'rywhere, We two was mighty happy as we wandered hand in hand, A-takin' in the sideshows an' a-list-nin' to each band, An' here I'm all alone agin, an' dreamin' of that day As Sousa waves his time-stick an' his band begins to play.

N.Y. Times Sept. 25-1903

From

Mrs. W. W. W. LONDON, ENGLAND.

Address

Date

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per Cutting Bureau in the World.

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JOURNALS

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FORT WA.

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RECORD

HERALD

CHICAGO, ILL.

SEP 23 1903

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Newspaper Cutting Bureau in the World.

From SIM
Address KANSAS CITY, MO.
Date

NAIS RAGTIME WILL LIVE.

The Opinion of John Philip Sousa, the Bandmaster.

CHICAGO, Sept. 21.—"Ragtime is the music of kings and emperors and will live as long as music is known to man," said John P. Sousa, who closed his engagement at the Auditorium last night. Standing in the Auditorium hotel lobby to-day, he said:

"We made a hit in Europe by playing ragtime. We played 'Smoky Moke' for King Edward. 'Fine,' he said. Then he clapped his hands and asked for a repetition. 'Extraordinary,' he said when we had finished. That ought to keep the people over here from opposing it. The emperor of Germany also thought ragtime very fine. The czar of Russia was just as pleased. In fact, they all liked it. There is a possibility of ragtime being overdone at present, however. When one selection makes a hit composers immediately attempt to imitate. The result is one good number and scores that are insufferably bad. But after awhile the bad will sink to the bottom and the good, clever bits will float on top.

"It is easier to express the feelings of the people in ragtime than in any form of music. What are the things most written about in music? Poets write of father, mother and sweethearts. Ragtime must have been invented to tell all that those words mean. Ragtime is not modern. Bach wrote ragtime. In the olden days when the lords invited the peasants to feasts in celebration of some great event there was always dancing. The musicians took their places and the master of ceremonies waved his insignia of authority. Then when the musicians struck up the music the master of ceremonies shouted: 'Now rag,' and they 'ragged.' They have been ragging ever since."

JOURNAL

ALBANY, N. Y.

Address
Date SEP 21 1903

Sousa, after nearly three years of hard work, has decided to take a vacation and in a few days he will give up active musical direction. The march king will take an eight months' rest, but will keep his hand in by writing a couple of operas.

TIMES

COLEDO, C.

Address
Date SEP 22 1903

Sousa on a Vacation.

After 23 months of hard labor and constant traveling, to say nothing of the mental strain caused by his familiar association with crowned heads and the nobility of all countries, John Philip Sousa is going to take an eight months' rest. For nearly three years he has been "on the go" in every sense of the word, for even when he is sleeping the nervous force of the man keeps him in incessant motion, and, as seen in his direction of his band, has won for him in certain cities in Europe the appellation of the "human squirrel."

For a month he is to give concerts at so-called exhibition cities—Pittsburg, In-

dianapolis and others—at state fairs and sundry places where crowds are collected. Then the band will scatter.

Such plans as he has considered for his eight months' vacation show that Sousa is aware of the growth of a nomadic habit. He means to have some shooting in Scotland, some fishing in the firds of Norway and some dabbling on the Nile. At least three-quarters of the globe will be visited if he seriously meditates spending his play-time in carrying out his prospected itinerary.

The profits for the thirty-three months' trip of his band for the period mentioned foot up to \$50,000, and Sousa can well afford a vacation, especially as he does not intend to be entirely idle, but to devote some portion of his time to writing librettos and their attendant music.

Gazette NEWS

Address
Date SEP 22 1903

'RAG-TIME WILL NEVER DIE' - SOUSA

Great Leader Says That King and Commoner Likes It—He Calls It Poetic.

"Ragtime will never die. As long as 'Faust' is sung ragtime will be played," said Philip Sousa yesterday afternoon. He was standing in the lobby of the Auditorium hotel. Near by was a group of women admiring his every gesture.

"Ragtime a fad?" he asked, and there was surprise in his voice. The composer flicked a speck of dust from his coat and the women murmured, "How lovely."

"It is easier to express the feelings of the people in ragtime than in any form of music. What are the things most written about in music?" The composer stopped to knock the ashes from his vest and the women murmured, "Divine."

"Poets write of father, mother and sweetheart," he continued. "Ragtime must have been invented to tell all that those words mean. Ragtime is not modern. Bach wrote ragtime." Then Mr. Sousa's right hand dropped to his side. Then it was gently raised until it rested in his trousers pocket. "Divinely graceful," said the women.

"You know the origin of ragtime?" No? Well, in the olden days when the lords invited the peasants to feasts in celebration of some great event there was always dancing. The musicians took their places and the master of ceremonies waved his insignia of authority. Then when the musicians struck up the music the master of ceremonies shouted: "Now rag!" And they "ragged." They have been ragging ever since."

The composer employed the free-arm movement in extracting a cigar from his pocket and the match did not sputter. "Magnificently graceful," said the women.

"Ragtime will be played thousands of years from now. We made a hit in Europe by playing ragtime. We played 'Smoky Moke' for King Edward. 'Fine,' he said. Then he clapped his hands and asked for a repetition. 'Extraordinary!' he said, when we had finished. That ought to keep the people over here from opposing it. The emperor of Germany also thought ragtime very fine. The czar of Russia was just as pleased. In fact, they all like it."

The composer placed his right foot three inches in front of his left and placed his left hand upon his hip. "Wonderful," echoed the women.

"There is a possibility of ragtime being overdone at present," he continued. "One selection makes a hit. Composers immediately attempt to imitate it. The result is one good number and scores that are insufferably bad. But after a while the bad will sink to the bottom and the good, clever bits will float on top to amuse people

in the centuries to come. You can say for me that I think clever ragtime is genuine music and will never die, but will be more thought of by the generations that are to come."

Newspaper Cutting Bureau in the World.

From ALBANY, N. Y.

Address
Date SEP 22 1903

John Philip Sousa, the famous bandmaster, expresses the opinion that "ragtime" is an established feature of American music, and that it will never die any more than the great operas will die. "Of course I don't compare them musically, but ragtime has become as firmly established as the others, and can no longer be classed as a craze in music. Edward likes it so well that he asked us to play more of it, and we gave him 'Smoky Moke' and 'Georgia Camp Meeting.'"

RECORD

Address Boston, Mass.
Date SEP 23 1903

"Ragtime is an established feature of American music, and it will never die more than Faust and the great operas will die," quoth Bandmaster Sousa in Chicago. Since King Edward liked ragtime so well that Sousa had to repeat "Smoky Moke" and the "Georgia Campmeeting," European peace has grown agreeable. Emp. William and the czar have been captured by Sousa. The bandmaster should carry his annexation campaign to Canada. It might soften the Alaskan boundary acerbities.

WILMINGTON, DEL.

Address
Date SEP 23 1903

RAG TIME AND ROYALTY.

Philadelphia Ledger.

Mr. John Philip Sousa is authority for the prediction that the exaggerated synonym known as rag time has "come to stay" and that it will be a permanent feature in American music. King Edward VIII of Great Britain, William of Prussia, German Emperor, and Nicholas II, Czar of All the Russias, have accorded it their gracious approval, confess that they like it and demand it when their wish can be gratified without derogation of imperial or royal dignity. King Edward was especially pleased with that American classic, "The Smoky Moke," and that gem of American-Ethiopian minstrelsy, "The Georgia Camp Meeting." That the music of these tuneful, unimitable, and somewhat zig-zag compositions should have attained a height of popularity as to obscure the author's name is to be regretted. However, this will give posterity something to haggle over. What examples of rag time appealed most to Emperor William and Czar Nicholas we are not told. Perhaps they have no preferences, but are prepared to say of rag-time compositions as the New England farmer said of the various brands of local rum: "Some on 'em's better'n others, but they're all good."

Mr. Sousa thinks this class of music destined to achieve an immortality as great as the best examples of the Italian School of grand opera, and ventures the prediction that it will "remain in favor as long as music is played." That is a long time, so far as one can see ahead. Well, why not? One of the most important functions of music is to give pleasure, and if rag time pleases, why should it not last, and give pleasure to future generations? Those who prefer what the east side critics of the park concerts characterized as "tinny music" can usually get it and doubtless will continue to prefer it to the more popular varieties of song and dance music; and as comparatively few of these people will be likely to attend the Court concerts at Windsor, Berlin, or St. Petersburg, it is most probable that very many of those for whom rag time is distasteful will have to profess admiration for it out of respect to royalty.

WILMINGTON, MASS.

A few short months ago the union musicians were hot-foot against ragtime. Now John Philip Sousa openly declares that rag-time is come to stay. In fact, the American band leader declares that rag-time has come to stay as long as music is played.

From
Address
Date

The music composer and band leader, Sousa, who has been on the march for many years has decided to take a rest of eight months. Although not his own offspring he should take Hawaii with him, and give the people a

From *NEWS*
 Address *BALTIMORE, MD.*
 Date *SEP 24 1903*

SOUSA'S RAGTIME TALK.
 Says Syncopation is Poetry To His Educated Ears.
 (From the Chicago Chronicle.)
 "Ragtime will never die. As long as 'Faust' is sung ragtime will be played," said Philip Sousa yesterday afternoon. He was standing in the lobby of the Auditorium Hotel. Nearby was a group of women admiring his every gesture.
 "Ragtime a fad?" he asked, and there was surprise in his voice. "Ragtime will never die." The composer flicked a speck of dust from his coat and the women murmured: "How lovely!"
 "It is easier to express the feelings of the people in ragtime than in any form of music. What are the things most written about in music?" The composer stopped to knock the ashes from his vest, and the women murmured: "Divine."
 "Poets write of father, mother and sweetheart," he continued. "Ragtime must have been invented to tell all that those words mean. Ragtime is not modern. Bach wrote ragtime." Mr. Sousa's right hand dropped to his side. Then it was gently raised until it rested in his trousers pocket. "Divinely graceful," said the women.
 "You know the origin of ragtime? No? Well, in the olden days when the lords invited the peasants to feasts in celebration of some great event there was always dancing. The musicians took their places, and the master of ceremonies waved his insignia of authority. Then, when the musicians struck up the music, the master of ceremonies shouted: 'Now rag!' And they 'ragged.' They have been ragging ever since."
 The composer employed the free-arm movement in extracting a cigar from his pocket, and the match did not sputter. "Magnificently graceful," the women said.
 "Ragtime will be played thousands of years from now. We made a hit in Europe by playing ragtime. We played 'Smoky-Moke' for King Edward. 'Fine!' he said. Then he clapped his hands and asked for a repetition. 'Extraordinary!' he said when we had finished. That ought to keep the people over here from opposing it. The Emperor of Germany also thought ragtime very fine. The Czar of Russia was just as pleased. In fact, they all liked it."
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om *STAR*
 Address *WASHINGTON, D. C.*
 Date *SEP 23 1903*

Rag Time.
 Band Leader Sousa declares that rag-time music has come to stay, and that it will be popular as long as the compositions of Wagner are regarded as classics. He discreetly draws the proper line of distinction between popularity and excellence, but his dictum will nevertheless arouse much antagonism even while it may awaken feelings of gratitude in the breasts of many humble music lovers who have been made to feel ashamed of their fondness for the jolly strains of the popular airs. The essence of rag-time music is good-nature, happiness, hope and fun. It is impossible to listen to a well rendered composition of this sort without feeling some physical response to the rhythm and even a sentimental warning to the melody. The secret is in the eccentricity of the mesuré, the irregularity of the beat which is the prevailing character. Rag-time is today popular and will probably remain so, even as Mr. Sousa suggests, because it represents the impulse of the people to laugh and dance and to forget in their moments of relaxation the cares of life. Of course, it is not elevating. It has absolutely no educational value. But it is wholesome in its contribution to the refreshment of the jaded spirit. It carries the tired body along with a springier step and demands no penalty. It is possible to conceive an affection for this kind of music by sincere admirers of the more somber, more scientific, more delicate, more significant brands. The true music lover, indeed, is he who can appreciate the good in every sort.

From *Country Journal*
 Address *New York City*

THE CLIENT AND HOW TO HANDLE HIM, by the Architect

WE have practised architecture for more than twenty-five years, man and boy, and the riddle is still unsolved. During this time we have met many delightful clients and some others. We have also succeeded, in spite of this, in raising a family, though it has been said by people who know, that an architect should never marry; he must give his entire time to his clients, each individual one of them. If we should mention the number of times we have been called out of church during service or out of bed in the dead of night by clients whose doors squeak, we would not be believed. When an architect's wife proposes that we call on Mr. Smith, a very good client, we always prepare for an evening on "shop." Mr. Smith, in his most engaging manner, before our hats are on the rack, asks that we go with him to the kitchen and talk with the cook who threatens to leave because she has to turn the faucet to shut the water off. Did we specify such a faucet? Another man wanted us to buy him a new furnace because pea coal fell through the grate.
 In consequence, the architects have become shy animals, herding together in secret places. In olden times the architect ate in the kitchen with the other servants. Nowadays he must eat in solitude or with his fellow architects, in order to allow the fly-wheel to catch up with the machine.
 We have one client who insisted that we did not take things seriously. We informed him that the lunatic asylums yawned for the serious architects, no single brain being able to stand the strain for any length of time.
 Joking aside, the only way to handle a client is to let him have his own way. He usually gives you the ideas that his wife has laid out for you to "draw out" on paper. He signs contracts, and then, like a sweet girl graduate, breaks them over and over again. You cannot stop him; and, again, nothing short of a steam roller will convince him that if one door costs \$5, five doors will cost \$25. He cannot understand why the five should cost more than \$3.75.
 We once had a client, a sweet, motherly woman, who decided to put mahogany in her parlor in place of pine after the contracts had been signed, and refused to pay the difference in cost, simply because the contracts were already signed and she could do anything she pleased after that.
 Again, when a gentleman calls on you, asks that you submit plans for his new house, takes you over to see his lot, discusses the question of price, rooms, etc., and you then find that among your friends at least two men are doing the same thing for the same man on the same lot, and finally discover your ex-office boy starting foundations, what would you say—this particular man being editor of a religious newspaper?
 Another case: you build a house with great care for a most charming man and retire with mutual congratulations. You find shortly after, during a visit, another architect winging your productions. Would you consider this courteous?
 Have you ever seen a hurdy-gurdy with drums, fifes, triangles, horn and piano all working at the

om *Gazette*
 Address *York*
 Date *SEP 23 1903*

RAGTIME HERE TO STAY.

Sousa Believes it is Firmly Established as Music.
 By Associated Press to The Gazette.
 CHICAGO, Sept. 22.—"Ragtime is an established feature of American music: it will never die any more than 'Faust' and the great operas will die," John Philip Sousa, the great bandmaster, said at the auditorium.
 "Of course I don't mean to compare them musically, but ragtime has become as firmly established as the others and can no longer be classed as a craze in music. Nearly everybody likes ragtime. King Edward VII liked it so well that he asked us to play more of it and we gave him 'Smoky Moke' and 'Georgia Camp-Meeting.'
 "Emperor William and the czar were also converted to ragtime. It is just as popular everywhere as it ever was and I see no reason why it should not remain in favor as long as music is played."

New Philadelphia Tribune
Sept 20 - 1903
Sousa and His Famous Band.

John Philip Sousa, the eminent composer and musical director, with his famous band, occupied the boards at the Union opera house, in this city, on last Friday evening. The audience was one of the largest, most appreciative and enthusiastic that has ever gathered at the popular play house, and Mr. Sousa and each member of his talented organization sustained, in a marked degree, the eminence they have gained in this country and Europe.
 The program consisted of seven numbers, and there were the same number of encores. Each selection was rendered with the perfect harmony and charming melody that characterizes every piece the famous band plays, and the enthusiasm produced in this city was so marked that many in the audience could not resist applause before certain selections were finished.
 As a director Mr. Sousa is, no doubt, without an equal in the world. He is a gentleman of fine presence and pleasing personality and the graceful ease that characterizes his every move inspires each member of his band, and delights the large audiences wherever he appears.
 His organization is made up of the best and most talented musicians obtainable, and his superior ability as a composer and fine discrimination and talent as a director, has earned for him and his band the fame they have achieved.
 The soloists met the fullest expectations of the audience, and earned the generous applause that was accorded them.
 Mr. Sousa was very much pleased with the reception he received in New Philadelphia. He said that the audience was one of the most appreciative that he and his band had ever appeared before, and he informed Capt. Geo. W. Bowers, manager of the opera house, that he will be happy to return to this city next year.

From *MUSICAL COURIER*
 Address *New York City*
 Date *SEP 23 1903*

Chicago has had four Sousa concerts with the usual satisfaction among lovers of musical excitement. The performance on Friday night brought a great crowd to the Auditorium, and the closing performance on Sunday proved almost equally successful. Miss Estelle Lieblich the soprano, received what the rural critics persist in calling a "veritable ovation," for she is a favorite here.

SOUSA IS HEARD AT AUDITORIUM.

The swinging strains of a new Sousa march rang through the Auditorium last night when John Philip Sousa walked out in front of his big band and waved his baton.
 His organization this year is as good as ever and the audience liked the music very much.
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CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

From *NEWS*
Address *BALTIMORE, MD.*
Date *SEP 24 1903*

SOUSA'S RAGTIME TALK.
Says Syncopation Is Poetry To His Educated Ears.

(From the Chicago Chronicle.)
"Ragtime will never die. As long as 'Faust' is sung ragtime will be played," said Phillip Sousa yesterday afternoon. He was standing in the lobby of the Auditorium Hotel. Nearby was a group of women admiring his every gesture.
"Ragtime a fad?" he asked, and there was surprise in his voice. "Ragtime will never die." The composer flicked a speck of dust from his coat and the women murmured: "How lovely!"
"It is easier to express the feelings of the people in ragtime than in any form of music. What are the things most written about in music?" The composer stopped to knock the ashes from his vest, and the women murmured: "Divine."
"Poets write of father, mother and sweetheart," he continued. "Ragtime must have been invented to tell all that those words mean. Ragtime is not modern. Bach wrote ragtime." Mr. Sousa's right hand dropped to his side. Then it was gently raised until it rested in his trousers pocket. "Divinely graceful," said the women.
"You know the origin of ragtime? No? Well, in the olden days when the lords invited the peasants to feasts in celebration of some great event there was always dancing. The musicians took their places, and the master of ceremonies waved his insignia of authority. Then, when the musicians struck up the music, the master of ceremonies shouted: 'Now rag!' And they 'ragged.' They have been ragging ever since."
The composer employed the free-arm movement in extracting a cigar from his pocket, and the match did not sputter. "Magnificently graceful," the women said.
"Ragtime will be played thousands of years from now. We made a hit in Europe by playing ragtime. We played 'Smoky-Moke' for King Edward. 'Fine!' he said. Then he clapped his hands and asked for a repetition. 'Extraordinary!' he said when we had finished. That ought to keep the people over here from opposing it. The Emperor of Germany also thought ragtime very fine. The Czar of Russia was just as pleased. In fact, they all liked it."
The composer placed his right foot three inches in front of his left and placed his left hand upon his hip. "Wonderful," echoed the women.
"There is a possibility of ragtime being overdone at present," he continued. "One selection makes a hit. Composers immediately attempt to imitate it. The result is one good number and scores that are insufferably bad. But after a while the bad will sink to the bottom and the good, clever bits will float on top to amuse people in the centuries to come. You can say for me that I think clever ragtime is genuine music, and will never die, but will be more thought of by the generations that are to come."

om *STAR*
Address *WASHINGTON, D. C.*
Date *SEP 23 1903*

Rag Time.
Band Leader Sousa declares that rag-time music has come to stay, and that it will be popular as long as the compositions of Wagner are regarded as classics. He discreetly draws the proper line of distinction between popularity and excellence, but his dictum will nevertheless arouse much antagonism even while it may awaken feelings of gratitude in the breasts of many humble music lovers who have been made to feel ashamed of their fondness for the jolly strains of the popular airs. The essence of rag-time music is good-nature, happiness, hope and fun. It is impossible to listen to a well rendered composition of this sort without feeling some physical response to the rhythm and even a sentimental warning to the melody. The secret is in the eccentricity of the measure, the irregularity of the beat which is the prevailing character. Rag-time is today popular and will probably remain so, even as Mr. Sousa suggests, because it represents the impulse of the people to laugh and dance and to forget in their moments of relaxation the cares of life. Of course, it is not elevating. It has absolutely no educational value. But it is wholesome in its contribution to the refreshment of the jaded spirit. It carries the tired body along with a springier step and demands no penalty. It is possible to conceive an affection for this kind of music by sincere admirers of the more somber, more scientific, more delicate, more significant brands. The true music lover, indeed, is he who can appreciate the good in every sort.

From *Country Gentleman*
Address *New York City*

THE CLIENT AND HOW TO HANDLE HIM, by the Architect

WE have practised architecture for more than twenty-five years, man and boy, and the middle is still unsolved. During this time we have met many delightful clients and some others. We have also succeeded, in spite of this, in raising a family, though it has been said by people who know, that an architect should never marry; he must give his entire time to his clients, each individual one of them. If we should mention the number of times we have been called out of church during service or out of bed in the dead of night by clients whose doors squeak, we would not be believed. When an architect's wife proposes that we call on Mr. Smith, a very good client, we always prepare for an evening on "shop." Mr. Smith, in his most engaging manner, before our hats are on the rack, asks that we go with him to the kitchen and talk with the cook who threatens to leave because she has to turn the faucet to shut the water off. Did we specify such a faucet? Another man wanted us to buy him a new furnace because pea coal fell through the grate.
In consequence, the architects have become shy animals, herding together in secret places. In olden times the architect ate in the kitchen with the other servants. Nowadays he must eat in solitude or with his fellow architects, in order to allow the fly-wheel to catch up with the machine.
We have one client who insisted that we did not take things seriously. We informed him that the lumbar muscles yawned for the serious architects, no single brain being able to stand the strain for any length of time.
Joking aside, the only way to handle a client is to let him have his own way. He usually gives you the ideas that his wife has laid out for you to "draw out" on paper. He signs contracts, and then, like a sweet girl graduate, breaks them over and over again. You cannot stop him; and, again, nothing short of a steam roller will convince him that if one door costs \$5, five doors will cost \$25. He cannot understand why the five should cost more than \$5.
We once had a client, a sweet, motherly woman, who decided to put mahogany in her parlor in place of pine after the contracts had been signed, and refused to pay the difference in cost, simply because the contracts were already signed and she could do anything she pleased after that.
Again, when a gentleman calls on you, asks that you submit plans for his new house, takes you over to see his lot, discusses the question of price, rooms, etc., and you then find that among your friends at least two men are doing the same thing for the same man on the same lot, and finally discover your ex-office boy starting foundations, what would you say—this particular man being editor of a religious newspaper?
Another case: you build a house with great care for a most charming man and retire with mutual congratulations. You find shortly after, during a visit, another architect winging your productions. Would you consider this courteous? Have you ever seen a hardy-gurdy with drums, fifes, triangles, horn and piano all working at the

Gazette
Date *SEP 23 1903*

RAGTIME HERE TO STAY.
Sousa Believes it is Firmly Established as Music.
By Associated Press to The Gazette.
CHICAGO, Sept. 22.—"Ragtime is an established feature of American music; it will never die any more than 'Faust' and the great operas will die," John Philip Sousa, the great bandmaster, said at the auditorium.
"Of course I don't mean to compare them musically, but ragtime has become as firmly established as the others and can no longer be classed as a craze in music. Nearly everybody likes ragtime. King Edward VII liked it so well that he asked us to play more of it and we gave him 'Smoky Moke' and 'Georgia Camp-Meeting.'
"Emperor William and the czar were also converted to ragtime. It is just as popular everywhere as if ever was and I see no reason why it should not remain in favor as long as music is played."

New Phila Tribune
Sep 20 - 1903
Sousa and His Famous Band.

John Philip Sousa, the eminent composer and musical director, with his famous band, occupied the boards at the Union opera house, in this city, on last Friday evening. The audience was one of the largest, most appreciative and enthusiastic that has ever gathered at the popular play house, and Mr. Sousa and each member of his talented organization sustained, in a marked degree, the eminence they have gained in this country and Europe.

The program consisted of seven numbers, and there were the same number of encores. Each selection was rendered with the perfect harmony and charming melody that characterizes every piece the famous band plays, and the enthusiasm produced in this city was so marked that many in the audience could not resist applause before certain selections were finished.

As a director Mr. Sousa is, no doubt, without an equal in the world. He is a gentleman of fine presence and pleasing personality and the graceful ease that characterizes his every move inspires each member of his band, and delights the large audiences wherever he appears.

His organization is made up of the best and most talented musicians obtainable, and his superior ability as a composer and fine discrimination and talent as a director, has earned for him and his band the fame they have achieved.

The soloists met the fullest expectations of the audience, and earned the generous applause that was accorded them.

Mr. Sousa was very much pleased with the reception he received in New Philadelphia. He said that the audience was one of the most appreciative that he and his band had ever appeared before, and he informed Capt. Geo. W. Bowers, manager of the opera house, that he will be happy to return to this city next year.

From *MUSICAL COURIER*
Address *New York City*
Date *SEP 28 1903*

Chicago has had four Sousa concerts with the usual satisfaction among lovers of musical excitement. The first performance on Friday night brought a great crowd to the Auditorium, and the closing performance on Sunday proved almost equally successful. Miss Estelle Lieblich, the soprano, received what the rural critics persist in terming a "veritable ovation," for she is a favorite here.

SOUSA IS HEARD AT AUDITORIUM.

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His organization this year is as good as ever and the audience liked the music very much.
There will be another concert this afternoon, another to-night and the last of the series to-morrow night.
Estelle Lieblich is the soprano this year and Anna Otten plays the violin and plays it well.

New York City

The Opera Glass

THE PITTSBURGH TRIBUNE

Sousa, the inimitable, "lionized in Europe; idolized... night last at Carnegie Hall, where a large audience had assembled to see Sousa and to hear his excellent band—furthermore it had been announced that a new march—the programme it was received so enthusiastically that the audience could not be satisfied until it had been played through no less than three times. "Jack Tar" is a very catchy march, and bears the Sousa impress, if such a term may be used here. It is one of the best marches that Mr. Sousa has as yet composed, in that it "takes" at the first hearing, which cannot be said of some of the later marches by the same composer. It will be whistled everywhere before the month is out.

Of course the dignified John Philip Sousa is the real attraction, and though the quality of music furnished by his band is of the best, yet it is doubtful if half the audience would have come to hear it if they had not known that they were to have the pleasure of seeing Sousa with his fascinating movements, from which no one ever removes his or her eyes so long as he is leading. And even when in a certain part of "Stars and Stripes" Mr. Sousa quietly folds his hands and stands motionless, leaving his well-trained musicians to dash through his composition, he seems even more fascinating than when he is opening and closing that expressive left hand. Mr. Sousa has adopted a very satisfactory and simple method of acquainting his audience as to the names of his encores. A man came out while each encore is being given and held up a card with the name of the piece painted thereon in large black letters. To the musician this may be deemed superfluous, but the Sousa audiences are not all musicians by any means, and go to hear and enjoy an evening of variety of music. Much pleasure and satisfaction therefore was added to the evening's enjoyment by letting them all know just what was being played. Sousa has lost none of his popularity.

The well-pleased audiences which are filling the spacious Wallack's Theatre nightly to hear George Ade's musical comedy, "Peggy from Paris," are no doubt wondering if the avalanche of adverse criticism which followed its first production here was not prompted by a spirit of belief that is shared by many New Yorkers that nothing of merit could possibly come from as far west as Chicago. THE OPERA GLASS was one of the few critics that commended "Peggy from Paris" from the first and the great popularity of this piece despite the heavy roasts it received at the hands of critics for the New York papers is sufficient commentary as to its merit and justification of the criticism expressed by THE OPERA GLASS.

John Philip Sousa is home again, bringing his band with him. Wherever Mr. Sousa goes there is bound to be a stir, but there was something more than that during the trip he has just concluded. In fourteen different countries the peerless bandmaster conducted, gyrated, posed, pirouetted—what you will—for enchanted thousands. "Critics," says he, "with musical dyspepsia, who came to sniff, remained to applaud." Of course they did. Mr. Sousa and Mr. Sousa's band made a Russian audience on the banks of the Neva go crazy over the strains of "The Star Spangled Banner"; they attuned the negro melody to the fastidious German ear; charmed the Lord Lieutenant and Lady Dudley in Dublin Castle; and altogether won the heart of King Edward at Windsor.

We should be, and are, unfeignedly proud of Mr. Sousa and all his musical performances. These have been many and varied, and always delightful. He has lost no time—a teacher of music at fifteen, a conductor at seventeen, a violin in Offenbach's orchestra, the band leader of the United States Marine Corps for twelve years, and then the head of his own sixty-eight pieces and the composer of his own inimitable marches. Would not the world be less gay for lack of these, of his waltzes, of "El Capitan"? Surely; and, above all, for lack of the personality of Mr. Sousa himself.

For the very cream of a Sousa performance rises in the picturesque figure of the leader. Can its surprising movements depart the memory? Is it any wonder that Mr. Sousa, in all the capitals of Europe, "frequently noticed that princes and people of consequence attended the concerts incognito"? That the critics of Berlin remained to applaud?

So it is not alone for his patriotic and artistic services in planting the Star-spangled Banner on Russian soil and diffusing a knowledge of negro melody throughout Europe that we welcome Mr. Sousa home. We miss him as a leader and we cannot afford to have him stray

out the larger cities where Mr. Warner's play will be seen.

Old Ed. Harrigan, with Annie and Jennie Yeamans, mother and daughter, is experiencing a great run at the Murray Hill Theatre in "Under Cover," which was written by Mr. Harrigan himself. "Under Cover" has all the "March King" was to be played for the first time in public, and when "Jack Tar" was at last reached on the old-time Harrigan ear-marks and is of a quality that is much liked by a very large class of the theatre-going public.

The Tribune

SOUSA AND RAG TIME.

John Philip Sousa, the band leader, in an interview says: "Rag time is an established feature of American music; it will never die any more than 'Faust' and the great operas will die. It is just as popular everywhere as it ever was, and I see no reason why it should not remain in favor as long as music is played." This demonstrates that Mr. Sousa is better as a band master than as a musical observer.

There is no feature of American music that is "established," for there is no American music. There is no feature of music that is established. In music fashions change with each generation. Sometimes they change many times in a generation. In nothing is the popular taste more fickle than in music. Where are the old madrigals, and glees, and catches? Where is the old "penny royal"? Where are the old time negro melodies? Where are the old sentimental songs and descriptive ballads? Where is the old piano program music? Mr. Sousa says "rag time will never die any more than 'Faust' and the great operas will die." But where, Mr. Sousa, are "Norma," and "Lucia," and "Robert the Devil," and "Semiramide," and "Cenerentola," and the "Barber of Seville," and "Dinorah," and "Masaniello," and "William Tell," and "Trovatore," and "Er-

STAR

KANSAS CITY, MO

BETTER things might have been expected of John Philip Sousa than such a defense of ragtime music as he made in Chicago yesterday. It is true that Sousa's band plays ragtime well, and it is true that the public likes this freak music, and it must not be forgotten that playing "Smoky Moke" and other compositions of that class means money in Sousa's pocket. That is the real basis of the bandmaster's enthusiasm. There are so-called comedians who do knockabout turns twice a day on the vaudeville stage because they get well paid for making the people laugh, and by and by they grow to think that they are "artists," and they find ways to defend their "art." But perhaps Mr. Sousa would not have made so bold but for the approval he received from King Edward, Emperor William and the Czar of all the Russians. However, his conclusion that these indorsements ought to remove all opposition in this country is far fetched. There is still a wholesome regard for beauty and unity, even in this land of light diversion and heavy money-making. But the poorest of all the "guff" that the American bandmaster has given in this instance is that Bach wrote ragtime. And all because Bach did write some syncopated passages, and not a few of them, and so did some other great masters. But it would be just as

logical to say that a ragtime composition is legitimate music because it is written in the same key that Gounod employed in his "Ave Maria" or on the same kind of a staff that Wagner used to score his music dramas. "It is easier to express the feelings of the people in ragtime than in any other kind of music," says Sousa. Of course, this depends a great deal on what feelings are to be expressed. But there is just as much difference between the "feeling" of a Chopin nocturne and a piece of ragtime as there is between the sentiment of "Cymbeline" and that of a yellow-back novel.

"Off for Windsor." PICTURE taken of Miss Maud Powell and Estelle Liebling, in the "Sousa Special," on their way to Windsor to play and sing before King Edward at the Sousa



Mr. Sousa is so affectionate and uncomplimentary... for the homey quality of Sousa's music, and this Mr. Sousa shows

RAG TIME AND ROYALTY.

Mr. JOHN PHILIP SOUSA is authority for the prediction that the exaggerated syncopation known as rag time has "come to stay" and that it will be a permanent feature in American music. King EDWARD VII. of Great Britain, WILLIAM of Prussia, German Emperor, and NICHOLAS II., Czar of All the Russias, have accorded it their gracious approval, confess that they like it and demand it when their wish can be gratified without derogation of imperial or royal dignity. King EDWARD was especially pleased with that American classic, "The Smoky Mokes," and that gem of Americo-Ethiopian minstrelsy, "The Georgia Camp Meeting." That the music of these tuneful, undulatory, and somewhat zig-zag compositions should have attained such a height of popularity as to obscure the authors' names is to be regretted. However, this will give posterity something to haggle over. What examples of rag time appealed most to Emperor WILLIAM and Czar NICHOLAS we are not told. Perhaps they have no preferences, but are prepared to say of rag-time compositions as the New England farmer said of the various brands of local rum: "Some on 'em's better'n others, but they're all good."

Mr. SOUSA thinks this class of music destined to achieve an immortality as great as the best examples of the Italian School of grand opera, and ventures the prediction that it will "remain in favor as long as music is played." That is a long time, so far as one can see ahead. Well, why not? One of the most important functions of music is to give pleasure, and if rag time pleases, why should it not last and give pleasure to future generations? Those who prefer what the east side critic of the park concerts characterized as "misery music" can usually get it and doubtless will continue to prefer it to the more popular varieties of song and dance music; and as comparatively few of these people will be likely to attend the Court concerts at Windsor, Berlin, or St. Petersburg, it is not probable that very many of those for whom rag time is distasteful will have to profess admiration for it out of respect to royalty.

New York City

The Opera Glass

THE PITTSBURGH BULLETIN

Sousa, the inimitable, "lionized in Europe; idolized... night last at Carnegie Hall, where a large audience had assembled to see Sousa and to hear his excellent band—furthermore it had been announced that a new march—the programme it was received so enthusiastically that the audience could not be satisfied until it had been played through no less than three times. "Jack Tar" is a very catchy march, and bears the Sousa impress, if such a term may be used here. It is one of the best marches that Mr. Sousa has as yet composed, in that it "takes" at the first hearing, which cannot be said of some of the later marches by the same composer. It will be whistled everywhere before the month is out.

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The well-pleased audiences which are filling the spacious Wallack's Theatre nightly to hear George Ade's musical comedy, "Peggy from Paris," are no doubt wondering if the avalanche of adverse criticism which followed its first production here was not prompted by a spirit of belief that is shared by many New Yorkers that nothing of merit could possibly come from as far west as Chicago. THE OPERA GLASS was one of the few critics that commended "Peggy from Paris" from the first and the great popularity of this piece despite the heavy roasts it received at the hands of critics for the New York papers is sufficient commentary as to its merit and justification of the criticism expressed by THE OPERA GLASS. As a matter of fact, "Peggy from Paris" is bright from start to finish, the lines throughout are full of original wit, the voices of both soloists and chorus are well above the average, the scenery and costumes are all that could be desired, and on the whole it is a smooth production that has taken with the theatre-going public despite what has been said against it.

Charles Warner, the English actor, is drawing large audiences nightly to the Academy of Music to witness "Drink," a temperance play in which is presented most vividly the evils of over indulgence in liquors, alcoholic and malt, and so realistic is his performance that the saloons in the neighborhood of the big Fourteenth street playhouse which depend largely upon the between the acts and after the play patronage of the Academy audiences are playing to empty houses. "Drink," as played by Mr. Warner and his company, is certainly an alcoholic first quencher. It has but two more weeks to run before financial depression will set in for the purveyors of liquid refreshments of an intoxicating nature through-

out the larger cities where Mr. Warner's play will be seen.

Old Ed. Harrigan, with Annie and Jennie Yeamans, mother and daughter, is experiencing a great run at the Murray Hill Theatre in "Under Cover," which was written by Mr. Harrigan himself. "Under Cover" has all the "March King" was to be played for the first time in public, and when "Jack Tar" was at last reached on the old-time Harrigan ear-marks and is of a quality that is much liked by a very large class of the theatre-going public.

SEP 2 1907

"Off for Windsor."

PICTURE taken of Miss Maud Powell and Estelle Lieblich, in the "Sousa Special," on their way to Windsor to play and sing before King Edward at the Sousa



concert. With characteristic American pluck, the two artists seem to be more merry than nervous.

The Tribune

SOUSA AND RAG TIME.

John Philip Sousa, the band leader, in an interview says: "Rag time is an established feature of American music; it will never die any more than 'Faust' and the great operas will die. It is just as popular everywhere as it ever was, and I see no reason why it should not remain in favor as long as music is played." This demonstrates that Mr. Sousa is better as a band master than as a musical observer.

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Mr. Sousa's "Smoky Moke" and "Georgia Campmeeting" may last a little longer, for it is the day of the rag time, the two-step, and the coon song, but the musical comedy, itself wearing out, has given them their finishing blow, and they will soon pass and be forgotten. Mr. Sousa can "see no reason why it should not remain in favor as long as music is played." "The wish is father to the thought." Mr. Sousa would not like to see rag time go. His royalties from its manufacture are too sumptuous.

PIA Spe

prepared to... as the New England... said of the various brands of local rum: "Some on 'em's better'n others, but they're all good."

Mr. SOUSA thinks this class of music destined to achieve an immortality as great as the best examples of the Italian School of grand opera, and ventures the prediction that it will "remain in favor as long as music is played." That is a long time, so far as one can see ahead. Well, why not? One of the most important functions of music is to give pleasure, and if rag time pleases, why should it not last and give pleasure to future generations? Those who prefer what the east side critic of the park concerts characterized as "misery music" can usually get it and doubtless will continue to prefer it to the more popular varieties of song and dance music; and as comparatively few of these people will be likely to attend the Court concerts at Windsor, Berlin, or St. Petersburg, it is not probable that very many of those for whom rag time is distasteful will have to profess admiration for it out of respect to royalty.

HER NAME WAS AGAINST HER. Judge Brady Orders Bessie Brady, a Negro Woman, to Leave Town.

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Wanted in Many Cities. When he was arraigned in Jefferson Market Court this morning he was identified by Central Office Detectives.

not the world be less gay for lack of these, of his waltzes, of "El Capitan"? Surely; and, above all, for lack of the personality of Mr. Sousa himself. For the very cream of a Sousa performance rises in the picturesque figure of the leader. Can its surprising movements depart the memory? Is it any wonder that Mr. Sousa, in all the capitals of Europe, "frequently noticed that princes and people of consequence attended the concerts incognito"? That the critics of Berlin remained to applaud? So it is not alone for his patriotic and artistic services in planting the Star-spangled Banner on Russian soil and diffusing a knowledge of negro melody throughout Europe that we welcome Mr. Sousa home. We miss him as a leader...

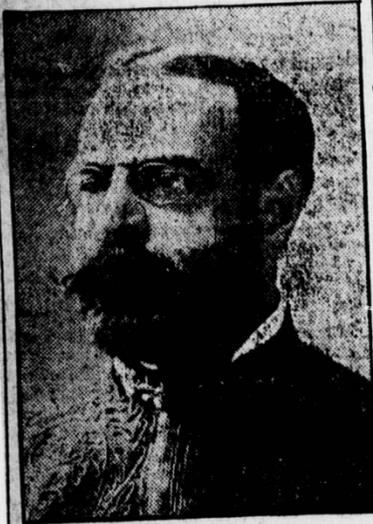
TRIBUNE
DETROIT, MICH.

Address

SEP 22 1903

Sousa Says Ragtime Has Come to Stay

"Ragtime will never die. As long as 'Faust' is sung ragtime will be played," said Phillip Sousa in the lobby of the Auditorium hotel, at Chicago. Near by was a group of women admiring his every gesture. "Ragtime a fad?" he asked, and there was surprise in his voice. "Ragtime will never die." The composer



JOHN PHILIP SOUSA.

flicked a speck of dust from his coat and the women murmured: "How lovely."

"It is easier to express the feelings of the people in ragtime than in any form of music. What are the things most written about in music?"

"Poets write of father, mother and sweetheart," he continued. "Ragtime must have been invented to tell all that these words mean. Ragtime is not modern. Bach wrote ragtime."

"You know the origin of ragtime? No? Well, in the olden days when the lords invited peasants to feasts in celebration of some great event there was always dancing. The musicians took their places and the master of ceremonies waved his insignia of authority. Then when the musicians struck up the music the master of ceremonies shouted: "Now rag!" And they "ragged." They have been ragging ever since.

"Ragtime will be played thousands of years from now. We made a hit in Europe by playing ragtime. We played 'Smoky-Moke' for King Edward. 'Fine!' he said. Then he clapped his

WORLD
CLEVELAND, OHIO

SEP 22

John Phillip Sousa leads us to infer that King Edward and Emperor William and the Czar went wild over ragtime music—the syncopated style of music completely captured them. Smoky Moke and Georgia Camp Meeting immediately won their way into royal favor.

This leads Mr. Sousa to say: "Ragtime is an established feature of American music; it will never die any more than Faust and the great operas will die. It is just as popular everywhere as it ever was, and I see no reason why it should not remain in favor as long as music is played."

Doubtless Sousa's royalties have done much to influence his statement. But he is certainly not a careful observer.

Mr. Sousa should point to some established feature of music in America where music changes like the fashions.

One day negro ballads hold the fort; the next sentimental songs; then operas. But none are lasting.

Where are the many operas once considered imperishable?—Dead.

Gounod's Romeo and Juliet and his Faust have survived, but are now in a moribund condition.

Ragtime is bound to go the way of all the others. Then, after a short continuance of the present musical fad, no one can say what will be

RAG TIME AND ROYALTY.

John Phillip Sousa is authority for the prediction that the exaggerated syncopation known as rag time has "come to stay" and that it will be a permanent feature in American music. King Edward VII of Great Britain, William of Prussia, German emperor, and Nicholas II, czar of all the Russians, have accorded it their gracious approval, confess that they like it and demand it when their wish can be gratified without derogation of imperial or royal dignity. King Edward was especially pleased with that American classic, "The Smoky Mokes," and that gem of Americo-Ethiopian minstrelsy, "The Georgia Camp Meeting." That the music of these tuneful, undulatory, and somewhat zig-zag compositions should have attained such a height of popularity as to obscure the authors' names is to be regretted. However, this will give posterity something to haggle over. What examples of rag time appealed most to Emperor William and Czar Nicholas we are not told. Perhaps they have no preferences, but are prepared to say of rag time compositions as the New England farmer said of the various brands of local rum: "Some on 'em's better'n others, but they're all good."

Mr. Sousa thinks this class of music destined to achieve an immortality as great as the best examples of the Italian school of grand opera, and ventures the prediction that it will "remain in favor as long as music is played." That is a long time, so far as one can see ahead. Well, why not? One of the most important functions of music is to give pleasure, and if rag time pleases, why should it not last and give pleasure to future generations? Those

ST. PAUL, MINN

SEP 25 1903

LIFE IN RAG TIME.

Mr. John Phillip Sousa, the band master of America, to whose piping we have all danced—and also paid the piper—comes out in a statement that Rag Tag time is irretrievably embedded in American music. He makes the statement, which decidedly incriminates himself, without a tremor or a reservation. And then he goes on to remark that he does not consider it great.

It is right here that Mr. John Phillip Sousa makes his mistake. Great rag time depends on great usage. And there is not a composer of any note, from Beethoven and Wagner and Berlioz and Bizet and Brahms back to Bacchus himself who has not at some time or other cast his time in the measure of rag time. He may not have carried it through a Georgia camp meeting or a Hiawatha medicine dance, but he has used it, and stamped it with his approval as representing a certain kind of rhythm which mankind makes in his progress, and which can be expressed in no other way.

Moreover, if all the composers refused ragtime its greatness, America would make it great. She would have to make it great, for American living and doing is all conducted in ragtime. It is the characteristic measure of our pace, and since we move in ragtime, ragtime must be great. The nervous energy of America can be expressed in no other way. The little filip at the beginning, the coming in on the suspension of the measure, the impertinence, the independence, are all of American bearing. The world acknowledges that America moves in ragtime. For a long time it denied that this mode of motion would ever enable her to get there. But she skipped along and the world, which finds difficulty in learning the pace, has failed to keep step with our progress. We dance in ragtime, but in the end it will be found that we have kept time, even measured time, and have concluded with a full chord on the dominant. Our syncopation may cause vertigo, it may make us seem like a dervish gone mad, but in the immortal words of a great American, "we get there just the same."

TIMES
TROY, N. Y.

Address

TEA TABLE GOSSIP.

The New York Sun hears from John Phillip Sousa in Chicago that ragtime will last as long as the great operas. The famous bandmaster says: "Ragtime is an established feature of American music; it will never die, any more than 'Faust' and the great operas will die. Of course, I don't mean to compare them musically, but ragtime has become as firmly established as the others, and can no longer be classed as a craze in music. Nearly everybody likes ragtime. King Edward VII. liked it so well that he asked us to play more of it, and we gave him 'Smoky Moke' and 'Georgia Camp Meeting.' Emperor William and the Czar were also converted to ragtime. It is just as popular everywhere as it ever was, and I see no reason why it should not remain in favor as long as music is played."

Newspaper Bureau in the World.

From

ADVERTISER

Address

ROCHESTER, N. Y.

Date

SEP 23 1903

Sousa says that rag time has "come to stay," and ventures the prediction that this class of music will "remain in favor as long as music is played." Well, why not? The chief function of music is to give pleasure, and if rag time pleases, why should it not last? People who prefer classical, or as the rag time lovers call it, "misery" music, can usually get it, so why shouldn't those who like rag time have what they want?

TELEGRAPH
KALAMAZOO, MICH.

John Phillip Sousa, the band leader in an interview says: "Rag time is an established feature of American music it will never die any more than 'Faust' and the great operas will die. It is just as popular everywhere as it ever was and I see no reason why it should not remain in favor as long as music is played." Good for Sousa.

RECORD

Address

TROY, N. Y.

SEP 23 1903

From the New York Times.

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From

JOURNAL

Address

ITHACA, N. Y.

Date

SEP 25 1903

THERE is no doubt that Bandmaster Sousa is right when he says that nearly everybody likes ragtime music. Of course there are those who pretend not to like it, but even these have to keep guard over their toes when they hear the catchy strains of "Smoky Moke" or "Georgia Camp Meeting." Ragtime is mighty good in its place. It should be served with discretion. There may be too much of a good thing. Mr. Sousa also says that it has "come to stay." Here again he is probably right. It is a distinctive feature of American music, and quite as worthy of respect as the syncopated music of Hungary, or Scotland.

TROY, N. Y.

DETROIT, MICH.

RAG TIME AND ROYALTY.

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Newspaper Cutting Bureau in the World.

ADVERTISE

ROCHESTER, N. Y.

SEP 23 1904

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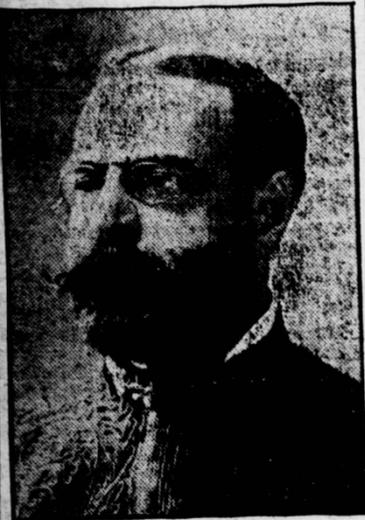
SEP 23 1904

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Sousa Says Ragtime Has Come to Stay

"Ragtime will never die. As long as 'Faust' is sung ragtime will be played," said Philip Sousa in the lobby of the Auditorium hotel, at Chicago.



JOHN PHILIP SOUSA.

flicked a speck of dust from his coat and the women murmured: "How lovely."

"It is easier to express the feelings of the people in ragtime than in any form of music. What are the things most written about in music?"

"Poets write of father, mother and sweetheart," he continued. "Ragtime must have been invented to tell all that these words mean. Ragtime is not modern. Bach wrote ragtime."

"You know the origin of ragtime? No? Well, in the olden days when the lords invited peasants to feasts in celebration of some great event there was always dancing. The musicians took their places and the master of ceremonies waved his insignia of authority. Then when the musicians struck up the music the master of ceremonies shouted: "Now rag!" And they 'ragged.' They have been ragging ever since.

"Ragtime will be played thousands of years from now. We made a hit in Europe by playing ragtime. We played 'Smoky-Moke' for King Edward. 'Fine!' he said. Then he clapped his hands and asked for a repetition. 'Extraordinary!' he said when we had finished. That ought to keep the people over here from opposing it. The emperor of Germany also thought ragtime very fine. The czar of Russia was just as pleased. In fact, they all liked it."

"You can say for me that I think clever ragtime is genuine music and will never die, but will be more thought of by the generations that are to come."

FALL OPENING OF

Gounod's Romeo and Juliet and his Faust have survived, but are now in a moribund condition.

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and must be great. America can be expressed in no way. The little filip at the beginning, the coming in on the suspension of the measure, the impertinence, the independence, are all of American bearing. The world acknowledges that America moves in ragtime. For a long time it denied that this mode of motion would ever enable her to get there. But she skipped along and the world, which finds difficulty in learning the pace, has failed to keep step with our progress. We dance in ragtime, but in the end it will be found that we have kept time, even measured time, and have concluded with a full chord on the dominant. Our syncopation may cause vertigo, it may make us seem like a dervish gone mad, but in the immortal words of a great American, "We got there just the same."

ST. PAUL, MINN

SOUSA AND RAGTIME.

John Phillip Sousa declares that ragtime is to be with us always. The declaration would be discouraging did we have more faith in this band director's judgment of things musical and less knowledge of the size of the income the "encore king" has derived from playing the syncopated melodies. For it is very apparent that Mr. Sousa's wish is father to the declaration. The "ragtime fad" has proven rather a good thing for him. What more natural than that he should wish to have it develop into something more permanent? Unfortunately for Mr. Sousa ragtime is incapable of any development. For some time now it has tickled the ear of the public, but the public is already beginning to show signs of restiveness and in a little while the syncopated measure will join all those other fads that have been stowed away in the land of the half forgotten.

When Mr. Sousa insinuates that ragtime represents a national school of music he pays tribute to a large number of forgotten writers of melody and ignores such men as Walter Damrosch,

Silas G. Pratt, E. A. MacDowell. George W. Chadwick, who have accomplished or are accomplishing work that may truthfully be said to represent the portion of a foundation upon which a national school of music will assuredly be built. And these men have not devoted or are not devoting their special gift to ragtime.

Mr. Sousa has amused and his band has entertained large audiences both at home and abroad now for many years. And the "ragtime encore" has become a feature of his programmes. Indeed, so closely has he identified himself with ragtime that were the syncopated music to lose in popularity, perhaps the conductor would lose, also. This Mr. Sousa could not endure, therefore his desire to put ragtime on a better footing.

It is possible that ragtime will last as long as Mr. Sousa. For the nose band

Address SAN ANTONIO, TEX

SAYS RAG-TIME WILL LIVE.

The Opinion of John Phillip Sousa, the Bandmaster.

Chicago, Ill., Sept. 24.—"Ragtime is the music of Kings and Emperors and will live as long as music is known to man," said John P. Sousa, who closed his engagement at the Auditorium last night. Standing in the Auditorium hotel lobby today, he said:

"We made a hit in Europe by playing ragtime. We played 'Smoky Moke' for King Edward. 'Fine,' he said. Then he clapped his hands and asked for a repetition. 'Extraordinary,' he said when we had finished. That ought to keep the people over here from opposing it. The Emperor of Germany also thought ragtime very fine. The Czar of Russia was just as pleased. In fact, they all liked it. There is a possibility of ragtime being overdone at present, however. When one selection makes a hit composers immediately attempt to imitate. The result is one good number and scores that are insufferably bad. But after awhile the bad will sink to the bottom and the good, clever bits will float on top.

"It is easier to express the feelings of the people in ragtime than in any form of music. What are the things most written about in music? Poets write of father, mother and sweethearts. Ragtime must have been invented to tell all that those words mean. Ragtime is not modern. Bach wrote ragtime. In the olden days when the lords invited the peasants to feasts in celebration of some great event there was always dancing. The musicians took their places and the master of ceremonies waved his insignia of authority. Then when the musicians struck up the music the master of ceremonies shouted: 'Now rag,' and they 'ragged.' They have been ragging ever since."

SEP 25 1903

Rag Time.

Band Leader Sousa declares that ragtime music has come to stay, and that it will be popular as long as the compositions of Wagner are regarded as classics. He discreetly draws the line of distinction between popularity and excellence, but his dictum will nevertheless arouse much antagonism even while it may awaken feelings of gratitude in the breasts of many humble music lovers who have been made to feel ashamed of their fondness for the jolly strains of the popular airs. The essence of ragtime music is good nature, happiness, hope and fun. It is impossible to listen to a well rendered composition of this sort without feeling some physical response to the rhythm and even a sentimental warning to the melody. The secret is in the eccentricity of the measure, the irregularity of the beat which is the prevailing character. Rag-time is today popular and will probably remain so, even as Mr Sousa suggests, because it represents the impulse of the people to laugh and dance and to forget in their moments of relaxation the cares of life. Of course, it is not elevating. It has absolutely no educational value. But it is wholesome in its contribution to the refreshment of the jaded spirit. It carries the tired body along with a sprigier step and demands no penalty. It is possible to conceive an affection for this kind of music by sincere admirers of the more somber, more scientific, more delicate, more significant brands. The true music lover, indeed, is he who can appreciate the good in every sort.

SEP 25 1903

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Address INDIANAPOLIS, IND

SEP 23 1903

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NONPAREIL

COUNCIL BLUFFS, IOWA

SEP 24 1903

Address HERALD

Address YEAHOUSE, N. Y

SEP 24 1903

RAG TIME WILL NEVER DIE.

Everybody, Including King Edward, Likes It, So Sousa Says.

"Rag time is an established feature of American music; it will never die, any more than 'Faust' and the great operas will die," John Phillip Sousa, the great bandmaster, said yesterday at the Auditorium in Chicago.

"Of course I don't compare them musically, but rag time has become as firmly established as the others, and can no longer be classed as a craze in music. Nearly everybody likes rag time. King Edward likes it so well that he asked us to play more of it, and we gave him 'Smoky Mokes' and 'Georgia Camp Meeting.'"

Sousa's Success in Europe.

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 dins 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 at the Court theatre next Sunday evening.

Address CHICAGO, ILL

SEP 26 1903

That rather a good story was told by John Phillip Sousa at a supper at the Annex last Saturday evening and wholly at the expense of the city of Glasgow, known to fame as the birthplace of Miss Coecilia Loftus and Sir Thomas Lipton. Mr. Sousa said that at a banquet in Scotland he told his hearers that the worst weather he and his band encountered in Scotland during their recent trip abroad was at Glasgow. A heavy mist hung over the city constantly so that it was almost impossible to recognize a man a few feet away. Well, one day it was raining cats and dogs in the town and Mr. Sousa was taking a drive thru the old city when, to his surprise, he discovered one of the members of his band standing in the rain leaning against a lamp post. Mr. Sousa could not understand what had happened to the man that he should thus stand in the pouring rain without an umbrella. So the composer stopped his carriage and asked the man: "Why are you standing out here in the rain?"

And the man replied calmly: "You see, Mr. Sousa, I've been out in the awful mist for five days and I want to get dry."

Address BULLETIN

Address NORWICH, CONN

SEP 26 1903

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Address WEEKLY BLADE

Address CHICAGO, ILL

Sousa's Plea for Rag-Time.

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ST. PAUL, MINN

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Mr. Sousa has amused and his band has entertained large audiences both at home and abroad now for many years. And the "ragtime encore" has become a feature of his programmes. Indeed, so closely has he identified himself with ragtime that were the syncopated music to lose in popularity, perhaps the conductor would lose, also. This Mr. Sousa could not endure, therefore his desire to put ragtime on a better footing.

It is possible that ragtime will last as long as Mr. Sousa. For the pose band conductor has come to be regarded in the light of an American institution. When his band plays "The Georgia Camp Meeting" while he attitudinizes his audiences assure themselves smilingly that this is what they have come to see. No more—and no less—is demanded of Mr. Sousa. But the bandmaster has evidently mistaken this expectation for a serious demand and hence his mistake as regards the permanency of ragtime. Let him step once beyond his own environment and the very hand organs on the street will assure him that ragtime is no longer first choice even with the masses.

Leaves Madisonville at 2:35 p. m. and

of music. written about in music? Poets write of father, mother and sweethearts. Ragtime must have been invented to tell all that those words mean. Ragtime is not modern. Bach wrote ragtime. In the olden days when the lords invited the peasants to feasts in celebration of some great event there was always dancing. The musicians took their places and the master of ceremonies waved his insignia of authority. Then when the musicians struck up the music the master of ceremonies shouted: 'Now rag,' and they ragged. They have been ragging ever

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A Chicago paper says that Sousa's band is deteriorating. Perhaps it has reached the Hiawatha mark and can go no further.

Mr. Sousa may be wrong in his assertion that rag time will live forever, but it's a sure thing that as long as the country band flourishes we are sure to have ragged time.

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The Daily Times.
New Philadelphia, Ohio.

Sept. 26. 03

THE DAILY

SOUSA'S BAND

Captivated the Hearers and Charmed them as Never Before.

The great Sousa, the acknowledged King of band leaders has been here and has gone. He conquered. He won the hearts of those who listened to the sweet music of the wonderful band which he directs. Every seat of the Opera House was sold and therefore there was an incentive to the band of a big crowd and this is much more of an inspiration than is generally supposed.

It was 8:20 when the curtain went up but there was no wait between the numbers; indeed the band went from one number to another without giving time to turn around and rest. It was a continuous strain from beginning to end except at the intermission and that was short.

The concert opened with an overture "William Tell" and in answer to an encore "Stars and Stripes Forever," was given.

J. H. B. Moermans gave a saxophone solo playing a selection of his own composition. He is a remarkable performer on that instrument.

The whole band then played one of Sousa's own productions "Looking Upward" in three parts—(a) "By the Light of the Solar Star"; (b) "Under the Southern Cross"; (c) "Mars and Venus" and in response to a tumultuous encore a rag time selection was played.

One of the most entertaining features of the evening was then given. It was the songs by Miss Estelle Lieblich, who is a very sweet and cultured vocalist. She sang "Thou Brilliant Bird" and "The Maid of the Meadows". In both of these selections she showed some remarkable trilling and in the latter her voice and the flute endeavored to and did make the same sounds. It was a pretty effort.

"The New World" a largo was a piece by the band which showed some delightful harmonies, and in response "El Capitan" was played with its bright and winsome cadences.

After intermission the band played Second Rhapsody; Caprice, "The Water Sprites"; March, "Jack Tar" and "Southern Songs". In response to encores it played "Hiawatha" and "The Spirit of Liberty".

Miss Van Otten, a rare performer on the violin rendered two beautiful selections in a most artistic manner.

All in all the concert was probably the best of its kind ever given in our city. Sousa is a leader and brings out the finest points of the musical productions. He does his directing gracefully and is thoroughly conversant with every feature.

When Sousa Waves His Time-Stick.

When Sousa waves his time-stick an' his band begins to play,
My heart it starts a-beatin' in a curious sort o' way,
An' my blood is all a-tingle an' my feet they won't keep still,
An' I find myself a-dreamin' of a farm house on a hill
Where I used to dance with Hannah in the days of long ago
To the music that was furnished by a fiddle an' a bow;
An' I quite forgot the fact that I am kind o' old an' gray,
When Sousa waves his time-stick an' his band begins to play.

I sit here in the grandstand an' listen to each tune,
While fancy takes me back to one September afternoon
When Hannah come to town with me to see the big State fair.
The world was bubblin' over with its sunshine ev'rywhere,
We two was mighty happy as we wandered hand in hand,
A-takin' in the sideshows an' a-list-nin' to each band.
An' here I'm all alone agin, an' dreamin' of that day
As Sousa waves his time-stick an' his band begins to play.
—Louis W. Jones in Indianapolis Journal.

TOLEDO, O.

SEP 27 1903

The Fifth String.

BY WILLIAM J. LAMPTON.

(With apologies to Mr. John Philip Sousa's "Fifth String.")

Diotli divined that something beyond sympathy for the old tomcat's death racked Mildred Wallace's pure young soul. He was well aware that she knew the relation existing between a dead cat and a fiddle string. As she was merely a musician and not a real artist, he felt that she must look upon it as a desecration over which the cat had no control, and, in that far, unjust to the deceased.

He went toward her, and lovingly taking her hands bent low and pressed his lips to them. They were as cold as marble.

"They give me cold feet," he murmured to himself, wondering, half in doubt, half in fear, what she could possibly have up her sleeve. But he did not comment aloud upon the glacier grip she might give, and braced up.

"Darling," he said, "something has made you unhappy. What is it?"

"Tell me, Angelo, and truly, is your violin like other violins?"

This unexpected question came so suddenly he could not control his agitation. The very thought that so distinguished a violinist as Angelo Diotli would play on a violin that was like anybody else's gave him an apogglaturu tremolo of the diaphragm, and made him wonder if she took him for a Bowery bow shover.

"Why do you ask?" he said with frigid formality, for he was hurt to the quick. Artists are so darned sensitive.

"You must answer me directly," she persisted, just like a woman.

He knew what he was up against.

"No, Mildred; my violin is different from any other I have ever seen." This hesitatingly, and with a great effort at composure, because he feared she might think he was throwing a bluff.

"In what way is it different?" she demanded.

"It is peculiarly constructed. It has an extra string. But why this sudden interest in the violin? Let us talk of you, of me, of both of us, of the future, of our neighbors, of any old thing," said he, with forced cheerfulness.

"No, we will talk of the violin. Of what use is the extra string?"

"None whatever," was the quick reply.

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A faint smile illumined his face; he gazed with ineffable tenderness into her weeping eyes, then slowly closed one of his own and opened it again with otherwise inexpressible significance.

press

This Sunday evening Mr. John Philip Sousa will give his first New York concert of this season at Carnegie Hall. It has been eleven months since the 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 programme.

For his first concert to-night Manager Rosenberg of the Metropolitan Theatre, offers the following well-known vaudeville stars: Josephine Sabel, Tommy Baker, Alton and Thelma, Tom Ballantyne, Charlie Duncan and others.

Cook and Sonora, Ernest Hogan, Stuart Barnes and Artie Hall will head the bill at to-night's concert at the Grand Opera House.

TRIBUNE

WINNEAPOLIS, MINN

SEP 27 1903

Ragtime Come to Stay.

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ITEM

NEW ORLEANS, LA.

SEP 27 1903

ART, MUSIC, LETTERS.

RAGTIME COME TO STAY.

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om

SCHENECTADY, N. Y.

ldress

Sousa says that rag-time has "come to stay," and ventures the prediction that this class of music will "remain in favor as long as music is played." Well, why not? The chief function of music is to give pleasure, and if rag-

time pleases, why should it not last? People who prefer classical, or as the rag-time lovers call it, "misery" music, can usually get it, so why shouldn't those who like rag-time have what they want?

From

Address

Date

Sousa will give a concert in Carnegie Hall on Sunday evening, Oct. 4. He will then play a new march entitled "Jack Tar."

From

Address

Date

When John Philip Sousa plays a selection not his own, there are two things of which we may feel assured, the composition must have unusual merit and will assuredly become popular. Sousa has a magnetism which renders his leading almost hypnotic. He trances his musicians into doing their very best work, and he entrances the audience by the magnificent results attained; consequently Howard Whitney, whose novelty "A Lucky Duck" Sousa has produced to play, and Richard Carle whose "Tenderfoot Selections" will be programmed at the Sousa concerts, are both to be congratulated upon the master leader's choice of their work.

From

Address

Date

The first New York Sousa concert will be given at Carnegie Hall Oct. 4. The new march, "Jack Tar," will be played.

REPUBLICAN

DENVER, COLO.

ress

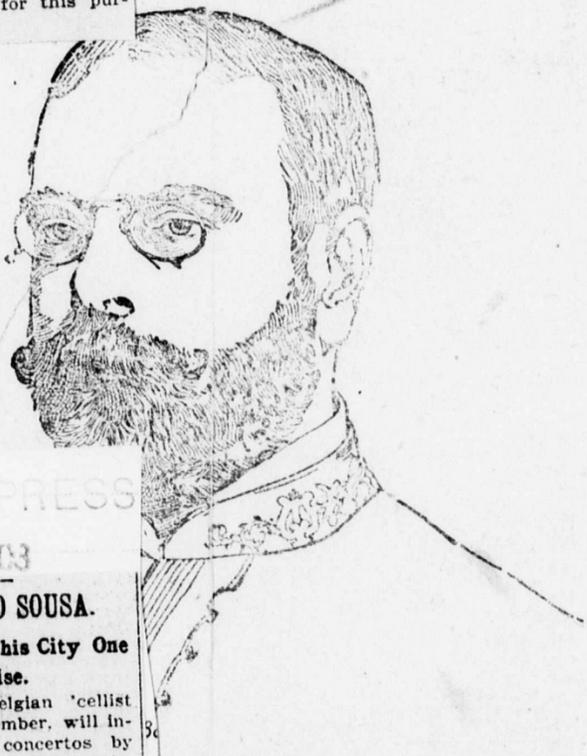
contract has been made by the bureau music of the St. Louis World's fair for four weeks of Sousa's band at the opening of the exposition in May. Manager George W. Stewart of the bureau will sail for Europe in August to close contracts for the appearance of the famous La Garde Republicaine band for eight weeks, and the British Grenadier band for the same length of time. Features of the music programme for the exposition period reveal the appropriation

of \$450,000 by the exposition management to provide music. Prizes aggregating \$30,000 will be given for band concerts and prizes amounting to \$25,000 for choral recitals. Concerts on the grandstand by brass bands will be given in the morning, afternoon and evening. Orchestra concerts and organ recitals will alternate at 4 o'clock in the afternoon of each exposition day. The organ recitals will be given by the most distinguished American organists and a celebrated French virtuoso and composer, who will be heard in a series of recitals. The organ for these recitals will be one of the largest in the world, having 140 speaking stops, 12 more than the great instrument at Sydney, Australia. Organ and choral concerts will take place in Festival hall, the center of the cascade garden picture. At intervals choruses from the principal cities of the country, and especially in the great central West, will appear on days assigned to certain states. Soloists will be heard at the various orchestra, organ and choral concerts, and the best talent in the country will be drawn on for this purpose.

and night.

Sousa and his band come to the Court Theatre to-day 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; 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", 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



PHILIP SOUSA

ress

SEP 27 1903

FROM SYMPHONIES TO SOUSA.

Coming Musical Season in This City One of Excellent Promise.

Marix Loevensohn, the Belgian 'cellist who is to come here in November, will include in his programmes concertos by Schumann, Haydn-Gevaert, Rubinstein, Saint-Saens, De Severt, Boccherini, Lalo and Rejnecke.

Herman Hans Wetzler's five symphony concerts will be given in Carnegie Hall, on October 29, November 21, December 8, January 23 and February 25. Soloists will be Jacques Thibaud, violinist; Susan Metcalfe, soprano; Ferruccio Busoni, pianist, and Frau Strauss de Ahua, soprano. The programmes contain works by Beethoven, Liszt, Tchaikowsky, Debussy, Glinka, Brahms and Strauss.

The Russian symphony orchestra of sixty has been formed to bring out in America the best works of Russian composers. Six concerts at popular prices will be given this season.

Sousa and his band will give a concert in Carnegie Hall on next Sunday evening. A new march, "Jack Tar," will be played.

Six concerts will be given by the Kneisel Quartet, in Mendelssohn Hall. The dates are November 3 and 24, December 22, January 5, February 2 and March 1.

Maurice Kaufmann, the young American violinist, will play on November 18, in Carnegie Hall, with the New York Symphony Orchestra, under Walter Damrosch. It is said Gericke has offered to Kaufmann the position left vacant by Loeffler, in the Boston Symphony Orchestra.

In the Metropolitan Opera House order is being evolved from apparent chaos, and, although the reconstructed stage is not yet ready for use, rehearsals of the chorus and ballet soon will begin. Sixty dancers and choristers from Germany are expected on the steamship Patricia. Alfred Hertz, the conductor, will precede them. Mme. Rosa Jaeger, directress of the School of Opera, also will arrive here soon.

The sixty-second season of the Philharmonic Society will be begun with a genuine innovation. Instead of having the concerts conducted under one leadership, as in previous years, there will be seven individuals to wield batons. Each of the seven is a non-resident of this city, and six of them have been selected from among the best known maestros of the Old World. Thus it is hoped to solve the difficulty of obtaining a permanent leader acceptable to all the members of the organization.

These musicians, all of the highest rank, will conduct alternately, the concerts to be held in Carnegie Hall, beginning on November 13. They are Edouard Colonne of Paris, Gustav F. Kogel of Frankfort, Henry J. Wood of London, Victor Herbert of Pittsburg, Felix Weingartner of Munich, W. von Safonoff of Moscow and Richard Strauss of Berlin. Colonne is the foremost French conductor. Kogel, a former associate of Von Buelow, has conducted the Museum concerts at Frankfort since 1891. Wood is the most prominent English conductor. Herbert needs no introduction to New York. Weingartner has made the Kaim Orchestra of Munich famous. Von Safonoff is the director of the Imperial Conservatory of Moscow. Richard Strauss is the foremost personage in contemporary music.

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. 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 other details, while a week after him came a second agent to find hotel accommodations, 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 completed 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, 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.

From

NEW YORK WORLD

Address

SEP 27 1903

Date

SOUSA TO PLAY HERE.

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HERALD

MOBILE, ALA.

SEP 27 1903

The Fifth String.

BY WILLIAM J. LAMPTON.

(With apologies to Mr. John Phillip Sousa's "Fifth String.")

Diottl divined that something beyond sympathy for the old tomcat's death racked Mildred Wallace's pure young soul. He was well aware that she knew the relation existing between a dead cat and a fiddle string. As she was merely a musician and not a real artist, he felt that she must look upon it as a desecration over which the cat had no control, and, in that far, unjust to the deceased.

He went toward her, and lovingly taking her hands bent low and pressed his lips to them. They were as cold as marble.

"They give me cold feet," he murmured to himself, wondering, half in doubt, half in fear, what she could possibly have up her sleeve. But he did not comment aloud upon the glacial grip she might give, and braced up.

"Darling," he said, "something has made you unhappy. What is it?"

"Tell me, Angelo, and truly, is your viola like other violins?"

This unexpected question came so suddenly he could not control his agitation. The very thought that so distinguished a violinist as Angelo Diottl would play on a violin that was like anybody else's gave him an appogglatura tremolo of the diaphragm, and made him wonder if she took him for a Bowery bow shover.

"Why do you ask?" he said with frigid formality, for he was hurt to the quick.

Artists are so darned sensitive.

"You must answer me directly," she persisted, just like a woman.

He knew what he was up against.

"No, Mildred; my violin is different from any other I have ever seen." This hesitatingly, and with a great effort at composure, because he feared she might think he was throwing a bluff.

"In what way is it different?" she demanded.

"It is peculiarly constructed. It has an extra string. But why this sudden interest in the violin? Let us talk of you, of me, of both of us, of the future, of our neighbors, of any old thing," said he, with forced cheerfulness.

"No, we will talk of the viola. Of what use is the extra string?"

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SPRINGFIELD, MASS

SEP 27 1903

Art, Music, Letters

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