

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 grounds 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



JOHN PHILIP SOUSA

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. The concert is to be made up of dignified high class music in keeping with the day and place.

said Gericke has... position left vacant by Loemer...

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, director 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 Frankfurt, 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 Frankfurt 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.

the... conductor in this city in eleven months. His new march, "Jack Tar," will be played.

The Fifth String.

BY WILLIAM J. LAMPTON.

(With apologies to Mr. John Phillip Sousa's "Fifth String.")

Diotti 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 Diotti would play on a violin that was like anybody else's gave him an appoggiatura tremolo of the diaphragm, and made him wonder if she took him for a Bowery bow shaver.

"Why do you ask?" he said with frigid formality, for he was hurt to the quick.

"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.

"Then why not cut it off?"

"No, no, Mildred; you do not understand," he cried. "I cannot do it."

"You cannot do it when I ask it?" she exclaimed, with the same old accent on the "I" that women always employ at such a moment.

"Oh, Mildred, do not ask me. I cannot, cannot do it," and the face of the affrighted artist told plainer than words of the turmoil raging within his throbbing bosom.

She trembled like a high C trill in a con moto, Op. 16, with every seat in the house sold and the speculators on the sidewalk offering a premium.

"You made me believe that I was the only one you loved," she cried passionately; "the only one; that your happiness was incomplete without me. You led me into the region of light only to make the darkness greater when I descended to earth again. I ask you to do a simple thing and you refuse. You refuse because?"

"Stop there, woman!" he interrupted hoarsely, thunderously. "The violin hasn't got appendicitis, never had appendicitis, and never will have appendicitis. Its vermiform appendix is all right, and, by Jove, I won't cut it off! You understand?"

Mildred rushed to him crying: "Angelo, Angelo, forgive me!"

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.

SPRINGFIELD, MASS.

SEP 27 1903

Art, Music, Letters

"Ragtime" Come to Stay.

John Phillip Sousa, the band master, "march king," said at Chicago: "Ragtime is an established feature of American music and will never die any more than 'Faust' and the great opera will die. It can no longer be called a craze, and I see no reason why it should not remain in favor as long as music is played."

SEP 27 1902

SOUSA MUSIC FOR THIS WEEK

Most Famous Bandmaster Opens Engagement at Expo Tomorrow

WILL BE HERE BUT ONE WEEK.

SCHOOL CHILDREN TO SING "STARS AND STRIPES."

PROGRAMS ARE BRILLIANT.

John Philip Sousa, most favored of all bandmasters, tomorrow opens a six-day season at the New Exposition. This bare statement alone would suffice to pack the music hall every hour of the coming week, so magnetic is his name, but so much of the intensely interesting and enjoyable is to be packed into this notable week that a brief anticipatory resume seems unavoidable.

The "star" week is to be initiated tomorrow by a grand Sousa matinee, feature of which will be a public school children's chorus, 500 strong, singing Mr. Sousa's "Stars and Stripes" with band accompaniment and to the waving of half a thousand flags. Superintendent Samuel Andrews, of the public schools, together with Professor E. Rinehart, their musical director, have picked this children's chorus with exceeding care from practically all the schools in the city, and are confident it will acquit itself in a manner highly creditable to the city.

For the six evenings of the week Mr. Sousa has prepared programs, heard nowhere else, each replete with unlimited interest and enjoyment.

The names registered at The Press reception parlors yesterday were as follows:

- Pittsburg—A. Kingbacher, W. M. Grant, Ray Bectold, A. Swad, Beile Grant, Becky Grabenheimer, Charles Wallace, May Collins, John McCoy, Portia Williams, Harry Graham, Chester Graham, Harry Champ, Roy Parkison, M. J. Reilly, Margareta Maratta, Mr. and Mrs. W. S. Hunzaker, Herbert Wolfe, Etta Wolfe, Edward O'Neiley, Earl Pauler, Doris Creighton and wife, Lillie O'Neiley, C. F. Meeder, Mrs. Fred Lehne, Miss Lena Grieser, Miss Anna Cielar, David Serbin, Jake Serbin, Jane Bradshaw, Tillie DeMuth, Bibbs Lloyd, Jeanette Lawrence, Mr. and Mrs. Floto, Miss Flora Floto, Adah C. Kerr, Chas. G. Kahle, Elmer Walthers, William Devlin, Herman Bright, George Barly, Mrs. C. E. Dennis, Miss Marion Dennis, Harry M. Tillbury, George C. Tillbury, Moses Bright, Herman Bright, Mrs. J. H. Diehl, Minnie Uppermanton, Fred Millerstone, Nick Jacobs, Charles Goldbachtone, Marel Werneryson, Casper Knoblock, Albert Schuchman, Lizzie Fromm, Val Storchmyer, Albert Kountzsy, Joseph Bonson, James Werner, John Calendar, Harry Harvey, Hazel Simon, Myrtle Clinton, Hazel Keyser, Essie Jarvis, Herbert Wolfestine, William Storch, Francis Glenn, Jennie O'Malia, Mazy Whalen, Mary Hobson, Della Joyce, Annie Conway, Susie O'Brien, Katie Nagle, Augusta Rill, Agnes Thompson, Elizabeth Joyce, Katie Keady, Nora Mantion, Mary Bullister, Emma M. Flobo, H. C. Hawkins, Margaret Molampy, Mae F. Fitzgerald, Wallace Hartigan, Inez Adams, William Duffy, Mary Gorman, John White, Jessie Crumm, Lena Strawthers, Carrie Mead, Louis Rathel, Henry Miller, Dr. D. W. W. McNally, Madame Kries, Maggie Nealen, Mary Lee, Katie Haney, Mary Lee, John Loftus, John Harrington, Andrew Duggan, Thomas Coleman, Anna Booth, Mabel Beatrice Kelly, Marie Graham, T. Marshall, Sadie Byers, Annie Winger, Albert Canon, May Collins, Jas. Lott, Katie Spare, Harry Slattery, W. Ambell, May Collins, John Mc-

Coy, Martin Collins, Joseph Wholy, Albert McLott, Bert L. Cannon, Allen Digby, William Gillespie.

Allegheny—Mrs. C. C. Justice, Mrs. W. K. Hurst, Harry Evans, Dallas Wharton, Jean Ernst, Ida Jackson, Olive Jackson, Nellie Casey, Gertrude Berndt, Hattie Berndt, Leo Martin, Andrew Martin, Walter Smith, Isabel E. Bothwell, Bessie McFerron, Mrs. Peter McDonough, E. Detweiler, Edna Robertson, Mrs. Morten, Mrs. Harrison, T. A. Miller, J. M. Silbaugh, Katie Lehman, Mrs. W. C. Porter, William Wilhelm, Edna M. Hawks, Edward Shorr, Mrs. Gallagher, Mrs. Weitach, Mrs. Bachel, Oliver Einstein, Sidney Einstein, Alvin Kingsbacher, Freda K. Lowenthal, Walter H. Kornhauser, Mr. and Mrs. R. E. Mannheim, Joseph Smittlan, Mrs. S. R. Blackwell, Miss F. E. Dewitt, Harry Everhard, Thomas Tierney, Walter Marshall, Robert Parker, William Stewart, Mrs. Marshall, Miss Stewart, Edward McColby, George Waga-

man, Vincent Boylan, Samuel Adler, Isabel E. Bothwell, Bessie McFerron, Lois Kennedy, Blanche Trimble, Elize Janis, Miss Lake, Mrs. Janis, Grace Marshall, Carrie Marshall, Anna Burns, Mrs. Katharine McCann, Robert McCann, Mary Finkstine, Isadore Finkstine, Earl S. Clark, A. J. Clark, Merle Clark, T. A. Clark, Mamie Goettmann, Essie Turner, Mr. and Mrs. Charles H. Gartner, William Emmerling, Joseph Sisteck.

Out of town—Mrs. E. A. Rigby, Mrs. Julia H. Rigby, Youngstown; Miss May M. Sturgeon, Allen W. Smith and wife, Wheeling, W. Va.; A. H. Parker, Laura J. Parker, West View, Pa.; Robert C. Clarke, Mrs. Robert C. Clarke, New Castle; Eva M. Humes, New Brighton; Wilda M. Irvine, Mars, Pa.; Herbert Cooke, Parnassus; Annie A. Costello, Mildred Shepard, Mrs. Shepard, Leechburg, Pa.; Bessie M. Gallagher, Roy Gallagher, Will-

mina Burckhalter, Mildred Burckhalter, Mrs. Acheson, Mary Sharper, Butler; Mrs. Acheson, Edythe A. Osborn, South Burgettstown; Mrs. S. Sampson, West Newton; Miss Sarah L. Sampson, Connellsville; Miss Miss Sadie Robinson, Bessie Trimmer, Nan Trimmer, Miss McDonald; Mr. and Thomas Trimmer, McDonald; May Mrs. J. W. Ramsey, Coraopolis; May Faulkner, Mrs. Faulkner, Champaign, Ill.; Mrs. Oscar Murphy, Owen Murphy, Elizabeth Murphy, John Cain, Homestead; Bess Hamilton, Manda Cunningham, Connellsville; Christina Anderson, Elizabeth Anderson, Jessie Anderson, Mrs. M. L. Staymater, Miss Margaret Adams, Anna A. Scott, New Kensington; Willis H. Gray and family, McMin P. O.; Mrs. E. H. Beattie, Baltimore, Md.; Mrs. Amos Shaw Van Hire, Longport N. J.; Carl Oesterling, Mrs. Oesterling, Mrs. S. H. Nicholson, A. J. Nicholson, Butler, Pa.; Don Brill, Rooney Scannel Connellsville, Pa.; Algy Smitherton New York; R. B. Hyatt, Connellsville Pa.; Walter T. Dugame, William M. Thomson, Harry Thomson, Hoboken, Pa.; Mrs. James S. Halston, Miss N. Elal Ralston, Indiana; Mrs. L. Shafer, 120 South St. Clair, Pittsburg; Mr. and Mrs. P. B. Law, Miss Jennie Long New Kensington, Pa.; Mr. and Mrs. O. R. Wiley, Alliance, O.; Myrtle Shaw Connellsville, Pa.; Fanny Carson, New Haven, Pa.; Clyde Brown, Connellsville, Pa.; Elsie Fulton, Agnes Fulton, Boston, Pa.; H. Weinstein, Mary Weinstein, Philadelphia; J. E. Moore, Butler; F. Avery, Mrs. F. Avery, Baden, Pa.; Mr. and Mrs. H. H. Moore, Cape May; Mr. and Mrs. Weibel, Coraopolis; Cora C. Phoebe, Bradford; M. E. Fisher, Latrobe; Mrs. Louisa Kaiser, Matilda O. Kaiser, Wilkinsburg, Pa.; Polky Jenkins, Margaret Kennedy, Duquesne, Pa.; Myrtle Burns, Marie Burns, Mrs. Tarr, Washington, Pa.; Mrs. J. W. Dickinson, Phoebe Dickinson, Ethel Dickenson, Mildred Dickenson, B. D. Drake, Mrs. B. D. Drake, Ethel Drake, Homestead; Mrs. James Walsh, Master James Walsh, Munnhall; Mrs. Fred Fitzgerald, Mrs. W. F. Rossman, Franklin, Pa.; Mrs. M. L. Peck, Glenfield, Pa.; Mrs. M. G. Alexander, Orin Alexander, Turtle Creek, Pa.; Miss Bertha Shelly, Theodore Elsesser, Ellwood City, Pa.; Mrs. G. S. Cunningham, Miss Margaret Cunningham, Mary Burgess, Burgess McCreary, Leroy McCreary, Wilkinsburg; Mrs. W. G. Carrol, W. G. Carrol, May Jackson, Beaver Falls, Pa.; Mrs. Rachel Tomlinson, Florence Tomlinson, McKeesport, Pa.; Annie Burket, Braddock; F. Q. Dumble, Middleport; Mrs. T. B. Hurley, Creighton; W. T. Lappe, Shadyside; Grace, Duquesne, Pa.

SOUSA WEEK AT EXPOSITION.

PLAYS "JACK TAR" MARCH, WHICH MOVED KING EDWARD'S HAND TO MARK THE TIME.

GRAND SCHOOL MATINEE.

Children's Chorus, 500 Strong, to Sing "Stars and Stripes" to Waving of Flags.

PATRIOTISM OF THE CONDUCTOR.

John Philip Sousa, most favored of all bandmasters, to-morrow opens a six-day season at the new exposition. This bare statement alone would suffice to pack the music hall every hour of the coming week, so magnetic is his name, yet so much of the intensely interesting and enjoyable is to be packed and jammed into this notable week that a brief anticipatory resume seems unavoidable. Only one week does the Sousa engagement continue, and from first to last there will be colossal attendance and whirlwind enthusiasm, for not one of his army of admirers but will undergo any sacrifice in order to secure utmost benefit from his every appearance.

Mr. Sousa comes to the Pittsburg exposition flushed with the triumphs of his European tour that stands unparalleled in the history of the world. For eight months the famous Sousa band was "on the wing," visiting every foreign capital of note, overcoming prejudice of every sort, and by overwhelming merit winning such volume of lavish praise and criticism as would turn the head of any one, yet Mr. Sousa returns the same gracious gentleman.

Royalty's Reception.

On January 31 Mr. Sousa with his band was commanded to appear before King Edward and Queen Alexandra of England; a few days later the viceroy of Ireland and select party of nobles waxed into hot enthusiasm over his vigorous, aggressive music; again, the Count and Countess of Warwick gave private audience to the Sousa aggregation of players and soloists, judgment in every case be-



marking the time in a fashion that went from hand to hand as the electric spark. "Jack Tar" March Here. The "Jack Tar" march will be one of

John Philip Sousa,



Comes From European Triumphs to the Exposition to-morrow.

the novelties on Mr. Sousa's program during his exposition engagement. When Lady Warrender called upon Mr. Sousa to express gratitude for his work, there was in her tone just a trace of disappointment at the title of the march, which they had hoped would be named "Union Jack." In his courteous manner, yet with positiveness, Mr. Sousa declared he had once written a march about a flag ("The Stars and Stripes"), and that

nexted second floor of
Lots and values

in which the beauties of her voice will be fully revealed. "Pittsburgh Composers' Day" has been fixed for Wednesday and until 9 o'clock tonight compositions for this occasion will be received in the office of the Exposition. In each case parts must be supplied for band of 50 pieces. Mr. Sousa's programs for tonight follow:

- 7:30 P. M.
- Overture Symphonique, Mysora (new)
- Idyl, La Lettre de Menon (new).....Wettge
- Suite, Mountain Life (new).....Gillet
- Violin Solo, Scene de la Czardas.....Le Thiere
- Hejre Kati.....Hubay
- Miss Anna Otten.
- (a) Novelette, Princess Mayblossom (new).....Liza Lehman
- (b) March, Jack Tar (new).....Sousa
- Collocation, Life in Vienna (new).....Kensak
- 9:30 P. M.
- Suite, Looking Upward (new).....Sousa
- Ballet Scene, The Greeks (new).....Massenet
- Soprano Solo, Legere Hirondelle.....Gounod
- Miss Estelle Liebling.
- Valse, Le Premier Printemps (new)
- (a) Sketch, By the Suwanee River (new).....Myddleton
- (b) March, Jack Tar (new).....Sousa
- Assn from the Three Little Maids (new).....Stuart

om NORTH AMERICAN
ldress PHILA., PA

te SEP 27 1902

"Ragtime" Come to Stay.
JOHN PHILIP SOUSA, the bandmaster "march king," said at Chicago: "Ragtime is an established feature of American music, and will never die any more than Faust and the great operas will die. It can no longer be called a craze, and I see no reason why it should not remain in favor as long as music is played."

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choicest of
—truly the
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SEP 28 1903

THROUNGS HEAR GREAT SOUSA

1884

Many Witness Initial Performance of the Famous Bandmaster at Expo

SINGING BY 500 CHILDREN.

TWO BRILLIANT WORLD-NOTED SOLOISTS ARE ASSISTING.

THE PROGRAMS FOR TODAY.

For six successive seasons Sousa and his famous band have appeared at the New Exposition, and yet he appeared as a newcomer when he began his six-day engagement this afternoon. Initiating the "star" Sousa week was the grand Sousa matinee at 2 o'clock, a feature of which was the singing of 500 of the public school children of "Stars and Stripes" to the waving of half a thousand flags. Since Mr. Sousa's concerts here last year he has made a tour of all Europe, consuming eight months in the doing, and returning with such lavish commendation as never before has fallen to the lot of any musician.

As the Sousa Band remains only this week, the great bandmaster's ever-widening circle of admirers will not fail to take advantage of his every appearance, with a view of enjoying to the full his rich musical programs. Tonight's program Mr. Sousa has called "Novelty Program," as every selection found therein is absolutely new in this city.

Assisting Mr. Sousa there will be two special soloists, Estelle Lieblich, most brilliant of coloratura sopranos, and Anna Otten, virtuoso of the violin. Miss Lieblich is in glorious voice, which means that she will make instant conquest of her hearers. Her debut number tonight is Gounod's "Hirondelle," in which the diamond beauties of her wonderful vocal organ will come to fullest revelation.

"Pittsburgh Composers' Day" has been fixed for Wednesday of this week, and until 9 o'clock this evening compositions for this occasion will be received in the office of the Exposition. In each case parts must be supplied for band of 50 pieces.

In full Mr. Sousa's programs for today follow:

2 p. m.	
Excerpts from "El Capitan".....	1896
Suite, "Three Quotations".....	1894
Saxophone solo, "Belle Mahone".....	1885
Mr. J. H. B. Moermans.	
Scene historical, "Sheridan's Ride".....	1890
Scenes from the "Charlatan".....	1898
March, "The Stars and Stripes Forever".....	1897
4 p. m.	
Suite, "Maidens Three".....	1901
Scenes from "Chris and the Wonderful Lamp".....	1900
Sextette, "When Eve".....	1900
Messrs. Kennecke, Higgins, Zimmerman, Helle, Wardwell and Mantia.	
Valse, "La Reine de la Mer".....	1888
Airs from the "Bride-Elect".....	1897
7:30 p. m.	
Overture Symphonique, "Mysora" (new).....	Wettge
Idyl, "La Lettre de Menon" (new).....	Gillet
3:30 p. m.	
Suite, "Looking Upward" (new).....	Musset
Soprano solo, "Lucie Hirondelle".....	Gounod
Miss Estelle Lieblich.	
Valse, "Le Premier Printemps" (new).....	Marcie
(a) Sketch, "By the Swanee River".....	Mysoblem
(b) March, "Jack Tar".....	Sousa
Airs from the "Three Little Maids".....	Souart

Gazette
ELMIRA, N. Y.

SEP 28 1903

The New York Sun says 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 Mokes 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."

From DISPATCH
Address PITTSBURGH, PA

Popular Conductor Prepares Programme of Own Compositions for Opening Concert.

A grand matinee concert at the New Exposition to-day, in which 500 of the city's public school children are to sing the "Stars and Stripes," will initiate the



JOHN PHILIP SOUSA.

six-days' engagement of John Phillip Sousa. All the compositions at to-day's matinee will be from the pen of Mr. Sousa. The programmes follow:

2 P. M.	
Devoted to Compositions of John Phillip Sousa.	
Excerpts from "El Capitan".....	1896
Suite, "Three Quotations".....	1894
(a) "The King of France Marched Up the Hill".....	1890
(b) "And I, Too, Was Born in Arcadia".....	1885
(c) "Nigger in a Woodpile".....	1885
Saxophone Solo, "Belle Mahone".....	
Mr. J. H. B. Moermans.	
Scene Historical, "Sheridan's Ride".....	1890
1—Waiting for the Bugle.....	1890
2—The Attack.....	1890
3—The Death of Theburn.....	1890
4—The Coming of Sheridan.....	1890
5—The Apotheosis.....	1890
Scenes from "The Charlatan".....	1898
March, "The Stars and Stripes Forever".....	1897
4 P. M.	
Suite, "Maidens Three".....	1901
(a) The Coquette.....	1901
(b) The Summer Girl.....	1901
(c) The Dancing Girl.....	1901
Scenes from "Chris and the Wonderful Lamp".....	1900
Sextette, "When Eve".....	1900
Messrs. Kennecke, Higgins, Zimmerman, Helle, Wardwell and Mantia.	
Valse, "La Reine de la Mer".....	1888
Airs from "The Bride-Elect".....	1897
Overture Symphonique, "Mysora" (new).....	Wettge
Idyl, "La Lettre de Menon" (new).....	Gillet

PITTSBURGH, PA

SEP 28 1903

SOUSA'S ENGAGEMENT AT EXPO BEGINS TODAY

Hundreds of School Children Will Assist at Opening Concert This Afternoon.

A grand matinee concert at the exposition today, in which 500 public school children are to sing the "Stars and Stripes," will initiate the six-day engagement of John Phillip Sousa, just returned from the most successful foreign tour ever undertaken by a musical organization. That Sousa and his famed aggregation are flushed with the heat of such a notable triumph as they have achieved must be conceded as fully justified, and that their performances in Pittsburgh will reflect this buoyancy of feeling seems certain. As the Sousa band remains only this week the great bandmaster's ever widening circle of admirers is not likely to fail to take advantage of his every appearance with a view of enjoying to the full his rich musical programs.

All the compositions heard at to-day's matinee concerts, will be from the pen of Sousa. Tonight's program Sousa has called the "novelty" program, as every selection found therein is absolutely new in this city.

Assisting Sousa there will be two special soloists, Estelle Lieblich, a brilliant coloratura soprano, and Anna Otten, virtuoso of the violin. Miss Lieblich's debut number tonight is Gounod's "Hirondelle," in which the beauties of her wonderful vocal organs will come to fullest revelation.

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Suite, "Three Quotations".....	1894
Saxophone Solo, "Belle Mahone".....	1885
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Scene Historical, "Sheridan's Ride".....	1890
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March, "The Stars and Stripes Forever".....	1897
4 P. M.	
Suite, "Maidens Three".....	1901
Scenes from "Chris and the Wonderful Lamp".....	1900
Sextette, "When Eve".....	1900
Messrs. Kennecke, Higgins, Zimmerman, Helle, Wardwell and Mantia.	
Valse, "La Reine de la Mer".....	1888
Airs from the "Bride-Elect".....	1897

om EAGLE
Address Brooklyn, N. Y.

SOUSA'S RAGTIME TALK.

Says Syncopation Is Poetry to His Educated Ears.

"Ragtime will never die. As long as 'Faust' is sung ragtime will be played," said Philip Sousa one day recently. He was standing in the lobby of the Auditorium Hotel. Near by, says the Chicago Chronicle, 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 feeling 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!"

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"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 waived 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 over 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."

NEWS

INDIANAPOLIS, IN

SEP 28 1903

The little red coat which Edd Redway wears in the second act of "The Sleepy King," the latest musical comedy, to be presented at English's on Wednesday by the Walter Jones comic opera company, has a history of a somewhat remarkable nature. When Sousa was in charge of the United States Marine Band, at Washington, D. C., Mr. Walter Jones was at that time appearing at one of the local theaters there, and among his many imitations of prominent characters was one of the great bandmaster. Sousa heard of this and determined to witness the performance. He was unimpressed and well satisfied with the work of Mr. Jones, and the next morning sent his red coat with gold buttons and gold braid to the popular actor, which he requested to be accepted as a gift.

N. Y. EVG. TELEGRAM.

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

1903

This season the Kniesel Quartet con-

SEP 28 1903

THRONGS HEAR GREAT SOUSA

1884

Many Witness Initial Performance of the Famous Bandmaster at Expo

SINGING BY 500 CHILDREN.

TWO BRILLIANT WORLD-NOTED SOLOISTS ARE ASSISTING.

THE PROGRAMS FOR TODAY.

For six successive seasons Sousa and his famous band have appeared at the New Exposition, and yet he appeared as a newcomer when he began his six-day engagement this afternoon. Initiating the "star" Sousa week was the grand Sousa matinee at 2 o'clock, a feature of which was the singing of 500 of the public school children of "Stars and Stripes" to the waving of half a thousand flags. Since Mr. Sousa's concerts here last year he has made a tour of all Europe, consuming eight months in the doing, and returning with such lavish commendation as never before has fallen to the lot of any musician.

As the Sousa Band remains only this week, the great bandmaster's ever-widening circle of admirers will not fail to take advantage of his every appearance, with a view of enjoying to the full his rich musical programs. Tonight's program Mr. Sousa has called "Novelty Program," as every selection found therein is absolutely new in this city.

Assisting Mr. Sousa there will be two special soloists, Estelle Liebling, most brilliant of colorature sopranos, and Anna Otten, virtuoso of the violin. Miss Liebling is in glorious voice, which means that she will make instant conquest of her hearers. Her debut number tonight is Gounod's "Hirondelle," in which the diamond beauties of her wonderful vocal organ will come to fullest revelation.

"Pittsburgh Composers' Day" has been fixed for Wednesday of this week, and until 9 o'clock this evening compositions for this occasion will be received in the office of the Exposition. In each case parts must be supplied for band of 50 pieces.

In full Mr. Sousa's programs for today follow:

- 2 p. m.
- Excerpts from "El Capitan".....1896
 - Suite, "Three Quotations".....1894
 - Saxophone solo, "Belle Mahone".....1885
 - Mr. J. H. B. Moermans.
 - Scene historical, "Sheridan's Ride".....1890
 - Scenes from the "Charlatan".....1898
 - March, "The Stars and Stripes Forever".....1897
- 4 p. m.
- Suite, "Maidens Three".....1901
 - Scenes from "Chris and the Wonderful Lamp".....1900
 - Sextette, "When Eve".....1900
 - Messrs. Kennecke, Higgins, Zimmerman, Helle, Wardwell and Mantia.
 - Valse, "La Reine de la Mer".....1888
 - Airs from the "Bride Elect".....1897
- 7:30 p. m.
- Overture Symphonique "Mysora" (new).....Wettge
 - Idyl, "La Lettre de Menon" (new).....Gillet
 - Suite, "Mountain Life" (new).....Le Thiere
 - Violin solo, scene de la Czardas, "Hejre Kati".....Hubay
 - Miss Anna Otten.
 - (a) Novelette, "Princess Mayblossom" (new).....Liza Lehman
 - (b) March, "Jack Tar" (new).....Sousa
 - Collocation, "Life in Vienna" (new).....Konzak
- 9:30 p. m.
- Suite, "Looking Upward" (new).....Massenet
 - Soprano solo, "Legere Hirondelle".....Gounod
 - Miss Estelle Liebling.
 - Valse, "Le Premier Printemps" (new).....Margis
 - (a) Sketch, "By the Suwanee River".....Myddleton
 - (b) March, "Jack Tar" (new).....Sousa
 - Airs from the "Three Little Maids" (new).....Stuart

Gazette
ELMIRA, N. Y.

SEP 28 1903

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 Mokes 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."

From DISPATCH
Address PITTSBURG, PA

Popular Conductor Prepares Programme of Own Compositions for Opening Concert.

A grand matinee concert at the New Exposition to-day, in which 500 of the city's public school children are to sing the "Stars and Stripes," will initiate the



JOHN PHILIP SOUSA.

six-days' engagement of John Phillip Sousa. All the compositions at to-day's matinee will be from the pen of Mr. Sousa. The programmes follow:

- 2 P. M.
- Devoted to Compositions of John Phillip Sousa.
 - Excerpts from "El Capitan".....1896
 - Suite, "Three Quotations".....1894
 - (a) "The King of France Marched Up the Hill".....1894
 - (b) "And I, Too, Was Born in Arcadia".....1894
 - (c) "Nigger in a Woodpile".....1894
 - Saxophone Solo, "Belle Mahone".....1885
 - Mr. J. H. B. Moermans.
 - Scene Historical, "Sheridan's Ride".....1890
 - 1—Waiting for the Bugle.
 - 2—The Attack.
 - 3—The Death of Thorburn.
 - 4—The Coming of Sheridan.
 - 5—The Apotheosis.
 - Scenes from "The Charlatan".....1898
 - March, "The Stars and Stripes Forever".....1897
- 4 P. M.
- Suite, "Maidens Three".....1901
 - (a) The Coquette.
 - (b) The Summer Girl.
 - (c) The Dancing Girl.
 - Scenes from "Chris and the Wonderful Lamp".....1900
 - Sextette, "When Eve".....1900
 - Messrs. Kennecke, Higgins, Zimmerman, Helle, Wardwell and Mantia.
 - Valse, "La Reine de la Mer".....1888
 - Airs from "The Bride Elect".....1897
 - Overture Symphonique, "Mysora" (new).....Wettge
 - Idyl, "La Lettre de Menon" (new).....Gillet
 - Suite, "Mountain Life" (new).....Le Thiere
 - (a) Sunrise.
 - (b) The Muleteers.
 - (c) The Storm.
 - (d) The Mountaineers' Dance.
 - Violin Solo, Scene de la Czardas, "Hejre Kati".....Hubay
 - Miss Anna Otten.
 - (a) Novelette, "Princess Mayblossom" (new).....Liza Lehman
 - (b) March, "Jack Tar" (new).....Sousa
 - Collocation, "Life in Vienna" (new).....Konzak
- 9:30 P. M.
- Suite, "Looking Upward" (new).....Sousa
 - (a) By the Light of the Polar Star.
 - (b) Under the Southern Cross.
 - (c) Mars and Venus.
 - Ballet Scene, "The Greeks" (new).....Massenet
 - Soprano Solo, "Legere Hirondelle".....Gounod
 - Miss Estelle Liebling.
 - Valse, "Le Premier Printemps" (new).....Margis
 - (a) Sketch, "By the Suwanee River".....Myddleton
 - (b) March, "Jack Tar" (new).....Sousa
 - Airs from the "Three Little Maids" (new).....Stuart

WIRE SERVICE

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om EAGLE
address Brooklyn, N. Y.

SOUSA'S RAGTIME TALK.

Says Syncopation Is Poetry to His Educated Ears.

"Ragtime will never die. As long as 'Faust' is sung ragtime will be played," said Philip Sousa one day recently. He was standing in the lobby of the Auditorium Hotel. Near by, says the Chicago Chronicle, 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 feeling 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!"

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This season the Knicker Quartet con-

1903

SOUSA IS HERE.

Bandmaster Gave First of His Concerts at the Expo This Afternoon. To-Night's Program.

For six successive seasons Sousa and his famous band have appeared at the New Exposition, and yet he appeared as a newcomer when he began his six-day engagement this afternoon. Initiating the "star" Sousa week was the grand "Sousa matinee" at 2 o'clock to-day, a feature of which was the singing by 500 of the public school children of "The Stars and Stripes" to the waving of half a thousand flags. Since Mr. Sousa's concerts here last year he has made a tour of all Europe, consuming eight months in the do-

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7:30 P. M.
Overture Symphonique, "Mysora"

From

Address

PITTSBURG, PA

Date

SOUSA ROYALLY WELCOMED.

Exposition Crowded to Hear the Famous Band and See Its Leader. School Children Sing.

No long-lost brother ever received a welcome half so cordial as was accorded John Philip Sousa at the new exposition yesterday afternoon and evening. For a Monday the audiences were exceptionally large. The Sousa matinee found music hall crowded. Five hundred city school children singing the "Stars and Stripes" was an important factor, their work being beautiful, precise and effective.

The evening concert presented Sousa in happiest mood, and to the delight of a great gathering he rendered a program of "novelties," interspersed with "Sousa" encores. It also recorded the debut of winsome Anna Otten in a splendid violin solo, and that peerless coloratura artist, Estelle Lieblich, in two solos. All told, the first Sousa day was a wonder, both for attendance and enthusiasm.

To-night Sousa has arranged a program called uniquely the "Three S's"—Sullivan, Strauss, Sousa—the one master of the song, the other of the dance, and the third of the march. Mr. Sousa remains only five days longer. To-day's program follows:

- 2 P. M.
- Overture, founded on the "Emperor's March".....Haydn-Westmeier
- Cornet solo, "A Soldier's Dream".....Rogers
- Mr. Walter B. Rogers.
- Airs from "A Princess of Kensington" (new).....Ed. German
- Violin solo, "Elfentanz".....Popper
- Miss Anna Otten.
- (a) Intermezzo, "Laughing Waters" (new).....Hager
- (b) March, "Hail to the Spirit of Liberty".....Sousa
- Valse, "La Gitano".....Bucalossi
- 4 P. M.
- Overture, "Pique Dame".....Suppe
- Trombone solo, "Leona Polka".....Zimmerman
- Mr. Leo Zimmerman.
- Capriccioso Italian, "Tschalkowsky".....Tschalkowsky
- Soprano solo, "Brilliant Bird".....David
- Miss Estelle Lieblich.
- (a) Gavotte, "L'Ingenue".....Arditi
- (b) March, "Jack Tar" (new).....Sousa
- Grand galop, "The Chase of the Lions".....Kolling
- 7:30 P. M.
- Devoted to compositions by Strauss, Sullivan and Sousa.
- Overture, "Di Ballo".....Sullivan
- Song for Cornet, "The Lost Chord".....Sullivan
- Emil Kennecke.
- Fantasia, "Die Fledermaus".....Strauss
- Valse, "Voce di Primavera".....Strauss
- Miss Estelle Lieblich.
- Collocation, "El Capitan".....Sousa
- 9:30 P. M.
- Devoted to compositions by Strauss, Sullivan and Sousa.
- Suite, "Merchant of Venice".....Sullivan
- Valse, "On the Banks of the Beautiful Blue Danube".....Strauss
- (a) "The Summer Girl".....Sousa
- (b) March, "Jack Tar" (new).....Sousa
- Violin Solo, "Gipsy Baron".....Strauss
- Miss Anna Otten.
- Airs from "The Mikado".....Sullivan

RAG TIME AND ROYALTY.

(From the New York Times.)

Mr. John Philip Sousa is authority for the prediction that the exaggerated syncretism 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 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 authors' names is to be regretted. However, this will give posterity something to haggle over. What examples of rag time appeared 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."

(new).....
Idyl, "La Lettre de Maman".....
Suite, "Mountain Life" (new).....
Violin solo, Scene de la "Hejre Kati".....
Miss Anna Otten

(a) Novelette, "Princess".....
son" (new).....
(b) March, "Jack Tar" (new).....
Collocation, "Life in Vienna".....

9:30 P. M.

Suite, "Looking Upward" (new).....Sousa

Ballet scene, "The Greeks" (new).....

Soprano solo, "Legere Hirondele".....Goudon

Miss Estelle Lieblich.

Valse, "Le Premier Printemps".....

(new).....Sousa

(a) Sketch, "By the Sawanee River".....

(new).....Stuart

(b) March, "Jack Tar" (new).....Sousa

Airs from the "Three Little Maids".....

(new).....Sutart

—The most wonderful bird flight record is the migratory achievement of the Virginia plover, which leaves its northern haunts in North America, taking a course down the Atlantic, usually from 40 to 500 miles east of the Bermudas, reaches the coast of Brazil in an unbroken flight of fifteen hours, covering a distance of 3,200 miles, at the rate of four miles a minute.

—The southern states raise 45 per cent of the world's cotton.

DISPATCH

PITTSBURG, PA

SEP 29 1903

CHILDREN'S GREAT CHORUS RENDERS PATRIOTIC SONG

Great Scene at Exposition When Six Hundred Youths Assist Sousa to "Open."

WAVED A SEA OF FLAGS

Six hundred Pittsburg school children shared the honors with John Philip Sousa and his famous band yesterday afternoon at the opening of Sousa's annual engagement in the Music Hall of the Exposition. The children represented the best singing talent that could be secured from all the ward schools of the city by the musical directors, Professors Rinehart and Swink. When the fresh young voices joined in singing the great master's famous composition, "Stars and Stripes Forever," accompanied by the band, the great swelling volume of harmony brought an outburst of patriotic enthusiasm such as has seldom been witnessed at the Exposition.

It was a wonderful scene. Each child stood in the balcony back of the bandstand holding an American flag. The flags were waved aloft in unison with the music. When the song was over the great Sousa himself was so affected that he clapped his hands. Stepping from his stand and walking back to the balcony he enthusiastically congratulated the directors and the children on their accomplishment. An equally inspiring effect was produced at the close of the programme, when the children sang "America."

"I am proud of the children," said Superintendent of Schools Andrews. "While I expected them to acquit themselves with great credit I did not anticipate such a scene as resulted. It was one of the greatest vocal effects I have ever heard."

It was a great Sousa opening. The evening concert found the band master in his happiest mood, and to the delight of a great gathering he rendered a programme of novelties, interspersed with "Sousa" encores. It also recorded the debut of winsome Anna Otten in a splendid violin solo, and that peerless coloratura artist, Estelle Lieblich, in two solos that swept her hearers into an ecstasy of approval.

CROWDS DELIGHTED.

Sousa Pleased Immense Audiences at Expo Yesterday — To-Night's Program.

Delighted audiences were the rule all day yesterday at the New Exposition, the climax being reached in the splendid "Sullivan-Strauss-Sousa" program of the evening. Thanks to the graciousness of Mr. Sousa, Pittsburg composers are to have their inning to-night, and the two programs arranged offer an abundance of good, interesting music. Mr. Sousa has entered into this work with his characteristic zeal and enthusiasm, has taken exceeding care with rehearsals, and a genuine treat is in store for the many friends of the local musicians interested.

The two special soloists presented by Mr. Sousa are measuring up splendidly to their fine opportunities. Miss Lieblich presented yesterday the famous "Pearl of Brazil" aria; also a Strauss waltz, showing off in both numbers the scintillating beauties of her voice in every range, and earning most flattering approval. To-night she will sing the "Slumber Song" from Victor Herbert's "Babes in Toyland," and "Mighty Lak a Rose," by Nevin.

The beautiful little violin artist, Anna Otten, added a thousand and more to the circle of her friends gained by her splendid work on the opening night. She boasts a technic wonderfully solid and sure, to which come beauty of tone and pure intonation. This evening's program follows:

- John Philip Sousa, conductor.
- 1 Overture, "Celtic".....Floyd St. Clair
- 2 (a) Bohemian Waltzes, S. Jarvis Adams
- (b) "Oh, Wondrous Multitude".....M. J. Roberts
- (c) Two-Step, "The American Boy".....Sarah L. Ross
- 3 (a) Air and Gavotte.....George Hill
- (b) March, "Claude Duval".....Horace Basler
- 4 (a) Grand March, "The Endeavorer".....Simeon Bissell
- (b) Valse Espagnole.....Albert Lieffelt
- 5 (a) Valse Espagnole.....Albert Lieffelt
- (b) Two-Step, "Rapid Transit".....Mark Borritt
- 6 (a) Caprice, "Youth and Old Age".....

NEW SOUSA BRILLIANT

Band Will Play Works of Pittsburg Composers at Exposition To-Night.

Thanks to the graciousness of John Philip Sousa, Pittsburg composers are to have their inning at the new exposition to-night, and the two programs offer an abundance of good music. Mr. Sousa has entered into this work with his characteristic zeal and enthusiasm, has taken exceeding care with rehearsals, and a genuine treat is in store for the many friends of the local musicians interested. Mr. Sousa and his band remain just four days longer. The band is playing with new dash and brilliancy, the great bandmaster's interpretations show keenest possible artistic grip of his music, the programs never have been equaled for brightness and sparkle, the sum total being a peerless musical combination.

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- 2 P. M.
- Overture, "Fra Diavolo".....Auber
- Grand scene, "Hymn to the Sun".....Messager
- Cornet solo, "The Volunteer".....Rogers
- Walter Rogers.
- Grand fantasia, "Classic and Popular".....Zastrow
- Violin solo, "Elfentanz".....Popper
- Miss Anna Otten.
- Airs from "The Fortune Teller".....Herbert
- 4 P. M.
- Overture, "Luetzow's Wildgag or 1812".....Wolff
- Grand scene, "La Tosca".....Puccini
- Saxophone solo, "Carnival of Venice".....De Merzmann
- J. H. B. Moersmann.
- Waltz, "Hilda".....Godfrey
- In loving remembrance of my friend, the late Lieutenant Dan Godfrey.
- Soprano solo, "Waltz from Mireille".....Gounod
- Miss Estelle Lieblich.
- Introduction, "Act 3 Lohengrin".....Wagner
- 7:30 P. M.
- Overture, "Celtic".....Floyd St. Clair
- (a) Bohemian waltzes.....S. Jarvis Adams
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- (a) Valse Espagnole.....Albert Lieffelt
- (b) Two-step, "Rapid Transit".....Mark Borritt
- (a) Caprice, "Youth and Old Age".....
- (b) "The March King".....Clarence Dellinger
- 9:30 P. M.
- (a) Dedication march.....AR Foerster
- (b) Intermezzo, "Fatima".....Leo Gostiner
- (a) Narcissus from water scenes.....Ethelbert Nevin
- (b) Country dance.....Ethelbert Nevin
- Trombone solo, "My Old Kentucky Home".....Leo Zimmerman
- (a) "Only a Dream of That Beautiful City".....W. A. Kelly
- (b) Intermezzo, "Citra".....J. Wick Britton
- Songs—
- (a) Slumber song from "Babes in Toyland".....Herbert
- (b) "Mighty Lak a Rose".....Nevin
- Miss Estelle Lieblich.
- (a) "Carnival Dance".....Victor Herbert
- (b) March, "Country Club".....K. F. W. Gaasthuis

SOUSA IS HERE.

Bandmaster Gave First of His Concerts at the Expo This Afternoon. To-Night's Program.

For six successive seasons Sousa and his famous band have appeared at the New Exposition, and yet he appeared as a newcomer when he began his six-day engagement this afternoon.

ing, and returning with such lavish commendation as never before has fallen to the lot of any musician.

As the Sousa band remains only this week the great bandmaster's ever-widening circle of admirers will not fail to take advantage of his every appearance with a view of enjoying to the full his rich musical programs.

To-night's program Mr. Sousa has called "Novelty Program," as every selection found therein is absolutely new in this city

Assisting Mr. Sousa there will be two special soloists, Estelle Liebling, most brilliant of colorature sopranos, and Anna Otten, virtuoso of the violin.

"Pittsburg Composers' Day" has been fixed for Wednesday of this week, and until 9 o'clock this evening compositions for this occasion will be received in the office of the Exposition.

In full Mr. Sousa's programs for to-night follow:

7:30 P. M. Overture Symphonique, "Mysora"

From

Address

Date

SOUSA ROYALLY WELCOMED.

Exposition Crowded to Hear the Famous Band and See Its Leader. School Children Sing.

No long-lost brother ever received a welcome half so cordial as was accorded John Philip Sousa at the new exposition yesterday afternoon and evening.

The evening concert presented Sousa in happiest mood, and to the delight of a great gathering he rendered a program of "novelties," interspersed with "Sousa" encores.

To-night Sousa has arranged a program called uniquely the "Three S's"—Sullivan, Strauss, Sousa—the one master of the song, the other of the dance, and the third of the march.

Devoted to compositions by Strauss, Sullivan and Sousa.

Overture, "Pique Dame".....Suppe

Trombone solo, "Leona Polka".....Zimmerman

Capriccioso Italian.....Tschalkowsky

Soprano solo, "Brilliant Bird".....David

(a) Gavotte, "L'Ingenue".....Arditi

(b) March, "Jack Tar" (new).....Sousa

Grand galop, "The Chase of the Lions".....Kolling

Devoted to compositions by Strauss, Sullivan and Sousa.

Overture, "Di Ballo".....Sullivan

Song for Cornet, "The Lost Chord".....Sullivan

Fantasia, "Die Fiedermaus".....Strauss

Valse, "Voce di Primavera".....Strauss

Collocation, "El Capitán".....Sousa

9:30 P. M.

Devoted to compositions by Strauss, Sullivan and Sousa.

Suite, "Merchant of Venice".....Sullivan

Valse, "On the Banks of the Beautiful Blue Danube".....Strauss

(a) "The Summer Girl".....Sousa

(b) March, "Jack Tar" (new).....Sousa

Violin Solo, "Gipsy Baron".....Strauss

Airs from "The Mikado".....Sullivan

RAG TIME AND ROYALTY.

(From the New York Times.)

Mr. John Philip Sousa is authority for the prediction that the exaggerated synopation known as rag time has "come to stay" and that it will be a permanent feature in American music.

all good."

CHILDREN'S GREAT CHORUS RENDERS PATRIOTIC SONG

Great Scene at Exposition When Six Hundred Youths Assist Sousa to "Open."

WAVED A SEA OF FLAGS

Six hundred Pittsburg school children shared the honors with John Philip Sousa and his famous band yesterday afternoon at the opening of Sousa's annual engagement in the Music Hall of the Exposition.

It was a wonderful scene. Each child stood in the balcony back of the bandstand holding an American flag. The flags were waved aloft in unison with the music.

"I am proud of the children," said Superintendent of Schools Andrews. "While I expected them to acquit themselves with great credit I did not anticipate such a scene as resulted. It was one of the greatest vocal effects I have ever heard."

It was a great Sousa opening. The evening concert found the band master in his happiest mood, and to the delight of a great gathering he rendered a programme of novelties, interspersed with "Sousa" encores.

all good."

CROWDS DELIGHTED.

Sousa Pleased Immense Audiences at Expo Yesterday — To-Night's Program.

Delighted audiences were the rule all day yesterday at the New Exposition, the climax being reached in the splendid "Sullivan-Strauss-Sousa" program of the evening.

The two special soloists presented by Mr. Sousa are measuring up splendidly to their fine opportunities. Miss Liebling presented yesterday the famous "Pearl of Brazil" aria; also a Strauss waltz, showing off in both numbers the scintillating beauties of her voice in every range, and earning most flattering approval.

The beautiful little violin artist, Anna Otten, added a thousand and more to the circle of her friends gained by her splendid work on the opening night.

7:30 P. M.

John Philip Sousa, conductor.

1 Overture, "Celtic".....Floyd St. Clair

(a) Bohemian Waltzes.....S. Jarvis Adams

(b) "Oh, Wondrous Multitude".....M. J. Roberts

(c) Two-Step, "The American Boy".....Sarah L. Fees

(a) Air and Gavotte.....George Ahl

(b) March, "Claude Duval".....Horace Basler

(a) Grand March, "The Endeavorer".....Simeon Bissell

(a) Valse Espagnole.....Albert Liefeld

(b) Two-Step, "Rapid Transit".....Mark Porritt

(a) Caprice, "Youth and Old Age".....Charles W. Cadman

(b) "The March King".....Clarence Uellinger

9:30 P. M.

John Philip Sousa, conductor.

Leo Zimmerman, trombone.

Miss Estelle Liebling, soprano.

(a) Dedication March.....Ad Foerster

(b) Intermezzo, "Fatima".....Leo Oehmler

(a) "Narcissus" from "Water Scenes".....Ethelbert Nevin

(b) Country Dance.....Ethelbert Nevin

3 Trombone solo, "My Old Kentucky Home".....Leo Zimmerman

(a) "Only a Dream of That Beautiful City".....W. A. Kelly

(b) Intermezzo, "Cintra".....J. Vick O'Brien

5 Songs, (a) Slumber Song from "Babes in Toyland".....Herbert

(b) "Mighty Lak a Rose".....Nevin

Miss Estelle Liebling.

(a) "Cannibal Dance".....Victor Herbert

(b) March, "Country Club".....K. F. W. Guenther

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SEP 29 1903

ENTHUSIASM IN SOUSA'S RETURN

Big Demonstration In Singing by School Girls' Chorus at the Exposition.

MARCH KING LED CHORUS

Typical American Music Catches the Popular Fancy in Europe, Says Mr. Sousa—Ethebert Nevin and Stephen C. Foster Are Admired.

Patriotism was the keynote of yesterday's musical treat at the Pittsburgh exposition, when an immense audience gathered to pay homage to Sousa and his band, and to hear the sweet voices of 500 school girls sing the composer's stirring march, "The Stars and Stripes Forever." A prettier scene never was witnessed in the great music hall. At the afternoon performance the school children filled the tiers of seats in the rear of the band platform and followed the "March King's" magic baton with enthusiastic precision, and as they joined in the chorus they waved small flags, giving the stage the appearance of a magnificent bouquet.

The girls, dressed in white, represented every public school in the city and were in charge of Superintendent Samuel Andrews and Profs. E. E. Rinehart and G. L. Smink, musical supervisors of the city schools. First the band struck up the familiar tune and then the singers took up the air. Their voices were weak at first and scarcely filled the hall. Some were embarrassed because they knew that their leader was the head of a world famous band, had written operas and had played before imperial audiences far across the sea. But they soon learned something of the gentleness of the man who directed the concert and were inspired by his magnetism.

Soon their voices filled the most remote corners of the auditorium and drowned the taunting echoes. A signal from Mr. Sousa and 500 flags burst as if by magic from the bank of white. The band struck up its most majestic measure and with intense volume arose the song.

The audience caught the patriotic spirit and many rose to their feet when the girls flaunted their flags. Tremendous applause followed. Mr. Sousa returned to the platform and the song was repeated amid a demonstration which was shared alike by the players, the chorus and the audience.

The evening program was distinguished by the debut of Miss Anna Otten in a violin solo, and the reappearance of Miss Estelle Liebling in two solos which won new admirers of her sweet voice and charming manner. In his lounging room in the rear of the stage Mr. Sousa was busy between his concerts in entertaining Pittsburgh friends.

"Anything typically American receives the hearty approval of the European music lover," said Mr. Sousa. "They like our marches and catch the get up spirit which is shown by the band. The melodies of Stephen C. Foster and Ethebert Nevin are not new to audiences across the sea and it is gratifying for the Yankee to watch the sympathetic interest which is displayed when a distinctive American air is played by an American band."

The program for this afternoon's concerts follow:

- 2 P. M.
- Overture, founded on the "Emperor's Hymn".....Haydn-Westmeier
- Cornet solo, "A Soldier's Dream".....Rogers
- Walter B. Rogers.
- Airs from "A Princess of Kensington".....Ed. German
- (new).....Popper
- Violin solo, "Elfenland".....Popper
- Miss Anna Otten.
- (a) Intermezzo, "Laughing Waters" (new).....Hager
- (b) March, "Hail to the Spirit of Liberty".....Sousa
- Valse, "La Gitano".....Bucallosai
- 4 P. M.
- Overture, "Pique Dame".....Suppe
- Trombone solo, "Leona Polka".....Zimmerman
- Leo Zimmerman.
- Capriccioso Italian.....Tchalkowsky
- Soprano solo, "Brilliant Bird".....David
- Miss Estelle Liebling.
- (a) Gavotte, "L'Ingenue".....Arditt
- (b) March, "Jack Tar" (new).....Sousa
- Grand galop, "The Chase of the Lions".....Wing

From THE MORNING TELEGRAPH
Address New York City

David Belasco has engaged for advance man for Mrs. Leslie Carter George Frederic Hinton, who was for many years with Sousa. He departed Tuesday night to visit Philadelphia, Baltimore and Washington, which will be played by Mrs. Carter after Williamsburg and Newark, where she appears

From PRESS

Address PITTSBURGH PA

Date SEP 29 1903

TREAT FOR ALL MUSIC LOVERS

Sousa Will Render Works of Local Composers Tonight

TWO EXCELLENT PROGRAMS.

BIG AUDIENCES DELIGHTED AT MUSIC HALL LAST NIGHT.

HEARD WORKS OF MASTERS.

Delighted audiences were the rule all day yesterday at the New Exposition, the climax being reached in the splendid "Sullivan-Strauss-Sousa" program of the evening. Pittsburgh composers are to have their inning tonight, and the two programs arranged offer an abundance of good, interesting music. Mr. Sousa, who has entered into this work with his characteristic zeal and enthusiasm, has taken exceeding care with rehearsals and a genuine treat is in store for the many friends of the local musicians interested.

The following persons registered their names at the reception parlors of The Pittsburgh Press:

Pittsburg—Paul Jones, Harry Anderson, L. Dunham, Mrs. E. Burnham, Mr. and Mrs. E. T. Sterling, V. Wagner, Miss S. Goff, Miss L. Geis, Miss Nettie Korneke, Virgel Hayes, Loretta Bochart, A. T. Jackson, Jr., Roy Parkinson, Mrs. W. Powell, Mr. Callahan, M. J. Anderson, Clarence Kaufman, Mrs. M. Lynn, Miss M. Curdy, Samuel Asheviton, Nellie Keady, John Williamson, Maggie Foley, James Rouan, Katie Conley, Katie Keady, Thomas Connors, Hugh Callahan, Willie Anderson, Peter King, William Keady, Michael Joyce, Dominick Bodkin, John Joyce, Philip Fitzgibbons, Mrs. Philip Fitzgibbons, Master Philip Fitzgibbons, Alice Hayes, Mary O'Neill, Eivira L. Harper, Margaret Mearkey, Mamie McAndrews, Ed Boldoff, Katie Horen, May Collins, Michael Hinnze, Elizabeth Wittig, Celie Lemon, Minnie Stanes, Mrs. Agnes McCoy, Roselle Rae, Mary Williams, Mrs. R. Harry, Sadie Byers, Albert Cannon, Annie McWilliams, Jame Lawton, G. Kent, Wallace Hartigan, Hazel Koyser, Will Duffy, Mary Gorman, John White, Alice McCarthy, George Smith, Henry Smith, Mrs. Joseph Packer, Charles Ward, Mrs. John Gould, Frank Gould, Charles Bedell, Mrs. James Belch, Mildred Belch, Melba Belch, Margaret O'Donnell, Nellie Richardson, Frances M. Jones, Margaret Flaherty, Florence Teaney, Flinn Teaney, Lyman Teaney, Jack Teaney, Miss K. Donahue, Simon Claster, Ben Fisher, Lewis Claster, Max Claster, Ben Claster, Jackie Fisher, Ben Richards, Fred Balsh, Charles Balsh, Jay Balsh, Olan Bee, Harry Vickers, Harry Schulz, F. M. McGinness, Leo Neeson, Mathew Tison, Stanley Callar, Walter Hardie, Francis McGinness, Tom Waloid, Stanley Waldie, Mrs. Mary Calendar, Stanley Calendar, Isaac Calendar, James Calendar, Thomas Rigdon, Mrs. H. A. Hoffman, W. J. Baugh, M. Roth, A. A. Gash, John Sislage, Mr. Marshall, Grace Norden, Mrs. George Kleinschmidt.

Allegheny—Miss Annie Enzian, Joseph James, Mary Arnold, Edward Roll, N. D. McMillon, Blanche Smith, Irene Rall, Homer Rall, Daisy Flenny, John Mills, George Miller, David Hallam, Harry Hay, Mae Mosbaugh, Wm. Wilhelm, Edna N. Hawks, Edna McClosky, Wm. Daines, Harry McCloskey, Ben Montgomery, Ben La Porte, James McGuire, Stuart Baur, Charles Bittner, Charles Deamer, Sadie Desmond, Hannah Desmond, Thomas Ailes, Jennie Heihnan, Leah Steib, Katie Young, John Charters, Lizzie Kennedy, May Casey, Thomas Glynn, Frank Kirk, E. Timms, D. Weeden, J. E. Detweiler, H. Wolfe, Etta Wolfe, Hallam Zellefrow, Billy H. Wolfe, Mrs. James A. Steele, Wm. Gareis, Mrs. Geo. Gareis, George Gareis, Will Council, Art Orr, Josephine Williams, Edward Mangold, Mrs. Edward Hough, Miss Gertrude Weis, Mrs. W. F. Cooper, Mrs. Ehlers, Mrs. John Sullivan, Mr. Vinn Dandy.

Out-of-Town—Miss Sarah Kuhn, Miss Keturah Kuhn, Miss Laura Kuhn, Miss Esther Esmien, Miss Agnes Esmien, Port Perry, Pa.; C. Korneke, C. R. Sherbon, Anna Neill, Spring Garden Borough; Lena Thieroff, Mutzig P. O.; Miss G. Herchenroether, Hoboken, Pa.; Miss M. Neill, Indiana, Pa.; Miss K. Harkless, Bellevue; Mildred Graybe, May Graybe, Margaret Broe, Mildred Broe, Esplen; Clyde Collins, Speers, Pa.; Elsa Young, Florence Young, Esplen; Herman Purucker, McKees Rocks, Pa.; Ray Cavanaugh, Florence Culp, Norma Hultz, Elsie Frederick, Esplen; George Purucker, McKees Rocks; Fred Smidt, Esplen; W. C. Simon, Lexington, Ky.; Bessie Noonan, Alice Roach, Barbara Booth, George Booth, Esplen; Mrs. M. O'Donnell, Morris Bastain, Willie Bastain, Viola McCleary, Esplen; Fred Collins, Speers; Mrs. Augene E. Heard, Mrs. E. G. Pickard, Aspinwall; Ouan Naylor, Edward Naylor, Mrs. R. E. Adams, M. J. Anderson, Clarence Kaufman, Mrs. M. Whynn, Esplen; Frank J. Fair, Anna K. Knack, Efen Walker, McDonald; Margaretta Girty, Edna Wonderly, Mrs. Mary Ayres, Sharpsburg; Harry Irwin, Esplen; Harry McKean, Sheridan; Viola Hultz, Esplen, Fred Chase, Corapolis; Edna Roach, Esplen; H. M. Koun, Sewickley; Mary Lloyd, Cecella Leans, Knoxville; Flora Hultz, Elizabeth Culp, Esplen; Mrs. Charles Vogel, Etna; Mrs. Amelia Aber, Mr. Joseph Weber, Kaylor, Gertrude Anderson, James Henry, Elizabeth Eichenlaub, Braddock; John Knox, De Haven; Goldie M. Stimmell, Carnegie; John D. Wilson, Philadelphia; Clarence M. Martin, East Brady; Gertrude Stimmell, Carnegie; Bertha Stimmell, Carnegie; Mrs. H. W. Hannah, Washington; Gertrude Gardner, McKeesport; J. Edwards, Wheeling; Robert D. Magee, New York; A. G. McNabb, Youngstown; Mrs. J. L. Wilson, Bellevue; Miss Kathryn Smyth, Renova; Eleanor M. Jones, Washington; Tracy Collins, Gertrude Collins, Katie Collins, James Collins, Edna Collins, J. C. Morris, Mrs. T. W. Morris, Speers, Pa.; Samuel Benson, Avalon; Mrs. J. E. Lewis, Miss Margaret Lewis, Elsie Lewis, Arthur Lewis, Hilda Ridenbaugh, Montooth borough; Frank Myers, Franklin, Pa.; Charles Hukill, Crafton; M. D. Miller, John Carrigg, Lawrence Junkner, Fort Perry, Pa.; Omaha Albert, Springboro, Pa.; Freda Harns, Mutzey, Ohio; Flora Falck, Henrietta Harns, Edna Lieb, Lillie Lieb, John Lieb, Edna Mertzig, Mutzey, Ohio; Mr. and Mrs. ...

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SEP 30 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 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 fiddle at the ...

pension of the measure, the importance, 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."—St. Paul Dispatch.

lot Flannellette K...
Red, Grey Eider Down Dress

- Oh, Wond...
- Two-Step, The Am...
- Air and Gavotte.....Horace B...
- March, Claude Duval.....Horace B...
- Grand March, The Endeavour.....Simon Bissell
- Valse Espagnole.....Albert Porritt
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- Intermezzo, Fatima.....Leo Oehmler
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- Country Dance.....Ethebert Nevin
- Trombone Solo, My Old Kentucky Home.....Mr. Leo Zimmerman
- Only a Dream of That Beautiful City.....W. A. Kelly
- Intermezzo, Cintra.....J. Vick O'Brien
- Songs (a) Slumber Song from Babes in Toyland.....Herbert
- (b) Mighty Lak a Rose.....Nevin (Miss Estelle Liebling)
- Country Club.....K. F. W. Gant

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- Overture, "Pique Dame" Suppe
- Trombone solo, "Leona Polka" Zimmerman
- Leo Zimmerman
- Capriccioso Italian, "Brilliant Bird" David
- Soprano solo, "Miss Estelle Liebling" David
- (a) Gavotte, "L'Ingenue" Andin
- (b) March, "Jack Tar" (new) Sousa
- Grand galop, "The Chase of the Lion" Sousa

rom THE MORNING TELEGRAPH
address New York City

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- Pittsburg—Paul Jones, Harry Anderson, L. Dunham, Mrs. E. Burnham, Mr. and Mrs. E. T. Sterling, V. Wagner, Miss S. Goff, Miss L. Geis, Miss Nettie Korneke, Virgel Hayes, Loretta Bochert, A. T. Jackson, Jr., Roy Parkinson, Mrs. W. Powell, Mr. Callahan, M. J. Anderson, Clarence Kaufman, Mrs. M. Lynn, Miss M. Curdy, Samuel Asherton, Nellie Keady, John Williamson, Maggie Foley, James Rouan, Katie Conley, Katie Keady, Thomas Connors, Hugh Callahan, Willie Anderson, Peter King, William Keady, Michael Joyce, Dominick Bodkin, John Joyce, Philip Fitzgibbons, Mrs. Philip Fitzgibbons, Master Philip Fitzgibbons, Alice Hayes, Mary O'Neill, Elvira L. Harper, Margaret Mearker, Mamie McAndrews, Ed Boldoff, Katie Horen, May Collins, Michael Hinze, Elizabeth Wittig, Celine Lemon, Minnie Stanes, Mrs. Agnes McCoy, Roselle Rae, Mary Williams, Mrs. E. Henry, Sadie Byers, Albert Cannon, Annie McWilliams, James Lawton, G. Kent, Wallace Hartigan, Hazel Keyser, Will Duffy, Mary Gorman, John White, Alice McCarthy, George Smith, Henry Smith, Mrs. Joseph Packer, Charles Ward, Mrs. John Gould, Frank Gould, Charles Bedell, Mrs. James Belch, Mildred Belch, Melba Belch, Margaret O'Donnell, Nellie Richardson, Frances M. Jones, Margaret Flaherty, Florence Teeney, Flinn Teeney, Lyman Teeney, Jack Teeney, Miss K. Donahue, Simon Claster, Ben Fisher, Lewis Claster, Max Claster, Ben Claster, Jackie Fisher, Ben Richards, Fred Balsh, Charles Balsh, Jay Balsh, Olan Bee, Harry Vickers, Harry Schulz, F. M. McGinness, Leo Neeson, Mathew Tison, Stanley Callier, Walter Hardie, Francis McGinness, Tom Waleid, Stanley Waleid, Mrs. Mary Calendar, Stanley Calendar, Isaac Calendar, James Calendar, Thomas Eighton, Mrs. H. A. Hoffman, W. J. Bough, M. Roth, A. A. Gash, John Sislage, Mr. Marshall, Grace Norden, Mrs. George Kleinschmidt.

- Allegheny—Miss Annie Enzian, Joseph James, Mary Arnold, Edward Roll, N. D. McMillan, Blanche Smith, Irene Rall, Homer Rall, Daisy Flenty, John Mills, George Miller, David Hallam, Harry Hay, Miss Mosbaugh, Wm. Wilhelm, Edna N. Hawkins, Edna McClosky, Wm. Dainles, Harry McCloskey, Ben Montgomery, Ben La Porte, James McGuire, Stuart Baur, Charles Bittner, Charles Deamer, Sadie Desmond, Hannah Desmond, Thomas Allen, Jennie Heihnan, Leah Steib, Katie Young, John Charters, Lizzie Kennedy, May Casey, Thomas Glynn, Frank Kirk, E. Timms, D. Weeden, J. E. Detweiler, H. Wolfe, Etta Wolfe, Hallam Zellefrow, Billy H. Wolfe, Mrs. James A. Steele, Wm. Gareis, Mrs. Geo. Gareis, George Gareis, Will Council, Art Orr, Josephine Williams, Edward Mangold, Mrs. Edward Hough, Miss Gertrude Weis, Mrs. W. F. Cooper, Mrs. Ehlers, Mrs. John Sullivan, Mr. Wm. Dandy.

- Out-of-Town—Miss Sarah Kuhn, Miss Keturah Kuhn, Miss Laura Kuhn, Miss Esther Esmien, Miss Agnes Esmien, Fort Ferry, Pa.; C. Korneke, C. R. Sherbon, Anna Neill, Spring Garden, Borough; Lena Theriot, Nutzig P. O.; Miss G. Hechenroether, Hoboken, Pa.; Miss M. Neill, Indiana, Pa.; Miss K. Harkless, Bellevue; Mildred Grayble, May Grayble, Margaret Broe, Mildred Broe, Esplen; Clyde Collins, Speers, Pa.; Elsa Young, Florence Young, Esplen; Herman Purucker, McKees Rocks, Pa.; Ray Cavanaugh, Florence Culp, Norma Hultz, Elsie Frederick, Esplen; George Purucker, McKees Rocks; Fred Smith, Esplen; W. C. Simon, Lexington, Ky.; Bessie Noonan, Alice Roach, Barbara Booth, George Booth, Esplen; Mrs. M. O'Donnell, Morris Bastain, Willie Bastain, Viola McCleary, Esplen; Fred Collins, Speers; Mrs. Eugene E. Heard, Mrs. E. G. Pickard, Aspinwall; Ouan Naylor, Edward Naylor, Mrs. R. E. Adams, M. J. Anderson, Clarence Kaufman, Mrs. M. Whynn, Esplen; Frank J. Fair, Anna K. Knack, Efen Walker, McDonald; Margaretta Girty, Edna Wonzery, Mrs. Mary Ayres, Sharpburg; Harry Irwin, Esplen; Harry McKean, Sheridan; Viola Hultz, Esplen; Fred Chase, Coraspolis; Edna Roach, Esplen; H. M. Koun, Sewickley; Mary Lloyd, Cecelia Leans, Knoxville; Flora Hultz, Elizabeth Culp, Esplen; Mrs. Charles Vogel, Etna; Mrs. Amelia Weber, Mr. Joseph Weber, Kaylor, Gertrude Anderson, James Henry, Elizabeth Eichenlaub, Braddock; John Knox, De Haven; Goldie M. Stimmell, Carnegie; John D. Wilson, Philadelphia; Clarence M. Martin, East Brady; Gertrude Stimmell, Carnegie; Bertha Stimmell, Carnegie; Mrs. H. W. Hannah, Washington; Gertrude Gardner, McKeesport; J. Edwards, Wheeling; Robert D. Magee, New York; A. G. McNabb, Youngstown; Mrs. J. L. Wilson, Bellevue; Miss Kathryn Smyth, Renova; Eleanor M. Jones, Washington; Tracy Collins, Gertrude Collins, Katie Collins, James Collins, Edna Collins, J. C. Morris, Mrs. T. W. Morris, Speers, Pa.; Samuel Benson, Avalon; Mrs. J. E. Lewis, Miss Margaret Lewis, Elsie Lewis, Arthur Lewis, Hilda Ridenbaugh, Montooth borough; Frank Myers, Franklin, Pa.; Charles Hukill, Crafton; M. D. Miller, John Carrigg, Lawrence Junkner, Fort Ferry, Pa.; Omaha Albert, Springboro, Pa.; Freda Harns, Mutzey, Ohio; Flora Falck, Henrietta Harms, Edna Lieb, Lillie Lieb, John Lieb, Edna Mertzig, Mutzey, Ohio; Mr. and Mrs. T. C. Mathews, Chattanooga, Tenn.; Mrs. Joel Beckwith, Parkersburg, Mrs. Hill Fleming, Parkersburg, W. Va.; J. Willie Cavanaugh, George Kolonsky Voellinger, H. Percival Corcoran, John Henry Watt, Wheeling, W. Va. Emma Mahaffey, McKee's Rocks; Ruth Lookabaugh, McKee's Rocks; Fannie Meyerson, McKee's Rocks; H. J. Dixon, Buffalo, N. Y.; Wm. Hiller, Philadelphia, Pa.; Mrs. E. V. Little, Martinsburg, W. Va.; J. Ginkus Klug, George Washington Nolte, Wheeling, W. Va.; John E. White, Greensburg, Laura White, Charles E. White and wife, Greensburg; Eliza Jopps, Denver, Colo.; Leonard Richards, Homestead, Pa.; Ernest Richards, Homestead; Mrs. J. M. Lyon, Butler; Mrs. J. H. Starr, Mrs. W. J. Marks, Mrs. D. C. Burns, Fitchburg, Pa.; Nora Duncan, McKeesport, Elizabeth McRoberts, Carnegie, Sylvia Abbott, Carnegie; Birdie Skiles, Anna Wise, Tarentum; Henderson Anderson, Tarentum; H. C. Cucka, Tarentum, A. C. Schwartz, Tarentum; George Rudler, Sonnsfeld, Philip K... .. King Gompers, Wheeling, W. Va.

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 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 fiddle at the... .. the coming in on the sus...

denation of the measure, the independence, the American bazaar in the World. KNOWN... .. CHRONICLE TELEGRAPH PITTSBURG, PA.

address SEP 30 1907

PITTSBURGH COMPOSERS' NIGHT AT EXPOSITION

Sousa and His Band Will Furnish a Treat for the Friends of Local Musicians.

Delighted audiences were the rule yesterday at the New Exposition, the climax being reached in the splendid "Sullivan-Strauss-Sousa" program of the evening. Thanks to Mr. Sousa, Pittsburgh composers are to have their turn tonight, and the two programs offer an abundance of interesting music. Mr. Sousa has taken care with rehearsals, and a genuine treat is in store for the friends of the local musicians.

Mr. Sousa and his band remain just four days longer. The band is playing with a dash and brilliancy quite new, the great bandmaster's interpretations show the keener grasp of his music, and the programs have never been equaled for brightness and sparkle. The two special soloists presented by Mr. Sousa are measuring up splendidly to their fine opportunities. Miss Liebling presented yesterday the famous "Pearl of Brazil" aria, also a Strauss waltz, showing in both numbers the beauties of her voice in every range and earning the most flattering approval. Tonight she will sing the "Slumber Song" from Victor Herbert's "Babes in Toyland" and "Mighty Lak a Rose" by Nevin.

The beautiful little violin artist, Anna Otten, added to the circle of her friends gained by her splendid work on the opening night. She boasts a technique wonderfully soft and sure, to which are added beauty of tone and pure intonation. Tonight's program follow:

- (Pittsburgh Composers' Night.)
- 7:30 P. M.
- Overture Celtic.....Floyd St. Clair
- Bohemian Waltzes.....S. Jarvis Adams
- Oh, Wondrous Multitude...M. J. Roberts
- Two-Step, The American Boy.....
-Sarah L. Fees
- Air and Gavotte.....George Ahl
- March, Claude Duval.....Horace Basler
- Grand March, The Endeavour.....
-Simcon Bissell
- Valse Espagnole.....Albert Liefeld
- Two-Step, Rapid Transit.....Mark Porritt
- Caprice, Youth and Old Age.....
-Charles W. Cadman
- The March King.....Clarence Uellinger
- 9:30 P. M.
- Dedication March.....Ad Foerster
- Intermezzo, Fatima.....Leo Oehmler
- Narcissus from Water Scenes.....
-Ethelbert Nevin
- Country Dance.....Ethelbert Nevin
- Trombone Solo, My Old Kentucky Home.....Mr. Leo Zimmerman
- Only a Dream of That Beautiful City.....W. A. Kelly
- Intermezzo, Cintra.....J. Vick O'Brien
- Songs (a) Slumber Song from Babes in Toyland.....Herbert
- (b) Mighty Lak a Rose.....Nevin
- (Miss Estelle Liebling.)
- Carnival Dance.....Victor Herbert
- March, Country Club...K. F. W. Guent

OVATION WAS GIVEN SOUSA

Enthusiastic Audiences Greeted March King at New Exposition

SCHOOL GIRLS' CHORUS SANG.

PATRIOTISM PERVADED THE MUSICAL TREATS YESTERDAY.

THE "THREE S'S" TONIGHT.

A beautiful and thrilling spectacle was presented yesterday afternoon at the Exposition, when 500 of the city's school children sang John Philip Sousa's "Stars and Stripes" under the genial bandmaster's baton...

The evening concert presented Mr. Sousa in his happiest mood and, to the intense delight of a great gathering, he rendered a program of "Novelties," interspersed with "Sousa" encores that engendered an atmosphere of buoyancy and good will throughout the Exposition building.

Mr. Sousa remains only five days longer, and every moment will be precious to those who desire to bask in the radiance of his perennially fresh and sparkling programs. Tomorrow will come "Pittsburg Composers' Night," with Welshmen singing the two first-prize choruses: "Oh, Ye Nations," by Mendelssohn, and "Lullaby of Life" by Leslie.

Today's programs follow:

- Overture founded on the Emperor's Hymn Haydn-Westmeier
Cornet solo, A Soldier's Dream Rogers
Airs from A Princess of Kensington Ed. German
Violin solo, Elftanz Popper
(a) Intermezzo, Laughing Waters (new) Hager
(b) March, Hall to the Spirit of Liberty Sousa
Valse, La Gitano Bucalossi
Overture, Pique Dame Suppe
Trombone solo, Leona Polka Zimmerman
Capriccio Italian Tschalkowsky
Soprano solo, Brilliant Bird David
(a) Gavotte, L'Ingenue Arditi
(b) March, Jack Tar (new) Sousa
Grand gallop, The Chase of the Lions Kolling
Devoted to compositions by Strauss, Sullivan and Sousa:
Overture, Di Ballo Sullivan
Fantasia, Die Fledermaus Strauss
Valse, Vece di Primavera Strauss
Collocation, El Capitán Sousa
Suite, Merchant of Venice Sullivan
Valse, On the Banks of the Beautiful Blue Danube Strauss
(a) The Summer Girl Sousa
(b) March, Jack Tar (new) Sousa
Violin solo, Gypsy Baron Strauss
Airs from The Mikado Sullivan

At the reception parlors of The Pittsburg Press the following names were registered yesterday:

- Pittsburg—Walter Flinn, Lawrence Sullivan, Alex Silverman, Abe Neaman, Raymond Sullivan, William Wilhelm, Edna M. Hawks, C. H. Eaton, W. B. Lindsey, Mr. and Mrs. George A. McLoughlin, Mr. and Mrs. Charles Boyle, Miss Sara Braliford, Anthony A. McTigue, Charles P. Collier, John T. Fox, John McFadden, Ed Williams, C. Egan, Theresa Bruckner, Mamie Lyons, Bessie Miller, Celia Miller, Celia Brown, Rachel Miller, Beckie Miller, Sara Warfel, W. B. Abell, W. F. Thompson, R. M. Sweet, Mrs. R. M. Sweet, Salls Thomas, J. J. Dolan, Louis Kohlbass, Bessie Brinton, Anna Kohlbass, Gust Miller, Harry Keith, Charlie Descazale, Tony Descazale, Morris Cohen, Abe Gordon, George Brennan, John Descazale, Lizzie Descazale, Lena Herrington, Elma Blair, Myrtle Blair, Emanuel Cuneo, Peter Cuneo, Victor Cuneo, R. Marcus, Ben C. Oer, Minnie Pantaloolie, Walter Pantaleo, J. Fred Ohls, Mike O'Dumble, Eva Gold, Sarah Gold, Elsie Meister, Freda Meister, Harold Schachne, Sam Schachne, Isaac Schachne, Jacob Ruben, Jacob Schachne, Bessie Schachne, Margaret Winterling, Mrs. M. Dunn, Sadie Schachne, Hattie Schachne, Howard Schachne, Leonard Whiting, Jane Whiting, Hannah Jepron, Jennie Anderson, Laura Anderson, Annie Monroe, Mattie Denning, Johnie Carter, Jim Tallor, Annie Brown, Katie Young, Sarah Brown, Alta Seitz, Frank Hill, Frank Cubbage, Laura Rieman, Earl H. Bengough, Hazel Edwards, Paul Schliernitzauer, Luke Flotzinger, Tima Best, Helen Remmel, Elmer Richter, Claude Wilkers, Bella Crookshank, Bertha Flannery, Raymond Ansell, Clara Setson, Jay Donally, Maywood McCall, Mary Barr, Mary Brown, Bessie Harr, Edna Doyle, Stella Brown, Nellie Wright, Irene Wright, Victor Cuneo, Emanuel Cuneo, Lena Cuneo, Peter Marmo, John Marmo, Joseph Marmo, Manuel Marmo, Lewis Marmo, Charles Marmo, J. H. Guffy, Jr., Herman Rom, Margaret Jacobs, Harry Compert, Wm. Neely, Bertha Flannery, Clara Setson, Robert McWinney, Carl Bengough, Albert Smith, May Moore, Grace Moore, H. Keebler, M. Reynolds, Olive Brockett, Anna Murphy, Florence Fagard, Samuel James Taylor, C. A. Manrow, John Pepper, Samuel Sykes, John Hook, Sam Heras, M. Boylan, James Gallagher, Louis Fisher, Fannie Silverman, David Berman, Rosie Berman, Bessie Berman, Bernice Berman, Abie Berman, Solomon Grodzinsky, Ida Rosenberg, Annie Rosenberg, Morris Rosenberg, Jacob Rosenberg, Mary Schmidt, Sarah Novick, Mollie Cohen, Morris Glick, Willie Dudd, Clara Dudd, Ella Zober, Annie Zober, Abe Zober, Miss Sadie Levy, Miss Lulu May Wood, C. Horner Wood, Miss Bertha Hauch, Charles Saville, Walter Dodds, Harry Kober, Elmer Kober, Alford Kober, Jacob M. Harris, Joseph Harris, Mary Harris, Isabel Melhorn, Evelyn Melhorn, Emma Diven, Margaret Diven, Bertha Diven, Bessie Rapport, Mary Olive, Jennie Boyd, Joe Lewis, Harry Gordon, Annie Gordon, Maurice Caplan, Jennie Brown, Mrs. May Bennett, Mrs. M. Harris, Joseph Harris, Mary Harris, Peter Lipski, Katherine Ger-

Keelvey, George Moore, Harry Klenman, Minnie Klenman, Mollie Klenman, Ester Klenman, Elizabeth Maneese, Helen Wymard, Frances Gillian, John Gablowsky, M. J. Reilly, Ada Snyder, Helen Snyder, Hilary O'Leary, Maria O'Connell, William McClusky, Sam Dorning, Hebert Snyder, Mary Rodway, Dr. Jones, Mrs. Bodenschatz, Gertrude Bodenschatz, William Bodenschatz, Mrs. Schort, Miss Schort, Mrs. Hofman and daughter, William Curtin, M. J. O'Hern, Hannah Congdon, Grace Walker, Mamie Donovan, Fanny Duffey, Carrie Bitts, May Fresh, Miss S. McKavney, Miss T. Rice, Miss Louise Knauss, Harry O'Toole, Eddie Deihanty, Harry Tomres, Harry Sakalsky, Harry J. Miller, Elizabeth J. Marlin, Mamie Powell, May Parker, Margaret H. Coyne, Cecelia Levy, Jennie Levy, Miss S. J. Schugar, Bessie Brody, Jennie Morone, Clara Louvolo, Rosie Louvolo, James Louvolo, William Karlitzk, Sophie Greenburg, Elizabeth Wenger, Anna Silverbiant, Bessie Rosenbiant, Pauline Rosenbiant, Dina Rosenbiant, Mary Shell, Fritz Shell, Goodman Rosenbiant, Harry Baer, Anna Holding, Joe Smith, Jacob Arenson, Howard Wagner, Morris Menster, Joe Golden, Lena Golden, Hyman Melnick, Rosie Melnick, Louis Melnick, Gettie Melnick, Annie Golden, Dora Golden, Mrs. L. S. Beately, Miss Tillie Opperman, Louis Golden, Sarah Gordon, William Hamilton, Morris Slavin, Ralph Schwager, Earl Schwager, Leon Schwager, Toner Joseph Weitzel, Harry Caplan, Isaac Jacobs, Pearl Sanders, Sarah Brown, Harry Sanders, Louis Brown, Annie Brown, Katherine Young, Lena Bacher, Robert Natcher, Irene Natcher, Bertha Johnson, Florence Yake, Margaret McConece, Max Golden, Philip Mericus, Sam Golden, M. M. Tabrine, Miss J. Speville, Ida Zober, Morris Zober, Tillie Zober, Jack Rosenson, Minnie Pearlman, Joe Pearlman, Benjamin Pearlman, Agnes M. Mulligan, Margaret Milligan, Eleonora Sholes, Jacob Wheeler, Walter Snyder, Charles Mitchell, Albert Dimling, F. Ferguson, Israel Weinstein, David Hill, Nicholas Lazich, Joe Mazer, Stella Hudson, Earl Robinson, Arthur Robinson, William Robinson, Howard Cassidy, Alice Larkin, Alice Hartman, Rose Mischler, Jeannette Mischler, Mamie Clark, Dave Larkin, Neville Bragdon, John Crawley, Henry Van Haltren, Morris Levy, Ida Rush, Joe Rush, Katie McGusik, Hannah Moakley, Alice Garney, Charles Mugsanski, Sam Jacobson, Emanuel Jacobson, Harry Jacobson, Marie Little, James Little, Helen Hunter, Florence Sohr, Alice Anderson, John Hurd, Harry Miles, Robert Jenkins, James Miles, Byron Peters, Fred Slade, Willie Blackbor, Grace Poulter, Ethel Poulter, Morris A. Cohen, Pete J. Cohen, Dave Cohen, George Koehler, Sam Miller, Thomas Donahue, I. Davis, D. Davis, M. Davis, I. Davis, M. Davis, Eva Chersky, Ray Cooper, Lottie Servin, Ella Neft, David Adler, Mary Albert, Sarah Glass, Israel Stein, Lawrence Patrick, Morris Kelsky, Peter McGinnis, John Serasky, Mae Dempsey, De Lellis Egan, Iona Fairgrieve, John Grier, Louis Kline, Jake Kline, Jake Strawberry, Jake Blond, Jacob McLain, Lydia Howard, Mary Howard, Tom Moore, Joe Gausman, Leo Neeson, Emma Kreis, Joe Link, Margaret Hennig, Robert Hennig, Carl Hennig, William Roney, Herbert Riemann, Margaret Ackerman, Mary Ackerman, Tessie Kughmaier, C. J. Sneed, Harry Greb, Louis Rairshel, William Osthoff, Mrs. W. L. Evely, Miss Marie Everly, Mrs. Thomas Bury, Miss M. L. Foster, Miss Alice Blaney, Miss Jennie Gaytons, Miss Maggie Knox, Julia Toomey, Harry Wilbert, Tip Church, Tony Ferris, Dagot Daily, Wilmer Cavan, E. L. Rishel, T. P. Kemple, Midgt Conley, J. Nurke, Michael Nestot, Joseph Miller, Melbourne Porter, J. A. Leahy, J. P. Walsh, Miss May Flannigan, Mrs. McKelvey, Samuel Y. Quinn, Frances Larkin, James Scott, Margaret Tyger, Ida Tyger, Charles H. Gaertur, Morris Silverberg, C. A. Comfort, Sam Richman, Abie Ravich, Henry Ravich, Katie Koerber, Mary Gies, Sade McKelvey, Ada Avey, Edith Alston, Florence Alston, Mary Cadamora, Florence Wagner, Helen Alston, John Q. Diehl, Alphonse G. Silver, Elizabeth Burgemeister, Anna Hummell, Selma Kurtz, Mary Keogh, Margaret Digman, Max Friedman, Abe Mellinger, Grant Harrington, Lazarus Raphael, Effie Raphael, Sadie Raphael, Jennie Raphael, Israel Raphael, L. H. Gerbel, Carl Davidson, Wm. Snyder, J. A. Zwasha, Ray Gluck, Rose Simon, Flora Brannon, Bennie Feibus, Pearl Feibus, Bessie Bloom, Jabe Feibus, Morris Levine, Rena Lubert, Mary Wallace, Miss E. Rice, Margaret Sea, David Levy, Hymey Rosenthal, Sam Adler, Joe Shalick, Jennie Levy, Ruby Levy, Joe Levy, Sam Andursky, Charles Paulson, Frank Andursky, Castiel Andursky, Benjamin Giffen, John Suppey, Elizabeth Suppey, Morris Glick, Annie Marks, Abie Marks, Cella Marks, Samuel Livingston, Fanny Livingston, Irene Adler, Lucy Hieber, Elizabeth Smith, Sidney Klein, Edward Peetz, John Ackerman, Walter Machesney, Joseph Margulies, Lucy Margulies, Rosie Margulies, Maurice Benjamin, Charles Benjamin, Philip Zecher, Louis Friedman, Mier Fineberg, Louis Brody, Joseph Price, Anna Price, David Grodzien, Lena Grodzien, Sam Adler, Joe Shalick, Lena Strawthers, Loretta Walthers, Ida Berry, Lollie Krieger, George G. Streng, Bennie Bloom, Bennie Slikin, Harry Davis, Martie Lazer, Harry Duchofsky, Arlie Goldbloom, George Sterry, Emanuel Stein, Leo Horn, John Pyle, Harry Pittler, John Kalsem, Fred Quirk, Peter Davidson, Harry Jacobson, Lena Hytovitz, Annie Lewis, Hymen Lewis, Bessie Cohen, Ruth Newman, William Goldenberg, Alex Licht, Abe Alpern, Jake Fisher, Lucy R. Usilton, Lily Passarolo, Willie Harrington, Florence Geary, Georgia Geary, Marie Haley, Irene Smith, Esther Smith, David Serbin, Harry Davidson, Bennie Shelton, Bennie Bloom, Abe Goldgloom, Mertie Lazer, Harry DeChofsky, Morie Smockler, Victor Cuneo, William Bloke, Allen Thomson, William Harrison, M. Cherkovsky, Raymond E. Switzer, Peter Golden, Shelby Switzer, Rose Maguire, Esther Smith, Irene Smith, Willie Kawolsky, James Monahan, Mrs. Kawolsky, Mr. Kawolsky, Goldie Kawolsky, Esther Kawolsky, Harry Kawolsky, Jacob Krasnow, Bennie Krasnow, Bessie Krasnow, Ralph Dransoff, George Dransoff, Nathan Lindenberg, Jennie Lindenberg, Leo Krakouer, Pearl Goodman, Mary Brickell, Jacob Shoefeld, Ruby Gerber, Josiah Braun, Elmer Harkins, Joseph Cohen, Louis Feldstein, Harry Cohen, Louis Cohen, Joseph Pascale, Peter Pascale, Charlie Schlicker, Edward Terry, John Terry, Edward Schleicher, Barney Goldstein, Sam Hoffman, Jacob Shenberg, William Davis, David Smith, Earl Jones, Wilbert McDonald, G. Eberhart, Bennie Slikin, Abe Davis, Frank Lewis, Mary Davis, Mrs. M. Shaffer, P. Lupinski, Lovett Proctor, Thornton Cottlet, Ike Simon, Saul Simon, Wilber Randolph, Eddie Gant, Robert Gant, James McCluskey, James Monahan, Alice Anderson, Clarence Anderson, Clarence Wilson, Wm. Mould, Jr., Wallace Wilson, Jas. Howley, Fannie Asenberg, Dave Asenberg, Hymen Asenberg, Hymen Chinken, Clarence Eulick, Alie Bulmer, Arthur Kegel, Abie Rice, Joseph Rosenberg, Louis Rosenberg, Sarah Rosenberg, Beckl Bernstein, Elgie Cole, Bennie M. Sigal, Jake Raffel, Jake Levit, Morris Raffel, Goldine Braun, Theodore Braun, Mrs. H. Braun, George H. Braun, Lillie Handmacher, Fanny Sigel, Sara Rubenstein, Sylvia McClarren, William Mould, Dorothy Rubenstein, General Anderson, Abe Fisher, Philip Fisher, Samuel Price, Charles Price, Julia Price, Mrs. Minnie Price, Charles Butcher, Lefty Cohan, B. Rice, Myrtle Poole, Samuel Poole, Willie Lonergan, Jerome Lonergan, Mary Lonergan, Thomas Lonergan, Frank Frose, Roscoe Frose, James Frose, Fred Frose, John Frose, Carl Losel, Lea Hunter, Fred Losel, Charles Catsman, E. O. McKnight, W. Murphy

JOHN PHILIP SOUSA TO WORK EVEN DURING HIS VACATION

Bandmaster Takes Eight Months Off After Long Siege of Labor, and Will Write Comic Operas and Probably Travel a Great Deal.

After thirty-three 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, 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 of Europe the appellation of the "human squirrel."

by him are indefinite. In consequence of his long wanderings he has never formed a tap-root anywhere. If he stayed long enough in one place to let his radicals sink into the ground, before they were firm there he picked them up again and was off. A nomad like Sousa could hardly make a plan for a settlement anywhere with the expectation of keeping it. He could never be easy in one country, but will keep going like a pith-ball in the electrical experiment, alternately attracted and repelled, never in contented equilibrium.

For a month he is to give concerts at so-called exhibition cities—Pittsburg, Indianapolis and others—at State fairs and sundry places where crowds are collected. Then the band will scatter.

Sousa's return to active musical direction is set eight months ahead, but in reality he has made no contracts and he may defer the re-entry or project it much sooner. Time enough, he says, to decide after seeing what effect entire rest for a few months will have.

Swartz, H. Cohen, Bessie Herman, Abe Herman, John Morrison, Mrs. B. Finkelhor, Leonard Finkelhor, Nathan Finkelhor, Tony Fitchwell, Tom Dursle, Abe Glick, Benjamin Kameny, Mrs. Redman, Herbert Wolfe, Edward Sapsley, T. Connor, Marie Steenberg, A. DeLancey, Theodore Duffey, George Brennan, Tony Descazali, Fred Scarlata, Jacob Broida, Albert Jordan, Sarah Broida, Maurice Broida, Anna Hannon, Mildred Hannon, Mamie Steinberg, Frank Silair, Frank Warren, John Stevenson, John Sundebag, Louis Stanley, Elmer Edwards, Dick Slater, Mrs. John Kinson, Pearl Kinson, Paul Kinson, Louis Sigal, Harry Toolisk, Harry Leff, Harry Mentzer, Mildred W. Moore, Jessie C. Brightman, Ida Brightman, Hymen Mentzer, Ella J. Fetter, Olive O. Fetter, Alva Putney, George Erb, Rodged McKelvey, Annie Adler, Sam Adler, Ray Parkinson, Mrs. Chas. W. Roberts, Mr. George Knox, Phillip Kizzie, Jane Berry, Joe Kelly, Morris Sperling, Albert Lee, Louis Simon, Myrtle Kerr, Bub Kerr, Elmer Kerr, James Hawley, Estella Howley, Blanche Howley, Marcella Howley, Jeremiah Jones, Jos. Erb, Abbie Morrell, Esther Cohen, Hermolme Cohen, Emma Wecht, Etta J. Kirkwood, Ora McKimley, Herman Goldstein, G. Florence Nevins, Jeannette Nevins, Dorothy Freedman, Fred A. Nevins, Esther Golomb, Abraham Nevins, Nettie Walsh, Nora Walsh, Catharine Walsh, Mary Walsh, Elmer Stocks, Walter Stocks, Hannah Moakley, Ursula Ward, Mary Boyle, Margaret Carroll, Mary Carter, James Howley, Cecelia Howley, Agnes Bryan, Mary Ellwood, Frank Kirk, William Bloom, Lula Schock, Alice Schock, Harry Berger, Wilbert Berger, Mrs. Annie Berger, Nellie Smolsky, Dora Alpern, Fannie Alpern, John Sieracker, Abbie M. Kelson, Samuel Kelson, Prof. Morris L. Berkson, Prof. A. Berkson, Prof. Louis Grosteln, Moses Smukler, Harry Smukler, Abe Oseroff, Oscaroff, Lizzie Wolvitz, Joseph Goldman, Elias Frankel, Isadore Rosenberg, Isadore Frankel, Moses Smukler, Esther Simon, Jennie Finberg, Ella Finberg, John Swan, Allegheny—J. Matelle Smith, Estelle Schoenger, Mrs. Sara Kochler, Frank McCrory, Albert Smith, Tom Moore, Charles Peter, Wavie Myers, Golden Myers, Margaret Pierce, May Pierce, James J. Burke, William F. Boty, W. A. Switzer, John Buhl, R. D. Vance, Mrs. R. D. Vance, Della Vance, Theo. A. Miller, John Martin, Frank Campbell, Little Elsie Janis, Miss Lake, Mrs. Janis, W. M. Walker, Charles Detweiler, C. J. Parks, Mrs. E. M. Parks, Miss Emma Parks, Miss Edith Noble, Mrs. Minerva Noble, Mae Dempsey, Edward Brown, Phil. Artz, Irene Marks, Mary Daley, Mrs. W. A. Shaeffer and son, Dawson Laughlin, Joe Laughlin, Nellie Nolte, Wm. Nolte, Mr. F. W. Nolte, John Mills, Harry Hahn, May Henry Blanche Henry, J. E. Detweiler, Ray Detweiler, A. M. Stark, Geo. McClintock, Bill McClintock, Walter Brown, Edna Roberts, E. H. Douglass, C. A. Douglass, Harry Rowbottom, Grace M. Cooper, Miss M. Belloet, Miss Ida Rese, Wm. F. Rese, J. M. Rumberger, Mrs. J. M. Rumberger, Mrs. M. Wagner, H. Loghe, Miss Louis C. Yost, Charles H. Freund.

SOUSA ON RAGTIME.

In this iconoclastic age the people seem to be losing all the awe and reverence for their former idols, particularly the musical ones, and so in irreverent fashion the Kansas City Star makes a target of John Philip Sousa for his defense of ragtime music. In his tour through England, Sousa's fondness for this style of "melody" led a noted English musical critic to call him the "master of rhythmic noises," and to those who are familiar with the style of music which Sousa presents the name seems not so far fetched after all. In the Star's article Sousa is quoted as saying that the feelings of the people can be better expressed in ragtime than in any other class of music. This may be true enough in respect to that class of people who delight in the "Coon" song and other forms of short order harmony which are dinned into the ears of the lover of good music wherever he goes. But when all the racket is over and the big tuba, assisted by several bass drums, have finished the soul-stirring melody of "My Yellow Dinah," though King Edward may have wept salty tears and the kaiser covered the peuter-breasted acrobatic band leader with medals, it takes the plaintive melody of "Home Sweet Home" or some other selection from the music of our fathers to really move the soul of American audiences. As for expressing the feelings of the people, it is to be hoped that their feelings are noble enough not to have their true expression in the braying brasses of "Won't You Come Home Bill Bailey" and other jingles which Sousa is trying to prove to be the true music of the American people. After all is said and done, the music king probably gives a true reason for his peculiar taste when he avers that ragtime music days better, for in the end the artists and masters are no better than us common folk—we are all out for what there is in it. Mendelssohn and Bach are forgotten—even Wagner, in spite of his operas, is being forgotten—under the baneful influence of these poems with mismatched feet set to broken-winded tunes and served up to the public by John Philip Sousa, the march king, ably helped by the hand organs and stitnerant negro serenaders who make the night hideous in these parts.

Out of Town—Anna R. York, Minnie York, Ethel R. Broida, Carnegie, William Neely, Sheradenville, Harry Comfort, Elliott, Hugh McGuire, Carnegie, C. A. Manrow and family, Washington; Amelia Mueller, Clarinton, O.; Theodosia Edwards, Mineral City, O.; Mrs. W. F. Troxell, Miss Elizabeth Troxell, Cumberland, Md.; Frank McCarthy and wife, David Woods and wife, William Stack and wife, Shoustown; Mr. and Mrs. E. W. Shoop, Sharpburg; Benjamin W. Harding, Cresson; Mr. and Mrs. J. M. Curdy, Mr. and Mrs. J. Hartman, Mr. and Mrs. H. Thomas, Bradock; L. A. Riesel and wife, Puxsuntawney, John Coulson, West Homestead, William Neely, Sheradenville; William Towler, Sharpburg; Homer Bruce, Thomas Cabell, Shanopin; Mrs. J. J. Buckenstenmae, Akron, O.; William Shoen, San Francisco; Thomas Shoen, Denver; James Bradford, St. Louis; Louis Shamberg, St. Louis; John A. Wood Bodley, Palo Alto; Fred Biddington, Cumberland, Md.; Bud Huntington, Ira B. Huntington, Gallipolis, O.; Mr. and Mrs. George McClintock, Alfred Stark, Walter Stark, Charles Stark, Miss Kurtz, Miss Grace, Sadie, Pearl, James Swab, Kirk Harger, Joe Harger, Henry, Agnes, Colman, Bertha, Clara, Birdie Morrison, Goldie, Mary, Lucy Stark, Avlon; F. Silvers, Philadelphia; M. I. Levin, Bradock, Pa.; Orpha Longstreth, Cora Longstreth, Sturgison; Mrs. L. Yothers, Scottdale; Mrs. M. A. Shaffer, Uniontown; Mrs. R. MacIntosh, Mrs. Margaret MacIntosh, Beaver Falls; William Canaban, New Mexico; Miss Lulu Carlton, Cleveland; Miss Tillie Chen, Miss Minnie Samuel, New York; Miss Katie Donahue, Washington; Miss Bessie Williamson, Lida Johnson, Castle Shannon; Mr. and Mrs. O. T. Dieffenbacher, Clarion, Pa.; H. E. Swartz, Mrs. H. E. Swartz, Bellevue; C. W. Gackenbach, Mrs. G. W. Gackenbach, Greenville, Pa.; E. L. Johnson, Buffalo; T. M. Remington, Mrs. T. M. Remington, W. Donald, L. Puffer, Aihal, Mass.; Tillie McGearly, Monaca, Pa.; Agnes McGearly, Monaca, Pa.; Nellie E. Lang, E. E. Cook, Sharpburg; William Stone, Reetan, Pa.; Geo. W. MacMannis and family, Belmar Place; Charles Dobson, Butler, Pa.; E. D. Balph, Beaver Falls, Pa.; Jimmy Killegallon, St. Louis; E. Silver Quill, Chicago; W. Harding, Care M. Plummer, W. F. Thompson, Laurence Diehl, B. W. Abell, Lillian M. Geary, Jacob Rosenberg, Lawrence Sullivan, Raymond Sullivan, Cresson, Pa.; Clark H. Eaton, Tusculville, Pa.; Dr. Bertram F. Plant, Wheeling, W. Va.; William B. Lindsay, Steubenville, O.; Everett Rest, Lonesomeville, Mr. George W. Brallsfield, Mrs. George W. Brallsfield, Titusville, Pa.; Henry D. Bockmann, Detroit, Mich.; Mrs. Jacob Weiner, McKeesport; Mrs. Cora Robinson, McKeesport; Mr. and Mrs. Reuben Glue, Butler, Pa.; J. Jones, Clay Co., Pa.; Will W. Chilcote, Columbus Ohio; Harry E. Chilcote, Columbus, Ohio; Wm. Burton, Butler, Pa.; J. Mickey Shaw, Wheeling, Miss Claire Weaver, New Bethlem; Charles Armstrong and wife, Rochester, Pa.; Leo Caveney, Rock Springs, Pa.; Francis J. Larkin, Grafton, W. Va.; Charles Wilson, Buffalo; H. Clay Gompers, Wheeling; Nicholas Frazier, New York; John T.

PATRIOTISM PERVADED THE MUSICAL TREATS YESTERDAY.

THE "THREE S'S" TONIGHT.

A beautiful and thrilling spectacle was presented yesterday afternoon at the Exposition, when 500 of the city's school children sang John Philip Sousa's "Stars and Stripes" under the genial bandmaster's baton...

The evening concert presented Mr. Sousa in his happiest mood and, to the intense delight of a great gathering, he rendered a program of "Novelties," interspersed with "Sousa" encores that engendered an atmosphere of buoyancy and good will throughout the Exposition building.

Mr. Sousa remains only five days longer, and every moment will be precious to those who desire to bask in the radiance of his perennially fresh and sparkling programs.

- Today's programs follow: 2 P. M. Overture founded on the Emperor's Hymn... Cornet solo, A Soldier's Dream... Atrio from A Princess of Kensington... Violin solo, Elfentanz... (a) Intermezzo, Laughing Waters... (b) March, Hall to the Spirit of Liberty... Valse, La Gitano... 4 P. M. Overture, Pique Dame... Trombone solo, Leona Polka... Capriccio Italian... Sopranos, Brilliant Bird... (a) Gavotte, L'Ingenue... (b) March, Jack Tar... Grand gallop, The Chase of the Lions... 7:30 P. M. Devoted to compositions by Strauss, Sullivan and Sousa... Overture, Di Ballo... Song for cornet, The Lost Chord... Fantasia, Die Fledermaus... Valse, Vece di Primavera... Collocation, El Capitano... Suite, Merchant of Venice... Valse, On the Banks of the Beautiful Blue Danube... (a) The Summer Girl... (b) March, Jack Tar... Violin solo, Gypsy Baron... Airt from The Mikado...

At the reception parlors of The Pittsburg Press the following names were registered yesterday:

- Pittsburg—Walter Flinn, Lawrence Sullivan, Alex Silverman, Abe Neaman, Raymond Sullivan, William Wilhelm, Edna M. Hawks, C. H. Eaton, W. B. Lindsey, Mr. and Mrs. George A. McLaughlin, Mr. and Mrs. Charles Boyle, Miss Sara Brailford, Anthony A. McTighe, Charles P. Collier, John T. Fox, John McFadden, Ed Williams, C. Egan, Theresa Bruckner, Mamie Lyons, Bessie Miller, Celia Miller, Celia Brown, Rachel Miller, Beckie Miller, Sara Warfel, W. E. Abell, W. F. Thompson, R. M. Sweet, Mrs. R. M. Sweet, Salis Thomas, J. J. Dolan, Louis Kohlhaas, Susie Brinton, Anna Kohlhaas, Gust Miller, Harry Keith, Charlie Descalzie, Tony Descalzie, Morris Cohen, Abe Gordon, George Brenaman, John Descalzie, Lizzie Descalzie, Lena Herrington, Elma Blair, Myro, Blair, Emanuel, Cuneo, Peter Marmo, Victor, Cuneo, R. Marcus, Ben C. Ver, Minnie Pantaloone, Walter Pantaloone, J. Fred Ohls, Mike O'Dumbe, Eva Gold, Sarah Gold, Elsie Meister, Freda Meister, Harold Schachne, Sam Schachne, Isaac Schachne, Jacob Ruben, Jacob Schachne, Bessie Schachne, Margaret Winterling, Mrs. M. Dunn, Sadie Schachne, Hattie Schachne, Howard Bryan, Leonard Whiting, Jane Anderson, Jennie Anderson, Laura Anderson, Nannie Monroe, Mattie Denner, Johnie Carter, Jim Taylor, Annie Brown, Katie Young, Sarah Brown, Rita Seitz, Frank Hill, Frank Cabbage, Laura Riegan, Earl H. Bengough, Hazel Edwards, Paul Schlernitzauer, Luke Flotzinger, Tina Best, Helen Remmel, Elmer Richter, Claude Wilkers, Bella Croockshank, Bertha Flannery, Raymond Ansell, Clara Setson, Jay Donally, Maywood McCall, Mary Barr, Mary Brown, Bessie Harr, Edna Doyle, Stella Brown, Nellie Wright, Irene Wright, Myro Cuneo, Emanuel Cuneo, Lena Cuneo, Victor Cuneo, Rose Cuneo, Stephen Cuneo, Peter Marmo, John Marmo, Joseph Marmo, Manuel Marmo, Lewis Marmo, Charles Marmo, J. H. Guffy, Jr., Herman Rom, Margaret Jacobs, Harry Compert, Wm. Neely, Bertha Flannery, Clara Setson, Robert McWinney, Carl Bengough, Albert Smith, May Moore, Grace Moore, H. Keebler, M. Reynolds, Olive Brockett, Anna Murphy, Florence Fagard, Samuel James Taylor, C. A. Manrow, John Pepper, Samuel Sykes, John Hook, Sam Heras, Fanie Silverman, David Breman, Rosie Breman, Bessie Breman, Bennie Breman, Able Breman, Solomon Grodzinsky, Ida Rosenberg, Annie Rosenberg, Morris Rosenberg, Jacob Rosenberg, Mary Schmidt, Sarah Novick, Mollie Cohen, Morris Glick, Willie Dudt, Clara Dudt, Lillie Zober, Annie Zober, Abe Zober, Miss Sadie Levy, Miss Lulu May Wood, S. Horner Wood, Miss Bertha Hauch, Charles Saville, Walter Dodds, Harry Miller, Elmer Kober, Alford Kober, Jacob M. Harris, Joseph Harris, Mary Harris, Isabel Melhorn, Evelyn Melhorn, Grace Diven, Margaret Diven, Bertha Hanlon, Essie Rapport, Mary Olive Wight, Jennie Boyd, Joe Lewis, Harry Aronson, Annie Gordon, Maurice Caplan, Mrs. Jennie Brown, Mrs. May Bernett, Jacob M. Harris, Joseph Harris, Mary Harris, Peter Lipski, Katherine Gertrude Levy, Bessie Rosenthal, Frank Mc-

WEAR AND TEAR.

The Experience of a Commercial Traveler.

"Traveling men," said Mr. Wilson, of the firm of Nagle & Wilson, Atlantic Avenue, Boston, "have to know how to save energy or else quit the road. Force is a stock in trade that diminishes at the end of the week, just as leather heels are worn out at the end of the month. But I have discovered how to save both force and footwear. Every day since the first of last December I have been walking on a pair of O'Sullivan Rubber Heels that are certainly good for six months longer; and they have had a good grind, for I weigh 225 pounds. If the test of the above tale is needed, a pair buys O'Sullivan's. Most dealers have them in stock. If necessary, send to the O'Sullivan Rubber Co., Lowell, Mass.

- Karlitzk, Sophie Greenburg, Elizabeth Wenger, Anna Silverblatt, Bessie Silverblatt, Pauline Rosenshine, Dina Rosenshine, Mary Shell, Fritz Shell, Gooding Rosenshine, Harry Baer, Anna Holding, Joe Smith, Jacob Aronson, Howard Wagner, Morris Menster, Joe Golden, Lena Golden, Hyman Menster, Rosie Melnick, Louis Menster, Gettie Melnick, Annie Golden, Dora Golden, Mrs. L. S. Beately, Miss Tillie Opperman, Louis Golden, Sarah Gordon, William Hamilton, Morris Slavin, Ralph Schwager, Earl Schwager, Leon Schwager, Toner Joseph Weitzel, Harry Caplan, Isaac Jacobs, Pearl Sanders, Sarah Brown, Harry Sanders, Louisa Brown, Annie Brown, Katherine Young, Lena Bacher, Robert Natcher, Irene Natcher, Bertha Johnson, Florence Yake, Margaret McCroey, Max Golden, Philip Mercius, Sam Golden, M. M. Tabrino, Miss J. Speville, Ida Zober, Morris Zober, Tillie Zober, Jack Rosenblum, Minnie Pearlman, Joe Pearlman, Benjamin Pearlman, Agnes M. Mulligan, Margaret Milligan, Eleonora Sholes, Jacob Wheeler, Walter Snyder, Charles Mitchell, Albert Dimling, F. Ferguson, Israel Weinstein, David Hill, Nicholas Lazich, Joe Mazer, Stella Hudson, Earl Robinson, Arthur Robinson, William Robinson, Howard Cassidy, Alice Larkin, Alice Harrod, Rose Mischler, Jeannette Mischler, Mamie Clark, Dave Larkin, Neville Bradgon, John Crawley, Henry Van Hultren, Morris Levy, Ida Rush, Joe Rush, Katie McGusik, Hannah Moakley, Alice Garney, Charles Mugsanski, Sam Jacobson, Emanuel Jacobson, Harry Jacobson, Mary Little, James Little, Helen Hunter, Florence Sohr, Alice Anderson, John Hurd, Harry Miles, Robert Jenkins, James Miles, Byron Peters, Fred Slade, Willie Blackbor, Grace Poulter, Ethel Poulter, Morris A. Cohen, Pete J. Cohen, Dave Cohen, George Koehler, Sam Miller, Thomas Donahoe, I. Davis, D. Davis, M. Davis, J. Davis, M. Davis, Eva Chersky, Ray Cooper, Lottie Servin, Ella Neft, David Adler, Mary Albert, Sarah Glass, Israel Stein, Lawrence Patrick, Morris Kelsky, Peter McGinnis, John Serasky, Mae Dempsey, De Lellis Egan, Iona Fairgrieve, John Grier, Louis Kline, Jake Kline, Jake Strawberry, Jake Blond, Jacob McLain, Lydia Howard, Mary Howard, Tom Moore, Joe Gausman, Leo Neeson, Emma Kreis, Joe Link, Margaret Hennig, Robert Hennig, Clara Hennig, William Roney, Herbert Riebrann, Margaret Ackerman, Mary Ackerman, Tessie Kughsaier, C. J. Sledry, Harry Greb, Louis Rairshor, William Osthoff, Mrs. W. L. Everly, Miss Marie Everly, Mrs. Thomas Burton, Miss M. L. Foster, Miss Alice Blaney, Miss Jennie Gaytons, Miss Maggie Knox, Julia Toomey, Harry Wilbert, Tip Church, Tony Ferris, Dagot Dally, Wilmer Cavan, E. L. Rishel, T. P. Kempfle, Midgert Conley, J. Nurke, Michael Nestot, Joseph Miller, Melbourne Porter, J. A. Leahy, J. P. Walsh, Miss May Flannigan, Mrs. McKelvey, Samuel Y. Quinn, Frances Larkin, James Scott, Margaret Tyger, Ida Tyger, Charles H. Gaertur, Morris Silverberg, C. A. Comfort, Sam Richman, Abe Ravich, Henry Ravich, Katie Koerber, Mary Gies, Sadie McKelvey, Arda Levy, Edith Alston, Florence Alston, Mary Cadamoro, Emanuel Wagner, Helen Alston, John Q. Diehl, Alphonse G. Silver, Elizabeth Burgenmeister, Anna Hummell, Selma Kurtz, Mary Keogh, Margaret Digman, Max Friedman, Abe Mellinger, Grant Harrington, Lazarus Raphael, Effie Raphael, Sadie Raphael, Jennie Raphael, Israel Raphael, L. H. Gerbel, Carl Davidson, Wm. Snyder, J. A. Zwasha, Ray Gluck, Rose Simon, Flora Brannon, Bennie Feibus, Pearl Feibus, Bessie Bloom, Jabe Feibus, Morris Levine, Rena Bullister, Mary Wallace, Miss E. Rice, Margaret Sea, David Saul Levey, Hymen Rosenthal, Martin Rosenthal, Rose Levy, Jennie Levy, Ruby Levy, Joe Levy, Sam Andursky, Charles Paulson, Frank Andursky, Castel Andursky, Benjamin Giffen, John Suppley, Elizabeth Suppley, Morris Glick, Annie Marks, Able Marks, Celia Marks, Samuel Livingston, Fanny Livingston, Irene Adler, Lucy Hieber, Elizabeth Smith, Sidney Klein, Edward Peetz, John Ackerman, Walter Machesney, Joseph Margulies, Lucy Margulies, Rosie Margulies, Maurice Benjamin, Charles Benjamin, Philip Zecher, Louis Friedman, Mier Fineberg, Louis Brody, Joseph Price, Anna Price, David Grodzien, Lena Grodzien, Sam Adler, Joe Shamburg, Lena Strawthers, Loretta Walthers, Ida Berry, Lollie Krieger, George G. Streng, Bennie Bloom, Bennie Sliifkin, Harry Davis, Martie Lazer, Harry Duchofsky, Arie Goldberg, George Sterry, Emanuel Stein, Leo Horn, John Pyle, Harry Pittler, John Karm, Fred Quirk, Peter Davidson, Harry Jacobson, Lena Hytovitz, Annie Lewis, Hymen Lewis, Besse Cohen, Ruth Newman, William Goldenberg, Alex Licht, Abe Alpern, Jake Fisher, Lucy R. Usilton, Lily Passero, Willie Harrington, Florence Geary, Georgia Geary, Marie Haley, Irene Smith, Esther Smith, David Serbin, Harry Davidson, Bennie Shelton, Bennie Bloom, Abe Goldgloom, Mertie Lazer, Harry DeChofsky, Morie Smoekler, Victor Cuneo, William Bloke, Allen Thomson, William Harrison, M. Cherkovsky, Raymond E. Switzer, Peter Golden, Shelby Switzer, Rose Maguire, Esther Smith, Irene Smith, Willie Kawolsky, James Monahan, Mrs. Kawolsky, Mr. Kawolsky, Goldie Kawolsky, Esther Kawolsky, Harry Kawolsky, Jacob Krasnow, Bennie Krasnow, Bessie Krasnow, Ralph Dransoff, George Dransoff, Nathan Lindenberg, Jennie Lindenberg, Leo Krakouer, Pearl Goodman, Mary Brickell, Jacob Shoenfeld, Ruby Gerber, Josiah Braun, Elmer Harkins, Joseph Cohen, Louis Feldstein, Harry Cohen, Louis Cohen, Joseph Pascale, Peter Pascale, Charlie Schliecker, Edward Terry, John Terry, Edward Schliecker, Barney Goldstein, Sam Hoffman, Jacob Shenbers, William Davis, Davis Smith, Earl Jones, Wilbert McDaniel, G. Eberhart, Bennie Sliifkin, Abe Davis, Frank Lewis, Mary Davis, Mrs. M. Shaffer, P. Lupinski, Lovett Proctor, Thornton Cottlett, Ike Simon, Saul Simon, Wilber Randolph, Eddie Gant, Robert Gant, James McCluskey, James Monahan, Alice Anderson, Clarence Anderson, Clarence Wilson, Wm. Moull, Jr., Wallace Wilson, Jas. Howley, Fannie Asenberg, Dave Asenberg, Hymen Asenberg, Hymen Chinken, Clarence Bullock, Alfie Bullock, Bryan Peters, James Howley, Harry Bierman, Arthur Kegell, Abe Rice, Joseph Rosenberg, Louis Rosenberg, Sarah Rosenberg, Beckil Bernstein, Elgie Cole, Bennie M. Sigal, Jake Raffel, Jake Levit, Morris Raffel, Goldine Braun, Theodore Braun, Mrs. H. Braun, George H. Braun, Lillie Handmacher, Fanny Sigel, Sara Rubenstein, Sylvia McClarren, William Moull, Dorothy Bockmann, Genie Anderson, Abe Fisher, Philip Fisher, Samuel Price, Charles Price, Julia Price, Louis Price, Ruby Price, Morris Price, Mrs. Minnie Price, Charles Butcher, Lefty Cohan, B. Rice, Myrtle Poole, Samuel Poole, Willie Lonergan, Jerome Lonergan, Mary Lonergan, Thomas Lonergan, Frank Frose, Roscoe Frose, James Frose, Fred Frose, John Frose, Carl Losel, Lea Hunter, Fred Losel, Charles Catsman, F. Q. McKnight, W. Murphy, Morris Levine, Israel Wheeler, Harry Catsman, Reuben Pearlman, Isador Pearlman, Harry Miller, George Barnett, Eddie Doheny, Cy Simon, Clarence Hays, Morris Cohen, Lewis Williams, Jake Serbin, Floyd Campbell, William Pittler, Harry Pittler, Sarah Sadwick, Sam Sadwick, Romie Fiore, Annie Marks, Celia Marks, Able Marks, Willie Marks, Samuel Livingston, Fanny Livingston, Lew Fisher, Georgianna Lewis, Olgie Lewis, Eddie Sheinberg, Charlie Sheinberg, Nathan Goldberg, Emanuel Sheinberg, Arthur H. Wagener, Fernina Wagener, Mrs. Henry Jatin, Walter A. Jahn, Marguerite Jahn, Sam Jacobson, Emanuel Jacobson, Pearl Cook, Paul Cook, Sam Stienberg, Nellie Moore, Miss Watson, Edward Lapsley, Mattie Dennis, Viola Monroe, John M. Morrison, Jr., Thomas Donahoe, Clarence Hays, Harry Tanner, William Sellers, Anna Williams, Jacob Rosensky, Alice Golden, Willie Melnick, Julia Silverberg, Fannie Silverberg, Abe Silverberg, Elsie Silverberg, Mrs. C. Silverberg, Emma Silverberg, Lillie Silverberg, Mr. N. Silverberg, Louis Linsburg, Samuel Linsburg, Jacob Rosenberg, Jacob P. Miller, Benjamin Pearlman, Joseph Feibus, Frank Hill, Louis Kelly, Sam Kelly, John Mertz, Louis Mertz, Solomon Schmidt, Julius Schmidt, Hyman Schmidt, Morris Schmidt, George Nell, Will Stoffell, Edward Good, Howard Good, Louis Good, Peter Donahoe, Leo Donahoe, H. Golanty, Max Herman, Jacob Cohen, J.

- Swartz, H. Cohen, Bessie Herman, Abe Herman, John Morrison, Mrs. B. Finkelhor, Leonard Finkelhor, Nathan Finkelhor, Toney Fitchwell, Tom Dursile, Abe Glick, Benjamin Kameno, Mrs. Redman, Herbert Wolfe, Edward Sapsley, T. Connor, Marie Steenberg, A. DeLancey, Theodore Duffey, George Brennan, Tony Descaizi, Fred Scarlata, Jacob Broida, Albert Jordan, Sarah Broida, Maurice Broida, Anna Hannon, Mildred Hannon, Marie Steenberg, Frank Slair, Frank Warren, John Stevenson, John Sundebag, Louis Stanley, Elmer Edwards, Dick Slater, Mrs. John Kinson, Pearl Kinson, Paul Kinson, Louis Sigal, Harry Toolisk, Harry Leff, Harry Mentser, Mildred W. Moore, Jessie C. Walker, Ida Burns, Ada Wittchell, Mrs. Brightman, Ida Brightman, Hymen Mentser, Ella J. Fetter, Olive O. Fetter, Alva Putney, George Erb, Rodged McKelvey, Annie Adler, Sam Adler, Ray Parkinson, Mrs. Chas. W. Roberts, Mr. George Knox, Phillip Kizzie, Jane Berry, Joe Kelly, Morris Sperling, Albert Lee, Louis Simon, Myrtle Kerr, Bub Kerr, Elmer Kerr, James Hawley, Estella Howley, Blanche Howley, Marcella Howley, Jeremiah Jones, Jos. Erb, Abbie Morrell, Esther Cohen, Hermine Cohen, Emma Wecht, Etta Kirkwood, Ora McKinley, Herman Goldstein, G. Florence Nevins, Jeannette Nevins, Dorothy Freedman, Freda A. Nevins, Esther Golomb, Abraham Nevins, Nettie Walsh, Nora Walsh, Catharine Walsh, Mary Walsh, Elmer Stocks, Walter Stocks, Hannah Moakley, Ursula Ward, Mary Boyle, Margaret Carroll, Mary Carter, James Howley, Cecelia Howley, Agnes Bryan, Mary Ellwood, Frank Kirk, William Bloom, Lulu Schock, Alice Schock, Harry Berger, Wilbert Berger, Mrs. Annie Berger, Nellie Smolsky, Dora Alpern, Fannie Alpern, John Sieracker, Abbie M. Kalson, Samuel Kalson, Prof. Morris I. Berkson, Prof. A. Berkson, Prof. Louis Grostein, Moses Smukler, Harry Smukler, Abe Oseroff, Israel Oseroff, Lizzie Wolvitz, Joseph Goldman, Elias Frankel, Isadore Rosenberg, Isadore Frankel, Moses Ruler, Esther Simon, Jennie Finberg, Ella Finberg, John Swan, Allegheny—J. Matella Smith, Estelle Schoenger, Mrs. Sara Kochler, Frank McCroary, Albert Smith, Tom Moore, Charles Peter, Wavie Myers, Golden Myers, Margaret Pierce, May Pierce, James J. Burke, William F. Boty, W. A. Switzer, John Buhl, R. D. Vance, Mrs. R. D. Vance, Della Vance, Theo. A. Miller, John Martin, Frank Campbell, Little Elsie Janis, Miss Lake, Mrs. Janis, W. M. Walker, Charles Detweiler, C. L. Parks, Mrs. E. M. Parks, Miss Erma M. Parks, Miss Edith Noble, Miss Minerva Noble, Mae Dempsey, Edward Brown, Phil Artz, Irene Marks, Mary Daley, Mrs. W. A. Shaeffer and son, Dawson Laughlin, Joe Laughlin, Nellie Nolte, Wm. Nolte, Mr. E. W. Nolte, John Mills, Harry Hahn, May Henry, Blanche Henry, J. E. Detweiler, Ray Detweiler, A. M. Stark, Geo. McClintock, Bill McClintock, Walter Brown, Edna Roberts, E. H. Douglass, C. A. Douglass, Harry Rowbottom, Grace M. Cooper, Miss M. Bellett, Miss Ida Rese, Wm. F. Rese, J. M. Rumberger, Mrs. J. M. Rumberger, Mrs. M. Wagner, H. Loghe, Miss Louis C. Yost, Charles H. Freund. Out of Town—Anna R. York, Minnie York, Ethel R. Broida, Carnegie; William Neely, Sheradenville, Harry Comfert, Elliott; Hugh McGuire, Carnegie; C. A. Manrow and family, Washington; Amelia Mueller, Clarinton, O.; Theodosia Edwards, Mineral City, O.; Mrs. W. F. Troxell, Miss Elizabeth Troxell, Cumberland, Md.; Frank McCCarthy and wife, David Wood and wife, William Stack and wife, Shoustown, Md.; Mrs. E. W. Shoop, Sharpsburg; Benjamin W. Harding, Cresson; Mr. and Mrs. J. M. Curdy, Mr. and Mrs. J. Hartman, Mr. and Mrs. H. Thomas, Bradock; L. A. Rislief and wife, Pumasutawney; John Coulson, West Homestead; William Neely, Sheradenville; William Towler, Sharpsburg; Homer Bruce, Thomas Cabel, Shanopin; Mrs. J. J. Buckenstienmac, Akron, O.; William Shoen, San Francisco; Thomas Shoen, Denver; James Bradford, St. Louis; Louis Shamburg, St. Louis; John A. Wood Bodley, Palo Alto; Fred Bidington, Cumberland, Md.; Bud Huntington, Ira B. Huntington, Gallipolis, O.; Mr. and Mrs. George McClintock, Alfred Stark, Walter Stark, Charles Stark, Elsie Kuris, Marie Grace, Edie Kerr, James Ewan, Kirk Harger, Joe Henry, Howard Henry, Agnes Cochran, Sterling Coop, Birdie Morrison, Goldie Hensley, Lucy Stark, Avlon; F. Shreves, Chicago; M. I. Lavin, Bradock, Pa.; Orpha Longstreth, Cora Longstreth, Sturgeon; Mrs. L. Yothers, Scottsdale; Mrs. M. A. Shaffer, Unlontown; Mrs. R. MacIntosh, Mrs. Margaret MacIntosh, Beaver Falls; William Canaban, New Mexico; Miss Lulu Carlton, Cleveland; Miss Tillie Chen, Miss Minnie Samuel, New York; Miss Katie Donahue, Washington; Miss Bessie Willamson, Lida Johnson, Castle Shannon; Mr. and Mrs. O. T. Dieffenbacher, Clarion, Pa.; H. E. Swartz, Mrs. H. E. Swartz, Bellevue; C. W. Gackenbach, Mrs. G. W. Gackenbach, Greenville, Pa.; E. L. Johnson, Buffalo; T. M. Remington, Mrs. T. M. Remington, McDonald; A. L. Puffer, Athal, Mass.; Tillie McGeary, Monaca, Pa.; Agnes McGeary, Monaca, Pa.; Nellie E. Lang, E. E. Cook, Sharpsburg; William Stone, Reetan, Pa.; Geo. W. MacMannis and family, Belmar Place; Charles Dobson, Butler, Pa.; E. D. Balph, Beaver Falls, Pa.; Jimmy Killgallon, St. Louis; E. Silver Quill, Chicago; W. P. Thompson, Laurence Diehl, B. W. Abell, Lillian M. Geary, Jacob Rosenbergs, Lawrence Sullivan, Raymond Sullivan, Cresson, Pa.; Clarke H. Eaton, Titusville, Pa.; Dr. Bertram F. Plant, Wheeling, W. Va.; William B. Lindsay, Steubenville, O.; Everett Rest, Lonesomeville, Mr. George W. Brailsfield, Mrs. George W. Brailsfield, Titusville, Pa.; Harry D. Bockmann, Detroit, Mich.; Mrs. Jacob Welner, McKeesport; Mrs. Cora Robinson, McKeesport; Mr. and Mrs. Reuben Glue, Butler, Pa.; J. Jones, Clay Co., Pa.; Will W. Chilcote, Columbus Ohio; Harry E. Chilcote, Columbus, Ohio; Wm. Burton, Butler, Pa.; J. Mickey Shaw, Wheeling; Miss Claire Weaver, New Bethlehem; Charles Armstrong and wife, Rochester, Pa.; Leo Caveney, Rock Springs, Pa.; Francis J. Larkin, Grafton, W. Va.; Charles Wilson, Buffalo; H. Clay Gompers, Wheeling; Nicholas Frazier, New York; John Telban, Jr., Paul Telban, Jesse Wessel, Ora Wessel, Hackett, Pa.; Franklyn Bauer, Wheeling.

country, but will keep going like a pithball in the electrical experiment, alternately attracted and repelled, never in contented equilibrium. Sousa's return to active musical direction is set eight months ahead, but in reality he has made no contracts and he may defer the re-entry or project it much sooner. Time enough, he says, to decide after seeing what effect entire rest for a few months will have.

SOUSA ON RAGTIME.

In this iconoclastic age the people seem to be losing all the awe and reverence for their former idols, particularly the musical ones, and so in irreverent fashion the Kansas City Star makes a target of John Philip Sousa for his defense of ragtime music. In his tour through England, Sousa's fondness for this style of "melody" led a noted English musical critic to call him the "master of rhythmic noises," and to those who are familiar with the style of music which Sousa presents the name seems not so far fetched after all. In the Star's article Sousa is quoted as saying that the feelings of the people can be better expressed in ragtime than in any other class of music. This may be true enough in respect to that class of people who delight in the "Coon" song and other forms of short order harmony which are dinned into the ears of the lover of good music wherever he goes. But when all the racket is over and the big tuba, assisted by several bass drums, have finished the soul-stirring melody of "My Yellow Dinah," though King Edward may have wept salty tears and the kaiser covered the neuter-breasted acrobatic band leader with medals, it takes the plaintive melody of "Home Sweet Home" or some other selection from the music of our fathers to really move the soul of American audiences. As for expressing the feelings of the people, it is to be hoped that their feelings are noble enough not to have their true expression in the braying brasses of "Won't You Come Home Bill Bailey" and other jingles which Sousa is trying to prove to be the true music of the American people. After all is said and done, the music king probably gives a true reason for his peculiar taste when he avers that ragtime music pays better, for in the end the artists and masters are no better than us common folk—we are all out for what there is in it. Mendelssohn and Bach are forgotten—even Wagner, in spite of his operas, is being forgotten—under the baneful influence of these poems with mismatched feet set to broken-winded tunes and served up to the public by John Philip Sousa, the march king, ably helped by the hand organs and itinerant negro serenaders who make the night hideous in these parts.



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 of a future race may find food for pondering 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.



THE FIFTH STRING

BY WILLIAM J. LAMPTON.

(With apologies to Mr. John Philip Sousa's "Fifth String.")

Diotti divined that something beyond sympathy for the old toment'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 Diotti would play on a violin that was like anybody else's gave him an appoggiatura 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 an 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. "Then why not cut it off?" "No, no, Mildred; you do not understand," he cried. "I cannot do it."

"You cannot do it when I ask it?" she exclaimed, with the same old accent on the "I" that women always employ at such a moment. "Oh, Mildred, do not ask me. I cannot, cannot do it," and the face of the affrighted artist told plainer than words of the turmoil raging within his throbbing bosom. She trembled like a high C-trill in a concerto, Op. 16, with every seat in the house sold and the speculators on the sidewalk offering a premium.

"You made me believe that I was the only one you loved," she cried passionately; "the only one; that your happiness was incomplete without me. You led me into the region of light only to make the darkness greater when I descended to earth again. I ask you to do a simple thing and you refuse. You refuse because—" "Stop there, woman!" he interrupted hoarsely, thunderously. "The violin hasn't got appendicitis, never had appendicitis, and never will have appendicitis. Its vermiform appendix is all right, and, by Jove, I won't cut it off! You understand?" Mildred rushed to him crying: "Angelo, Angelo, forgive me!" 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.

From **TIME**
Address **JACKSONVILLE, FLA.**
Date **SEP 28 1903**

From **NEWS**
Address **DENVER, COLO.**

WHEN SOUSA BEATS TIME.
Sousa waves his time-stick an' his hand begins to play.
It starts a-beatin' in a curious sort o' way.
My blood is all a-tingle an' my feet they won't keep still.
I find myself a-dreamin' of a farm house on a hill
ere 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' 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 bubbilin' 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
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—Indianapolis Journal.

People who applaud tunes at a classical concert may now take courage. According to Bandmaster Sousa, ragtime is an established feature in American music and has come to stay. "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 Campmeeting.' 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."

From **NEW YORK HERALD**
Date **OCT 5 1903**

Many persons were present to hear the closing concert by John Philip Sousa and his band at Carnegie Hall last evening. A soprano solo, "The Brilliant Bird," was rendered by Miss Roselle Lebbing, and Miss Anna Otten played a violin solo. A concert solo was rendered by Walter R. Rogers.

From **LEADER**
Date **SEP 30 1903**

THE PASSING OF RAGTIME

John Philip 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 proved a thing for him. What more natural than he should wish to develop into something more permanent? Unfortunately ragtime is incapable of any development. For some time it tickled the ear of the public, but the public is already beginning to show signs of restiveness and in a little while the syncopated tunes will join all those other fads that have been stowed away in a half forgotten.

The First Established Newspaper Cutting Bureau in the World.

From **HERALD**
Address **WACO, TEXAS**
Date **SEP 27 1903**

The great exponent of ragtime, John Philip Sousa, announced in Chicago the other day that this peculiar American form of music was here to stay, and is as firmly established and as certain not to die as Faust or any of the great operas. The shock of this statement to the severely classic school may be lightened by the fact that Kings and Emperors and Czars are now converted to ragtime; royal approval counts for something even in this titleless land. To the average ear the peculiar lilt and strain of the music itself needs no further recommendation than its own engaging qualities.

John Philip Sousa is having a regular ragtime.



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"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 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 Diotti would play on a violin that was like anybody else's gave him an appoggiatura 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?"

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"No, no, Mildred; you do not understand," he cried. "I cannot do it."

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"Stop there, woman!" he interrupted hoarsely, thunderously. "The violin hasn't got appendicitis, never had appendicitis, and never will have appendicitis. Its vermiform appendix is all right, and, by Jove, I won't cut it off! You understand?"

Mildred rushed to him crying: "Angelo, Angelo, forgive me!"

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.

From **STIMPS**
Address **JACKSONVILLE, FLA.**
Date **SEP 28 1903**

From **NEWS**
Address **DENVER, COLO.**

WHEN SOUSA BEATS TIME.
When Sousa waves his time-stick an' his hand begins to play.
My heart it starts a-beatin' in a cur'ous 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' 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 slideshows an' a-list'nin' to each band.
An' here I'm all alone agin, an' a-dreamin' of that day
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Address
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Address **HERALD, WACO, TEXAS.**
Date **SEP 27 1903**

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...the fact that Kings and Emperors and Czars are now converted to ragtime; royal approval counts for something even in this titleless land. To the average ear the peculiar lilt and strain of the music itself needs no further recommendation than its own enduring qualities.

From **NEWS**
 Address **LYNCHBURG, VA.**
 Date **SEP 30 1900**

WHEN THE SHOW OPENS DOORS

A Brilliant Scene Will Ensur in the
Big Building.

SOME EVENTS OF THE HORSE SHOW

Fourteen Fine Horses Will Furnish a
Superb Spectacle at the Opening of
the First Performance—A Few Sam-
ples of the Other Features That Will
Follow—Music by the Marine Band
at All the Performances.

The band will be playing "Jack Tar,"
Sousa's last march, the house will be
a huge garden of grace and beauty,
the women beaming—blossoming like
flowers at their best, and as Sousa's
spirited strains float away, then a si-
lence—a hushed suspense, and four-
teen horses, each a star actor, come
proudly through the gate. The Lynch-
burg Horse Show is on—the curtain is
up; a dramatic color scheme it all will
be, mellowed by sweet music made
marvelously beautiful by the every-
where magnificence.

The Opening Event.

This opening event with fourteen
horses—well managed horses, fine ac-
tors—will be one of the thrilling scenes
of the show. It will be a superb spec-
tacle from the view point of anybody,
amateur or expert. There will be re-
cognized that Lynchburg favorite, Da-
vid Harum, Handsome and Finsome,
are in it, and the peerless Shopgirl and
Newsboy, Mrs. John Gerken's pair, are
here, too—as glorious a class of sin-
gle horses as ever trod the tan bark.

But no less interesting will be the
showing of the double roadster class
on the opening night. Garber & Gar-
ber will show a splendid pair; Canada
of Lynchburg, with his pair of chestnut
geldings, will be good to look at, and
then T. M. Terry's pair will evoke
much applause. In this event, too,
come H. M. Sackett's mares, winners
of four blue ribbons already, and never
yet beaten as a pair where shown.

These are but samples taken from
the night's program. On the same
evening the ladies' turn out will elicit
acute interest, for each of these la-
dies has a strong coterie of active en-
thusiasts.

Eight sporting tandems, and there is
no sweller event on a horse show pro-
gram in popular esteem—eight sport-
ing tandems will be seen Wednesday
night, where last year there were but
two at the show.

As no program is complete without
hunters, a special event is scheduled
for Wednesday night, where good
weight-carriers, fellows capable of car-
rying 180 pounds or over, will thrill
the house as they negotiate the sticks
and just take over the high hurdles as
though they were chocolate drops.

The Marine Band will be in evidence
at every one of these performances
with an attractive program.

The Preliminary Arrangements.

Subscribers to seven boxes are noti-
fied that box seat tickets are all ready
for distribution as subscribed, and
subscribers should call on the secre-
tary-treasurer today and get the box
seats. There are yet three excellent
boxes that may be secured by early ap-
plication at the secretary-treasurer's
office, room 3, Lynchburg National
Bank building. The reserved seats,
it should be borne in mind, will be put
on sale Thursday, October 1st, and pru-
dence will suggest the need to buy your
reserved seat tickets promptly if you
would pick the places preferred.

From **CAPITAL**
 Address **DES MOINES, IOWA.**
 Date **SEP 28 1900**

MUSICAL CRITICS AND CRITICISM.

It is not an infrequent occurrence for
metropolitan newspaper writers or critics
to indulge in a spectacular attempt at the
analysis of something of which, aside
from the most vague outline, they are
profoundly ignorant. This is especially
noticeable in matters pertaining to musi-
cians or musical compositions.

Of course this is a field in which there
is room for marked diversity of opinion,
but there should be at least some ac-
quaintance with fundamentals, or else less
of an air of assumption that people who
have devoted a life-time to the business
do not know what they are talking about.

In a recent interview, Mr. John Philip
Sousa, the well-known bandmaster, is re-
ported to have said: "Rag-time is an es-
tablished 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."

The Chicago Tribune reproduces the
foregoing, and after an introductory re-
mark to the effect that Mr. Sousa's words
show him to be a better bandmaster than
musical observer, it continues:

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 fash-
ions change with each generation. Some-
times they change many times in a gen-
eration. 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 descrip-
tive 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?

We are not disposed to contend with
Mr. Sousa that rag-time represents any-
thing of a permanent character in music.
It is possible that the termination of an-
other decade will mark the disappearance
of the rag-time melody. At the present
time, however, it shows but mild indica-
tions of a decline in popularity. That this
is so is not strange. It appeals to the
multitudes who have no disposition what-
ever to even try to learn to enjoy the
heavier shades of musical composition.

There is, however, a feature of music
that is established. There is as much a
standard music as there is a standard lit-
erature. What Shakespeare, Milton,
Dante, Goethe, and Tennyson are to let-
ters, Wagner, Beethoven, Verdi, Rossini,
and Suppe are to musical composition.

"Where are these operatic master-
pieces?" the Tribune plaintively asks, and
certainly the query is not a difficult one
to answer. "Lucia," "Semiramide," "Bar-
ber of Seville," "Masaniello," "William
Tell," and "Il Trovatore" are to be found
today in the repertoire of every first-class
band and orchestra in America. Had the
Tribune observed the programs which
have been rendered in its own city dur-
ing the past season it would have discov-
ered that these splendid testimonials to
genius have not yet been relegated to the
realm of things which were. There are
no evidences that they are palling upon
the public taste. There is such a thing
as an established feature in music.

The Tribune concludes its criticism with
the following paragraph:

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.

As Kerry Mills wrote the "Georgia
Campmeeting," and "Smoky Moke" was
the production of a much lesser light than
he, Mr. Sousa would seem to be exoner-
ated from the imputation of trying to
boom rag-time solely because of the roy-
alties which there is in the business. As
a matter of fact we doubt if there is a
strain of rag-time in the entire list of Mr.
Sousa's compositions. Rag-time is a mere
elaboration of the syncopation idea. While
he has written some other movements, it
is along the line of straight march tempos
that Mr. Sousa has made his most original
and most successful hits.

Musical criticism and haphazard gues-
swork do not necessarily mean one and
the same thing.

From **Gazette**
 Address **PITTSBURGH, PA.**
 Date **SEP 27 1900**

SOUSA AND HIS BAND AT EXPOSITION THIS WEEK

Varied Program Has Been Ar-
ranged and Two Soloists Will
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ter, tomorrow opens a six-day season at
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Pittsburgh exposition after a European
tour of eight months. On January 31 Mr.
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Sousa's week is to be initiated tomor-
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of which will be a public school children's
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the exposition and must be scored for
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choruses by the gifted Welshmen of
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up to works inspired by Shakespeare's
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lar masters, Beethoven, Hadn, Mozart
and others.

Saturday—Farewell concerts, with one
concert given up to "globe trotters," or
melodies that have made the rounds of
the civilized world.

Assisting Mr. Sousa will be Estelle
Liebling, the coloratura soprano. A sec-
ond special soloist will be beautiful
Lilite Anna Otten, a violiniste of no un-
certain caliber.

NEWS
SALT LAKE CITY
SEP 19 1900

The steady loss that attends the ap-
pearance here of every band except
Sousa's, should seem to indicate that our
public has no sort of use for any other
organization. In the past five years, it
is safe to say that not a traveling band
except Sousa's, has visited us that has
not left more money behind it, than it
carried away. One by one they have
dropped off the road, and now only Col.
Ellery's organization remains. As ev-
erything comes to him who waits, it is
likely that success will crown even his
efforts, if only his exchequer holds out.
"My adversities are my advertise-
ments," the cheerful colonel might ex-
claim, aid if he keeps before the public
eye as persistently in the future as he
has in the past, all the time keeping
his band up to the high standard he
has built, he ought to win out in the
long run. Certain it is that his organ-
ization, on its recent visit, left a de-
cidedly strong impress on the minds of
those who heard it.

NEWS
SEP 27 1900

Ragtime Come to Stay.

John Philip Sousa, the bandmaster
"march king," said at Chicago: "Rag-
time is an established feature of Amer-
ican music and will never die any more
than 'Faust' and the great operas will
die. It can no longer be called a craze,
and I see no reason why it should not
remain in favor as long as music is
played."

CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

From NEWS
Address LYNCHBURG, VA.
Date SEP 30 1900

WHEN THE SHOW OPENS DOORS

A Brilliant Scene Will Ensur in the
Big Building.

SOME EVENTS OF THE HORSE SHOW

Fourteen Fine Horses Will Furnish a
Superb Spectacle at the Opening of
the First Performance—A Few Sam-
ples of the Other Features That Will
Follow—Music by the Marine Band
at All the Performances.

The band will be playing "Jack Tar,"
Sousa's last march, the house will be
a huge garden of grace and beauty,
the women beaming—blooming like
flowers at their best, and as Sousa's
spirited strains float away, then a si-
lence—a hushed suspense, and four-
teen horses, each a star actor, come
proudly through the gate. The Lynch-
burg Horse Show is on—the curtain is
up; a dramatic color scheme it all will
be, mellowed by sweet music made
marvelously beautiful by the every-
where magnificence.

The Opening Event.

This opening event with fourteen
horses—well managed horses, fine ac-
tors—will be one of the thrilling scenes
of the show. It will be a superb spec-
tacle from the view point of anybody,
amateur or expert. There will be re-
cognized that Lynchburg favorite, Da-
vid Harum, Handsome and Finsome,
are in it, and the peerless Shopgirl and
Newsboy, Mrs. John Gerken's pair, are
here, too—as glorious a class of sin-
gle horses as ever trod the tan bark.

But no less interesting will be the
showing of the double roadster class
on the opening night. Garber & Gar-
ber will show a splendid pair; Canada
of Lynchburg, with his pair of chestnut
geldings, will be good to look at, and
then T. M. Terry's pair will evoke
much applause. In this event, too,
come H. M. Sackett's mares, winners
of four blue ribbons already, and never
yet beaten as a pair where shown.

These are but samples taken from
the night's program. On the same
evening the ladies' turn out will elicit
acute interest, for each of these la-
dies has a strong coterie of active en-
thusiasts.

Eight sporting tandems, and there is
no sweller event on a horse show pro-
gram in popular esteem—eight sport-
ing tandems will be seen Wednesday
night, where last year there were but
two at the show.

As no program is complete without
hunters, a special event is scheduled
for Wednesday night, where good
weight-carriers, fellows capable of car-
rying 180 pounds or over, will thrill
the house as they negotiate the sticks
and just take over the high hurdles as
though they were chocolate drops.

The Marine Band will be in evidence
at every one of these performances
with an attractive program.

The Preliminary Arrangements.

Subscribers to seven boxes are noti-
fied that box seat tickets are all ready
for distribution as subscribed, and
subscribers should call on the secre-
tary-treasurer today and get the box
seats. There are yet three excellent
boxes that may be secured by early ap-
plication at the secretary-treasurer's
office, room 3, Lynchburg National
Bank building. The reserved seats,
it should be borne in mind, will be put
on sale Thursday, October 1st, and pru-
dence will suggest the need to buy your
reserved seat tickets promptly if you
would pick the places preferred.

These reserved seats may be secured
for one, or for every performance.
Seats well chosen, are going to be
largely coveted, and now before the
sale begins it will be well to decide
promptly where you want to sit.

The show, in all its preliminary
plans, is moving on in a way that pre-
sages a patronage and attendance over-
flowing that will open the eyes of ev-
erybody.

The spirit of a splendid success is in
the air—everybody is taking about it,
and it looks as if everybody will be
there joining in the great ovation fash-
ion will give to the show.

From CAPITAL
Address DES MOINES, IOWA.
Date SEP 28 1900

MUSICAL CRITICS AND CRITICISM.

It is not an infrequent occurrence for
metropolitan newspaper writers or critics
to indulge in a spectacular attempt at the
analysis of something of which, aside
from the most vague outline, they are
profoundly ignorant. This is especially
noticeable in matters pertaining to musi-
cians or musical compositions.

Of course this is a field in which there
is room for marked diversity of opinion,
but there should be at least some ac-
quaintance with fundamentals, or else less
of an air of assumption that people who
have devoted a life-time to the business
do not know what they are talking about.

In a recent interview, Mr. John Philip
Sousa, the well-known bandmaster, is re-
ported to have said: "Rag-time is an es-
tablished 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."

The Chicago Tribune reproduces the
foregoing, and after an introductory re-
mark to the effect that Mr. Sousa's words
show him to be a better bandmaster than
musical observer, it continues:

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 fash-
ions change with each generation. Some-
times they change many times in a gen-
eration. 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 sentimental songs and descrip-
tive 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?

We are not disposed to contend with
Mr. Sousa that rag-time represents any-
thing of a permanent character in music.
It is possible that the termination of an-
other decade will mark the disappearance
of the rag-time melody. At the present
time, however, it shows but mild indica-
tions of a decline in popularity. That this
is so is not strange. It appeals to the
multitudes who have no disposition what-
ever to even try to learn to enjoy the
heavier shades of musical composition.

There is, however, a feature of music
that is established. There is as much a
standard music as there is a standard lit-
erature. What Shakespeare, Milton,
Dante, Goethe, and Tennyson are to let-
ters, Wagner, Beethoven, Verdi, Rossini,
and Suppe are to musical composition.

"Where are these operatic master-
pieces?" the Tribune plaintively asks, and
certainly the query is not a difficult one
to answer. "Lucia," "Semiramide," "Bar-
ber of Seville," "Masaniello," "William
Tell," and "Il Trovatore" are to be found
today in the repertoire of every first-class
band and orchestra in America. Had the
Tribune observed the programs which
have been rendered in its own city dur-
ing the past season it would have discov-
ered that these splendid testimonials to
genius have not yet been relegated to the
realm of things which were. There are
no evidences that they are palling upon
the public taste. There is such a thing
as an established feature in music.

The Tribune concludes its criticism with
the following paragraph:

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.

As Kerry Mills wrote the "Georgia
Campmeeting," and "Smoky Moke" was
the production of a much lesser light than
he, Mr. Sousa would seem to be exonerated
from the imputation of trying to
boom rag-time solely because of the roy-
alties which there is in the business. As
a matter of fact we doubt if there is a
strain of rag-time in the entire list of Mr.
Sousa's compositions. Rag-time is a mere
elaboration of the syncopation idea. While
he has written some other movements, it
is along the line of straight march tempo
that Mr. Sousa has made his most original
and most successful hits.

Musical criticism and haphazard guess-
work do not necessarily mean one and
the same thing.

From Gazette
Address PITTSBURGH, PA.
Date SEP 27 1900

SOUSA AND HIS BAND AT EXPOSITION THIS WEEK

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SEP 27 1903

SOUSA AT THE EXPO THIS WEEK.

Popular Bandmaster Returns With New Laurels--To Be Here for Six Days.

A CHILDREN'S CHORUS.

Arrangements for Little Ones for a Grand Matinee.

HIS TRIP ACROSS THE WATER.

John Philip Sousa, most favored of all bandmasters, to-morrow opens a six-day season at the new Exposition. Mr. Sousa comes to the Pittsburg Exposition flushed with the triumphs of an European tour that stands unparalleled in the history of the world. For eight months the famous Sousa band was "on the wing," visiting every foreign capital of note, overcoming prejudice of every sort, and by overwhelming merit securing such volume of lavish praise and criticism as would turn the head of any human. And spite of it all Mr. Sousa returns the same gracious gentleman, the very perfection of all those elements and qualifications that attract and fascinate.

At request of Lady Maud Warrender, of the Union Jack club, Mr. Sousa composed a march entitled "Jack Tar," and appearing on a magnificent benefit program as chief number. This sparkling composition was played in the presence of the king and queen, and a brilliantly notable assembly at Royal Albert hall, 250 musicians in the massed bands of the Household Brigade taking part. The enthusiasm for this march on that occasion is declared by the newspapers to have dwarfed all description, the king himself marking the time in a fashion that went from hand to hand as the electric spark. The souvenir program for this memorable occasion was a masterpiece of the printer's art, the list of committees and patrons and patronesses containing nearly every prominent name among English nobility.

Total receipts on this evening approximated nearly \$30,000, all devoted to the building of a home for his majesty's sailors while off duty. The "Jack Tar" march will be one of the novelties on Mr. Sousa's program during his Exposition engagement. Connected with this composition is an incident that will interest because it reveals the loyal, manly character of its author. When Lady Warrender called upon Mr. Sousa to express gratitude for his work, there was in her tone just a trace of disappointment at the title of the march, which they had hoped would be named "Union Jack." In his courteous manner, yet with positiveness, Mr. Sousa declared he had once written a march about a flag, ("The Stars and Stripes") and that never could he weave music around any other emblem. His patriotic devotion was accepted with heartiest possible congratulation.

It is repeated that the Sousa engagement at the Exposition continues for only six days, and that it will be the most notable one in Mr. Sousa's brilliant career, thanks to daily programs absolutely unique and dazzlingly original. The "star" week is to be initiated to-morrow by a grand

Sousa matinee, feature of which will be a public school children's chorus, 500 strong, with band accompaniment, singing Mr. Sousa's "Stars and Stripes," to the waving of half a thousand flags.

Superintendent Samuel Andrews, of the public schools, together with Prof. E. Rinehart, their musical director, have picked this children's chorus with exceeding care from practically all the schools in the city, have drilled it with zeal and enthusiasm and are confident it will acquit itself in manner highly creditable to the city.

For the six evenings of the week Mr. Sousa has prepared programs, heard nowhere else, each replete with unlimited interest and enjoyment. In detail these programs follow:

Monday—"Novelty night," not a single number having been heard in Pittsburg before; the selections all told being culled from the latest and best of European creative efforts.

Tuesday—"The Three S's"—Sullivan, Strauss and Sousa, the first eminent in the domain of song, the second in that of the waltz and the third unquestioned master of the march form.

Wednesday—"Pittsburg Composers' Night." A large number of compositions have already been filed for this occasion, but opportunity still remains for other applications until Monday (to-morrow) evening at 8 o'clock. Compositions should be left at band of fifty pieces.

Thursday—"Welsh Night," with several choruses by the gifted Welshmen of Alle-



Sousa.

gheny county, and one program given up to works inspired by Shakespeare's creations.

Friday—Popular hits of the great, popular masters, Beethoven, Hayden, Mozart, etc.

Saturday—Grand farewell concerts with one concert given up to "Globe Trotters" or melodies that have made the rounds of the civilized world.

Assisting Mr. Sousa will be Estelle Liebling, the coloratura soprano, whose brilliant, flute-like voice so fascinated King Edward on her appearance before him with the Sousa band that, throwing aside all restraint, he shouted, "Bravo! Bravo!" and clapped his hands with keenest relish and genuineness. Miss Liebling has few equals as coloratura soprano; she is in glorious voice, the encomiums of Europe's most eminent critics have been hers to command, so her appearances here are certain to be sensationally successful.

The second special soloist will be beautiful, petite Anna Otten, a violiniste of no uncertain caliber.

Mr. Sousa's programs to-morrow follow:

Devoted to compositions of John Philip Sousa.

Excerpts from "El Capitan".....1896

Suite, "Three Quotations".....1894

Saxophone solo, "Belle Mahone".....1886
Mr. J. H. B. Moermans.
Scene historical, "Sheridan's Ride".....1890
Scenes from "The Charlatan".....1896
March, "The Stars and Stripes Forever".....1897

4:00 P. M.
Suite, "Maidens Three".....1901
(a) The Coquette.
(b) The Summer Girl.
(c) The Dancing Girl.

Scenes from "Chris and the Wonderful Lamp".....1900
Sextette, "When Eve".....
Messrs. Kennecke, Higgins, Zimmer
Helle, Wardwell and Mantla.

Valse, "La Reine de la Mer".....
Airs from "The Bride Elect".....

7:30 P. M.
Overture symphonique, "Mysora" (new) We
Idyl "La Lettre de Menon" (new) G
Suite, "Mountain Life" (new) Le T
Violin solo, Scene de la Czardas, "Hejre Kati".....Hu
Miss Anna Otten.

(a) Novelette, "Princess Mayblossom" (new) Liza Leh
(b) March, "Jack Tar" (new) S
Collocation, "Life in Vienna" (new) Kot

9:30 P. M.
Suite, "Looking Upward" (new) S
Ballet scene, "The Greeks" (new) Mas
Soprano solo, "Legere Hiron-delle".....Go
Miss Estelle Liebling.

Valse, "Le Premier Printemps" (new) Ma
(a) Sketch, "By the Suwannee River" (new) Myddle
(b) March, "Jack Tar" (new) S
Airs from "The Three Little Maids" (new) St

—Lady Henry Somerset, the Eng
temperance and woman's rights ac
cate, is consistent in all things.
keeps only women servants in her ho
and on her estates. Tall women
her footmen, a stout woman is her bu
and women have charge of her stable

SEP 27 1903

SOUSA ON RAGTIME.

Ragtime music will never die. It is an established feature in America, whatever the erudite critics may say and however much they may moan. It will live as long as "Faust" or any of the great operas. These statements are made upon the authority of no less a master than John Philip Sousa, and while we should be pained to make them and ashamed of ourselves for believing them, it is mighty hard to work up either of these emotions. On the contrary, most of us, even among those who are sternly classical in taste, cannot help a sneaking sort of exultation at the thought that "Smoky Moke," "Georgia Campmeeting" and the big family of which they are representatives are not to be banished after a while, leaving us shut up to the elevated sort of music for which we have so profound a theoretical liking.

Mr. Sousa, be it noted, did not dare to utter the sentiments above referred to until he had sounded the pulse of Europe. There he discovered that the only thing that would keep King Edward awake at a concert was ragtime. He observed that the Czar of Russia didn't clap his hands, stamp his feet and yell until the orchestra glided quietly from "Aida" into "Hiawatha." He noted that William had to make a big effort to enjoy "Faust," but went right into ecstasies and encores when the "Alabama Coon" came on. Of course, Leopold indorsed ragtime, and no doubt King Peter, Franz Josef and Abdul Hamid would have done so had Mr. Sousa had time to give them some specimens. Still, they hardly count. With England, Germany and Russia in line the matter was settled, for on no less an authority than the much-bewhiskered Clarence Eddy, the home of music—real music—is in Europe. We are not informed as to Mr. Sousa's personal and private conviction, although some of us have our suspicions; but as a sincere artist and truthful man, there was nothing left for him but to return to Chicago as he did, and there, right in the artistic heart of the continent, repeat that

TELEGRAM
FILMIRA, N. 1903
SEP 27 1903

RAG TIME MUSIC.

John Philip Sousa Says It Will Never Die.

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 programme 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 "Roméo 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.

From HERALD
Address DAYTON, OHIO.
Date SEP 24 1903

John Philip Sousa, the great American bandmaster, says that ragtime music has come to stay and will be played as long as music lasts. There seems to be a demand for it. When in Europe Sousa's band was asked to repeat several pieces for King Edward, and Emperor William liked to have had fits, he was so delighted with it. For the same reason that many women of Dayton discard the sombre colors for polka dots and striped stuffs for their gowns, musical ears will listen to the happy-go-lucky discordant notes of ragtime music although another nearby band may be giving with every touch of technique the sober notes of Faust and the great operas. Some people like things that are "quick and devilish."

From CHRONICLE
Address HOUSTON, TEX
Date SEP 25 1903

POST
CHICAGO, ILL.
Professor Sousa's citing the approval by King Edward of ragtime has no weight whatever, but we weaken when it comes to that all-round art critic and sometime practitioner, the kaiser. Even Herr Bunge must be shaken by such an authority.

JUST A MINUTE

WITH THE POST-DISPATCH POETS

RAGTIME

When Mr. Sousa went to France before the populace to practice... They thought he was the warmest stuff that ever gave a horn a puff.

PITTSBURG, PA

SEP 30 1901

TWO SPLENDID PROGRAMS John Phillip Sousa at Pittsburgh Exposition at To-Day's Concerts. John Phillip Sousa has arranged two programs full of good, interesting music.

THE FIFTH STRING By WILLIAM J. LAMPTON

(With apologies to Mr. John Phillip Sousa's "Fifth String.")

"You cannot do it when I ask it?" she exclaimed, with the same old accent on the "I" that women always employ at such a moment.

WASHINGTON, D. C.

JIMMIE'S

Advertisement for the GLOBE newspaper, including address and date information for Sioux City, Iowa.

John Phillip Sousa, the band leader, is getting roundly abused for saying the following in an interview: "Rag time is an established feature of American music; it will never die any more."

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.

"You must answer directly," she persisted, just like a woman. He knew what he was up against.

Mr. Sousa assures us that ragtime will never die. It would be more gratifying to receive assurance that ragtime would never kill anybody else.

TORONTO, CAN.

SEP 27 1903

THE FIFTH STRING

By William J. Lampton (with apologies to Mr. John Philip Sousa's "Fifth String")

Diotti divined that something beyond sympathy for the old tomcat's death racked Mildred Wallace's pure young soul.

He went toward her, and lovingly taking her hands, bent low and pressed his lips to them.

"They give me cold feet," he murmured to himself, wondering, half in doubt, half in fear, what she could possibly have up her sleeve.

"Darling," he said, "something has made you unhappy. What is it?"

"Tell me, Angelo, and truly, is your violin like other violins?"

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"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 violins. Of what use is the extra string?"

"None whatever," was the quick reply.

"Then why not cut it off?"

"No, no, Mildred; you do not understand," he cried. "I cannot do it."

"You cannot do it when I ask it?" she exclaimed, with the same old accent on the "I" that some women always employ at such a moment.

"Oh, Mildred, do not ask me. I cannot, cannot do it," and the face of the affrighted artist told plainer than words of the turmoil raging within his throbbing bosom.

She trembled like a high C trill in a con moto, Op. 16, with every seat in the house sold and the speculators on the sidewalk offering a premium.

"You made me believe that I was the only one you loved," she cried passionately; "the only one; that your happiness was incomplete without me. You led me into the region of light only to make the darkness greater when I descended to earth again. I ask you to do a simple thing and you refuse. You refuse because —"

"Stop there, woman!" he interrupted hoarsely, thunderously. "The violin hasn't got appendicitis, never had appendicitis, and never will have appendicitis. Its vermiform appendix is all right, and, by Jove, I won't cut it off! You understand?"

Mildred rushed to him crying: "Angelo, Angelo, forgive me!"

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.

"The Fifth String."

By John Philip Sousa, the great musician, is a most interesting novel about a great Tuscan violinist, Angelo Diotti, who won the applause of the American public by his music, but failing to awaken by his music the soul of Mildred Wallace, whom he loved most ardently he determined to learn to play such music as would reach her soul, and most interesting is their love story and most ideal until others try to sow the seed of discontent and jealousy; but the noble lover proves his great and everlasting love in a way that the readers will want to find out for themselves.

We hope the great musician will write many more such interesting books.

The book is beautifully illustrated by Howard Chandler Christy, and is published in the finest style. The publishers are The Merril Co., Indianapolis, Indiana.

Shepard & Associates

WASHIN

RAGTIME.

John Philip Sousa Declares that Rag-time Will Live Forever.

From the Chicago Tribune.

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 gees, 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 "rag time will never die any more than 'Faust' and the great operas will die."

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.

RECORD

WILKES-BARRE, PA.

NOTE AND COMMENT.

"A Subscriber" wants to know what John Philip Sousa's nationality is. This story has been often told in the prints, but on account of the rather peculiar name a good many people still insist on believing that Sousa is a Portuguese.

from PITTSBURGH, PA.

OCT 2 - 1903

TWO DAYS MORE OF SOUSA

"Popular Hits of the Great Masters" Will Be Feature of To-Night's Programme.

Only two days longer will Sousa and his two brilliant soloists, Estelle Liebling and Anna Otten, be heard at the new Exposition. For to-night Mr. Sousa has arranged a programme, entitled "Popular Hits of the Great Masters."

- Overture, "Zampa".....Herold
Saxophone solo, "American Favorites".....
J. H. B. Moermanns.
Rustic scenes, "Kirmess" (new).....Hoffman
Soprano solo, "The Snowbaby".....Sousa
Miss Estelle Liebling.
"Pilgrim's Song of Hope".....Batista
"The Sleeping Beauty" and finale to "1812".....Tschalkowsky
4 P. M.
Grand Russian march, "Sisy".....Tschalkowsky
Trombone solo, "Cujus Animam".....Rossini
Leo Zimmerman.
"Komisch, Heiter und so Weiter".....Reimer
Largo from "New World" symphony.....Dvorak
Violin solo, "Hejre Kati".....Hubay
Miss Anna Otten.
Gigue, "Much Ado About Nothing".....Ed German
7:30 P. M.
Overture.....Beethoven
Serenade.....Schubert
Fluegelhorn solo.....
Franz Helle.
"Adante" from "Surprise Symphony".....Haydn
"Sweet Bird" from "L'Allegro Il Penseroso".....Handel
Miss Estelle Liebling.
"Loure".....Bach
"Marche Militaire".....Schubert
9:30 P. M.
"Fragments".....Schumann
"Turkish March".....Mozart
"Largo".....Handel
Two movements from violin concerto.....
Miss Anna Otten.
Mendelssohn.
"Invitation a la Dance".....Weber

SEP 24 1903
John Philip Sousa, the great band leader, says that rag time music is here to stay. It might be worse

TELEGRAM
From Youngstown, O.
Date SEP 26 1903

Sousa says ragtime is a permanent feature of American music. If that is the case American music has a future about as bright as the Democratic party has.

STAR.
KANSAS CITY, MO.
SEP 22 1903

From Later
Address LONDON, ENGLAND.

Pretty Madame Sousa.—Sousa and his band returned to America recently on the Cedric, the magnificent White Star liner which by its immense size and perfect steadiness has robbed the sea of all its terrors. Sousa and his family were immensely popular with the passengers. There were many fair women on board, but it is no exaggeration to say that Mrs. Sousa was the prettiest of them all. She had with her a grown-up son and two tall and graceful daughters who are evidently devoted to their girlish-looking mother. Both the Sousa girls played in several games of cricket, and on one occasion they were joined by their famous father, who laughingly observed that it was becoming "quite a family affair."

MUSICAL LEADER
New York City
OCT 1 - 1903

Sousa Returns.
When Sousa opens the musical season after a tour such as he has just finished through Europe we may well feel that he has wedged his way in and opened Carnegie Hall in a blaze of the sort of splendor that we are accustomed to receive at the hands of this popular bandmaster, of whom the public never seems to get enough. On Sunday night at Carnegie Hall Sousa and his band will discourse music and the house will be overflowing.

SEP 27 1903

THE FIFTH STRING

By William J. Lampton (with apologies to Mr. John Philip Sousa's "Fifth String").

Diotti 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 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 Diotti would play on a violin that was like anybody else's gave him an appoggiatura tremolo of the diaphragm, and made him wonder if she took him for a Bowery bow shover.

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"In what way is it different?" she demanded.

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"No, we will talk of the violins. Of what use is the extra string?"

"None whatever," was the quick reply.

"Then why not cut it off?"

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By John Philip Sousa, the great musician, is a most interesting novel about a great Truscan violinist, Angelo Diotti, who won the applause of the American public by his music, but failing to awaken by his music the soul of Mildred Wallace, whom he loved most ardently he determined to learn to play such music as would reach her soul, and most interesting is their love story and most ideal until others try to sow the seed of discontent and jealousy; but the noble lover proves his great and everlasting love in a way that the readers will want to find out for themselves. There are lofty ideals and noble ideas of love, and we cannot help being interested in every page of the book and regret when the end of it comes.

We hope the great musician will rite many more such interesting books.

The book is beautifully illustrated Howard Chandler Christy, and is in the finest style. The book is published by the G. B. Merril Co., Indianapolis.

Shepard Lippincott.

RAGTIME. John Philip Sousa Declares that Ragtime Will Live Forever.

From the Chicago Tribune. 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 gees, 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 "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 "Cerentola," 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.

RECORD MILKES-BARRE, PA.

NOTE AND COMMENT.

"A Subscriber" wants to know what John Philip Sousa's nationality is. This story has been often told in the prints, but on account of the rather peculiar name a good many people still insist on believing that Sousa is a Portugese or a Norweigan or a sly Turk or something of that sort. John Philip Sousa is an American pure article. He was born in Washington, D. C. His father came to this country when quite young. He was a Portugese political exile. Sousa's mother also came to this country from Germany when quite young. She was of the well to do German type. Her father had enough money to divide a comfortable fortune among his children, giving them a neat little start each. With the money, Mrs. Sousa bought the property in Washington, which she still occupies, and where her son, the distinguished bandmaster, was born.

SEP 24 1903
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TELEGRAM
From Youngstown, O.
Date SEP 26 1903

Sousa says ragtime is a permanent feature of American music. If that is the case American music has a future about as bright as the Democratic party has.

STAR
KANSAS CITY, MO.
P 22 1903
Mr. SOUSA's extreme partiality for ragtime music may be easily accounted for by the fact that it fits his gestures better than anything else.
CHICAGO'S CENTRAL

MUSICAL LEADER
New York City
OCT 1 - 1903

Sousa Returns.
When Sousa opens the musical season after a tour such as he has just finished through Europe we may well feel that he has wedged his way in and opened Carnegie Hall in a blaze of the sort of splendor that we are accustomed to receive at the hands of this popular bandmaster, of whom the public never seems to get enough. On Sunday night at Carnegie Hall Sousa and his band will discourse music and the house will be overflowing.

cricket, and on one occasion they were joined by their famous father, who laughingly observed that it was becoming "quite a family affair." Sousa displayed as much energy in cricket as in conducting his band, for notwithstanding the netting which enclosed the deck he sent the ball into the sea. Both the Sousa family and the Sousa band were delighted at the idea of returning home, for the tour had been a long one and fourteen countries had been visited.

REWARD DEPARTMENT
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to to \$5.00.)
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Corsets, at
and Brocade

From **FITTSBURG, Pa.**
Address **FITTSBURG, Pa.**
Date **Oct 1 1901**

WELSH NIGHT AT EXPOSITION

Sousa Will Offer Program
of Welsh and Scotch
Music

SINGING BY LOCAL CHORUS.

SINGERS AWARD PRIZE AT EISTEDFODD TO BE HEARD.

UNIQUE MUSICAL OFFERING.

Tonight will be one to remember at the New Exposition. A "Shakespeare" program will be Mr. Sousa's unique offering, a program made of Welsh and Scotch music, while the gifted Welshmen of Allegheny county will sing, under the baton of Prof. T. J. Davies, the two choruses awarded the \$1,000 prize at the recent Eistedfodd in this city.

The following names were registered at the reception parlors of The Pittsburg Press:

Pittsburg—Wallace Hartigan, John White, Will Duffy, Marie Graham, Irene and Katherine B. H., and Clarence Voskamp, Marie and Leo Mackey, Mrs. Sadie Cannon, Maudie Strum, Carrie Mitchell, Ed Teinert, Mack Wilson, Susie Simon, Harry Demmler, Katherine Snyder, Margaret Flynn, Roy Parkinson, Margaretta Bracken, Mrs. B. Hildreth, Willie Haus, Walter Gardner, John Griffiths, May Griffiths, Hazel Simon, Emma Kras, Herbert Wolfe, Nettie Simon, George Lowther, Will Harris, Elsie Simon, Sam Blenning, Emma Simon, W. Robert Cuthbert, W. Robert Cuthbert, Jr., Mrs. W. Robert Cuthbert, Mrs. Fannie Kerr, Lida E. Kerr, Mrs. C. N. Cotter, Ella Miller, Minnie F. Williams, Maude Williams, Wm. Warner, Mrs. N. Middleoff, Louis Rathel, Alice Williams, Charles Koch, Frank Knick, Mr. and Mrs. Frank Lowes, George Kent, Myrtle Schradling, Thomas Fawcett, Thomas Lewis, Jr., Martha Pritchard, Annie Lewis, Mary Sheckell, J. James Lewis, Mary Hanev, Abbie O. Bright, H. E. Rothrock, Hattie Thomas, Clara Davies, Fred Monks, Homer Spargo, William Dexter, Alice Compton, Charles Greene, Irvin Natcher, Peter Walsh, Miss M. Costello, Elmer Schellhaas, Miss A. Schellhaas, Miss T. Miller, Miss Christina Martin, Miss Jennie Benner.

Allegheny—Mrs. E. A. McElhattan, Mr. E. A. McElhattan, Ethel A. McElhattan, Augusta Reuter, Louise Reuter, Henry Reuter, Emma Reuter, Harry Brugger, man, Albert Senlich, Tom Schlening, G. C. Bruggerman, Arthur Newmyer, E. Ella Senlich, Laura Nume, W. M. Kopp, Mrs. W. M. Kopp, Frank McCullen, Chester Carpenter, Raymond Carpenter, Mrs. M. L. Bassett, Eva L. Bassett, Delbert Flocker, Graebing, Clyde Burns, Rose Gardner, Anna Gardner, Harry Kelly, Anna Smith, Edna Smith, William Wilhelm, Edna M. Hawks, John Jones, Miss M. Traut, Miss C. Traut, Harrison Green, Grant Hemphill, Clayton Forsythe, Margaret Williams, Emmeretta Baldwin, Mrs. Andrew Miller and children, Mrs. Josephine Heintz, Mrs. Rose Miller, Miss Anna Hartranft, Mr. and Mrs. Mackey, Mrs. Carrie Hawkotte, Miss Ellen Hawkotte, Christina Hawkotte, Pearl Whiteside, Margaret Mackey, Ella Curry, Jane Green, Bert Hays, Pearl Blackides, Frederick Mills, Dumbie, Mr. James Ritchie, Edward Quinn, John Alplanalp, Harry Alplanalp, James Alplanalp, Charles Harding, Earl Young, Matilda Dickroeger, Elsie Evans, Harry Davison, Elmer Horn, J. E. Detweiler, Carl Schub, Herman Misselbeck, Elmer Hofmann, Arthur Meyer, Henry Herzberg, Harry Beatty, Carl Edgars, Albert F. Bruggemann, Sophie Senlich, Mary Senlich, August Senlich, Mrs. Charles Roppel, Bertha Linsenmyer, Lewis Fisher, Albert Fisher, Edward Fisher, Louisa Fisher, Clyde Confer, Fred Matthews, John Davis, Willard Parr, Carrie Schellhaas, Clara Bruggemann, Margaret Lauman, Charles Bruggemann, Bertha Schellhaas, Miss Marie Campbell, Theodore L. Pofenbach, Edna Rhid, Joseph C. Rowan, F. H. Ramsey, Louis Sherry, H. K. Sauer, Mrs. H. K. Sauer.

Out of town—Mary Swatham, Verona; Mr. and Mrs. P. H. Pabel, Scottdale; Mrs. L. E. Shaffer, Stauffer; Sherwood George, New York; Bertha Jackson, McKeesport; George Teegarden, Wilkinsburg; A. N. Downing, Wilkinsburg; Milton Harbaugh, Eva Harbaugh, Glenshaw; Charles E. Minfley, Ward Glen, Pa.; Mrs. C. B. Reed, Miss A. E. Brooks, Mrs. E. R. Higgins, Clairton; Henry Brooks, River-view; Mrs. Charles H. Lohr, Tarentum; Fred Hartick, Avenue; Ella Munn, Ben Avon; Margaret Lang, Millvale; Olive Munn, Millvale; James Monock, Millvale; George Reisdorf, Neville Island; Katie Theery, Mrs. William D. Fox, Sistersville, W. Va.; Minnie E. Williams, Idlewood; Helen Long, Millvale; Flora Schilling, Emelia Schilling, Walter Harvey, Millvale; Mrs. Charles E. Day, Scio, O.; Mrs. G. McCabe, Swisvale; Albert T. Bauer, Millvale; George E. Kline, Millvale; Alfred Cannon, Coonsville, W. Va.; Carolyn Mitchell, Buffalo; Mrs. W. W. Ramsey, Elizabeth M. Ramsey, Edith Ramsey, Idlewood; George Blaine, Corry; Miss Mollie Kurnschild, Miss Alice M. Bradbury, Miss Maud Glover, Miss Agatha Bradbury, Millvale; Charles A. Marietta, Mrs. Hessel, Wilhelm, Hazel, Connell.

Allenport, Pa.; Mrs. E. O. Parker, Elsie O. Parker, West View, Pa.; Mrs. Bryant, Gladys Bryant, Crafton Terrace; Kathrine Reisdorf, Charles Reisdorf, Neville Island; J. C. McElhattan, Mrs. J. C. McElhattan, Carson, Pa.; Miss Bessie Barlow, Carlisle, Ky.; Mrs. E. Konold, David L. Evans, Helen A. Miller, Alvin Ballantine, Hilda C. Heilman, Freda M. Heilman, Laura M. Heilman, Maria M. Heilman, Marguerite Miller, Maggie Ballantine, Agnes Ballantine, Jennie Ballantine, Chester Carpenter, Millvale; Alex Armstrong, St. Marys, Can.; Joe B. Fairman, Annie Henderson, Elliott, Pa.; Mary M. Cahill, Plattsburg, Neb.; Thomas M. Wheeler, James Smith, Etna; Howard Murphy, Henry Hillard, Hillvale; Hon. Kimpel, John W. Allerton, Millvale; Nellie Scott, Mrs. J. W. Scott, Mrs. A. R. E. Scott, Mrs. W. E. Caine, Coraopolis; John Shaw, Harry Braun, Walter Reith, Elmer Sharpburg; Ida Miller, Altoona; Elmer Nieman, Carrie Nieman, Henry Nieman, Phillip Steurnagle, Millvale; Andrew W. Jackson, New Brighton; W. M. Werkman, Rosemond Werkman, Wellsburg, W. Va.; Mary Klein, Harry Kenner, Ella Novak, Millvale; Mar-

From **FITTSBURG, Pa.**
Address **FITTSBURG, Pa.**
Date **Oct 1 1901**

Sousa IS SUPREME

Nothing Yet Offered at the Exposition Has Approached the Programmes of This Week.

Absolutely sensational to New Exposition audiences has been the work of Estelle Liebling, colorature soprano, with the Sousa Band. By general request last night she repeated the "Nightingale," holding her audience as if in a trance, and earning monumental applause. She will be heard only four days longer. Of high excellence, likewise, were the violin solos of little Anna Otten, who has been incited to top-notch efforts by the appreciative, enthusiastic audiences listening to her.

Of Sousa and his brilliantly interesting programme, audiences seem never to tire, for all his music has that magic quality that goes straight to the heart. Sousa, Liebling and Otten are easily the strongest musical combination yet offered the Exposition's clientele. Their programmes to-day are:

2 P. M.
Overture—"The Vikings" (first time here).....Hartman
Moment Musical—"Schubert".....Schubert
Flugelhorn Solo—"Walker's Farewell".....Nessler
.....Me. Franz Helle.....Wagner
Excerpts from "Tannhauser".....Sarasate
Violin Solo—"Spanish Dances".....Sarasate
Miss Anna Otten.....Heller
Grand Tarantelle.....Heller

4 P. M.
Grand Scene—"Andrea Chener".....Giordano
Salle—"From Foreign Lands".....Moszkowski
Soprano Solo—"Maid of the Meadow".....Sousa
Miss Estelle Liebling.....Sousa
Airs from "The Chinese Honeymoon".....Talbot
Cornet Solo—"Pearl of the Ocean".....Hoch
Mr. Emil Kennecke.....Sousa
March—"Jack Tar" (new).....Sousa

7:30 P. M.
Overture—"Merry Wives of Windsor".....Nicolai
Incidental Music to "Henry VIII".....Sullivan
Scenes from "Falstaff".....Verdi
Soprano Solo—"Mad Scene from "Hamlet".....Thomas
Miss Estelle Liebling.....Gounod
Wedding March—"Midsummer Night's Dream".....Mendelssohn

9:30 P. M.
Reminiscences of Wales.....Godfrey
Piccolo Solo—"Kinloch o' Kinloch".....Old Scotch
Mr. Marshall Lufsky.....Leslie
Chorus—"Lullaby of Life".....Lullaby
Violin Solo—"Elfen Tanz".....Popper
Miss Anna Otten.....Mendelssohn
Chorus—"Oh, Ye Nations".....Mendelssohn
Patrol—"The United Kingdom".....Sousa

Thinks Well of the Quality and Will Add Several Pieces to Repertoire.

LIKES NEVIN AND HERBERT

"I like Pittsburghers' music," said John Philip Sousa last evening after the conclusion of two concerts at the exposition, made up entirely of Pittsburgh composers. "The idea of having a Pittsburgh composer's night originated with my band three years ago when I was here, and it has tended to produce some excellent music. I speak outside of the recognized men, such as Nevin and Herbert. I play their compositions everywhere, but after tonight I shall add several new pieces, by Pittsburghers to my repertoire."

"When the plan was begun three years ago, and I asked for compositions I received mostly marches and 'rag time.' This year I received compositions of a superior order. I think that as soon as the composer's night is over the young players get to work on a new piece to have it in readiness for next year. This, I believe, is the case, because the music I played tonight is a credit."

"It grows in seriousness each year. I expect to add O'Brien's 'Cintra,' Oehmler's 'Fatima,' and Ahl's air and gavotte. I have been playing Foerster's Dedication March in all countries. Nevin and Herbert I have with me always."

"I have little patience with the conductor who confines his selections to any country or set of composers. This is allowing personal feeling to interfere with art, and for that reason I place no restriction on my selections, save with the one broad exception and that is that they be good. The fact that I am adding a few new pieces written by Pittsburghers shows my estimation of the music I played tonight. I think, too, the people liked it."

The two concerts last evening ranged from "Nancy Brown," through "Jack Tar," Sousa's latest march, to Nevin's "Narcissus," with three songs by Miss Estelle Liebling. The 9:30 concert was closed by the march, "Country Club," with K. F. V. Guenther, the composer, handling the baton. The selections were roundly applauded and Sousa gracefully responded at each encore. The attendance at the last concert was larger than at any previous concert during the exposition.

Absolutely sensational to the exposition audiences has been the work of Estelle Liebling, colorature soprano. By general request she last night repeated the "Nightingale." Of high excellence, likewise, were the violin solos of little Anna Otten, who has been incited to top-notch efforts by the appreciative, enthusiastic audiences listening to her.

Tonight will be "Welsh night," with a program of fine Scotch and Welsh selections, and two massed choruses by local Welshmen as special attraction. The chorus will be in charge of Prof. T. J. Davies, and there will be sung the two selections awarded the \$1,000 first prize at the recent eistedfodd in this city, "Oh, Ye Nations," Mendelssohn, and "Lullaby of Life," by Leslie.

From **FITTSBURG, Pa.**
Address **FITTSBURG, Pa.**
Date **Oct 1 1901**

A SHAKESPEARE PROGRAM.

Unique Musical Array Arranged by Sousa for To-Night at the Expo.

This night will be one to remember at the New Exposition. A "Shakespeare" program will be Sousa's unique offering; also a program made up of Welsh and Scotch music, while the gifted Welshmen of Allegheny county will sing under the baton of Prof. T. J. Davies, the two choruses awarded the \$1,000 prize at the recent eistedfodd in this city. The railroads have made extraordinary arrangements to bring Welshmen to the city, and they are sure to make the evening a memorable one.

Absolutely sensational to Expo audiences has been the work of Estelle Liebling, colorature soprano with the Sousa band. By general request last night she repeated the "Nightingale," holding her audience as if in a trance, and earning monumental applause. Such beauty of tone, such flexibility, such impeccable intonation, and such magnificently artistic conceptions are seldom credited to any singer anywhere. She can be heard only four days longer.

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Of Sousa and his brilliantly interesting programs, audiences never seem to tire, for all his music has that magic quality that goes straight to the heart. Sousa, Liebling and Otten are easily the strongest musical combination yet offered the Exposition's clientele. As their engagement closes positively on Saturday evening, no opportunity can be lost to hear them, and their superb offerings.

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Incidental Music to "Henry VIII".....Sullivan
Scenes from "Falstaff".....Verdi
Soprano Solo, "Mad Scene from "Hamlet".....Thomas
Miss Estelle Liebling.....Gounod
Excerpts from "Romeo and Juliette".....Gounod
Wedding March, "Midsummer Night's Dream".....Mendelssohn

9:30 P. M.
Reminiscences of Wales.....Godfrey
Piccolo Solo, "Kinloch o' Kinloch".....Old Scotch
Mr. Marshall Lufsky.....Leslie
Chorus, "Lullaby of Life".....Lullaby
Violin Solo, "Elfen Tanz".....Popper
Miss Anna Otten.....Mendelssohn
Chorus, "Oh, Ye Nations".....Mendelssohn
Patrol, "The United Kingdom".....Sousa



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Miss Anna Otten, Mendelssohn
Chorus, Oh, Ye Nations, Mendelssohn
Patrol, The United Kingdom, Sousa

Sousa Will Offer Program of Welsh and Scotch Music

SINGING BY LOCAL CHORUS.

SINGERS AWARD PRIZE AT EISTEDFODD TO BE HEARD.

UNIQUE MUSICAL OFFERING.

Tonight will be one to remember at the New Exposition. A "Shakespeare" program will be Mr. Sousa's unique offering, a program made of Welsh and Scotch music, while the gifted Welshmen of Allegheny county will sing under the baton of Prof. T. J. Davies, the two choruses awarded the \$1,000 prize at the recent Eistedfodd in this city.

The following names were registered at the reception parlors of The Pittsburg Press:

Pittsburg—Wallace Hartigan, John White, Will Duffy, Marie Graham, Irene and Katherine E. H., and Clarence Voskamp, Marie and Leo Mackey, Mrs. Sadie Cannon, Maudie Strum, Carrie Mitchell, Ed Teinert, Mack Wilson, Susie Simon, Harry Demmler, Katherine Snyder, Margaret Flynn, Roy Parkinson, Margaretta Bracken, Mrs. B. Hildreth, Willie Haus, Walter Gardner, John Griffiths, May Griffiths, Hazel Simon, Emma Kreis, Herbert Wolfe, Nettie Simon, George Lowther, Will Harris, Elsie Simon, Sam Rlenning, Emma Simon, W. Robert Cuthbert, W. Robert Cuthbert, Jr., Mrs. W. Robert Cuthbert, Mrs. Fannie Kerr, Lida E. Kerr, Mrs. C. N. Cotter, Ella Miller, Minnie F. Williams, Maude Williams, Wm. Warner, Mrs. N. Middleoff, Louis Rathel, Alice Williams, Charles Koch, Frank Kunitz, Mr. and Mrs. Frank Lowes, George Kent, Myrtle Schradling, Thomas Fawcett, Thomas Lewis, Jr., Martha Pritchard, Annie Lewis, Mary Sheckell, J. James Lewis, Mary Haney, Abbie O. Bright, H. E. Rothrock, Hattie Thomas, Clara Davles, Fred Monks, Homer Spargo, William Dexter, Alice Compton, Charles Greene, Irvin Natcher, Peter Walsh, Miss M. Costello, Elmer Schellhaas, Miss A. Schellhaas, Miss T. Miller, Miss Christina Martin, Miss Jennie Benner.

Allegheny—Mrs. E. A. McElhattan, Mr. E. A. McElhattan, Ethel A. McElhattan, Augusta Reuter, Louise Reuter, Henry Reuter, Emma Reuter, Harry Bruggerman, Albert Senlich, Tom Schlening, G. C. Bruggeman, Arthur Newmyer, Stella Senlich, Laura Nume, W. M. Kopp, Mrs. W. M. Kopp, Frank McCullen, Chester Carpenter, Raymond Carpenter, Mrs. M. L. Bassett, Eva L. Bassett, Rebecca D. Graebing, Clyde Burns, Delbert Flocke, Anna Gardner, Rose Gardner, Harry Gardner, Harry Kelly, Anna Smith, Edna Smith, William Wilhelm, Edna M. Hawks, John Jones, Miss M. Traut, Miss C. Traut, Harrison Green, Grant Hemphill, Clayton Forsythe, Margaret Williams, Emmeretta Baldwin, Mrs. Andrew Miller and children, Mrs. Josephine Heintz, Mrs. Rose Miller, Miss Anna Hartman, Mr. and Mrs. Mackey, Mrs. Carrie Hawkotte, Miss Ellen Hawkotte, Christina Hawkotte, Pearl Whiteside, Margaret Mackey, Ella Curry, Jane Green, Bert Hays, Pearl Blackides, Frederick Mills, Dumble, Mr. James Ritchie, Edward Quinn, John Alpanalp, Harry Alpanalp, James Alpanalp, Charles Harding, Earl Young, Mathilda Dickroger, Elsie Evans, Harry Davidson, Elmer Horn, J. E. Detweiler, Carl Schub, Herman Missetback, Elmer Hofmann, Arthur Meyer, Henry Herzberg, Harry Beatty, Carl Edgars, Albert F. Bruggemann, Sophie Senlich, Mary Senlich, August Senlich, Mrs. Charles Roppel, Bertha Linsenmyer, Lewis Fisher, Albert Fisher, Edward Fisher, Louisa Fisher, Clyde Confer, Fred Matthews, John Davis, Willard Parr, Carrie Schellhaas, Clara Bruggemann, Margaret Lauman, Charles Bruggemann, Bertha Schellhaas, Miss Marie Campbell, Theodore L. Pofenbach, Edna Rhid, Joseph C. Rowan, F. H. Ramsey, Louis Sherry, H. K. Sauer, Mrs. H. K. Sauer.

Out of town—Mary Swatham, Verona; Mr. and Mrs. P. H. Pabel, Scottsdale; Mrs. L. E. Shafter, Stauffer; Sherwood George, New York; Bertha Jackson, McKeesport; George Teegarden, Wilkinsburg; A. N. Downing, Wilkinsburg; Milton Harbaugh, Eva Harbaugh, Glenshaw; Charles E. Mindley, Ward Glen, Pa.; Mrs. C. B. Reed, Miss A. E. Brooks, Mrs. E. R. Higgins, Clairton; Henry Brooks, Riverview; Mrs. Charles H. Lohr, Tarentum; Fred Hartrick, Avenue; Ella Munn, Ben Avon; Margaret Lang, Millvale; Olive Munn, Millvale; James Monock, Millvale; George Reisdorf, Neville Island; Katie Theery, Mrs. William D. Fox, Sistersville, W. Va.; Minnie E. Williams, Idlewood; Helen Long, Millvale; Flora Schilling, Emelia Schilling, Walter Harvey, Millvale; Mrs. Charles E. Day, Seio, O.; Mrs. G. McCabe, Swissvale; Albert T. Bauer, Millvale; George E. Kilne, Millvale; Alfred Cannon, Coonsville, W. Va.; Carolyn Mitchell, Buffalo; Mrs. W. W. Ramsey, Elizabeth M. Ramsey, Edith Ramsey, Idlewood; George Blaine, Corry; Miss Mollie Kurnschild, Miss Alice M. Bradbury, Miss Maud Glover, Miss Agatha Bradbury, Millvale; Charles A. Marietta, Roy Hetzel, Wilhelm Hetzel, Coatsville.

Allegheny—Allenport, Pa.; Oro Parker, Elsie Ker, West View, Pa.; Marion Bryant, Gladys Bryant, Crafton Terrace, Kathrine Reisdorf, Charles Reisdorf, Neville Island; J. C. McElhattan, Mrs. J. C. McElhattan, Carson, Pa.; Miss Bessie Barlow, Carlisle, Ky.; Mrs. E. Konold, David L. Evans, Helen A. Miller, Alvin Ballintine, Hilda C. Heilman, Freda M. Heilman, Laura M. Heilman, Maria Bauer, Marguerite Miller, Maggie Ballintine, Agnes Ballintine, Jennie Ballintine, Chester Carpenter, Millvale; Alex Armstrong, St. Marys, Can.; Joe B. Fairman, Annie Henderson, Elliott, Pa.; Mary M. Cahill, Plattsburg, Neb.; Thomas Thoner, Wheeling; James Smith, Etna; Howard Murphy, Henry Hinton, Millvale; Nellie Kimpel, John W. Alton, Millvale; Nellie Scott, Mrs. J. W. Scott, Mrs. A. R. E. Scott, Mrs. W. E. Calne, Coraopolis; John Shaw, Harry Braun, Walter Reithmiller, Sharpsburg; Ida Miller, Altoona; Elmer Nieman, Carrie Nieman, Henry Nieman, Phillip Steuernagle, Millvale; Andrew W. Jackson, New Brighton; W. M. Werkman, Rosemond Werkman, Wellsburg, W. Va.; Mary Kleinhample, Annie Meser, Ella Novak, Millvale; Harry Kennedy, Carrick; Ada Davis, Millvale; Margaret Simon, Mt. Oliver; Earle Simon, Mt. Oliver; Minnie Upperman, Carrick; Mrs. Albert Zahniser, Mrs. William McConnell, Mrs. Thomas Barbin, Mrs. Charles Langhorst, Mildred Langhorst, Lottie Emma Barbin, Ella May Zahniser, Ethel Carson Zahniser, Millvale, Pa.; Mrs. William J. Sloan, McDonald; Mrs. Thomas Hulme, McDonald; Lizzie Schlagel, Millvale; Ethel Keener, Millvale; Mrs. K. L. Gibson, Point Pleasant, W. Va.; Norman L. Gibson, Point Pleasant, W. Va.; Mrs. M. A. Wyman, Indianapolis, Ind.; Gilbert Snyder, Glenshaw; Mrs. Snyder, Glenshaw; Miss Frankenberg, Glenshaw; Warren Frankenberg, Glenshaw; Emma Kurnschild, Millvale; Louisa Kurnschild, Millvale; Pearl Beaver, Millvale; Lawrence Krause, Millvale; Mrs. T. S. Reed, Mt. Morris, Mich.; Charles E. Swager, Furnassus; May Grundy, Millvale; Agnes Cooper, Millvale; Marion Harlan, Millvale; Mrs. Anna Sherbon, Millvale; Robert G. McCutcheon, Millvale; L. J. Hayes, Toronto, Canada; J. P. Oliver, Chatham, Ont.; R. W. Warnicke, New Bethlehem, Pa.; McKinley Warnicke, New Bethlehem, Pa.; Rose Warnicke, New Bethlehem, Pa.; Mrs. R. W. Warnicke, Braddock; Mary McCormick, Braddock; Lillian Mander, Braddock; E. A. Jones, Trafford City; Mrs. H. E. Koonce, Butler; Miss Tabitha McCland, Butler; Miss Anna L. Joyce, Carnegie; A. J. Gabig, Carnegie; Mrs. Dan Clever, Homestead; Dan Clever, Homestead; Mrs. James Clever, Kittanning; Edna Clever, Kittanning; Lillian Garver, West Homestead; Kathryn Laird, West Homestead; Oma Young, Millvale; William Dexter, Turtle Creek; J. H. Dexter, Turtle Creek.

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Of Sousa and his brilliantly interesting programme, audiences seem never to tire, for all his music has that magic quality that goes straight to the heart. Sousa, Liebling and Otten are easily the strongest musical combination yet offered the Exposition's clientele. Their programmes to-day are:

- 2 P. M.
Overture—"The Vikings" (first time here).....Hartman
Moment Musical.....Schubert
Fluegelhorn Solo—"Walther's Farewell".....Nessler
 Mr. Franz Helle.
Excerpts from "Tannhauser".....Wagner
Violin Solo—"Spanish Dances".....Sarasate
 Miss Anna Otten.
Grand Tarantelle.....Heller
4 P. M.
Grand Scene—"Andrea Chenier".....Giordano
Suite—"From Foreign Lands".....Moszkowski
Soprano Solo—"Maid of the Meadow".....Sousa
 Miss Estelle Liebling.
Airs from "The Chinese Honeymoon".....Talbot
Cornet Solo—"Pearl of the Ocean".....Hoch
 Mr. Emil Kennecke.
March—"Jack Tar" (new).....Sousa
7:30 P. M.
Overture—"Merry Wives of Windsor".....Nicolai
Incidental Music to "Henry VIII".....Sullivan
Scenes from "Falstaff".....Verdi
Soprano Solo—"Mad Scene from "Hamlet".....Thomas
 Miss Estelle Liebling.
Excerpts from "Romeo and Juliette".....Gounod
Wedding March—"Midsummer Night's Dream".....Mendelssohn
9:30 P. M.
Reminiscences of Wales.....Godfrey
Piccolo Solo—"Kinloch o' Kinloch".....Old Scotch
 Mr. Marshall Lufsky.
Chorus—"Lullaby of Life".....Leslie
Violin Solo—"Elfen Tanz".....Popper
 Miss Anna Otten.
Chorus—"Oh, Ye Nations".....Mendelssohn
Patrol—"The United Kingdom".....Sousa

Address **PITTSBURG, PA.**
1903
Thinks Well of the Quality and Will Add Several Pieces to Repertoire.

LIKES NEVIN AND HERBERT

"I like Pittsburghers' music," said John Philip Sousa last evening after the conclusion of two concerts at the exposition, made up entirely of Pittsburgh composers. "The idea of having a Pittsburgh composer's night originated with my band three years ago when I was here, and it has tended to produce some excellent music. I speak outside of the recognized men, such as Nevin and Herbert. I play their compositions everywhere, but after tonight I shall add several new pieces, by Pittsburghers to my repertoire."

"When the plan was begun three years ago, and I asked for compositions I received mostly marches and 'rag time.' This year I received compositions of a superior order. I think that as soon as the composer's night is over the young players get to work on a new piece to have it in readiness for next year. This, I believe, is the case, because the music I played tonight is a credit."

"It grows in seriousness each year. I expect to add O'Brien's 'Cintra,' Oehmler's 'Fatima,' and Ahl's air and gavotte. I have been playing Foerster's Dedication March in all countries. Nevin and Herbert I have with me always."

"I have little patience with the conductor who confines his selections to any country or set of composers. This is allowing personal feeling to interfere with art, and for that reason I place no restriction on my selections, save with the one broad exception and that is that they be good. The fact that I am adding a few new pieces written by Pittsburghers shows my estimation of the music I played tonight. I think, too, the people liked it."

The two concerts last evening ranged from "Nancy Brown," through "Jack Tar," Sousa's latest march, to Nevin's "Narcissus," with three songs by Miss Estelle Liebling. The 9:30 concert was closed by the march, "Country Club," with K. F. V. Guenther, the composer, handing the baton. The selections were roundly applauded and Sousa gracefully responded at each encore. The attendance at the last concert was larger than at any previous concert during the exposition.

Absolutely sensational to the exposition audiences has been the work of Estelle Liebling, colorature soprano. By general request she last night repeated the "Nightingale." Of high excellence, likewise, were the violin solos of little Anna Otten, who has been incited to top-notch efforts by the appreciative, enthusiastic audiences listening to her.

Tonight will be "Welsh night," with a program of fine Scotch and Welsh selections, and two massed choruses by local Welshmen as special attraction. The chorus will be in charge of Prof. T. J. Davies, and there will be sung the two selections awarded the \$1,000 first prize at the recent eistedfodd in this city, "Oh, Ye Nations," Mendelssohn, and "Lullaby of Life," by Leslie.

program made up of Welsh and Scotch music, while the gifted Welshmen of Allegheny county will sing under the baton of Prof. T. J. Davies, the two choruses awarded the \$1,000 prize at the recent eistedfodd in this city. The railroads have made extraordinary arrangements to bring Welshmen to the city, and they are sure to make the evening a memorable one.

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Piccolo Solo, Kinloch o' Kinloch.....Old Scotch
 Mr. Marshall Lufsky.
Chorus, Lullaby of Life.....Leslie
Violin Solo, Elfen Tanz.....Popper
 Miss Anna Otten.
Chorus, Oh, Ye Nations.....Mendelssohn
Patrol, The United Kingdom.....Sousa

From **PITTSBURG, PA.**
Address **PITTSBURG, PA.**
1903
WELSHMEN TO SING AT EXPO

Conductor Sousa Has Also Arranged a Brilliant Program of "Shakespeare" Music

Tonight will be one to remember at the New Exposition. A "Shakespeare" program will be Mr. Sousa's unique offering; also a program made up of Welsh and Scotch music, while the Welshmen of Allegheny county will sing under the baton of Prof. T. J. Davies, the two choruses awarded the \$1,000 prize at the recent Eistedfodd in this city. The railroads have made extraordinary arrangements to bring Welshmen to the city, and they are sure to make the evening a memorable one.

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Of Sousa and his interesting programs, audiences never seem to tire. Sousa, Liebling and Otten are easily the strongest musical combination yet offered the Exposition's clientele. Pittsburgh composers' night was a genuine success, the music offered showing a decided advance in caliber over any similar grouping of numbers yet offered. Mr. Sousa expressed keen pleasure at the high grade quality, and presented it with his usual enthusiasm. Tonight's programs follow:

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Violin Solo, Elfen Tanz.....Popper
 Miss Anna Otten.
Chorus, Oh, Ye Nations.....Mendelssohn
Patrol, The United Kingdom.....Sousa

From LEADER
Address
Date

SOUSA TO TAKE A REST.

After His Pittsburg Engagement He Will Not Appear in Public Until May.

"Welsh night" at the New Exposition was all that had been expected, and more brilliant even than promised. The "Shakespeare" program presented by the Sousa band aroused keen interest and fullsome enthusiasm, while the two massed choruses by local Welshmen were voted superb. Excursionists were present yesterday in enormous numbers, the day as a whole recording a phenomenal attendance. To-day some 5,000 children from Allegheny will be guests of the management.

Only two days longer can Sousa and his two brilliant soloists, Estelle Liebling and Anna Otten, be heard at the New Exposition, as their engagement closes positively to-morrow night. For to-night Mr. Sousa has arranged a program entitled "Popular Hits of the Great Masters," and one that will be immensely pleasing to the thousands of enthusiasts and admirers sure to be out this evening. Let no one stay away for fear of crowding, as 25,000 persons can readily be taken care of.

After Mr. Sousa closes his concert series to-morrow night, he proposed to take a much needed and well earned rest, and will not be seen in public again until next May. He has been in happiest spirits all the week, for nowhere does he count warmer friends than in Pittsburg, and nowhere is his sparkling, ebullient music more generously appreciated.

Estelle Liebling's dazzlingly beautiful colorature solos continue to ravish and fascinate her hearers, and many who have failed to hear her will undergo sharp self-censure. Splendid results, likewise, has petite Anna Otten achieved on her violin, the "Elfentanz" yesterday being distinguished by astonishing finesse in execution. To-night's programs follow:

- Overture 7:30 P. M. Beethoven
- Serenade Schubert
- Fluegelhorn solo, Mr. Frank Helle.
- "Andante" from "Surprise Symphony" Haydn
- "Sweet Bird" from "L'Allegro Il Penseroso" Handel
- Miss Estelle Liebling.
- "Loure" Bach
- "Marche Militaire" Schubert
- 9:30 P. M.
- "Fragments" Schumann
- "Turkish March" Mozart
- "Largo" Handel
- Two Movements from Violin Concerto

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Address
Date

PLAY SELECTIONS FROM GREAT MASTERS

Conductor Sousa Arranges Two Programs of Popular Hits for the Exposition Concerts.

"Welsh night" at the New Exposition was all that had been expected, and more brilliant even than promised. The "Shakespeare" program presented by the Sousa band aroused keen interest and enthusiasm, while the two massed choruses by local Welshmen were voted superb. Excursionists were present yesterday in large numbers, the day recording a phenomenal attendance. Today about 5,000 children from Allegheny will be guests of the management.

Only two days longer can Sousa and his two brilliant soloists, Estelle Liebling and Anna Otten, be heard at the New Exposition, as their engagement closes tomorrow night. For tonight Mr. Sousa has arranged a program entitled "Popular Hits of the Great Masters," one that will be pleasing to his thousands of admirers. After Mr. Sousa closes his concert series tomorrow night, he proposes to take a much needed rest, and will not be seen in public again until next May. He has been in happiest spirits all week, for nowhere does he count warmer friends than in Pittsburg.

Estelle Liebling's beautiful colorature solos continue to fascinate her hearers. Splendid results have been achieved by Anna Otten on her violin, the "Elfentanz" yesterday being marked by astonishing finesse in execution. Tonight's program follows:

- At 7:30 p. m.:
- Overture Beethoven
- Serenade Schubert
- Fluegelhorn solo, Franz Helle.
- "Andante" from "Surprise Symphony" Haydn
- "Sweet Bird," from "L'Allegro Il Penseroso" Miss Estelle Liebling
- "Loure" Bach
- "Marche Militaire" Schubert
- 9:30 p. m.:
- "Fragments" Schumann
- "Turkish March" Mozart
- "Largo" Handel
- Two movements from Violin Concerto Mendelssohn
- Miss Anna Otten.
- "Invitation a la Dance" Weber

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1903

SPECIAL PROGRAM ARRANGED.

Sousa and His Two Soloists Will Appear Twice More at New Exposition.

Only two days longer can Sousa and his two soloists, Estelle Liebling and Anna Otten, be heard at the new Exposition. To-night Mr. Sousa has arranged a program entitled "Popular Hits of the Great Masters," and one that will be immensely pleasing to the thousands of enthusiasts and admirers sure to be out this evening.

To-morrow night the programs of Mr. Sousa will be called "Globe Trotters," in honor of the Commercial Travelers' Protective association, whose members will attend the Expo. Every selection on these programs to-morrow has traveled every portion of the globe. To-day's programs follow:

- 2 p. m.
- Overture, "Zampa" Herold
- Saxophone solo, "American Favorites" Moermans
- J. H. B. Moermans.
- Rustic Scenes, "Kirmess" (new) Hoffman
- Soprano solo, "The Snowbaby" Sousa
- Miss Estelle Liebling.
- "Pilgrim's Song of Hope" Batiste
- "The Sleeping Beauty" and Finale to "1812" Tschalkowsky
- 4 p. m.
- Grand Russian March, "Slav" Tschalkowsky
- Trombone solo, "Cujus Animam" Rossini
- Leo Zimmerman.
- "Komisch, Heiter und so Weiter" Reimer
- Largo from "New World" Symphony Dvorak
- Violin solo, "Hejre Kati" Hubay
- Miss Anna Otten.
- Gigue, "Much Ado About Nothing" Edward German
- 7:30 p. m.
- Overture Beethoven
- Serenade Schubert
- Fluegelhorn solo, Franz Helle.
- "Andante" from "Surprise Symphony" Haydn
- "Sweet Bird" from "L'Allegro Il Penseroso" Handel
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- "Loure" Bach
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- "Largo" Handel
- Two Movements from Violin Concerto Mendelssohn
- Miss Anna Otten.
- "Invitation a la Dance" Weber

EXPO. visitors yesterday marveled at little ANNA OTTEN'S finesse of execution in the rippling "Elfentanz." It was a great performance, with every note a glistening gem. Hear her to-night.

STANDARD
OCT 2 - 1903

RAG TIME AND ROYALTY.

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

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address
OCT 2 - 1903

TWO DAYS MORE OF SOUSA.

Popular Band Master Closes Exposition Engagement Saturday. Friday's Program.

Only two days longer can Sousa and his soloists, Estelle Liebling and Anna Otten, be heard at the New Exposition, as their engagement closes to-morrow night. For to-night Mr. Sousa has arranged a program entitled "Popular Hits of the Great Masters."

Estelle Liebling's colorature solos continue to entertain her hearers. Splendid results, likewise, has petite Anna Otten achieved on her violin, the "Elfentanz" yesterday being distinguished by astonishing finesse in execution.

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- Violin Solo—"Hejre Kati" Hubay
- Miss Anna Otten.
- Gigue—"Much Ado About Nothing" Ed German
- 7:30 P. M.
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- Fluegelhorn Solo, Franz Helle.
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- Miss Estelle Liebling.
- "Loure" Bach
- "Marche Militaire" Schubert
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- "Fragments" Schumann
- "Turkish March" Mozart
- "Largo" Handel
- Two Movements from Violin Concerto Mendelssohn
- Miss Anna Otten.
- "Invitation a la Dance" Weber

DISPATCH
PITTSBURG, PA.

DAY FOR DRUMMERS

Commercial Travelers Will Give a Farewell Ovation to Sousa at Exposition.

The Commercial Travelers' Protective Association of Pittsburg expects to make this the banner day of the season at the New Exposition. Its members will be in evidence all day from every section of the county and to-night will swarm around the Point, with a view of assisting in a farewell ovation to Sousa. In honor of the occasion Mr. Sousa has arranged a unique programme, named "Globe Trotters."

To-day's programmes follow:

- 7:30 P. M.
- Globe Trotters.
- Overture—"Tannhaeuser" Wagner
- Fluegelhorn Solo—"Waither's Farewell" Nessler
- M. Franz Helle.
- Airs from "The Crimes of Normandy" Planquet
- Violin Solo—"Elfentanz" Popper
- Miss Annie Otten.
- Gems from "The Bohemian Girl" Balfe
- March—"El Captain" Sousa
- 9:30 P. M.
- Globe Trotters.
- Overture—"William Tell" Rossini
- Airs from "The Mikado" Sullivan
- Valse—"The Beautiful Blue Danube" Strauss
- Soprano Solo—"Thou Brilliant Bird" David
- Miss Estelle Liebling.
- Excerpts from "Faust" Gounod
- March—"The Stars and Stripes Forever" Sousa

From PRESS
Address SAVANNAH, Ga.
Date OCT 2 - 1903

John Phillip Soussa says rag time will live forever. Thus does the evidence accumulate to show the wisdom

WORLD
KANSAS CITY, MO.
OCT 2 - 1903

"Ragtime will never die," says John Phillip Sousa. All right, let it live. But thank heaven we can die.

From LEADER
Address
Date

SOUSA TO TAKE A REST.

After His Pittsburg Engagement He Will Not Appear in Public Until May.

"Welsh night" at the New Exposition was all that had been expected, and more brilliant even than promised. The Shakespeare program presented by the Sousa band aroused keen interest and fullsome enthusiasm, while the two massed choruses by local Welshmen were voted superb. Excursionists were present yesterday in enormous numbers, the day as a whole recording a phenomenal attendance. To-day some 5,000 children from Allegheny will be guests of the management.

Only two days longer can Sousa and his two brilliant soloists, Estelle Liebbling and Anna Otten, be heard at the New Exposition, as their engagement closes positively to-morrow night. For to-night Mr. Sousa has arranged a program entitled "Popular Hits of the Great Masters," and one that will be immensely pleasing to the thousands of enthusiasts and admirers sure to be out this evening. Let no one stay away for fear of crowding, as 25,000 persons can readily be taken care of.

After Mr. Sousa closes his concert series to-morrow night, he proposed to take a much needed and well earned rest, and will not be seen in public again until next May. He has been in happiest spirits all the week, for nowhere does he count warmer friends than in Pittsburg, and nowhere is his sparkling, ebullient music more generously appreciated.

Estelle Liebbling's dazzlingly beautiful colorature solos continue to ravish and fascinate her hearers, and many who have failed to hear her will undergo sharp self-censure. Splendid results, likewise, has petite Anna Otten achieved on her violin, the "Elfentanz" yesterday being distinguished by astonishing finesse in execution. To-night's programs follow:

- 7:30 P. M.
- Overture Beethoven
- Serenade Schubert
- Fluegelhorn solo, Mr. Frank Helle.
- "Andante" from "Surprise Symphony" Haydn
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PLAY SELECTIONS FROM GREAT MASTERS

Conductor Sousa Arranges Two Programs of Popular Hits for the Exposition Concerts.

"Welsh night" at the New Exposition was all that had been expected, and more brilliant even than promised. The "Shakespeare" program presented by the Sousa band aroused keen interest and enthusiasm, while the two massed choruses by local Welshmen were voted superb. Excursionists were present yesterday in large numbers, the day recording a phenomenal attendance. Today about 5,000 children from Allegheny will be guests of the management.

Only two days longer can Sousa and his two brilliant soloists, Estelle Liebbling and Anna Otten, be heard at the New Exposition, as their engagement closes tomorrow night. For tonight Mr. Sousa has arranged a program entitled "Popular Hits of the Great Masters," one that will be pleasing to his thousands of admirers. After Mr. Sousa closes his concert series tomorrow night, he proposes to take a much needed rest, and will not be seen in public again until next May. He has been in happiest spirits all week, for nowhere does he count warmer friends than in Pittsburg.

Estelle Liebbling's beautiful colorature solos continue to fascinate her hearers. Splendid results have been achieved by Anna Otten on her violin, the "Elfentanz" yesterday being marked by astonishing finesse in execution. Tonight's program follows:

- At 7:30 p. m.:
- Overture Beethoven
- Serenade Schubert
- Fluegelhorn solo, Franz Helle.
- "Andante" from "Surprise Symphony" Haydn
- "Sweet Bird," from "L'Allegro Il Penseroso" Miss Estelle Liebbling
- "Loure" Bach
- "Marche Militaire" Schubert
- 9:30 p. m.:
- "Fragments" Schumann
- "Turkish March" Mozart
- "Largo" Handel
- Two movements from Violin Concerto Mendelssohn
- Miss Anna Otten.
- "Invitation a la Dance" Weber

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SPECIAL PROGRAM ARRANGED.

Sousa and His Two Soloists Will Appear Twice More at New Exposition.

Only two days longer can Sousa, and his two soloists, Estelle Liebbling and Anna Otten, be heard at the new Exposition. To-night Mr. Sousa has arranged a program entitled "Popular Hits of the Great Masters," and one that will be immensely pleasing to the thousands of enthusiasts and admirers sure to be out this evening.

To-morrow night the programs of Mr. Sousa will be called "Globe Trotters," in honor of the Commercial Travelers' Protective association, whose members will attend the Expo. Every selection on these programs to-morrow has traveled every portion of the globe. To-day's programs follow:

- 2 p. m.
- Overture, "Zampa" Herold
- Saxophone solo, "American Favorites" Moermans
- J. H. B. Moermans.
- Rustic Scenes, "Kirmess" (new) Hoffman
- Soprano solo, "The Snowbaby" Sousa
- Miss Estelle Liebbling.
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EXPO. visitors yesterday marveled at little ANNA OTTEN'S finesse of execution in the rippling "Elfentanz." It was a great performance, with every note a glistening gem. Hear her to-night.

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STANDARD
OCT 2 - 1903

RAG TIME AND ROYALTY.

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 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

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date
OCT 2 - 1903

TWO DAYS MORE OF SOUSA.

Popular Band Master Closes Exposition Engagement Saturday. Friday's Program.

Only two days longer can Sousa and his soloists, Estelle Liebbling and Anna Otten, be heard at the New Exposition, as their engagement closes to-morrow night. For to-night Mr. Sousa has arranged a program entitled "Popular Hits of the Great Masters."

Estelle Liebbling's colorature solos continue to entertain her hearers. Splendid results, likewise, has petite Anna Otten achieved on her violin, the "Elfentanz" yesterday being distinguished by astonishing finesse in execution.

To-morrow night the programs of Mr. Sousa will be called "Globe Trotters" in honor of the Commercial Travelers' Protective Association, whose members will attend the exposition. To-day's programs follow:

- 2 P. M.
- Overture—"Zampa" Herold
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- Rustic Scenes—"Kirmess" (new) Hoffman
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PITTSBURG, PA

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From PRESS
Address SAVANNAH, Ga.
Date OCT 2 - 1903

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AS CITY, A
OCT 2 - 1903

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OCT 2 - 1903

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The following names were registered yesterday at the reception parlors of the Pittsburgh Press:

- Pittsburg—Mrs. Marion Miller, Nellie Keady, Mr. Thompson, Charles Smith, Tom Connors, M. J. Reilly, Mrs. F. J. White, Edgar White, Mrs. James McFadyen, Edgar Wilson, John Wilson, C. H. Daniels, Mrs. Gimer, Mrs. D. B. McAlister, Mrs. Clifford O. Johnston, Mrs. Ella Emrick, George McClintock, Mrs. George McClintock, William McClintock, Walter Brown, Walter Stewart, Walter Bush and wife, Mr. Stern and wife, Alfred Stark and wife, Mr. Baker, Mr. Simmon, James Swan and wife, Kirk Harger, Sterling Croop, Maria Grace, Sadie Kerr, Elsie Kurtz, Berdie Morrison, Agnes Cockran, Goldie Heasley, John Fresh, Mrs. J. E. Clark, Mrs. Elizabeth Chinn, Mrs. J. R. Lec, Lila Clark, Mary Carpenter, Elizabeth Clark, Katie Flaherty, Mike Joyce, John Joyce, Ella Cool, Dominick Bodkin, Bridget Early, Nellie Keady, Tom Early, Maggie Foley, John Whalen, J. P. Stevens, Mrs. J. Stevens, Mrs. William Houston, Blanche Stogden, Roy Parkinson, Elmer D. Brown, Frank H. Brown, James Brown, Maria Stunacker, John Whelan, William Low, Bob Frank, Carrie Motter, Mrs. E. R. Knable, Ernestine Meyers, Julius Lazar, Joe Docks, Louis Sigle, George Junker, Annie Leopold, Mrs. N. Bruce, Stephen Hess, Harry W. Hess, Christ, Ebersberger, Sadie Davison, Nettie Junker, Mildred Artzberger, Julia Marlow, Thomas H. Jones, Miss Janet E. Jones, Abe Shapira, Rose Shapira, Morris Feldstein, Isadore Shapira, Morris Shapira, Jennie Lang, Matilda Rieble, J. J. Reilly, H. V. Kegg, R. H. Willoughby, Elmer Evans, Richard James, Edward E. Feinert, Myer Shapira, Mabel Miller, William J. Damms, J. W. Damms, Mrs. J. W. Damms, W. Murphy, Katie F. Damms, Mrs. Olga E. Johnston, Walker Mr. and Mrs. L. M. Stephens, Maria Feldstein, Reda

From *Journal*
Address **New York City**
Date **OCT 2 1903**

RAGTIME and negro melodies, according to John Philip Sousa, made a great hit in all the European musical centres where the Sousa band appeared. Is the negro destined to ultimately lead the world in music? Possibly his advance in the art will some day settle his status in the community. If society once gets the impression that the African is the embodiment of all that's artistic in music, Wagner, Beethoven, et al, will get a speedy farewell, and the ebony-skinned idol of the 400 will take control of the Metropolitan Opera House. Anyone who doubts that the negro is not getting to the front musically should have attended a rehearsal of Weber and Fields' Company in "Whoop-dee-doo," Johnson, a negro, and member of the vaudeville team of Cole and Johnson, sat at the piano and sang the lyrics of Edgar Smith, which had been set to music by the negro team. Incidentally Mr. Johnson sang very well.

From **RECORD**
Address *Long Branch, N.J.*
Date **OCT 2 - 1903**
Director Conried of the New York Metropolitan Opera House decided to sell cheap seats for the great "Parsifal" performance. * * * Sousa, the "March King" bandmaster, said that ragtime had become an established feature of American music.

From *Journal*
Address **New York City**
Date **OCT 2 1903**

Sousa and his wonderful band visited Chicago Sept. 20, being the date of his last concert given in the Auditorium. The audience was a fairly representative one. John Philip Sousa is just as immaculately elegant in appearance as of old, and conducts and controls his band of musicians, if anything, in a far more artistic manner than formerly. There was an absence of the innumerable medals, only three being visible, and we suppose they were the three of note of foreign extraction, and that the common everyday American ones had been packed away in camphor to protect them from moths and rust. The encores which used to drive the audience wild with applause failed to produce like enthusiasm—simply because we have had them at every concert this season given at the Coliseum, and, therefore, were not a novelty. His wonderful control and ability of the players were demonstrated, in the fine old church hymns which he chose to give occasionally as encores, and in the overtures and fine old classical and operatic selections. The tempo of all his music was very much slower than we have had lately, but every note and harmony was brought out in the finest detail and in every measure grace notes and turns were clear, distinct and delicate. Runs were clear, as the notes were not taken as one grand slide from keynote to finish. There was no attempt at display except in his emotional directing, which is as natural to Sousa as to breathe, and in many ways adds to the effect of the music, as his gestures are expressive of the theme in hand and very musical. John Philip Sousa does not

From *Herald*
Address **AUGUSTA, GA.**
Date **OCT 2 1903**

RAGTIME MUSIC.
It is rather refreshing to hear, from so eminent a musician as John Philip Sousa, that ragtime music has come to stay. Most people cannot understand or relish symphonies in G. minor or the acrobatic complications of the famous piano players, who give variations in a frenzied manner, upon, let us say, "Home Sweet Home," wherein little of that sweet and simple melody is left after the master had banged and pommelled it to a frazzle with his muscular technique.
Of course, for the select few there must be classic music, but for the people ragtime or the popular favorite opera airs played by the organ-grinders have their place with the multitude. "Dixie" is not classic, but don't it make the boys yell and beat time! Ragtime music may go, some day, like most human contrivances; but let it go on while it can and joy go with it!

From **POST**
Address _____
Date **OCT 2 - 1903**

TRAVELERS AT THE EXPO. Special Program Known as "Globe Trotters" Has Been Arranged by Sousa.

The Commercial Travelers Protective association of Pittsburgh has set out to make this the banner day of the season at the exposition. In honor of the occasion Sousa has arranged a unique program, named "Globe Trotters," and consisting of compositions that have made the round of every portion of the world honored by the faithful traveling men.

The concert this evening will close the Sousa season, and take the great bandmaster from public view for fully six months. The street car service to-night will be of the best in order to accommodate the anticipated crush of visitors.

Miss Liebling and Miss Otten, the Sousa soloists, will both appear in numbers that have won them distinction during the week. To-day's programs follow:

- 2 1/2 P. M.
- Globe trotters.....Suppe
- Overture, "Poet and Peasant".....Sullivan
- Cornet solo, "The Lost Chord".....Mr. Emil Kennecke
- Rhapsodie Hongroise No. 2.....Liszt
- Soprano solo, mad scene from "Lucia".....Donizetti
- Miss Estelle Liebling.
- Valse, "My Queen".....Bucalossi
- March, "The Washington Post".....Sousa
- 4 P. M.
- Songs and dances.....Stephen Foster
- Nocturne, "Monastery Bells".....Lefevre-Wely
- Idyl, "La Paloma".....Yradier
- Violin solo, "Vivace" from "Concerto".....Mendelssohn
- Miss Anna Otten.
- Gems from "Martha".....Flotow
- March, "The High School Cadets".....Sousa
- 7:30 P. M.
- Overture, "Tannhaeuser".....Wagner
- Fluegelhorn solo, "Walther's Farewell".....Nessler
- Mr. Franz Helle
- Airs from "The Chimes of Normandy".....Planquet
- Violin solo, "Elfentanz".....Popper
- Miss Annie Otten.
- Gems from "The Bohemian Girl".....Balfe
- March, "El Capitan".....Sousa
- 9:30 P. M.
- Overture, "William Tell".....Rossini
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- Valse, "The Beautiful Blue Danube".....Strauss
- Soprano solo, "Thou Brilliant Bird".....David
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- Excerpts from "Faust".....Gounod
- March, "The Stars and Stripes Forever".....Sousa

From *Index*
Address **PITTSBURGH, PA.**
Date **OCT 2 - 1903**

SOUSA'S CLOSING PROGRAM.

With two grand concerts to-night the "star" Sousa engagement comes to a close, the programs being unique, titled "Globe Trotters," because consisting of melodies that have made the rounds of the whole globe. Aiding in this brilliant finale will be Estelle Liebling, of magnificent coloratura voice, and Anna Otten, violin virtuoso of calibre.

Beginning next week and continuing six days will come Vessella, with his Royal Italian band, assisted by the Park sisters, the most famous cornet quartet in the world. Interest in this musical newcomer is intense, and the management feels confident he will more than meet every expectation.

The Expo just now is at the high tide of success, more attractive than ever before in the fifteen years of its successful existence.

From *World*
Address **New York City.**
Date **OCT 2 1903**

The first New York Sousa concert this season will be given Sunday evening, Oct. 4, at Carnegie Hall. Mr. Sousa's new march, "Jack Tar," will be played.

OCT 2 - 1903

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- "Invitation a la Dance" Weber

The following names were registered yesterday at the reception parlors of the Pittsburgh Press:

- Pittsburg—Mrs. Marion Miller, Nellie Keady, Mr. Thompson, Charles Smith, Tom Connors, M. J. Reilly, Mrs. F. J. White, Edgar White, Mrs. James McFadyen, Edgar Wilson, John Wilson, C. H. Daniels, Mrs. Gimer, Mrs. D. B. McAlister, Mrs. Clifford O. Johnston, Mrs. Ella Emrick, George McClintock, Mrs. George McClintock, William McClintock, Walter Brown, Walter Stewart, Walter Bush and wife, Mr. Stern and wife, Alfred Stark and wife, Mr. Baker, Mr. Simmon, James Swan and wife, Kirk Harger, Sterling Croop, Maria Grace, Sadie Kerr, Elsie Kurtz, Berdie Morrison, Agnes Cockran, Goldie Heasley, John Fresh, Mrs. J. E. Clark, Mrs. Elizabeth Chinn, Mrs. J. B. Lee, Lila Clark, Mary Carpenter, Elizabeth Clark, Katie Caherty, Mike Joyce, John Joyce, Ella Cool, Dominick Bodkin, Bridget Early, Nellie Keady, Tom Early, Maggie Foley, John Whalen, J. P. Stevens, Mrs. J. Stevens, Mrs. William Houston, Blanche Stogden, Roy Parkinson, Elmer D. Brown, Frank H. Brown, James Brown, Maria Stunacker, John Whelan, William Low, Bob Frank, Carrie Motter, Mrs. E. R. Knable, Ernestine Meyers, Julius Lazear, Joe Docks, Louis Sigle, George Junker, Annie Leopold, Mrs. N. Bruce, Stephen Hess, Harry W. Hess, Christ. Ebersberger, Sadie Davison, Nettie Junker, Mildred Artzberger, Julia Marlow, Thomas H. Jones, Miss Janet E. Jones, Abe Shapira, Rose Shapira, Morris Feldstein, Isadore Shapira, Morris Shapira, Jennie Lane, Matilda Rieble, J. J. Reilly, H. V. R. H. Willoughby, Elmer Evans, Richard James, Edward E. Feinert, Myer Shapira, Mabel Miller, William J. Damms, J. W. Damms, Mrs. J. W. Damms, W. Murphy, Katie F. Damms, Mrs. Olga E. Johnston, Walker Mr. and Mrs. L. M. Stephens, Maria Feldstein, Reda

...ing Bureau in the World.

VANITY Fair

From New York City

Date OCT 2 1903

RAAGTIME and negro melodies, according to John Philip Sousa, made a great hit in all the European musical centres where the Sousa band appeared. Is the negro destined to ultimately lead the world in music? Possibly his advance in the art will some day settle his status in the community. If society once gets the impression that the African is the embodiment of all that's artistic in music, Wagner, Beethoven, et al, will get a speedy farewell, and the ebony-skinned idol of the Opera House. Anyone who doubts that the negro is not getting to the front musically should have attended a rehearsal of Weber and Fields' Company in "Whoop-dee-doo," Johnson, a negro, and member of the vaudeville team of Cole and Johnson, sat at the piano and sang the lyrics of Edgar Smith, which had been set to music by the negro team. Incidentally Mr. Johnson sang very well.

RECORD

From Long Branch, N. J.

Date OCT 2 - 1903

Director Conried of the New York Metropolitan Opera House decided to sell cheap seats for the great "Parsifal" performance. * * * Sousa, the "March King" bandmaster, said that ragtime had become an established feature of American music.

From JUNE JOURNAL

Address New York City

Date OCT 2 1903

Sousa and his wonderful band visited Chicago Sept. 20, being the date of his last concert given in the Auditorium. The audience was a fairly representative one. John Philip Sousa is just as immaculately elegant in appearance as of old, and conducts and controls his band of musicians, if anything, in a far more artistic manner than formerly. There was an absence of the innumerable medals, only three being visible, and we suppose they were the three of note of foreign extraction, and that the common everyday American ones had been packed away in camphor to protect them from moths and rust. The encores which used to drive the audience wild with applause failed to produce like enthusiasm—simply because we have had them at every concert this season given at the Coliseum, and, therefore, were not a novelty. His wonderful control and ability of the players were demonstrated, in the fine old church hymns which he chose to give occasionally as encores, and in the overtures and fine old classical and operatic selections. The tempo of all his music was very much slower than we have had lately, but every note and harmony was brought out in the finest detail and in every measure grace notes and turns were clear, distinct and delicate. Runs were clear, as the notes were not taken as one grand slide from keynote to finish. There was no attempt at display except in his emotional directing, which is as natural to Sousa as to breathe, and in many ways adds to the effect of the music, as his gestures are expressive of the theme in hand, and very musical. John Philip Sousa does not look a day older. His hair is just as black—what there is of it—his boots are just as exquisite in fit and just as shiny. His engagement at St. Louis will prove an interesting one. Speaking of individual traits, Sousa in writing a score is very particular and is never satisfied unless the musical manuscript presents just as neat an appearance as he does. In this he is very strict with himself, but not the least amoyed, and gives a liberal margin to anyone else who has made a copy of the same work.

From POST
Address PITTSBURGH, PA.
Date OCT 2 - 1903

TRAVELERS AT THE EXPO.

Special Program Known as "Globe Trotters" Has Been Arranged by Sousa.

The Commercial Travelers Protective association of Pittsburgh has set out to make this the banner day of the season at the exposition. In honor of the occasion Sousa has arranged a unique program, named "Globe Trotters," and consisting of compositions that have made the round of every portion of the world honored by the faithful traveling men.

The concert this evening will close the Sousa season, and take the great bandmaster from public view for fully six months. The street car service to-night will be of the best in order to accommodate the anticipated crush of visitors.

Miss Liebling and Miss Otten, the Sousa soloists, will both appear in numbers that have won them distinction during the week. To-day's programs follow:

- 2 P. M.
- Globe Trotters
- Overture, "Poet and Peasant" Suppe
- Cornet solo, "The Lost Chord" Sullivan
- Mr. Emil Kennecke
- Rhapsodie Hongroise No. 2 Liszt
- Soprano solo, mad scene from "Lucia" Donizetti
- Miss Estelle Liebling
- Valse, "My Queen" Bucalossi
- March, "The Washington Post" Sousa
- 4 P. M.
- Songs and dances
- Nocturne, "Monastery Bells" Stephen Foster
- Idyl, "La Paloma" Lefevre-Wely
- Violin solo, "Vivace" from "Concerto" Yradier
- Miss Anna Otten
- Gems from "Martha" Flotow
- March, "The High School Cadets" Sousa
- 7:30 P. M.
- Overture, "Tannhaeuser" Wagner
- Fluegelhorn solo, "Walther's Farewell" Nessler
- Mr. Franz Helle
- Airs from "The Chinese of Normandy" Planquet
- Violin solo, "Elfentanz" Popper
- Miss Anna Otten
- Gems from "The Bohemian Girl" Balfe
- March, "El Capitan" Sousa
- 9:30 P. M.
- Overture, "William Tell" Rossini
- Airs from "The Mikado" Sullivan
- Valse, "The Beautiful Blue Danube" Strauss
- Soprano solo, "Thou Brilliant Bird" David
- Miss Estelle Liebling
- Excerpts from "Faust" Gounod
- March, "The Stars and Stripes Forever" Sousa

From Index
Address PITTSBURGH, PA.
Date OCT 2 - 1903

SOUSA'S CLOSING PROGRAM.

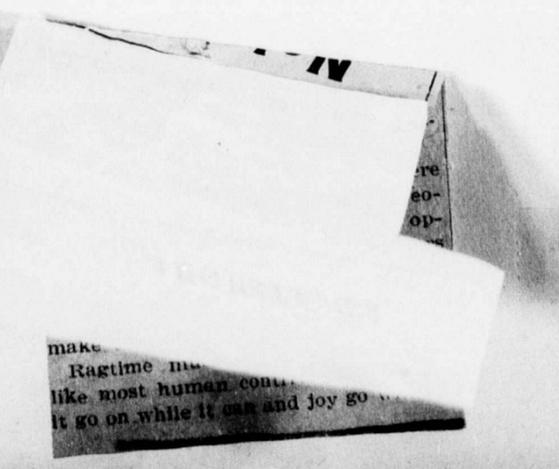
With two grand concerts to-night the "star" Sousa engagement comes to a close, the programs being unique, titled "Globe Trotters," because consisting of melodies that have made the rounds of the whole globe. Aiding in this brilliant finale will be Estelle Liebling, of magnificent coloratura voice, and Anna Otten, violin virtuoso of calibre.

Beginning next week and continuing six days will come Vessella, with his Royal Italian band, assisted by the Park sisters, the most famous cornet quartet in the world. Interest in this musical newcomer is intense, and the management feels confident he will more than meet every expectation.

The Expo just now is at the high tide of success, more attractive than ever before in the fifteen years of its successful existence.

From DRAMATIC MIRROR
Address New York City
Date OCT 2 1903

The first New York Sousa concert this season will be given Sunday evening, Oct. 4, at Carnegie Hall. Mr. Sousa's new march, "Jack Tar," will be played.



From _____
Address _____
Date _____

AMERICAN MUSIC AND RAGTIME.

JOHN PHILIP SOUSA'S views on the permanency of "ragtime" as recently expressed during a visit to Chicago, will hardly meet with the approbation of sincere workers in the advancement of American music. He said: "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 Mokes' 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."

Speaking of ragtime brings to mind that a gentleman who confessed himself not sufficiently informed to discuss the subject of American music wrote to the Sun that he has been engaged in a brief but pointed controversy with an English friend on the matter of musical taste and productivity in the United States. The gist of the Briton's assertions was that "Americans know nothing about music," and that they compose nothing but ragtime and care for nothing else. Whereupon the correspondent beseeches the paper "that shines for all" to tell him whether America really is guilty of being the inventor of ragtime and whether it is actually true that we have no composers of music of the better sort.

In an editorial reply The Sun says: Our correspondent confesses his lack of musical knowledge, and therefore we shall not call him to account for his too ready admission that in opera the old country is far superior to ours. We understand him to mean England. Has he never heard of Silas G. Pratt's "Zenobia," nor John K. Paine's "Azara?" Not Sir Arthur Sullivan's "Ivanhoe" nor Goring Thomas's "Esmeralda" outdid either of these. Did he never hear of "The Scarlet Letter" by Walter Damrosch? This opera was actually performed and listened to.

But, as our correspondent truthfully says, this is a young country. "At the age of the old world," he continues, "it may prove to be as musical." It may. When the republic of the United States has existed as many centuries as the kingdom of England, it may produce composers as learned as Sir C. H. H. Parry or Sir Frederick Bridge, who can discourse most profoundly of the principles of music through the four movements of a symphony or the several parts of a festival oratorio, made for the Birmingham or Leeds market.

At present, however, we are forced to put up with the Morningside Heights idealizations of Prof. E. A. MacDowell, of Columbia University, the cheerful and inspiring overtures and Hibernian string quartets of George W. Chadwick of the New England Conservatory, the tinkling and merry suites of Arthur Foote of New England in general, the Chinese pipe dreams of



HAROLD BAUER, PIANIST, WHO REVIEWS

Edgar Stillman Kelley, sometime of San Francisco, the orotund oratorios and cantillating cantatas of Prof. Horatio Willie Parker, of Yale University, and the "Recollections of Brahms," by Arthur Whiting of New York. Any of these gentlemen will endure comparison with the standard type of English composer. They certainly shrink when carried into the presence of Beethoven and Mozart, very much as Anthony Hope or Sarah Grand would in the presence of Hugo or Flaubert.

We are unable to say who "invented" ragtime, but it is much older than America. When Columbus was battling with the court of Ferdinand and Isabella, the Bohemian gypsies of Hungaria were playing ragtime in its rudimentary form, and Scotch mothers in the Highlands were singing their babes to sleep with it. The truth is that no one invented it. It is like Topsy. It never was born; it "jes' growed." It "grewed" and "grewed" from the rudimentary form of the Hungarian and the Scot till it became the exaggerated thing which is now supposed to be a life-like reproduction of the negro song, but is nothing of the sort. The same little trick of throwing the accent into unexpected places was practised long before the negro took it up, and he employed it in his slave songs just as the older races had before him.

It remained for the American writer of music hall ditties to formulate the theory that it was the exaggeration of this peculiarity that would tickle the fancy of the masses and to compose accordingly. As

From _____
Address _____
Date _____

PROPOSE A BANNER DAY.
Members of Commercial Travelers' Protective Association to Assist in Farewell to Sousa.

The Commercial Travelers' Protective association, of Pittsburg, proposes to make to-day the banner day of the season at the New Exposition. Its members will assist in a farewell ovation to Sousa, and in honor of the occasion Mr. Sousa has arranged a unique program, named "Globe Trotters," consisting of compositions that have been heard in every portion of the world.

Miss Estelle Liebling and Miss Anna Otten, the Sousa soloists, will both appear in numbers that have won them distinction during the week. To-day's programs follow:

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Soprano solo, Mad Scene from
"Lucia".....Donizetti
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Valse, "My Queen".....Bucalossi
March, "The Washington Post".....Sousa
4 p. m.
Songs and Dances.....Stephen Foster
Nocturne, "Monastery Bells".....
Idyl, "La Paloma".....Lefevre-Wely
Violin solo, "Vivace" from "Concerto"
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Miss Anna Otten.
Gems from "Martha".....Flotow
March, "The High School Cadets"
.....Sousa
7:30 p. m.
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Fluegelhorn solo "Walther's Farewell"
.....Nessler
Mr. Franz Helle.
Airs from "The Chimes of Normandy"
.....Pianquette
Violin solo, "Elfentanz".....Popper
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March, "El Capitan".....Sousa
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Overture, "William Tell".....Rossini
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Valse, "The Beautiful Blue Danube"
.....Strauss
Soprano solo, "Thou Brilliant Bird"
.....David
Miss Estelle Liebling.
Excerpts from "Faust".....Gounod
March, "The Stars and Stripes Forever"
.....Sousa

Marriage Licenses.

- Frank WainölaBowerstown
Mary ErtlBowerstown
Larkin WoodsMcKeesport
Annie M. JonesMcKeesport
Fmin SteenkisteAllegheny
Philomena IzarnAllegheny
Walter SheppardMcDonald
Fannie LidsterMcDonald
George JurkoBraddock
Helen PintekBraddock
William F. SteinClarion
Mary S. CooksonClarion
Frederick BrownPittsburg
Helen PattersonPittsburg
Patrick J. WoodsPittsburg
Annie McQuadyPittsburg

From **REVIEW**
 Address **New York City.**
 Date **OCT 2**

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for the Englishman's assertion that we care only for that sort of music, an answer containing just as much truth would be that England loves only the English ballad, beside which a good hearty "coon song" is as champagne beside bottled vichy.

Ten Days' Trial Treatment Offered Men.
 Great Parisian Method That Cures Vital Weakness

- | | |
|------------------------|-----------|
| Fannie Lidster | Braddock |
| George Jurko | Braddock |
| Helen Plitek | Braddock |
| William F. Stein | Clarion |
| Mary S. Cookson | Clarion |
| Frederick Brown | Pittsburg |
| Helen Patterson | Pittsburg |
| Patrick J. Woods | Pittsburg |
| Annie McQuady | Pittsburg |

From New York City
Address OCT 3 1903

WHAT THE MUSICAL SEASON OFFERS.

THERE is every indication that the Metropolitan Opera House will enjoy an unusually successful season under the management of Heinrich Conried, judging from the support given the enterprise by the subscribers as well as the general public, as evidenced at the opening of the box office this week. The enterprise is an important



JACQUES

one and includes forty
teen matinees opening
ending March 5th next
the great artists who v

HERALD
PITTSBURG, N. Y.

Bandmaster Sousa expresses the opinion that ragtime music has come to stay. "Ragtime," he says, "is an established feature of American music; it will never die any more than 'Faust' and the great operas 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 is a pretty rash assertion. It is to be suspected that Mr. Sousa has not studied to very good advantage the vagaries and variability of popular taste in the past, in music, literature and the drama. Fashions in these things change precisely like fashions in dress. Take historical fiction, for example. Two years ago everybody, or nearly everybody, was reading historical novels. But a pronounced reaction has set in, and both authors and publishers are casting their eyes in other directions. Why should ragtime prove an exception to the rule? What mysterious elixir will save it from the fate that overtakes all popular fashions, fads and foibles? The popularity of ragtime is a valuable asset to Bandmaster Sousa, and perhaps his wish is father to his thought. But more impartial judges will see that the overdose of ragtime which the musical stomach of the public has been vainly trying to digest for several years, must sooner or later be followed by repulsion and

at Montreal and sings here later. Suzanne Adams, still "the youngest of the prima donnas," will begin another tour with Leo Stern on Oct. 5. Lillian Blauvelt returns in January. Ernestine Schumann-Heink, the only prima donna contralto since Sofia Scalchi, has announced her first farewell and will last from February to June. Louise Homer, who, with David Bispham opens the Brooklyn Institute concerts on Oct. 22, was also the star feature at the Worcester, which closed in a blaze of glory. Maud Powell's return will be welcomed in January. A Novice is named for Edwin Grasse, a young American pupil of Cesar Thompson. A new cellist for January is Pablo Casals.

And still the soloists come, Melba will sing at a Boston Symphony concert in New York and Galski in Brooklyn. Here are some other vocalists who will figure in local bills: Charlotte Maconda and Mary Hissem de Moss, both familiar; Mmes. Shotwell-Piper and Harmon-Force, hyphenated and new; Alice Esty, who made a dignified appearance in English grand opera; Kelley Cole and William Green, English tenors; Charles Tree, English bass; George Hamilton, of Chicago, and Theodore Lierhammer of Vienna, who sing the Strauss songs; Van York and Duffit, De Voll and Isham Gwilym Miles, Campanari, Van Rooy and many more. Bispham has the Byron-Schumann "Manfred" ready. Adolph Muhl

...ing bureau in the World.
CHRONICLE TELEGRAPH
PITTSBURG, PA.

ATTENTION BY JOE DINEEN

Fail to Break Into the
Grand Game for the World's
Pitching Beat Premiers

OF "HOMERS"

In eight innings only five hits were made off him. In no inning was more than one hit registered. In the sixth inning Dougherty put the ball over the left field fence for a home run. This was the only home run in the game. This was the only home run in the game. This was the only home run in the game. In honor of the occasion Mr. Sousa has arranged a unique program named "Globe Trotters," consisting of compositions that have made the round of every portion of the world visited by the traveling men. There seems no doubt that a big crowd will be on hand tonight to bid Mr. Sousa and his two brilliant soloists farewell, the more so as the concerts close the Sousa season, and take the great bandmaster from public view for fully six months. The street car service tonight will be of the best, in order to accommodate the many visitors. Miss Liebling and Miss Oten, the Sousa soloists, will appear in numbers that have won them

TRAVELERS AT EXPOSITION

Local Association Making
This a Banner Day at
the Point

The Commercial Travelers' Protective Association of Pittsburg has set out to make this the banner day of the season at the New Exposition. Its members will be in evidence all day from every section of the county, and tonight will swarm around the Point, with the view of assisting in a farewell ovation to Sousa and his brilliant musical aggregation that will dwarf all previous affairs of similar kind. In honor of the occasion Mr. Sousa has arranged a unique program named "Globe Trotters," and consisting of compositions that have made the round of every portion of the world honored by the faithful traveling men.

The following names were registered at the reception parlors of The Pittsburg Press:

Pittsburg—Sadie Byers, May Collins, Katie Spare, Fred Byers, Frank Byers, William Byers, Bert Cannon, Wallace Hartigan, Hazel Keyser, Paul Cannon, Mrs. Dixon, Frank Adams, Albert McLatt, James Hart, May Collins, A. Rentzel, Edwin Murphy, Mrs. H. Frank, Ethel Frank, Mack Wilson, Irwin Wilson, Erna Wilson, Howard Wilson, Woodward Wilson, Katherye Wilson, Allen Wilson, Donald Ford, Florence Ford, Elizabeth Doole, Robert Thomas, Harry Sweeney, Paul Sweeney, Frank Calaman, Earl Rowe, Sydney Thorne, Herman Lange, Kathrine Snyder, Margaret Flynn, D. W. Robin, Earl McClintock, Morley Ogden, L. C. Frank, William Fundis, Howard Evans, R. L. Huff, Mrs. Ellen Stewart, Hugh Stewart, Mollie Cline, Mattie E. Culp, James M. Culp, Lottie Montgomery, Martha McChesney, Mr. and Mrs. David Martin, Margaret Gallagher, Virginia Hays, Bessie Hays, Loretta Bocher, Mrs. S. H. Kennedy, Mrs. O. A. Peterson, Mrs. S. W. Shwertt, Norval A. Alt, Cora R. Alt, Adelaide H. Curran, Katie Falck, J. B. Lobingier, Mr. Michael F. McCann, Alexander Blatchford, Thomas Connors and wife, Annie McUmara, Margaret McNamara, W. J. Gorman, K. Truelsen Christensen, Geo. Mackert, John C. Heastan.

Allegheny—William Peters, Richard Sieg, Charles Griffin, Clayborn Watson, Edwin Hill, Adolph Sonneberg, Lysle Hageman, Thomas Johnson, Fannie Smith, Mr. and Mrs. T. W. Johnson, Louis Payne, Mr. and Mrs. Louis Payne, Sadie Smith, James B. Johnson, August Poerschke, Eastie Cruickshank, William McVicker, Clara Ewing, Louis A. Muth, Helen Brown, Helen Walker, Helen Anderson, Marion Brown, E. Detweiler, Ben Packer, William St. Leger, Walter Stuckell, William Brautigan, Kirk Bradley, John Hallam, Clyde Hallam, Bert Hays, Samuel McIntyre, Roscoe Stern, Fred Starline, Joseph Starline, William Emerlich, Edmund Carlin, Grace Garraway, Elda G. Brush, Edith Ziegler, Minnie Porter, Elizabeth Porter, Cora B. Hollin, Myrtle D. Hollin, Minerva H. Hollin, Charles Dvorak, Sara A. Schener, Geneva McChesney, Bessie Schoner, John Harbaugh, Andrew Bergmann, Emma Hicks, Agnes Sheaff, Martha Hill, Annie Wilson, Nora Rossener, Edna Dietz, Louise Dietz, Marie Sins, Sadie Cornelius, Howard Crossman, Dora Marie Held, Sidney R. Creese, Victor K. Creese, Miss Elizabeth Hartness, William Rice and family, Florence Jenkinson, Helen Bell, Bessie Jenkinson, Ruth Bell, Georgia Wandel, Earl McKinney, Kenneth McFarland, John Boyd, Gairi Sutton, Wilbur Hartman, Mrs. Watters, David Watters, Samuel Davis, H. Dixon, Myrtle Biddle, Marie Parks, Howard Parks, Ernest Smeltzer, Russell Smith, Earl Lavery, Mrs. Mary A. Lovey, Blanche Biddle, Pearl Biddle, Miss Biddle, Gustava Hersch, Ida E. Hirsch, Isabella Allison, Etta Alice Weible, Mrs. C. F. Weible, Mrs. T. W. Noble, Russell L. Fest, Elmer Phillippi, William McMellan, Clarence Kletty, Carl Walberg, James H. Condon, Mr. William H. Condon, Arthur Bald, Bessie Bald, Gilbert Livingston, Nellie Bald, Jennie Watson, Margaret Craig, Anna Matthew, Mary Barnes, C. Pulley, Elsie Miller, Ellsworth Harbough, Wm. Klein, Chas. Klein, John Lipton, George McGraw, Mrs. E. Moore, Harry Moore, Miss Caroline Moore, Elsie Pfund, Matilda Meyerhaefer, Susan Meyerhaefer, Carl Bryson, Elizabeth McGraw, Samuel Boyd, Mrs. L. L. Scott, Miss Helen L. Scott, Edward Montroy, Charley Minn, Ralph Mann, Charles Peters, William Boetcher, Emma Genter, Emma Mentel, William Sieg, Walter Sieg, Norman Peters, William Peters, Homer Siefert, Clara Hahn, Bessie McKelvey, Ms. J. D. McKelvey, Alice R. McDonald, Alice Mentel, Esther Smeltzer, Amos Smeltzer, Clara Mentel, Alice Peters, Annie E. Streets, Eva Allen, Rosie Louis, Mrs. H. M. Evans, Miss Nettie Carlin, Ralph Deibaugh, Elsie Luebker, Miss Adella Wysseler, Mary Flack, John Ryan, Aloy Ryan, Harry Stevenson, Ada M. Thompson, Ella A. Mueller, Carlolina M. Mueller, Harry S. Fegenstein, Roy Hurd, Thomas Kelleher, Letha Powell, William Marks, Edmond Richard Arnold, Alfred S. Dalley, Harry Stevenson, Harry M. Arnold, Doyle Arnold, Katie Ray, Agnes Ray, Mrs. M. A. Ray, Isabel Kerr Ray, Milroy Marshall, Walter S. Ross, Sr., Walter S. Ross, Jr., Samuel Boyd, Julius Schmidt, Herbert Schmidt, Arthur Bald, Mrs. Lenhart, Watson Herd, Lloyd Roeger, Mrs. P. F. Selman, Mrs. A. L. Chandler, William Eschelman, Bertha Monray, Lydia Atzel, Harriet D. Cully, Elvira W. Francis, Murphy, Olive Miller.

From New York City
 Address OCT 3 1903

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 ending March 5th next
 the great artists who v
 opera season are l
 general public for
 est seems to cent

at Montreal and sings here later. Suzanne Adams, still "the youngest of the prima donnas," will begin another tour with Leo Stern on Oct. 5. Lillian Blauvelt returns in January. Ernestine Schumann-Heink, the only prima donna contralto since Sofia Scalchi, has announced her first farewell and will last from February to June. Louise Homer, who, with David Bispham opens the Brooklyn Institute concerts on Oct. 22, was also the star feature at the Worcester, which closed in a blaze of glory. Maud Powell's return will be welcomed in January. A Nov... ital is... ed for Edwin Grasse, a young American pupil of Cesar Thompson. A new 'cellist for January is Pablo Casals.

And still the soloists come, Melba will sing at a Boston Symphony concert in New York and Galski in Brooklyn. Here are some other vocalists who will figure in local bills: Charlotte Maconda and Mary Hissem de Moss, both familiar; Mmes. Shotwell-Piper and Harmon-Force, hyphenated and new; Alice Esty, who made a dignified appearance in English grand opera; Kelley Cole and William Green, English tenors; Charles Tree, English bass; George Hamilton, of Chicago, and Theodore Lierhammer of Vienna, who sing the Strauss songs Van Yorx and Dufft, De Voll and Isham Gwilym Miles, Campanari, Van Rooy and many more. Bispham has the Byron-Schumann "Manfred" ready. Adolph Muhl... friend, tried and true

...ing bureau in the World.
 CHRONICLE TELEGRAM
 PITTSBURG, PA

**ATTENTION BY
 Y DINEEN**

*Fail to Break Into the
 and Game for the World's
 Pitching Beat Premiers*

R OF "HOMERS"

him. In eight innings only five hits were made off him. In no inning was more than one hit registered.

In the sixth inning Dougherty put the ball over the left field fence for a home run. This was... ovation to Sousa and his brilliant musical aggregation. In honor of the occasion Mr. Sousa has arranged a unique program named "Globe Trotters," consisting of compositions that have made the round of every portion of the world visited by the traveling men.

There seems no doubt that a big crowd will be on hand tonight to bid Mr. Sousa and his two brilliant soloists farewell, the more so as the concerts close the Sousa season, and take the great bandmaster from public view for fully six months. The street car service tonight will be of the best, in order to accommodate the many visitors. Miss Liebling and Miss Otten, the Sousa soloists, will appear in numbers that have won them

...er Sousa expresses the opinion that ragtime music has come to stay. "Ragtime," he says, "is an established feature of American music; it will never die any more than 'Faust' and the great operas 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 is a pretty rash assertion. It is to be suspected that Mr. Sousa has not studied to very good advantage the vagaries and variability of popular taste in the past, in music, literature and the drama. Fashions in these things change precisely like fashions in dress. Take historical fiction, for example. Two years ago everybody, or nearly everybody, was reading historical novels. But a pronounced reaction has set in, and both authors and publishers are casting their eyes in other directions. Why should ragtime prove an exception to the rule? What mysterious elixir will save it from the fate that overtakes all popular fashions, fads and foibles? The popularity of ragtime is a valuable asset to Bandmaster Sousa, and perhaps his wish is father to his thought. But more impartial judges will see that the overdose of ragtime which the musical stomach of the public has been vainly trying to digest for several years, must sooner or later be followed by repulsion and

OCT 3 1903

**TRAVELERS AT
 EXPOSITION**

**Local Association Making
 This a Banner Day at
 the Point**

The Commercial Travelers' Protective Association of Pittsburg has set out to make this the banner day of the season at the New Exposition. Its members will be in evidence all day from every section of the county, and tonight will swarm around the Point, with the view of assisting in a farewell ovation to Sousa and his brilliant musical aggregation that will dwarf all previous affairs of similar kind. In honor of the occasion Mr. Sousa has arranged a unique program named "Globe Trotters," and consisting of compositions that have made the round of every portion of the world honored by the faithful traveling men.

The following names were registered at the reception parlors of The Pittsburg Press:

Pittsburg—Sadie Byers, May Collins, Katie Spare, Fred Byers, Frank Byers, William Byers, Bert Cannon, Wallace Hartigan, Hazel Keyser, Paul Cannon, Mrs. Dixon, Frank Adams, Albert McLatt, James Hart, May Collins, A. Rentzel, Edwin Murphy, Mrs. H. Frank, Ethel Frank, Mack Wilson, Irwin Wilson, Erna Wilson, Howard Wilson, Woodward Wilson, Katherine Wilson, Allen Wilson, Donald Ford, Florence Ford, Elizabeth Doole, Robert Thomas, Harry Sweeney, Paul Sweeney, Frank Calaman, Earl Rowe, Sydney Thorne, Herman Lange, Kathrine Snyder, Margueret Flynn, D. W. Robin, Earl McClintock, Morley Ogden, L. C. Frank, William Fundis, Howard Evans, R. L. Huff, Mrs. Ellen Stewart, Hugh Stewart, Mollie Cline, Mattie E. Culp, James M. Culp, Lottie Montgomery, Martha McChesney, Mr. and Mrs. David Martin, Margaret Gallagher, Virginia Hays, Bessie Hays, Loretta Boehert, Mrs. S. H. Kennedy, Mrs. O. A. Peterson, Mrs. S. W. Shwert, Norval A. Alt, Cora R. Alt, Adelaide H. Curran, Katie Falck, J. B. Lobingier, Mr. Michael F. McCann, Alexander Blatchford, Thomas Connors and wife, Annie McCamara, Margaret McCamara, W. J. Gorman, K. Truelsen Christensen, Geo. Mackert, John C. Heastan.

Allegheny—William Peters, Richard Sieg, Charles Griffin, Clayborn Watson, Edwin Hill, Adolph Sonneberg, Lysle Hageman, Thomas Johnson, Fannie Smith, Mr. and Mrs. T. W. Johnson, Louis Payne, Mr. and Mrs. Louis Payne, Sadie Smith, James B. Johnson, August Poerschke, Easie Cruickshank, William McVicker, Clara Ewing, Louis A. Muth, Helen Brown, Helen Walker, Helen Anderson, Marion Brown, E. Detweiler, Ben Packer, William St. Leger, Walter Stuckell, William Brautigan, Kirk Bradley, John Hallam, Clyde Hallam, Bert Hays, Samuel McIntyre, Roscoe Stern, Fred Starline, Joseph Starline, William Emerlich, Edmund Carlin, Grace Garro-way, Elda G. Brush, Edith Ziegler, Minnie Porter, Elizabeth Porter, Cora B. Hollin, Myrtle D. Hollin, Minerva H. Hollin, Charles Dvorak, Sara A. Schener, Geneva McChesney, Bessie Schoner, John Harbaugh, Andrew Bergmann, Emma Hicks, Agnes Sheaff, Martha Hill, Annie Wilson, Nora Roesener, Edna Dietz, Louise Dietz, Marie Sims, Sadie Cornelius, Howard Crossman, Dora Marie Held, Sidney R. Creese, Victor K. Creese, Miss Elizabeth Hartness, William Rice and family, Florence Jenkinson, Helen Bell, Bessie Jenkinson, Ruth Bell, Georgia Wandel, Earl McKinney, Kenneth McFarland, John Boyd, Gairl Sutton, Wilbur Hartman, Mrs. Walters, David Walters, Samuel Davis, H. Dixon, Myrtle Biddle, Marie Parks, Howard Parks, Ernest Smeltzer, Russell Smith, Earl Lovery, Mrs. Mary A. Lovey, Blanche Biddle, Pearl Biddle, Miss Biddle, Gustave Hersch, Ida E. Hirsch, Isabella Allison, Etta Alice Weible, Mrs. C. F. Weible, Mrs. T. W. Noble, Russell L. Fest, Elmer Phillippi, William McMellan, Clarence Kletty, Carl Walberg, James H. Condon, Mr. William H. Condon, Arthur Bald, Bessie Bald, Gilbert Livingston, Nellie Bald, Jennie Watson, Margaret Craig, Anna Matthew, Mary Barnes, C. Pultney, Elsie Miller, Ellsworth Harbough, Wm. Klein, Chas. Klein, John Lipton, George McGraw, Mrs. E. Moore, Harry Moore, Miss Caroline Moore, Elsie Pfund, Matilda Meyerhaefer, Susan Meyerhaefer, Carl Bryson, Elizabeth McGraw, Samuel Boyd, Mrs. L. L. Scott, Miss Helen L. Scott, Edward Montroy, Charley Minn, Ralph Mann, Charles Peters, William Boetcher, Emma Genter, Emma Mentel, William Sieg, Walter Sieg, Norman Peters, William Peters, Homer Siefert, Clara Hahn, Bessie McKelvey, Ms. J. D. McKelvey, Alice R. McDonald, Alice Mentel, Esther Smeltzer, Amos Smeltzer, Clara Mentel, Alice Peters, Annie E. Streets, Eva Allen, Rosie Louis, Mrs. H. M. Evans, Miss Nettie Carlin, Ralph Deibaugh, Elsie Luebker, Miss Adella Wysser, Mary Flack, John Ryan, Aloy Ryan, Harry Stevenson, Ada M. Thompson, Ella A. Mueller, Carolina M. Mueller, Harry S. Fegenstein, Roy Hurd, Thomas Kelleher, Letha Powell, William Marks, Edmond Richard Arnold, Alfred S. Dalley, Harry Stevenson, Harry M. Arnold, Doyle Arnold, Katie Ray, Agnes Ray, Mrs. M. A. Ray, Isabel Kerr Ray, Milroy Marshall, Walter S. Ross, Sr., Walter S. Ross, Jr., Samuel Boyd, Julius Schmidt, Herbert Schmidt, Arthur Bald, Mrs. Lenhart, Mason Herd, Lloyd Roeger, Mrs. P. F. Selman, Mrs. A. L. Chandler, William ton Eselman, Bertha Montray, Lydia Atzel, Harriet D. Cully, Elvira W. Frances Murphy, Olive Miller.

OCT 4

HEROES OF SONG.

Massachusetts D. A. R. Will Honor Them.

Tablet in Their Memory to be Placed in Public Library.

Names of Six Writers of Battle Pieces on the Bronze.

The Massachusetts society, D. A. R., held its first meeting of the season yesterday afternoon at hotel Vendome. State Regent Mrs. Caroline P. Heath presided. In her report on the proposed tablet to be placed in the Boston Public Library in commemoration of early composers of American patriotic music, Mrs. Franklin E. Fitz said the design had been accepted by the trustees and by the art commission.

Mrs. William Lee, in her report upon the monument on Cape Cod to mark the first landing place of the pilgrims, said that there remained to be raised only \$10,000 of the \$50,000 necessary. She urged the members of the state society to assist in wiping out the deficit.

A paper on "A Modern Revolutionary Hero" was read by Mrs. A. de W. Sampson. The business meeting was followed by a social hour, with music and tea.

The design for the bronze tablet in the public library was made by Charles R. Harley of Belmont, an American sculptor, who recently returned to this country after an absence of 10 years devoted to art study abroad. The tablet, as shown in the plaster model, is ornamented with oak leaves placed on either

side of a lyre. The design is simple and very effective.

The inscription reads: "The Massachusetts state society, Daughters of the Revolution, in grateful recognition of the inspiration of patriotic verse and song, commemorates the following names:

William Billings, Oliver Holden, John Howard Paine, Samuel Francis Smith, Francis Scott Key, George Frederick Root."

So far as known, this is the first attempt to erect a memorial to these "heroes of song" who did so much to inspire patriotism and whose melodies encouraged many weary soldiers upon the battlefields and in the camps during the American revolution and in the civil war.

The idea originated with Mrs. Adeline Frances Fitz, who is vice regent of the state society, and who has had the support and cooperation of the state regent, Mrs. Caroline P. Heath, and of members throughout the state.

The thought came to Mrs. Fitz from a statement made by Benedictus Butterworth calling attention to the fact that there was not a stone in any graveyard in Boston to mark the resting place of William Billings, the father of American psalmody.

Mr. Billings was born in Boston Oct. 7, 1746, and was a tinner by trade. He devoted his leisure to composing hymns and psalm tunes for Sunday schools. He composed several patriotic songs, including "Independence" and "Columbia," which were sung in the camps of the soldiers during the revolution.

Mrs. Fitz has devoted much time to the study of patriotism in music, and her musical sketches are favorably known. She wrote "America-Columbia," played by John Philip Sousa at his farewell concert in Mechanics hall. She has also given lectures with attractive musical illustrations.

Her familiarity with the subject aroused the enthusiasm of those to whom she presented the idea of a tablet. As chairman of the committee, she has worked very hard for the success of the plan for this memorial. The raising of the necessary funds, about \$50, has been undertaken as one feature of the work of the state society the coming season.

March might be said of the names which will be inscribed on this tablet. Oliver Holden was born in Shirley, Mass. in 1775 and died in Charlestown in 1831. He wrote the famous "Columbia" hymn which was sung in Boston on the visit of the first President, George Washington.

The name of John Howard Paine is

associated with the ever popular song, "Home, Sweet Home." He died in great poverty in Tunis, and it was Alexander Corcoran, founder of the Corcoran art gallery, in Washington, who provided the means for his burial in the Oak Hills cemetery.

Samuel Francis Smith is widely known as the author of "My Country, 'Tis of Thee," and it was Francis Scott Key who wrote "The Star Spangled Banner," while the name of George Frederick Root is associated with the inspiring melodies which have thrilled so many American soldiers, "The Battle Cry of Freedom" and "Trump, Trump, the Bands are Marching."

LEADER
PITTSBURG, PA
OCT 5 1903

A BAND WONDER.

Youthful Vessella at the Expo This Week.

The last week but two opens at the new Exposition with a musical combination that cannot but draw—Vessella, 26-year-old band wonder, and the Park sisters, playing cornets in quartet with the exquisite beauty of the most luscious human voice.

The Park sisters stand absolutely alone for ensemble work on their chosen instruments, no living man or set of men ever having been able to approximate the refinement of their music as coming from unwieldy brasses.

That enthusiasm is absolutely rampant for the new Exposition with its magnificent music and other notable features was tellingly evidenced on Saturday last when the brilliant Sousa farewell concert recorded the largest single day's attendance and cash receipts in the society's career of fifteen years. Likewise the week showed the largest total of receipts for six days, as result of which Mr. Sousa left the city in overjoyed frame of mind, and lavish in his praise for generous, warm-hearted Pittsburg. To-night's programs follow:

- 7:30 P. M.
- March, "Invisible Eagle".....Sousa
- Overture, "Orpheus".....Offenbach
- Duet, "Aida".....Verdi
- Sig. Chaisa and Marina.
- "Traumerel".....Schuman
- Grand selection, "Carmen".....Bizet
- (Incidental solos.)
- 9:30 P. M.
- Waltz, "Blue Danube".....Strauss
- Selection, "The Strollers".....Enclander
- Trombone solo.....Selected
- Sig. Marine.
- Celebrated organ offertore.....Bachiste
- Cornet quartet, "Die Waldvogeln" Mayr
- The Park sisters.
- Sextet from "Lucia".....Donizetti

OCT 4

ELLIOTT IN COMMAND

Transfer of Authority at Marine Corps Headquarters.

PRaise FOR LONG SERVICE

Unofficial Letter from Secretary Moody Calls Attention to Achievements of the Retiring Commandant, Gen. Heywood, Whom He Declares Entitled to Lasting Remembrance—Marine Band Severed.

The new commandant of the Marine Corps, Gen. George F. Elliott, assumed office yesterday at noon. All the staff officers and other officers of the corps gathered with him at headquarters in the Mills Building at the appointed hour. With simple formalities, consisting of the reading of the orders to bring about the transfer, Gen. Charles Heywood relinquished command of his successor. There were brief remarks by the new commandant and the retiring commandant, followed by a short reception at which the callers had opportunity to say good-by to Gen. Heywood and to pay their respects to Gen. Elliott. The clerks at headquarters called in a body, saying their farewell to Gen. Heywood and being presented to the new head of the corps.

Gen. Heywood yesterday received the following letter from Secretary of the Navy Moody, which is understood to be in lieu of commendation in official orders because of precedent set in Miles' case:

Commended by Secretary Moody.

Navy Department, Washington, Oct. 3, 1903.

My Dear General: I returned from Massachusetts to-day, rather than to-morrow morning, so that I might upon the day of your retirement say a word to you of my appreciation of your long and honorable service to the country, which, by law, ended at noon to-day. Your splendid record in war and faithful service in peace must always remain an inspiration to the corps of which you have been the head. I need not recount the history of your career or refer to the many brilliant incidents which it contains. I cannot, however, refrain from the thought of your service in the last battle of the Cumberland. Whoever took part in that struggle, by that fact alone is entitled to lasting remembrance.

In parting with your services, I venture to recall the pleasant personal relations which have always existed between us, and bear witness to your cordial co-operation in all projects for the advancement of the best interests of your corps and the navy at large.

Permit me to wish for you a long life, health, and happiness, and troops of friends in your retirement. Believe me, my dear general, most sincerely yours, WILLIAM H. MOODY.

Adj. Gen. Charles Heywood, U. S. M. C. (retired), Washington, D. C.

Last evening at the commandant's house, at the Marine Barracks, there was a pleasant little surprise party tendered Gen. Heywood. At 8:30 the Marine Band arrived and serenaded him with an interesting musical programme of ten numbers, which included most of Gen. Heywood's favorite selections, such as "Under the Double Eagle," "Semper Fidelis," "Gen. Heywood's March," and "Amoreuse." Afterward a keg of beer was tapped for the benefit of the bandmen.

An Exchange of Farewells.

Meanwhile quite a company, including several officers of the corps and friends of Gen. and Mrs. Heywood from civil life, had assembled and there was a very cordial but informal exchange of farewells. Among those present were the new commandant and Mrs. Elliott, who will take up their residence at the barracks forthwith.

While the reception was in progress, Capt. Henry Leonard ascended the steps of the south portion of the officers' quarters, and in behalf of his brother officers presented Gen. Heywood with a handsome loving cup. Gen. Heywood responded feelingly, and as he finished his speech he was greeted by Lieut. Sattelmann, leader of the Marine Band, who, in a happy speech, presented a magnificent watch to Gen. Heywood in behalf of the members of the Marine Band, and to Mrs. Heywood a fan of rose point lace and mother of pearl inlaid with gold. Gen. Heywood responded to the presentation speech of Lieut. Sattelmann, and Mrs. Heywood made a few remarks, showing they appreciated thoroughly the sentiment displayed by the bandmen.

The general was the recipient of many telegrams eulogistic of his services in the Marine Corps, and one which he prized highly came from John Philip Sousa. Among those who called at the barracks were Gen. and Mrs. Elliott, Admiral and Mrs. Coghlan, Admiral Higginson, Maj. and Mrs. White, Gen. and Mrs. Almsworth, Capt. Carpenter, Capt. Leonard, Mr. and Mrs. Ernest Walker, Mr. and Mrs. Fenelon, Mrs. Mangin, Maj. Dickens, Capt. ...

OCT 5 - 1903

Sousa Closes His Season.

Sousa and his band gave the last concert of their memorable season of 1903 at Carnegie Hall last evening.

From HERALD

Address LAKE...

Date UTAH

When John Phillip Sousa plays a selection not his own there are two things of which we may feel assured...

THE MORNING NEWS

OCT 3 - 1903

When Sousa goes to St. Louis to play at the Exposition he will have in every programme the new setting of the hymn "America."

NEW YORK PRESS

OCT 5 - 1903

TYPICAL SOUSA CONCERT.

Marches and Ragtime, with a Little Wagner, in Carnegie Hall.

Hundreds of music lovers and twice as many more who liked ragtime enjoyed a typical Sousa concert in Carnegie Hall last night.

Only the enthusiasts displayed interest in Wagner's "Graelstritter."

Walter Rogers proved himself a master of his glittering cornet by his sparkling staccato in "The Soldier's Dream."

From Address Date

When John Phillip Sousa plays a selection not his own, there are two things of which we may feel assured...

DISPATCH PITTSBURG, PA

OCT 5 - 1903

SOUSA WAS PLEASED

Attendance During Concerts of the Great Bandmaster Broke All Records.

That enthusiasm is rampant for the New Exposition with its magnificent music and other notable features was tellingly evidenced on Saturday when the brilliant Sousa's farewell concert recorded the largest single day's attendance...

Another great week will be initiated to-day by the great Vessella, and his to-day by the great Vessella, and his to-day by the great Vessella...

CHRONICLE TELEGRAPH PITTSBURG, PA

NEW FACES AT EXPOSITION

The Great Vessella and the Famous Park Sisters Will Furnish the Music This Week

The last week but two opens at the new Exposition with a new musical combination, Vessella, the 26-year-old band wonder, and the Park sisters, playing cornets in quartet.

The Park sisters are pre-eminent for ensemble work on their chosen instruments. The refinement of their music is said to be wonderful.

Sousa's farewell concerts on Saturday recorded the largest single day's attendance and cash receipts in the society's career of 15 years.

- 7:30 p. m. March—Invisible Eagle.....Sousa Overture—Orpheus.....Offenbach Duet—Aida.....Verdi Sig. Chiaia and Marino. Traumerel.....Schumann Grand selection—Carmen.....Bizet (Incidental solos.) 9:30 p. m. Waltz—Blue Danube.....Strauss Selection—The Strollers.....Englander Trombone solo.....Selected Sig. Marino. Celebrated Organ Offertoire.....Batiste Cornet quartet—Die Waldvoglein.....Mayr The Park Sisters. Sextet from Lucia.....Donizetti

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Sousa and his band gave the last concert of their memorable season of 1903 at Carnegie Hall last evening.

The World, Oct 5 1903

SOUSA IN CARNEGIE HALL.

There was a good crowd at Carnegie Hall last night to hear Sousa's Band concert.

Sousa's march, "Jack Tar," proved the hit of the evening, though the cornet solo and violin solo received a good round of applause.

SOUSA'S LATEST LIKE "L" TRAIN

New Drum Effect He Introduces in "Mars and Venus" Produces Roar Like a Harlem Express.

That Belasco of the brass band, Sousa, introduced a new and striking effect during his concert at Carnegie Hall.

R-r-r-rustle— R-r-r-roll— R-r-r-ROAR.

The idea was evidently to suggest the rushing of the sphere through space. Just what kind of a fuss Mars and Venus make when they pass by we can't authoritatively state, but we do know the sound made by a Harlem express train on its way up from the Battery, and we know that Mr. Sousa's drummers made a noise so like one that it was perfectly easy to imagine yourself waiting on a station platform, steeling nerve and muscle to force a way through the gates.

The effect was really a revelation in drums and drumming. From a mere whirring the sound grew and grew into a deafening noise, and then gradually receded and died away as it had come.

POST PITTSBURG, PA

BREAKS EXPOSITION RECORD

High Marks for Daily and Weekly Attendance Eclipsed Last Week. Program for To-Day.

It was a monumental weekly for the Exposition that closed last Saturday and the management expects the coming week, to equal, if not exceed, the attendance of the past Saturday, when Sousa gave his farewell concerts, the largest one day's receipts in the society's career of 15 years were recorded.

- 2 P. M. March—"Pittsburg Exposition".....Vessella Overture—"Poet and Peasant".....Suppe Celebrated Minuet.....Paderewski Bombardino Solo—Serenade.....Gounod Sig. Rosano. Grand Selection—"Gioconda".....Ponchielli (Finale 3.) 4 P. M. "Hearts and Flowers".....Tobani Tenor Air and Quartet—"Rigoletti".....Verdi Sig. Chiaia, Del. Toro, Marino and Rosano. "Love's Dream After the Ball".....Czibulka Cornet Quartet—"Lost Chord".....Park Sisters. "American Patrol".....Meacham 7:30 P. M. March—"Invincible Eagle".....Sousa Overture—"Orpheus".....Offenbach Duet—"Aida".....Verdi "Traumerel".....Schumann Grand Selection—"Carmen".....Bizet (Incidental Solos.) 9:30 P. M. Waltz—"Blue Danube".....Strauss Selection—"The Strollers".....Englander Trombone Solo.....Selected Sig. Marino. Cornet Quartet—"Die Waldvoglein".....Mayr Park Sisters. Sextet—"Lucia".....Donizetti

REGISTER

MOBILE, ALA

Sousa declares that ragtime will live forever. That is heavy prophecy. Ragtime is a measure of music. It is as likely to live as any other measure—the multiplication table, for example. There is no reason to believe, however, that people will continue to be fond of hearing it. For our part, we have been dead tired of it for many moons.

CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

OCT 5 - 1903

Sousa Closes His Season.

Sousa and his band gave the last concert of their memorable season of 1903 at Carnegie Hall last evening. The hall was filled and Sousa was greeted with much applause. Since last here the band has played in the old world from London to St. Petersburg. After a vacation of two months it will begin a new tour with possible visits to the Antipodes and the Far East.

From

Address

Date

When John Phillip 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 entrances 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 promised to play, and Richard Carle, whose "Tenderfoot Selections" will be programmed at the Sousa concerts, are both to be congratulated upon the master band's choice of their work.

DISPATCH
PITTSBURGH, PA

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Attendance During Concerts of the Great Bandmaster Broke All Records.

That enthusiasm is rampant for the New Exposition with its magnificent music and other notable features was being evidenced on Saturday when the brilliant Sousa's farewell concert recorded the largest single day's attendance and cash receipts in the society's career of 15 years. Likewise the week showed the largest total of receipts for six days, the largest total of which Mr. Sousa left the city in overjoyed frame of mind and lavish in praise for generous, warm-hearted Pittsburgh.

Another great week will be initiated to-day by the great Vessella, and his Royal Italian Band of 50 artists. Vessella is a mere boy, being only 26 years of age, and leaped into conductor's fame in a day. Assisting his band will be the Park Sisters, famed the world over for their cornet quartets.

NEW FACES AT EXPOSITION

The Great Vessella and the Famous Park Sisters Will Furnish the Music This Week

The last week but two opens at the new Exposition with a new musical combination, Vessella, the 26-year-old band wonder, and the Park sisters, playing cornets in quartet. Vessella is a newcomer, but it is expected he will win as much favor as Creator did. In some degree he approaches Creator in intensity of musical interpretations. He leaped into conductor's fame in a day, and has achieved sensational success, the finest audiences the east can represent crowding his concerts.

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- Duet—Aida.....Verdi
- Sig. Chiaia and Marino.
- Traumerel.....Schumann
- Grand selection—Carmen.....Bizet (Incidental solos.)
- 9:30 p. m.
- Waltz—Blue Danube.....Strauss
- Selection—The Strollers.....Englander
- Trombone solo.....Selected
- Sig. Marino.
- Celebrated Organ Offertoire.....Batiste
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The World, Oct 5 1903

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There was a good crowd at Carnegie Hall last night to hear Sousa's Band concert. It was the first appearance the famous conductor and composer has made here since his extended tour.

Sousa's march, "Jack Tar," proved the hit of the evening, though the cornet solo and violin solo received a good round of applause. The programme had ten numbers, two of the selections being by Sousa himself. One selection was from Wagner's "Farsifal." No other concert is announced for the present.

SOUSA'S LATEST LIKE "L" TRAIN

New Drum Effect He Introduces in "Mars and Venus" Produces Roar Like a Harlem Express.

That Belasco of the brass band, Sousa, introduced a new and striking effect during his concert at Carnegie Hall. He called a halt in the middle of a march named "Mars and Venus" and let the drums have it all their own way. The effect was something like this:

R-r-r-rustle—
R-r-r-roll—
R-r-r-ROAR.

The idea was evidently to suggest the rushing of the sphere through space. Just what kind of a fuss Mars and Venus make when they pass by we can't authoritatively state, but we do know the sound made by a Harlem express train on its way up from the Battery, and we know that Mr. Sousa's drummers made a noise so like one that it was perfectly easy to imagine yourself waiting on a station platform, steeling nerve and muscle to force a way through the gates.

The effect was really a revelation in drums and drumming. From a mere whirring the sound grew and grew into a deafening noise, and then gradually receded and died away as it had come. The audience, surprised, startled and half bewildered, finally sat up and applauded until the drummers had to do the trick all over again.

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It was a monumental weekly for the Exposition that closed last Saturday and the management expects the coming week, to equal, if not exceed, the attendance of the past. Saturday, when Sousa gave his farewell concerts, the largest one day's receipts in the society's career of 15 years were recorded. Likewise the week showed the largest total receipts for six days. Vessella and his Royal Italian band of 50 artists make their debut to-day, the band being assisted by the Park sisters. Vessella is only 26 years old, but his success in wielding the baton has been phenomenal. To-day's program follows:

- 2 P. M.
- March—"Pittsburg Exposition".....Vessella
- Overture—"Poet and Peasant".....Suppe
- Celebrated Minuet.....Paderewski
- Bombardier Solo—Serenade.....Gounod
- Grand Selection—"Gioconda".....Ponchielli (Finale 3.)
- 4 P. M.
- "Hearts and Flowers".....Tobani
- Tenor Air and Quartet—"Rigoletti".....Verdi
- Sig. Chiaia, Del. Toro, Marino and Rosano.
- "Love's Dream After the Ball".....Czibulka
- Cornet Quartet—"Lost Chord".....Park Sisters.
- "American Patrol".....Meacham
- 7:30 P. M.
- March—"Invincible Eagle".....Sousa
- Overture—"Orpheus".....Offenbach
- Duet—"Aida".....Verdi
- "Traumerel".....Schumann
- Grand Selection—"Carmen".....Bizet (Incidental Solos.)
- 9:30 P. M.
- Waltz—"Blue Danube".....Strauss
- Selection—"The Strollers".....Englander
- Trombone Solo.....Selected
- Cornet Quartet—"Die Waldvoglein".....Mayr
- Park Sisters.
- Sextet—"Lucia".....Donizetti

REGISTER

MOBILE, ALA

Sousa declares that ragtime will live forever. That is heavy prophecy. Ragtime is a measure of music. It is as likely to live as any other measure—the multiplication table, for example. There is no reason to believe, however, that people will continue to be fond of hearing it. For our part, we have been dead tired of it for many moon.

THE MORNING NEWS

OCT 3 1903

When Sousa goes to St. Louis to play at the Exposition he will have in every programme the new setting of the hymn "America," by Arthur Edward Johnston. This is the prize composition recently published.

NEW YORK FREE

Address

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OCT 5 - 1903

TYPICAL SOUSA CONCERT.

Marches and Ragtime, with a Little Wagner, in Carnegie Hall.

Hundreds of music lovers and twice as many more who liked ragtime enjoyed a typical Sousa concert in Carnegie Hall last night. The "March King" offered a programme that appealed to both classes. Brass blared, the woodwind blended mellowly and the fine chimes that often have proved so useful were effective again. The ever-blooming John Phillip was aided by two excellent soloists. Miss Estelle Lieblich sang David's "Brilliant Bird" in tones that awakened enthusiasm throughout the house. Her encore, "Die Nachtigall," was even more successful, although in her first number she had been assisted by Marshall Lupsky's fireless but pleasing flute obbligato.

Only the enthusiasts displayed interest in Wagner's "Gruelstetter." The others plainly were relieved when the leader swung his artists into a snappy bit, mercifully entitled "The Passing of Ragtime." When, a little later, the band crashed out "El Capitán" the applause was eloquent.

Walter Rogers proved himself a master of his glittering concert by his sparkling staccato in "The Soldier's Dream," embracing melodies dear to the sentimentalists, and by the appeal of "Nearer, My God, to Thee." Other agreeable numbers were Massenet's ballet suite, "The Greedians," and Miss Anna Otten's violin solo, consisting of two movements from Mendelssohn's concertos.

From

Address

Date

When John Phillip 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 entrances 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 promised to play, and Richard Carle, which "Tenderfoot Selections" will be programmed at the Sousa concerts, are both to be congratulated upon the master band's choice of their work.

NEW YORK SUN

OCT 5 1903

SOUSA WITH A NEW MARCH.

Plays a Farewell Concert in Carnegie Hall After His Western Tour.

Sousa and his band, unchanged in their methods and up to their old standard, gave their closing concert in New York last evening at Carnegie Hall. The programme was constructed on the familiar Sousa plan, which allows for a march between every scheduled selection. Miss Estella Liebling was the soprano soloist, and Miss Anna Otten, the violinist of the evening. Miss Liebling sang "Thou Brilliant Bird" with flute obligato by Marshall Lufsky. She was obliged to return in response to the audience's applause, and as her encore sang "The Nightingale."

Miss Otten's selection was two movements from the Mendelssohn concerto and she too was so well received by her auditors that another selection was demanded. The other solo number in the programme was "The Soldier's Dream," by Walter B. Rogers, whose encore selection was "Nearer, My God, to Thee."

No effort was made to prevent the band from playing "Die Graulritter" from "Parsifal," which was one of the programme numbers. A number given as new was the "Jack Tar March" a composition by Sousa on the lines that have made him famous. It was so well liked that three times the audience demanded that it be repeated.

Newspaper Cutting Bureau in the World
STATE JOURNAL

TOPEKA, KAN.

OCT 6 1903

SNAP SHOTS AT HOME NEWS

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 farmhouse on a hill

Where I used to dance with Hannah in the days of long ago

To the music that was furnished by the fiddle an' a bow;

And 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' 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.

—L. W. Jones in Indianapolis Journal.

The Expo a Success Musically.

The exposition is at mid-season and to date has been more brilliant than formerly. First there was that musical gymnast, Creatore, followed by the Fadettes. Now we have the march king, Sousa, still to be succeeded by Damrosch with his orchestra. For musical entertainment this is almost par excellence. For those who are not educated to the delights of Wagner and Tschaiowsky amusement is provided in the innumerable small ways accompanying such enterprises. That music is growing in favor here is attested by the great crowds in attendance constantly upon fates

OCT 5 1903

SOUSA GIVES LAST OF HIS SUNDAY NIGHT CONCERTS

His New March "Jack Tar" Received with Much Enthusiasm.

John Phillip Sousa and his band gave the closing concert of the Sunday night series at Carnegie Hall last night before an immense audience.

Most applauded of his renditions was his new march, "Jack Tar," a lively, stirring conception. The sailor's hornpipe and the be's'n's whistle are brought into the march

The soloists were Miss Estelle Liebling, soprano; Miss Anna Otten, violinist, and Walter B. Rogers, pianist.

NEWS

om

Address

to

OCT 4 1903

John Phillip Sousa, the globe-trotting band master 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 company of Indianapolis.

om

Address JACKSONVILLE, FLA.

to

OCT 3 1903

And now Sousa declares that "ragtime will live forever." There is evidently still something to be envied in the lot of those whom the gods love.

Jim Tillman

om

Address

to

SOUSA IN CARNEGIE HALL.

There was a good crowd at Carnegie Hall last night to hear Sousa's Band concert. It was the first appearance the famous conductor and composer has made here since his extended tour.

Sousa's march, "Jack Tar," proved the hit of the evening, though the cornet solo and violin solo received a good round of applause. The programme had ten numbers, two of the selections being by Sousa himself. One selection was from Wagner's "Parsifal." No other concert is announced for the present.

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

From

Address

Date

OCT 7 1903

Probably John Phillip Sousa will explain that ragtime is so constituted that the more it is murdered the longer it will live.

Newspaper Cutting Bureau in the World.

om

Address

to

Sousa says the czar has been converted to ragtime, and maybe that's where the discordant notes in this concert of Europe are coming from.

From

Address

to

George F. Hinton, who so long piloted the tours of John Phillip Sousa, the famous bandmaster, has been engaged as business manager of Mrs. Leslie Carter's tour this season, and joined that organization last Tuesday in the East.

Newspaper Cutting Bureau in the World.
REPUBLICAN

om

Address

to

OCT 8 1903

SOUSA ON LONG HORSEBACK RIDE

Famous Composer and Band Director Stopped for Lunch in Darby.

Darby had a distinguished visitor yesterday in the person of John Phillip Sousa, the composer and director. His arrival was unexpected and it was not until he was several square distant and half enveloped in a cloud of dust kicked up by his spirited sorrel mare, that the crowd was aware of his identity.

The march king, accompanied by a friend, arrived in the borough shortly before noon, having come through from Philadelphia by trolley. The two proceeded to the Buttonwood Hotel, where lunch awaited them. An hour later, two attendants arrived at the hotel with three saddle horses and made inquiry for Mr. Sousa and his friend. The Morning Republican representative happened to overhear the query. The attendants stated that Mr. Sousa and his friend had made arrangements to ride to Washington, D. C., on horseback. After remaining there a few days, they will proceed to St. Louis, where they will remain until the Exposition closes.

A few moments after the arrival of the attendants, Mr. Sousa came out of the hotel door. He inspected the horses and after giving his friend instructions to follow, he vaulted into the saddle with remarkable ease and accompanied by his friend and one attendant started down the Chester pike in the direction of Wilmington where it was stated they would spend the night.

REPUBLICAN
HARTFORD, CONN.

OCT 7 1903
Mr. Sousa says, "In twenty years we will dominate the music world." He asserts that "the brain that made the McCormick reaper and the telephone will invent great American music." Just now, he is going to write another novel, but ere long he will bring out another opera. The band is taking a rest.

om

Address

to

Sousa, the "march king," has brought a storm of denunciation about his head by declaring that "ragtime will live forever." His critics are indignant and assert that in spite of Sousa's dictum "time isn't music."

From

Address

to

OCT 7 1903

From PUBLIC OPINION.
 Address New York City
 Date OCT 8 1903

THE APOTHEOSIS OF RAGTIME

JOHN PHILIP SOUSA SAYS IT IS AN ESTABLISHED FEATURE OF AMERICAN MUSIC AND WILL NEVER DIE

LAST week the New York Sun published an interview with John Philip Sousa in Chicago, in which he asserted that ragtime will last as long as the great operas. "Ragtime," says the famous bandmaster, "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 Mokes' 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."

The New York Times, commenting on this latter assertion, remarks: "Well, why not? One of the most important functions of music is to give pleasure, and if ragtime 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." The St. Paul Globe however is not content to let the assertion pass unchallenged: "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."

From MUSICAL COURIER.
 Address New York City
 Date OCT 7 1903

SOUSA'S CONCERT SUNDAY NIGHT.

SOUSA'S BAND gave a concert last Sunday night in Carnegie Hall to a large audience. This was the band's first concert in New York since its return from Europe.

The program was:

- Overture, founded on the Emperor's Hymn.....Haydn-Westmeyer
- Cornet solo, The Soldier's Dream.....Rogers
Walter B. Rogers.
- Suite, Looking Upward.....Sousa
By the Light of the Polar Star.
Under the Southern Cross.
Mars and Venus.
- Soprano solo, Thou Brilliant Bird.....David
Miss Estelle Liebling.
Flute obligato, Marshall Lufsky.
- Die Graulritter, from Parsifal.....Wagner
- Ballet Suite, The Grecians (new).....Massenet
- La Lettre de Manon (new).....Gillet
- March, Jack Tar (new).....Sousa
- Violin solo, two movements from Concerto.....Mendelssohn
Miss Anna Otten.
- Overture, Fra Diavolo.....Aul

N. Y. EVG. TELEGRAM

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 Address _____
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ew York, 1884

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PITTSBURG, P.
OCT - 8 1903

At Least Two Musicians Agree.

John Philip Sousa, Harry Von Tilzer and other musicians of greater or less fame, are mixed up in an argument as to whether the people of New York know good music when they hear it. To a certain extent the "March King" and the author of "On a Sunday Afternoon" agree. Both think that America will in time dominate the musical world and produce the future great composer. After that, there are differences in views, or at least, in aspirations. Sousa puts no limit to his own, judging by his hints, while Von Tilzer, who has long been known as a contriver of jingly melodies which are generally considered seriously by the hundreds of music publishers clustered about Twenty-eighth street and Broadway is modest. Von Tilzer thinks he can write a good comic opera, and he is positive in his assertion that he will not steal ideas from Victor Herbert or Reginald de Koven. He thinks that New York likes ragtime, and it is there that the crux of the matter lies. Sousa is delicate in saying this, and so are some other composers. Von Tilzer has the courage of his convictions.

MUSICAL COURIER.

rom _____
 address New York City

Estelle Liebling in New York.

ESTELLE LIEBLING, the coloratura soprano, appeared last Sunday night at Carnegie Hall, in conjunction with Sousa, and scored the same decided success with which she has been everywhere meeting on her long tour of one year and three months. Miss Liebling has sung in fifty-six concerts since September 1, a period which, as a rule, is part of the vacation of most artists, and her extended contract closed with the present Sousa tour on Sunday night. Miss Liebling sang David's "Perle de Bresil" aria with flawless coloratura, beautiful tone production, and consummate taste. An imperative encore followed, and the singer responded with a brilliant and impeccable performance of Alabiéff's "Nightingale." Miss Liebling will fill a special one week solo engagement at the Pittsburg Exposition, where she made a great hit a fortnight ago.

NEW YORK COMMERCIAL ADVERTISER
 From _____

OCT 5 - 1903

Sousa Gives a Concert.

Since Sousa and his band were last here they have travelled over a good part of the continent of Europe, and the bandmaster himself has written a new march, "Jack Tar." Last evening the organization wound up a long season with a concert in Carnegie Hall, and now will take a short rest before starting on the winter's campaign. The programme familiar

JOURNAL

om _____
 address Pittsburg, Pa.
 ite "El Capitan."

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

"El Capitan" is Peruvian, which gives great scope for splendor in the scenic environments, and for gorgeous costuming. The music is written in Sousa's characteristic vim, and the March King's annual contribution to the dance music of the world will be found in the tuneful "El Capitan" march. Presented by the strongest company ever organized to present this welcome addition to all American comic operas.

This great opera will be presented for the first time in Ogdensburg Monday, Oct. 12th.

From PUBLIC OPINION.
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OCT 5 - 1903

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tuning. ...
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OCT 9 1903

Do Not Believe Any Nationality Will Eventually Dominate the Musical Spirit of the World—Music and Art Belong to No Country.

384

THAT in twenty years America would dominate in music, as it has in inventions of the sewing machine and reaper, was an optimistic view of the situation expressed by Sousa—without his band—with which those directly concerned in musical matters do not seem to be in full accord.

Decidedly emphatic were the opinions heard in the theatrical district yesterday, and among the most significant were the following:

Oscar Hammerstein—"Musical composition is as limited as the shoe business. Have you ever walked along one of those streets devoted entirely to the sale of ready-made clothing and observed the competition? That's the musical situation to-day.

"That's the reason it's so difficult to do anything original in America, and until the original man does spring up, there won't be anything further that is really great accomplished in music.

"And as for a great American grand opera, the thing is no more possible than it is for another great French, German or Italian grand opera. This is directly due to what Wagner accomplished. He was so great, such a marvellous master, so original, that he must remain the standard of all future composition. And every other composer must be measured by this standard, and will consequently fall short. Wagner simply went the limit; he left nothing else to be done. There are only so many tones, and what could be done with them Wagner accomplished. Walter Damrosch composed 'The Scarlet Letter.' It was excellent, but it couldn't stand the Wagner test.

"And do you ever notice how every new composition is called reminiscent? Undoubtedly they are, but there isn't a composer in the world who really wants to steal. Composition is so easy that it is simpler to compose something than to hunt up something to steal. But musical directors and members of orchestras—and these are the ones who attempt composition the most—have so many melodies in their ears that they can't refrain from stealing unconsciously. Their ears are choked with melodies they have heard.

Must Exclude All Commercialism.

"The man who will achieve the most in composition will be the man who doesn't have to compose for money, one who hasn't directed an orchestra. That's the reason these popular song writers succeed. They have something of an ear for music, and so in their way they come nearer to original music than the more ambitious and really better equipped composers.

"Perhaps when new instruments are invented, giving new effects, we will get something better in music, but scarcely before then.

"And Mr. Sousa speaks of writing a march in an hour. A march is simple. I could turn them out all day long. But to be a good composer of marches one should have the martial spirit; be aggressive. If Abraham Erlanger were a composer, he'd compose the greatest marches the world has ever heard."

Mrs. Suzanne Adams: "It is to America that the finished artist must look for the highest reward and appreciation, and it is America which does most to encourage completed art; but as a parent of musical art Europe is far ahead of our own younger country.

"The spirit of haste which characterizes American progress is fatal to the creative and fostering calm in which art is born and artists are developed. There are composers of great promise and performers of great power among American musicians, but I do not see this rise of the American school of music within the next generation."

Believes in the American Idea.

John Doe's manager, R. E. Johnson, agrees with Sousa's main belief that without the cultivation of the American idea in music there will be no great progress. That all that is good in musical history should not be combined in the education of an American musician, he thinks, would be a mistake also, but after a thorough preparation the student should, he believes, work up American motifs on American lines.

George Becker, who represents the Kniesel Quartette for New York, holds the belief that art, and especially music, is without nationality, and what is good in the music of France and Germany should be taken up here.

Whether a new musical idea comes from Montecarlo or Prague should make no difference to a trained musician, but he should be willing and anxious to enjoy and adopt it.

Newspaper Cutting Bureau in the

CHRONICLE Gazette

OCT 9 1903

"Looking Backward."



I LISTENED to an editing discussion one evening recently while waiting in a restaurant for my supper. It seemed that one of three men seated at a table just in front of me had lost a brother, whom I will take the liberty of calling "John." It further appeared that the surviving brother had had some trouble with his sister-in-law, the widow, concerning the funeral arrangements. The question under consideration by the three men was whether the widow or the surviving brother ought to have the "say" as to how and where the body should be buried. I wish the reader could have heard that argument. It was the most remarkable exhibition of mental ground and lofty tumbling that has come under my notice in many a day.

There was no evidence of grief on the part of the bereaved brother, no gleam of sympathy for his loss on the part of his two friends. The three minds were fully occupied in trying to determine whose body the dying man had left behind him—whether it belonged to the surviving brother, who had been his brother for thirty-two years, or the woman who had been his wife only seven years. The argument, as I recall it from memory, ran substantially in this fashion:

"Before John died his body was his own, wasn't it?"

"Sure."

"He could do what he pleased with it, couldn't he?"

"Sure. Nobody said he couldn't."

"Well, he gave it to her, didn't he?"

"What if he did?"

"Hold on! He gave it to her when he was living, didn't he?"

"Sure. And she had it while he was living, didn't she?"

"Hold on! Now he died, didn't he? Now, whose body was it then? That's the question. It couldn't be John's body, because there wasn't any John after he was dead, was there? When there ain't any John how can John own a body?"

"That's what I'd like to know."

"Well, then, if it wasn't John's body whose body was it?"

"That's what I say!" the brother of the deceased exclaimed, triumphantly.

"That's what I told her. If it wasn't

John's body it naturally belonged to John's kith and kin. As long as it was John's body he could do what he wanted to with it; but when there wasn't any John, why, the body ought to go to me oughtn't it? Haven't I been his brother since the day he was born? Why, she ain't even a member of our family."

Wasn't the above interesting discourse calculated to whet a fellow's appetite? And these three chatters were men, not monkeys.

John Philip Sousa, bandmaster and "March King," in an interview is quoted as saying: "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 broad statement leads one to suspect that Mr. Sousa is better as a bandmaster than as a musical observer.

In the first place no feature of American music is established because there is no American music. In the second place no musical feature of any kind or country was ever established because in music fashions change with each generation. Sometimes they change more than once in a generation. Where, for instance, are the old madrigals, glees and catches? Where are the old "Penny Royal" hymns? 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." He apparently is forgetful of the fact that many of the great operas that were wont to delight the old-time music lovers are today practically dead and buried. Where are "Norma," and "Lucia," and "Robert the Devil," and "Cenerentola," and "Dinorah," and "Masaniello," and "Crown Diamonds," and scores of other operas once considered great? One hears selections from them occasionally, but it is long since they have been publicly given in their entirety.

Mr. Sousa's "Smoky Moke" and "Georgia Campmeeting" may last a little longer, for it is the day of ragtime, the coon song and the two-step; but even these inspiring melodies cannot be expected to last forever. "Mr. Sousa," as a keen-sighted critic remarks, "can see no reason why ragtime 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.

THE BACK NUMBER.

McCormick, Lieut. Arden
Neville, Mr. and Mrs. Karmany, Mrs. Long, and Miss Stellweeg.
Gen. Elliott has been an officer of the Marine Corps for thirty-two years and has an excellent record. He saw service in the Isthmus of Panama in 1885, under Gen. Heywood, and in 1894, while marine officer of the fleet on the Asiatic station, he marched his guard from Chemulpo to Seoul to protect the American legation. He helped protect Tientsin in the following winter, and served several months in China during the time Mr. Denby was United States Minister. He commanded a company at the battle of Guantanamo and had other active duty in the face of the enemy, both in Cuba and the Philippines. He has had fourteen years of sea and of foreign service.
First Lieut. Frank E. Evans will be Gen. Elliott's aid. Capt. Henry Leonard having been detached from that duty and assigned to the Judge Advocate General's office in the Navy Department.

From **PRESS**
Address **PITTSBURG, PA**
Date

From
Address **CLEVELAND, OHIO**
Date **OCT 10 1907**

RAGTIME.

John Philip Sousa Declares That Ragtime Will Live Forever.

1908

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 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 "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 'Sembramide,' and 'Cerenola,' and the 'Barber of Seville,' 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 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.—Chicago Tribune.

m ~~WAS~~ **SOUK STARTS ZETTUNG**

ress
OCT 5 190

Soufa's Konzert.

Soufa und seine Militärapelle gaben gestern Abend ein Konzert in Carnegie Hall. Der zahlreiche Besuch und der reichliche Applaus bewiesen, daß Soufa hier noch nichts von seiner Popularität verloren hat. Und er selbst ist ebenfalls der alte geblieben, höchstens daß er seine Manierismen beim Dirigieren noch um ein paar Nuancen vermehrt hat. Als Solisten wirkten im gestrigen Konzerte die Sängerin Estelle Diebling und die Violistin Anna Otten mit. Auch deren Vorträge fanden Beifall.

1884.

Newspaper Cutting Bureau in the

PRESS

ress
I 8 1908

SOSA'S LONG RIDE

The Great Bandmaster Starts for Washington on Horseback.

Mounted on a spirited sorrel mare, whose color well matched the loose fitting khaki cloth riding habit and boots he wore, John Philip Sousa, composer of music, author and bandmaster, passed through Darby shortly after noon yesterday bound for Washington, D. C. Mr. Sousa was accompanied by a friend and an attendant. They were well equipped for the trip and expected to spend the night in Wilmington. Before leaving, one of the attendants

RECORD

From
Address **PHILA., PA**
Date **OCT - 9 1908**

Sousa on Long Horseback Tour.

Special to "The Record."
Wilmington, Del., Oct. 8.—John Philip Sousa, the musician, arrived here today accompanied by two friends, all on horseback. They are on their way from New York city to a place near Washington, where they will shoot ducks. They started from Wilmington this afternoon, but came back this evening because of the severe rainstorm.

DRAMA AND MUSIC

John Philip Sousa before leaving New York this week for a hunting trip South expressed himself on the future of music in America.

Mr. Sousa's remarks were inspired by what he witnessed when abroad on his trip a third of the way around the world.

When his band played the Stars and Stripes in Saint Petersburg Theater five thousand people arose and applauded as one man. He found El Capitan played oftener in the cafes along the Rue Royal than the Marseillaise, the national hymn. In Berlin he heard the Washington Post played nightly in the gardens along Unter den Linden.

In England royalty was overcome with popular American pieces of the ragtime style.

As regards the longevity of the latter style of music Sousa has evidently been thrown off his guard by the applause the novelty of it called forth on the continent. The reception given abroad to American music as played by Sousa's band has also made him quite optimistic as regards the future of music in America, as is evidenced by the following excerpts from his interview:

"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.

"If coughing is heard during the rendition of a ten-minute composition, that piece is damned beyond hope.

"The American people like anything if it is real music.

"No man, for beautiful simplicity, will ever surpass Swanee River.

"A man who puts a musician on a higher pedestal than any other artisan is a chump.

"Ragtime will live as long as music.

"I can write a march in an hour, but I wouldn't guarantee that it would live that long."

Joseph Jefferson, who has been going to Chicago since 1837, got lost yesterday and almost missed keeping an engagement to appear before the Artists' Auxiliary of the Industrial Art League.

And even worse, he was compelled to admit when he did appear that he tried hard all morning to think what organization he was to appear before and never would have found out if a carriage had not been sent for him.

Mr. Jefferson is president of the society, too.

After telling these few incidents, and some stories which must be good, or Mr. Jefferson wouldn't have kept them in his repertoire so long, the veteran actor talked about the stage.

"Realism is good on the stage—up to a certain point," said he. "I remember once, when playing in Camille, the candelabra was overturned and the ice cream caught fire. Now they have not

only real food but an actor refuses to

play. If France doesn't take care the nation will die of the same disease which killed the leading character in that drama.

"Our productions are better today than they were ten years ago, and these were far better than those before that. I cannot say whether the acting of the present surpasses that of the past."

"Playgoers demand good acting. They will not go to see a good man or woman who cannot act. They will not remain away from a play because an actor is a reprobate.

"Acting is the art of reproducing nature. The actor must be truthful, yet he must be serious. The comedian ceases to amuse when he shows that he knows he is saying something funny.

"Here is a letter which asks me why I do not have a dog—Schmeiter in Rip Van Winkle. My principal reason is that I do not intend to let any dog star eclipse me."

From **PRESS**
Address **PHILA., PA**
Date **Oct 10 7**

SOSA'S TRIP INTERRUPTED

Storm Drives Him to Seek Shelter in Wilmington.

Special Despatch to "The Press."

Wilmington, Del., Oct. 9 (Special).—Because of the storm John Philip Sousa and his two friends to-day were unable to venture out on their horseback trip to Washington, and they spent the time in a hotel. They expect to resume their trip to-morrow.

When overtaken by the storm yesterday afternoon Mr. Sousa and party drove into the back yard of Representative William M. Connelly, a Democratic leader of the Legislature, by whom they were found wet and bedraggled.

Mr. Connelly entertained the party until the storm moderated.

From **PRESS**
Address **PITTSBURG, PA**

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Address **CLEVELAND, OHIO**
Date **OCT 10 1907**

RAGTIME

John Phillip Sousa Declares That Ragtime Will Live Forever.

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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 standards, and where are the new? Where is the old "peppy" music? 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 'Eust' and the great operas will die. But where, Mr. Sousa, are 'Norma,' and 'Lucia,' and 'Robert the Devil,' and 'Semiramide,' and 'Desdemona,' and the 'Barber of Seville,' and 'Dinorah,' and 'Massenet,' and 'William Tell,' and 'Trovatore,' and 'Hernani,' 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 'Eust,' and that these two already have received the final summons to retire to the shelf and gather dust?"

Mr. Sousa's "Smoky Voice" and "Georgia Campmeeting" 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. —Chicago Tribune.

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THE STARS AND STRIPES

From _____
Date **OCT 5 1907**

English and German text describing Sousa's band performance.

Newspaper clipping information.

From **PRESS**

Address **PITTSBURG, PA**

SOUSA'S LONG RIDE

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Mounted on a spirited sorrel mare, whose color well matched the horse fittingly, both riding habit and boots the score, John Phillip Sousa, composer of music, author and bandmaster, passed through Darby shortly after noon yesterday bound for Washington, D. C.

Mr. Sousa was accompanied by a friend and an attendant. They were well equipped for the trip and expected to spend the night in Wilmington.

Before leaving, one of the attendants seized that after spending a few days in Washington, Mr. Sousa would leave for St. Louis, Missouri, where he will remain until the exact time opens.

Date _____

From _____

Address _____

Wilmington, Del., Oct. 8.—John Phillip Sousa, the musician, arrived here today accompanied by two friends, all on horseback. They are on their way from New York city to a place near Washington, where they will shoot ducks. They started from Wilmington this afternoon, but came back this evening because of the storm.

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From **BULLETIN**
 Address **PITTSBURG, PA**
 Date **OCT 10 1903**

Sousa, the inimitable, "lionized in Europe; idolized in America," opened his Metropolitan season on Sunday 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.

From **PRESS**
 Address **PITTSBURG, PA**
 Date **OCT 7 1903**

Sousa, the "March King," has had himself interviewed and has given forth his sentiments on music of all kinds. He has paid particular attention to rag-time. He says it is real music, and that the King of England likes it. He also declares that rag-time will always live, but that people now have had a surfeit of it. Sousa's interviewer was not bold enough to ask him what he thought of "Hiawatha!" at "Hiawatha" it is said.

From **PUBLIC LEDGER**
 Address **PHILA., PA**
 Date **OCT 11 1903**

NEWS OF DELAWARE
Roads So Bad Sousa Had to Give Up His Horseback Journey
 [SPECIAL TELEGRAM TO PUBLIC LEDGER.]
 WILMINGTON, Oct. 10. — Bandmaster John Philip Sousa, after having been stormbound in this city for two days on his journey by horseback from New York to Washington, left to-day on the train for Elkton, Md., from which point he will resume his ride. The roads were so bad below Wilmington, because of the storm, that he could not make the journey from here to Elkton on horseback.
 In Union Methodist Episcopal Church this evening there was a service welcoming the delegates to the Convention of the National Association of Local Preachers. The addresses of welcome were delivered by Presiding Elder Robert Watt and Chief Justice Charles B. Lore. Several of the clergymen responded. The preachers will fill many of the Wilmington pulpits to-morrow.
 Part of the section beyond the Eleventh street bridge to-night was in darkness because of a clash between the Pennsylvania Railroad Company and the Wilmington Electric Company. The

From **RECORD**
 Address **PHILA., PA**
 Date **OCT 11 1903**

SOUSA'S RIDE BROKEN BY STORM.
Delaware Roads So Bad That Train Had to Be Taken.
 Special to "The Record."
 Wilmington, Del., Oct. 10.—John Philip Sousa and his two companions, after being stormbound in this city for two days, boarded a train for Elkton, Md., to-day, whence they will resume their horseback journey to Washington. The roads south of Wilmington were so bad to-day that they shipped their horses to the Maryland town. While here Sousa had to wear his khaki uniform and a rain coat, his other baggage having been forwarded.

From **COMMERCIAL**
 Address **NEW YORK CITY**
 Date **OCT 15 1903**

Ragtime.
 From the Chicago Tribune:
 John Philip Sousa, the band leader, in an interview says: "Rag time is an established feature of American music; it will never die. Many 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 programme 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 "William Tell," 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, it is 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.

From **DRAMATIC MIRROR**
 Address **New York City**
 Date **OCT 10 1903**

A characteristic Sousa concert was given in Carnegie Hall Sunday evening. The famous leader's march, "Jack Tar," aroused much enthusiasm. The soloists, Estelle Liebling, Anna Oltan and Walter B. Rogers pleased.

From **PUBLIC LEDGER**
 Address **PHILA., PA**
 Date **OCT 12 1903**

John Philip Sousa, after being stormbound in Wilmington for two days on his journey by horseback from New York to Washington, left Wilmington by train for Elkton, Md., where he proposed resuming his ride.

From **PRESS**
 Address **PHILA., PA**
 Date **OCT 12 1903**

Storm Halts Horseback Tour.
 Wilmington, Del., Oct. 11 (Special).—Rather than brave the muddy and water-soaked roads south of Wilmington, John Philip Sousa, yesterday shipped his horse to Elkton, Md., and went to Elkton on a train himself, to resume his horseback trip to Washington from that point.

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Sousa, the inimitable, "idolized in Europe; idolized in America," opened his Metropolitan season on Sunday 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 Phillip 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.

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Part of the section beyond the Eleventh street bridge to-night was in darkness because of a clash between the Pennsylvania Railroad Company and the Wilmington City Electric Company. The wires of the latter were over the elevated tracks, and interfered with the progress of work trains. The electric light company failed to remove the wires after they had been notified by the railroad company to do so, and the latter cut them, entailing darkness.

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Date **OCT 12 1901**

Storm Halts Horseback Tour.
Wilmington, Del., Oct. 11 (Special).—Rather than brave the muddy and water-soaked roads south of Wilmington, John Phillip Sousa, yesterday shipped his horse to Elkton, Md., and went to Elkton on a train himself, to resume his horseback trip to Washington from that point.

WITH A SKETCH BOOK AT THE EXPOSITION

(DRAWN BY EDITH D. DENNISTON)



The Time of Her Life.



Tired Out.



Watching the Boats.



Popcorn Balls? Of Course.



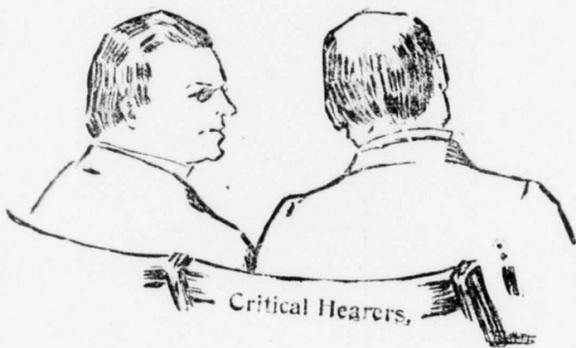
A Pretty Demonstrator.



The Adorable Sousa.



In the Reserved Seats.



Critical Hearers.



Just Starting In.



Her First Balloon.



The Despair of the Music Lovers



From the Rural Districts.

From LITERARY DIGEST.
 Address New York City.
 Date OCT 10 1908

"RAGTIME" AND ROYALTY.

ORDINARY mortals have no longer any cause to be ashamed of a predilection in favor of "ragtime" music. It has been indorsed by royalty! John Philip Sousa, the celebrated band leader, has recently expressed himself in Chicago as follows:

"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 do not 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 Mokes' 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."

The Chicago *Tribune* remarks that Mr. Sousa's reasoning shows him to be "better as a bandmaster than as a musical observer."



THE ELEVATION OF RAGTIME.
 —Came in the New York Times.

Ragtime, it thinks, "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." The *New York Times*, however, comes to a different conclusion:

"One of the most important functions of music is to give pleasure, and if ragtime 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 ragtime is distasteful will have to profess admiration for it out of respect to royalty."

The Chicago *Record Herald* comments:

"There is probably reason tucked away in the deep philosophy of things why sovereigns should take kindly to ragtime. King Edward, for instance, is dallying with a syncopated cabinet just at the present time. Emperor William can not possibly miss the

genuine accent when the Reichstag meets again with Herr Ebel well up in a front seat. The Czar's two favorite tunes, 'Go Way from Manchuria' and 'We're Blawing 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 Servia, Abdul Hamid of Turkey, and our own Sultan of Sulu himself can certainly supply words on demand for the raggedest of ragtime tunes.

"All of which goes to prove the point that the critics might as well give up at once and let royal ragtime rule where it will. Certainly it can need no better prime minister than John Philip Sousa, official purveyor of ragtime to their sovereign majesties, Edward, William, Nicholas, and the people of the United States of America."

PUBLIC OPINION

THE APOTHEOSIS OF RAGTIME

JOHN PHILIP SOUSA SAYS IT IS AN ESTABLISHED FEATURE OF AMERICAN MUSIC AND WILL NEVER DIE

LAST week the *New York Sun* published an interview with John Philip Sousa in Chicago, in which he asserted that ragtime will last as long as the great operas. "Ragtime," says the famous bandmaster, "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 Mokes' 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."

The *New York Times*, commenting on this latter assertion, remarks: "Well, why not? One of the most important functions of music is to give pleasure, and if ragtime pleases, why should it not last and give pleasure to future generations? Those who prefer what the east side critic of the park concerts charac-



THE ELEVATION OF RAG

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ART: Leipsic is exhibiting a unique collection of art objects, including a group of animals and animal life and a group of figures from the works of the most famous artists of the second in a series of collections of art objects for school children. The first, illustrating the life of general interest.—Illustrated

LEADER

BINGHAMTON, N. Y.

OCT 10 1908

SOUSA'S 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 forgit the fact that I am kind o' old an' gray,
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I sit here in the grandstand 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,
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 As Sousa waves his time-stick an' his band begins to play.
 —Louis W. Jones in Indianapolis Journal.

From LITERARY DIGEST.
 Address New York City.
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THE ANIMAL IN ART: Leipsic is exhibiting a unique collection of pictures portraying animals and animal life and made up as far as possible from the works of the most famous animal painters. This is the second in a series of collections designed especially for school children. The first, illustrating "The Plant in Art," proved of general interest.—Illustrirte Zeitung.

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From _____
Address WASHINGTON, D. C.
Date _____

TRANSFER OF COMMAND.

The new commandant of the Marine Corps, Brigadier General George F. Elliott, assumed his duties at noon last Saturday. Many officers gathered at the headquarters in the Mills Building, and with simple formalities, consisting of the reading of the orders to bring about the transfer, Major General Charles Heywood relinquished command to his successor. There were brief remarks by the retiring commandant and the new commandant, followed by a short reception.

General Heywood received from Secretary Moody the following letter on the occasion of his retirement from active service:

Navy Department, Washington, Oct. 3, 1903.

"My Dear General: I returned from Massachusetts to-day, rather than to-morrow morning, so that I might upon the day of your retirement say a word to you of my appreciation of your long and honorable service to the country, which, by law, ended at noon to-day. Your splendid record in war and faithful service in peace must always remain an inspiration to the corps of which you have been the head. I need not recount the history of your career or refer to the many brilliant incidents which it contains. I cannot, however, refrain from the thought of your service in the last battle of the Cumberland. Whoever took part in that struggle, by that fact alone is entitled to lasting remembrance.

"In parting with your services, I venture to recall the pleasant personal relations which have always existed between us, and bear witness to your cordial co-operation in all projects for the advancement of the best interests of your corps and the Navy at large.

"Permit me to wish for you a long life, health, and happiness, and troops of friends in your retirement. Believe me, my dear general, most sincerely yours,

William H. Moody.

Major General Charles Heywood, U. S. M. C. (retired), Washington, D. C."

In the evening a surprise party was tendered General Heywood at his quarters at the Marine Barracks. The Marine Band serenaded him with an interesting program. While the reception was in progress Major Randolph Pickens, standing on the south porch of the commandant's quarters, in behalf of his brother officers stationed at Washington, presented General Heywood with a handsome loving cup. Mr. Sichelman, leader of the Marine Band, accompanied by a committee of the members of the band, then ascended the steps and presented a magnificent open-face gold watch to General Heywood in behalf of the members of the Marine Band, and to Miss Heywood a fan of rose point lace, inlaid with gold. General and Mrs. Heywood made a few remarks showing they appreciated thoroughly the sentiment displayed by the bandmen.

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From _____
Address PITTSBURG, PA.
Date _____

At the New Exposition.

The best evidence of the rampant enthusiasm for Pittsburg's great show at the new Exposition can be found in the fact that Sousa's farewell concerts last week recorded the largest attendance and receipts for any six days in the same period. It was a won-

derful triumph. In music hall all this week was found that wonderful boy band leader, Vassella, assisted by the Park Sisters in exquisitely beautiful quartets. Next week will come Danrosch and his reorganized New York Symphony Orchestra in the most brilliant program of his career.

HERALD
AUGUST 24
OCT 11 1903

AN ANTIDOTE WANTED.
Sousa, the bandmaster, says ragtime music has come to stay. In that case the only relief to be hoped for is an antidote of some kind.

ESTABLISHED: LONDON, 1867. NEW YORK, N.Y.

SAN FRANCISCO, CAL.
OCT 11 1903

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Address MINNEAPOLIS, MINN.

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From **Wm. Glasswacker**
 Address **PITTSBURG, PA.**
 Date

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PUBLISHED: LONDON, 1881. NEW YORK, 1903

BULLETIN

CHICAGO, ILL.
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Newspaper Cutting Bureau
POST
CHICAGO, ILL.

Sousa Rides to Town on Horse.
Resplendent in a scarlet waistcoat, John Philip Sousa, the world renowned bandmaster, rode into town the other night, and Washington once more has its own. He reached here after a horseback ride of more than 150 miles. He is accompanied by Mr. W. E. Woodruff of Pennsylvania. Mr. Sousa is as delighted to return to the capital, the scene of his first successes, as the capital is to welcome him home. Said he: "I have seen Washington in many aspects at many times, but never to better advantage than when I rode in over muddy roads from the North. We left Philadelphia Thursday of last week, intending to follow the route taken by the father of our country. Surely our trip was as stormy as his. On Friday the storm was so fierce that, when about an hour south of Wilmington, we were compelled to take refuge in the house of a member of the Delaware legislature, who took us in and cared for us until we could get back to Wilmington. The day following, having sent our horses ahead to Havre de Grasse, we pushed on to Baltimore, where we spent Sunday. We left there this morning and easily covered the forty-two miles to Washington in four hours. Yes, I shall stay here some time; I want to see what changes have taken place since my last visit to the capital, eleven years ago."

The latest advices from Count Cassini, the Russian ambassador, are to the effect that he will return to Washington about the middle of November, accompanied by his adopted daughter, the Countess Marguerite. The fact that the young countess proposes returning with the ambassador would indicate that Dame Rumor has again made a mistake and that no change of post is anticipated by Count Cassini in the near future.

Representative and Mrs. Henry S. Boutell of Chicago have returned to Washington and taken apartments at the Highlands for the season.

Representative and Mrs. George W. Prince of Illinois, who are now in Washington, have given up their house on Princeton street and secured quarters in an apartment-house. F. B.

EVERY EVENING.
WILMINGTON, DEL.
OCT 15 1903

Gift From Mr. Sousa.
Mrs. William M. Connelly has received from John Philip Sousa, the march king, a handsome copy of his work, entitled "The Fifth String," and also copies of three of his latest marches and his autograph. When Mr. Sousa and his friends were storm-stayed in this city recently they were royally entertained by Representative and Mrs. Connelly, and the gifts are an appreciation of the courtesies shown them.

Newspaper Cutting Bureau
HERALD
LOS ANGELES, CAL.
OCT 11 1903

John Philip Sousa declares that "rag time" will live forever. This is a great compliment to John Philip Sousa.

Newspaper Cutting Bureau
m
ress
OCT 16 1903

SOUSA'S FIRST CONCERT.

Famous Band Leader Was Greatly Hampered in Movements by Borrowed Shirt.

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On preparing for the affair, the musician, then 11 years old, found he was minus a white shirt. He sought his instructor and was soon equipped with a garment several sizes too large for him. Incased in the ample folds of the instructor's shirt, and with a startlingly large expanse of white polished linen under his chin, Sousa tripped out on the platform.

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"This luncheon is given in your honor. The very bad performance given by you deprives you of the right to partake of food. Kindly starve!"

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From
Address
WASHINGTON, D. C.
OCT 16 1903

IN HOTEL LOBBIES.

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"I have seen Washington in many ways and at many times, but I never saw it to better advantage than when I rode in over the roads from the North this afternoon," said Mr. Sousa. "The afternoon was beautiful, in marked contrast to the weather we had up about Wilmington. We left Philadelphia Thursday of last week, intending to follow as nearly as possible the route taken by the Father of Our Country. Our trip was surely as stormy as his. At any rate, the storm was so fierce that on Friday, when about an hour south of Wilmington, we took refuge in the house of Hon. William F. Connelly, a member of the Delaware legislature, who took us in and cared for us until we could get back to Wilmington."

"The day following, having sent our horses on ahead to Havre de Grasse, we pushed to Baltimore, where we spent Sunday. We left there this morning and covered the forty-two miles to Washington without incident. Yes, I shall stay here a few days, because I want to look about and see what changes have taken place, for this is really my first visit since I left here, eleven years ago."

From
Address
Date
OCT 13 1903

A BAS "SMOKY MOKE."

(Chicago Tribune.)

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NEWS TRIBUNE
DULUTH, MINN.

OCT 18 1903

SOUSA'S LATEST LIKE AN "L" TRAIN

From the New York Evening World:

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R-r-r-rustle—
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The effect was really a revelation in drums and drumming. From a mere whirring the sound grew and grew into a deafening noise, and then gradually receded and died away as it had come. The audience, surprised, startled, and half bewildered, finally sat up and applauded until the drummers had to do the trick all over again.

"Old Jed Prouty" will be presented at the Lyceum theatre late in the month with a good cast. The newspapers of the cities where this company has appeared are unanimous in their praise, and while it has been seen a number of times at Duluth, yet it still has a great many friends in this city. The play was written by Richard Gordon and is one of the strongest and most acceptable of the New England dramas.

Newspaper Cutting Bureau
POST
CHICAGO, ILL.

Sousa Rides to Town on Horse.
Resplendent in a scarlet waistcoat, John Philip Sousa, the world renowned bandmaster, rode into town the other night, and Washington once more has its own. He reached here after a horseback ride of more than 150 miles. He is accompanied by Mr. W. E. Woodruff of Pennsylvania. Mr. Sousa is as delighted to return to the capital, the scene of his first successes, as the capital is to welcome him home. Said he: "I have seen Washington in many aspects at many times, but never to better advantage than when I rode in over muddy roads from the North. We left Philadelphia Thursday of last week, intending to follow the route taken by the father of our country. Surely our trip was as stormy as his. On Friday the storm was so fierce that, when about an hour south of Wilmington, we were compelled to take refuge in the house of a member of the Delaware legislature, who took us in and cared for us until we could get back to Wilmington. The day following, having sent our horses ahead to Havre de Grasse, we pushed on to Baltimore, where we spent Sunday. We left there this morning and easily covered the forty-two miles to Washington in four hours. Yes, I shall stay here some time; I want to see what changes have taken place since my last visit to the capital, eleven years ago."

The latest advices from Count Cassini, the Russian ambassador, are to the effect that he will return to Washington about the middle of November, accompanied by his adopted daughter, the Countess Marguerite. The fact that the young countess proposes returning with the ambassador would indicate that Dame Rumor has again made a mistake and that no change of post is anticipated by Count Cassini in the near future.

Representative and Mrs. Henry S. Boutell of Chicago have returned to Washington and taken apartments at the Highlands for the season.

Representative and Mrs. George W. Prince of Illinois, who are now in Washington, have given up their house on Princeton street and secured quarters in an apartment-house. F. B.

EVERY EVENING.
WILMINGTON, DEL.
OCT 15 1903

Gift From Mr. Sousa.
Mrs. William M. Connelly has received from John Philip Sousa, the march king, a handsome copy of his work, entitled "The Fifth String," and also copies of three of his latest marches and his autograph. When Mr. Sousa and his friends were storm-stayed in this city recently they were royally entertained by Representative and Mrs. Connelly, and the gifts are in appreciation of the courtesies shown them. 188

Newspaper Cutting Bureau
HERALD
LOS ANGELES, CAL.
OCT 11 1903

John Philip Sousa declares that "rag time" will live forever. This is a great compliment to John Philip Sousa.

Newspaper Cutting Bureau
STANDARD
New York, N.Y.
OCT 16 1903

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217
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DENVER, CO.
OCT 13 1903
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(Chicago Tribune.)
YORK, I

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om
Address SALT LAKE CITY, UTAH
ate OCT 18 1903

THE FIFTH STRING.

(By William J. Lampton, with Apologies to Mr. John Philip Sousa's "Fifth String.")

Diotti 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 the 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 Diotti would play on a violin that was like anybody else's gave him an appogiatu 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.

"Then why not cut it off?"

"No, no, Mildred; you do not understand," he cried. "I cannot do it."

"You cannot do it when I ask it?" she exclaimed, with the same old accent on the "I" that women always employ at such a moment.

"Oh, Mildred, do not ask me. I cannot, cannot do it," and the face of the affrighted artist told plainer than words of the turmoil raging within his throbbing bosom.

She trembled like a high C trill in a conmoto, Op. 16, with every seat in the house sold and the speculators on the sidewalk offering a premium.

"You made me believe that I was the only one you loved," she cried passionately; "the only one; that your happiness was incomplete without me. You led me into the region of light only to make the darkness greater when I descended to earth again. I ask you

to do a simple thing and you refuse. You refuse because—"

"Stop there, woman!" he interrupted hoarsely, thunderously. "The violin hasn't got appendicitis, never had appendicitis, and never will have appendicitis. Its veriform appendix is all right, and, by Jove, I won't cut it off! You understand?"

Mildred rushed to him crying: "Angelo, Angelo, forgive me!"

A faint smile illuminated 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.

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STATESMAN
AUSTIN, TEX.
OCT 19 1903

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STAR
WASHINGTON, D. C.
OCT 19 1903

MR. SOUSA AS A NIMROD.

A Successful Trip to the Maryland Marshes.

A party of gunners, consisting of John Philip Sousa, Antony A. Sousa, John Arth and Andrew Donan, returned yesterday from a three days' successful shoot on the Patuxent river. Though the birds are not as plentiful at this time as earlier in the season, they are much heavier, and the gunners succeeded in bagging over three hundred ortolans, ducks, plovers and sage hens.

The bandmaster is an enthusiastic gunner, and with his gun pitched to the proper key and each shell tuned to a note of the chromatic scale the musical Nimrod made merry music for his bird audience in the marshes of Maryland. The only piece that was badly received and not appreciated was "The Man Behind the Gun."

Mr. Sousa will remain in this city for about a week, during which time he expects to work on his new opera and put the finishing touches on his long-promised novel.

Mrs. Sousa and Miss Sousa will join him here, whence they will take a southern trip, ending up at Key West. The strenuous outdoor exercise—horseback riding, shooting and long walks—has greatly improved Mr. Sousa's health, which had become impaired by his arduous trip abroad.

HERALD
TOPEKA, KAN.
OCT 19 1903

The loss of Arthur Pryor, trombone soloist, reduces the drawing power of Sousa's band just one-fourth. The main attractions heretofore have been Arthur Pryor, Sousa's medals, Sousa's point beard and Sousa's profound bow. The bow, beard and medals still remain with the organization.

OCT 21
THEY WROTE SONGS OF THEIR COUNTRY

And Now Patriotic Women Propose to Erect Memorial Tablet to Heroes of Melody.

The Massachusetts society Daughters of the American Revolution, in commemoration of early composers of American patriotic music, will erect a memorial to these "heroes of song" who did so much to inspire patriotism and whose melodies encouraged many weary soldiers upon the battlefields and in the camps during the American Revolution and in the civil war.

The idea originated with Miss Adaline Frances Fitz, who is vice regent of the State society, and who has had the support and co-operation of the State regent, Mrs. Caroline P. Heath, and of members throughout the State.

The thought came to Mrs. Fitz from a statement made by Hezekiah Butterworth calling attention to the fact that there was not a stone in any graveyard in Boston to mark the resting place of William Billings, the father of American psalmody.

Mr. Billings was born in Boston, October 2, 1746, and was a tanner by trade. He devoted his leisure to composing hymn and psalm tunes for Sunday schools. He composed several patriotic songs, including "Independence" and "Columbia," which were sung in the camps of the soldiers during the Revolution.

Mrs. Fitz has devoted much time to the study of patriotism in music, and her musical sketches are favorably known. She wrote "America—Columbia," played by John Philip Sousa at his farewell concert in Mechanics' Hall. She has also given lectures with attractive musical illustrations.

Familiarity with the subject aroused the enthusiasm of those to whom she presented the idea of a tablet. As chairman of the committee, she has worked very hard for the success of the plan for this memorial. The raising of the necessary funds, about \$500, has been undertaken as one feature of the work of the State society the coming season.

Much might be said of the names which will be inscribed on this tablet. Oliver Holden was born in Shirley, Mass., in 1765, and died in Charlestown in 1831. He wrote the famous "Coronation" hymn which was sung in Boston on the visit of the first President, George Washington.

The name of John Howard Paine is associated with the ever popular song, "Home, Sweet Home." He died in great poverty in Tunis, and it was Alexander Corcoran, founder of the Corcoran Art Gallery, in Washington, who provided the means for his burial in the Oak Hills Cemetery.

Samuel Francis Smith is widely known as the author of "My Country, 'Tis of Thee," and it was Francis Scott Key who wrote "The Star-Spangled Banner," while the name of George Frederick Root is associated with the inspiring melodies which have thrilled so many American soldiers, "The Battle Cry of Freedom," and "Tramp, Tramp, the Boys Are Marching."

NEWS
OCT 20

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R-r-r-rustle—
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Newspaper Cutting Bureau in the
From
Address
Date OCT 17 1903
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CHRONICLE
SAN FRANCISCO, CALIF.
OCT 21 1902

BANDMASTER SOUSA GETS AN UGLY FALL.

Thrown From His Horse and Receives a Cut on the Head.

WASHINGTON, October 20.—John Philip Sousa, the march king, was thrown from his favorite horse while returning from a trap-shooting contest. He fell on his head, sustaining a scalp wound and wrenching his right arm. His injuries are not serious.

Newspaper Cutting Bureau in ...

From
Address MINNEAPOLIS, MINN
Date OCT 21 1902

JOHN P. SOUSA IS BADLY HURT

Famous Bandmaster Thrown From His Horse at the National Capital.

New York Sun Special Service.

Washington, Oct. 21.—John P. Sousa was thrown from his horse here yesterday and severely injured. Today he is lying in his apartments in the New Willard hotel, and Dr. Neeley, attending, fears serious results.

With a party of friends he went to East Washington yesterday afternoon to do some trap shooting. Mr. Sousa, riding his favorite horse, Banjo, was returning with his party when a dog ran into the street. Banjo took fright and Mr. Sousa was thrown, striking on his head and shoulders, and was badly trampled.

A carriage was summoned and Mr. Sousa taken to his hotel. Dr. Neeley said that the bandmaster had sustained a severe scalp laceration. His right arm was also badly wrenched. He was delirious and suffering greatly from the shock.

Address SPRINGFIELD, MASS
Date OCT 19 1902

Editorial Jottings.

Sousa declares that ragtime will live

DISPATCH

Address ST. PAUL, MINN
Date OCT 21 1902

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Dispatch Special Telegram.

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With a party of friends he went to East Washington to do some trap shooting. Mr. Sousa, riding his favorite horse, Banjo, was returning with his party, when, at Nineteenth street, a dog ran into the street. Banjo took fright and Mr. Sousa was unseated. He landed on his head and shoulders and was badly trampled.

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EVENING JOURNAL

OCT 21 1902

SOUSA HURT.

High-Stepping Horse Throws Two-Step King Who Escapes With Slight Injuries.

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SOUSA BETTER.

Bandmaster Recovering from the Effects of His Fall.

WASHINGTON, Oct. 21.—John Philip Sousa, the bandmaster, who was thrown from his horse yesterday while returning from a trap shooting contest near Bennings, was reported to be better this morning. Mr. Sousa was thoroughly shaken up by his fall and suffered some bruises and a scalp wound, but no bones were broken. His physician, who visited him at his hotel this morning, said that the bandmaster would be entirely recovered in a few days.

Times Herald
October 19 1902

John Philip Sousa says that "rag-time music will never die." Certainly not, as long as John Philip and other composers of it live and draw royalties.

NEW YORK WORLD

Address
Date OCT 21 1902

Sousa Bruised by Fall from Horse

(Special to The World.)
WASHINGTON, Oct. 20.—John Phillip Sousa, the bandmaster and composer, fell from his horse here to-day while out riding. He was considerably bruised, but not seriously injured. Mr. Sousa recently rode from New York to this city on horseback.

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MR. SOUSA GETS A BAD FALL.

Dog Causes His Horse to Stumble and He Is Thrown on His Head.

HERALD BUREAU,
No. 734 FIFTEENTH STREET, N. W.,
WASHINGTON, D. C., Tuesday.
John Philip Sousa was returning from the Bennings race track to Washington this afternoon when a dog dashed barking into the road and became tangled up with the forelegs of his mount. Banjo, the horse, went to his knees and Mr. Sousa was thrown to the road, striking the ground with his head and shoulder. After a moment of unconsciousness he was revived by his groom and attended by a doctor, to whom the dog belonged. His injuries consisted of an ugly scalp wound and a badly bruised shoulder.

NEW YORK COMMERCIAL ADVERTISER

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Date OCT 21 1902

SOUSA THROWN FROM A HORSE.
His Scalp Badly Lacerated and His Shoulder Wrenched.

WASHINGTON, Oct. 20.—John Philip Sousa was thrown from his horse here to-day and severely injured.

Mr. Sousa, with James Wesley Woodruff of Wilkes-Barre, had just completed a horseback trip from Philadelphia, arriving here early this morning. With a party of friends he went to East Washington this afternoon to do some trap shooting. Mr. Sousa, riding his favorite horse, Banjo, was returning with his party when, at the corner of Nineteenth and B streets, Southeast, a dog ran into the street.

Banjo took fright and attempted to jump over the dog. Mr. Sousa was unseated and fell heavily. He landed on his head and shoulders, and before friends could come to his rescue was badly trampled.

He was carried into a house and later to his apartment in the New Willard Hotel. Dr. Neeley says that the bandmaster sustained a severe scalp laceration. His right arm was badly wrenched. To-night Mr. Sousa was at times delirious and suffering greatly from shock.

Mr. Sousa gave his last concert of the season in Pittsburg two weeks ago and went to New York. His horse was shipped to Philadelphia, and he started from there yesterday, intending to ride to the Hot Springs of Virginia.

Address
Date OCT 21 1902

CHRONICLE
FRANCOISCO, CALIF.
OCT 21 1903

BANDMASTER SOUSA GETS AN UGLY FALL.

Thrown From His Horse and Receives a Cut on the Head.

WASHINGTON, October 20.—John Philip Sousa, the march king, was thrown from his favorite horse while returning from a trap-shooting contest. He fell on his head, sustaining a scalp wound and wrenching his right arm. His injuries are not serious.

Newspaper Cutting Bureau

From
Address
Date

JOHN P. SOUSA IS BADLY HURT

Famous Bandmaster Thrown From His Horse at the National Capital.

Washington, Oct. 21.—John P. Sousa was thrown from his horse here yesterday and severely injured. Today he is lying in his apartments in the New Willard hotel, and Dr. Neeley, attending, fears serious results.

With a party of friends he went to East Washington yesterday afternoon to do some trap shooting. Mr. Sousa, riding his favorite horse, Banjo, was returning with his party when a dog ran into the street. Banjo took fright and Mr. Sousa was thrown, striking on his head and shoulders, and was badly trampled.

A carriage was summoned and Mr. Sousa taken to his hotel. Dr. Neeley said that the bandmaster had sustained a severe scalp laceration. His right arm was also badly wrenched. He was delirious and suffering greatly from the shock.

Address
Date

Editorial Jottings.

Sousa declares that ragtime will live forever. That is heavy prophecy. Ragtime is a measure of music. It is as likely to live as any other measure—the multiplication table, for example. There is no reason to believe, however, that people will continue to be fond of hearing it. For our part, we have been dead tired of it for many moons. [Mobile Register.]

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Y EVENING JOURNAL

OCT 21 1903

SOUSA HURT.

High-Stepping Horse Throws Two-Step King Who Escapes With Slight Injuries.

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SOUSA BETTER.

Bandmaster Recovering from the Effects of His Fall.

WASHINGTON, Oct. 21.—John Philip Sousa, the bandmaster, who was thrown from his horse yesterday while returning from a trap shooting contest near Bennings, was reported to be better this morning. Mr. Sousa was thoroughly shaken up by his fall and suffered some bruises and a scalp wound, but no bones were broken. His physician, who visited him at his hotel this morning, said that the bandmaster would be entirely recovered in a few days.

From
Address
Date

John Philip Sousa says that "rag-time music will never die." Certainly not, as long as John Philip and other composers of it live and draw royalties.

NEW YORK WORLD

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John Phillip Sousa, the noted bandmaster, was seriously, if not fatally, injured by a fall from a horse Tuesday. It is to be hoped he will recover. Few men have a more genial personality than Sousa. No one ever attended one of his concerts without going away with the firm conviction that the desire uppermost in the leader's mind was to give the audience the utmost enjoyment possible.

Sousa Thrown by Horse.

Washington, Oct. 21.—John Phillip Sousa, the bandmaster, was thrown from his horse while riding in the city yesterday. He fell on his head and hip, and, while unconscious for a few minutes, was not hurt seriously. His physician expects him to be out again in a week.

From
Address
Date

HERALD

Address LOS ANGELES, CAL

RAQ-TIME AND ROYALTY

Admirers of Coon Songs Shouldn't Be Restricted to "Misery Music"

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.

Mrs. 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."

Newspaper Cutting Bureau in the World

PRESS

Address SIOUX FALLS, S. DA

Last week the New York Sun published an interview with John Philip Sousa in Chicago, in which he asserted that ragtime will last as long as the great operas.

Newspaper Cutting Bureau in the World

Address OCT 23 1903

Mr. John Philip Sousa was thrown by his horse Baajo, who had been pampered for months, and seriously hurt. That was where "rag time" triumphed

1884

STAR

SCHENECTADY, N. Y

Before he departed on his hunting trip to North Carolina John Philip Sousa, the bandmaster, witnessed a performance of "The Girl from Dixie," in which Miss Irene Bentley is starring.

PRESS CLEVELAND, OHIO

John Philip Sousa and Harry B. Smith have begun work on a comic opera.

Henrietta Crossman is now a Belasco star. She is rehearsing Belasco's comedy, "Sweet Kitty Bellairs," and will produce it in a few weeks.

TIMES

Address WASHINGTON, D. C.

OCT 24 1903

JOHN PHILIP SOUSA RAPIDLY RECOVERING

No Permanent Injury Likely to Result From Recent Mishap.

There is a marked improvement in the condition of John Philip Sousa, and his attending physician, Dr. J. S. Allen, predicts a speedy recovery and has no fear of any evil effects resulting from the wounds, which are nearly all healed.

With philosophic nonchalance Mr. Sousa has taken advantage of the time he has been confined to his room at the New Willard to formulate novel ideas for his new opera.

Together with Mrs. Sousa and the Misses Sousa, he will go to Hot Springs, Va., next Wednesday and later to Henderson, N. C., where they will be the guests of Maj. Richard Sutherland.

The three horses Mr. Sousa brought with him here have been sent back to Philadelphia, as the bandmaster has been advised not to ride for a few weeks.

TELEGRAPH KALAMAZOO, MICH.

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From REPUBLICAN

Address DENVER, COL.

Date OCT 24 1903

Mr. Sousa's fall from his horse was evidently not serious, as he is able to sit up and wear his medals

JOURNAL

DETROIT, MICH.

OCT 24 1903

It is said that John Philip Sousa and Harry B. Smith are collaborating on what is intended to be a typically American comic opera.

PUBLISHED: LONDON, 1881. NEW YORK, 1884

IDEAS

Address Boston, Mass.

OCT 24 1903

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 surely become popular.

EVERY EVENING

WILMINGTON, DEL.

SOUSA NOT BADLY HURT.

So He Telegraphed to Representative William M. Connolly.

Hearing that John Philip Sousa, the march king, had been thrown from his horse at Washington and injured, Representative William M. Connolly, who entertained Mr. Sousa, in this city, recently, sent a telegram of sympathy, as follows:

"John Philip Sousa, Hotel Willard, Washington, D. C.: I see by the newspapers you were thrown from your horse and seriously injured. Hope it is not as bad as published. We extend our sympathies and wish you a speedy recovery. (Signed) Mr. and Mrs. William M. Connolly."

Last evening Mr. and Mrs. Connolly received an acknowledgment of their expression of sympathy. It was embodied in the following telegram:

"Hon. William M. Connolly, Wilmington, Del.: Narrowly escaped serious injury. Hope for a speedy recovery. I thank you for your kind wishes. (Signed) John Philip Sousa."



"BR

The Perseverance Was Saved Woman



"I am eventually going to marry you."

ality that won her fame as quickly as the full of her pictures and stories of her

For a time all was well, and she was not to be noised about that her husband had begun to dissipate. In due course she was married to a tenor singer, who at the time she dropped a little in the commercial value to the immense value to the commercial more heavily. Her married life was meant really very little to her. This may be clear after some thought. There was a sudden divorce. This time there were the findings, and detectives' testimony was

In the course of time she had fallen still lower in the social scale. Margaret had an interview with a man who had made application for a position in a company she was to head the next season.

"I told you some time ago you would come when you will need a friend,"

IT IS nearly sixteen years ago that a semi-diplomatic dinner took place in a big hotel in Philadelphia, but that dinner marked the beginning of a stage career that has been as kaleidoscopic as anything one could well imagine. It was at that dinner that Margaret Marlin made her initial bow to Quaker City society, and it was there she obtained for the first time the initial taste of those social joys that later proved the stepping-stone to degradation almost as deep as is possible.

It was at that same dinner that a famous episode between the Chinese minister and the German ambassador took place, and it was there that a young man, then socially prominent in Philadelphia, first cast his eyes upon the woman who represented the acme of beauty and goodness to him. This story deals with the occurrences that changed both their lives. It also shows to what extent a man can sink his better feelings for a time and then resurrect them, keeping in mind throughout the passing years the chief object of his life.

It also indicates the easy path by which women tread to the gutter from the palace and the inherent spice of good that is congenital in all women. The story is an interesting one in many ways, and it has naturally become necessary to envelop both the man and the woman in a thin disguise to save their better feelings.

But to begin at the beginning.

Margaret Marlin was, sixteen years ago, on the occasion of her coming out, at the age of 18, acknowledged as the most beautiful of Philadelphia's debutantes. She was of excellent family, highly cultured and of a grace and figure unsurpassed. She was brilliant, and something so out of the ordinary that she became in one short night the talk of the city.

At that dinner, seated among gray-bearded diplomats, solid men of finance, and cultured men of letters, was a young man whose chief excuse for his presence was that he was a gentleman and was somebody's son. He obtained an introduction to Miss Marlin and watched with jealous eye the attentions she managed to extract from the foreign guests. He observed with some feeling of dismay the extent to which this young girl could carry jests which ordinarily a young woman of refinement would have frowned upon, even with a member of her own set.

Within two months from that time Margaret Marlin married the young man who had been selected for her. For the purposes of identification I will refer to him as Charles Strong. Needless to say, that is not his real name. Strong was at that time a man of social prominence and some wealth. His father made him a liberal allowance and he spent it on his beautiful wife. For a few months they were ideally happy, and then—things began to occur.

She had, prior to her marriage, laughed with scorn at a proposal of marriage made by the young fellow referred to as present at the dinner. Him we will call Arthur Phillips. He had appointed himself as Miss Marlin's natural selection in the way of a husband for some reason, and had informed her that he had not by any means given up the chase. One day he said to her:

"I am going to say something I know you will be offended at, but I want you to remember this: I am eventually going to marry you. It may be a year from now, it may be ten years from now, or it may be twenty; eventually, you will belong to me."

When Margaret's husband finally awoke to a liaison she was carrying on with an actor then quite prominent in the dramatic world, he was astonished. He could not believe it true—and then he had proof positive of the infatuation she had for the man.

The usual divorce proceedings were instituted, and within a year Margaret Marlin was once more as single as the courts could make her. Phillips heard of her divorce in the course of events, and he approached her again with his proposal. She would have none of him. He merely repeated his belief and sat back again. The woman within two weeks married the actor and went upon the stage. For a time she created a furore. She had beauty, a magnificent voice and an attractive person-



given up everything to follow you, hand to me and tell me you appreciate me like a father, and you will never know

There was a man stuck to his station, known as the emerald was not in a station that attracted

Twice that hospital. Twice prostitution carried

Then she one free woman. But and she began to engagement, and had not forgotten Events in her life began there and everywhere, and Island, where she had been was released on the plea of a number. It soon became her that reduced her to the very depths in some marvelous manner recurred lights.

During all this time she

LADY BELLJOY

SIR JOHN BELLJOY, M. P., and his pretty wife are, of course, well known in London society. And many people, not necessarily "smart," have heard of Lady Belljoy's splendid diamond necklace, or have admired her ladyship's portraits in the illustrated papers. But the tale about the necklace cannot be widely known, and it is strange enough to be worth the telling. The names are, of course, fictitious.

"No, no, not at all. She must have that necklace of such remarkable state occasions."

"I hate wearing diamonds in public." "My dear, we can't afford to oblige me in this little matter." "Cheek." "Come, just to please me don't often ask a favor, little woman." With a sudden pretty smile

MAZED NEW YORK

ry Ago Next hoir Singers Classic to a niscence by at Company

quets were thrown from the boxes, of the large chorus, and ghouquets with were thrown to the lady principals. audience were so unusually beautiful some of them. Among the number hine, with masts over five feet in carry it to the footlights. Early in New York and started through the

ing gave us prestige, and we were A three weeks' engagement at the against the favorite Boston Ideal met from our reputation as the best Providence, R. I., was one of our friends.

ore of the Providence Yacht Club appany a clambake at Stony Point. The day was perfect, but toward we were becalmed. A rowboat was came to our rescue. When we o'clock, and we saw our manager bordering upon nervous prostration. house, and the curtain rose only ten

ass, to return to New York and anagers decided to play one-night were most popular. We reached y. Upon arriving at the hotel we r the performance. Of course, we then we started for the opera house forget. Vehicles of every description



From an Old Photograph.

Mr. John Philip Sousa (Musical Director).

"Pinafore," more than all others, lives in the memory and hearts of a music-loving public.

A word of the company to-day: Miss Rutherford, the Buttercup, is the wife of a well known silk importer of New York. Miss Stevenson, Hebe, married the son of a prominent shipbuilder of Philadelphia and now resides at Atlantic City. Louis De Lange, the Admiral, is a playwright of note. Mr. Donavan, the Ralph Rackstraw, afterward with Emma Abbott, is now a well known tenor and singing in the same church in Philadelphia where he sang previous to his "Pinafore" engagement. Both he and Mr. Knorr, the Deadeye, are prominent vocal teachers in the Quaker City. J. J. Knox, the Boatswain and matinee idol of the company, is a successful New York business man, and Andrew Palmer, the Captain Corcoran, called the Captain par excellence of this country, died very soon after the company disbanded.

It does not seem possible that it is a quarter of a century since Joseph Howard, the famous critic of that period, used to write such pleasant notices of us. I still see him at many of the first nights, as deeply interested in the theatrical and musical events as he was then. And Mr. Sousa, the great and only "March King," must pleasantly remember those days, for did not "Pinafore" give him his charming wife?

My own life has been full of music. I was for fourteen years solo soprano of the Church of the Messiah, New York City, and was at the same time singing leading roles in the large amateur opera organizations of New York, Brooklyn and Jersey City.

But the most delightful memories cluster around the old "Pinafore" days at the Broadway!

EMMA HENRY (Josephine).



From an Old Photograph.

Mr. Andrew Palmer (Captain Corcoran).



ard (Buttercup).

the crowd was waiting to reach marvelous for even a midwinter

and for the fol- use, the Con- out with some of his own Charles Gaylor and renamed

Christmas, we decided to disband, e season.

ended the career of one of the ys of light opera, just twenty-five

bert and Sullivan followed, but

EXPRESS
BUFFALO, N. Y.
OCT 22 1903

No wonder John Philip Sousa's horse threw him! It was named Banjo. If he had named it Trombone and educated it up to the part, nothing ever could have scared it thereafter.

From MORNING TELEGRAPH
New York City
Address
Date OCT 22 1903

SOUSA'S INJURY PAINFUL.

(Special Dispatch to The Morning Telegraph.)
WASHINGTON, Oct. 21.—John Philip Sousa, who was injured by a horse here yesterday, passed a fairly comfortable day in his rooms at the New Willard. The cut on his head pains him considerably and he suffers a good deal from nervous shock.

His physicians insist he is not dangerously hurt and say that with good nursing and proper care he may be able to leave his room within a few days. It will be some time, however, before he is fully recovered.

HERALD
SYRACUSE, N. Y.
OCT 22 1903

The accident to John Philip Sousa will be widely regretted. Americans generally take a great deal of pride in their "March King," who has made himself and his music so popular all over the world.

N. Y. DAILY NEWS

OCT 22 1903
SOUSA IS BADLY BRUISED.
Washington, Oct. 21.—Bandmaster John Philip Sousa, who was thrown from his horse yesterday afternoon while returning from a trap-shooting trip, is resting well to-day, and his physician believes he will be able to be about in a week. He is badly bruised, but no bones are broken. The accident was due to a dog being entangled in the front legs of his horse and throwing it and the rider to the ground.

INDEPENDENT
HARRISBURG, PA.
OCT 22 1903

Before he departed on his hunting trip to North Carolina John Philip Sousa, the bandmaster, witnessed a performance of "The Girl From Dixie," in which Miss Irene Bentley is starring. So enthusiastic

he became Mr. Sousa over the production that he at once sought Harry B. Smith, the librettist, and proposed to him that the two collaborate on a typically American comic opera. Mr. Smith gave ready assent and has already begun work on the scenario.

HERALD
ROCHESTER, N. Y.

Now that John Philip Sousa is reported to be recovering from the fall from his thoroughbred saddle horse, Banjo, we venture to suggest, even to so eminent a musical authority as the "March King," that Banjo was too high strung.

LONDON, 1881. NEW YORK, 1884.

RECORD
TROY, N. Y.

OCT 22 1903
The great Lafayette, who comes to Rand's opera house this evening and on Tuesday and Wednesday, is a creator of original ideas and stage surprises, and his own act is in itself a whole show. His travesties are the present day foibles, his impersonations of great men and his caricatures are natural to life. In his John Philip Sousa duplication he not only assumes the dress, movement and manner of the famous march king, but actually introduces a finely organized band of twenty-picked musicians, and with indescribable and marvelous rapidity this wonderful man impersonates all the principal musical directors of renown including Wagner, Offenbach, Seigfried, Liszt, Strauss, Sousa and Creatore. The travesty on Ching Ling Foo is continued, but with so many changes that one hardly recognizes it as the act that brought this clever artist into world-wide prominence. "Krishna the Devine," Lafayette's latest and greatest conception in which sixty people take part, is the sensational feature of the program. A matinee will be given on Wednesday.

AMERICAN
OCT 20 1884
Mr. Charles P. Burton, a Baltimorean, is responsible for some of the music in "A Son of Rest." He is the composer of the overture, the opening chorus of the first act, the opening song of Mr. Willis, "Had She Only Let Me Dream an Hour More," "The Flag and the Girl I Love" song sung by the show girls, and the military march used in the finale of Act I. Mr. Burton also rehearsed the company and directed the first 11 performances in New York last August. Mr. Burton will be remembered as the author of "The Baltimore American March," dedicated to General Felix Agnus and played by Sousa at the opening of Music Hall in this city.

WASHINGTON, D. C.

OCT 27 1903

MILITARY MUSICIANS

There Should Be a School of Training for Them.

MARCH KING IN WASHINGTON

John Philip Sousa, Who Still Admires to This City as His Home, Rode Here from Philadelphia Astride His Thoroughbred, "Banjo"—Approves of the Plans of the Choral Society.

The most interesting figure in all the musical world of to-day to Washingtonians is John Philip Sousa, the famous bandmaster. He was born here, reared here, educated here, married here, and had his first success here. His people still live here, and he refers fondly to Washington as his home.

The famous march king never looked better. Although he has been here many times in a professional way, this is really his first visit to Washington since eleven years ago he left here to conquer the musical world.

Sousa was born in the little house adjoining Christ Church, Navy Yard. He does not come of a family of musicians, his father, in fact, having been a member of the Marine Band only as a matter of necessity. None of his ancestry has made music their life work.

His early instruction in music was received from Prof. John Esputa and George Felix Benkert, of this city. Under them Sousa learned to play all instruments required in the band, and at this time laid the foundation for the creation of all the melodies he has since given the world.

Mr. Sousa has many plans for the future. First he will go to Hot Springs, Va., where he will be joined by Mrs. Sousa and their elder daughter, Miss Paulilla, the younger one being in school in New York City. Their only son, a splendid specimen of physical manhood, is a student at Princeton and a member of its football team. After a stay at the Hot Springs Mr. Sousa and his family will go to Florida for the winter months, except for a flying visit to the Barbadoes, where Mr. Sousa has laid the scene of one of his operas. In the spring he will resume his work with his band when they will open the St. Louis Exposition and remain there for two months. In October of next year Mr. Sousa will take his band to Australia for a tour of several months. His family will accompany him also on this trip. During next summer he will probably be again at Manhattan Beach.

A Happy Family.

Mrs. Sousa accompanies her husband on nearly all of his tours, and frequently all three of their children are with them also. They seem to be never so happy as when together, whether at some wayside inn or on some interesting excursion. They are fond of their horses, and each one has a horse of his or her own. When they are at home in New York they take a canter every day in the park, and it is hard to tell which one is the most skillful in the management of an unruly horse. Mr. Sousa will have none but good horses in his family, so they are by no means docile and spiritless. Mrs. Sousa and her daughters are also good swimmers, and can keep up with Mr. Sousa and his son in almost any kind of water. They all play golf, and they all play tennis, but in all the category of sports and amusements, there is nothing to them quite so good as a brisk horseback ride. It was the keenest disappointment to Miss Helen Sousa, the younger daughter, that her father would not consent to her accompanying him on his horseback ride from Philadelphia to this city.

Mr. Sousa approves of the proposed Sunday night concerts of the Choral Society.

"The giving of Sunday night concerts by the Choral Society is a move in the right direction," he said. "Combined with the Symphony Orchestra, Washington will be given an opportunity to hear the works of the great masters as they should be given. There is a prejudice against entertainments on the Sabbath, but it will be overcome here as it has been elsewhere. Sacred concerts that are sacred have a good influence, and these proposed concerts of the Choral Society will be for the betterment of the community."

British Military Music.

"How does the Marine Band compare with the government bands of other countries?" Mr. Sousa was then asked.

"From an artistic standpoint it compares favorably with any," he replied. "The men should be paid more, however. The salary they get now is scarcely half enough. I hope to live to see some Congress approach this subject of military music in a broad and liberal spirit. With us this arm of our military service is but an incident. Abroad it is one of the most important branches of the service. What we need here in Washington is the establishment of a school for the training of military musicians. In this college

there should be teachers for each and every instrument used in a full regimental band, and the men should be trained in their specialties, for all musicians are specialists. This training should be free, but in return for these high educational advantages the men should be required to give return in the way of a limited service, say of three years. There is no more potent influence in barracks here than that of the regimental band. England has two of these schools, the Duke of York and Knella Hall, both located in London. British army music has no superior in the world.

THE CHAMPION LONG DISTANCE PIANIST TAKES A FIFTY-HOUR SPIN.



Signer Camille Bascia has completed training for his bout against time, and is resting to-day previous to his attack upon the keyboard. A course of Wagner, Beethoven, Bach and Chopin has put him in the best possible condition and he assures his backers of an easy victory. The artist herewith pictures some of the scientific new moves which Signer Bascia hopes will put his piano groggy before many rounds are over.

From **MAGAZINE**
 Address **New York**
 Date

THE TIMES
 WASHINGTON,
 DEC 17 1903

Suburban
London, Mass.

JOHN P. SOUSA

Here is a born musician. He has the right type of mind, the quality of organization, and the Temperament to enjoy music.



Photography by Baker, Columbia

His ardency, sympathy, and warmth of sentiment show themselves very distinctly in the rotundity of his features. His voice must be the opposite in tone from that of Sir Henry Irving. He has a mellowness of character, as well as great force and distinctness of mind, and while he shows executive power, ability to lead and direct others, yet at the same time he is so full of enthusiasm and love for his work that he forgets himself in his passion for music. Thus his hard lines are softened, and enthusiasm throws itself out into every department of his work. Thus we see in various characters how the disposition and career express themselves in the face of every one who can be distinguished for a certain class of thought.

SOUSA'S STORY OF HIS FIRST PUBLIC CONCERT

John Philip Sousa has recently confided to a friend that his first appearance in public was in the role of solo violinist. The composer was then eleven years of age.

The performance was given at a lunatic asylum, where Sousa's music teacher had arranged a concert. Sousa tells us that a series of mishaps on that occasion prevented him making a very successful debut. On preparing for the concert he found that there was no white shirt available for him. In despair he sought out his music master, who enveloped him in one of his own many sizes too large. Thus incensed, and desperately nervous, he faced the audience of lunatics.

"It seemed to me," he told a friend, "that there were about 2,000,000 people in that room."

As he raised the violin to his chin the shirt began to wobble around his neck, and the cuffs to descend upon his fingers. After about a minute's playing he broke down entirely and, overwhelmed with confusion, fled the platform.

After the performance there was a supper, and the boys who had played were invited. Sousa hoped to recover his spirits by the good things on the table, but before they went into the supper room his teacher came to him and said:

"This is a complimentary supper in return for the favor of appearing here tonight. After that performance of yours I don't want to see you touch a thing."

"And all through that meal," says Sousa, "I could see his eye was upon me, and I had to pretend to my companions that I had had so good a dinner before I came that I wasn't hungry—which was anything but true."—Philadelphia Inquirer.

SOUSA'S VIEWS ON MUSIC OF AMERICA.

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.

If coughing is hard during the rendition of a ten minute composition, that piece is damned beyond hope.

The American people like anything if it is real music.

No man, for beautiful simplicity, will ever surpass "Suwanee River."

A man who puts a musician on a higher pedestal than any other artisan is a chump.

NEW ORLEANS, LA.

Gossip of Washington

A Short But Merry Social Season Probable--The Visit of London Honorable Artillery--Lord and Lady Lonsdale Guests of the Corbins--Mrs. M'Kenna to Marry Son of Gen. Duffield--Sousa in a Scarlet Coat.

(Special Correspondence.)

Washington, D. C., Oct. 14, 1903.

The social season proper, which in Washington begins on January 1st, will be short this year--Ash Wednesday of 1904 falling on February 17--but all indications point to an unusually merry one. It is asserted that several new members of Congress of ample wealth have announced magnificent intentions in the way of entertaining. Of late years, you know, the rich men of the Senate have prided themselves on making no parade of their worldly goods, but have lived in dignified quiet, almost in obscurity, at the National Capital. Here, as elsewhere, it is generally the nouveau riche who make the most show. In the cabinet circle, the addition of three new families, and the return to society of several ladies who have been in mourning the past two or three years, promises to again make official life the stately pageant that it used to be from New Year's Day to Ash Wednesday. Besides all this, a large number of wealthy men and women from other cities have of late years chosen to make Washington a winter resort, and several families, of national reputation as munificent entertainers, have already taken large houses here with a view to their share in the winter's hospitality. The Roosevelts can always be counted on to keep up their end of the social burden magnificently, and have already begun their customary series of small dinner parties as a prelude to greater events to come. Evening receptions, unless accompanied by dancing and music, are now infrequent occurrences at the Capital; but the afternoon tea still holds its own, being such a convenient way of paying off small obligations and of founding up the entire family acquaintance to meet the debutante member of the household. There are no such things as balls nowadays; they are called "small dances," however great the crush; and here the fashion prevails of preceding the dancing by a dinner or musicale for a select few, the majority being invited for 10 or 11 o'clock.

The Honorable Artillery Company of London (Honorable spelled, of course, with an unnecessary "u," being English) and the Ancient and Honorable Artillery of Boston made the White House as well as the streets of Washington very brilliant during the early part of the week. Their reception by the President and Mrs. Roosevelt on Saturday afternoon was the first formal function in the executive mansion this autumn. A long list of home notables was invited to meet the visitors, including all the members of the cabinet and their ladies now in town, officers of the army and navy and many leading members of resident society. Mrs. Roosevelt, looking fresh and charming after her summer's outing, was becomingly attired in a gown of white cloth embroidered with gold, with touches of black velvet. Miss Alice Roosevelt wore white lace over pink taffeta, with a single pink rose low down in her hair. It was a rather dramatic scene when the "Honourables" were presented. Escorted by the Minute Men and preceded by their own magnificent band, they marched to the south portico of the White House, the Boston company following. There Lord Denbigh, commander of the English company, formed his men in parade, facing the White House, their handsome uniforms showing splendidly against the dark green of the lawn and foliage.

Col. Symons, the military aid of the President, descended the steps of the White House, officially greeted Lord Denbigh and received his announcement that the company was ready to be inspected by the President. After receiving Col. Symons' report, President Roosevelt, accompanied by his military and naval aids, went down the steps and, while the bugles sounded a fanfare, the company presented arms and the British colors were dipped to the ground. While the bugles were sounding the President acknowledged the salute by standing with bared head. Lord Denbigh then advanced and received from the President a cordial greeting. After the inspection which followed President Roosevelt again stood with uncovered head while another fanfare was sounded by the bugles, and the British ensigns dipped to the ground. Then the company, headed by their own band, marched to the east terrace, where their arms were stacked, and, preceded by Lord Denbigh and the officers of the company, the men entered the White House and passed to the blue parlor, where they were received by the President and Mrs. Roosevelt and the large company invited to meet them. Close upon their heels came the Boston artillery, all clad in Continental costume, and presenting a magnificent spectacle. Meanwhile the band of the engineer corps, stationed in the vestibule, rendered a fine musical program. A buffet luncheon was served in the state dining-room, outside whose south windows the marine band did its best to outdo that of the engineer corps.

Lord and Lady Lonsdale, of Lowther Castle, England, who came over from New York on Saturday, will be the guests of General and Mrs. Corbin during their Washington visit. The titled

couple are making a tour of the world. On Monday they paid their respects to President Roosevelt and inspected the Capitol, Congressional Library, and other points of interest. The same evening General and Mrs. Corbin gave a small dinner in their honor, which included the Secretary of State and Mrs. Hay, Mr. and Mrs. Leiter and a few others. Lord Lonsdale is an intimate friend of King Edward VII, and recently entertained the Emperor of Germany at his country home, Lowther Castle. General and Mrs. Corbin also entertained Gen. Sir Ian Hamilton, of the British army, and his party. The officers of the army on duty in Washington and their ladies were asked to meet General Hamilton at 9:30 p. m. The affair was in the nature of a farewell reception to the army by General and Mrs. Corbin.

The chief justice of the Supreme Court, with his wife and daughter Fannie, returned on Saturday from a five-months' absence in Europe, all in excellent health.

Justice and Mrs. McKenna announce the engagement of their daughter, Miss Isabel, to Mr. Pitts Duffield, of New York, but formerly of Detroit. Miss McKenna is the eldest of the three handsome daughters of her family, and a particularly interesting and accomplished young woman. She made her debut in San Francisco, just before her father's appointment to the Cabinet of the late President McKinley, and on coming to Washington at once took a leading place in society. Mr. Duffield is one of the six sons of General and Mrs. Henry M. Duffield, of Detroit, and is the junior partner of the publishing firm of Fox & Duffield, New York. He has lived in the latter city about five years, where he is a member of the Players' University and Harvard clubs. No date has yet been decided for the wedding, but it will probably take place early in January, at the home of the bride's parents in this city. Mr. Duffield has been a frequent visitor in Washington, at the home of his uncle, Mr. Justice Brown.

The marriage on Thursday of this week of Senator Thomas C. Platt, of New York, to a young Washington widow, has created a mild sensation in these parts. Mrs. Lillian T. Janeway, the bride-to-be, was a friend of Senator Platt's former wife, who died about two years ago. Until recently she was employed as a clerk in the library of Congress. Her daughter is a very prepossessing young woman, about twenty years old. Mrs. Janeway is much the junior of the Senator, a brilliant conversationalist, and always extremely well dressed. The marriage was first set for October 18; but remembering later that the date fell on Friday, halloween's day, it was advanced to the 15th. They will come to Washington in time for the opening of Congress in November, and will reside at the Arlington.

Resplendent in a scarlet waistcoat, Mr. John Philip Sousa, the world-renowned band master, rode into town the other night, and Washington once more has its own. He reached here after a horse-back ride of more than 150 miles. He is accompanied by Mr. W. E. Woodruff, of Pennsylvania. Mr. Sousa is as delighted to return to the Capital, the scene of his first successes, as the Capital is to welcome him home. Said he: "I have seen Washington in many aspects at many times, but never to better advantage than when I rode in over muddy roads from the North. We left Philadelphia Thursday of last week, intending to follow the route taken by the Father of our Country. Surely our trip was as stormy as his. On Friday the storm was so fierce that when about an hour south of Wilmington, we were compelled to take refuge in the house of a member of the Delaware Legislature, who took us in and cared for us until we could get back to Wilmington. The day following, having sent our horses ahead to Havre de Grasse, we pushed on to Baltimore, where we spent Sunday. We left there this morning and easily covered the forty-two miles to Washington in four hours. Yes, I shall stay here some time; I want to see what changes have taken place since my last visit to the Capital, eleven years ago."

The latest advices from Count Cassini, the Russian ambassador, are to the effect that he will return to Washington in the middle of November, accompanied by his daughter, the Countess Cassini. The fact that Count Cassini would indicate that Count Cassini has again made a mistake and that no change of post is anticipated by Count Cassini in the near future.

Coming in from Georgetown the other day in an electric car, I happened to sit opposite a serene-faced lady who wore the dress of a religious order. Across the aisle sat a man with the unmistakable look of the Salvation Army written all over him. Perhaps he did not notice the Sister's habit, or perhaps his zeal overcame his discretion. At any rate when the car came to a stop at the transfer-place, he leaned toward her:

"Do you love Jesus?" he demanded. The Nun regarded him without a change of expression. "Sir," said she with no trace of annoyance in her calm and gentle voice. "That is none of your business." FANNIE BRIGHAM.

MUSICAL COURIER

New York City.

An Accident to Sousa.

JOHN PHILIP SOUSA had a fall from his horse last week, in Washington, and was severely but not seriously injured about the head and shoulder. The composer is being well cared for at the home of his mother, and it is expected that he will have entirely recovered in a fortnight or so.

ESTABLISHED: LONDON.

From VANITY Fair

Address New York City

Date OCT 31

John Philip Sousa recently expressed the opinion that America would eventually dominate the musical world, and that some American composer may be soon expected to produce a grand opera based on an American theme. Oscar Hammerstein says such a thing is impossible. What a predicament this leaves us in. 1884.

SOUSA'S RED COAT SHOWN IN SLEEPY KING

One of the Principals Wears the Uniform of the Famous Marine Bandmaster.

The little red coat which Ed Redway wears in the second act of "The Sleepy King," soon to be presented in this city by the Walter Jones Comic Opera company, has a history.

When Sousa was in charge of the United States Marine band at Washington, Walter Jones was at that time appearing at one of the local theaters and among his many imitations of prominent characters was one of the great bandmaster.

Sousa heard of this and determined to witness the performance. He was greatly amused and well satisfied with the work of Mr. Jones, and the next morning sent his red coat with gold buttons and gold braid to the popular actor, which he requested be accepted as a gift.

Mr. Jones values the garment very highly and carries it about with him from city to city. He has loaned the coat to Mr. Redway for his character sketch in "The Sleepy King" and his valet sees to it after each performance that it is safely stowed away where it will be safe from injury or theft.

DES MOINES, IOWA

OCT 27 1903

Bandmaster Sousa fell off his horse the other day, but as he has had so many strains in his day he did not mind a little thing like that.

WISHED: LONDON, 1903.

CITIZEN

Brooklyn, N. Y.

SOUSA APPRECIATION.

WILMINGTON, Del., Oct. 15.—As a mark of his appreciation of the kindness shown him while coaching from New York to Washington, last week, John Philip Sousa has sent to Mrs. Connelly, wife of Representative W. M. Connelly, a booklet, entitled, "The Fifth String," original, and three of his original compositions. Sousa and his party were storm-stayed and were entertained by Mr. Connelly.

NEW YORK MAIL AND EXPRESS

NOV 7 1903

Bach and Offenbach, Saint-Saens and John Phillip Sousa, with the new symphony of Gustave Mahler, the Vienna conductor, figured in one promenade concert programme the other night at Queen's Hall, London, directed by Henry Wood, who will be one of the New York Philharmonic Society's star conductors this season. The remarkable American soprano, Mme. Eleanor Cleaver, was one of the soloists. Mr. Ingo Simon, whose baritone performances at a Mendelssohn Hall concert of a year ago, with Mme. Cleaver, will long be remembered as establishing a new variety of public amusement in New York, was not on the programme.

From Standard U
Address Brooklyn, N
Date

KURDS MARCHING TO SOUSA'S AIRS.

We had to be in the house before dark. After a long night's sleep, punctured by the barking of the dogs, I dreamed I was at Coney Island and heard Sousa's music. When I looked out of my window, sure enough there was a band playing Sousa's marches—but no Coney Island, only a long line of dark-faced warriors. Some had white caps. My guide told me they were Albanians; some had red fezes, they were Kurds; some had loose trousers baggy in front and buttoned behind; they were Bashi-Bazouks—not at all bashful as their names seem to imply. All the way from the fort to the station the road was alive with dusky, grim, hard-faced men, ready to make their swords drink the blood of the Christians.

No Christian is allowed to be in the army of the Sultan. The Albanians interested and pleased me a great deal. They looked up at my camera and laughed and shouted words of cheer. They appeared like the Rough Riders, without the Rough Riders' ideals.—From "The Inside Story of the Macedonian Massacres," by Rev. Peter MacQueen, in National Magazine.

Characteristic attitudes assumed by John Phillip Sousa while he was foretelling the coming supremacy of America in the world of music, and of the production of an American Grand opera.



SOUSA SAYS AMERICA WILL DOMINATE THE MUSICAL WORLD

THE MORNING TELEGRAPH, TUESDAY, OCTOBER 6, 1903.

N. Y. TRIBUNE.

Address

Date

JAN 7 1904

SOUSA CASE GOES TO REFEREE.

The long postponed action brought by Everett B. Reynolds against John Phillip Sousa to recover \$15,000 for services, advertising and money paid out to musicians was called for trial before Justice Cochrane and a jury in the Supreme Court yesterday. The case has been waiting for trial for several years and had to be postponed from time to time because of the election to the Supreme Court bench of two of the counsel originally engaged. They were Vernon M. Davis and William J. Kelly, of Brooklyn.

While the lawyers were securing a jury yesterday Justice Cochrane read over the voluminous pleadings in the case and then announced that it was a case for a referee. After some argument the lawyers accepted this suggestion, and they will select a referee to take the testimony.

From *Wilmington Pa*

Address *Wilmington Pa*

Date *NOV 14 1902*

SOUSA'S RAGTIME TALK.

Says Syncopation is Poetry to His Educated Ears.

"Ragtime will never die. As long as 'Faust' is sung ragtime will be played," said Phillip Sousa one day recently. He was standing in the lobby of the Auditorium Hotel. Near by, says the Chicago Chronicle 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 feeling 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 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 waived 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 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 over 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."

"OH, I FEEL SO AWFUL HAPPY WHEN THE BAND BEGINS TO PLAY"

—UNCLE HIRAM (Michigan's Happy Fooligan.)

Berrien County Pioneer Hears "Sousy" and Believes the Bandmaster Will Lead the Heavenly Host.

BY HARLAN E. BABCOCK.

I ain't much up on music, except I fiddle some, An' Nate—my boy—is in the band an' plays the snare drum, An' Ma'tha Jane—my daughter—sings in the Free Will choir— Bein' 'bout as many artists as one family could desire.

I don't play much myself, an' yit, I'm fond as I kin be Of orchestrys an' bands and sich—they all appeal to me; An', best of all, at sochuls, I do enjoy a laugh A-hearin' of them comic tunes played on the phonygraft.

While readin' in my paper t'other eve I saw the "ad" Thet Sousy's band was comin', and it made my old heart glad, Fer I'd hed the derndest hankerin' fer many an' many a day To see John Phillip Sousa an' to hear his old band play.

So I went down to the opery house an' got a first-class seat— There wuz muslo in the atmosphere an' music in my feet; An' when the band come on the stage, and Sousy, too, no doubt— I jined the folks around me an' jest stomped fer all git out.

Afore I hardly knowed it they wuz playin' on the band, An' him a-shakin' of that stick—I tell you it was grand! I seemed to be among the clouds, all free from care and sin; Ef I'd a-had my fiddle there I'd up an' jined right in.

(I had thet happy feelin' that I felt onct long ago— Bein' when I got religion over at East Alamo— When Elder Higgins come to me an' prayed—he did—thet night, As we kneeled around the altar, an' I saw—I saw "the light.")

An' Sousy—well, he bowed an' smiled an' got back on the stand— The folks around me clapped like sin, an' I give him a hand, An' waved my campaign handkerchuf while they played another piece, Which was like a million birds a-singin' smoothisher than grease.

Sometimes 'twould be as softish as the whisper of a breeze On a moonlit Summer evenin' stirrin' through the maple trees; An' then again 'twould jest bust out, like thunder in the night— As ef 'twould send the derned old roof a-sailin' out of sight.

An' then, them fellers on the stage would all jine in an' blow— Oh, glory! Hallelujah!! Praise the Lord, and let 'er go!!! Thet's the way it seemed to catch me, and I sort of feel it yet— Why, it sot me all a-tremble, an' I sweat—an' sweat—an' sweat.

I thought I'd heerd fine muslo at the Berrien County fair— I'd swore by all git out they couldn't beat it anywhere; But I've got to own that Sousy, with his wavin' an' his dash, Simply jest outdid our cornet band, an' beat it—all—to—smash!

I want to go to heaven an' I want to play a harp— Er my fiddle ef they'll let me give 'em suthin' in G sharp; But ef Sousy an' his good old band don't lead the heavenly host, It seems to me the music there'll be came as whistlin', most.

CINCINNATI, OH

JAN 30 1904

ARTIST'S SUCCESS

Miss Jessie Straus, of Walnut Hills, Has Been Selected as Soloist With Sousa's Band.

With one jump Miss Jessie Straus, of 1018 Chapel Street, Walnut Hills, has leaped into the foremost ranks in the musical world. From among almost 1000 applicants she has been chosen violin soloist for Sousa's Band. Her manager, Louis Bailenberg, will probably close negotiations Tuesday for his young protegee to join Sousa in New York. Her first engagement will be at the Metropolitan Opera House, in New York City. She received the engagement over such artists as Marie Nichols, famous in Europe as well as in America for her performances on the violin. Miss Straus is a native of Cincinnati, and those who have heard her play in Cincinnati have pronounced her work wonderful. When Sousa and his band played at the Cincinnati Fall Festival last year at the John Church Company before a select and critical audience. He declared her one of the best violinists he had ever heard, and negotiations between Sousa's manager and Bailenberg were opened ending in her engagement. She is a daughter of John Straus, a traveling salesman.

MAY 10, 1902

PRICE FIVE CENTS

CLEVELAND

Town Topics



JOHN PHILIP SOUSA

Whose Band Appears at Grays' Armory, Saturday
Afternoon and Evening, May 17.

SENORASELECTED BY EXPERTS FOR
FLAVOR AND RICHNESS
SOLD IN POUND TINS BY GROCERS
— THE HASEROT COMPANY —**COFFEE****IN MUSICAL CIRCLES**

EVERYONE, from the devotee of society to the schoolboy of the streets, is interested in Sousa and his band. An involuntary pucker of the lips for the whistle of some haunting and stirring march of his is likely to follow the mention of his name. His band, which flourishes from year to year while others rise and decline, is coming to Cleveland, Saturday, May 17th, for two appearances, afternoon and evening. There is never any need to figure on the kind of audiences that will assemble, for Sousa's name spells crowded houses invariably. The critical musician sneers at Sousa, but is always to be seen at his concerts, studying the secret of popularity that composer possesses. Everyone else, however, capitulates to the spell his music exerts and admits the fact honestly. It has ceased to be a credit with him that he keeps the finest band in America up to its recognized standard. He

ought to do this for it pays immensely, and the best musicians wish to be under his baten. The fact is to be recognized, however. Aside from Arthur Pryor, the trombonist, who comes year after year and without whom Sousa's concerts would hardly be complete, his other soloists are now here. They are Lucile Jocelyn, soprano, and Marguerite de Fritsch, violiniste. I shall be interested in them more from the photographs I have seen of them than from knowledge of their playing. They are sure to be satisfactory to the eye at least. The afternoon concert coming on Saturday, will be made a popular price matinee for the school children, who will be charged only twenty-five cents admission. Naturally the program will be in keeping. It will be interesting to all, however, for people go to hear Sousa in a light cheery mood. The evening program will be as follows:

1. Overture, "Di Ballo" (first time here).....Sullivan
 2. Trombone Solo, "Love's Enchantment".....Pryor
Mr. Arthur Pryor.
 3. Suite, "Sylvia".....Delibes
 4. Soprano Solo, "Il est Doux il est Bon" (from "Herodiade")...Massenet
Miss Lucile Jocelyn.
 5. Finale to first act "La Tosca" (new).....Puccini
(The tolling of the castle bell announcing the escape of the prisoners, intermingles with the grand ensemble.)
Intermission.
 6. A Bourree and Gigue "Much Ado About Nothing" (new).....Garman
 7. (a) Valse, "The Night Owl" (new).....Ziehrar
(And 'twas from Aunt Dinah's quilting party, I was seeing Nellie home.)
(b) March, "The Invincible Eagle".....Sousa
 8. Violin Solo, Fantasia, "Carmen".....Hubay
Miss Marguerite de Fritsch.
 9. Theme Variations and Carnival Time, from "Scenes in Naples".....
.....Massenet
The matinee program is as follows:
 1. Overture, "King Lear".....Berlioz
 2. Cornet Solo, "A Soldier's Dream".....Rogers
Mr. Walter Rogers.
 3. Suite, "Maidens Three".....Sousa
 4. Soprano Solo, "Queen of Sheba".....Gounod
Miss Lucile Jocelyn.
 5. Symphonic Poem, "Les Prelude".....Liszt
Intermission.
 6. Moto Perpetuum.....Paganini
 7. (a) Graceful Dance.....Rochel
(b) March, "The Invincible Eagle" (new).....Sousa
 8. Violin Solo, (a) Adagio; (b) Canzonetta; "Concerto Romantique"
.....Fodard
Miss Marguerite de Fritsch.
 9. Grand Scene and Soldiers' Chorus from "Faust".....Gounod
"Glory and Love to the Men of Old."
- Trombone selection, Messrs. Pryor, Bauer, Lyon, Williams, Mantia and Wardwell.

The popular Sunday concerts at Gray's Armory closed last Sunday afternoon with one of the best programs of the series. The orchestra of fifty was led by Johann Beck, who also figured in a role in which he is seldom heard, as a violin soloist. To those who realize the exacting practice and constant appearances necessary for solo violinists to attain distinction, Mr. Beck's appearance in this guise was most successful. How he has managed to keep up this practice, with such a difficult number as the one he rendered, the "Fantasia Caprice," by Vieuxtemps, in the intervals of his teaching and orchestral conducting, it is difficult to see. Mr. Charles Sommer directed the orchestra accompaniment to this number. The soloist was Mr. Francis Sadlier who sang the prologue to "Il Pagliacci." The standard number was the Lenore No. 3 overture of Beethoven. An interesting novelty was the quartet given by Messrs. Bernthaler, flute; Narovec, oboe; Hruby, clarinet, and Fisher, French horn; an instrumentation new to Cleveland. A local composition of intrinsic merit from a critical standpoint was that named "Slavonic Fancies," by John Zamecnik. This composition was first rendered under Mr. Beck's direction two seasons ago by the Cleveland Symphony Orchestra, when the composer was a member of that body. He has been with the Pittsburg Orchestra all this season.

As a whole, these popular concerts have been very successful. While there is a small deficit in the treasury on account of the nominal admission fee charged, the promoters are enthusiastic and show that the shortage was small owing entirely to bad weather and does not take up all of the guarantee fund subscribed by those who believe in these concerts as an institution.

The several monthly publications issued by the Oliver Ditson Company of Boston for May are received and their standard seems to be bettering all the time. The Musical Record and Review, an essentially literary publication, has sixty-five pages of reading matter in compact pocket form, and the matter is well selected by the editor, Thomas Tapper, whose own contributions are especially bright and readable. There are some comic Wagner cartoons no musician with a sense of humor should miss. The student pages are an especially happy idea. The summary of news of the musical world is valuable and time saving. The Choir and Choral music publication contains an anthem, "Come Holy Spirit," by Berwald; a hymn anthem, "Holy, Holy, Holy Lord," by G. A. Burdett; a part song, "If My Love Shall Prove Unkind," by J. J. Hurnane, and notes on church music happenings interesting to those in such circles. The song edition of the Musical Record, another separate publication, contains "Birds of Love," by R. G. Cole; "Can Night Doubt Its Star," by Williams Arms Fisher, and "Nevermore Alone," from Mrs. Browning's words, by Henry K. Hadley. The piano music edition of the Musical Record, containing two juvenile studies by Carl Muller and H. M. Bartlett. There are two other compositions, the "Dream of Love," by W. W. Lowitz, and a "Roumanian Dance," by Strelesky.

Mr. Samuel S. Rosenthal seems to be enjoying returns from the capable work his orchestra has been credited with this season by numerous engagements, which also attest the large increase this year in the number of social functions requiring incidental music of some pretension, this season. This week I notice his orchestra played at the Chamber of Commerce, at Anderson's Hall and at the residence of Mr. E. P. Hunt, 1791 Euclid avenue, as well as at other functions regularly entrusted to Mr. Rosenthal.

The Cleveland Vocal Society gave its third and last concert of the season Thursday evening at the Chamber of Commerce Hall presenting Hiawatha's Departure by Coleridge Taylor and a setting of the Irish ballad "Phadrig Crohoore." The soloists were Miss Belle Flagg soprano; Mr. C. A. Rosequist, tenor, and G. H. Wagner, baritone. The Orchestral club assisted chorus and soloists. Alfred Arthur conducted.

The Gesangverein Harmonic held its closing concert at Germania Hall Thursday evening, the chorus being directed by Mr. Charles Haverdill. Miss Louise Hart was accompanist. The soloists were Edwin Douglass, tenor; Miss Gertrude Wilhelm, and F. J. Zurlinden, violinist.

REDUCED RATES FOR DECORATION DAY.

The Lake Shore & Michigan Southern R'y will sell round trip excursion tickets on May 29th and 30th, good returning until May 31st, at one and one-third fare for the round trip, to points on its line within a radius of 150 miles. For tickets and information call at ticket office 237 Superior Street.

Weather—Rising day, with fair, & snow. To-morrow

WASHINGTON, SUNDAY, JANUARY 31, 1904—FORTY PAGES.



A FEW OF THE BANQUET-ROOM FEATURES.

INQUIRY

New York City
MAR 26 1904

Harry B. Smith and John Philip Sousa have "booked up" for the manufacture of a new comic opera. The combination should be conspicuously happy.

Published: London, 1904

MUSIC AND MUSICIANS. Sousa's Band Opens Metropolitan- van Spring Season.

John Philip Sousa and his virtuoso brass band return to-morrow after long absence to open the annual supplemental season of spring music in New York. Easter crowds will be welcomed at the Metropolitan Opera House, where Sousa gives the first of two popular Sunday night concerts. In the last twelve months the band has played in London, Paris, Brussels, Berlin, St. Petersburg, Vienna, Prague, Copenhagen and Amsterdam. To-morrow's programme includes a number of appropriate European novelties. The soloists will be Estelle Lebling, a soprano of the Conried company; Jessie Strauss, a young violinist, and Herbert E. Clarke, cornet. The selections are: Overture, "The Promised Bride," Ponchielli; cornet solo, "Rondo Caprice," Clarke; solo, "Looking Upward," Sousa; waltz for soprano, "The Voice of Spring," Strauss; grand scene, "Hymn to the Sun," Mascagni; ballet scenes, "The Greeks," Massenet; novallette, "Once Upon a Time," Lisa Lehmann; march, "Jack Tar," Sousa; violin solo, "Scènes de la Cardas," Hubay; transcription of Grand Tarentelle No. 2, in A flat, Heller.

JAN 29 1904

Cincinnati Soloist Will Join Sousa Band



MISS JESSIE STRAUSS,

Young Cincinnati violinist of remarkable talent, who has been selected as soloist for Sousa's band, will accompany that famous musical organization on its next tour. Miss Strauss leaves for New York and begins her engagement with Sousa at the Metropolitan Opera House on April 3d. The young lady is a Cincinnati product, having received her musical education from Prof. Adolf Hahn.

MAIL

New York City

APR 2 1904

APR 4 1904

CONCERT OF SOUSA'S BAND.

Sousa and his band returned to the Metropolitan Opera House last night. A large audience was present. The programme follows:

- Overture, "The Promised Bride".....Ponchielli
- Cornet solo, "Rondo Caprice" (new).....Clarke
- Herbert L. Clarke
- Suite, "Looking Upward".....Sousa
- (a) "By the Light of the Polar Star."
- (b) "Under the Southern Cross."
- (c) "Mars and Venus."
- Valse for soprano, "The Voice of Spring".....Strauss
- Miss Estelle Liebling
- Grand scene, "Hymn to the Sun," from "Iris".....Mascagni
- Ballet scenes, "The Greeks" (new).....Massenet
- Novelties, "Once Upon a Time," from the fairy can-
- тата, "Princess May Blossom" (new).....Liza Lehmann
- March, "Jack Tar".....Sousa
- Violin solo, "Scenes de la Czardas".....Hubay
- Miss Jessie Strauss
- Transcription of "Grand Tarantelle No. 2," in A flat, Heller

Newspaper Cutting Bureau in the World.

HERALD TRANSCRIPT

From Peoria Ill

Date FEB 3 1904

WAS SOUSA'S COMRADE.

Interesting Gossip Concerning Early Peoria Theatricals.

People in last night's audience at the Main St. Theater who were convulsed and delighted by the artistic comedy acting of Milton and Dolly Nobles, in "Why Walker Reformed," will find it difficult to realize that the young man supporting a ramronious "jag" is now rated among the "veterans" of stage celebrities. Milton Nobles has been before the American public as a star, manager and dramatic author for something like a quarter of a century. His first play was "The Phoenix," and had he never written another it would have made him famous, but it was as the actor rather than the author that he particularly showed in this now famous old play. His later plays, Love and Law, For Revenue Only and From Girl to Son, are all far superior as plays to the Phoenix, but his name will always be inseparably linked with the older play, principally for the original and delightful human of the story writing scene, in which he originated the famous catch line "and the villain still pursued her." To a Transcript reported Mr. Nobles yesterday said that he presented The Phoenix in Rouse's Hall in Sept. 1875, in his company at that time was the now famous John Phillip Sousa, the "March King." Nobles and Sousa were both youngsters at the time, the latter just twenty. The first march he ever wrote was finished in this city. It was called the Bludso march and was dedicated to Mr. Nobles, who still holds the original manuscript and complete orchestration. It has never been published, but probably will be within a year. There has been no break in the long friendship between the famous band leader and the man who "put him in the business," as professionals express it. An o-- time Peoria theater goer occupied a front seat at the Main St. Theater last night. He said that he attended the performance given here by Mr. Nobles on

RECORD HERALD

CHICAGO, ILL

MAR 6 1904

Hears the Real "Music of the Spheres."

The thoughtful man who listens patiently and intelligently at the large end of a graphophone funnel is ready to believe anything that science may whisper in his ear regarding the reproduction or transmission of sound.

When he realizes that in such inventions as the telephone and the phonograph the simplest laws of nature have been applied or utilized he is even more willing to listen believingly to the voice of science. He receives the most extravagant promises of the scientist with perfect credulity. If the talking scientist doesn't "make good" he confidently believes some silent wizard like Edison will. It is only a question of time and experiment.

So we are not startled by the announcement of Professor ALBERTSON that he has been listening to "the music of the stars." Perhaps it was the music of far-away Arcturus he heard; or perhaps it was the wind whistling through a bunch of telegraph wires. But no matter. If he didn't hear the real astral orchestra some one else will some time. It was only a short time ago that TESLA saw some one wig-wagging him on the planet Mars. While making experiments in wireless telegraphy on Pike's Peak his "oscillator" began throwing off messages resembling a Chinese restaurant menu, and he became convinced that the Martians were trying to get him on the long-distance wire for a conversation. Perhaps TESLA was right. Who knows enough of science to dispute it?

In the case of Professor ALBERTSON, he has demonstrated that a light ray falling upon the surface of a small polished steel plate will produce a tone. Utilizing this fact, and also the principle of the telephone receiver, he has perfected a device which, when exposed to the light of certain stars, gives off such sweet music as to make one think "of worlds full of angels." But not all the sounds that come from the stars are sweet or musical. When the instrument is turned toward Sirius, for instance, there are hideous and unearthly noises that sound like a million Cossacks swooping down upon a handful of Japs.

It isn't safe to be skeptical about Professor ALBERTSON'S discovery. First thing we know we will get one of the "marches" by Saturn's Sousa to put in our phonographs or our pianolas.

TRIBUNE

Winnipeg Can.

FEB 6 1904

Can this be true? Manager Hinton of Sousa's band, relates an episode—one among many—of this organization's visit to St. Petersburg last year.

The band was within an hour of its concert, when two Russian police officials appeared at Sousa's hotel and informed him that the censor wished to see the words of the songs that were to be sung that evening at the performance.

"Oh, bother!" said John Phillip Sousa, "we haven't the words with us. They are just arias, you know, from Lakme and Pearl of Brazil. Nothing in the words at all, not even sense."

"Ah, no doubt, no doubt," replied the official, "but we must have the words just the same. The censor wishes to see them, and without his permission your concert cannot go on."

At this point Hinton approached Sousa, and said something to him in an undertone.

"My manager, Mr. Hinton," explained Sousa, "says that he thinks he is able to remember the words from memory. He will write them down for you while you have a drink with me. Will that do?"

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Of course Mr. Sully is fitted with the dominant part. He has to decide as presiding judge, "Morgan O'Connell," a complicated case which comes before him, where love and duty wage a fierce conflict for mastery.

By the same diplomacy and shrewd thinking which marked the actions of the Parish Priest, Mr. Sully as the "Chief Justice" removes all difficulties, and clears the way for the course of love to run smoothly, with the natural happy ending all round.

It is said that there are three distinct love stories to be worked out.

SOUSA'S MARCHES AGAIN CAPTIVATE AS OF OLD

At the Metropolitan Opera House last night the usual big audience which greets John Phillip Sousa attended the first Sunday night concert of the series to be given by the bandmaster. One of the auditors was John Huss, who toured the country recently with his orchestra.

Although only nine numbers, with the customary sub-divisions, were on the programme, fifteen were rendered in answer to the unanimous demand for the familiar Sousa marches.

The soloists were: Estelle Liebling, soprano; Jessie Straus, violiniste; Herbert L. Clarke, cornist.

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MAIL

New York City

APR 2 1904

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barber and
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Address No.

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J. C. Richman.

J. C. Richman, a brother-in-law of S. A. Neihbur, and a former resident of Peoria, died at his home in Fort Scott, Kan., Sunday morning at 8 o'clock. The funeral services were held yesterday afternoon. The deceased leaves a widow but no children.

TRIBUNE

Winnipeg Can.

FEB 6 1904

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Address
No. 4

WASHINGTON, D. C.

MAR 20 1904

"International Pitch" Standard at St. Louis

Decision of the Musical Director Will Debar Many Organizations From Participating in Band Contests at the Exposition.

Trouble is brewing for the bands which desire to enter the musical contests at the St. Louis Exposition. The cause of it is the stand taken recently by George W. Stewart, director of music at the World's Fair, that all competing organizations must tune their instruments to international pitch. This is, furthermore, the outcome of a controversy which has lasted for more than twenty years between advocates of the international and those of what is known as the "American pitch."

Pitch is determined by the tonal position of "A" on the scale, and is adjusted by the number of vibrations in a second. The nearer the pitch is to the human voice the truer it is regarded to be. The American pitch is almost a half tone higher than the international, and is believed to be more brilliant, while the international is softer and better adapted to symphony and operatic music.

Mr. Stewart's decision will mean a great outlay of money to the bands which desire to participate and whose instruments are tuned to the American pitch. It will bar army bands and the majority of amateur organizations, thus practically limiting the contest to professional bands—a condition which American musicians oppose.

The controversy regarding pitch began about twenty years ago when argument became so strong that leaders of bands and instrument makers all over the world realized that a general pitch should be adopted to which all instruments should be tuned, and thus preserve a standard of tune. By a vote of those interested the international pitch was decided upon. Sousa, Thomas Damrosch, and the late Anton Seidl adopted the international pitch. Its vibrations are 435 to a second while the American pitch registers 452 vibrations a second.

It is doubtful whether, in view of Mr. Stewart's decision, any concessions will be made to the bands not tuned to the international pitch, and, for this reason, many organizations are expected to withdraw from the contest.

APR 2 1904

The programme for Mr. Sousa's concert at the Metropolitan Opera House on Easter Sunday is as follows, the soloists being Estelle Lieblich, Jessie Straus, H. I. Clarke:

Overture, "The Promised Bride".....Ponchielli
Corno solo, "Rondo Caprice".....Clarke
Suite, "Looking Upward".....Sousa
Voice for soprano, "The Voice of Spring".....Strauss
Grand scene, "Hymn to the Sun".....Mascagni
Ballet scenes, "The Greeks".....Massenet
Nocturne, "Once upon a time".....Liza Lehman
March, "Jack Tar".....Sousa
Violin solo, "Scenes de la Czarinas".....Hubay
Transcription of tarantelle.....Heller

Crowd at the Sousa Band Concert.
John Philip Sousa and his band gave a concert at the Metropolitan Opera House last night. The house was crowded. The soloists were Miss Estelle Lietling, soprano; Miss Jennie Straus, violinist, and Herbert Clarke, cornetist. Upon repeated encores Sousa led his band in the playing of many of his popular marches.

New York Herald

APR 4 1904

THE MORNING TELEGRAPH

A THREE-TO-ONE LEADER IS SOUSA

Metropolitan Audience Forces Him With Its Encores to Triple His Programme.

PLEASED WITH CALISTHENICS

By GUSTAV KOBBE.

John Philip Sousa was a 3 to 1 shot at the Metropolitan Opera House last night. For every piece on the programme he played three. He might be entitled the great encoresist. "Barkis is willin'." So is Sousa. So is his public.

Was it music or an evening of calisthenics? But then, if his listeners and watchers always break into applause when he does his great arm-swinging act in his "Stars and Stripes Forever," why shouldn't Sousa treat them to it? It is nice to know beforehand that a big whack on the bass drum is coming, because he bends over and crooks his elbow as if he were getting ready to administer the whack himself.

Likewise you are sure that the orchestra is playing a descending scale because his baton is slowly (and not ungracefully) descending with it; also that the music is light and airy, because he stands poised like a winged Mercury. If Sousa were awkward he would be impossible. But his idiosyncrasies are harmless because they seem to convey his meaning to the band and his band plays well.

His programme last night opened with the overture to Ponchielli's "Promised Bride" (encores, "Stars and Stripes Forever" and "Diantha"); then Herbert L. Clarke played his own "Rondo Caprice." His performance was not up to his usual standard for he split some of his notes. His encore was better.

Then came Sousa's "Looking Upward" (encores, "Dixie Land" and "Unter den Linden.") And so the evening continued.

Estelle Lieblich sang neatly Strauss' "Voice of Spring" waltz. The audience was brightened when it saw Strauss' name on the programme, for fear it might be Richard Strauss. To allay any anxiety that still may be felt on that point, it is stated that the soloist is Estelle Lieblich, of Vienna.

NEW YORK WORLD

SOUSA HAS A NEW MARCH.

"Jack Tar," Played at Last Night's Concert, Is Pleasing.

John Philip Sousa and his band returned to New York last night and gave a characteristic concert at the Metropolitan Opera House. The audience was large, and while there were but nine numbers on the programme the encores brought the total to over twenty.

Since it was last heard in New York the band has developed a marked improvement, particularly among the brass instruments. Mr. Sousa treated the audience to one new march, "Jack Tar," which had the real Sousa swing.

The concert opened with Ponchielli's "The Promised Bride," followed by Herbert L. Clarke, solo cornetist in a composition of his own, "Rondo Caprice." Miss Estelle Lieblich, soprano, was heard in "The Voice of Spring" by Strauss. The other soloist was Miss Jessie Straus, violinist, who is a new comer. She played delicately Hubay's "Scenes de la Czarinas."

RISE TO WELCOME SOUSA WITH CHEERS

"March King," Home from Europe, Receives Ovation at Metropolitan Opera House.

It was a night of triumph at the Metropolitan Opera House last evening for Sousa, who, returning with victorious laurels from a twelve months' tour of Europe, was welcomed back vociferously by hundreds upon hundreds of admirers, who thronged the great house, filled all the seats and even the boxes and overflowed into all the standing places.

Little doubt could be entertained of the popularity of the "March King" in this city when upon his appearance the house rose and applauded him until it seemed as if the opening of the concert would be indefinitely postponed. This same hearty applause greeted almost every selection that Sousa himself led.

There were three soloists, Miss Estelle Lieblich, soprano; Miss Jessie Straus, violinist, and Mr. Herbert Clarke, cornetist. All received their meed of applause, but Sousa and his band were the main attractions.

Sousa's own march, "Jack Tar," was heard here for the first time. It is quite up to his other successes.

NEW YORK PRESS

APR 4 1904

THROUGH HEARS SOUSA MUSIC.

"March King" Leads His Band Vigorously in the Metropolitan.

Sousa and his band of vigorous tone producers had possession of the Metropolitan Opera House last night, and for two hours filled the vast spaces with the stirring accents of airy wood-wind, strident brass and the clangor of cymbals, drums, triangles and tambourines combined in rhythmic pulsations. An audience much larger than the usual Sunday night crowd applauded the bandmaster to the echo whenever he stepped down from the conductor's stand and bowed.

The programme presented this respectable and serious array of numbers: The overture to Ponchielli's "The Promised Bride"; a cornet solo by Herbert L. Clarke, "Rondo Caprice"; a suite, "Looking Upward," by Sousa himself, in which the Polar star, the Southern Cross, Mars and Venus were illustrated tonally; "The Voice of Spring," waltz-song by Strauss (Johann, not Richard); "Hymn to the Sun," from Mascagni's opera, "Iris"; ballet scenes, "The Greeks," by Massenet; a novellette, "Once Upon a Time," from the fairy cantata, "Princess May Blossom," by Liza Lehmann; Sousa's "Jack Tar" march, a violin solo, "Scenes de la Czarinas," by Hubay, and a transcription of Heller's Tarantelle in A flat.

But that was not all the evening offered. Sousa likes to surprise his audience with works of his own invention, which they really come to hear. Hence he gives these popular numbers as encores. They were greeted with great applause. There were selections from "The Bride-Elect" and "El Capitan," to the utmost satisfaction of the throng of Sousaites. Feeling was expressed in the work of Miss Jessie Straus, violinist.

On next Sunday evening Sousa and his band will play again in the Metropolitan, and the soloists will be Miss Estelle Lieblich, Miss Straus and the saxophonist, Jean W. B. Moeremans.



MISS JESSIE STRAUS, WHO WILL PLAY WITH SOUSA AT THE METROPOLITAN TO-MORROW NIGHT.

MRS. CHEATHAM THOMPSON, who is best remembered by the metropolitan public as Miss Kitty Cheatham, the clever comedy actress of Daly's, will give a song recital at the Gerrit Smith Studio, 142 East Thirty-third street, on Tuesday afternoon, April 5, under the patronage of many prominent society women.

Sousa's band will give a concert at the Metropolitan Opera House to-morrow evening. Miss Jessie Straus, who is said to possess considerable talent as a violinist, will be one of the soloists.

On Thursday evening, at Cooper Union Hall, the sixth and last concert of an extremely interesting series was given, and the Russian Sym-

MAIL

New York City

APR 2 1904

TIME

WASHINGTON, D. C.

MAR 20 1904

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"March King" Leads His Band Vigorously in the Metropolitan.

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The programme presented this respectable and serious array of numbers: The overture to Ponchielli's "The Promised Bride"; a cornet solo by Herbert L. Clarke, "Rondo Caprice"; a suite, "Looking Upward," by Sousa himself, in which the popular star, the Southern Cross, Mars and Venus were illustrated tonally; "The Voice of Spring," waltz-song by Strauss (Johann, Richard); "Hymn to the Sun" from Wagner's opera, "Iris"; ballet scenes, "The Greeks," by Massenet; a novellette "Upon a Time," from the fairy cantata "Princess May Blossom," by Liszt; Sousa's "Jack Tar" march, a solo, "Scenes de la Czardas," by Hubay, and a transcription of Heller's "He in A flat."

That was not all the evening offered. Sousa surprised his audience with his own invention, which they listened to with great interest. They were not numbers as encores. They were heard with great applause. There were two from "The Bride-Elect" and "El Tano," to the utmost satisfaction of the audience. Feeling was expressed for the work of Miss Jessie Straus, violinist. On next Sunday evening Sousa and his band will play again in the Metropolitan, and the soloists will be Miss Estelle Lieblich, Miss Straus and the saxophonist, Jean W. B. Moeremans.



MISS JESSIE STRAUS, WHO WILL PLAY WITH SOUSA AT THE METROPOLITAN TO-MORROW NIGHT.

MAIL
New York City
APR 2 1904

Mrs. Cheatham-Thompson, who is best remembered by the metropolitan public as Miss Kitty Cheatham, the clever comedy actress of Daly's, will give a song recital at the Gerrit Smith Studio, 142 East Thirty-third street, on Tuesday afternoon, April 5, under the patronage of many prominent society women.

Sousa's band will give a concert at the Metropolitan Opera House to-morrow evening. Miss Jessie Straus, who is said to possess considerable talent as a violinist, will be one of the soloists.

On Thursday evening, at Cooper Union Hall, the sixth and last concert of an extremely interesting series was given, and the Russian Sym-

programme the encores brought the total to over twenty. Since it was last heard in New York the band has developed a marked improvement, particularly among the brass instruments. Mr. Sousa treated the audience to one new march, "Jack Tar," which had the real Sousa swing. The concert opened with Ponchielli's "The Promised Bride," followed by Herbert L. Clarke, solo cornetist in a composition of his own, "Rondo Caprice." Miss Estelle Lieblich, soprano, was heard in "The Voice of Spring" by Strauss. The other soloist was Miss Jessie Straus, violinist, who is a new comer. She played delightfully Hubay's "Scenes de la Czardas."

New York City
MAR 6 1904

WHEN "PINAFORE" FIRST CR

It Will Be Just a Quarter of a Century Thursday That the Quaker City C Introduced This Comic Opera Metropolitan Audience---A Remi Emma Henry, the Josephine of Th



From an Old Photograph.
Miss Emma Henry (Josephine).

back and forward each day, so the following Monday we came in fear and trembling to face critical New York. Time was short, and the advertising was not extensive, but it was "Pinafore," and the epidemic just beginning.

When the curtain rose on the opening night, March 10, 1879, we looked out upon a packed house. It inspired us, and we sang with all our hearts. What mattered it if our stage business was not according to prescribed rules? Before the curtain fell upon the first act we had scored a musical triumph and awoke the next morning to find ourselves famous. The press lauded us, and in a week's time we were playing

of the first act a shower of bouquets sufficient to supply every member of the live doves attached by long ribbons. The floral gifts from friends in the that Sarony desired to photograph was a ship of flowers for Josephine's height. It took four ushers to carry June we bade a reluctant good-by to Eastern territory.

Our acknowledged social standard royally entertained everywhere. Park Theatre, Boston, playing Company, did not in the least detract singing company before the public strongholds. There we made mar

On one occasion the commodore tendered the principals of the company. We went on the commodore's yacht evening, as we were starting home, dispatched to Providence and a few touches the dock it was almost 8 p.m. We were hustled off to the opera minutes late.

When we left Springfield, Mass., disband for the Summer, our standards in a few towns where we Hartford about the middle of July heard that every seat was sold. I considered the report a joke, but a sight met us that we could never



From an Old Photograph.
Mr. M. F. Donovan (Ralph Rackstraw).

to the elite of the city, with the "standing room only" sign decorating the foyer every night. The Herald remarked that, "we could certainly draw, if we could not paint."

Our week's engagement lengthened into months, other attractions were canceled, and the church and the stage were brought very near together within the walls of the old Broadway.

Very shortly after our first appearance our musical director, Mr. Coleman, was succeeded by a young musician then unknown, who was none other than the now famous John Philip Sousa. From the first he was a prime favorite with the company, and under his baton the ensembles were greatly improved. He was then, as now, a magnetic leader, and we felt as I imagine the members of his band feel when he leads one of his popular marches.

Those were not the days of show girls, but our chorus members were young and pretty, and when they came tripping out "the girl at the end of the line," with rosy cheeks, snapping black eyes and always jolly was Miss Jennie Bellis, a society belle of an exclusive Philadelphia set, now Mrs. John Philip Sousa.

During our engagement, the Gilbert and Sullivan company came from England to the Fifth Avenue Theatre. Their principals, together with the great composer and librettist, were attending one of our performances, when the Admiral interpolated some local "gag" which Mr. Gilbert evidently did not understand or appreciate. The audience applauded, and Mr. Gilbert was seen to whisper to Mr. Sullivan, who sat next him. When quiet was restored and the play was progressing, the point which our comedian had made pierced Mr. Gilbert's brain. It was then his turn to laugh, which he did with a ringing "Ha! ha!" that went to every corner of the house. The performance was brought to a standstill, while every one laughed with him, but I doubt if many of the audience knew that the disturber was the author of the libretto.

One Saturday night, after we had been playing about a month, at the close of the performance we were hurrying to get the midnight train to Philadelphia to appear in our places in church on Sunday. Our manager came back on the stage with word that the applause was continuing and we must appear. Some had already donned street clothing, but we hustled on the stage, the curtain was rung up, and, although the orchestra had gone, Mr. Sousa picked up a violin, giving us the cue for the "Hallelujah Chorus" from the "Messiah," which we sang. From that night no one ever questioned the fact that we were choir singers.

The closing night of our New York engagement was an ovation. The management had prepared a little surprise for us. At the finale

LATE in December of 1878, the original "Pinafore" company at the South Broad Theatre, Philadelphia, was in the height of its phenomenal season. The company was composed of such excellent artists as Miss Blanche Chapman, Josephine; Miss Belle McKenzie, Hebe, and George Denham, Sir Joseph Porter. Seats were selling six weeks in advance, and standing room was at a premium.

With Miss Annie V. Rutherford I was witnessing a performance, when it occurred to me that the opera could be given successfully by amateurs. I proposed it to Miss Rutherford, and said: "If you will sing Buttercup, I will sing Josephine." She consented, and we decided to launch the scheme at once. Miss Rutherford was solo contralto of the North Presbyterian Church; I was solo soprano of St. Stephen's P. E. Church, and among our many musical friends we found an excellent cast and chorus.

We had been considering the matter of giving an entertainment of some kind for a well known charity, and decided that "Pinafore" would prove a great attraction. We went about it in earnest, and in two weeks began rehearsals. We secured the Amateur Drawing-room on Seventeenth street, and went to the Walnut Street Theatre to arrange to have the scenery painted. Manager George K. Goodwin recommended a young Englishman whom he assured us was very clever. We engaged him, and our little "Pinafore" set was the first work of any note done in this country by the afterward well known scenic artist, Phil Goatcher.

In January, 1879, the opera was produced. Among the particular features were a fancy drill by a detachment of the State Fencibles, the crack military organization of Philadelphia, and a hornpipe by four clever little dancers, which, together with the best singing chorus ever heard in the opera, made the performance a notable one.

We were all amateurs in every sense of the word, and enjoyed the distinction of being the first amateur company to attempt anything so ambitious. With very little advertising, aside from that of our friends, the capacity of the house was sold for three evenings and a matinee. The press was most kind, saying that "in many respects our company equaled, if not excelled, the one playing at the South Broad, and suggesting that we go to a larger place, where Philadelphians might have an opportunity to see what talent there was among their own local singers."

This brought to us a manager in John F. Gorman, who proposed to take St. George's Hall, playing the company for one week.

By this time our members were stage-struck and very enthusiastic over their success. During this engagement the management of the Broadway Theatre, New York City, now Daly's, was seeking some attraction to fill a week made vacant by the illness of a star. The fame of the Philadelphia Church Choir Company had reached Messrs. Edgar and Fulton, through James H. Meade, who had been over to the Quaker City, and had approached Mr. Gorman to form a partnership and to take the company in New York the first opening they could get.

When Mr. Gorman proposed to us with the proposition we were dazed and unable to think. Many of our male members were students of the Normal College, teachers of the Dental College, and one and all were scattered throughout the city. We had four members of various professions, and it took much time to arrange to overcome the many obstacles, but it was done. Our engagement was successful. Our members were to travel



From an Old Photograph.
Miss Annie V. Rutherford

lined the thoroughfares and an immense throng lined the box office. We played to \$1,000 engagement.

When we reached New York the following season, and in September

now the Broadway Theatre, could not be had. We were to work, and

"Smuggled" work, and

At the author's

most

MINNEAPOLIS, MINN.
FEB. 2, 1912

LITTLE SATURDAY CHATS WITH SOME WELL-KNOWN MEN

d: Low



C. W. Gardner Utters a Note of Cheer to the Winter Worn—The Dumbbell as a Substitute for a Trip to Florida, or Get Strong and Stop Kicking About the Weather—Why Canadians Don't Try to Dodge Winter.

"Every business man should take a certain amount of physical exercise each day. Even if he is working his brain overtime in an endeavor to amass a fortune or, in the case of some of us, to give the loud laugh to the carnivorous wolf, he should allow his body a little run for its money," declared Charles W. Gardner, auditor of the Soo line, as he wearily pushed aside a bushel or so of figures and reached for a fresh match and the telephone at the same time.

"Yes, it is true that I have had some little to do with encouraging the custom of taking gymnasium work after business hours," he continued, reminiscently. "If you remember back to the days of the old Minneapolis Athletic club, of which I can honestly say that I was a moving figure,

you can also remember that it was an institution in its day.

"Why, we even gave two exhibitions in the old Exposition building, with 8,000 persons looking on and Sousa's band to help inspire the squad! But people took a greater interest in physical exercise in those days.

"I still believe that the ice carnivals and the tobogganing and other things that went with them were the best affairs the people of the northwest ever indulged in, for it got people outdoors. Nowadays most of us work in a heated atmosphere during the winter—and then we go out doors and catch cold and cough ourselves to death. Or else, if we are well off, we go to Florida or California for the winter.

"You don't see any Canadians going south to get away from this winter.

They put on funny looking caps and other winter clothing and get out and mix with the weather—and skate and play hockey and get big, strong and husky. Here people overwork their brains all day and take no exercise and therefore there are a lot of little puny fellows running around—something like us.

"Fifteen years ago I made up my mind that exercise was what I needed and I went in for it. First it was the old Minneapolis Athletic club, and then the Minneapolis Commercial and Athletic club. Did gymnasium work do me good? Well, I should say it did. But perhaps I had a predilection for things athletic, for when a boy I used to run 2½ miles from the house to the school and never think of getting winded. The work in the gym put me back into that condition again.

"A man is lucky," observed Mr. Gardner, "whose work in life is the thing he most enjoys doing. Now if I had followed my natural bent I think I should have been an artist; at least this is where I get even with Mr. Wing." And with this remark the subject of the interview passed over a hasty sketch of the Journal artist "done on the spot."

STAR

RECORD

CALL

PEORIA, ILL. 1904

PHILA., PA. APR 3 1904

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Much has been done by the Beach Commission to that end, fully \$100,000 having been spent in shore front improvements since the acquisition of the beach by the city from Founder Bradley. By unusual exertion the magnificent pavilion on the Boardwalk at the foot of Asbury avenue, which has no equal at any resort on the entire New Jersey coast, has been completed in time for the Easter celebration and opening. It was used for the first time today when Bandmaster John Philip Sousa and his musicians opened their Spring tour by giving magnificent concerts in the afternoon and evening. This was a private, but none the less noteworthy enterprise. Sousa charged popular admission prices and gave the Beach Commission 10 per cent of the receipts for the use of the pavilion. There was an audience larger than had been expected at each concert, which was regarded as an indication of great success at today's concerts by Arthur Pryor and his band. These will be free, having been arranged for by the commission for Easter and to give life and tone to the beginning of the season fully two months in advance of what has heretofore been regarded as the opening. In fact, there has never before been a formal opening of the Summer business months and the innovation has been hailed with delight by every class of citizens and declared to be only what should have been done years ago. In support of that claim it was pointed out during the rainy Spring days early in the week that there were more guests in the hotels and more persons sunning themselves on the Boardwalk than at any similar time in the history of the city. It was also announced on Wednesday that the Grand Avenue, the Marlborough and the Ashland, three of the hotels which were kept open all winter, were booked to their full capacity for today and to-morrow. Other hotels here and in Ocean Grove, where the Chalfonte, the Queen, the Atlantic and the other houses which have been open all winter, reported guests already in on Monday, Tuesday and Wednesday, and others booked to arrive today and to-morrow.

Added to this is the fact that leading business men have been in receipt all week of letters from Newarkers and New Yorkers announcing their intention of "coming down" for the Easter because they have read, most of them in the Sunday Call, of the fine new Boardwalk, the magnificent new pavilions and the Easter concerts by one of the best musical aggregations in the country. So promising were the indications that on Thursday and Friday the most conservative of those who have become over the cities' prospects declared that at least fifteen thousand visitors would be here for Easter Sunday. By the way, they came today, and to-night it looks as if the predictions were not in the least exaggerated. "It looks as if our most sanguine expectations will be more than realized," said one of the officials who has been most energetic in the "boom" work, in discussing the future of the city today. "The hotels report more business now, and in sight for tonight and to-morrow than they had looked for, and we know

SEVENTH AND BROAD STS. PHILA.

PUND DISPATCH

APR 2 1904

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George W. Stewart, in charge of the music department of the World's Fair, is also firm, and insists that the original intention of the department to bring the two bands together during their engagement shall not be changed, regardless of protests by either of the leaders.

When the contract for music at the opening of the Fair and daily concerts during May was made with Mr. Innes, the agreement included a clause that his band should unite with one other band at least once during the engagement and that the two bands should play jointly under Mr. Innes' direction. A similar clause was contained in the contract with Mr. Sousa.

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As to threats of cancelling contracts by the two leaders, Mr. Stewart says if such is attempted, the bands will not be allowed to play in any city during the month of May, and the two leaders will be sued on their contracts.

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NEWS TOLEDO, OHIO.

APR 2 1904

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STAR

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1904

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NEWARK, N. J.

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Asbury Park, April 2.—(Special.)—Visitors from Newark, New York, Jersey City, Paterson, Elizabeth, Trenton and other places began to arrive here and in Ocean Grove early to-day to participate in the formal opening of the 1904 season of the Twin Cities by the Sea. It is to be more particularly the opening of the Asbury Park season, and will mark the awakening of the city from the old-fashioned ideas and the beginning of a new epoch in its history. Gradually the city is becoming an all-year-round resort and a strong competitor of Atlantic City and Lakewood, more hotels and large cottages having been kept open during the Winter just ended than ever before. They have done a paying business, too, and others will follow their lead next Winter. These things have recently been recognized by the railroad companies, which are now extensively advertising Asbury Park as an "all-year-round" place with excellent hotel accommodations.

Much has been done by the Beach Commission to that end, fully \$100,000 having been spent in shore front improvements since the acquirement of the beach by the city from Founder Bradley. By unusual exertion the magnificent pavilion on the boardwalk at the foot of Asbury avenue, which has no equal at any resort on the entire New Jersey coast, has been completed in time for the Easter celebration and opening. It was used for the first time to-day when Bandmaster John Philip Sousa and his musicians opened their Spring tour by giving magnificent concerts in the afternoon and evening. This was a private, but none the less noteworthy, enterprise. Sousa charged popular admission prices and gave the Beach Commission 10 per cent of the receipts for the use of the pavilion. There was an audience larger than had been expected at each concert, which was regarded as an indication of great success at to-day's concerts by Arthur Pryor and his band. These will be free, having been arranged for by the commission for Easter and to give life and tone to the beginning of the season fully two months in advance of what has heretofore been regarded as the opening. In fact, there has never before been a formal opening of the Summer business months and the innovation has been hailed with delight by every class of citizens and declared to be only what should have been done years ago. In support of that claim it was pointed out during the balmy Spring days early in the week that there were more guests in the hotels and more persons sunning themselves on the boardwalk than at any similar time in the history of the city. It was also announced on Wednesday that the Grand Avenue, the Marlborough and the Ashland, three of the hotels which were kept open all Winter, were booked to their full capacity for to-day and to-morrow. Other hotels here and in Ocean Grove, where the Chalfonts, the Queen, the Alaska and the other houses which have been open all Winter, reported guests already in on Monday, Tuesday and Wednesday, and others booked to arrive to-day and to-morrow.

Added to this is the fact that leading business men have been in receipt all week of letters from Newarkers and New Yorkers announcing their intention of "coming down" for the Easter because they have read, most of them in the Sunday Call, of the fine new boardwalk, the magnificent new pavilions and the Easter concerts by one of the best musical aggregations in the country. So promising were the indications that on Thursday and Friday the most conservative of those who have become over the cities' prospects declared that at least fifteen thousand visitors would be here for Easter Sunday. By the way, they came to-day, and to-night it looks as if the predictions were not in the least exaggerated.

"It looks as if our most sanguine expectations will be more than realized," said one of the officials who has been most energetic in the "boom" work, in discussing the future of the city to-day. "The hotels report more business now and in sight for to-night and to-morrow than they had looked for, and we know

of scores of visitors who will be here, but who will not be registered at any of the places. Senator Bradley has done more for Asbury Park than any other one person ever did, or ever can do. We must not forget that, but at the same time we must not hesitate to say that he has kept us back about ten years in the march of Summer resort progress of the twentieth century. The beach ownership and absolute control was his hobby for years and when it pleased him to do so he sold it to the city for a song. Then the Beach Commission was appointed and allowed to go ahead without a curtailment of its powers, which was sought by certain interests, and the result is an awakened Asbury Park and, we believe, will lead to greater general business property and success as a leading Summer resort and all-year-round resort of the country than we have ever known before.

"There are no where any finer pavilions than our new ones at Asbury avenue and Fifth avenue. The former is completed and will be in use to-day and to-morrow and the latter will be ready long before the rush of the warm weather is upon us. They are glass enclosed and next Winter will be steamheated, thus providing the largest and, thanks to the designs of the Architects Cottrill, the finest sun parlors on the whole New Jersey coast. From now on Asbury Park will not have to take a back seat for any other resort in the country and I believe that our growth and increased importance in every way will be phenomenal during the next five or ten years."

Arthur Pryor, whose band will give the concerts in the Asbury Avenue Pavilion this afternoon and evening, is a young man of wide reputation as a trombone soloist and composer and a steadily growing reputation as a leader, since his first appearance in that capacity in the Majestic Theatre in New York last November. Before establishing a musical organization of his own he was for several years a member of the Sousa band and one of its leading soloists. He will have thirty-four musicians, selected from among the best in New York, in to-morrow's concert. He has put in a bid for supplying the Asbury Park music for the entire season and will, it is said, get the contract.

In honor of his appearance here Pryor has composed a new march, to which he has given the title "On Jersey Shore." It is dedicated to Asbury Park and will be played in public to-morrow for the first time. In addition to the members of the entire band there will be trombone solos by Leader Pryor, cornet solos, violin solos and vocal solos by New York artists.

MUSICAL COURIER
New York City

TRIUMPHANT RETURN OF SOUSA.

SOUSA and his band made their first New York appearance last Sunday after their successful tour in Europe, and filled the Metropolitan Opera House from pit to dome with an Easter audience which left nothing to be desired in point of numbers or of noisy enthusiasm. Sousa was greeted with cheers on his appearance, and it was some minutes before the concert could proceed. The march king has lost none of his finish, none of his esprit and none of that magnetism which for so long has made him an idol of the American public. His band is better than ever, particularly in the woodwind section. Of the interesting program it would be hard to say which number was most enjoyed. They were all encores, and the encores were generally Sousa marches, which seem to have lost none of their charm or popularity.

The chief soloist was Estelle Lieblich, and her main number, Strauss' valse, "Voce di Primavera," proved to be a brilliant medium for the display of those coloratura specialties in which she is unexcelled, rapid staccati and figured passages, trills in high altitudes, and a beautiful pianissimo. Her musicianship is always a pleasure. The packed house insisted on an encore, and Miss Lieblich responded with that difficult tour di bravura, Alebieff's "Nightingale," which she has made peculiarly her own. The popular soprano will again be the soloist at the second Sousa concert in New York next Sunday, April 10.

Miss Jessie Straus played a violin solo by Hubay, and revealed a good tone and effective technic. Herbert Clarke's cornet solo met with the usual warm reception.

Following is the complete program:

- Overture, The Promised Bride.....Ponchielli
- Cornet solo, Rondo Caprice (new).....Clarke
Herbert L. Clarke.
- Suite, Looking Upward.....Sousa
By the Light of the Polar Star.
Under the Southern Cross.
Mars and Venus.
- Valse for soprano, The Voice of Spring.....Strauss
Miss Estelle Lieblich.
- Grand scene, Hymn to the Sun, from Iris.....Mascagni
- Ballet scenes, The Greeks (new).....Massenet
- Novelette, Once Upon a Time, from the fairy
cantata, Princess May Blossom (new)...Liza Lehmann
- March, Jack Tar.....Sousa
- Violin solo, Scenes de la Czardas.....Hubay
Miss Jessie Straus.
- Transcription of Grand Tarantelle No. 2, in A flat...Heller

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CROWDS AT ASBURY PARK

Improvements Seen on the Beach Front.

ASBURY PARK, April 2.—For the first time in its history as a pleasure resort Asbury Park made a bid for spring visitors this year, and the innovation promises to be successful, for Lenten visitors have been flocking shoreward for the last week, many of them from Newark, and the dozen or more hotels open and prepared to accommodate guests report that the few vacant rooms now idle will be occupied to-night, and, furthermore, that the supply will not equal the demand. Several of the hotels in Ocean Grove and Deal Beach opened up this week, and these, too, give it out that every room will be occupied over Sunday.

House Parties the Fad.

Hundreds of cottagers in North Asbury Park have arrived in the last week and "Easter house parties" are the fad.

Easter visitors will be delighted with the improvements made by the city on the beach front since the close of the summer season. The stuffy pavilion at the foot of Asbury avenue has been demolished, and in its place has arisen a modern casino—Colonial in design—210 feet long and 120 feet wide. The new structure cost \$50,000, and will comfortably accommodate 5,000. A gallery occupies three sides of the building, and on the ground floor are twenty-four booths devoted to trade. A music stand will occupy the centre of the lower floor.

This casino, easily the finest on the Atlantic coast, was informally opened this

afternoon by Sousa and his band. In the evening the edifice will be ablaze with light reflected from 2,000 electric lamps. On Sunday afternoon Arthur Pryor and his musicians will furnish music for the Easter boardwalk paraders, and the same organization will give a free concert in the evening at the same place. Sousa and Pryor will play return dates here during the summer.

Boardwalk in Order.

The popular boardwalk—over seventy feet wide in places—has been put in apple order for to-morrow's promenades. The numerous pavilionettes on the sea edge of the esplanade at each avenue have been inclosed with glass and supplied with easy chairs, and the entire mile of beach has been put in readiness for the expected throng.

Up at Fifth avenue another casino is in course of erection, and will be completed before the summer season opens. This is to be Moorish in design, and is to be devoted to the cottagers in North Asbury Park. The unsightly sand "trails," which were tolerated under a former regime, have been filled up and converted into lawns and flower beds.

Double decked bathhouses, spacious in area and modern in appointments, are being built by the city on the beach front at the foot of Asbury avenue. Patrons of this group of bathhouses will not be permitted to mingle with the throng of idlers in the pavilion, as in former years, but will be obliged to enter and leave the bathing compartments by a passageway under the boardwalk. Apropos of bathing, the Easter sojourners will find the hot sea water bathing establishments open.

Real estate agents report that the demand for summer cottages exceeds their fondest hopes. The best cottages have already been leased, and the prediction is made that every rentable cottage will be gone by May 1.

GLOBAL

NEW YORK COMMERCIAL ADVERTISER APR 4 1904

In the Musical World.

There was the usual large audience for Sousa and his band last evening at the Opera House, and the same enthusiasm that greets them when each spring brings them back to New York. No wonder that the bandmaster is liberal with his encore pieces. The audience could not ask them more sincerely, especially when they anticipate something of Sousa's own. There were a suite and a march of his composing, besides, on the printed programme. It was good, also, to find there the "Hymn to the Sun" from Mascagni's "Iris," which has not been heard here since the composer's unhappy visit in 1901, and which deserves repetition. For the rest the list followed Sousa's usual lines, and the band played with its habitual animation and its keen sense of marked rhythms and contrasts.

JOURNAL
MERIDEN CONN.

SOUSA GOT LEFT.

JUMPED OFF TRAIN AT WALLINGFORD BY MISTAKE.

John Philip Sousa and his wonderful band gave a concert at the Meriden theatre this afternoon, which was attended by a large audience. Mr. Sousa was scheduled to start his concert at 2 o'clock and he arrived in Meriden about three minutes before that time.

This happened through the train being a little late and Mr. Sousa and some of his musicians got off at Wallingford, as it was time the train was due here. Before they realized their mistake the train which was booked to arrive here at 12:47 pulled out of the station and left them.

Mr. Sousa hired a carriage and was driven to Meriden, reaching here just before the concert started.

Mr. Sousa opened his spring tour at the Metropolitan opera house, New York, Saturday night, making a tremendous hit. From there he came direct to Meriden, giving the first performance outside New York. He and the musicians left for New Haven at 4:23 to give a concert this evening.

JOURNAL

Meriden Conn. APR 5 1904

SOUSA AND HIS BAND.

The only Sousa and his wonderful band attracted but a small audience of music lovers at the Meriden theatre yesterday afternoon to enjoy a programme of musical variety and excellence. Interspersed with the heavy music of Wagner's "Parsifal," there were tuneful little popular gems and the dashing, catchy music of the inimitable Sousa. The swing and rythm of "El Capitan," never seemed more luring than when directed by the author. As for the "Parsifal" selections, the true musician reveled in the sombreness and intricateness of this German opera masterpiece. Miss Estelle Lieblich in her solo and encore displayed a voice of wonderful power, while Miss Jessie Strauss, the youthful violinist, won repeated applause by her brilliancy and fervor. The entire programme was greatly enjoyed and will long be remembered by those present.

RECORD

MERIDEN CONN. APR 6 1904

It struck some people who heard those descriptive pieces of Sousa's that it would be a mighty good idea for the benefit of music lovers, not connoisseurs, if the programs contained a "key" to the situation. The "descriptions" were splendidly executed and it was very plain that something was being described but whether it was a hail, suit, wind or thunder storm, it would have puzzled a Philadelphia lawyer to find out.

Newspaper Cutting Bureau in the World

RECORD

MERIDEN CONN.

APR 8 1904

Those who saw Sousa Monday afternoon thought they discovered a decided lessening of the gymnastics which have always been characteristic of his conducting. Perhaps he likes contrasts and having seen Creator decided to

"take a new tack." But whether John Philip is doing the human windmill or whether he is just tapping the air gently with his baton, he always has his men under perfect control and evidently gives them credit for being musicians not requiring a sledge hammer to receive his ideas.

WATERBURY, CONN.

APR 6 1904

SOUSA'S CONCERT.

The Same Inefficient Conducting and the Same Splendid Band.

A small audience greeted Sousa and his band at Foll's Theater yesterday afternoon, but made up in enthusiasm what it lacked in numbers. It has been several years since Sousa honored Waterbury with his presence, but he shows the same mannerisms in conducting which have made him the "buff" of clever mimics and vaudeville artists for many years, tempered somewhat by the influence of added years and weight. His band is in superb condition, and his conducting as bad as ever. Mr. Sousa must work much harder in rehearsals than he does in his concerts, else he could not get even as good results as he does from his players. He is in nowise an inspiring conductor; his heavy, hickadiddle-diddle being depressing, at least to the audience, and we believe, to the players; and at no time does he inspire great enthusiasm, or excite any sensation, except passing amusement at his tricky handling of time.

The program was an interesting one, but very hurriedly carried out on account of the band being obliged to catch the 8:30 train. There was time, however, to work in the usual number of Sousa marches and ragtime selections as encores. The soloists of the concert were Miss Estelle Lieblich, soprano, with a coloratura voice of pleasing quality and considerable flexibility in the execution of difficult vocal passages, and Miss Jessie Strauss, violinist, who appeared to be not more than 17 or 18 years old, and displayed a very good tone and unusually fine technique. Both of the soloists, however, had more than their necessary share of concert mannerisms. Evidently the influence of the great conductor is irresistible, and mannerisms are the order of the organization.

The complete program follows: Overture, "The Promised Bride" (Ponchielli); cornet solo, "Rondo Caprice" (Clarke); Herbert L. Clarke; Suite, "Looking Upward" (Sousa); (a) "By the Light of the Polar Star"; (b) "Under the Southern Cross"; (c) "Mars and Venus"; valse for soprano, "The Voice of Spring" (Strauss); Miss Estelle Lieblich; excerpts from "Parsifal" (Wagner); (a) "The Flower Maidens"; (b) Processional of the Knights of the Grail; Intermission. Ballet scene, "The Greeks" (new) (Massenet); (a) Novelette, "Once Upon a Time" from the Fairy Cantata, "Princess May Blossom" (new) (Liza Lehmann); (b) March, "Jack Tar" (Sousa); waltz solo, "Scenes de la Czardas" (Hubay); Miss Jessie Strauss; transcription of Grand Tarantelle No. 2 in A-flat (Heller).

TELEGRAM HARTFORD, CONN.

APR 6 1904

Feature.

SOUSA AND HIS BAND.

Sousa, the march king, and his famous band, appeared before a large and enthusiastic audience at Parsons' theater last evening and offered a program which had the charm of variety and the usual skillful rendition. It is enough to say that Sousa was himself and the band a part of him, following every movement of his baton and expressive fingers. The soloists of the evening were Estelle Lieblich, soprano; Jessie Strauss, violinist; Herbert L. Clark, cornetist.

The opening number, Ponchielli's "The Promised Bride," caught the fancy of the audience immediately and they demand two encores, one of which was the old favorite, Sousa's "Stars and Stripes." Mr. Clarke's cornet solo "Rondo Caprice," showed him to be a finished artist on the instrument, and he had to respond to an encore. Miss Lieblich possesses a voice which is well cultivated and under wonderful control, and her rendition of Strauss' "The Voice of Spring" was well received. Miss Strauss is a violinist of marked ability; her playing was spirited, finely shaded, and artistic. The work of the band was, as always, of the highest order.

A suite, "Looking Upward," Sousa; divided into three parts, was much enjoyed, one number bringing in a bit of work on the drum which was truly surprising. For an encore, the lively "Dixie Land" set every one to marking time. Two excerpts from Wagner's "Parsifal," the "Flower Maidens" and "Processional of the Knights of the Grail," were rendered with a care and ability which did not slight the subtle melodies and sudden changes of this great work. One of Sousa's own marches, the "Jack Tar," roused great enthusiasm and was followed, as an encore by the ever-popular "The Capitan."

Boston Daily Advertiser

Apr 8 - 04

SOUSA'S BAND.

Sousa and his band came to Symphony Hall yesterday afternoon and evening, and the audience that filled the great hall were thoroughly in sympathy with the great bandmaster. The band is fully as capable as it was in former years, and the soloists were the best that Sousa has ever presented.

Miss Estelle Lieblich, soprano, and Miss Jessie Strauss, violinist, were fully capable in their selections and the members of the orchestra. J. H. B. Moeremans, saxophonist, in the afternoon, and H. I. Clarke, saxophonist, in the evening, were up to Sousa's standard. The programmes were:--

- Overture Symphonie "Mysora" Weltge
Saxophone Solo "American Fantasia" Moeremans
Saxophone Solo Suite, "Mountain Life" Le Thiere
Soprano Solo, Nightingale Song from "The Marriage of Jeannette" Victor Masse
Miss Estelle Lieblich
Flute Obligato by Mr. Marshall Lufsky
Good Friday Spell from "Parsifal" Wagner
Military Scenes "Pomp and Circumstance" Elgar
a. Idyl, "La Lettre de Manon" Gillet
b. March, "Jack Tar" Sousa
a. Walthers Preissled Wilhelmj
b. Hungarian Dance Hauser
Miss Jessie Strauss
Some Airs from "Chris and the Wonderful Lamp" Sousa
Overture, "The Promised Bride" Ponchielli
Cornet Solo, Rondo Caprice Clarke
Mr. Herbert L. Clarke
Suite, "Looking Upward" Sousa
a. By the Light of the Polar Star
b. Under the Southern Cross
c. Mars and Venus
d. Dixie Land
Valse for Soprano "The Voice of Spring" Strauss
Miss Estelle Lieblich
Excerpts from "Parsifal" Wagner
a. The Flower Maidens
b. Processional of the Knights of the Grail
Ballet Scene "The Greeks" (new) Massenet
a. Novelette, "Once Upon a Time" from the Fairy Cantata, "Princess May Blossom" (new) Liza Lehmann
b. March, "Jack Tar" Sousa
Violin Solo, Scenes de la Czardas Hubay
Miss Jessie Strauss
Transcription of Grand Tarantelle No. 2 in A-flat Heller

NOTES AND NOTIONS Baltimore American By S. W. GILLILAN.

WHEN SOUSA PLAYS.

When Sousa sways the slender stick that stirs the Sea of Sound, The balmy airs of heaven seem to circulate around; Each tiny wave of ether is a messenger divine That bears a benediction from that master soul to mine; Each vibrant note that's conjured from the instruments they blow Or coaxed from sweet viola by the men who wield the bow, To me is rarer riches than the gold in Klondike found-- When Sousa sways the slender stick that stirs the Sea of Sound.

The players sit in silence, each with instrument attuned-- Each on a fertile island in this Sea of Sound marooned; A breathless throng awaits below, in expectation dumb, The wizard of the march-time muse-- behold, they see him come! A storm of heart-felt, wild acclaim assails the leader's ears And with a smile and bow he shows his pleasure in their cheers. Then once again that breathless hush ere reed and string resound-- When Sousa sways the slender stick that stirs the Sea of Sound.

With sturdy form erect he stands; of quiet mien is he; No mountebank of motion in this genius do we see; For all the pent-up fervor of his forceful self goes out Through forms of brass and reed and gut that sob or sing or shout Obedient to his master mind that wields them with his will And draws from each the sound he needs to give his hearers thrill; Then every pulse goes leaping with a wild, ecstatic bound When Sousa sways the slender stick that stirs the Sea of Sound.

When I get just so nasty rich it hurts me night and day, I'll hire that Sousa and his band to live with me and play; I s'pose he'll earn his money, for he'll have to play a heap-- Why every blessed night I'll make him play me off to sleep. Those sweet barbaric marches with their swing and stir and go Forever through my domicile shall grandly ebb and flow. And you can safely gamble I'll be always hanging 'round When Sousa sways the slender stick that stirs the Sea of Sound.

BENNYSON

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Press

APR 6 - 1904

HARTFORD, C.

SOUSA'S BAND.

The annual visit by John Philip Sousa and his excellent band to this city was made last evening and he was welcomed as usual by a large audience of admirers. The concert which was given in Parsons's theatre instead of Foot Guard hall, was under the auspices of the Governor's Foot Guard as heretofore, the hall being in use for the Odd Fellows' bazaar and they were obliged to give the concert at Parsons's theatre. Mr. Sousa appeared as usual in his inimitable style and graceful manner and his methods of conducting, which were at one time a novelty, are now equally as attractive, although the novelty has ceased to be a novelty. The program bordered on the classic with "Sousa" numbers interspersed bountifully throughout the evening. A portion of the "Parsifal" music by Richard Wagner, was rendered with great success by the band. A suite of Sousa's own compositions was also an attractive feature of the program. Among the encore numbers, which attracted especial attention partially on account of the peculiar name, was the graceful number entitled "The Patient Egg." It was descriptive as the title would indicate and received its merited share of applause. The concert of last evening was in many ways more interesting than that of a year ago, many new ideas having been introduced, all of which were demonstrated in a pleasing manner. Mr. Sousa is particularly successful in producing unusual effects through the various combinations of instruments and by his own extraordinary compositions. The band played in its usual excellent manner, responding freely to encores and winning the admiration of their auditors. The absence of Arthur Pryor, the celebrated trombonist, who has been with Mr. Sousa for a number of years, was noticeable.

Herbert L. Clarke, solo cornetist, for the band, was given a prominent part on the program, and he rendered a Rondo Caprice as a cornet solo in an artistic manner. His cornet playing was the work of an artist. He appeared somewhat annoyed by a slight imperfection in his solo caused by the sticking of a valve on his instrument. It did not, however, seriously interfere with his playing and he won sincere and hearty applause, in response to which he was compelled to give an encore.

Miss Estelle Liebling, soprano soloist for the evening, has been heard in Hartford before and has made many pleasing impressions which were renewed last evening with satisfaction. Her singing is of a colorature style and taking with her auditors. Her voice is not a robust one. Her rendering of a Strauss song, entitled, "The Voice of Spring," gave full opportunity for a brilliant display of the colorature work. Miss Liebling is acceptable as a soloist at all times and has filled that position with Sousa's band several years successfully.

Another soloist introduced to Hartford for the first time last evening was Miss Jessie Straus, violinist. She is an enthusiastic young artist of considerable ability and fairly good technique. Her selection was of a showy and elaborate character in keeping with the rest of the evening's program. Her playing was not without considerable effort and was pleasing to the extent that an encore was demanded and given.

SOUSA'S BAND.

Concerts Given at Infantry Hall Yesterday Afternoon and Evening.

That Conductor Sousa and his fine concert band have lost none of their popularity here was shown by the attendance at the concerts given in Infantry Hall yesterday afternoon and evening. The following soloists appeared with the band: Miss Estelle Liebling, soprano; Miss Jessie Straus, violinist; Herbert L. Clarke, cornetist, and Jean H. B. Moeremans, saxophonist. The programmes presented considerable new music, and as a rule the pieces proved interesting and attractive. The list for the matinee concert was as follows:

Overture symphonic, "Mysora," Wettge; saxophone solo, "American Fantasia," Moeremans, Mr. J. H. B. Moeremans; suite, "Mountain Life," Le Thiere; soprano solo, "Nightingale Song" from "The Marriage of Jeanette," Victor Masse, Miss Estelle Liebling (flute obligato by Mr. Marshall Lufsky); "Good Friday Spell" from "Parsifal," Wagner; military scenes, "Pomp and Circumstance," Elgar; (a) idyl, "La Lettre de Manon," Gillet; (b) march, "Jack Tar," Sousa; (a) Walther's "Preislied," Wilhelmji; (b) "Hungarian Dance," Hauser, Miss Jessie Straus; some airs from "Chris and the Wonderful Lamp," Sousa.

The playing by the band was excellent, as strong as ever in rhythmic grace and precision, and notable for the display of well-graded nuance no less than for the ease and unanimity with which technical difficulties were surmounted. The soloists proved very satisfactory, and, as usual at Mr. Sousa's concerts, encores were provided with a liberal hand.

At the evening performance the programme included the following numbers:

Overture, "The Promised Bride," Ponchielli; cornet solo, "Rondo Caprice," Clarke, Mr. Herbert L. Clarke; suite, "Looking Upward," Sousa, (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," (c) "Mars and Venus," valse for soprano, "The Voice of Spring," Strauss, Miss Estelle Liebling; excerpts from "Parsifal," Wagner, (a) "The Flower Maidens," (b) "Processional of the Knights of the Grail," ballet scene, "The Greeks" (new), Massenet; (a) novelette, "Once Upon a Time," from the fairy cantata, "Princess May Blossom" (new), Liza Lehmann; (b) march, "Jack Tar," Sousa; violin solo, "Scenes de la Czar-das," Hubay, Miss Jessie Straus; "Transcription of Grand Tarantelle, No. 2," in A-flat, Heller.

Again the performance was impeccable and aroused enthusiastic applause from the audience. One of the most interesting things on the programme was Mr. Sousa's new suite, "Looking Upward," a melodious and imaginative composition and scored with much skill. The "Parsifal" selections produced little impression, partly from the fact that they do not lend themselves effectively to a band transcription, and partly because the audience showed clearly enough its preference for a rattling march or something in "rag-time." Mr. Clarke was given a rousing reception and pleased his many friends by some very excellent playing. Miss Liebling, who has a clear and flexible voice, gave a fine display of coloratura work. As was the case at the afternoon concert, there were many encores, and the performance seemed to be thoroughly enjoyed by those present.

DISPOSED OF AT AUCTION.

Hartford Daily
Apr. 6 - 1904

SOUSA AND HIS BAND.

HEARTY APPLAUSE FOR THE MARCH KING.

SOME "PARSIFAL" MUSIC ON THE PROGRAM.

But it was the Swinging, Strutting Marches of the Leader that Most Delighted the Audience - Vocal and Instrumental Soloists.

John Philip Sousa and his band gave a concert at the Parsons Theater last evening and the theater held a very large and applaudful audience. There is no question as to Sousa's popularity as a band leader and composer and he was as liberal as ever last evening in his response to demands for more music than was scheduled for performance.

The program was made up of nine numbers, including three solos, but the audience got more than nineteen numbers before the concert was over. "The Promised Bride" overture by Ponchielli was used to open the concert and it was much enjoyed. Herbert Clarke, cornetist, played his own "Rondo Caprice" in excellent style and was heartily encored. Estelle Liebling sang a Strauss pyrotechnic song fairly and gave another number in response to applause, singing much more effectively than at first. The voice is high but is not of even texture and the necessarily heavy accompaniment of wind instruments rather covered the tones at times. The violinist of the evening was Miss Jessie Straus, a very young woman, who played earnestly and with good tone. Her selection, Hubay's "Scenes de la Czar-das," was appreciated and she fully earned the encore she received.

The band played, besides the overture already mentioned, Sousa's "Looking Upward" suite, the Flower Maidens' music from "Parsifal" and the processional of the Knights of the Grail from the same opera; "The Greeks," a ballet scene by Massenet, a Liza Lehmann fairy story, a transcription of Heller's "Grand Tarantelle No. 2" and unlimited Sousa marches for encores. The interest of many who attended the concert centered in the playing of the "Parsifal" music and there was disappointment, for a brass band, no matter how good, cannot play effectively orchestral music, written by Richard Wagner, and Mr. Sousa unrivalled as he is in his own field, is not an interpreter of dramatic music. The effect of the Flower Maidens' seductive song was lost and the grandeur of the themes in the processional was not made apparent, although the brasses did nobly with their notes.

The "Looking Upward" suite was in three parts and was well played, although the composition was not particularly fine or attractive. The Massenet number was effective and the "Once Upon a Time" was very daintily and cleverly played.

But what the greater part of the audience went to hear was Sousa music and by Sousa music is meant march music, of course. And the people heard the marches played with all the Sousa spirit and eccentricities of leadership, given in ear-splitting volume of tone but always in a way to make the feet tap the floor and to set the blood tingling. John Philip Sousa will probably never be a great musician, technically speaking, nor will he be a great leader of fine music but he has the gift of the march and therein lies his tremendous hold on popular approval. His audiences listen to his heavier numbers respectfully and applaud hopefully that the marches may come, and they do come. Count was lost early in the game last evening of the marches played, but every one "took" with the audience and the people to-day will remember, not the "Parsifal" attempt, not the work of the soloists, but the frisky, catchy marches will ring in their ears—and that is probably just what Mr. Sousa most desires.

1904

SOUSA'S CONCERT.

Enjoyed by Large Audience at Parsons's Theater—Music of the Best Sort.

Sousa, who swings around a circle that encompasses the ancient capitals of Europe as well as the new cities of the Pacific, does not neglect to stop in Hartford one or two times a season and deliver a delightful and profitable concert. The orchestral color of his band is so vivid and so effectively manifest that any classic score may be rendered in unabated beauty. And the more peculiarly adapted compositions appear with a wealth of tone and a glory of dynamics that enthrall the ear. It is by exquisite training, individually and collectively, that his organization becomes first an orchestra, then a band. And, in the latter character, what other can equal it for spirited music? For marches? The lifting, pushing, step-ahead rhythm is irresistible, while above it rings a melody of engaging forms and lyric contents, that floats like a banner over the marching columns. Every one knows by this time the character and the quality of these marches, and yet they have not lost freshness. And when the band, with ringing, tinkling, blaring brasses, shaded by woods, and upheld by heavy basses and drums, pours one of these scores into the ears of a listening audience, eyes brighten and pulses beat quicker. Of course it is brass in the main, but brass moulded to fine musical necessities. And, under the swinging arms of the conductor, it really becomes whatever you want—but always delightful.

The regular programme of Tuesday night's concert, delivered before a very large audience at Parsons's, contained but one march, "Jack Tar," and this is fairly new. But enthusiastic applause compelled half a dozen others as encores, and so the old favorites rang out with their usual big tone, dashing rhythms, and melodious airs. "El Capitan," "Dixie," "Stars and Stripes," were there of course, and were received the more warmly that they were not new. But the regular programme numbers were quite ambitious and once more pointedly evidenced the capacity of the band to render music of the best sort with a full orchestral quality. The overture to "The Promised Bride," with its wealth of bizarre melodies and capricious arrangements, and its originality of construction if not of invention, was beautifully rendered and had repeated effects where you were sure you heard strings. The Sousa Suite, "Looking Upward," was played to perfection, with the loveliest tone colors and the most fascinating tempi. It has been played here before and is ambitious music in appearance, but proves only ordinary after all. Rapid, jingling, keen measures, like a festival of the north, apply to the title "Polar Star," while the "Southern Cross" is portrayed in dusky, languid movements, with queer sounds and broken strains. "Mars" is warlike music and "Venus," soft sweetness, and in the later mixture of the two are extraordinary measures that make one think of Herr Richard Strauss's wind machine. The "Excerpts from Parsifal," however, were grandly and impressively rendered as far as the "March of the Grail Knights" is concerned. The "Flower Maidens' Song" proved no success. It was neither clear nor imbued with the necessary expression. Perhaps it is difficult for a brass band to coo seductively. But the knights marched in solemn procession to their four insistent bass notes that form so simple and strong a groundwork, and underlay the yearning and aspiring brass, the wailing winds, and the hymn-like rise and fall of the melody. This was an excellent performance and failed not of strong impression.

After the intermission the band—one yearns to call it the wind orchestra—gave a splendid delivery of a "Ballet Scene" by Massenet. Abundant color, charming movement, endless diversity, and the most fascinating rhythms made this number remarkable. The woodwinds in the opening were exceedingly beautiful, and the rich and brilliant finale did honor to the leader. It was put forth with such clearness and expression. Very charming was the fairy tale music, simple and dainty melodies, with fantastic development and quaintly picturesque passages. This was also beautifully given, even as the final number, which can only be described as dazzling.

The soloists were of admirable virtuosity. The cornet player exhibited a marvelous technic, but his tones were not always clean and his wonderful flights were not without strain. He astonished, but more by his artifices than his art. Still there came passages that were unique. The singer had a light, high and musical voice which revealed in the fireworks of colorature. If her programme number was faintly and cleanly rendered, the score proved still more astonishing.

From

NEW

Address

PROVIDENCE, R.

Date

APR 7 1904

THE SOUSA CONCERTS.

Famous Band Was at Infantry Hall for Matinee and Evening Yesterday.

Two big audiences were delighted yesterday at Infantry hall by John Philip Sousa and his superb concert band, and though there were music lovers of discriminating tastes to enjoy the classical numbers on the programs of both concerts, yet the applause for the Sousa marches and the stirring and more popular numbers given as encores showed which was the more pleasing to the assembled people. Mr. Herbert L. Clarke, who had made for himself a host of friends in the city during his connection with the band which bears his name, received an ovation when he took his seat with the cornetists, and when he rendered the difficult solo of his own composition he was presented with a large bouquet and a beautiful basket of roses. The program for the afternoon included: Overture symphonic, "Mysora," Wettge; saxophone solo, "American Fantasia," Moeremans. Mr. J. H. B. Moeremans; suite, "Mountain Life," Le Thiere; soprano solo, "Nightingale Song," from "The Marriage of Jeannette," Victor Masse. Miss Estelle Liebling (flute obligato by Mr. Marshall Lufsky); "Good Friday Spell," from "Parsifal," Wagner; military scenes, "Pomp and Circumstance," Elgar; (a) idyl, "La Lettre de Manon," Gillet; (b) march, "Jack Tar," Sousa; (a) Walther's "Preislied," Wilhelmj; (b) "Hungarian Dance," Hauser. Miss Jessie Straus; some airs from "Chris and the Wonderful Lamp," Sousa. At the evening concert the program was somewhat longer and there was an abundance of encore numbers. The program included:

Overture, "The Promised Bride," Ponchielli; cornet solo, "Rondo Caprice," Clarke. Mr. Herbert L. Clarke; suite, "Looking Upward," Sousa; (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," (c) "Mars and Venus," valse for soprano, "The Voice of Spring," Strauss. Miss Estelle Liebling; excerpts from "Parsifal," Wagner. (a) "The Flower Maidens," (b) "Processional of the Knights of the Grail," ballet scene, "The Greeks" (new), Massenet; (a) "noelette," "Once Upon a Time," from the fairy cantata, "Princess May Blossom" (new), Liza Lehmann; (b) march, "Jack Tar," Sousa; violin solo, "Scenes de la Czardas," Hubay. Miss Jessie Straus; "Transcription of Grand Tarantelle, No. 2," in A-flat, Heller. Among the encores were "Dixie Land," "The Dolls," "Stars and Stripes Forever," and D. W. Reeves' "Second Connecticut March," as well as Mr. Sousa's "Patient Ache." The numbers from "Parsifal," though admirably executed, did not impress the audience as favorably as some of the other pieces of a more popular nature. All the soloists were excellent, the work of Miss Liebling being particularly enjoyable.

The concert was under the management of John L. Miller of this city.

Boston, Mass.

"BEDELIA" STIRS SOUSA'S AUDIENCE

Time-Worn Popular Air Made Biggest Hit at Two Concerts in Symphony Hall.

CLASSICAL AIRS PLAYED

Enthusiastic Audience Made Encores So Frequently That Program Was Long Drawn Out.

Sousa and his military band tickled musical Boston with "Bedelia" yesterday till the audience applauded without stint. The musicians played "Bedelia" and they whistled "Bedelia" at the repeated encores, the popular melody making the hit of the two concerts, despite the really fine classical number on the program.

The band drew a fair-sized audience to Symphony Hall in the afternoon and a crowded house at night. The printed program was of moderate length, but was so strung out by encores that the actual programs were long. For encores the ever-acceptable Sousa marches were played, with other popular songs. "El Capitan" shared the honors with "Bedelia" from a popular standpoint.

The soloists were excellent. Miss Liebling sang charmingly and the instrumental solos, particularly the saxophone numbers in the afternoon, were unusually good. The programs:

AFTERNOON.

- Estelle Liebling, Soprano
Jessie Straus, Violinist
Jean H. B. Moeremans, Saxophonist
1. Overture Symphonic, "Mysora," Wettge
2. Saxophone Solo, "American Fantasia," Moeremans
Mr. J. H. B. Moeremans
3. Suite, "Mountain Life," Le Thiere
4. Soprano Solo, Nightingale Song from "The Marriage of Jeannette," Victor Masse
Miss Estelle Liebling
Flute obligato by Mr. Marshall Lufsky.
5. Good Friday Spell from "Parsifal," Wagner
6. Military Scenes, "Pomp and Circumstance," Elgar
7. a. Idyl, "La Lettre de Manon," Gillet
b. March, "Jack Tar," Sousa
8. a. Walther's Preislied, Wilhelmj
b. Hungarian Dance, Hauser
Miss Jessie Straus
9. Some airs from "Chris and the Wonderful Lamp," Sousa

EVENING.

- Estelle Liebling, Soprano
Jessie Straus, Violinist
Herbert L. Clarke, Cornetist
1. Overture, "The Promised Bride," Ponchielli
2. Cornet Solo, Rondo Caprice, Clarke
Mr. Herbert L. Clarke
3. Suite, "Looking Upward," Sousa
a. By the Light of the Polar Star.
b. Under the Southern Cross.
c. Mars and Venus.
4. Valse for Soprano, "The Voice of Spring," Strauss
Miss Estelle Liebling
5. Excerpts from "Parsifal," Wagner
a. The Flower Maidens,
"Come, handsome stripling, come,
I'll be thy flower;
Come, sweetly dancing, rippling
Bliss shall fill every hour."
b. Processional of the Knights of the Grail.
"O food forever blessed,
God's gift from day to day,
In prayer to Him addressed
For life and strength we pray.
As, anguished and lowly,
The Saviour Holy
His life for us did offer,
So in deep contrition
And glad submission
To Him now our all we proffer."
6. Ballet Scene, "The Greeks" (new), Massenet
7. a. Noelette, "Once Upon a Time," from the Fairy Cantata, "Princess May Blossom" (new), Liza Lehmann
b. March, "Jack Tar," Sousa
8. Violin Solo, Scenes de la Czardas, Hubay
Miss Jessie Straus
9. Transcription of Grand Tarantelle No. 2, in A-flat, Heller

Boston Herald
Apr 8 - 1904

SOUSA SHAKES HALL WITH ROBUST TONE

Home of the Symphony Trembles Under Melodic Bombardment in Two Excellent Concerts of Clas- sics and Marches.

Sousa, the gesticulator, and his excel-
lent band pleased two fairly large audi-
ences yesterday afternoon and evening
at Symphony Hall, giving the only con-
certs they will allow Boston this sea-
son. The soloists were Miss Estelle
Liebling, soprano; Miss Jessie Straus,
violinist, and Herbert I. Clarke, cor-
netist.

No little part of the pleasure to many
of the listeners was to hear Symphony
Hall, vast, hollow, little defier of squeaky
violins and dainty female voices, get a
good thorough melodic trouncing, from
a battalion of well ordered brass. With
thunderous blast and blare from Wag-
ner's "Parsifal" to the simple swing of
the popular "Bedelia," the musicians
satisfied the varied preferences of the
audience, and then sallied out to pum-
mel the walls with volumes of sound
that seemed like colliding thunder
clouds. It was a great victory for the
instruments. Sousa's Band is made up
of musicians who find the distance of
the surrounding walls with the accuracy
of ship gunners taking range, and then
they bombarded melodically until the
most exacting umpire is satisfied where
the victory rests.

By this it is not to be understood that
the concerts were not enjoyable, for
they are exceedingly interesting. The
effect of the popular organization's play-
ing was very marked in frequent appl-
ause, and also by the unconscious
response of auditors. A lady in the
first gallery, for instance, was so
enthralled, that she leaned far over
the railing during many numbers,
beating time with her programme and
head more enthusiastically than if her
services were contracted for. When
Sousa's own "Stars and Stripes For-
ever" was given, with the blaring trom-
bones, the liquid fifes and the sharp-
toned cornets, all lined up in a row
swinging out the patriotic theme, near-
ly every one in the hall was seized with
rhythmic St. Vitus of the feet.

Not a small part of the pleasure of
the concerts was to see Sousa's grace-
ful gesticulations which serve to inter-
pret in a palpable manner all of the
musical themes.

The hearty reception given to many
of Sousa's own compositions, such as
"Looking Upward," "Jack Tar" and "El
Capitan" bore evidence of the lasting
popularity of the "march king."

The programme at the evening con-
cert:

1. Overture, "The Promised Bride".....Ponchielli
2. Cornet solo, "Rondo Caprice".....Clarke
Mr. Herbert I. Clarke.
3. Suite, "Looking Upward".....Sousa
a. "By the Light of the Polar Star."
b. "Under the Southern Cross."
c. "Mars and Venus."
4. Valse for soprano, "Voice of Spring".....Strauss
Miss Estelle Liebling.
5. Excerpts from "Parsifal".....Wagner
a. "The Flower Maidens."
b. "Processional of the Knights of the
Grail."
6. Ballet scene, "The Greeks" (new).....Massenet
7. a. Novelette, "Once upon a Time,"
from the fairy cantata "Princess
May Blossom" (new).....Liza Lehmann
b. March, "Jack Tar".....Sousa
8. Violin solo, "Scenes de la Czardas".....Hubay
Miss Jessie Straus.
9. Transcription of "Grand Tarantelle
No. 2," in A-flat.....Heller

SIGNAL COURIER

Second Sousa Concert.

SOUSA and his band gave their second and farewell
Sunday night concert at the Metropolitan Opera
House on April 10, before an audience which was even
larger than the memorable one of Easter Sunday. The
enthusiasm, too, registered a crescendo of several degrees
over all the previous warm receptions which the metropo-
olis has never failed to extend Sousa and his admirable
organization.

As on the previous Sunday, the chief soloist was again
Estelle Liebling, who on this occasion sang the "Nighting-
gale Song," from Massé's "The Marriage of Jeannette," a
coloratura aria which had not previously been heard in
New York. The number was given a brilliant perform-
ance, perfect in phrasing, exquisite in tone coloring and
impeccable in execution. To an imperative encore Miss
Liebling responded with "Maid of the Meadow," another
showpiece made up of trills and roudades.

Boston Globe
Apr 8.

SOUSA BAND CONCERTS.

Large and Enthusiastic Audiences Enjoy Classic Selections and Up- to-Date Music.

After all, there is only one John
Philip Sousa—only one Sousa band! This
fact was brought home by the appear-
ance of both Sousa and his band for
two concerts at Symphony hall yester-
day afternoon and evening.

It is "expressive vigor" that has
placed Sousa in the front rank of band
masters. He has never been contented
to make a musical noise. There must
be "expression"—lots of it, enough to
be bappily wedded to the "vigor,"
which is the first qualification of band
work. In the many years which Sousa's
band has been before the public he
has never allowed this principle to be
forgotten, and the result is that the
band last night was the same delightful
band of five or more years ago.

The afternoon audience was of good
size and of a character most compli-
mentary to the artists. For a gathering
of the kind the enthusiasm was marked,
the usual multiplicity of encores being
demanded and granted. Mr Sousa's own
compositions, of course, comprising such
extras. Among the great hits of the
afternoon were "Mountain Life," in
which the sounds of nature and the
elements in the forest were so faith-
fully reproduced as to appeal to all.
Mr Sousa's march, "Jack Tar," full
of delightful clangorous melody, in-
cluding the ringing of the ship's bell,
and an American fantasia, having a
number of such old favorites as "Yan-
kee Doodle" and "The Star Spangled
Banner," entwined, as it were, into
the main theme. Miss Liebling, the so-
prano vocalist, and Miss Straus, the
violinist, had repeated encores of the
most imperative sort.

The evening audience was larger and
the program, if anything, slightly more
classic than that of the afternoon.
Sousa's program is almost invariably
largely classic, but the encores are not—
and Sousa is very generous with en-
cores. Ponchielli's overture, "The
Promised Bride," an elaborate piece of
work, was the first number. A cornet
solo by Herbert I. Clarke followed. For
an encore Mr Clarke played Alfred G.
Robyn's latest love song, "There's
Nothing New to Say," an unusually
pretty affair, which is all the rage in
New York just now. It made a big hit,
and Mr Clarke's playing deserves high
praise. Sousa's own composition, a
suite called "Looking Upward," met
with much success.

Miss Estelle Liebling sang Strauss'
"Voice of Spring" in a soprano voice
of great range and flexibility. The two
excerpts from "Parsifal" were exceed-
ingly well played. The ballet scene
from Massenet's "The Greeks" opened
the second section. Liza Lehmann's
dainty little novelette, "Once Upon a
Time," was well received, and Sousa's
latest march, "Jack Tar," evoked great
applause. Miss Jessie Straus' violin
solo met with tumultuous appreciation.
The concluding number was a transcrip-
tion of Heller's "Tarantelle," No. 2.

Added to the above program were
from four to five popular selections
played as encores after each number.
Sousa's own marches, and especially the
older ones, made the biggest hits of all.
"El Capitan" seemed to head the list
of favorites.

EXPRESS

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APR 8 1904

SOUSA'S BAND.

John Philip Sousa, the greatest
American band conductor and "March
King," filled the Jefferson theater last
evening with an immense audience to
listen to a delightful program of both
classic and popular music.

Sousa has associated with him this
season for soloists, Estelle Lubling, a
soprano, with a magnificent voice, who
delighted the audience last evening:
Miss Jessie Straus, a violinist, who
made a distinct hit, and was obliged to
respond to several encores, and Herbert
L. Clarke, the well known cornetist.

The program was a long one and
Sousa responded to encore after encore,
many of these being his great marches
which have resulted in his being called
the "March King" of the world. "The
Stars and Stripes Forever," "El Cap-
itan," "King Cotton" and all the older
ones were played. A later one, en-
titled "Jack Tar," is one of the best
he has written, and drew forth great
applause last evening.

In every case, with the exception of
number three, the encoers went far
better than the program announced,
the popular music seemingly being
preferred to the most classic composi-
tions.

Number three, which made such a
distinct hit, was a suite of three under
the general title of "Looking Up-
ward." They were all com of the
Sousa and were "By of the
Polar Star," "Und them
Cross," "Mars and V
The matinee also
audience.

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TRANSCRIPT
Boston, Mass
APR 8 1904

Symphony Hall: Sousa's Band

Yesterday afternoon Sousa appeared with
his band of some fifty men in Symphny
Hall and played this programme:

- Overture Symphonic, "Mysora".....Wettge
- Saxophone Solo, "American Fantasia".....Moeremans
Mr. J. H. B. Moeremans.
- Suite, "Mountain Life".....Le Thiere
- Soprano Solo, Nightingale Song from "The
Marriage of Jeannette".....Victor Masse
Miss Estelle Liebling.
- Flute Obligato by Mr. Marshall Lufsky.
- Good Friday Spell from "Parsifal".....Wagner
- Military Scenes, "Pomp and Circum-
stance".....Elgar
- Idyl, "La Lettre de Manon".....Gillet
- March, "Jack Tar".....Sousa
- Walthers' Preislied.....Wilhelmj
- Hungarian Dance.....Hauser
Miss Jessie Straus.
- Some Airs from "Chris and the Wonderful
Lamp".....Sousa

Encores were easy, inevitable, and numer-
ous; and all the old favorites were heard.
John Philip Sousa himself is the same figure
we have known for years, the same faultless
dress, the occasional airy grace, the easy
manner and that whole genteelly picturesque
personality which we forever associate with
Sousa and afterward see in a vision at every
mention of his name. We all go to his con-
certs as much just to see Sousa conduct as
to hear his band. What the water is to the
ocean, is Sousa's manner to the man Sousa.

But Sousa the artist and musician is not
to be lost in Sousa the exquisite. In his
band he has an organ of many stops, re-
fined to his touch by long practice until it
has become the voice of the man himself.
He gets from it a fine large round en-
semble tone, together with all the varieties
of tone color that his marches call for. And
he brings out of it effects that are refresh-
ingly sane, that likewise fit perfectly his
marches and that somehow make those
tunes start the tremors of enjoyment up
and down the most supercilious spine. Sousa
marches, played by Sousa, yield ineffable
delight to the listener who looks upon these
matters as the high tide of the sublime; and
they press upon the haughty pharisee, the
"classic music" man himself, a degree of
pleasure that he need not blush to own.
Fame waits to crown that psychologist who
will tell us just what elemental feelings and
instincts it is that Sousa has caught thread-
ing the whole conglomerate mass of human-
ity and has expressed in his music with
such triumphant cunning.

The programme borrowed variety from
Miss Estelle Liebling and Miss Jessie
Straus. Miss Liebling has a flexible voice
of agreeable quality in its middle register;
but she has ambitions toward the highest
possible note and toward a degree of color-
atura that might be left to maturer years
and riper skill. In addition she sang in
French, and a tone-color and an art that
may become charming were both lost in
being transcendently nasal.

Miss Straus hid some really remarkable
violin playing under unfortunate manner-
isms that act upon the risibilities. She has
a promising technique; she gets a thin but
a warm, an impassioned tone; and what
she plays she feels strongly—too strongly.
Here is young and decided talent—almost

remarkable talent, which may proceed to
high attainment, with a little more teach-
ing, with much more practice and experi-
ence, and with learning the invaluable les-
son of restraint. The first step in her im-
provement should be to rid herself of an
extravagant tremolo.

One regrets to say that at the afternoon
concert the balconies were not quite full,
and on the floor there was an oasis of
audience in almost a desert of empty seats.
At the evening concert the following was
the programme:

- Overture, "The Promised Bride".....Ponchielli
- Cornet Solo, Rondo Caprice.....Clarke
Mr. Herbert I. Clarke.
- Suite, "Looking Upward".....Sousa
a. By the Light of the Polar Star.
b. Under the Southern Cross.
c. Mars and Venus.
- Valse for Soprano, "The Voice of Spring".....Strauss
Miss Estelle Liebling.
- Excerpts from "Parsifal".....Wagner
- Ballet Scene, "The Greeks" (new).....Massenet
- Novelette, "Once Upon a Time," from the
Fairy Cantata "Princess May Blossom"
(new).....Liza Lehmann
- March, "Jack Tar".....Sousa
- Violin Solo, Scenes de la Czardas.....Hubay
Miss Jessie Straus.
- Transcription of Grand Tarantelle No. 2,
in A flat.....Heller
B. K.

JOURNAL
ELIZABETH, N. J.

PRINCETON NOTES.

Princeton, April 12.—John Philip
Sousa and his band gave a concert in
Alexander Hall yesterday afternoon. This
was Mr. Sousa's second appearance in
Princeton, having given a very successful
concert here on December 1, 1902. The
concert was well attended and greatly
enjoyed by almost the entire university.
One of the features was the rendition of
several selections from Wagner's opera,
"Parsifal."

ADVERTISK

PORTLAND, ME.

AMUSEMENTS.

SOUSA.

The great American march-king has been with us again to delight and thrill us with the tonal splendors of his band music. And Sousa's band music means a great deal more than the term implies. 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 time and a tonal abundance that are irresistible. But Sousa is also an effective composer in other directions and an artistic interpreter of great orchestral scores. Moreover he is up to date, and knows how to please the average popular taste. 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 with all the resources of his class of instrumentation in the superb style of a thoroughly trained and very accomplished band. And 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 tingles through one's nerves like an electric current.

Last night's concert at the Jefferson presented only one Sousa march on the programme, "Jack Tar"; but for encores many of the old favorites were given, "El Capitan," "Dixie," "King Cotton," "Stars and Stripes," and given in the splendid style that is Sousa's own. The regular programme numbers were all notable. The overture to Ponchielli's "The Promised Bride," of original and capricious construction, was beautifully rendered, as was the Sousa Suite "Looking Upward," a sort of programme music of which the sub-titles "Polar Star," "Southern Cross" and "Mars and Venus," furnished the key. It proved to be a clever composition with many very realistic effects, some bizarre and some beautiful. The leading orchestral number was, of course, the excerpt from "Parsifal," including the "Flower Maiden's Song" and the "March of the Grail Knights." The march was rendered in magnificent style, the brasses being so much more effective than in the recent Damrosch rendition in this city, that last night's performance was something of a revelation. The four dominant and insistent bass notes that form the groundwork invested the whole professional march with a grandeur and solemnity that were imposing.

From Parsifal to a "Ballet Scene" by Massenet is a far cry, but Massenet is always alluring, and this fascinating fairy tale movement was rendered with a delicacy and charm that were beyond praise.

The soloists were all of superior artistic quality. Lovers of cornet solos must have found a treat in Mr. Clarke's performance with its marvellous technique and clear round tones. In Strauss's very difficult valse for soprano, "The Voice of Spring," Miss Estelle Liebling displayed a light, high and musical voice that disported with ease among all the marvellous intricacies of colorature, arousing great enthusiasm. In response to an encore the singer capped the climax with another dazzling display of colorature singing in "The Nightingale." Miss Jessie Strauss, violinist, was equally remarkable for her virtuosity. Brilliant in execution her playing was characterized by a sympathetic abandonment to the music, manifested in her swaying movements and curious poses that had the merit of novelty, but are bad form. But her fine work captivated her audience, and she had to give two encores before they would let her go. Last night's audience was of fair numbers, and it thoroughly enjoyed another evening with Sousa.

RUEBEN IN NEW YORK.

TEA TABLE CHAT.

John Philip Sousa, who leads his famous band, (adjective copyrighted), at The Jefferson today, has as good a right as any citizen of the United States to be proud of his record. He was born a Portuguese and came to America when young and poor. He was director of the United States Marine corps band when David Blakely caught the idea of syndicating him throughout the world with an organization of his own. I once heard that the original arrangement with Mr. Sousa was \$6000 a year and a percentage of box-office returns. The syndicate had the phrase "Sousa and his famous band" hammered into enduring brass much as the late Mr. Barnum perpetuated his "Greatest Show on Earth." It was some years before Sousa really got under weigh. When he did, no syndicate on earth was strong enough to hold him and now he is practically on his own feet and runs his own band.

The Sousa style is all his. Gilmore, his great predecessor, used no style at all. Mr. Sousa was the first bandmaster to understand, or at any rate to make use of, strongly marked personal habits, what actors call mannerisms and the common people speak of in harsher terms sometimes. But they pay heavily. Sousa's band couldn't be what it is without Mr. Sousa's curving figure, the graceful swing of his arms, his delightful nonchalance and so on. While the band is no doubt one of the greatest in the whole of the world. Mr. Sousa's attitude as a director is certainly a study and an art in itself. He isn't a muscular, athletic man, but rather frail and pale. He shakes hands languidly and speaks with a low, rather high-pitched voice with no great amount of fortissimo in it. In meeting him you get the impression that he is well tired out and you wonder how he has the strength to keep on going night after night in front of that field-battery of brass and reeds. The little cant of the head with which he consents to an encore is his characteristic gesture.

But appearances are deceitful. Probably no musician in the world has done what he has in the way of globe-trotting. He has led his band from America across the ocean and into every important city of the continent from Athens to St. Petersburg. He has made jumps that horrified the railway offi-

cial of that moderate-paced part of the world and annihilated distance at a truly remarkable rate. The other night I read a review of his European tour. It was wonderful. One afternoon he played a concert in one of the principal cities of Holland, and was ready when the audience was the next evening in London, just as if he had never been out of town at all. Now he is back in America without any rest excepting what the voyage gave him, and will play all spring and a part of the summer, finishing with the St. Louis exposition. He is a giant inside of him, however fragile he appears externally. On top of all this, somebody told me yesterday, he is writing a couple of light operas.

I once saw Sousa do a most graceful thing in an eastern city which happened to be the residence of a man who had written some exceedingly creditable military marches. Just after the beginning of the concert Mr. Sousa, taking advantage of the appearance of one of his soloists, looked over the audience as is his habit and caught sight of the local composer seated in front with his wife. Three or four minutes later an usher went down the aisle and told the man he was wanted behind the scenes. He went. It was Mr. Sousa and he scarcely waited to shake hands. "I want to play your march," he said, "and you must get a score ready for use in the second half of the program." The composer of marches was a trifle done up with surprise; but he rose to the occasion and, with his glasses falling off his nose every two minutes, hastily constructed such extra parts as were needed and presented them to the director before the close of the concert. Mr. Sousa looked them over. "All right," he said, showing his baton into the man's tired fingers, "now you go on and lead the band in your own march!" That was a great night for that town, and they have been naming boy babies for the "march king" there ever since.

A good many bands have come up since Mr. Sousa began touring, but none of them has equalled the popularity with which his name has been and always will be associated. He appeals to his audiences not alone through music, but through a most fascinating personality. All the world is interested in any man who is interested in himself. CHATTERTON.

NEW YORK PRESS

APR 10 1904

John Philip Sousa and his band give their second and last New York concert of the spring season in the Metropolitan Opera House to-night. As at last Sunday's successful performance, the soloists will include Estelle Liebling, soprano, and Jessie Strauss, violinist; but there will be a new feature of interest in the appearance of Jean Moeremans, who is said to be a remarkably accomplished player of the saxophone. The programme contains such formidable pieces as Richard Strauss's love scene from "Feuersoth" and Elgar's march, "Pomp and Circumstance." But, let it be whispered, there will be plenty of rousing Sousa encores. Other numbers are a symphonic overture, "Mysora," by Wettge; an "American Fantasia," by Moeremans, for saxophone solo; Moszkowski's suite, "From Foreign Lands"; the "Nightingale Song," for soprano, from Victor Masse's "Marriage of Jeannette"; Gillet's idyl, "La Lettre de Manon"; Sousa's "Jack Tar" march, two movements from Saint-Saens's third violin concerto, and airs from Sousa's "Chris and the Wonderful Lamp."

Another concert will be given to-night in Carnegie Hall by the Gaelic Society. This concert will mark the twenty-fifth anniversary in this city of the "Feis Ceoil Agus Seanachas," or Irish Musical Festival. The programme is long and varied and contains music ancient and modern. Besides a band of harp players, under the direction of John Cheshire, the following soloists will appear: Mrs. Eva G. Coleman, soprano; Mrs. Helen O'Donnell, contralto; John F. Clarke, tenor; John C. Dempsey, baritone; Edward O'Mahony, basso, and John Touhey, pibaire player. Justice Morgan J. O'Brien will preside.

SOUSA'S FINAL CONCERT.

John Philip Sousa and his band gave their second and last Sunday night concert at the Metropolitan Opera House last evening. The house, while well filled, was not as crowded as at the first concert a week ago. Enthusiasm was not lacking, however, and the popular leader met with a warm welcome and a demand, to which he willingly assented, for encores to almost every number which he led.

The programme was of a more popular character than that of the preceding Sunday, and included selections from Moszkowski, Saint-Saens, Elgar, Gillet, Wettge, even Richard Strauss, and of course Sousa.

Mr. Sousa was assisted, as on the preceding Sunday, by Miss Jessie Strauss, violinist, and Miss Estelle Liebling, soprano. A novelty which was enjoyed by the audience was the performance of Mr. Jean H. Moereman on the saxophone, and for an encore he played "The Swells of the Day."

Among the encores which pleased the audience were "Dixie," "The Dolls," "The Patient Egg," "Liberty Bell," "Maid of the Meadow" and "Jack Tar."

SOUSA DOESN'T TACKLE STRAUSS

But the Band's Programme Pleases Great Audience in Metropolitan.

It is not known whether Mr. Sousa had heard of the small fire that started in Carnegie Hall when Strauss conducted his love scene from "Feuersoth" there recently, nor is it known whether the American bandmaster is superstitious. But, whatever the cause, this ardent excerpt from the German tone poet's "Famine of Flames," which had been announced for Mr. Sousa's concert last night in the Metropolitan Opera House, was not on the programme. Some, no doubt, of the great audience had come especially to hear a military performance of Strauss music, and there was a latent hope throughout the evening that the omission was a printer's blunder. But Sousa came and Sousa went, and there was not so much as one spark of the Strauss fire.

Elgar's military scenes, "Pomp and Circumstance," however, another serious number, held their well-merited place on the list. J. H. B. Moeremans, too, who can play the gurgling saxophone with a technical proficiency that confounds the ear, was a special attraction and was received with loud acclaim in an "American Fantasia" of his own composition. Miss Estelle Liebling sang the "Nightingale Song" from Victor Masse's "The Marriage of Jeannette" to the flute obligato of Marshall Lufsky, and Miss Jessie Strauss added charmingly in the "Trioled" from "Meistersinger," a Hungarian dance by Hauser, and a pretty encore.

Other numbers were Wettge's overture, "Mysora"; three pictures from Moszkowski's suite "From Foreign Lands"; Le Thiere's suite, "Mountain Life"; Gillet's idyl, "La Lettre de Manon"; Sousa's "Jack Tar" march and airs from his "Chris and the Wonderful Lamp." There were many rousing Sousa encores, of which "The Stars and Stripes Forever" received the most tumultuous applause.

NEW YORK PRESS

APR 11 1904

SOUSA AND BAND DELIGHTED MANY

The Famous Conductor Displayed All His Mannerisms, but Gave Stirring Music.

MORE ENCORES THAN NUMBERS

The famous Sousa and his band gave a business-like concert at Krueger's Auditorium last night at the benefit affair of the Babies' Hospital. There was a big and enthusiastic audience which applauded every number loudly and clapped all the harder after each of the many encores. Sousa stepped up on his little platform promptly at 8:15 and kept things going with quick precision from that moment until 10:15, when the concert ended. As customary he gave one, two and some times three extra numbers after each program selection, including such of his old popular marches, as "El Capitan" and the "Stars and Stripes Forever."

Sousa was just the same as in days of old. Not one mannerism was missing. All those peculiar characteristics which have made him the brunt of caricaturists were as particularly marked as ever. He swung his arms at his side, while leading his forces through the stirring measures of his marches, he thrust them both sharply at the big bass drum whenever that instrument came into sudden play, he twisted himself into ragtime positions when indulging in that class of music, and he went through all the other amusing antics that have helped to make him so well known as a band conductor. If Duss ever thought he could out-Sousa Sousa in this respect he should have seen Sousa last night.

But back of the mannerisms there was the man and the music and the musicians. The band was just as big and vociferous as when it played here last. In the fortissimo passages it proved itself a levethian and the hall almost burst with sound. In the stirring marches and quick, lively ragtime melodies the band was at its best and in its true field.

But there was also some very pleasing effects produced in works of a different class. For instance the band essayed two excerpts from Wagner's "Parsifal," and did them splendidly, all things considered. One would hardly associate a big brass band with Wagnerian opera, but with the aid of the wood wind department and the big, deep brasses the procession of the Knights of the Holy Grail was very well set forth. So, too, with Massenet's ballet scene, "The Greeks," with the novelette, "Once Upon a Time," from the fairy cantata, "Princess May Blossom," Liza Lehmann, and with the transcription of Heller's tarantelle.

Sousa's new march, "Jack Tar," was played with a wealth of fire and dash, but it did not seem to go with the same swing that his "El Capitan" did, which was given as an encore. Perhaps it was because the latter is so familiar that it sounded better. Among the other extra numbers that were played were "Bedelia," "A Bit of Blarney," "Dixie Land," "A Patient Egg," and "Vien Poupoule," heavy and light following each other with good effect.

The assisting soloists were Miss Estelle Liebling, soprano, and Miss Jessie Strauss, violinist. The former gave a pyrotechnic display of trills and staccati in Strauss' "The Voice of Spring," and an encore, while the latter displayed a whole lot of vim and fire in Hubay's "Scenes de la Czardas" and a Hungarian dance.

The concert was given under the auspices of the Guild of the Babies' Hospital. Among the patronesses of the affair were Mrs. William H. Halsey, Mrs. W. Campbell Clark, Mrs. George E. Halsey, Mrs. J. William Clark, Mrs. John J. Wright-Clark, Mrs. Frederick F. Guild, Mrs. William P. Field, Mrs. Henry G. Atha and Mrs. Philetus W. Vall. Among the boxholders were Mr. and Mrs. Campbell Clark, Mrs. Thomas T. Kinney, Mr. and Mrs. William H. Halsey, Mr. and Mrs. Frederick Guild and Judge and Mrs. Gottfried Krueger.

SOUSA'S GOODBYE CONCERT AT THE OPERA HOUSE

Gives the People a Little of Everything, From Saint-Saens and Masse to Rag-Time.

A concert for the common people was what John Philip Sousa offered at the Metropolitan Opera House last night—that is, a concert for the masses who have no inherent objections to an occasional strain of ragtime or a dashing, swinging march of modern vintage.

This concert was in the nature of Mr. Sousa's annual farewell. He and his band are booked for a season at the St.



JOHN PHILIP SOUSA.

Louis Exposition, after which they will begin their European tour.

Both conductor and musicians were in excellent spirits. The programme consisted of selections from Masse, Moszkowski, Saint-Saens, Elgar, Gillet, Wettge, Strauss and Sousa. For one encore "Bedelia" was played; for another "The Patient Egg."

A new saxophone soloist, Jean H. Moeremans, received an ovation, and Estelle Liebling, soprano, and Jessie Strauss, violinist, were rewarded by several encores. In fact, the entire programme met with enthusiastic favor from one of the largest audiences of the season.

MUSIC AND MUSICIANS

NEW WORLDS THAT J. P. SOUSA
MAY SIGH TO CONQUER.

March King Marched Up to Richard Strauss and Then Came Down Without Playing "Feuersnot" After All—The Gaelic Society Shows That Music Was Not Driven Out of Ireland on a Famous Occasion Long Ago—Scottish Cantata by a German Composer at the Choral Union Concert To-night.

Why do we always go to hear Sousa and his band? Well, in the words of the March King—beg pardon, it was the March Hare—"Why not?" All the world loves a brass band, since first our Sousa went abroad, while America itself has come to look on him as the most successful bandsman since great old Patsy Gilmore. Sousa, like a certain great American actor, "delivers the dynamite" over the footlights. If Fate and the Paris protocol robbed him of a chance to revive the Gilmore peace jubilee, with their anvil choruses of big guns, Sousa has at any rate made "The Stars and Stripes Forever" heard round the world. The Sousa "Stars and Stripes" capped the climax of last night's farewell concert of the band at the Metropolitan Opera House, and as the countermarching squads of piccolo, trumpets and trombones in turn lined up across the front of the stage, a packed house rose at them in the good old way. Applause and shouts punctuated the roof-raising tumult. There are not more sensations in the spine-chilling stunts of a three-ring circus, if you've not heard Sousa do it all before. Most of last night's house very plainly had not.

Richard Strauss's "Feuersnot" was announced for the band last night, but it was not on the final programme and it certainly was not performed. Even the King of France and many thousand men once marched up a hill and then marched down. Our March King tried the Strauss mountain with the same result, we fear. But he did play an Edward Elgar's "Pomp and Circumstance" that was more pompous than circumstantial.

He played "Bedelia." He played "The Patient Egg," and even as a Washington Marine Band's echo of the Easter Monday egg rolling, it was not half bad. He played "Dixie Land," "Swells of the Day," "The Dolls," "Washington Post Two-step," "Maid of the Meadows," "Liberty Bell"—with a real bell—"A Bit o' Blarney," "El Capitan," and other things. All these were encores, and the audience knew what they were because an usher held up monstrous cards with their names on. The regular programme was rather lost sight of, but Miss Liebling sang amazingly, Miss Jessie Strauss gave a violin imitation of "Not Like Other Girls" by playing Wagner with Delsarte effects that made Conductor Sousa look like a Straw Man. Mr. Moeremans, whose saxophone looked like a Dutch churchwarden pipe with open plumbing trimmings, was another novelty.

SOUSA AT PRINCETON

Students Turned Out En Masse to Listen to the Band.

From True American Correspondent.

PRINCETON, April 11.—John Philip Sousa and his band gave a concert this afternoon in Alexander hall. Sousa was assisted by Miss Estelle Liebling, soprano soloist; Miss Jessie Strauss, violinist, and Herbert Clarke, cornet soloist. The concert was well attended, the student body turning out almost en masse. A son of the bandmaster is a student at the university.

om JOURNAL m OBSERVER
Address ELIZABETH, N. J. HOBOKEN, N. J.
ite APR 12 1904

MUSIC AND SOCIETY.

1884
SOSA'S CONCERT SLIMLY ATTENDED.
HAROLD WARREN KENT'S RECITAL TO-NIGHT.
Reisenauer's Farewell Recital in New York on Sunday.

John Philip Sousa and his band took Elizabeth yesterday afternoon. It was an occasion when the mayor should have appointed guides to conduct them to the theatre.

The concert was a frost in more ways than one. If a roasting would make Jacobs Theatre a warmer place on a cool day then the steam heating department of the house should be roasted, but it is feared the professor of the warming plant is a hopeless Esquimo. However, there were not many people in the audience, and the box receipts must have been small. They tried to warm up to the occasion, but in vain. Why is Sousa not accorded a heartier reception in Elizabeth?

Of course before it was heard the "Parsifal" music was what aroused most interest, although it was not exactly appreciated as per Sousa. What really aroused most enthusiasm were the popular "El Capitan," "Bedelia," the march "Jack Tar" and similar pieces.

The cathedral chimes in the Grail march were effectively overdone, but otherwise the brass and wood wind were carefully handled. The usually large contingent of clarinets and other wood wind did excellently well. The horns seemed to be in good shape and vied with the bass tubas in an effort to hold down the cornets and trumpets. The crescendos and diminuendos of the tympani were much admired. Altogether the band was good, as Sousa's always is, but it needs a better place for such dynamic music than Jacobs Theatre is acoustically. Any kind of music is at a disadvantage there.

The cornetist was Herbert L. Clarke. His embouchure was good and he showed it in his pyrotechnical playing. The soprano, Estelle Liebbling, sang like a canary bird when not like a dog barking at the moon, and even though her tone was hard as a rock, nevertheless showed a remarkable knowledge of vocal technique and seemed to delight in "musical laughter" and other fancy vocalisms. It is a fine violin which Jessie Straus used, and she played well on it very difficult music, also of the firework variety.

From **MUSICAL LEADER**
Address **New York City**
Date **APR 14 1904**

The Sousa Concert.

The return of Sousa and his band to New York was certainly a rare treat to the lovers of such band music as that notable conductor is able to dispense. There was a very large and intensely interested audience assembled at the Metropolitan Opera House, and there was joy galore for everybody. Mr. Sousa has added to his band materially, and he has the same magnetic influence over band and audience that he has always had. He was rapturously received and was as lavish in his offerings as ever. He has lost none of his grace, and the people have lost none of their enthusiasm. Miss Jessie Straus, the violin soloist, is a young lady from Cincinnati who plays with considerable dash and much surety for one so young in years and in professional life. The vocal soloist was Miss Liebbling. There will be another concert tonight, and the band will go on tour until the St. Louis Exposition opens where they have a four weeks' engagement.

Sousa's Band!

The great and only Sousa and his band delighted a large audience of music lovers

that filled Elks' Hall, Jersey City, last night. Much praise was given to Manager Frank E. Henderson, of the Academy of Music, whose enterprise secured the visit of Sousa to Jersey City. The march king presented an excellent program. The numbers were of a very high standard and included excerpts from "Parsifal." As encores the incomparable leader played some of his popular successes, such as those old favorites, "Stars and Stripes Forever" and "El Capitan." Miss Estelle Liebbling, a soprano with a wonderful voice which critics declare to be the best they have ever heard in Jersey City, sang the "Voice of Spring," by Strauss, a valse. As an encore she sang "The Nightingale." Herbert L. Clarke, cornetist, also created a furore by his brilliant rendition of "Rondo Caprice," which he had composed. Miss Jessie Straus, the third soloist, proved to be an artist with the violin and the wild music of Hungary that she played swayed the audience. The passion of the "Scenes de Ta Czardas," by Hubay, entered into Miss Straus' playing and her entire being accompanied the strains of the music. Sousa as a conductor was the same in every motion as those who had the pleasure of seeing him before remembered. He was generous with his encores and one followed every number in response to the applause. The new march, "Jack Tar," brought forth two encores. The overture was "The Promised Bride," by Ponchielli, and was followed by the cornet solo. As an encore Mr. Clarke played "I've Nothing More to Say." "Looking Upward," by Sousa, a beautiful descriptive selection, brought "Dixie Land" as an encore. Miss Liebbling was followed by "Parsifal." After the intermission the ballet scene, "The Greeks," (new) was followed by the novelette, "Once Upon a Time, from the fairy cantata, "Princess May Blossom." "Bedelia" as an encore, delighted the audience. After the violin solo the band played the last selection, which was a transcription of "Grand Tarantelle No. 2." in A flat. Sousa bowed his thanks for the prolonged applause, but would not respond with an encore. Among other encores were "The Patient Egg" and "Vien Poupole."

From **TOWN TOPICS**
Address **CLEVELAND, OHIO**
Date

Sousa, who returned to public life in New York last week after a rest of seven months, announces one concert here. It will be given on next Monday night at Grays' Armory. The New York papers say that Sousa's rest has put new life in him, and that he gave the best concerts there of all his career. He intended to keep away from the concert stage much longer, but he isn't happy away from his band, and he grows lonesome if he isn't touring the world.



SOSA

As usual, he will bring a new march. This is "Jack Tar" and is said to be much the best he has written for years. New York liked it immensely; so did King Edward not long ago in London, when the massed hands of the Royal Grenadiers, 250 musicians, played it before him at Albert Hall. In deference to the general demand, Sousa will play "Parsifal" selections. He promises though that they will not be long, and that all lovers of music will like them. They are "The Flower Maidens" and "The Processional of the Knights of the Grail." Another novelty will be Massenet's "The Greeks," delightful ballet music. The soloists will be Miss Estelle Liebbling, soprano, whom Cleveland has heard with pleasure, Jessie Straus, an excellent violinist, and Herbert L. Clark, about the best cornetist of the day. Sousa has not been here for so long that the public is unusually anxious to hear him. There has been a big demand for seats at Burrows Bros.

The First Established and Largest Newspaper Cutting Bureau in the World

Vanity Fair
New York City
APR 14 1904



SOSA.

ss **ston, Mass**
APR 13 1904

It Is Sousa.

To the editor:
A query in your issue of today, "Is it So or Sousa?" attracts my attention. It is Sousa, first, last and all the time. If the author of the inquiry will but read the history of Portugal, he will find, among the very first explorers of this continent, were the Sousas; the first governor general of Brazil was of that name, and an ancestor of mine.

If the inquirer will scan the roster of those who served during the Civil War, under the Stars and Stripes, he will find the name of Antonio Sousa, my father, a Portuguese exile, but an American of Americans.

If the inquirer will peruse the records of the Grand Army of the Republic he will know my father was a member of that body.

If the inquirer will examine a certain church register, he will find that John Philip Sousa, yours truly, son of Antonio and Elizabeth Sousa, was born on Nov. 6, 1854, in Washington, D. C., and, permit me to add, within the shadow of the Capitol.

JOHN PHILIP SOUSA.

Alexander Gryniewicz and Annie Boots asked for a marriage license at the office of the Manchester, N. H., City Hall, and bought a marriage license. Unfortunately the tax collector happened to be in the office, and promptly arrested Alexander as a delinquent poll tax payer—and led him to a dungeon cell, while Annie went weeping home.

Like Casablanca

SOUSA'S BAND HEARD AGAIN

Its Reappearance Here Is Greeted with Enthusiasm.

Remarkable Effects in Numbers from Parsifal—New "Jack Tar" March an Inspiring Composition.

Sousa's Band gave a concert in the National Theater yesterday afternoon. John Philip Sousa conducting. On account of the very early hour, 2 o'clock, at which the concert was given, the usual Sousa "standing room only" audience was not present, although the house was practically filled, and the enthusiasm was great. Sousa's Band is in splendid condition this year, and is starting out for its spring season in vigorous style.

- The programme included:
- Overture, "The Promised Bride".....Ponchielli
 - Cornet solo, "Rondo Caprice".....Clarke
 - Mr. Herbert L. Clarke.
 - Suite, "Looking Upward".....Sousa
 - "By the Light of the Polar Star."
 - "Under the Southern Cross."
 - "Mars and Venus."
 - Waltz for soprano, "The Voice of Spring".....Strauss
 - Miss Estelle Liebling.
 - Excerpts from "Parsifal".....Wagner
 - "The Flower Maidens."
 - Processional of the Knights of the Grail, INTERMISSION.
 - Ballet scene, "The Greeks" (new).....Massenet
 - Novelle, "Once Upon a Time," from the fairy cantata, "Princess May Blossom" (new).....Liza Lehmann
 - March, "Jack Tar".....Sousa
 - Viola solo, "Scenes de la Czardas".....Hubay
 - Miss Jessie Strauss.
 - Transcription of grand tarantelle No. 2, in A flat.....Heller

The Parsifal number was extremely interesting to the audience, and the band made some very remarkable effects, especially in the processional of the Knights of the Holy Grail. The ballet music of Massenet's was one of the most attractive numbers on the programme. It was enthusiastically received—as, were, indeed, most of the numbers—and for encore Mr. Sousa gave his very original, "The Patient Egg," which really has much dignity in the theme, although the inspiration for the composition was neither sublime nor poetic. It is supposed to represent an egg which was ambitious to go upon the stage and finally got there. It was thrown. It has some clever harmonies and is quaint and melodious. This encore was so successful that he was obliged to play another, "A Bit o' Blarney."

Liza Lehmann's composition, "Novellette," from the Fairy Cantata, was a gem, and Mr. Sousa scored a great triumph with the delicate lights and shade which he put into this work. The daintiness of the composition lost nothing by being handled by a full brass band. The "Jack Tar" march is one of the March King's newest and most inspiring compositions, and was given splendidly and with all the best Sousa effects. He gave for an encore after this the great march from El Capitan, which is one of the best works he ever accomplished.

The soloists were unusually good. Miss Liebling carrying off the honors. She has a voice of much sweetness, and she sings with artistic finish and much taste. Strauss' "The Voice of Spring" suited her well, and she made a big success of it. Her encore was "The Nightingale."

Little Miss Strauss displayed considerable skill in the handling of her violin solo, the difficult "Scene de la Czardas," by Hubay. She is evidently quite young, but makes a good tone, clear and true, and does some very excellent bowing. She plays with much abandon, and has the brilliant technique of a matured artist. She also has a wonderfully good instrument. She was rapturously applauded, and gave a Hungarian dance in response.

Mr. Herbert Clarke had the same enthusiastic reception, and did some clever work with his cornet. His encore was "I've Nothing New to Say."

Among the other numerous encores of the band were "Dixie Land," which roused the audience to its usual pitch of enthusiasm; "The Stars and Stripes," and "Vien Poupoule."

A novel method was employed to let the audience know what the encores were as they were played. As soon as the band

started one a large card, with the name of the composition plainly printed upon it, was borne onto the stage at the back, and held aloft by an assistant until the whole audience had an opportunity to see it.

Sousa and his band are on their way to the St. Louis Exposition, where they have a long engagement. They will later have a season at Willow Grove, Philadelphia. Sousa held a reception in his dressing room after the concert.

STAR

WASHINGTON, D. C.

A Sousa Band Concert.

John Philip Sousa and his band gave a concert at the National Theater yesterday afternoon, and although there was some misapprehension in the public mind as to the hour, the house was well filled with the friends and admirers of the great bandmaster and march king. The band played with that precision that has characterized its work for many years and Sousa conducted with the grace and theatric effect which has so long appealed to the cartoonist. The selections were: Ponchielli's "Promised Bride" overture, a Sousa suite, "Looking Upward," excerpts from "Parsifal," a new ballet scene, by Massenet, "The Greeks," a novelette, "Once Upon a Time," from Schumann's fairy cantata, "Princess May Blossom," a Sousa march, "Jack Tar," and Heiler's transcription of Grand Tarantelle No. 2 in A flat. The soloists were: Herbert L. Clarke, cornetist, who played a rondo caprice of his own composition; Miss Estelle Liebling, soprano, who sang a Strauss waltz, "The Voice of Spring," and Miss Jessie Strauss, violinist, who played Hubay's "Scenes de la Czardas." Nearly every number was encored, for at a Sousa concert the encores are as attractive and sometimes more so as the original program numbers, and the applause was enthusiastic. The "Jack Tar" march is a new one and it has all the Sousa swing, melody and dash. It took at once with the audience and will become as popular as any of his other compositions.

From Bureau in the World
 Address ELIZABETH, N. J.
 Date APR 16 1904

"Speaking of the question of reciprocity with Cuba and the Bayonne-Elizabeth bridge," said Uncle Zeke to the Man-about-town last evening at the meeting of the Cracker Barrel club, "did you ever notice how unconsciously children will sometimes crack the biggest joke?"

The Man-about-town said he didn't know that he ever had, and thinking that Uncle Zeke was about to speak further, said:

"Why?"

"Well, yesterday I was standin' at the railroad station at Broad street when Sousa en his band came troupin' up the stairway all dressed in his regimentals.

"There was a bright little gal standin' be the side of her mother, aunt or sister, en she said, 'Oh, mother; there's Mr. Sousa en his army.'

"The bandmaster heard the child's remark en durned ef he didn't becken kinder wih his head fer her to come over to him. Well he must ev liked children, 'cause he kind 'er held out his han' en took her up on his knee, and began to talk to her. By and bye the little gal begin ter get acquainted and then she said:

"Say, Mr. Sousa, are you the man whose picture is on Sister Sally's piece of music—the man they call the March King?"

"Well, I guess I am that person," said the bandman, with a merry laugh.

"'But it ain't March now,' replied the little flaxen haired gal, with her eyes wide open, 'so you must be only a Prince in April.'

"The bandmaster laughed right out loud, and I saw him pinch the little gal's cheek and set her down on the platform with a coin in her hand as his train pulled in the depot."

IN THE COUNTRY'S METROPOLIS

Elihu Root Favored by Roosevelt Republicans for the Governorship—Society Gossip at the National Capital—Music and Drama of Gotham

NEW YORK, April 11.—[Special Correspondence of The Express.]—All other subjects of eastern interest are dwarfed into insignificance by the swift march of political developments in New York. Within seven days the two spring state conventions will have registered decisions of the utmost importance to the presidential campaign and to the contest for the governorship of the Empire State. The situation is particularly engrossing because the Democrats believe they have more than a fighting chance to elect a governor to succeed Benjamin Odell, and the Hill partisans are jubilant over the national democratic movement for Alton B. Parker.

There is reason for believing, however, that Judge Parker has become convinced that the concessions Hill seems willing to make to the radicals—the Bryan-Hearst faction—in the drafting of the platform would be fatal to his aspirations to the White House. There are those who go so far as to assert that the two men are, for the first time in years, at variance.

"No compromise with radical-socialistic propaganda!" exclaims Parker. On the other hand, Hill, impressed by the popularity of Hearst in certain sections, by the threats of Bryan and by the Chicago decision as to municipal ownership of street railways, is reported to hold that he was not so far wide of the mark as he might have been when he called for government ownership of coal mines.

Among the gubernatorial candidates Elihu Root is most favored by Roosevelt Republicans, and Odell would agree if he could get Dr. Depew's seat in the senate. Root as governor would give Odell lots of trouble.

Grout is Hill's candidate, and Mayor McClellan is Charles F. Murphy's. Probably the Tammany chief would be reconciled to Parker's nomination if McClellan could be governor. That would leave the mayoralty of this mighty city in the hands of Furness—a man of good impulses, but bad judgment and weak will. Under Furness the "lid" would be off and the bottom would fall out.

Garden Party by Countess Cassini

While in Washington yesterday I learned that the garden party to be given this month by Countess Marguerite Cassini, niece of the Russian ambassador, in aid of the Russian Red Cross fund, will be the social event of the season at the capital. It will last two days and be held in the grounds of Mrs. Gardiner Hubbard at Dupont Circle and Connecticut avenue. The countess will be disappointed unless she nets \$25,000.

Without doubt it will be a "great show." Washington society refuses the countess nothing she asks, and in this matter she is wearing the flesh off her pink fingers to win a signal triumph. Of course, the St. Petersburg press will prove it a demonstration of American sympathy with Russia, although it will be nothing of the sort.

To minimize the pro-Russian significance of the affair, the friends of Countess Cassini have gently coerced her into agreeing to eliminate all distinctively Russian elements from the costumes of the women of the managing committee. They will wear tulle hats and fancy Swiss aprons over conventional American gowns. With the Muscovite dress thus eliminated, the wives and daughters of all the diplomats can co-operate on the score of humanity.

To prove her own interest the countess sacrifices her personal allowance for the spring and will abandon her usual trip to Paris, living quietly instead at Bar Harbor. Mrs. Hay heads the subscription list with \$100. General Draper, who admires the countess, follows with \$500. Charles Cramp has sent \$1,000. Wealthy Russians in the West have contributed \$5,000. Mr. Takahira, the Japanese minister, who is exceedingly friendly with the Cassinis—all reports to the contrary notwithstanding—was among the first to respond to the appeal "to aid friend and foe alike on the field of battle." Clever fellow, Takahira. Clever maiden, Marguerite Cassini.

Mrs. Peary's Decollete Gown

When I asked the bright society dame who entertained me over Sunday what social topics came next in importance, she mentioned the collapse of the plans to receive Lady Curzon, the attempt of Levi P. Morton to make peace between his daughter, Countess Bosen de Perigord, and her French husband, and the appearance of Mrs. Perry, wife of the explorer, in a decollete gown at 2 p. m. at the recent Bazaar of Nations, where coffee cost 25 cents a cup and sandwiches, without meat or chicken, 30 cents.

Whether Mrs. Peary's behavior did or did not render an otherwise dignified function a truly amusing is being hotly discussed. Her appearance point out

that the woman who had so greatly dared in arctic exploration should be permitted special latitude—and this is not said in the spirit of the punster. Her critics respond that the "Laplander Hut" was a farce anyway and the conduct of Mrs. Peary a deliberate advertisement of the new book she is writing, with her daughter as heroine. Who shall decide when doctors disagree?

Miss Nancy Leiter is authority for the statement that "sister"—meaning Lady Curzon—and her children will come to this country for a short visit only and merely to see Mr. Leiter. He is yet very ill, living in complete seclusion—his sole companion this devoted daughter. Early in June they will go to Bar Harbor, where—against the wishes of Mrs. Leiter and Miss Daisy—he has taken a five-year lease of the house he had last summer. No social arrangements will be considered for the entertainment of Lady Curzon, and it is not at all probable that Lord Curzon will see American soil this year. Truly a different ending from the one contemplated by the ambitious Mrs. Leiter, who is said to be "much depressed."

It appears that Helen Morton is as deeply in love with her spendthrift count as is Anna Gould with Boni de Castellane, a man of the same precious stamp as Bosen de Perigord. She wishes a reconciliation on any terms, and the count's mother, one of the shrewdest women in Paris, insists upon Mr. Morton settling a handsome fortune upon her favorite son. On no other terms will she "tolerate" the presence of Countess Helen, "that little rebel," in Paris. Helen wearies of the role of "grass widow."

Bright Lights of the Stage

William Collier—how long ago seem the days and nights when he was "Willie," and in the short clothes of infantile performances—has made a palpable hit in "The Dictator," the play left behind by Richard Harding Davis, when he went off to settle the Russo-Japanese war. By general consent Collier's impersonation in the title role is a cure for spring fever and of greater utility to the constitution of the over-fatigued New Yorker than all the patent medicines advertised in the Sunday "blankets."

This actor had a severe case of megalomania early in the season, and several defeats were needed to restore his cranium to normal proportions. It is back now where it ought to stay. He is really the best comedian we have in his line, and when he can be relied upon to practice the humility of aspect that makes Charles Hawtrey's humor so highly infectious, he may do for the American stage as much as Hawtrey has done for the English.

For this week the theatrical novelties are two special matinees. At Wallack's "Love's Pilgrimage," a drama by Horace B. Fry, author of "Little Italy," will be given with Miss Carlotta Nilsson in the chief part. This actress, who made a most favorable impression with Mrs. Fiske in "Hedda Gabler," and subsequently in "The Triumph of Love," is regarded by good judges as an artist of unusual promise, though hitherto her art has been displayed in roles of repression.

At the Lyric, where he is appearing in "The Pit," Wilton Lackey will offer in aid of the funds of the Professional League an afternoon performance of "The Pillars of Society," Ibsen's first dramatic work. It will be a new departure for one of the most capable members of his profession, and, if he should prove to be the long-expected American interpreter of Ibsen, he shall wear the crown.

Sousa Still "Encoring"

At the Metropolitan Opera house last night Sousa gave the second of two popular Sunday night concerts. The huge structure was crowded to the roof, and the enthusiasm reminded one of the best performances of grand opera. Sousa is a little stouter and a little grayer than he was when here before, but what he has lost in hair and delicacy of physique he has gained in art, and no one quarrels with the fates.

How well he understands his public! In the program as printed each selection shows the connoisseur—all shades of classical music. But, heaven bless you, doesn't John Philip know what the men really want? He does, and he supplies it in the encores.

At last night's entertainment he managed to get in twelve marches beyond the schedule, and, if he had been willing to go on marching until day-break, he would not have lacked a cheering mob of followers. There is none that doeth like unto Sousa with the brass and wind instruments. And that is why the managers of the St. Louis exposition have chosen him to stir the popular heart when their state-ly gates are thrown open to the world.

J. B. LIVINGSTONE.

MUSIC

Sousa At The Lyric Last Evening,
And Some Comments On
Musical Events.

If we must have brass bands indoors, let us have Sousa in preference to even "First Royal Marine" organizations. There is probably no band in the world which contains as many skilled men as does Sousa's, and they have the best of instruments; their ensemble tone is, therefore, full and brilliant without sharpness, and their rhythm is perfect, although too metronomic to truly present the life pulsations of music.

In spite of these good qualities, Mr. Sousa's readings of everything non-military are astonishingly monotonous, for he shows no appreciation of comparative values in his adjustments. Were such a man as Victor Herbert to take this body of men in hand, he would soon produce astonishing results—in balance, dynamic range, and rhythmic plasticity. These qualities would make its performances pleasing even indoors, whereas now it is merely transplanted from the street without pruning.

The following selections, with numerous encores, were played:

1. Overture—"The Promised Bride".....Ponchielli
2. Cornet Solo—"Rondo Caprice".....Clarke
Mr. Herbert L. Clarke.
3. Suite—"Looking Upward".....Sousa
(a)—By the Light of the Polar Star.
(b)—Under the Southern Cross.
(c)—Mars and Venus.
4. Valse for Soprano—"The Voice of Spring".....Strauss
Miss Estelle Liebling.
5. Excerpts from "Parsifal".....Wagner
(a)—The Flower Maidens.
Come, handsome stripling, come—
I'll be thy fower;
Come, sweetly dancing, rippling—
Bliss shall fill every hour.
(b)—Processional of the Knights of the Grail.
Oh! food forever blessed,
God's gift from day to day—
In prayer to Him addressed
For life and strength we pray;
As anguished and lowly
The Savior Holy
His life for us did offer,
So in deep contrition
And glad submission
To Him now our all we proffer.
Intermission.
6. Ballet Scene—"The Greeks" (new).....Massenet
7. (a)—Novelette, "Once Upon a Time" from the Fairy Cantata "Princess May Blossom" (new), Liza Lehmann
(b)—March—"Jack Tar".....Sousa
8. Violin Solo—"Scenes de la Czardas".....Hubay
Miss Jessie Straus.
9. Transcription of Grand Tarantelle No. 2 in A flat.....Heller

Miss Estelle Liebling has true intonation, even in ornate elaborations, and her voice is pleasing, although small. This valse was written by Strauss for Marcella Sembrich, who sings it divinely. It is a very graceful composition, and Miss Liebling made it very effective.

Miss Jessie Straus seemed, after the hour and one-half of "storm and stress" which had preceded her performance, to have a small tone, but she played the Hubay number neatly and comfortably. Baltimore's musical season closed, in a way, with Aus der Ohe's recital, but we always have an interesting addenda in the graduation and exhibition concerts of the Peabody Conservatory, and this year we have had in addition to the usual scheme a two-piano recital by Messrs. Randolph and Hutcheson.

The pianism of these two gentlemen is too well appreciated by our music-loving public to require an advocate in this column, but still their ensemble playing was a revelation to those who had not previously had the privilege of hearing them sink their individualities into the unique artistic unity which they attain.

Many artists have made a specialty of four-hand playing on two pianos, and have practised it for years, but your critic knows of no other instance in which two artists of such calibre have taken up that kind of ensemble playing seriously. When Rubinstein was in New York he gave Bach's triple concerto with Mason and Mills at the second and third pianos, but it sounded like what it was—an incidental performance, exhibiting little or no grasp of the relative importance of contributive details. One of the players showed masterful boldness, and the others a degree of deferential modesty which was not in place in ensemble performances.

It is to be hoped that these gentlemen will make the two-piano performances a feature of future musical seasons, both in Baltimore and in some other musical towns. Such a recital as they gave last week at the Peabody would add much to Baltimore's musical prestige if given in New York or Boston, for it was distinguished by unaffected musicianship, absolute dynamic balance in the widest possible range of moods, tonal beauty, and such superlative technical adequacy that the open pedal was not once called into requisition as a veil. This open pedal sometimes clouds poor performances into negative respectability, but it more often ruins the work of capable artists who have ignored the close, analytic study of its nature and possibilities for good and ill. The open pedal is an important factor in the piano mechanism, and young players are prone to use it, with the worst possible results. It can only be effectively employed after its application is dictated to the finest detail, and done by great artists.

SOUSA AND HIS BAND

"Parsifal" Excerpts the Feature of Last Night's Concert at the Lyric.

Sousa and his band opened their short Baltimore season last evening at the Lyric. They were assisted by Miss Estelle Liebling, soprano, and Miss Jessie Strauss, violinist. The following program was offered and enjoyed by a large and representative audience:

- Overture, "The Promised Bride".....Ponchielli
Cornet solo, "Rondo Caprice".....Clarke
Mr. Herbert L. Clarke.
Suite, "Looking Upward".....Sousa
(a)—By the Light of the Polar Star.
(b)—Under the Southern Cross.
(c)—Mars and Venus.
Valse for soprano, "The Voice of Spring".....Strauss
Miss Estelle Liebling.
Excerpts from "Parsifal".....Wagner
(a)—The Flower Maidens.
(b)—Processional of the Knights of the Grail.
Ballet scene, "The Greeks" (new).....Massenet
(a) Novelette, "Once Upon a Time" from the fairy cantata "Princess May Blossom" (new), Liza Lehmann.
(b) March, "Jack Tar".....Sousa
Violin solo, "Scenes de la Czardas".....Hubay
Miss Jessie Straus.
Transcription of Grand Tarantelle No. 2 in A flat.....Heller

The same features are noticeable with Sousa's band as with every organization of a similar character, namely, that the variety of tone color that is obtained on a string orchestra is wanting and, further, that the open air is far better suited to band music than a hall. But Sousa, somehow, succeeds in producing more satisfactory results than the majority of his contemporaries, his tone coloring being more varied, although much better effects could be realized if more attention were paid to shading. Still, the organization ranks as perhaps the best of its kind in this country, and certainly never fails to attract considerable following from music lovers in every city. In works of a lighter character the band does excellent work, and under the baton of its conductor the two-step marches are played with a spirit that few can equal and none excel. The excerpts from "Parsifal" are, however, works of a different nature. Written for a full orchestra, they lose much of their original meaning and all of their original coloring on a band, and the change of effect is so great that anyone hearing the "Parsifal" excerpts for the first time would utterly fail to form the slightest idea of the true beauties of the original score. Nevertheless, Mr. Sousa deserves the thanks of the general public for giving it an opportunity to become acquainted with the music even in the guise in which it was presented.

Miss Liebling, the vocalist, possesses a voice the chief feature of which is her fluency of coloratura work. She received an ovation after her first number and gave as an extra a song called "The Nightingale."

Miss Jessie Strauss was satisfactory in her violin work and was heartily applauded.

Mr. Herbert L. Clarke, a member of the band, played a cornet solo, "Rondo Caprice," composed by himself. He has good melodic instincts and played well. Two concerts will be given today, one in the afternoon and one in the evening.

Music and War.

Music hath charms not only to soothe the savage breast but to awaken a militant spirit in an otherwise peaceful breast. In short, "music is as essential to war as gunpowder."

For this quotation the world is indebted to the Woman's Literary club of Chicago, a society of letters whose contributions of a psychological nature are continuously enlarging the field of thought. The necessity and potency of harmonious sound in warfare is thus set forth by the president of the club:

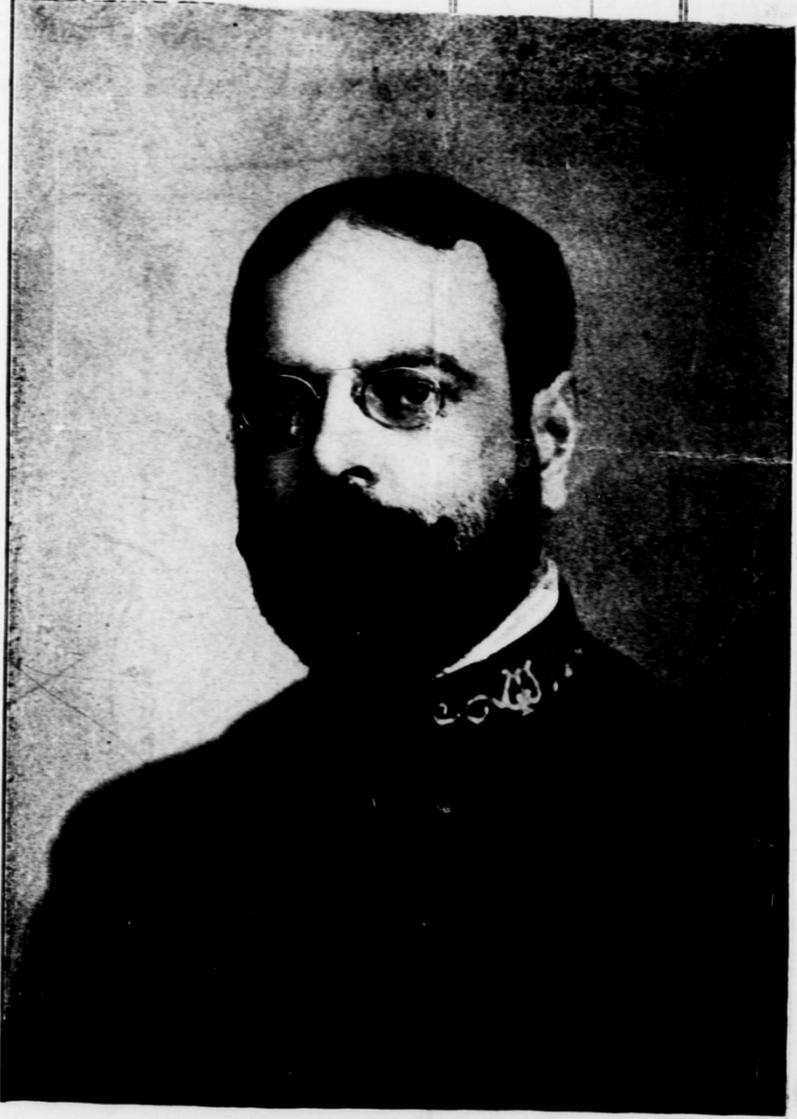
An army would as soon think of leaving its gunpowder at home as its harmony. I believe that the music more than the cause, during our war with Spain, made the flower of the manhood of our nation fall into line and go down to Cuba to combat not only the Spaniards but the fever.

This discovery scarcely can be said to be original with the Woman's Literary club, although the subject, perhaps, has not received the attention it deserves.

From prehistoric times the war councils of the primitive savage have been signalized by the beating of tam-tams and characterized by rude vocal chants. The American aborigine could not make "war medicine" without a musical accompaniment. The success of the mighty Joshua lay not in his tribes of warriors but in the leveling blast of a ram's horn. Since "Music, heavenly maid, was young" the note of the trumpet, the blast of the bugle, the cheep of the fife and the rataplan of the drum have been an inspiring summons to arms and the quickening of valor.

Although the views of the Woman's Literary club on the subject of music in war are somewhat lacking in novelty, they have the virtue of timely suggestion with reference to the war in the east and one which Russia may adopt with possible benefit. Her trouble seems to be not in a lack of soldiers or ships, but in the musical equipment. Either she has not sufficient musicians in her army or navy or they are not supplied with the right kind of music.

Inasmuch as the United States conquered Spain with "A Hot Time" and a collection of Sousa's marches, why would it not be a good idea for Russia to try the efficacy of "Anona," "Hiawatha" and "Bedelia" on the Japs?



JOHN PHILLIP SOUSA,
At Grays' Armory on Monday Evening.

TOWN TOPICS

From CLEVELAND, OHIO
 Address
 Date APR 23 1904

After an absence of many months, the "only Sousa" returned to Cleveland and gave one of the band concerts of the purely Sousa brand, on Monday night, to an audience which packed the spacious Grays' Armory to the doors. As of old, Mr. Sousa is very generous in the quantity of music supplied his auditors, the program of Monday night containing nine numbers, two of them double, and one consisting of three selections; to this generous list Mr. Sousa added eleven encores, and even then the auditors seemed to be unsatiated, as following the last number on the program, the majority of those present retained their seats, at the same time applauding vigorously, in the endeavor to elicit still another encore from the generous conductor, who had already been so prodigal with his responses to the thunderous recalls. The program was essentially a "Sousa'esque" one, being adapted to please all classes of hearers. There was "Parsifal" for the seriously inclined, "Bedelia" for the disciple of the "Rag-time school," and the inevitable and inimitable Sousa march for the lover of that class of composition, the writing of which was the first rung of the ladder of fame for the, at that time, popular leader of the U. S. Marine Band at Washington and it was, in fact, the fame that his marches brought him, being played as they were by every band of any prominence in the country, that induced the far-seeing impresario who backed the enterprise, to supply the money necessary for the formation and ultimate tour of the high class concert band which Mr. Sousa then organized. The time was ripe for such enterprise, as it was shortly after the death of the talented Patrick Sarsfield Gilmore, the talented and versatile dean of American band masters, who revolutionized the military band, and raised it from the low level it had always previously occupied, that of being merely purveyor of military "quicksteps" and music of a similar vogue, and placed it upon the musicianly plane where it has since become so firmly fixed. Shortly after the successful termination of the "Peace Jubilee," a musical and literary gathering upon a gigantic scale, commemorating the termination of the Civil War, (at which military bands from all over the country were present, and under the direction of Gilmore on the last day of the jubilee, these massed bands, numbering in all some twenty-five hundred musicians, played national and patriotic melodies, accompanied for the first time in the history of military band music, by a battery of cannon, which punctuated the rhythm of certain of the more important compositions, the guns being fired in unison with the beat of the bass drums. This effect was afterwards constantly used by Gilmore, (who purchased and carried with him, a battery of six guns on his tours with his concert military band), and which was conceived and carried out by Gilmore; he made a tour of Europe with his concert band, which had already become famous in America, and when in Berlin announced that this band would give the entire overture to Tannhauser. The critics and musicians were thunderstruck at the audacity of the announcement, as all

CLEVELAND TRIBUNE

CLEVELAND, OHIO

APR 24 1904



JESSIE STRAUSS
 SOUSAS BAND
 MUSIC HALL

they remained to applaud and praise the really artistic and musicianly, though daring performance. The secret of Gilmore's success lay in his unheard of, at that time, incorporation of a reed section in his band, numerically as strong or stronger than the brass choir, and then in giving the reeds, (which possess technical possibilities rivaling in agility the string family) the parts apportioned the violin section in the string orchestra. Sousa has been pretty generally recognized as the logical successor of Gilmore, whose mantle he has worn successfully and gracefully. Sousa is to be credited with a unique and sensible device, that of having prepared large cards, plainly lettered with the title of the encore being played, and these are exhibited at the beginning of each such extra number. Sousa is always Sousa, and the band he has surrounded himself with on this tour, is of the same high standard we have been accustomed to associate with this premier band master. Sousa, the dignified and stately, is the diametrical opposite in his methods of directing, to the strenuous and fatiguing gymnastics exploited by the impetuous Creator, for Sousa is always graceful, and frequently languid. He possesses mannerisms as marked and distinctive as those of his more active rival, but they are characterized by a minimum of motion, as exaggerated in its way as the more nimble gymnastics of the excitable Italian. Two soloists accompany the band on this tour, Miss Estelle Lieblich, soprano, and Miss Jessie Straus, violinist. Miss Lieblich sang the Nightingale song from Masse's "The Marriage of Jeanette," which proved to be an excellent medium for the demonstration of her really remarkably flexible voice. In pitch her voice is a high coloratura soprano, while in quality, it more nearly resembles a mezzo-soprano. She has been well trained, and has excellent method and a voice sufficiently striking to promise a bright future for this young woman. I regret I cannot speak so highly of Mr. Sousa's choice of his violin soloist. Miss Straus is a very young lady, who plays the violin in a "sweetly pretty" manner, lacking breadth and sonorosity of tone. Her attempt at double stopping in Hubay's "Scenes de la Czardas" had better either been left undone or else given more prolonged study, as throughout this movement, Miss Straus and the pitch were hardly on speaking terms. She is quite young, however, which probably accounts for both her lack of power, and a slight nervousness, which was in a considerable measure responsible for the deficiencies in her playing. One of the band numbers of considerable interest was the suite, "Looking Upward," a work in three movements, by Mr. Sousa. The composition is a melodious and musicianly one, and was well received by the audience. "The Dolls," played as an encore, was a very interesting intermezzo, in a brisk 3-4 tempo and is a very clever musical hit, containing as it does unexpected modulations, which re-established the theme in distantly related keys. It is a light, but musicianly work.

MUSIC TRADE REVIEW

From
 Address New York City
 Date APR 18 1904

After listening to his new composition, "A Bit o' Blarney," at John Philip Sousa's concert at the Metropolitan Opera House, New York City, on Sunday, J. Fred Helf, the composer, had the satisfaction of being personally complimented by the famous bandmaster on the tremendous success of his composition. The audience had enthusiastically demanded an encore, and Mr. Sousa himself pronounced "A Bit o' Blarney" one of the most emphatic successes, not only of that concert in particular, but of his entire repertoire; and promised to play and programme this

number at all of his prominent concerts throughout the country. Evidently Sol Bloom has another big instrumental hit on his catalogue.

TOWN TOPICS

From

CLEVELAND, OHIO

Address

Date

APR 23 1904

After an absence of many months, the "only Sousa" returned to Cleveland and gave one of the band concerts of the purely Sousa brand, on Monday night, to an audience which packed the spacious Grays' Armory to the doors. As of old, Mr. Sousa is very generous in the quantity of music supplied his auditors, the program of Monday night containing nine numbers, two of them double, and one consisting of three selections; to this generous list Mr. Sousa added eleven encores, and even then the auditors seemed to be unsatiated, as following the last number on the program, the majority of those present retained their seats, at the same time applauding vigorously, in the endeavor to elicit still another encore from the generous conductor, who had already been so prodigal with his responses to the thunderous recalls. The program was essentially a "Sousa'esque" one, being adapted to please all classes of hearers. There was "Parsifal" for the seriously inclined, "Bedelia" for the disciple of the "Rag-time school," and the inevitable and inimitable Sousa march for the lover of that class of composition, the writing of which was the first rung of the ladder of fame for the, at that time, popular leader of the U. S. Marine Band at Washington and it was, in fact, the fame that his marches brought him, being played as they were by every band of any prominence in the country, that induced the far-seeing impresario who backed the enterprise, to supply the money necessary for the formation and ultimate tour of the high class concert band which Mr. Sousa then organized. The time was ripe for such enterprise, as it was shortly after the death of the talented Patrick Sarsfield Gilmore, the talented and versatile dean of American band masters, who revolutionized the military band, and raised it from the low level it had always previously occupied, that of being merely purveyor of military "quicksteps" and music of a similar vogue, and placed it upon the musicianly plane where it has since become so firmly fixed. Shortly after the successful termination of the "Peace Jubilee," a musical and literary gathering upon a gigantic scale, commemorating the termination of the Civil War, (at which military bands from all over the country were present, and under the direction of Gilmore on the last day of the jubilee, these massed bands, numbering in all some twenty-five hundred musicians, played national and patriotic melodies, accompanied for the first time in the history of military band music, by a battery of cannon, which punctuated the rhythm of certain of the more important compositions, the guns being fired in unison with the beat of the bass drums. This effect was afterwards constantly used by Gilmore, (who purchased and carried with him, a battery of six guns on his tours with his concert military band), and which was conceived and carried out by Gilmore; he made a tour of Europe with his concert band, which had already become famous in America, and when in Berlin announced that this band would give the entire overture to Tannhauser. The critics and musicians were thunderstruck at the audacity of the announcement, as all compositions of really serious worth were always played by string band only. The critics were out in full force on the night of the announced "American Band Concert," come with the avowed purpose of hissing down the iconoclast who dared take such liberties with the "sacred art;" but

they remained to applaud and praise the really artistic and musicianly, though daring performance. The secret of Gilmore's success lay in his unheard of, at that time, incorporation of a reed section in his band, numerically as strong or stronger than the brass choir, and then in giving the reeds, (which possess technical possibilities rivaling in agility the string family) the parts apportioned the violin section in the string orchestra. Sousa has been pretty generally recognized as the logical successor of Gilmore, whose mantle he has worn successfully and gracefully. Sousa is to be credited with a unique and sensible device, that of having prepared large cards, plainly lettered with the title of the encore being played, and these are exhibited at the beginning of each such extra number. Sousa is always Sousa, and the band he has surrounded himself with on this tour, is of the same high standard we have been accustomed to associate with this premier band master. Sousa, the dignified and stately, is the diametrical opposite in his methods of directing, to the strenuous and fatiguing gymnastics exploited by the impetuous Creator, for Sousa is always graceful, and frequently languid. He possesses mannerisms as marked and distinctive as those of his more active rival, but they are characterized by a minimum of motion, as exaggerated in its way as the more nimble gymnastics of the excitable Italian. Two soloists accompany the band on this tour, Miss Estelle Liebling, soprano, and Miss Jessie Straus, violinist. Miss Liebling sang the Nightingale song from Masse's "The Marriage of Jeanette," which proved to be an excellent medium for the demonstration of her really remarkably flexible voice. In pitch her voice is a high coloratura soprano, while in quality, it more nearly resembles a mezzo-soprano. She has been well trained, and has excellent method and a voice sufficiently striking to promise a bright future for this young woman. I regret I cannot speak so highly of Mr. Sousa's choice of his violin soloist. Miss Straus is a very young lady, who plays the violin in a "sweetly pretty" manner, lacking breadth and sonorosity of tone. Her attempt at double stopping in Hubay's "Scenes de la Czardas" had better either been left undone or else given more prolonged study, as throughout this movement, Miss Straus and the pitch were hardly on speaking terms. She is quite young, however, which probably accounts for both her lack of power, and a slight nervousness, which was in a considerable measure responsible for the deficiencies in her playing. One of the band numbers of considerable interest was the suite, "Looking Upward," a work in three movements, by Mr. Sousa. The composition is a melodious and musicianly one, and was well received by the audience. "The Dolls," played as an encore, was a very interesting intermezzo, in a brisk 3-4 tempo and is a very clever musical hit, containing as it does unexpected modulations, which re-established the theme in distantly related keys. It is a light, but musicianly work.

MUSIC TRADE REVIEW

From

Address

New York City

Date

APR 15 1904

After listening to his new composition, "A Bit o' Blarney," at John Philip Sousa's concert at the Metropolitan Opera House, New York City, on Sunday, J. Fred Helf, the composer, had the satisfaction of being personally complimented by the famous bandmaster on the tremendous success of his composition. The audience had enthusiastically demanded an encore, and Mr. Sousa himself pronounced "A Bit o' Blarney" one of the most emphatic successes, not only of that concert in particular, but of his entire repertoire; and promised to play and programme this

number at all of his prominent concerts throughout the country. Evidently Sol Bloom has another big instrumental hit on his catalogue.



From

Address

Date

COUBILA

BUFFALO, N. Y.

APR 18 1904

FINE MARCH IS SOUSA'S "JACK TAR"

Great Bandmaster and His Famous Aggregation of Players Delight Large Audiences at Teck at Afternoon and Evening Concerts.

Buffalo has had a feast of Sousa marches with a few other musical tidbits which should be sufficient to tide over of martial music over the lapse of another year. The incomparable, and only, John Phillip Sousa, march king, with many medals, and his really excellent band, appeared at the Teck Theater yesterday afternoon and evening, giving two successful concerts. Sousa is pre-eminently the march king—in this line of music does he excel, and his audiences evidently attend his concerts to hear marches. If an encore is requested after an excerpt from "Parsifal" it is not because the audience desires that the Wagner gem be repeated, but rather to compel Mr. Sousa to respond with "The Invincible Eagle," "The Stars and Stripes Forever," or some other favorite march, and the leader has become so familiar with this fact that he never fails to respond with the right thing, and even his worst enemy can never accuse him of being ungenerous with his encores.

There is little change in the work of the band. In fact, one looks for no change from year to year. The only thing expected is that Sousa will have a new march each time he appears—a march that will eclipse all former attempts and this year it is the "Jack Tar" march which is receiving the applause. The work of the band is neat, no ragged edges, and each player seems to be a master of his particular instrument.

It was a mixed programme that Sousa presented yesterday afternoon and evening. A bit of "Parsifal" and "Bedella" by way of apology for making a Buffalo audience think on Sunday afternoon—but then the audience came to hear Sousa's marches, and they were heard, one after the other, "El Capitan" almost forgotten, "Jack Tar" the newest of them all, "The Invincible Eagle" and "The Stars and Stripes Forever," with one or two others less prominent.

The programmes began seriously with Overtures by Wettge and Ponchielli respectively, both well played.

At the afternoon concert, "The Good Friday Spell," and in the evening excerpts from "Parsifal" were given. It must be admitted that the beautiful Wagner music is not very attractive without the assistance of strings, and although the work was nicely done, wind instruments are not satisfactory. Among the other attractive numbers given by the band were the "Military Scenes," by Elgar; selections from Sousa's "Chris and the Wonderful Lamp," ballet scene; "The Greeks," by Massenet, and a transcription of Heller's "Tarantelle" in A flat. The instrumental soloists were H. B. Moeremans, who is a master on the saxophone; Marshall Lufsky, flutist, and Herbert L. Clark, famous as a cornet player.

Miss Estelle Liebling, soprano soloist with the band, is an old favorite in Buffalo, and her work yesterday afternoon seemed to give much pleasure. She always chooses songs which display her ability as a coloratura soprano, and her numbers yesterday were "The Nightingale Song," from the Marriage of Jeanette, by Victor Masse, and a Strauss Valse, "The Voice of Spring," with pretty encores for each song. An addition to the company this season is Miss Jennie Strauss, a young violinist of unmistakable talent. Miss Strauss, possibly through overabundance of temperament or nervousness, lacks the repose which makes the performance of an artist entirely enjoyable to an audience; however, she is but a young player, and has time to correct undesirable habits or mannerisms. Her numbers in the afternoon were Walther's "Prize Song" and a "Hungarian Dance," by Hauser. In the evening she played "Scenes de la Szardas," by Hubay, and an enjoyable encore number.

SOUSA AND HIS BAND.

He's the same popular Leader—Mr. Clarke a remarkably good Cornet Player.

That Sousa and his band have not been forgotten during their long absence from Buffalo, was proved last night by the very large audience that greeted them at the concert given at the Teck Theater. The afternoon concert also drew a large house. The famous and popular leader was accorded a cordial reception as he came into view. At first he seemed to have lost some of his alertness of manner. He moved more slowly than of old and directed with unwonted quietness, but before the evening was over, the characteristic and welcome Sousaisms reappeared. The public wants Mr. Sousa just as he has always been, with the same individual way of directing, with the same graceful suppleness of body and significant movements of hand and with the same irresistible Sousa compositions in his repertoire. Nothing aroused more genuine enthusiasm last night than the old favorite marches, The Invincible Eagle, El Capitan and The Stars and Stripes, as also the new march Jack Tar, played here for the first time.

Mr. Sousa placed on the programme only one of his own compositions. This was the suite of three movements, Looking Upward. It shows his profound knowledge of effective scoring for band and gives uncommon opportunity for a fine crescendo and diminuendo by the drums, which won a salvo of applause last evening. A most impressive number was the march of the Knights of the Grail, from Parsifal. This lends itself particularly well to treatment by a band, and it was very skillfully arranged for the wind instruments. The Greeks, a ballet scene by Massenet, was fascinating music. Other numbers were an overture by Ponchielli, The Promised Bride; a Heller Tarantelle and an excerpt from Liza Lehmann's fairy cantata, Princess May Blossom, which was uninteresting.

The band was in splendid form, and there was the same perfect understanding between the leader and the led. Mr. Sousa's soloists were Herbert L. Clark, cornet; Miss Estelle Liebling, soprano; Miss Jessie Strauss, violin. Mr. Clarke is an artist on his chosen instrument. In his own well-written Rondo Caprice he showed to the full the possibilities of execution on the cornet, and a beautiful tone. He was encored with enthusiasm. Miss Liebling does some good coloratura work. The voice is worn and unsympathetic in quality, but her intonation is unerring, and in soft singing her tones are pleasing. Miss Strauss is very young and there is both time and room for improvement in her playing.

A clever and commendable idea of Mr. Sousa is that of printing in large letters the names of the encores, and having them displayed on the stage for a moment by a man who holds the card aloft. Now, if this were carried

a little farther, and the name of the composer added, it would be still more satisfactory. Another point in which improvement would be welcomed is the length of the programme. The double encores, which the audience demands, but which Mr. Sousa need not always grant, make it too long.

NEWS CHICAGO, ILL

Sousa's admirers turned out in force last evening to enjoy such band music as only Sousa and his men can make. For two hours the Auditorium resounded with marches, waltzes and ragtime melodies given in quick succession, a double encore for each number. "The Patient Egg," "A Bit of Blarney," "Hot Cross Buns" and "A Bit of Dolls" were the names of a few of these encores, displayed on signs while the tumult went on. "Parsifal" music was given a popular interpretation and two soloists, Miss Estelle Liebling, soprano, and Miss Jessie Strauss, violinist, contributed pleasing numbers to the programme. Sousa will continue his concerts to-day and to-morrow, closing his engagement to-morrow night.

BIG AUDIENCES GREET SOUSA

ENJOYABLE PROGRAMMES WITH MARCH KING'S NUMBERS AS ENCORES.

Two large audiences greeted Sousa and his band in the concerts given at the Teck Theater yesterday afternoon and evening. The dapper little bandmaster seemed as great a favorite as ever, and likewise as over-generous with encores. Marches continue to be his musical realm, and his marches see substantial success. Sousa's marches seem to have all the "zip" they ever had. One wonders why they are not, as formerly, prominent on dance programmes, for the two-step that have supplanted them are in most cases not to be compared with their irresistible military movement.

The programmes yesterday contained several gorgeous numbers, and Sousa's compositions had their principal place as encores. The "Good Friday Spell" from "Parsifal" was much better played than Sousa has played Wagner music on other occasions, and the scenes from Sousa's "Chris and the Wonderful Lamp" were so well given and so characteristic that one could almost see all of the stage business that belongs with them. It was one of the best numbers of the afternoon.

The soloists in the afternoon were Mr. J. H. B. Moeremans, saxophone; Miss Estelle Liebling, soprano, and Miss Jennie Strauss, violinist, and all were very acceptable. The evening soloists were Mr. Herbert L. Clark, cornet; Miss Estelle Liebling and Miss Strauss, and at that programme the "Flower Maiden" music and the "Procession of the Knights of the Grail" from "Parsifal" were given. One of Sousa's new marches that met with great favor was "Jack Tar," played in the afternoon as an encore, and in the evening as a programme number.

Sousa now has a way of having the names of some of his numbers announced to the audience by a man holding a big sign in the center of the band for about half a dozen measures of music, and then retiring. The effect is rather grotesque and is about as disturbing as that of a real estate sign on a person out to admire the beauties of nature. An improvement would be to have the card placed against one of the sides of the prescena arch, have it contain the name of the composer as well as of the composition, and then have it there for every number played, and not only occasional ones.

The programmes were much lengthened by encores. At times, however, it was difficult to tell until the next number just what was being played, which is a difficulty from which audiences at concerts of all sorts might well pray to be relieved, as it is in justice due them, and in no other way can they be presumed to become familiar with either a composer or his work. Guessing, or waiting until the next number, detracts from one's enjoyment of a concert.

SOUSA'S BAND.

The "March King" Gave Two Delightful Concerts at the Teck Theatre.

John Phillip Sousa and his band captivated two large audiences at the Teck Theatre yesterday afternoon and evening. There was abundant enthusiasm manifested at the first appearance of Mr. Sousa in the afternoon, and that enthusiasm became almost unbounded when, in response to an encore for the symphonic overture which opened the program of the afternoon, the strains of "Invincible Eagle," Sousa's well-remembered Pan-American march, greeted the audience. The opening strains of the march were lost in applause that fairly shook the house. Encore followed encore throughout the afternoon, all of them being graciously responded to by Mr. Sousa, who seemed as tireless in his efforts to please as the audience was in its applause.

There were two Sousa numbers on the program both in the afternoon and evening, and all of them were hailed with delight by the audiences. If the afternoon he gave his new march, "Jack Tar," heard here for the first time, and airs from "Chris and the Wonderful Lamp," and in the evening his suite, "Looking Upward," and "Jack Tar" again. All were distinctly Sousa. The soloists of the afternoon were J. H. B. Moeremans in his own composition, "American Fantasia," on the saxophone, Miss Estelle Liebling, soprano, and Miss Jennie Strauss, violin. In the evening Miss Liebling and Miss Strauss again delighted their audience, and Herbert L. Clark, cornetist, proved himself to be a master of that instrument in his rendition of his own composition, "Rondo Caprice." Miss Liebling was delightful. In the afternoon she sang the "Nightingale Song," from the "Marriage of Jeanette." Her voice is particularly pleasing, of splendid range and of unerring sweetness. She was recalled again and again. Miss Strauss, who is still in her teens, shows remarkable command of the violin. Her playing is full of energy and her whole being seems given to the delight of drawing her bow across the strings. She, also, proved to be a favorite with both audiences and won deserved encores.

The work of the band itself is about as near perfection as such an immense aggregation can ever hope to attain. Buffalo audiences have been so frequently charmed by this splendid organization that it were needless to enlarge here. Mr. Sousa introduced an innovation at yesterday's concert, displaying the title of each number played as an encore. This was much appreciated.

SOUSA'S BAND GAVE TWO FINE CONCERTS.

Famous Leader as Popular as Ever—Responded to Many Encores.

Sousa and his band gave two concerts yesterday afternoon and evening at the Teck Theater, very large audiences attending both performances. People know what to expect of a Sousa concert; they enjoy Sousa, his programme, his motions, his encores, and above all his readiness to respond to encores. His band is expert in technique, and its repertoire is a large one.

Which "Parsifal" as a subject of interest throughout the country this season, it was to be expected that traveling concert organizations would present excerpts from the work, but neither the music nor the book of "Parsifal" is acceptable under any but the most artistic conditions, and brass band combinations, especially in an enclosed hall, do not tend to express the dignity which should characterize "Parsifal" selections.

The ballet scene "The Greeks," Massenet, was a very enjoyable number, the wood winds giving special pleasure. Sousa's suite, "Looking Upward," was one of the most enjoyable numbers given at yesterday's concert. Mr. Sousa's perfect knowledge of the possibilities of band music gives to his compositions just the right swing and color.

Encores were demanded and given, sometimes three after a programme number, and a feature of these, was the appearance with each encore of its name on a painted screen. So the audience know whether it was getting "Stars and Stripes," "Jack Tar," etc. The soloists were Miss Liebling, soprano; Miss Strauss, violinist, and Mr. Clark, cornetist. Mr. Clark was the soloist whose work deserved appreciation. He showed a complete and amazingly fine command of his instrument. He blew trills and runs with great flexibility, and he pleased.

Among the changes noted in the band since its last visit here, was the absence of Mr. Arthur Fryer who was for years one of the big attractions of the band. Sousa and his band will fill a number of engagements before reaching St. Louis for the opening engagement of the Fair.

NEWS

BUFFALO, N. Y.

184

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TOLEDO, OHIO.

From

TOLEDO, OHIO.

Date

APR 20 1904

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GRAND RAPIDS MICH.

With excellent soloists and with an abundance of magnetism, Sousa and his famous players gave an enjoyable concert at the Valentine yesterday afternoon. Sousa knows what the mass of music lovers desire, and he gave it yesterday in generous quantity and artistic quality. The program was varied, several numbers presenting musical novelties. The special feature was the Parsifal excerpts, and, what is not often the case, they were short and interesting. The "Ballet Scene" from The Greeks (Massenet) which is full of beautiful melody, was a delightful novelty. The compositions by Sousa are, like himself, typically American. The Suite received three encores, the last one being the invincible Bedelia. Jack Tar, Sousa's latest, received two encores.

Mr. Herbert Clarke, a well known cornetist, received a warm welcome. Miss Jessie Straus, a violinist from Cincinnati, has musical taste and noticeably splendid technique for one so young. She was given two recalls, responding with Hungarian Dance (Hauser) and Madrigal (Simmatti). Miss Estelle Liebling, soprano, sang The Nightingale Song, from the Marriage of Jeanette (Masse). It abounds in difficult passages and was given a brilliant performance. Her delicate pianissimo was beautiful. Miss Liebling responded to an imperative encore with Maid of the Meadow, another display piece.

NEWS
TOLEDO, OHIO.

Sousa and His Band.

Sousa and his famous band played before an enthusiastic audience at the Valentine yesterday afternoon. Some one remarked a few days ago

rk, 1884

that the numbers on a Sousa program were but pegs on which to hang encores and that is about what they proved yesterday, for to many of the numbers there were encores double and treble.

In a certain class of music Sousa has brought his band to as near a point of perfection as it seems possible for such a body of players to reach. It is hard to conceive of marches being better played than those that were heard in the Valentine yesterday. And the suite "Looking Upward" received full credit in the rendering even to the abrupt and exaggerated theatric effects in the "Mars and Venus." Also the "Novelette" adapted from a cantata by Lehman was delicately handled.

The program was the stereotyped band program of the most popular kind with the exception of the excerpts from "Parsifal."

The chorus of the "Flower Maidens" was almost unrecognizable in its crudity and the "Procession of the Knights of the Holy Grail" was greatly lacking in the spirit that permeates this music.

It is but natural to compare the rendering of this "Parsifal" music as given by Sousa with the interpretation given by Creatore at his last appearance here. There is as much difference between the two as there is between the painted flower and the vivid vital beauty of the one that glows with life and is heavy with fragrance. Sousa's "Parsifal" is as conventional and formal as are the white gloves he wears as he conducts the score. Creatore's "Parsifal" is inspired.

But it is not necessary to compare these two band leaders further. Sousa is at the very head of his own class and that should be sufficient.

The program was varied by a vocal solo by Miss Liebling who was well received and by a violin solo by Miss Jessie Straus, who was so satisfactory she was obliged to give two encores. Mr. Herbert Clarke also rendered a cornet solo of his own composition. The program closed with a transcription of the familiar Heller "Tarantelle in A Flat," after which Sousa was obliged to reappear a number of times and acknowledge the applause of the audience.

JENNIE IRENE MIX.

CIMF
DETROIT, MICH.

APR 20 1904

**SOUSA'S MUSIC
DELIGHTFUL**

"BEDELIA" AND "PARSIFAL" EXCERPTS EQUALLY PLEASED THE AUDIENCE.

Sousa, happily designated the "March King," and his band of well-trained musicians, received a royal welcome last night in the Light Guard armory, the big auditorium being crowded to the doors.

It was a truly Sousa night, for every number on the program was encored and the obliging bandmaster responded in nearly every instance with one of his own compositions.

Although it was a decidedly strange idea to play "Bedelia" and excerpts from the Wagnerian composition, "Parsifal," the audience was pleased. Miss Estelle Liebling, soprano; Miss Jessie Straus, violinist, and Herbert L. Clarke, cornet, were the soloists.

John Phillip Sousa and his matchless band, his original copyrighted gestures and poses, a generous equipment of encores, three good soloists and a thoroughly interesting program, entertained an enthusiastic audience at Powers last night. Although the personnel of Sousa's band has changed slightly since he was here last, the splendid instrumentalities remains the same. The band plays with the same marked, swinging rhythm, the same marvelous precision and the same varied and beautiful instrumental effects that have characterized Sousa's band from its beginning and gained it a place among the greatest bands in the world. Sousa produces from his band wonderful vocal effects, clear, vivid expressions and a degree of interpretation, which is altogether remarkable. The unity is so nearly perfect that the organization seems like one great multi-toned instrument upon which the director plays. The most important numbers on the program last night were the excerpts from Wagner's "Parsifal," the "Flower Maidens" and the "Procession of the Knights of the Grail." This impressive number was played with great breadth and dignity and beautiful tone effects. The instrumentation was particularly good. Another interesting number was the brilliant ballet scene from Massenet's new work, "The Greeks." In marked contrast was the dainty and exquisite novelette "Once Upon a Time," from the fairy cantata "Princess May Blossom," by Lisa Lehmann. A bright and attractive suite "Looking Upward," by Sousa was another interesting number. In these three numbers Sousa has not only written some good music, but produced some striking instrumental effects. The encores were, of course, a feature of the program and consisted of a sparkling array of coon songs, two-steps and the unfading "Stars and Stripes Forever." The soloists were Herbert Clarke, an excellent cornetist, who played a "Rhondo Caprice," by Clarke; Miss Estelle Liebling, soprano, who has a well-schooled voice of remarkable flexibility, also Miss Jessie Straus, a gifted violinist, whose playful execution, sound methods, a beautiful execution, sound methods, a beautiful tone and better than all a wealth of temperament and some of the gifts of an artist.

The audience was a fairly large one, but there was no lack of enthusiasm and appreciation.

Evening Press
Grand Rapids Mich
Apr. 21

Sousa is to Creatore what refined comedy and Shakspearean tragedy are to sensational, yet well-wrought melodrama. To transfer the comparison from the realm of things to that of people, Sousa is to Creatore what the finished actor of the modern quiet school is to the skillful acrobat. While the Italian rushes across the stage, now using the baton as a dagger to draw music from the clarinets, now transforming it into a lariat to pull melody from the horns, and thrashing himself into a fury at the climaxes, the American stands quietly with fine physique displayed to best advantage by graceful poses, carrying his band at times by the slightest swinging of the arms, and never deserting his quiet grace, even in the most stormy passages. Sousa is master of the art of suggestion; Creatore's art is that of intensity.

Sousa's organization, which appeared at Powers' last night, is, as usual, large and well balanced, giving a typical Sousa concert most artistically. The program, which included selections from "Parsifal" and "Bedelia," was sufficiently varied to please all tastes. Miss Estelle Liebling, soprano soloist, won hearty recognition, while the reception accorded to Miss Jessie Straus, violinist, was little short of an ovation.

NEWS
DAYTON, OHIO

The same words can rightfully be applied to Mr. Sousa's concert Wednesday afternoon. His present organization is the best he has ever had and the concert was magnificent. It was a rare treat and one that should have drawn a crowded house. As it was, the audience was a rather small one for Sousa, but small audiences are seemingly the rule in Dayton this season.

SOUSA played to a full balcony and a half full parquet yesterday afternoon at the Valentine, rushed over to Detroit where he gave an evening concert and then went on to Lansing where he plays tonight. And in covering territory by rail he's no swifter than covering music by scale for yesterday afternoon his band played about everything from "Parsifal" to "The Patient Egg." And the egg had a little the best of it.

It's the same old Sousa and the same old band; the same old generosity in the matter of encores; the same old marches; the same old trombones-to-the-front-for-the-chorus; in fact all the same old things except perhaps the patient egg which seemed newly laid. About all that was missing from the regulation Sousa program was Arthur Pryor. But the audience was the same as ever, enthusiastic, demanding all sorts of encores and getting them.

Some of the best numbers—from the point of keen enjoyment in the popular sense—were those from John Phillip's own music box, especially delightful being the "Looking Upward" selections. The crowd took well, also, to Mr. Sousa's "Jack Tar" march, after giving hearty welcomes to "El Capitan", "Stars and Stripes Forever" and "Bedelia." After that—"Parsifal"!

Miss Estelle Liebling's singing made the layman wonder how she did it. Her selections were most difficult, but she tripped out the notes as sweetly as the flute that played obligato and was given a warm recall. To one who isn't onto the tricks of the art her work seemed to border on the marvelous, so acrobatic was her voice in its ups and downs and arounds.

Equally enjoyable was Miss Jessie Straus' violin solo. She gave the impression of digging her hand clear to the inside of the instrument, working her fingers around inside, grabbing all the notes that were ...ding shyly back in the corners and then handing them in hatfuls to the marveling audience. In other words she did some powerfully interesting things on the violin and the house didn't want her to stop at all.

Everybody seemed to enjoy the afternoon immensely, but lots of them said: "Fine, wasn't it? But did you hear Creatore!"

R. H. C.

From TRIBUNE
Address CHICAGO, ILL.
Date APR 23 1904

From CHRONICLE
Address CHICAGO, ILL.
Date APR 23 1904

John Philip Sousa and his band par excellence came to the Auditorium last evening, and for over two hours kept some 2,500 persons entertained as only the march king and his men can entertain. Sousa has a following all his own. You see people at his concerts whom you never see at any concert until he comes again. Other people go, of course—lots of them—but there is a peculiar variety of band music lovers, a distinct kind of patrons which appears in the Auditorium only when he and his players give a concert. And how these faithful Sousas do enjoy themselves! So do the other listeners, but the genuine Sousan gets a pleasure out of the music which no other auditor can compass. He beats time with his feet, his head, and his eyelids, he smiles constantly and rapturously, and he applauds till the palms of his hands look like a good winter quality of bright red flannel. Every number on the program has to have a double encore, and the music filled, rhythm saturated enthusiast goes forth at the close of the concert declaring there is only one bandmaster in the world and that bandmaster's name is Sousa. And while all of us may not be quite ready to admit that this leader is absolutely the only one, we are willing to concede that the equals of the graceful march king are not numerous. To have large sections of the score of "Parsifal" blown straight through our eardrums into the inmost center of where our brains are supposed to be may not be entirely to our liking. We may even dare to declare that we prefer Wagner in the instrumental form in which it was written rather than transcribed for brass band. But when it comes to marches, to ragtime, and to the latest waltz or two-step, then we agree with the Sousan and say that John Philip has no superior. Yes, even that he has no equal! The Sousa band is the best of its kind this country can boast, and an evening spent in

John Philip Sousa and his band played before a very small audience in the Auditorium last night. Well, Sousa has been here before, and it may be that the public has had enough brass band music indoors. It was the same Sousa, with the same old graceful poses and one or two new ones, and several combinations; it was the same number of spirited marches and two-steps, and one or two ineffective arrangements of orchestral scores; it was the same constructed program—eight program numbers and forty-two encores, and it was Sousa. Miss Estelle Liebling, soprano, and Miss Jessie Straus, violinist, were the soloists. The second concert will be given this afternoon. W. P.

hearing a concert given by it is to spend an evening enjoyably, entertainingly, and well. The soloists last night were Herbert L. Clarke, cornist; Miss Estelle Liebling, soprano, and Miss Jessie Straus, violinist. Concerts will be given this afternoon at 2:30 and again tomorrow afternoon and evening. W. L. HUBBARD.

SOUSA'S BAND CONCERT.
John Philip Sousa, the man of many medals, magic wand and facile back, bowed again and again last evening to the first real burst of enthusiasm from the attendants at the initial Sousa band concert in the Auditorium as his musicians crashed out the opening chords of "Jack Tar," the newest Sousa march. Despite the well-intended efforts of soloists and orchestra prior to the opening strains of the rhythmic but reminiscent march the auditors were apathetic where impatience was not displayed. An overture by Ponchielli was greeted with perfunctory but listless applause. The cornet solo of Herbert L. Clarke awakened a little more interest, but the familiar swing that indicates a "Sousa march" made the attendants sit erect and await the coming crash of chords and numerous encores expected in the popular number of the band that has been received in Europe as typical of America and Americans. Estelle Liebling is the vocal soloist with the present organization and her rendition of Strauss' "The Voice of Spring" was well received. Excerpts from "Parsifal" merely preceded encores selected from more popular selections and the encores invariably were greeted with more favor by the audience. Three more concerts will be given by the band this evening and tomorrow.

Cutting Bureau in the world.
WASHINGTON, D. C.

"Bugaboo," Says Sousa Of Musicians' Squabble

"No Reason Why Government Bands Should Not Compete With Civilian Organizations"—"Should Be Paid More."

"Bands employed by the Government should by all means be allowed to compete with civilian bands, and what is more, the Government bands should be paid at a higher rate for their outside work than the civilian bands."

would be found that the sum total does not take from the civilian musicians enough to average up \$1 deducted from the gross earnings of each of the civilians. So, while outside work is a great help to the musician employed by the Government, it does not mean any noticeable loss for the civilians.

This statement was made to a Times reporter by John Philip Sousa at the conclusion of the concert given by him at the National Theater last week.

Should Be Paid More.
"Moreover, I think Government bands have a better equipment both in uniforms and in instruments. If it is the custom to pay the civilian band \$6 a piece for its men, let the Government band be paid \$7 a piece. That would be only fair."

"It has always been a theory of mine," continued the bandmaster, "that if it is honorable for a man to play for the Government, it is as honorable for him to play for outside engagements. Why should it not be so, pray?"

Wants "Friendly Rivalry."
"I have always insisted on this—let the musical world, Government and civilian, compete on terms of friendly rivalry. Let the best music bring the best money. I was in the Government service, and I know what it means to be deprived of the privilege of getting outside work. I am out of the service now, and I know what small loss is caused the civilian bands by the Government competition."

Couldn't Support Family.
"This thing is getting to be a bugaboo," continued Mr. Sousa, with some sarcasm. "I am surprised that my profession should have made this disturbance about it. How, may I ask, is a man in the pay of the Government to make his living if he cannot take outside work? I could not support my family during the twelve years I was in the Government service as leader of the Marine Band, and I had to get out of it."

Wants "Friendly Rivalry."
"I have always insisted on this—let the musical world, Government and civilian, compete on terms of friendly rivalry. Let the best music bring the best money. I was in the Government service, and I know what it means to be deprived of the privilege of getting outside work. I am out of the service now, and I know what small loss is caused the civilian bands by the Government competition."

"The civilian musicians say the Government bands take away so much of their rightful money. It's all bosh. I cannot believe it for a minute. I venture to make the statement that if all the money that Government bands make on the side or could make on the side in a year were added together, it

Wants "Friendly Rivalry."
"I have always insisted on this—let the musical world, Government and civilian, compete on terms of friendly rivalry. Let the best music bring the best money. I was in the Government service, and I know what it means to be deprived of the privilege of getting outside work. I am out of the service now, and I know what small loss is caused the civilian bands by the Government competition."

So, laughing away the "bugaboo" of the Government bands, Mr. Sousa stepped into his cab and was driven to the station, where he took the train for Baltimore.

Cutting Bureau in the World.
DISPATCH
COLUMBUS, O.

Mr. Sousa presented as vocal soloist Miss Estelle Liebling, whose clear well-trained soprano was put through all sorts of coloratura work in a brilliant song of the bird-imitation type, chiming perfectly with a flute obligato, and bringing out storms of applause. The other soloist was Miss Jessie Straus, violinist. She is a temperamental little creature, who gets plenty of good tone and technic out of her instrument, though her whole body moves too much in her responses to what might be termed "the call of the wild." She played brilliantly a couple of Hungarian numbers—one by Hubay, the other, I think, by Brahms; and was applauded to the echo.

Established and Most Complete Newspaper Cutting Bureau in the World.

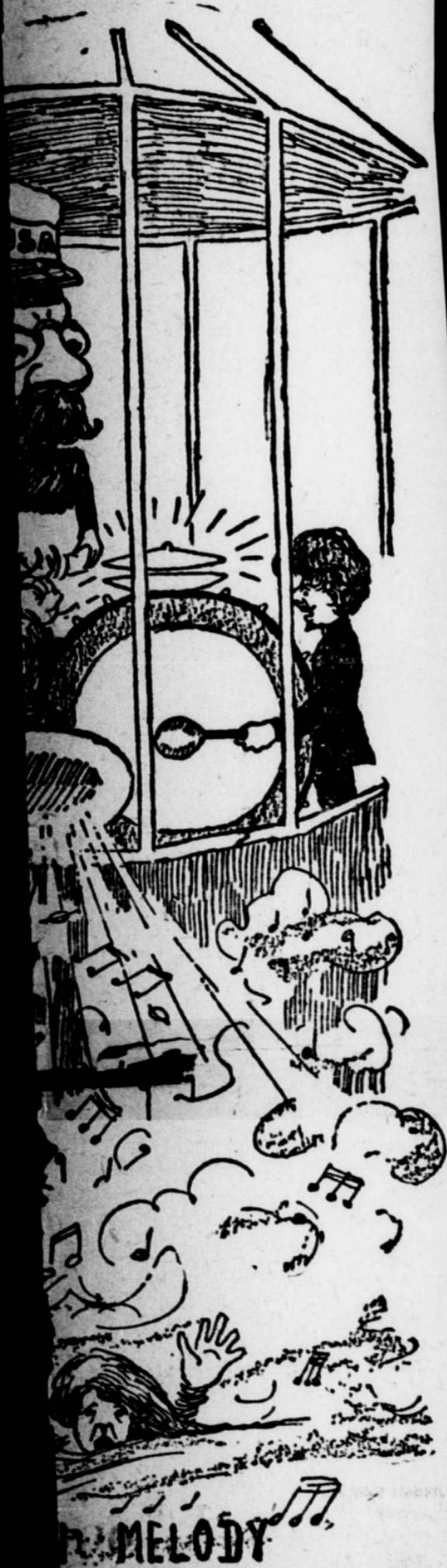
SPRINGFIELD, MASS.
APR 23 1904

THE STAGE

Sousa and his band was the attraction at the Grand yesterday afternoon, playing a matinee attraction. The March King generally manages to visit Springfield once each year, and is always a welcome guest. Yesterday he was greeted by quite a large audience, and it is hardly necessary to say that the audience enjoyed the music of Sousa's band, for the man, woman or child who isn't thrilled by such music is indeed in a bad way, and shouldn't put up money to hear him play, but should have a collection taken to transport them to some institution where the inmates when they enter leave all hope behind.

The program yesterday was a delightful one, and the soloists, Herbert Clark, Estelle Leibling and Jessie Straus, were pleasing. But Sousa has lost his "high man." He has lost the biggest part of the greatest band on tour, for Art Pryor, the trombone soloist is no longer with him. This fact was regretted by more than one in the audience yesterday, and while everyone enjoyed the magnificent program as it was presented, they nevertheless realized that things were not what they should be, and realized that it would have only taken a solo from Arthur Pryor to make the program indeed complete.

NG! BANG



at clarinets, two third b-flat clarinets, two e-flat clarinets, one alto and one bass clarinet, two oboes interchangeable with cor Anglais (English) horns—be sure and get your transfer here; two bassoons, four saxophones, four flutes, interchangeable with piccolos, six cornets, two trumpets, two euphoniums, interchangeable with trombones; four trombones, six French horns, four tubas, one Sousaphone and three drums.

The Innes band (hold on tight) has two flutes, one piccolo, two oboes, one cor Anglais, one petite clarinet in a-flat, two petite clarinets in e-flat, twelve first b-flat clarinets, six second b-flat clarinets, three third b-flat clarinets, one alto, one tenor and one bass clarinet, two bassoons, four saxophones, four French horns, three cornets, two trumpets, three trombones, two euphoniums, one baritone, three tubas, one string basses, one harp, one tympani and three drums.

When Sousa was in Europe his band was considered the oddest that had ever blown upon the fountain places of music. Later in the season we are to have many other bands. The famous Garde Republicaine Band is coming from Paris, and there will be fine bands from England and other countries.

The war in Corea will likely have ended in autumn, but that greater warfare will be right on until the end of the Fair. Don't think the Fair is burning if you see smoke rising out in the west.

As the Filipinos giving the Indians "avaajo" in return for the musical reflection "Coon, Coon, Coon."

From **INQUIRY**
CINCINNATI, OHIO
 Address
 Date **APR 30 1904**

Sousa's
 auspices of
 Koeffe, the

Established:

THE SOUSA CONCERT.

The wonder about Sousa's Band last night in Music Hall was that it played so effectively two excerpts from "Parsifal"—the Flower Maidens' Chorus and the Processional of the Knights of the Grail. Even the solemnity and sacredness of the subject were preserved as far as this was possible to a brass band, and the crescendo at the close with the chiming of bells led to a genuine climax.

It may be questioned whether Sousa ever brought to this city before so magnificently equipped a band—imposing in the brasses and a tower of strength in the reeds. The clarinets were especially noteworthy in this respect. The plastic texture and elasticity of the band were never in stronger evidence—and this is all the more remarkable because of the heaviness of the brass. Of course, all the little devices that help to make the popular things more popular were present in abundance, and each encore brought out one of the Sousa marches or the latest musical hits and bagatelles, not even omitting "Bedelia," which appeared rather appetizing in a Sousa dressing. Among the more classic numbers were the overture to "The Promised Bride," by Puchner, and a ballet scene, "The Greeks," by Massenet. The overture was played with a good deal of verve and character.

Special local interest is centered in the Cincinnati professional debut of Jessie Straus, a dark-eyed, vivacious little girl, scarcely out of her teens, who bids fair to take her place some day among the leading violinists. As purely a home product, having received her entire training from Adolf Hahn, one of the Symphony Orchestra artists, there was a heightened reason to be proud of her success. She played Hubay's "Scenes de la Czardas," exactly suited to her temperament, with poetic feeling and passionate intensity—her tone being full and round and always musical. She was overwhelmed with floral gifts, and gave two encores—Waltner's "Prestled" and a Hungarian Dance by Hauser. Miss Estelle Lieblich sustained herself as a charming coloratura singer in the solo from Massé's "The Marriage of Jeannette," in which the flute obligato of Marshall Lafsky was no purer than her voice. She has much sustaining power.

TRIBUNA
 CINCINNATI, OHIO

Sousa's Band last Wednesday evening, in Music Hall, served a double purpose, first to amuse and entertain the audience with the ever-popular old favorites which have made the name of Sousa famous throughout the length and breadth of the land, and, secondly, to give two Cincinnati girls an opportunity to distinguish themselves, which they did most thoroughly, to the satisfaction of all present.

Estelle Lieblich is the daughter of a Cincinnati musician who was a well-known piano teacher here some years ago. Miss Lieblich's voice is a soprano, particularly well trained and flexible. While the upper tones are somewhat lacking in sweetness and resonance, the lower ones are full, rich and vibrant. The rendering of her songs was extremely artistic and musical.

Jessie Straus, scarcely out of her teens, is a little violinist of whom Cincinnati may well be proud. The first note which she drew from the instrument was one of authority and assurance. Technically she is splendidly equipped, while the subtle quality of temperament and poetry is there in an unusual degree. Her tone is exceptionally sweet and at the same time large and full. She played "Scenes da la Czardas" (Hubay) with fire and intensity, and after a thunderous encore Walter's "Prestled," from "Die Meistersinger," which she gave a very sympathetic and altogether delightful rendering. Another number was Hauser's "Hungarian Dance," which she played in a brilliant manner. Miss Straus received a great number of floral tributes.

From **MUSICAL COURIER**
 Address **New York City**
 Date
CINCINNATI

CINCINNATI, April 30, 1904.

In the nature of a musical sensation was the local professional debut of Miss Jessie Straus, the girl violinist, who this season is one of the soloists of the Sousa concerts. Miss Straus is purely a Cincinnati product, and received her entire musical training and violinistic equipment from Adolf Hahn, of this city, who as a soloist, teacher and conductor is forging fast to the portals of fame. Jessie is a dark eyed, plump little girl—full of vivacity and scarcely out of her teens. Her playing—purity of intonation (full, round, smooth tone), flexible bowing and facile execution—indicated a technical side that is rarely found so well developed in a girl of her years. But the charm of her playing lies in her temperamental intensity—a passionate vehemence that declares itself in such a selection as she gave, the "Scenes de la Czardas," of Hubay. The audience becomes demonstrative in its applause, and the little girl with the large black eyes and musical soul was rewarded with a profusion of floral gifts. She responded to two encores, giving Waltner's "Prestled," and "Hungarian Rhapsody," by Hauser. Jessie Straus bids fair some day to be ranked among the great violinists. Her teacher has every reason to be proud of her.

POST

CINCINNATI, OHIO

SOUSA DREW LARGE CROWD

"Parsifal" and "Bedelia," on the same program within 10 minutes of each other, was the novelty to which John Philip Sousa treated his large audience Wednesday night at Music Hall.

The posing of the noted bandmaster was theatrical as ever. He was generous with encores, and the old-timers, the stirring, swinging marches which made him famous, were given with vim.

Miss Jessie Straus, violinist, a Cincinnati girl, was warmly applauded. Miss Estelle Lieblich, soprano, and Herbert L. Clarke, cornetist, were the other soloists.

Viewed from the box office Sousa's engagement was most successful. Louis M. Ballenberg and Migue J. Koeffe, who had charge of the engagement, state that Sousa's share of the receipts was about \$2000.

TRIBUNA
 CINCINNATI, OHIO

SOUSA CONCERT PLEASURES APPRECIATIVE AUDIENCE

Cincinnati Girl is One of the Performers Who Wins Applause.

At the Sousa concert last night, in Music Hall, there was the same quantity of noise and the same amount of delectable attitudes and antics on the part of the great bandmaster with which he heretofore has been accustomed to amuse his audiences.

That of last night exceeded the usual amount of enthusiasm, though its numbers seemed to have been seriously affected by the bad weather.

A circumstance which lent particular interest to the appearance of the organization in this city was the fact that Jessie Straus, a Cincinnati girl, is en vogue with it as violin soloist.

Miss Straus was heartily received. She has an unusual breadth and purity of tone and a technical and temperamental equipment which render her performance a thoroughly artistic and enjoyable one.

The other soloists were Estelle Lieblich, who possesses a well-trained soprano voice, particularly good in the lower registers, and Herbert L. Clarke, cornetist.

JOURNAL
 Gazette
 APR 30 1904

A GREAT CONCERT BY SOUSA'S BAND

DELIGHTS A LARGE AUDIENCE IN TEMPLE THEATER.

The Most Artistic Program the Popular Band Leader Has Ever Given in This City—Soloists Were Exceptionally Pleasing.

Mr. John Philip Sousa and his noted band of musicians have been to Fort Wayne and pleased large audiences several times, but the concert of last night proved a revelation to those who had heard Sousa's band before, as both the program and the execution of it were superior in several respects to any previous Sousa concert given in this city. Mr. Sousa is the same dignified but forceful conductor, who is always so in sympathy with the audience that people have but to make known their desire for an encore and they have it. While the program last night numbered but nine selections, there were twenty given, more than doubling the program. That does not include numbers that consisted of two or more parts, as in the suite, "Looking Forward," and the excerpts from "Parsifal."

It was a program of much variety and color, sometimes very brilliant, as in the closing, Heller "Tarantelle," and sometimes fanciful and delicate, as presented by the Massenet and Liza Lehmann compositions. The familiar and favorite marches of "Dixie Land," "Stars and Stripes Forever" and "El Capitan" were rendered with enough of change to lend a new interest in them. Even worn-out "Bedelia" took unto itself a new significance when the men whistled the melody to a soft accompaniment of a few instruments. It was a disappointment to some that the "Jack Tar" was not repeated, but a charming composition, "Ven Poupoule," was given instead.

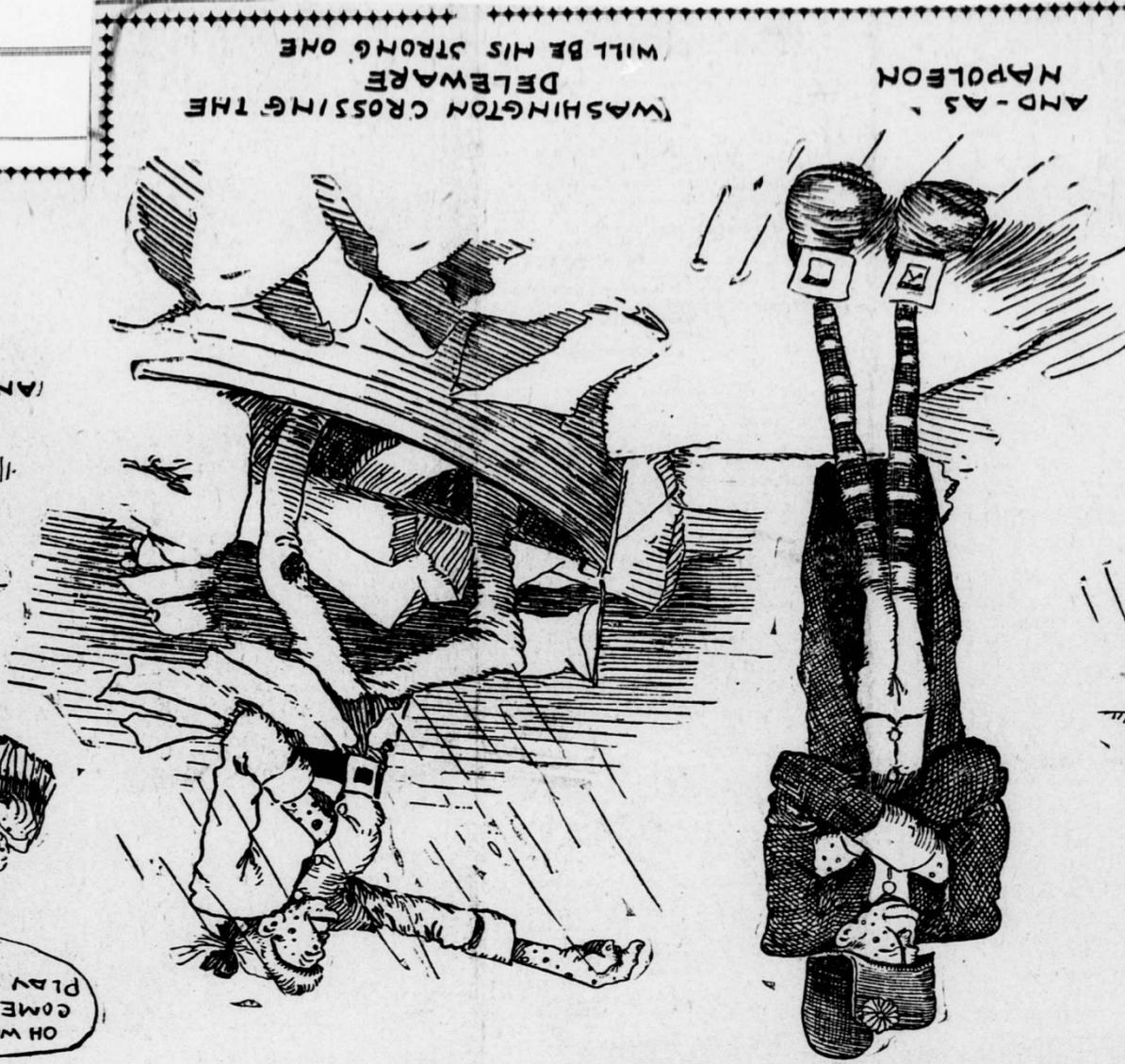
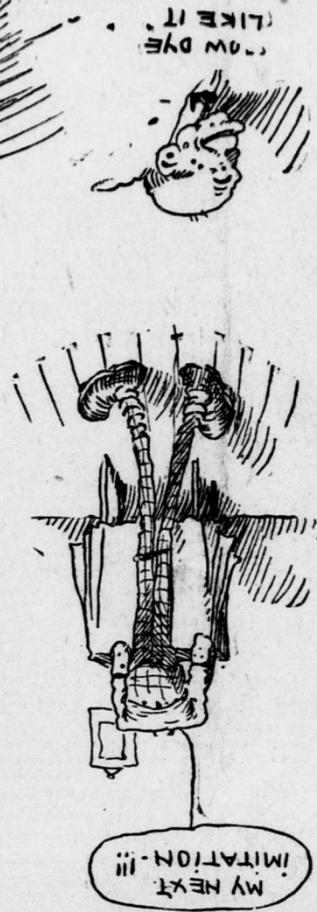
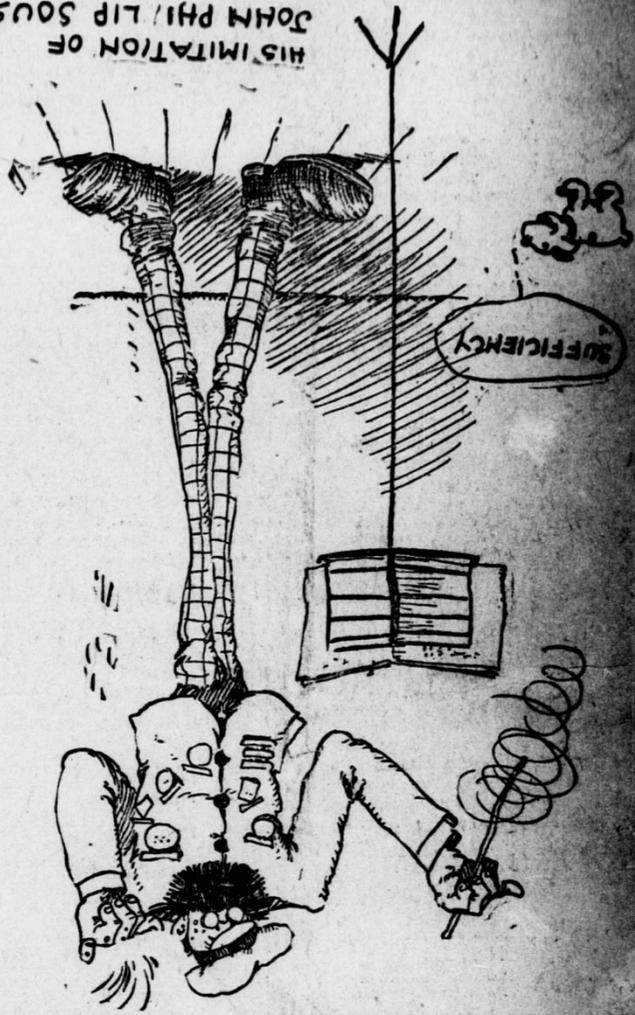
The "Parsifal" selections attracted the most serious consideration of the audience, though the beginning of the first part was nearly lost by many of the audience who had something to say and wanted to say it out loud. The processional of the "Knights of the Grail" was played here earlier in the season and the enjoyment of the composition last night was keener by reason of familiarity with it and the scholarly and artistic manner in which it was played.

The soloists of the concert gave notable examples of their respective forms of art. Mr. Herbert L. Clarke's cornet playing was a delight. His musicianship covers a perfected technique which includes a tone velvety in softness and brilliant in power. His phrasing was a lesson in itself. Miss Estelle Lieblich, a soprano with a high, clear voice of much flexibility, sang "The Nightingale Song" with success that she responded with a ballad, "You and I." Miss Lieblich employs the pianissimo with much effect. Miss Jessie Straus, a young and modest appearing Cincinnati violinist, roused the audience to enthusiasm with a composition by Hubay. Miss Straus displayed some very good points. Her tone is absolutely true and her technique is brilliant. Her playing showed no end of musical temperament and style, and a little disposition to run away with the tempo once in a while was evidently inspired by an intense devotion to what she was playing. Her encore was a Hungarian dance.

As for the excellence of the band and the superb conductorship of Mr. Sousa, they spoke for themselves throughout the entire program. Mr. Sousa has never given us such an evening of pleasure or displayed so much breadth of musical expression.

BAGSBY.

CARTOONIST TAD'S IMPRESSIONS OF ROBERT FITZSIMMONS IN HIS GREAT IMPERSONATING ACT



LOUISVILLE KY

DEPT. OF THEATRE

LOUISVILLE KY

And Now the Great Sousa.

Two of the biggest audiences ever seen in the Auditorium will this afternoon and to-night greet John Philip Sousa and his famous band. The evening concert will be the Auditorium's closing attraction, and Mr. Sousa will very fittingly close his delightful programme with "Auld Lang Syne." Two happier programmes Mr. Sousa has probably never arranged. They are judgments of those he has selected for the opening of the World's Fair. Both afternoon and night his new and famous march, "Jack Tar," by many held to be the best thing the "March



CAMP AND SOUSA.

As they probably will feel to-night when the last number, the "Farewell to the Auditorium," is being played.

King" ever composed, will be played. Other new selections are Mousser's ballet score, "The Greeks," and Lisa Lehmann's "May Blossom." All the old favorites which made Sousa's band the leader of them all in the hours of Louisville music lovers will be heard, and two of the most delightful concerts of the year are promised.

Mr. Sousa's soloists this season are

Miss Bertha Lehman, soprano; Miss Jessie Struss, of Cincinnati, violinist; Mr. J. H. E. Moeremans, saxophonist, and the popular Richard L. Clark, conductor.

For the afternoon concert the price of admission will be fifty and twenty-five cents.

AT THE THEATERS.

SOUSA AND HIS BAND HERE IN TWO SEPARATE CONCERTS.

FAREWELL TO AUDITORIUM.

"Auld Lang Syne" Played As a Parting Tribute To Boarding Building.

WERE TWO LARGE AUDIENCES.

MASONIC—"Young Toke Hoxie," evening. MAMMIE—"A Royal Slave," matinee and evening.

Sousa and His Band—Auditorium.

Louisville people turned out in large numbers yesterday afternoon and last evening to welcome John Philip Sousa and his band. They saw the same Sousa as before, although possibly a bit stouter, and they heard the same band, although somewhat more extensive in numbers. But what evidently pleased them most, they heard the same merry music that they have come to expect from this organization. Quick marches—most of them by Mr. Sousa himself—spurred waltzes, sketches of ragtime and all sorts and conditions of light compositions were given, and there is no doubt that the people were filled with delight, for they clapped their hands and thumped the floor with their umbrellas and otherwise gave vent to their enthusiasm. Such demonstrations moved the bandmaster to generosity, and under his watchful hand his men gave for encore "The Captain," "The Irresistible Jig," "Stars and Stripes Forever," "Bobbie," "The Station Bell" and similar pieces. Throughout the programme Mr. Sousa used the gestures that have become associated with him these many years, the little curves, trills of the finger, swinging of the arms.

Yesterday afternoon the programme included the "Myson" overture, by Wagner; "Mountain Life," by Leo Thierce; "Jack Tar," by Sousa, and some airs from "Cris," and the "Wonderful Lullaby" by Sousa. The audience seemed to be composed of persons whose sole purpose in coming was to hear just what they wanted, for they bestowed most of their applause upon these; but there were two other numbers of their nature that deserved the greatest tribute of the day. These were a love scene from "Berenice," by Elton and Strauss, and a group of military scores from Edward Elgar's "Pomp and Circumstance." Despite its contemptible history and harmonic complexity the Strauss number is rich in melodic beauty and as a specimen of modern orchestration is remarkable. The Elgar number presents a striking military phrase, rhythmic and stirring, and after rising to a martial melody of extraordinary beauty. The harmonies are unconventional and the orchestration of both excellent.

Last evening the programme embraced an overture, "The Promised Bride," by Ponchielli; a suite, "Looking Upward," by Sousa; the "Hymn to the Sun" from "Iris," by Mascagni; a ballet score, "The Greeks," by Massenet; a novella, from "Princess May Blossom," by Lisa Lehmann, and a transcription of Handel's "Taranterle in A-flat." This offered a greater variety than all the afternoon list, and of special interest were the "Tara" selection, with its massive climax; the Massenet ballet, so characteristic of this eminent Frenchman; and the Lehmann selection.

Mr. Sousa's soloists were Miss Bertha Lehman, a coloratura soprano of great range and excellent method; Miss Jessie Struss, a violinist of ordinary compass; J. H. E. Moeremans, a skilled improviser of the saxophone, and H. L. Clark, who succeeded in doing some difficult things with the cornet.

"Auld Lang Syne" closed last evening's programme. It was a farewell message, and as the echoes died away the audience departed with the poignant consciousness that the Auditorium had met its last attraction.

LAST ATTRACTION AT AUDITORIUM.

Sousa's Concerts This Afternoon and To-night Mark the End of the Playhouse—News of the Theaters.

At the Auditorium this afternoon and tonight John Philip Sousa and his great military band will give the last concerts ever to be given there. Mr. Sousa has selected for his Louisville programs the music he will give on the opening day and night of the World's Fair at St. Louis. He will play all the popular selections which on his past visits made him and his band such favorites in Louisville, and

which Viola Allen will present at Macaulay's May 13 and 14, is promised to be a most lavish one.

"Sweet Clover," which will have its first presentation in this city at the Masonic Theater Monday, May 2, is a pastoral comedy drama. It was written by two clever newspaper and magazine writers, Miss Pauline Phelps and Miss Marion Short, and was their first dramatic offering. The scenes are laid in a quiet little Connecticut hamlet, and subsequently in New York city. The company is headed by Otis B. Thayer, an actor of recognized ability, and Miss Gertrude Bondhill, the youngest emotional actress on the stage. Others, whose names are familiar to the programs of high-class attractions, are in the cast, and the entire production is said to be one of the best seen at the Masonic Theater this season.

Few melodramas seen in Louisville this season have proved such a magnet as "A Royal Slave," the current attraction at the Avenue Theater. The piece is staged in a manner that wins admiration, and the story is thrilling enough to set the pulses tingling. An additional novelty is offered in a female musical director, Miss Theresa Martin, who wields the baton with artistic skill at every performance.

"The Moonshiner's Daughter," one of the liveliest melodramas which will be seen at the Avenue Theater this season, is booked for next week, and already seats are selling like the proverbial "hot cakes." The play contains a pretty love story, as well as an abundance of obvious villainy. At all times there will be "something doing" on the stage, and the scenic effects are said to be in thorough keeping with the production.

"Young Toke Hoxie," one of the best dramas of the season at the Masonic Theater, is proving itself to be the artistic treat heralded by the advance representative. Mr. Ernest Lamson is scoring a big personal hit in the title role, and his support is worthy throughout.



JOHN PHILIP SOUSA, in Characteristic Pose.

In addition will perform several new selections among them Massenet's ballet score, "The Greeks," and Lisa Lehmann's "May Blossom." The sale of seats has been very heavy, and two big audiences will enjoy the concerts. For the afternoon concert prices of 25 and 50 cents will prevail.

The production of "Twelfth Night."

From: Address: Date:

Sousa Likes "A Bit o' Blarney."

After listening to his new composition, "A Bit o' Blarney," at John Philip Sousa's concert at the Metropolitan Opera House, New York, on Sunday, April 10, J. Fred Hoff, the composer, had the satisfaction of being personally complimented by the famous band-master on the tremendous success of his composition. The audience had enthusiastically demanded an encore and Mr. Sousa himself pronounced "A Bit o' Blarney" one of the most emphatic successes not only of that concert in particular, but of his entire repertoire, and promised to play and programme this number at all of his prominent concerts throughout the country. Evidently Sol Bloom has another big instrumental hit on his catalogue.

From: Address: Date:

In the situation thus noted we have another illustration of the fact that the greatest burden of a strike often falls on parties not directly concerned.

Sousa's latest march, "Jack Tar," is of course intended for persons who have their sea legs on.

LOUISVILLE KY

John Philip Sousa, while in Louisville the past week, said that a new book from his pen would soon be issued. In books with what he calls "Pigeon-hole" people inhabiting a picturesque and humble settlement in the suburbs of Washington, not unlike our own famous Cottage Point. Mr. Sousa is a warm friend of Mr. and Mrs. Camp, and is always a guest at their home when he visits Louisville. Admiring his hostess' growth, and struck with her individuality, he could not resist the temptation to use her as a pattern for one of the characters in the novel, and he so informed her. So when you read the new novel, lookout for a portrait of Mrs. Camp.

HERALD
LOUISVILLE, KY.

HERALD
LOUISVILLE, KY.

SATURDAY EVENING
HERALD
CHICAGO, ILL.

Press

Press

APR 24 1904

APR 30 1904

SOUSA MARCH MUSIC AUDITORIUM'S KNELL

Enthusiastic Audience Crowds
Playhouse for Last
Time.

MARCH KING THE ATTRACTION.

"My Old Kentucky Home," "Dixie"
and Other Popular Airs De-
light the Hearers.

The knell of the Auditorium was appropriately sounded last night in the strains of beautiful music played by John Philip Sousa's band. For the last time the lights in the noted old playhouse twinkled. Throngs of Louisville's finest eagerly besieged the box office, for the last time the busy ushers hurried up and down the capacious aisles—the lights will henceforth be dimmed forever, no more will the curtain rise on painted mimic scenes of court or grove, no more will inspiring melodies sound within the familiar walls—when "Auld Lang Syne" was played the death knell of the Auditorium lurked in its strophes, and when the audience which had filled every bit of available space during the concert left the building it was with a feeling of genuine and general sadness and regret for the passing of the fine old theater.

To Mr. Sousa and his splendid band was accorded the honor of being the attraction when the doors of the Auditorium were opened for the last time, and right well did the leader and his men perform their parts to make the occasion one which will live long in the memories of every person who was present. Sousa is and always has been a prime favorite in Louisville, but it is a safe assertion that never has he given a concert in which he awoke such enthusiasm, in which he showed such tact in mingling the popular and the classical, all the time keeping before himself and his audience a high, artistic musical standard.

The programme was made up of compositions chosen with that foresight and taste which few leaders, with the exception of Sousa, have the skill to accomplish, and there was not a second when the vast audience, comprising all classes and conditions, was not completely enraptured with the director and his band. The marches, of course, came in for the most vociferous outbursts of favor. Sousa is rightly named the "March King," for he has caught the very spirit of all that is inspiring in music as expressed in the march and he uses this knowledge to the full. He can tell a story in a march, he can make his audience see a battle, he can draw a mind picture of the bounding ocean, he can woo tropical, spice-laden breezes from sunny climes, he can bring the sound of the sleighbells and suggest realistically chilly blasts from the frozen north—in short he has a brilliant conception of every possibility for effect which lies in this form of composition.

To speak of Sousa's mannerisms would be to describe the lily's whiteness. He is the only Sousa, graceful, unique, and always artistic. He brings the best effort from every man before him, and never once during a concert does he lose for an instant his control. He feels every strain he brings forth, and the only time when he was still for even a second was for a short space while the snaredrum man was performing a solo. With encores he was lavish, accommodating to the last degree, playing both the well known and popular as well as the more classical pieces. When he gave "My Old Kentucky Home" and "Dixie," it seemed as if the applause would save the future purchaser of the Auditorium the trouble of taking the roof from the building.

THE MARCH KING HAS THREE BANDMASTERS.

In the band of seventy musicians which John Phillip Sousa, the "March King," has gathered about him, his inspiration being the fact that he was chosen to furnish the musical features of the opening of the World's Fair at St. Louis, there are three players who before they joined the organization were each a leader of a band of considerable size and fame. They are Herman Belstedt, H. L. Clarke and Walter Rogers.

The first formed and conducted for years successfully Belstedt's Cincinnati Band, and is himself a cornet soloist of fine ability. The other two are no less widely known, and are featured with the band as soloists.

Louisville Times, Apr 25 Farewell To the Auditorium.

"Farewell to the Auditorium," as announced by the management in their advertisements of the afternoon and night concerts by Sousa's band next Thursday may sound tearful enough to those who have grown up with and been part and parcel of the success of the house, but a glance at the splendid programmes arranged by the bandmaster will prove that there will not be very much "weeping" about it. It would be worth going out and sitting and waiting through all the rest just to hear the new march, "Jack Tar." Mr. Sousa regards it as one of his best, and when this is said as coming authoritatively a whole lot has been said. It is a rollicking, jolly, devil-may-care piece of music, best described as "very much Sousa." It makes you want to say, "Hurrah!" and, with the Irishman, "Hurroo!" for it has just that swing. One will, however, feel just a bit like humming to himself a strain or two of "Dear Old Girl," or something else equally as affectionate and tender, when, after all the "thunder" of the programme wears away, the band begins its "farewell." This will be nothing more fitting than that glorious old Scotch air, "Auld Lang Syne." It will then in reality be "farewell" to the Auditorium, for immediately afterward the big structure will be torn down to make room for residences.

The sale of seats for both matinee and

night concerts has been unusually large and Mr. Sousa is assured of one of the most successful engagements he has ever played to in Louisville.

... Festival.

HERALD
LOUISVILLE, KY.

Press

APR 29 1904

Sousa At the Auditorium.

John Philip Sousa has every reason to be proud of his two audiences in Louisville, last night's being one of the biggest and handsomest ever seen in the Auditorium, while that at the matinee was not far behind in point of attendance. The programmes, of course, were delightfully rendered, and after each regular number the clever bandmaster was compelled to respond to the applause with from two to four selections. The band is perhaps the best he has ever gathered about him, and the work of his soloists, Miss Estelle Lieblich and Miss Jessie Straus, was pleasing in the extreme, the one showing remarkable sweetness and control of voice and the other absolute mastery of her violin. Among the encores at night was John Mason Strauss' Pythian March.

It was "farewell" night at the Auditorium, and when the band began "Auld Lang Syne" the big audience took up the air and added materially to the sincerity of the "good-bye."

Mr. Sousa and his band left by special train at 1 o'clock this morning for St. Louis, to begin his World's Fair engagement. Miss Lieblich returned to New York, while Miss Straus, accompanied by her father, who joined her yesterday, returned to their home in Cincinnati.

That Mr. John Philip Sousa had quite an unexpected ovation last Friday evening and it was not tendered him during the concert at the Auditorium, but in the large restaurant of the Annex. It seems that Mr. Sousa was the guest of honor at a little supper for eight given by Mr. and Mrs. Harold Pulsifer, who have recently moved here from the East, and that when the members of the little orchestra beheld Mr. Sousa as one of the guests in the crowded restaurant they struck up the ever popular "El Capitan" march. At its close there was a round of applause such as one rarely hears in a restaurant, and then as word went from table to table that the great march-king was in the room, the applause grew and grew and was quite hearty and long continued. If ever Mr. Sousa blushed it was while listening to this applause. And the happiest little woman in the room was Mr. Sousa's hostess, Mrs. Pulsifer, who hails from dear old Kentucky, and who is as vivacious and fascinating as only a wide-awake and entertaining young Southern woman can be.

* * *

VISITORS REVEL IN SIGHTS OF BUILDINGS AND GROUNDS

Many Citizens of St. Louis See Great Exposition for the First Time—Bard Concerts and Amusements Features Attract Many—Throngs at Every Entrance.

Up from behind the eastern hills yesterday morning came the sun, radiant and glorious, as if it, too, were to enjoy a holiday, with many thousand persons, in commemorating the opening of the Louisiana Purchase Exposition. Long before it had reached the height of the early morning people were hurrying themselves, and although the grounds of the World's Fair would not be opened to the general public until 8 o'clock, long before that hour there was a crowd at every entrance.

It was only necessary for the gatekeepers to take their places for the signal to be given the waiting throngs that they could enter into dreamland—for thus many strolled the Fair grounds. And in they thronged, too. Hundreds and thousands of them! Every street car had its quota and the cars over every line reaching the grounds were run at half-minute intervals almost from the beginning. Besides the surface cars, the Wabash put in effect its World's Fair fifteen-minute schedule shuttle trains, and these, beginning at 8 o'clock, contributed their crowds to the surging multitudes in the grounds and at the gates.

The sun seemed to appreciate the auspicious day. As it rose higher in the heavens its rays became warmer and chased away the fleecy clouds that were gathering in the West, foreboding rain to many, but with the passing of these clouds came the conviction to other thousands of people in the city that if there should be rain during the opening day it would not be until in the afternoon, and that, hence, they were safe in venturing out during the morning.

It was this conviction that caused the countless houses and hotels in the city to disgorge their dwellers. It was the thought that it was a holiday and a day of merry-making also that contributed to the vast crowd that swarmed in through the gates and poured through the many avenues of the World's Fair grounds long before 10 o'clock.

THOUSANDS OF ST. LOUISANS

bounded wiped his perspiring face and remarked:

"We won't have on our flannels in August."

The answer was so wholly unexpected that even the woman who asked the question laughed heartily, although her face burned. Burned? Yes, but it might have been from the heat.

SOLSA WARMLY GREETED BY ENTHUSIASTIC THRONG.

The warmth, however, was appreciated along with the rest of the things, more so, perhaps, because it was the first taste of warmth that the people of St. Louis have had for many a long and weary month. The trees in the Fair grounds are bursting into blossom and leaf, and they afford a very comfortable shade, and every tree, therefore, had its little knot of perspiring men and women. The handkerchief came again into use as a towel and was used with vigor and enthusiasm, and the penny-in-the-slot water fountains were kept about as busy as they will be kept when the summer begins to get in its real work.

While the Louisiana Monument was apparently the Mecca of the thousands, Sousa's Band was not overlooked; no, not for a minute. It was 6 o'clock when Sousa ascended the band stand at the lower end of the St. Louis Plaza. There were several thousands of people grouped around the stand, and as the famous bandmaster mounted the steps they broke into a welcoming cheer that he seemed to appreciate. Now, Sousa never smiles at a welcome. No, sir; he simply looks off-lessly over the heads of the people and then lifts his cap and makes his bow. That bow is Sousa's own. There isn't a crimp to the knees, only of the body.

When Sousa had greeted the multitudes about him and had turned his famous back upon the people—but he had to face a great many this time—and the people caught a glimpse of his shoulders and his upraised right hand, there was another cheer.

THE ARRIVAL OF THE SECRETARY OF WAR AND MRS. TAFT.



Judge Taft left his carriage within a short distance of the Louisiana Monument and proceeded on foot, accompanied by Mrs. Taft and Mrs. Garwin Spencer, to the place reserved for the distinguished guests. A Jefferson Guard is shown leading the way.

course that is about all the people are concerned in. The infamously promises to become deservedly popular, as by it one can reach all parts of the grounds, and the seventeen stations have been distributed to advantage.

ATTRACTION LIBERATED EVERY AUTOMOBILE THROUGHFARE.

It is easy to see that the automobiles and carriage arrangements are going to work out satisfactorily. It is feared that on the opening day there would be more of less flagrant fights and the owners of auto

crowd. You must understand from this that when a body can eat when that body pleases then that body is happy.

A merry crowd was it? One of the merriest you will ever see collected again in this world unless you go to the World's Fair to see it. It is a fact that over every entrance to the World's Fair can be placed the familiar legend:

"All who enter here leave care behind."

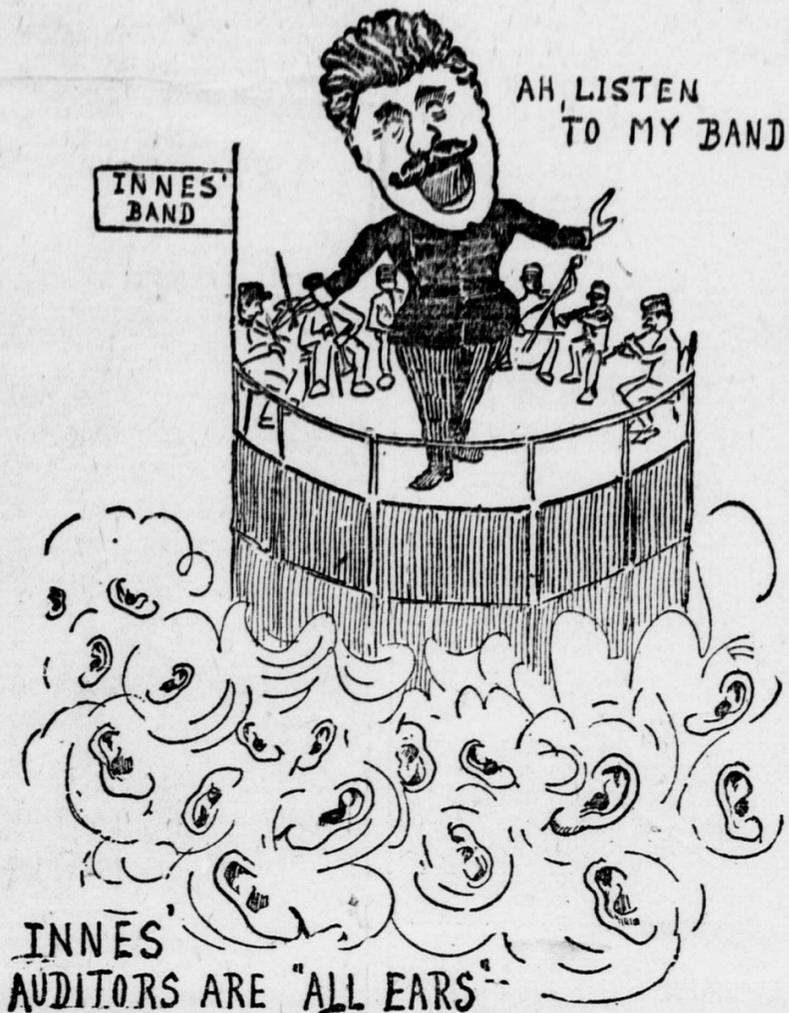
ROOSEVELT AND FRANCIS EXCHANGE CONGRATULATIONS

The following message was sent by President Francis of the Exposition to President Roosevelt yesterday after the World's Fair had been formally opened:

The President of the United States

BING! BANG! Listen to the Battle of the Bands—BING! BANG!

BY CLARK McADAMS.



THEY'RE fighting hard around Li Yang, And back of Pung-Weng-Cheng; The cable's hot with biff and bang And Russia's pummeling, Like hail the shells of Togo strike Port Arthur's siege-scarred walls, And gunners grim, quite Yankee-like, Fight in their overalls.

BUT oomp-te-ump! That's nothing, bah! Here's battle for you—oomp-te-ah! Bravo, Sousa! Sic 'em, Innes! Weil, brave Weil, don't let them skin us! Someone's band at this World's Fair Is bound to be the best; And gads, we'll suck and blow the air And settle it with zest.

EACH day at dawn does Togo spin Abreast with all his crew, And blow Port Arthur's shore line in Another mile or two. Each afternoon does Oku call His host and all his fat kin, And go to take his daily fall Out of poor Kuropatkin.

BUT oomp-te-ump! That's nothing, rats! Let's have real war, and less of spats; Come where the wide-mouthed tuba blows, Come where they fight with dread oboes. Come where the patriotic lung, Each loyal breast expands; Come where the real hot stuff is slung, In the battle of the bands.

HERE is a war that's hell, indeed; Think of the air that's torn, Rent and ripped by brass and reed— Think of the fleugelhorn! Think of the awful Sousaphone, Death to a thousand foes; Think how the big bassoons have blown Holes in the piccolos.

LAY on, thou big-lunged, fluffing-cheek, Melodious Macduff! Lay on, and d—d be he whose squeak Sounds aught like "Hold, enough!" Let's measure trombones blast for blast, And tubas tone for tone, Until the best shall stand at last And blow his horn alone.

GIDEON'S is the only band I ever heard of that has not been engaged to play at the Louisiana Purchase Exposition.

Sousa is here—the same Sousa who strained music through the skylight in the St. Louis Coliseum five separate seasons and taught us that some music is band music and some contraband.

Sousa looks well. He is a little sway-backed with supporting his medals, but his head does not seem uneasy for wearing the crown of the march king. He has a band of 65 pieces, and whenever any of the other bands begin to win any of his auditors he waves his trombones and cornets to the front, levels their instruments over the rail of the bandstand, and turns on the "Stars and Stripes Forever." BY JOHN PHILIP SOUSA. That's all.

Innes is here—Frederick Neil Innes, a fine, chesty fellow, who got there blowing his own horn. He, too, was at the old St. Louis Exposition several seasons. He filled Sousa's place—actually filled it. There are a good many bandmasters who would only rattle around in it, but it is to be remembered of Innes that he filled it. They are both old soloists of Patrick Gilmore's, the Columbus of the modern American brass band.

William Weil, the St. Louis bandmaster, has a band. Weil is coming fast. His is the official band of the Exposition, and, while others will come and go, Weil will go on forever up to Dec. 1. Additionally, Weil won some fame by falling out with the union and paying a \$1000 fine. Now he plays "The Union Forever" every PAY-DAY.

There is the Filipino band—the largest at the Fair. It has 80 pieces, against 65 for Sousa, 50 for Innes and 40 for Weil. The Filipinos can put their 80 pieces together and make a whole—lot of music. Really, they are pretty good. They have temperament. The Sousa and Innes bands have none. They have only finish.

There is the Indian band at the Ethnology building. It hasn't any temperament, either. But it has a finish. I could see it the first time I heard it play.

Additionally, there are other bands, and them some. There is a German band, an Irish band and a wilderness of pipes and reeds, for, after arranging to get its money back, the Exposition went in strongest for music.

You can imagine the result of having so many bands on the grounds. It is a battle of bands.

There never has been anything quite like it. No band likes to play to a diminishing

audience. Especially when the musicians can see the people biting their way close in to a bandstand where some other band is playing!

That is where Sousa lifts the lid. It is where Innes sings to swell the volume of sound. It is where Weil waves to the Jefferson Guard to catch and hold what audience he has. It is where the Filipinos begin to bite holes in their horns, and where the Indians begin to sigh for those sinuous lassos so deftly welded by their fathers.

It is trying to see the people march right out of the mouths of the trombones and the tubas and go skipping across walks to hear a fantasia or an aria strained out of some euphonium blown by a man who ought to be playing a horn on a fish wagon.

Sometimes music makes very savage the human breast.

Sousa can hold his audience better than any of the rest of them. This is because Sousa's name is big. He has written about all the marches except the Ides of March, by a composer named Shakespeare. Then too, Sousa is theatrical in method. He knows how to marshal his host to make it effective. When he sees his audience filtering away, presumably to hear Innes, he trots his tubes around front, has them turned upon the crowd like so many cannon, and transfixes the people with a torrent of tone that tags everyone of them as Sousa's own just as long as he wants to use them.

"See that old couple sheering off toward the Sousa band stand?" asks Bandmaster Innes. "Let's woo them over here."

Of course, Innes doesn't say this, but it seems something like this to a man down on the ground.

So the band gathers itself and opens a tap from which oozes the sweet and seductive strains of a selection from "Faust." It is simply Mephistolesian in its seductiveness. Innes swings his arms, and then throws his head back and sings it with the voice of Stentor. He is that sort of an enthusiast. Maybe he doesn't get the old couple going across the plaza, but whether he does or not, he gets his share of the crowd, and his chest swells with the inspiration he gets out of his band.

The Filipino musicians have an American leader. He is proud of them, and for good reason, for it is not only the best Filipino band at the Fair, but a good band at that, if even now and then there does drift in upon the Filipino reservation the dulcet strains of Sousa calming the storm in the overture from "William Tell."

The Indian band comes from the United



States of America—and no less a place. It came to St. Louis from Chicocco, O. T., but the musicians simply assembled down there to practice before they came on to St. Louis. Of course, it wasn't very good at first, and their leader thought it would be wise to turn it loose on the north edge of the Llano Estacado and let it wear some of its crescendos down a little before trying it on the crowds at St. Louis.

No one ever suggested that the American Indian might make a musician. I'm not suggesting that he has; but he is coming. The Indian band is a revelation, especially when it falls on one of its kith and kind like "Hiawatha" or "Navajo."

The Filipino musicians have invited Sousa to come over and pass judgment upon their music. They have an idea they are pretty good, and they are good enough to make some of the people believe that it will not be long until Sousa and Innes will be looking out of their pretty kiosks asking what is attracting all the people over to the Filipino reservation.

Do you know anything about bands? There are 15,000 of them in this country. Grouped into one big band they would suck a cyclone into a hole and milliate it by the time they were strong enough to blow their own

MISSOURI SOLDIER BREAKS UP NOTED BANDS OF RIZAL LADRONES

Capt. Ira Keithley, Who Enlisted With Funston, Now in Command of Philippine Constabulary, Quartered at World's Fair.

Capt. Ira Keithley, in command of the Philippine constabulary at the World's Fair, is a Missouri soldier who has made a record fighting Ladrones in the islands. For two years constabulary under his command have been operating in Rizal province, which has been infested by some of the worst band of Ladrones in the Philippines.

His command captured the gang of cut-throats under the leadership of Timeteo Pasay. Timeteo and two of his lieutenants were sentenced to death, 17 others received life sentences and a few of the younger members of the band received sentences ranging from 20 years down. His command also ran down the notorious Faustino Guillino. His detachment was the first to uncover San Miguel, the most dangerous Ladrone leader in the islands. In an en-

agement with Miguel's followers a number were killed and a large number of arms were taken. This band was afterwards rounded up by a detachment of Philippine scouts and the leader and some thirty of his men killed, and no wounded prisoners taken.

Capt. Keithley went to the Philippines with Funston's Kansas fighters. He served as private, corporal and sergeant, and was mustered out to take the first lieutenantcy of the Thirty-seventh Infantry, being appointed battalion adjutant.

As lieutenant he took deported revolutionists to Guam. He was mustered out with the regiment and was given a commission in the constabulary. He is the second ranking captain in the constabulary. While with Funston he was wounded in the battle of Calaocon

INSURANCE TRUST

Twelve Men Touring Missouri to Force Local Agents Into Line and Raise Rates.

UNIFORM SCHEDULE PLANNED.

Representatives Hold Secret Conference in Columbia and Proceeded to Boonville—Advance of 25 Per Cent.

REPUBLIC SPECIAL.

Columbia, Mo., April 30.—Twelve special agents, representing twelve of the largest fire insurance companies doing business in Missouri, held a secret meeting in Columbia yesterday, which resulted in the adoption of a uniform insurance rate for all companies; the rate being about 25 per cent higher than the highest rates heretofore.

The special agents of the companies instructed all the local insurance agents to hold to the adopted rates of the companies they represented, whether in the combine or not. The local agents were told that unless they held to these rates they would be driven out of business.

From here the agents went to Boonville, and will visit all the principal towns of Missouri before ending their tour.

It is understood that the visit of the agents is the result of an agreement entered into by the largest insurance companies, composing the "insurance trust," to force the adoption of a uniform rate all over the State.

Agents who do not adhere to this rate will be forced out of business and Columbia agents will not attempt to fight the trust.

DEATH CALLED OLD CITIZEN.

John Young Passed Away Suddenly Friday Night.

John Young, one of the old and well-known citizens of St. Louis, died suddenly at his home, No. 4536 Forest Park boulevard, at 11:30 o'clock Friday night. Mr. Young had been ill for several weeks.

In the evening he had been at the office of the C. Young Seed Company, No. 1406 Olive street, of which he was president. He returned home at 9:30 o'clock, complaining of feeling ill.

Mr. Young died a short time after the arrival of a physician, at 11 o'clock. Mr. Young was 80 years old and was a lifelong resident of St. Louis. He is survived by his wife, Minnie Young (nee Scullmeyer). His children are Mrs. David Miller, Edna, Helen and Simer Young.

The funeral services will take place at his home at 3 o'clock this afternoon. Interment at Bellefontaine Cemetery.

New Guide to St. Louis Issued.

The World's Fair edition of "Barney's Information Guide" was issued this week, and is being received with the favor which this index to St. Louis has received in the past. The book is compiled by Barney W. Fraunthal, who is an authority on matters of general interest concerning the city. Besides the large mass of information regarding the streets, parks, public buildings and street-car systems, the 1904 Guide furnishes a complete history of the World's Fair and all that one desires to know regarding the grounds. A revised map of St. Louis, officially corrected, completes this popular guide-book.

Badly Hurt by Fall.

William Carey, 30 years old, a laborer in the employ of the Ruenmell-Dawley Manufacturing Company, is at the City Hospital as the result of a twenty-five-foot fall yesterday afternoon from the water tank situated at Lewis and O'Fallon streets. He has a fractured skull and a broken arm. Carey lives in Elliot avenue, between Morgan and Benton.

Deliver us, we pray thee, from our sins, and forgive, renewing in our fresh vision of Jesus Christ the assurance of thy pardon. Farewell the past; welcome the future. O our King! May we not fall thee, O thou God of nations, since thou hast called us to tasks so sublime and hast spread every banquet with hands of love, and for the richer triumph of thy kingdom in and through the governments of men.

To this end may we have that righteousness which, coming from above, is life and hope. Then our youth shall be renewed like the eagle's; we shall mount upon wings; we shall run and not be weary; we shall even walk and not be faint. Give us the ennobling expectation that as our God hath commanded our strength because of the very greatness of our way in the past, even so shall he lead us on from enterprise to enterprise of faith, from altar to altar of devotion, even from Gethsemane to Calvary of self-sacrifice, so that we may follow the uncrowned holiness from glory into glory. Accustom us to the truth which shall lead us to seek first the kingdom of God, that in the light and for the purposes thereof all triumphs of science applied, all conquests of discovery, all victories of philosophic endeavor, all fruits of the tied soil, all tamed tides of ocean, all songs of happy homes, all opulent literatures yet to be written, all art waiting here to be created—so that all these things shall be added unto us. Then shall we be crowned indeed, and with many crowns. And then shall be answered, so far as we may be made worthy to receive the answer, the words he has taught us to say when we pray:

Led by the minister, thousands of voices repeated the Lord's Prayer.

PRESIDENT FRANCIS SPEAKS.

David R. Francis, President of the Louisiana Purchase Exposition, delivered his formal address, as follows:

A great thinker has said, "The sentiment from which it springs determines the dignity of any deed." This Universal Exposition was conceived in a sense of obligation on the part of the people of the Louisiana Purchase to give expression to their gratitude for the innumerable blessings that have flowed from a century of membership in the American Union, to manifest their appreciation of the manifold benefits of living in a land whose climate and soil and resources are unsurpassed, and of having their lots cast in an age when liberty and enlightenment are established on foundations broad and deep and are the heritage of all who worthily strive.

To rise to the full measure of such a sentiment required an undertaking of comprehensive proportions, and the participation of all races and of every clime.

Six years have passed since the conception began to assume form. The first year was devoted to arousing the interest of this community and securing the co-operation of the States and Territories of the Purchase. The next two years were spent in enlisting the sympathy of other sections of our own country and in gaining the recognition and assistance of the General Government. Three years ago the work of preparation was begun. It has been vigorously prosecuted on every section of the globe. The movement has enlarged in scope from day to day, and taken on more definite shape from year to year. Discouragements were frequent enough, but were never disheartening, and are now all forgotten. We remember only the words of cheer and commendation, the patient consideration given to what was often looked upon as misdirected enthusiasm, but which was persisted in, and almost invariably converted into indifference or skepticism into helpful and active interest.

The magnitude of the enterprise has never lost sight of by its promoters, but its mammoth proportions, constantly increasing as they developed, never for a moment shook the confidence, weakened the energies, or diverted from their well-defined purpose those who had been entrusted with the responsibility and the work. To-day you see the consummation of their efforts.

The sincere and helpful interest of the Federal Government, the unanimous co-operation of the States and Territories and possessions of the United States, the participation of almost every country on the earth, in evidence of the wisdom and thoroughness of the work of exploitation and establishes unquestionably the universal character of the Exposition.

FRUITS OF LABOR.

The magnificent structures whose graceful lines and imposing fronts have had no peer in architecture or design; the entrancing picture that holds your admiring gaze on yonder lagoon and Cascades; the delightful vistas that meet you at every turn, the inimitable adaptation of the beauties of nature to the achievements of art, clearly show the skill and judgment that have been exercised in preparing receptacles for the products of the world.

The exhibits of every country and every people, classified as they are in a manner unequalled for clearness and comparative arrangement, and by a system and in an order that records the development of man and his accomplishments, bear testimony to the advancement of civilization, and show that their arrangement is the result of thoughtful experience, and is for the edification of all who desire to learn.

Has the consummation risen to the full measure of the ambitious plan outlined at the inception of the enterprise? Has the lofty sentiment that inspired the celebration found a realistic embodiment in the picture you behold? Does the exhibition of man's handiwork here instead faithfully portray his progress and development? Does this assemblage of the best products of all the ages, brought together in friendly rivalry by nationalities and races differing in faith and in habit and ideals, form a correct composite of man's achievements; of the advancement of science; of the thought of the Twentieth Century? If so, this Universal Exposition is more than an exhibition of products, or even of processes; it is more than a conglomerate of the grades of civilization, as represented by all races from the primitive to the cultured; it is even more than a symposium of the thought of the thrones, of the student and the moralist.

It is all of these combined, and the tout ensemble forms a distinct entity whose impress on the present and influence on the future are deep and lasting. It will have a place in history more conspicuous than its promoters ever conceived. For more than a generation to come it will be a marker in the so-

but to also impress them with some beauty of those surroundings.

The architect, the artist, the engineer and the artisan from not only this fair land of our homes, but from the ends of the earth, have combined as one in the mighty work to present the beautiful picture which it is hoped will last in the memories of our own and of the strangers within our gates for the years to come and to these men who have done the work the credit is due.

The words of the song have been summed, the harmony and the music of the song itself floats in the air from yonder hill top over the land out into the sea and echoes on the shores of foreign nations.

Mr. President, I present to you the key to these paces that surround us.

Diplomas of merit were presented to the Chiefs of Staff.

Following the march, "Louisiana," by Van der Stucken, President Francis formally transferred the exhibit palaces to Frederick J. V. Skiff, Director of Exhibits, who received his official commission and insignia of office.

SKIFF'S ADDRESS.

Mr. Skiff presented to the chiefs of his department the engraved credentials and insignia. In his address he said:

The scene which stretches before us to-day is fairer than that upon which Christmas gazed from Delectable Mountain. The sensible is inspiring to a degree that makes the occasion revelant.

A person must be exalted at such a moment as this; the inauguration of the greatest educational force that has ever made its impress on humanity; the dedication of the world's wisdom to the countless ages.

An exposition is a vast museum in motion. An exposition is a collection of exhibits. The genius of an exposition is the composite exhibitor. The horizon is on a slightly headdressed when you make the extreme statement and everything in an exhibit; is a manifestation of some thought; is the expression of some genius; is the mark of some triumph, in a world, at a time when the battle of brains is being waged with the greatest intensity.

Ambition, competition, strife and friction are essential to progress. Without these, nations would sicken and men would die.

The aggregation of the productiveness of man displayed at this great festival of progress invites a rather contradictory reflection. It both levels and establishes distinction. To men, a most significant fact brought out by the exhibits is the coincidence of advancement on certain distinct lines in sections remote from each other; widely apart in nature and acquired attitudes; at once denoting the community of thought throughout the world.

BATTLE OF BRAINS.

It is in the study of the Exposition in detail that the most permanent benefit will come to the individual. The whole picture creates an impression that ennobles the beholder and awakens a sentiment of gratitude that one is permitted to share such a spectacle. But these are impressions, valuable as to be sure, but as it is a physiological fact that all strength is derived from the union of atoms, so it is that students accumulate the greatest general wisdom by mastering elementary facts.

The school, the college, the university stimulate the faculties and improve the intellectual conditions of individuals. The museum improves the social conditions of a community. The Exposition impresses its educational benefactions upon the world.

The plan and scope of this Exposition entered at the inception of the enterprise was consciously intended to give its full expression and ultimate outcome a distinct educational character. The classification itself, the rules and regulations of the Exposition, the selection of the material, the arrangement of the individual exhibits, the catalogue, the demonstrations, the provisions for the jury system and the incorporation of a co-ordinate congress each contribute an essential factor in giving to this Exposition the elements of the university, the museum, the manual training school, and the library, wide over and above it all is the record of the social conditions of mankind, registering not only the culture of the world at this time, but indicating the particular plans along which different races and different peoples may safely proceed, or, in fact have begun to advance toward a still higher development.

TRIBUTE TO CHIEFS.

The chief of each department stands as a representative of the arts, sciences and industries of the classification pertinent to his task, and in just so far as his judgment and discrimination have comprehended and observed the systematic and carefully developed plan of the division, his services reflect the highest achievement in the products within his control. These exhibits have not been merely received and installed; they have been selected with scientific intent and discrimination.

In conform to with the authority delegated to me by the Executive, I invest the Chiefs of the Division of Exhibits with the insignia of their office, conveying to each of them the full and unreserved acknowledgment of the unexampled manner in which they have discharged the trust reposed in them. I wish in this presence to earnestly thank the Chiefs of the Division of Exhibits for the splendid work they have done for the Exposition, for the cause of education and for the people of these and all times.

Mr. President, I have the honor to hand you a catalogue of the exhibits, with descriptions and locations of the same, in the various palaces.

MAYOR WELLS SPEAKS.

The chorus, "Hymn of the West," words by Edmund C. Stedman, and music by John Knowles Paine, was rendered.

This was followed by the address of Mayor Rolla Wells, who said:

Twenty-eight years ago there was inaugurated in the city of Philadelphia the Centennial Exposition, in commemoration of the centennial of the first century of our national existence. Remarkable had been the growth of this country during that period. Three millions of peo-

ple in honor of the Louisiana Purchase, through which this city owes its existence.

Many and great were the difficulties in the path of the enterprise—hours of uncertainty and discouragement. Now that the task is well done and the hour of opening near at hand, all hail to the civic pride and indomitable energy of President David R. Francis and associates, under whose guidance this Louisiana Purchase Exposition has been consummated. For the enlightenment and pleasure of us all.

We bid a most cordial welcome to all nations. We thank our national and state Governments; we thank the rulers of foreign countries; we thank the individual exhibitors, for the honor conferred upon our municipality through their participation in this Exposition. Above all, we reverently acknowledge the kind favor of Heaven, which has so smiled upon this our great undertaking.

NATIONAL COMMISSION.

Mayor Wells was followed by Thomas H. Carter, president of the National World's Fair Commission, who said:

An act of the Congress of the United States, approved March 3, 1901, gave national recognition to the Exposition we this day open to the public. By appropriating \$5,000,000 in aid of the project, Congress expressed the nation's approval of the proposal to fittingly celebrate the centennial anniversary of the great historical event the Exposition is intended to commemorate.

The President was authorized to appoint a commission of nine persons to perform certain functions, and to symbolize the continuous solicitude of the Government for the success of the Exposition.

The actual management was entrusted to a corporation organized under the laws of the State of Missouri. The weakness of divided authority was wisely obviated by vesting in the corporation, commonly known as "The Exposition Company," masterful power and by restricting the National Commission to functions chiefly ministerial. The substantial independence of said power and responsibility in the private corporation has safeguarded progress against the functions inseparable from dual management.

To the directors and officers of the Exposition Company has due full and undivided credit for what has been and what may be achieved for the Exposition by unhindered executive power.

By joint action of the National Commission and the company, the work of women in connection with the Exposition, has been placed in charge of a Board of Lady Managers, appointed under authority of law. The friendly disposition of the National Government has been steadfast from the beginning.

TIME FOR PREPARATION.

With cheerful alacrity, time for preparation was extended one year by Congress upon request of the company, and a loan of \$4,000,000 was made by the present Congress, to meet all the obligations of the Exposition up to the day of opening. If to this original appropriation of \$5,000,000 be added, this loan and the aggregate amount directly and indirectly expended and authorized by the Government for construction and official exhibits upon the Fair grounds is taken into account, it will be found that financially the United States is to-day committed to the Exposition, to the extent of nearly \$15,000,000; thus practically duplicating in this celebration the price paid for the Louisiana Territory 100 years ago.

But happily the influence of the general Government has not been confined to financial aid. In the act of 1901 Congress authorized the President of the United States to invite all nations of the earth to take part in the proposed celebration.

In the exercise of that authority, on the twentieth day of August, 1901, the venerated President, McKinley, formally proclaimed the

If They Need Treatment
--AND--
To Properly Fit You With Glasses
IF YOU NEED GLASSES
Is Exclusively My Business.
CONSULTATION AND EXAMINATION FREE.
Made to order Glasses from..... \$1.00 a pair
Solid gold spring Eye Glasses from..... \$1.50 a pair
G. Moritz, M. D. Optician 612 Franklin Ave.
4,000 REFERENCES

International character of the Exposition, concluding the proclamation in these words:
MCKINLEY'S WORDS.

"And in the name of the Government and of the people of the United States, I do hereby invite all the nations of the earth to take part in the commemoration of the purchase of the Louisiana Territory an event of great interest to the United States, and of abiding effect on their development, by appointing representatives and sending such exhibits to the Louisiana Purchase Exposition as will most fully and fully illustrate their resources, their industries and their progress in civilization."

This helpful spirit of President McKinley's invitation has pervaded every act of President Roosevelt in his relations to the Exposition. The consular and diplomatic forces of the United States were inspired by the President and his able Secretary of State, to exert themselves within the limits of official propriety to excite international interest in this event.

On Dedication Day, our chief magistrate and his only living predecessor honored the occasion by personal presence and words of reassurance. Upon no like civic event in the world's history has any nation bestowed such conspicuous countenance and substantial favor as the Government of the United States has freely given to the Exposition.

RESPONSE OF NATIONS.

The cordial and almost universal response of the nations is flattering to the people of the whole country, as it is gratifying to the Exposition management.

In stately architectural display, and in exhibits of their achievements in science, art and industry, the society of nations assembled here

Continued on Page Eleven.

Drake's Palmotto Wine.

Every sufferer gets a trial bottle free. Only one small dose a day of this wonderful tonic, Medicinal Wine promotes perfect Digestion, Active Liver, Prompt Bowels, Sound Kidneys, Pure Rich Blood, Healthy Tissue, Velvet Skin, Robust Health. Drake's Palmotto Wine is a true unfailing specific for Catarrh of the Mucous Membranes of the Head, Throat, Respiratory Organs, Stomach and Pelvic Organs. Drake's Palmotto Wine cures Catarrh wherever located, relieves quickly, has cured the most distressful forms of Stomach Trouble and most stubborn cases of Flatulency and Constipation; never fails cures to stay cured. Seventy-five cents at Drug Stores for a large bottle, usual dollar size, but a trial bottle will be sent free and prepaid to every reader of this paper who writes for it.

A letter or postal card addressed to Drake Formula Company, Drake Building, Chicago, Ill., is the only expense to secure a satisfactory trial of this wonderful Medicinal Wine. For sale by Raboteau & Co., 700 N. Broadway

Sir Knight
FOUR DOLLAR SHOE

The Shoe That Shows.

Send for Style Book—it's free.

Wertheimer-Swarts Shoe Co.
Clever Hand Shoe Makers St. Louis, U. S. A.

...that a crowd!
As it may seem there were thousands of visitors residing in St. Louis who were having their first view of the interior of the Fair grounds. It was a new country to them, strange, weird, mystical and unexplored. Everywhere were buildings the architecture of which they had never before seen. Everywhere even they did not know. Everywhere, too, were men in various styles of uniform, some standing idly around, as if they had no interest in mundane things, and others rushing here and there, as if the world rested upon their shoulders.

Everywhere one saw the Jefferson Guards in their new blue uniforms, trimmed with gold braid, with a silver chain across the breast attached to a whistle, and with a sheathed sword hanging at their sides. Every mother's son of them had had a fresh shave and a hair cut in honor of the day, and a very natty appearance they presented, too.

The troubles of guards began with the first inrush of the people. Trouble? You wouldn't have believed it. Their faces remained as calm and serene as if they didn't know the word "trouble" at all. What was the trouble? Questions, to be sure. The people wanted to know the location of buildings, and where the Cascades were, and where the Plaza St. Louis was located, and where would be the best place for them to hear the opening exercises, and where they had better go to see the most, and a hundred and one similar questions, all of which were answered courteously by the gentlemanly guards.

No sooner had a man or woman received an answer than he or she raced off to his or her destination. Apparently, the Louisiana Monument, facing the Plaza St. Louis, where the exercises took place, was the destination of all these people, for long before the time set for the opening exercises this plaza was choked with humanity.

CROWD WAS GOOD NATURED AND TYPICALLY AMERICAN.

It was a good-natured crowd, typically American.

The hawkers of the official programmes and the official guides shoved their way merrily through the dense crowds, calling out their respective books with quip and jest, which were highly appreciated by the people, judging from the laughter.

"The programmes are 10 cents to-day, and you'd better buy now, for they may be \$10 to-morrow," called one hawker.

The joke on the expected high prices of everything caused a good-natured laugh, and for the joke the man sold a half dozen programmes about as fast as he could pass them out. These hawkers were about the only ones who had the audacity—or, rather, strength—to force their way through the human mass that packed itself about the big monument.

In fact, the mounted policemen had about all they cared to attend to in making room for the paraders, just before the services began. Policemen on spirited horses forced their way against the crowd, ranging their horses sideway and crowding the people to a more compact mass, although that was a seeming impossibility.

Good naturedly, the people bore these acts by the police, wedging themselves closer and closer together with laughter as if they enjoyed it, and perhaps it was a novel experience to the majority, and hence they really did enjoy the shoving and pushing to which they were naturally subjected as the police massed them tighter and tighter together.

By 10 o'clock the sun had reached the laughing stage itself.

It was a chilly morning at the beginning, but as the sun got higher its rays increased in warmth, so that at 10 o'clock it was working in heat as it has not worked before this spring. There was no complaint on this score, however, although everybody asked everybody else:

"What will it be in August?"
One man to whom this query was pro-

...that was thoroughly understood, and her friends and those around her laughed heartily.

The concert was typical of Sousa, and many of his familiar numbers were played. "The Star-Spangled Banner," "America" and "Dixie" were plainly the favorites, and they were enthusiastically applauded. **PIKE ATTRACTS THROGS OF EXPOSITION SIGHTSEERS.**

But not even Sousa could attract all the people.

While Sousa was giving his concert other sections of the grounds were crowded. The people flocked up as far as the Administration building and overflowed to the Anthropology building, and away over among the State buildings, while, of course, the Pike drew thousands of people. In fact, the Pike seemed to vie with the Louisiana monument, and Sousa in attracting the crowds, and all day that to-be famous thoroughfare was crowded.

The strange people that will inhabit the Pike did not confine themselves to the places that will be their homes for seven months. It was quite evident that they, too, understood that the day was one out of the ordinary, and that they, too, were entitled to participate in the holiday and merrymaking. They swarmed over the grounds, and the brilliant colors of their picturesque garments contrasted strongly with the clothes of the people. But now and then some woman, in her spring gown, ran a very close second, indeed, with the native of some faraway country in gorgeousness of apparel. Indeed, it was a picture fit for the color page of any Sunday newspaper magazine.

There was one young fellow—a Turk, swarthy, with baggy trousers, a gay blouse and a sash of variegated colors wrapped about his body and a red fez surmounting his head of dense black hair—that attracted the attention of two women in a barouche. He looked them frankly in the face and smiled, showing a double row of brilliantly white teeth. Then he looked at the negro coachman and the trim negro "tiger" on the box. These menials were as if graven in ebony. The little Turk was far beneath them. The women, however, smiled indulgently on the audacious dweller of Constantinople. It is reasonable to suppose that if any white man had stared at them they would have called a Jefferson Guard. But did they? No.

TURK TRIES TO PLAY THE "TIGER," BUT FAILS.

One spoke to the "tiger," and that apparent bit of anthracite leaped with alacrity from his seat to the ground. It only required a motion of the hand of one of the ladies to the Turk for him to understand, and in a jiffy he was in the vacated seat. It is doubtful if there was ever a time in his life when he was so happy as he was at that moment. He looked all about him and vainly endeavored to maintain the graven-image composure of the "tiger," but gave it up, and soon he was beaming upon the people, showing his row of pearls. The women, too, seemed to enjoy his pleasure.

It was a crowd out purely to see and to be amused.

By that statement it is meant that it was not a crowd that spent its money. There were a hundred or more vacant chairs about the Louisiana Monument during the opening exercises, the people preferring evidently to move around the grounds rather than sit down and listen to the addresses, and this is said without casting disparagement upon the gentlemen who participated in the programme at the monument.

It was a gossiping crowd, too, in that there was many an exchange of greeting and probably never before at any similar even had there been so many parties. You could tell these parties. When you saw a group of four or six or eight, or sometimes ten, pushing a way through the crowd, each holding on to the other, you knew it was a party. There was no chart needed to tell you that. And you saw

opened. The sky is cloudless. The people assembled in the great plaza. The grounds and buildings are complete. The exhibits are in order. Nothing has occurred to mar this most auspicious occasion. In behalf of the Exposition, I wish to express to the chief executive of the nation our most sincere thanks for the honor done in formally opening the Exposition.

(Signed) "DAVID R. FRANCIS,
President of the Louisiana Purchase Exposition."
PRESIDENT ROOSEVELT'S REPLY.

The following was received from President Roosevelt:
"Honorable David R. Francis, St. Louis: I congratulate you and your associates on this memorable occasion. I wish well to all for the success of the great enterprise, and on behalf of the American people I greet the representatives of foreign countries who have come here to co-operate with us in celebrating in an appropriate fashion the one hundredth anniversary of the event which turned us into a continental nation.

(Signed) "THEODORE ROOSEVELT."

scores and scores of such groups almost anywhere you'd turn.

In seems incredible, but the woman with the baby carriage was there. She was having an easy time of it, too, and her face was wreathed in smiles, and the baby crowded as if it, too, enjoyed the crowd and the holiday. The power of a woman with a baby carriage in a crowd is past human understanding. Everywhere one of them went she had a clear field, and there were always men to act as policemen for the occasion; that is, to open a way for her, so that in reality the woman with the baby carriage had a good time.

A suggestion: If you want to get through a crowd and haven't a baby dress up a doll and put it in a baby carriage.

THE PESSIMIST THERE, BUT HIS GROWL WAS UNHEEDED.

There was the growler also present. The pessimist, like the poor, is always with us, and naturally you could expect to find him at the opening of the World's Fair. Here was the tenor of his wail:

"What's the use of standing around here in the sun? What are we seeing? Just a lot of people! You can see people any day along Olive street, and so why do we stay? Let's go home! Gee, it's more fun at home than it is here, in all this crush and heat!"

These chronic kickers kept up a strain of conversation similar to this by the hour and the patient wife simply smiled and said nothing. Perhaps she had become used to it.

One of these complainers said that he was tired.

"Let's get a roller chair," replied his wife. "I see they are doing a good business, and there is also a motor chair that we can get."

"What!" was the only answer of the husband. But in that one word he conveyed a whole encyclopedia of protest and included every synonym of the word "protest" into the bargain.

These roller chairs and motor chairs were kept pretty busy. The people soon learned that it was an easy way to see the buildings and so they were pushed or "mobiled" over the grounds.

One of the disappointments to the morning visitors was that the various buildings were not opened to the public. Many stormed the doors, but the Jefferson Guards on duty were obdurate and refused to admit any person who did not have the necessary pass. Inside the buildings armies of men were at work, putting on the finishing touches to their exhibits, while others were hurrying to completion the booths, delayed from one cause or another.

However, every building at the Fair is fairly well filled with exhibits. In fact, there are only spaces here and there that require filling, and only uninitiated would know that many of the spaces are to be filled with exhibits. Some of the countries have not yet fully established their exhibits in the various buildings, but the majority of the State and individual exhibits are in place. But it will be a month yet before every exhibit is in place in every one of the buildings.

EVERYTHING READY FOR CROWDS THAT STORMED THE DOORS.

The morning was reserved for thoroughly sweeping the buildings, as well as putting everything in order, so that at noon

when the doors swung open the interiors of the various palaces were neat and everything was in readiness for the crowds that stormed the doors and poured into the structures for their first views of the offerings of the nations of the earth.

Everything had been arranged for the final opening; that is, when the President in Washington touched the button. This was the one event that held thousands and thousands of people in the grounds all day, and which attracted thousands and thousands of others. It was just 1 o'clock when the chimes in the German building pealed forth and notified the people listening that the World's Fair was opened. Then from the flagstaffs of the buildings—hundreds and hundreds of staffs there are—were unfurled the flags and banners and the Stars and Stripes went up over the Government buildings and countless other places.

The water flowed down the Cascades, leaping and bounding, and the attendants of the launches jumped into their launches, the machinery started in Machinery Hall and the attractions of the Pike threw open their doors.

The World's Fair was open. A mighty shout greeted the opening of the Exposition. It was a cheer that thundered throughout the ground, reverberated in the surrounding hills and rolled down through the grassy slopes and tree-crowned dales of Forest Park. It was, indeed, a mighty shout. It was the combined cry of thousands and thousands and thousands of people that drowned the music of a score of bands. It was a shout of triumph and it echoed and reached throughout the 1,240 acres of the World's Fair into one grand paean of victory.

MULTITUDE GIVES ITSELF UP TO MERRYMaking.

If there had been merrymaking in the morning it was hilarity in the afternoon after the Fair was really opened.

There seemed to have been a strain on the people, and in that welcoming shout of the opening this strain disappeared and there was laughter everywhere, and the people, too, gave themselves up to genuine enjoyment. They clambered over the hills back of the Festival Hall, viewing the points of interest there; swarmed over the section set aside for the State buildings and poured down through the broad avenues around the buildings, streaming from the Government building to the Administration building and from the Pike to the furthest corners of the grounds.

Into every building swarmed the merry crowd, racing through the buildings and simply glancing at the exhibits, for was it not a holiday? And did not they have seven months ahead of them for seeing the various buildings, and the exhibits therein? This was not a day for the critical inspection of exhibits, said the crowd, as one man, or as one woman, whichever you choose. So it simply skimmed over the buildings, gleefully, and patronized the launches and the slot-machine water fountains, and the miniature rail road and other attractions that always appeal to a crowd of healthy people.

The Intramural Railroad started with the rest of the Exposition, and all afternoon its cars were crowded. Some of the stations are not wholly finished, and comparatively little of the fencing has been finished, but the cars are all right, and of

who drive their own cars, have evidently familiarized themselves with the rules, and they adhered strictly to the rules of the Exposition Company. The result was that there was comparatively little confusion despite the fact that there were hundreds of machines in the grounds, and particularly in the middle of the afternoon, when every thoroughfare upon which automobiles are permitted, was lined with the horseless carriages.

Horse vehicles, too, were driven by men or women equally familiar with the rules, and they kept religiously to the streets assigned to them, and, hence, there was no confusion. It is believed that the arrangements for vehicles are exceptionally good, and that there will be no complaint on this score.

The police arrangements, too, were satisfactory, and notwithstanding the vast crowd, there was splendid order. In fact, the police didn't have anything to contend with in the way of troublesome persons, which shows that a typical crowd in this country knows how to behave itself properly and take everything good-naturedly.

There was some comment from strangers that the grounds were not yet completed, but these people probably do not realize that recent rains made it impossible to work out-of-doors, causing a delay of several days. However, there are grass plots springing into life on every hand, trees appear as if by magic and in places where last Monday was a sea of mud is now a garden. It is also to be understood that many of the plants, say in the Sunken Garden, cannot be set out until it is warmer weather, and hence many of the barren places are necessarily so. It is stated by the Superintendent of Grounds that as rapidly as the weather permits the gardens and grass and flower beds will burst into life, and it is stated with much emphasis that within two weeks the grounds will be complete.

As was to be expected, the Pike attracted thousands of people. Here is where the seekers for fun gather. Here is the place where dull care takes wings, and it was quite evident, from the noisy, laughing crowd there all afternoon, that the people realized this fact. For a first day, the attendance on the Pike attractions was unusually large and the concessionaires were consequently jubilant. There are many of the attractions that are not yet finished, but it was said by the managers of these places that they would be ready for the crowds within a few days.

CHINESE PAVILION WAS GREAT ATTRACTION.

The Chinese pavilion was naturally a big attraction. It was opened to the crowd and it is a noticeable fact that the women seem more interested in the Chinese than do the men. Prince Pu Lun, who rode by in his state barouche, was cheered, and the Japanese were usually cheered.

"Some of the foreign Commissioners don't get applause because they are not recognized," was the information volunteered by a Jefferson Guard. "You see, the color of some of the foreigners shows the people that they are foreign, and it's natural for a crowd to cheer these foreigners. I notice that whenever a foreigner is recognized he gets the cheer. Why don't the people cheer the Exposition officials? They do when they know 'em, but in this crowd the people don't know officials from ordinary citizens, and hence no cheers. Understand?"

The seeker for information cheerfully replied that he understood.

The restaurants on the grounds give promise of being United States mints, for every one of them was crowded. This, too, despite the fact that apparently every man and woman brought lunch with them. Upon every point of step and under every tree people partook of their lunches, and the grove back of the Art Palace was thronged with lunchers, so that the grove had the appearance of being the scene of some great picnic—as, indeed, it was. There are no cast-iron rules governing these lunch baskets, and this fact alone contributed to the merry character of the

SIX THOUSAND BOTTLES OF CHAMPAGNE USED

Much Wine But no Speeches at Dedication of the French Pavilion--Ambassador Jusserand and Many Notables Present.

The French National Pavilion was formally opened at 4 p. m. Monday with a reception.

In spite of the persistent rain, about 1,200 guests attended.

The French Ambassador at Washington, and Mrs. J. J. Jusserand arrived at 3:45 o'clock and were received by Commissioner General Lagrave and the members of the French Commission. Upon their arrival Sousa's Band, which because of the rain, was installed in the "Salon de la Chambre de Commerce," played "La Marseillaise," the French National hymn.

The guests began to arrive at 4, and were received at the door by Messrs. Felix Lamy, secretary of the French Commission; Paul Lascombes, secretary of the Ministry of Public Instruction, and Morcel Estieu, attache of the commercial section. After passing through the "Salon des Arts," the guests arrived at the "Salon Henschel," where Mr. Gaston Alberti, attache of the French Commission, introduced them to Ambassador J. J. Jusserand and to Mrs. Jusserand. In the receiving line were also Messrs. Emile Dupont, president of the French section; J. Guillemin, delegate of the Ministry of Foreign Affairs; Jules Boeufve, consul of France; Mr. and Mrs. B. Collonge, Mr. and Mrs. Roger Bouvard, commissioner of the City of Paris.

Most of the foreign commissioners attended and were welcomed by the band with the national hymn of their respective countries. Among them were Dr. Lewarid, commissioner general of Germany; Col. and Mrs. Charles M. Watson, of Great Britain; Chevalier von Stibral, of Austria; Baron Moncheur, minister of Belgium at Washington; Giovanni Brenchi, of Italy; Jose de Olivares, representative of Argentina.

Among the guests were President Francis, Dr. G. Niederlein and Leon M. Guerrero, of the Philippine Board; Col. E. A. Kingsbury, Major S. G. Cuellar, of Mexico; Carlo Spruyt, secretary of the Belgian commission; G. de Kien, J. Hillaert, W. Quarre, of the Belgian commission; Joseph Dugue, assistant commissioner of Hayti; Sir H. Gilzean-Reid, first president of the Journalists' Institute of Great Britain; P. Saintenoy; Mrs. Paul Brown, Mrs. R. B. Dula, Lucien Serrailier, of the British commission; Major Hammond and Captain Thayer, of the Jefferson Guard; K. Sugawa, Captain P. Atkin, of the British commission; L. A. Osborne, C. Robilliard, of Montreal; C. B. Allardice, of Montreal; W. R. McCurdy, of Halifax, Canada; M. A. Briffaut, Emile Tarquem and Jean Tarquem, P. V. Dubruel, Miss Cr. Orcutt, Miss W. W. Sloan, of Buffalo; Mrs. J. A. Ockerson, Mrs. M. Beach, Mrs. W. Boogher, Mrs. R. B. H. Duile, Mrs. G. C. Hill, Mrs. J. C. Hogg, Mrs. F. C. Hawley, Mrs. M. Butterfeld, of Chicago; Mrs. F. J. Carson,

of Montana; Mrs. Powhatton Clark, Mrs. Joel Wood, Miss M. Wood, Mrs. E. Clubb, Miss A. Kirgin, Mrs. L. Masqueray, Mrs. Norris B. Gregg, Mrs. Rolla Wells, Mrs. George S. Wilkins, of Vienna; Messrs. E. L. Masqueray, J. Millet, E. Brillaut, G. Dubufe, A. Sancier, J. Hallande, Horteloup, Guillaume, G. de la Guerra, Mr. and Mrs. J. Marduelle, Vivant Machin, L. Hermant H. Brussel, E. Chamouton, Harry Ray and George Lamouret.

Refreshments, consisting of ices, salads, cakes, champagne, etc., were served on small tables in a marquee erected back of the building. A supply of 6,000 quart bottles of champagne was provided for the occasion. No speeches were delivered. Each lady guest received a bouquet of red roses.

The interior of the pavilion was decorated with roses, carnations and evergreens, and the marquee provided for the refreshments was artistically draped with white muslin and garlands of fern.

FRENCH PAVILION DEDICATED BAND PLAYS "MARSEILLAISE"

IF NAPOLEON COULD AWAKEN THERE HE WOULD THINK HIMSELF IN GRAND TRIANON AT VERSAILLES--AMBASSADOR JUSSERAND DELIVERS WELCOMING ADDRESS.

While Sousa's Band played the inspiring strains of the French national song, the Marseillaise, the French pavilion was thrown open at the World's Fair Monday afternoon.

The replica of the famous old Grand Trianon at Versailles, where Napoleon spent some of the happiest hours of his life with his first wife, Josephine, was quickly filled with visitors, and the place promises to bear an especial interest for historical visitors to the Fair, who still have a profound admiration for one of the world's greatest and most renowned warriors.

France's Ambassador, J. J. Jusserand, delivered the principal address, welcoming all Exposition visitors to the pavilion.

President Francis and Michael Lagrave, Commissioner-General to the World's Fair, also delivered addresses.

A number of World's Fair officials, French exhibitors and visiting Frenchmen and ladies were present at the opening ceremonies.

Those who have seen the old Grand Trianon at Versailles and the French pavilion at the World's Fair pronounce the reproduction an exact copy of the historical building.

It is a one-story structure with very high ceilings and its solemn walls seem to speak of the greatness that once inhabited them.

An iron fence 10 feet high, built after the fashion of former days in France, stands in front of the large lawn which surrounds the pavilion. The fence is painted green and gilded on top to conform to the model. In the lawn are reproductions of many pieces of ancient statuary. Shrubbery and flower beds and winding walks make the place idyllic and surpassingly beautiful.

If Napoleon Could See Replica.

If Napoleon could by chance of fate awake in this replica of the Grand Trianon some summer morning, it would be hard to convince him that he was not in his beloved city of Versailles, where the only Grand Trianon that was ever known to him existed.

After the exercises were over refreshments were served in the canvas pavilion in the rear of the Grand Trianon to the invited guests.

The French Ambassador, accompanied by his wife, arrived in St. Louis Sunday evening.

At the station waiting to receive the distinguished Frenchman were Michel Lagrave, the French commissioner to the Exposition; Messrs. Diaz Albertini and F. D. Hirschberg from the World's Fair reception committee, and many members of the French commission.

To Home of Commissioner Lagrave.

The party proceeded at once to the residence of Commissioner Lagrave, 3629 Lindell boulevard, where M. and Mme. Jusserand will make their home during their visit in St. Louis.

Awaiting them at the residence of M. Lagrave were M. Guillemin, French delegate to the Minister of Foreign Affairs; Emile Dupont, president of the French section; Jules Boeufve, French Consul; Felix Lanny, secretary of the French commission; Messrs. Alberti and Esteln, attaches of the French exhibit; Jean Hollande, secretary of the French section; M. Loger, a commissioner, and Mme. Loger; M. Monprofit, a correspondent of the Paris Figaro; M. Lascombe, delegate of the Minister of Public Education; M. Horteloup, assistant commissioner of fine arts; M. Dubuffe, an artist, and M. Roussel, a French architect.

About 8 o'clock dinner was served to M. and Mme. Jusserand, and a few of their intimate friends.

Flowers Sent by French Residents.

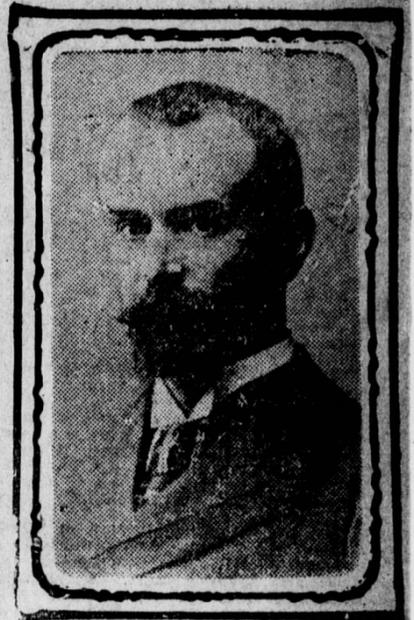
Prominent among the decorations were some beautiful flowers which had been presented to Mme. Jusserand by some of the French residents of St. Louis.

Monday morning President David R. Francis and Mayor Rolla Wells called upon M. Jusserand at the home of M. Lagrave, and at noon the Ambassador was received by President Francis at the Administration building at the Fair grounds. Luncheon was served at the French commission about 1 o'clock.

The French pavilion will be formally dedicated Monday afternoon at 4 o'clock. President Francis and M. Jusserand both taking part in the exercises.

President Francis and M. Jusserand will exchange further courtesies by an interchange of dinners, the president entertaining the Ambassador at dinner Monday evening, and the Ambassador acting as host at a dinner tendered to President Francis at the French commission Tuesday night.

M. and Mme. Jusserand will leave St. Louis on their return trip to Washington Wednesday.



J. J. JUSSERAND, Ambassador of France.

From **CHRONICLE**
Address **1117 BEANBLOSSOM, ILL.**
Date **MAY 19 1904**

MARCH BY LOCAL COMPOSER.
John Philip Sousa, the bandmaster, has notified Lella France McDermott of this city, that her new march, "E. Salero," has been accepted for one of the programmes of the St. Louis Exposition, 1884

From **PRENSA**
Address **ST. LOUIS, N. Y.**
Date **MAY 30 1904**

Sousa believes in giving the people the kind of music they like. So he has put "Bedelia" on the daily programme of his band, and the crowds at the St. Louis Exposition applaud it to the echo. 1884

WORLD'S FAIR GATES OPEN TO VISITORS OF EVERY CLIME

At Four Minutes After One O'Clock Theodore Roosevelt, President of the United States, Presses the Golden Button, Setting in Motion the Machinery of the Louisiana Purchase Exposition.

More than 200,000 persons were in the Plaza St. Louis and scattered through the Fair grounds yesterday when President Roosevelt pressed the golden button at four minutes after 1 o'clock, releasing the waters of the Cascades, unfurling thousands of banners and signaling to the world that the gates of the World's Fair were open.

As the vast multitude saw the waters swelling over the Cascades, cheer followed cheer, which finally resolved into all singing "The Star-Spangled Banner," led by the many bands. To the harmony of the song and cheers was added the ringing of many bells and the shrill notes of whistles.

Inspired by the scene, the bright weather and the enthusiastic greeting which he received from the crowd, President Francis delivered an address filled with eloquent flights of oratory, closing with the peroration: "Open, ye gates! Spring wide, ye portals! Enter here, ye sons of men, and behold the achievements of your race! Learn the lessons taught herein and gather from them the inspiration for further accomplishments."

At the close of this peroration the signal was flashed to Washington, where President Roosevelt was waiting in the White House, that the time had come for him to start the machinery of the Fair. At once, the chief executive of the United States pressed the golden button and the Fair was opened.

From start to finish the opening ceremonies were absolutely without a marring incident. Every detail from the formation of the column of officials at the Administration building to march to the Plaza St. Louis, where seats were provided on the stand, to the response of the machinery to the signal of President Roosevelt, was accomplished without delay or confusion.

As it to crown the success, the weather was perfect. The sky was cloudless and a gentle breeze, strong enough to display the many flags and freshen the air, wafted through the grounds.

CONCERT BY SOUSA'S BAND PRECEDES EXERCISES.

At 9 o'clock Sousa's Band, in the east band stand on the plaza, began the grand assembling concert which preceded the commencement of the opening ceremonies.

The calling to order of the assemblage was scheduled for 10 o'clock, but owing to the usual delays in such cases it was not until later that this was actually done. The parade of the President and officials of the Exposition was on time, coming in the order of formation as announced, except that President Francis of the Exposition and President Carter of the National Commission walked abreast.

As the guiding spirit of the World's Fair ascended the rostrum with the silver-mounted gavel carved from an oak felled on the Exposition site, the audience rose to its feet and cheered him vigorously. In turn the Vice Presidents, Directors and Chiefs of departments of the Exposition filed in the roped inclosure at the base of the monument and were seated in their reservation immediately in front of the speakers' stand.

But a brief space of time intervened until the arrival of the foreign Commissioners and representatives of the Exposition. The solid array of men in conventional morning dress of silk hats and frock coats was given a most decided dash of color by the costumes of many of the members of this body. Gorgeous court dresses, plumed shakos, chapeaux generously slashed with gold braid, decorations and insignia glistened back the dazzling reflection of the morning sun as they filed in. There was the clink of spur and the clank of saber as the military officers, of whom there were many, took their seats to the right of the speakers' stand.

Soon the representatives of State and Territorial governments, with the Government Board and several Governors of States and their uniformed staffs, arrived, and they were seated back of the Exposition officials.

REPRESENTATIVE OF ROOSEVELT RECEIVES OVATION.

Secretary of War Taft was the last to arrive, riding in a carriage with an escort of two troops of United States Cavalry. His arrival on the speakers' stand was the signal for a great outburst of applause from the throng, all of the Exposition officials rising to greet the President's representative.

It was nearly 11 o'clock when President Francis ascended the steps of the rostrum and, tapping the stand with the silver-mounted gavel, called the meeting to order, immediately afterwards introducing the Reverend Frank W. Gunsaulus of Chicago, who delivered the invocation. The prayer was a beautiful one, which the vast crowd listened to with respectful attention and reverential mien. The Lord's Prayer concluded the invocation, the assemblage joining in it. The murmur of thousands reciting the prayer in unison, led by the speaker, was one of the most impressive features of the morning's exercises.

When the "Amen" of the prayer had sounded over the plaza President Francis arose to deliver the initial address. The Exposition President never spoke in a more eloquent and exalted strain. The splendidly enthusiastic crowd, the propitious weather,

with the sunshine gilding the greensward and the ivory of the palaces, all seemed to convey their message of the success that had crowned the untiring efforts of himself and his staff for the last two years, and to inspire him to greater flights of oratory.

His words, in which he told briefly and unobtrusively of the trials and effects of the Exposition, with the culminating success that the morning witnessed, were listened to with the closest attention by the great assemblage, and when he had finished his words were applauded until the echoes rang again and again through the wide plaza.

When he had finished he recognized Chairman William H. Thompson of the Exposition Committee on Grounds and Buildings. Mr. Thompson introduced Director of Works Isaac S. Taylor.

The appearance of the Director of Works on the rostrum was the signal for yet another popular acclamation. His address was a tribute to the loyalty and faithfulness of the chiefs of his division, and was feelingly delivered.

KEYS OF EXPOSITION PRESENTED TO PRESIDENT FRANCIS.

At the conclusion of his address the Director of Works drew from its cushioned case a golden key, the symbolic key to the palaces, which he presented to President Francis. When he had delivered the key of the entire Exposition to the President the Director of Works called the chiefs of his division to the foot of the speakers' stand, and in a few brief but earnest words, in which he thanked them for loyal and intelligent co-operation with him in the work of rearing the Ivory City, he delivered to each a diploma of merit.

When this part of the ceremony had been performed the strains of the official march of the World's Fair, Van der Stucken's "Louisiana," were played by Sousa's Band, the audience hearing it for the first time.

Wearing the gold insignia of his office with the Columbian Exposition at Chicago, Director of Exhibits Skiff was escorted to the side of President Francis to receive from him his official commission and the insignia of his office with the Louisiana Purchase Exposition Company. In words that spoke eloquently of the notable achievements of Mr. Skiff, both at this Exposition and at that of Chicago, President Francis handed the Director of Exhibits his official commission and pinned on his coat lapel the gold badge of his rank as one of the four directors of the Exposition.

At the close of the address which he delivered Mr. Skiff presented to President Francis a copy of the official catalogue containing a description, with their locations in the different palaces, of fourteen exhibit sections, of more than 5,000 individual displays.

Following the address of the Director of Exhibits, Edmund Clarence Steadman's "Hymn of the West," set to music by John Knowles Paine, was sung by the chorus, to band accompaniment. Alfred Ernst led the singers.

MAYOR ROLLA WELLS ESCORTED TO ROSTRUM.

As the last notes of the superb song died away Mayor Rolla Wells was escorted to the rostrum and introduced by President Francis. President Carter followed the Mayor in an address representing the National Commission of the World's Fair.

Senator Henry E. Burnham, on behalf of the Senate Committee that attended the opening ceremonies, next spoke, and he was followed by Congressman James A. Tawney, representing the Committee of the House of Representatives. In introducing Mr. Tawney President Francis referred to him as "Mr. Tawney of the Louisiana Purchase," in recognition of his unswerving friendship toward the great enterprise.

The dean of the foreign Commissioners, Albino R. Nuncio, Commissioner General for Mexico, was introduced to speak on behalf of the foreign exhibitors at the Exposition. Mr. Nuncio spoke but briefly, gracefully yielding his place on the programme to Commissioner General Michel Lagrave of France.

This was a change in the original programme. The French Commissioner General delivered a speech which was eloquent of the friendship of the Government and the people of France for those of the United States, and in a glowing prophecy predicted that the World's Fair at St. Louis would prove one that would be unsurpassable.

On behalf of the domestic exhibitors at the Fair, Edward H. Harriman, President of the New York World's Fair Commission, delivered an address. He spoke of the doubts he entertained two weeks ago on the occasion of a visit to the Fair that the Exposition could possibly be finished on time, and acknowledged his error.

While the audience rose and stood with uncovered heads at the conclusion of Mr. Harriman's speech, "America" was sung by the chorus, to a band accompaniment. With the closing of the national hymn a hush fell on the assembled multitudes as Peter De Graw, Eastern representative of the Exposition, who presided at the golden telegraph key on the speakers' stand, announced to Secretary Stevens that the wire between Washington and St. Louis was clear and he was ready for the message from President Francis to President Roosevelt, in the White House.

While President Francis stood with his finger on the gold key, a message was flashed to President Roosevelt announcing that the management was awaiting his pleasure as to the opening of the Exposition.

It had been arranged that President Roosevelt should press the key which would officially open the Fair at exactly 12 o'clock, but at that hour the programme was not completed and the officials decided to turn back the Exposition clock and finish the programme as it was originally planned.

In order that President Roosevelt's time might not be encroached upon, the signal was transmitted to Washington that all was ready for the presidential touch at approximately 12:15 St. Louis time, and in a few seconds the official signal flashed back from the White House and the Exposition was officially opened.

The programme of the day was closed, however, and it was not until 1:04 that the signal was flashed which set in operation the machinery of the Fair, the ringing of the bells and the unfurling of the flags and the actual opening of the Exposition.

At the instant Director of Works Taylor waved a cane on which was fastened a small flag. The signal was taken up by a line of runners, and before he had ceased to wave the signal the current starting the machinery in Machinery Hall was started, a thousand bright-colored flags were released, the floodgates of the Cascades opened and the great volume of water set in motion.

San Juan Puerto Rico
May 25/17

Retreta esta Noche

Plezas que tocará la Banda de la Policía Insular en la retreta de esta noche en la Plaza de Baldorioty de Castro.

- 1.—Marcha "El Agulla Invencible," Sousa.
- 2.—Coro de Repatriados de la zarzuela "Gigantes y Cabezudos," Caballero.
- 3.—Terceto y duo de la Opera "Maria Padilla," Donizetti.
- 4.—Selección ópera "Carmen," Bizet.
- 5.—Romance "La Armonía del Amor," Brooks.
- 6.—Valses "Sobre el Río," Ballo.
- 7.—Danza "Tango," Ballo.

WINNEBAGO, IOWA
JUN 2 1904

Mitchell Secures It for Corn Palace Season in September.

MITCHELL, S. D.—The corn palace committee has secured Sousa's concert band for the corn palace, Sept. 25 to Oct. 1, inclusive. The band comes directly from New York, stopping only at Chicago for Sunday afternoon and evening concerts.

The Knights of Pythias grand lodge began its session here this morning with an attendance of over 100 delegates and visitors. Last night a smoker was tendered the advance guard of the Knights. The Black Hills delegation of twenty-four, headed by Mayor Edward McDonald of Leadwood, reached the city last night. This evening the Knights will have a banquet in hall numbers and to-morrow evening a banquet and dance will be tendered the visitors in the club-rooms. Practically every lodge in the state is represented.

Next Wednesday, June 8, the prohibitionists of the state will hold a mass convention in this city to nominate a full state ticket, including presidential electors and congressmen. Delegates will have a voice in the nomination of state officers.

From *World's Fair*
BULLETIN
Address *ST. LOUIS, MO.*
Date



GREAT CHORUS SINGING "AMERICA" AT OPENING DAY CEREMONIES. Photo by Official Photographic Co.
Accompanied by Sousa's band in foreground. World's Fair, St. Louis, U. S. A.



BANDMASTER JOHN PHILIP SOUSA WITH HIS FAMOUS BAND AND THE GREAT CHORUS, Photo by Official Photographic Co.
Who Participated in Opening Day Ceremonies, World's Fair, St. Louis, U. S. A.

IN THE OCEAN
 CHICAGO, ILL
 JUL 5 1904

Sousa's New Honor.
 The French government has just conferred another decoration on John Philip Sousa. The new distinction gives Mr. Sousa the golden palm and rosette of the French academy. He is the only American who has received this decoration.

In critical musical circles, particularly in his own country, there has long been an effort to belittle Mr. Sousa both as a musical director and a composer. The reason for this is not altogether apparent, although the view seems to be that Mr. Sousa plays and composes popular music and is not a devotee of the symphony concert. Mr. Sousa conducts a brass band, and this in itself appears to be an offense to the musical taste of a part of our population.

It has never been observed that Mr. Sousa has pushed himself forward as a leader of musical thought in the country. He long ago recognized the opportunities for an organization that would give the people the sort of music they wanted, and after he left the Marine band he set out to supply such an organization. He has been very successful. He has not only given the public the music it wants to hear, but he has composed much of that music.

The Sousa marches are inspiring and partake of the national character. This may be hurrah music, but there are occasions when the American public loves to hurrah. During the recent national convention here the Sousa marches aroused almost as much enthusiasm as

the national airs and tunes. The spirit of patriotism about them appeals strongly to Americans. If the Sousa marches are musically inferior, so are "The Star-Spangled Banner," "Dixie," "Marching Through Georgia," and a number of other popular compositions that are associated with significant national events.

This music is not the music of Beethoven, Wagner, and Mozart, but there are occasions when the classics are musically unfit, just as there are occasions when the popular airs are not place.

Mr. Sousa's happy task has been to contribute to the cheerful citizens of the republic the cheerful music they like to hear. This music seems also to be favored by the people of other nations.

The Sousa marches have inspired the lagging feet of the British as well as the American soldier. The bands of the powers in the crisis in China played Sousa music as well as their own national airs. No doubt today the soldiers of the Czar and the soldiers of the Mikado are marching to it.

We must, therefore, conclude that after all Mr. Sousa has done some good in the world and that he has earned the decoration just conferred upon him by the French republic.

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to carry them around for him if the medals keep coming.

From *Yonkers Weekly*
 Address *Salt Lake City Utah*
 Date *JUL 9 - 1904*

Sousa has caught France. The French Government has just bestowed upon him the decoration of the Golden Palm, and rosette of the French Academy. He is the only American who has received this decoration. It seems to be a reaction against that higher classical musical idea which in the interest of science ignores melody, harmony and all that gives anything like a simple charm to music.

Sousa's marches have caught the crowd in France and they know what they want—some bread in their music and not all Angel cake. Chauncey Depew opened a speech in New York once by saying: "The last time I was in this hall, I listened to five hours of opera and no tune." There is a good deal in that, and it is a clear case that either the masses must be educated up, or the present style of scientific music must be toned down, or music will be confined only to select circles.

STANDARD
 ANNOUNCED, MONT.
 JUL 10 1904

West.
Sousa's Band Plays On.

BOTH the soldiers of the czar and the soldiers of the mikado are said to be marching to the music of Sousa. His are inspiring marches, sure enough. In critical musical circles there have been many efforts to disparage Sousa, the theory apparently being that popular music cannot by any possibility be classical music. If Sousa had conducted an orchestra instead of a brass band, the higher critics might have held their peace.

Judged by the test of popularity, Sousa without doubt is the greatest composer of the age. Both in Europe and in America he has charmed thousands of people of all classes of society, from crowned heads down to the poorest peasants. The French government has just conferred upon him a decoration no other American has ever received, the gold palm and rosette of the French academy. It is an honor Sousa feels proud of, and well he may.

Sousa's success lies in his ability to detect the sort of music people like, and in giving it to them. It is not the music of Beethoven nor of Mozart, but it is not without merit. "Mr. Doolley" is not the philosopher that Emerson was, but his writings nevertheless carry a subtle philosophy—and carry it straight to millions of people to whom Emerson's essays are Greek. Sousa's music is lively, cheerful and inspiring. It "gets there." It gets even into distant Thibet and Manchuria.

CHICAGO, ILL
 JUN 29 1904
 From *THE MORNING TELEGRAPH*
 Address *New York City*
 Date *AUG 2 - 1904*

The Sousas are still about, too. They say John Philip is writing a book. Please don't, Mr. Sousa; we would much prefer a march.

Tribune
Rome
 AUG 4 1904

New York is talking of sending Theodore Thomas to congress. In our opinion, John Philip Sousa would be a more promising candidate.

From *THE MORNING TELEGRAPH*
 Address *New York City*
 Date *AUG 24 1904*

Sousa and Harry B. Smith Collaborate in Light Opera

**Band Master's Plans for the Season Most Elaborate Yet
 An Extensive Foreign Tour—Caryl and Taibot Here for Suggestions—Return of Frank McKee**

By WILL A. McCONNELL.

THE life of a successful bandmaster is undoubtedly the most strenuous of all who cater to the entertainment of the people, and the season's work that has just been arranged for John Philip Sousa will keep that energetic conductor busily occupied for the next ten months. Since his return from the World's Fair at St. Louis, Mr. Sousa has been recuperating at Shelter Island with sailing, fishing and swimming, and he is now in fine trim for his hard season's work.

The Sousa Band will begin its twenty-fifth semi-annual tour next Sunday at Willow Grove, near Philadelphia, playing there up to Labor Day. Then the band goes to the Pittsburg Exposition for its eighth annual engagement of ten days. A week later will find Mr. Sousa at the Auditorium, Chicago, for his annual concert season, closing on Sunday night, September 25. The organization will then jump by special train to Mitchell, S. D., opening on Monday night for a week at the Corn Belt Exposition.

Sousa's seventh trip to the Pacific Coast with his present band will then follow. It will extend over twelve weeks, and the March King will play in over one hundred different towns before he returns to New York on December 4. The band will visit all the out-of-the-way territory it has never yet played—there is still some of it left—and will be heard for the first time in Wyoming, Oklahoma and the Indian Territory. Mr. Sousa will give twelve concerts in San Francisco and seven in Los Angeles, and will be the first big musical attraction of the season on the Pacific Coast.

Soloists With the Band.
 Miss Estelle Lieblich, who was so successful with the band in Europe, has been re-engaged as soprano soloist, and Miss Jessie Straus, of Cincinnati, violin soloist. Mr. Herbert L. Clarke, having relinquished his own band at Providence, will be assistant conductor and cornet soloist, with Mr. Sousa.

Mr. Sousa has just concluded arrangements for his fourth European tour, which will be under the management of a British syndicate, with Philip Yorke as managing director. Mr. Yorke has twice handled the Sousa Band in Europe, and is one of the most progressive and forceful managers in Great Britain. He is well known to many Americans through his former connection with the Palace and Tivoli in London. Sousa receives the most advantageous terms, and his is the only American organization that tours Europe under guarantees.

Indeed, so complete has been his success on the other side, that it would seem that the Sousa band is the one real international organization in the world. Sousa's popularity in England is as great as it is at home, and the fact that he has twice been invited, not "commanded," to appear before King Edward, has added greatly to his British prestige. Sousa is the only American to be made a member of the Royal Victorian Order, and he is also the sole wearer of the decoration of "Officier de l'Instruction Publique" of France in this country.

The English Engagement.
 Sousa will sail with his entire band and two eminent soloists at the end of December. His British tour of sixteen weeks will open in Liverpool, after which the American aggregation will go to London for twenty-five concerts. A comprehensive tour of all the great provincial towns of England, Scotland, Wales and Ireland will follow.

During his absence abroad, Sousa has been conspicuously before the American public as an author, for the Bobbs-Merrill Company, of Indianapolis, will publish his second novel the coming year. Mr. Sousa has been engaged upon a book for two years. It is a story set in Washington in the late '60s, and will make nearly 400 printed pages. His first story, "The Fifth String," achieved a sale of nearly 100,000 copies, and brought the author commensurate financial returns.

For a long time the Sousa band has not been heard on the light opera stage, as his band work on two occasions, together with his book writing, fully occupied his time. Mr. Sousa, however, agreed to write a new opera with Harry B. Smith, and the matter will be fully discussed between the two artists and composer this week, with a view to having the piece ready for production next season. This will be the first collaboration between these two brilliant lights of comic opera, and will make Smith's record complete. He has supplied librettos for about every other composer in the country.

Mr. Sousa's most successful opera, "El Capitan," is to go out on tour this season, some thirty weeks having already been booked. "El Capitan" is a record of performances second only to "Robin Hood" among American operas, and has been played some 2,500 times.

The Business Side.
 The booking of a Sousa tour and the railroading of the band so it can visit two towns in one day is perhaps the most intricate bit of mosaic of the show business. This work is done by Frank Christian, manager of the band, who possesses an intimate knowledge of the town and railroad conditions of this country not known by any one else in the show business. Christianer has been with Sousa for twelve years, and before that he was with the Gilmore and Marine Bands, which has given him an unique experience in the band business covering several decades. If there is anything worth knowing, probably.

Colonel George Frederic Hinckley, assistant manager of the band, will start for the coast, and will go on ahead well in advance of the organization. He is equally at home in London, New York, Paris, San Francisco and elsewhere, and is one of the much-traveled men of the show business. James R. Barnes, whom the Sousa management has engaged from Sim Nye's box office at the Colorado Springs Opera House tour, remains with the band as treasurer. Barnes can count up in any language, and is on terms of familiarity with dollars, rubles, marks, francs, kronen, etc. Altogether, the Sousa people are well equipped to have their work cut out for them.

Wesley
Retam... Pa
AUG 31 1904

Sousa.—As an eminent critic once remarked "Sousa knows how to interest and how to stimulate" and therein lies not only the secret of much of the great power that this conductor possesses over his followers, but also explains the great public interest already manifest in the forthcoming appearance of the Sousa Band at the Academy of Music, Tuesday, Sept. 6th, Matinee Only. The popular character of the Sousa concerts, with a constant succession of musical numbers that never permit the interest to flag, jolly irresistible and characteristic encore pieces, and the swing and dash of the Sousa marches, all go to make up an ideal musical entertainment. Coupled with the artistic merits of the Sousa Band is the personal magnetism of the conductor, and his unflinching courtesy and liberality in meeting the wishes of his audiences. During his three European tours, Sousa surprised his trans-Atlantic audiences with the artistic side of his concerts. Nothing had ever been heard over there in the way of military band playing, that approached the Sousa ensemble, for its purity of tone, its smoothness of execution, its precision of attack and the general all around virtuosity of the performers. Sousa as conductor was a revelation of grace to those accustomed to the mathematical gestures of the average band master, and the Sousa compositions repeated abroad their home successes. The present tour is the twenty-fifth semi-annual season of this famous band, and its seventh trans-continental trip. Mr. Sousa will offer as soloists, Estelle Lieblich, soprano; Jessie Straus, violinist; Herbert L. Clarke, cornetist.

From *Goodman*
Address SALT LAKE CITY, UTAH
Date SEP 3 - 1904

The Sousa Band will celebrate its twelfth birthday on September 26, with a remarkable record of achievement. During these twelve years the band has played some 7,000 concerts in 800 different cities and towns of Europe and America, traveling 400,000 miles by land and sea. Sousa is about to engage upon one of his great trans-continental concert tours, during the course of which he will be heard here. He has been absent from the concert field for nearly two years because of his extended European tour and his first long vacation in many years. Mr. Sousa will bring a large band, splendid soloists and will offer interesting programmes to the Tabernacle soon, under Mr. Pyper's management.

From *W. H. R. A. B.*
Address LOS ANGELES, CAL.
Date SEP 4 1904

In London they are already talking about the "post-Richard Strauss school," says the New York Evening Post. But Strauss is still in vogue. The Musical Courier hears that he gets \$200 for every song he writes, and confirms the rumor that he received \$9000 for his "Sinfonia Domestica," which New York had the first chance to laugh at. Yet our own great Sousa beats Strauss all hollow. Has he not made \$45,000 with a single march? As for songs, Schubert got twenty cents apiece for his. It is frequently said that money talks; but in art it often talks nonsense.

From *PUSA*
Address WASHINGTON, D. C.
Date SEP 4 - 1904

A London cablegram says: "The papers are warning their readers to look out for 'Duss.' They are told it is not a new food, nor is it a medicine. It is an American freak, however, in the form of an alternative to Sousa. Duss proposes to invade England with his faithful fol-

TELEGRAPH
Harrisburg Pa
SEP 7 1904

SOUSA'S BAND PLEASSED FAIR SIZED AUDIENCE

Sousa's band pleased a fair-sized audience at the Lyceum last night. From "Parsifal" to "Bedelia" is a long jump, but Mr. Sousa and his band took it very gracefully and were as pleasing in one as in the other. There are nothing but good things to be said of this really remarkable assemblage of musicians. They play equally well classical selections or rag time. Mr. Sousa was liberal last night and played encores to almost every number. Not the least well received were the old favorites, "The Stars and Stripes Forever" and "El Capitan."

From *PUSA*
Address PITTSBURGH, PA
Date SEP 7 1904

SOUSA IS AT THE EXPOSITION.

Great Bandmaster and His Organization Begin a Ten-Day Engagement—A Busy Career.

John Philip Sousa, the great band leader, composer, author and "march king," begins a 10-day engagement at the exposition to-day. His fine organization of musicians will be with him and will present his characteristic programs, that have electrified American and European audiences for years past. Sousa and his band are now in the second week of their tour, but have played nearly 25 concerts, containing approximately 400 more or less difficult selections, not counting a total of encores that would likely raise the number to 500.

From Pittsburgh Sousa will go on a Western tour that will not be completed until December 4. On this Western tour he will be heard for the first time in Wyoming, Oklahoma and Indian Territory.

Toward the end of December Sousa, with his full band and long list of soloists, will sail for Europe on his fourth

JOHN PHILIP SOUSA,



Celebrated bandmaster who begins engagement at exposition to-night.

tour in foreign lands. He will be under the management of a British syndicate, with Philip Yorke as managing director, who has twice handled the Sousa band in Europe. Sousa is the only American to be made a member of the Royal Victorian order and is also the sole wearer on this side of the water of the French decoration of "officers de l'instruction publique." He will open his European tour of 16 weeks with engagements in Liverpool and London, after which he will visit all the principal provincial towns of England, Scotland, Wales and Ireland.

While he is in Europe he will be at work on a new light opera, for which Harry B. Smith is to furnish the libretto. The new production is to be ready for appearance by next season.

During his absence abroad Mr. Sousa will be kept before the American public in another light—that of an author—and his latest book will be exploited in every city and town and will doubtless have as great success as his first literary effort, "The Fifth String," which sold 100,000 copies.

Sousa's opening concert at the exposition this afternoon is a brilliant one, full of just those good things which delight the ear of the critic and the common public as well. Its chief selection is, of course, "The Procession of the Knights of the Grail" from "Parsifal."

PITTSBURGH
SEP 8 1904

WELCOME SOUSA AND BAND.

Exposition Audiences Give Famous Conductor an Enthusiastic Greeting.

Thousands of admirers of John Philip Sousa and the great musical organization of which he is at the head, gathered at Exposition music hall yesterday to hear his introductory concerts in Pittsburg for the present season. Sousa and his band of 50 men appeared at four concerts yesterday, and at each won out more concentrated enthusiasm than is usually allotted to band leaders, even from generous Pittsburg audiences.

It was a welcome that was full of warmth and admiration that greeted Sousa when he appeared before the eager audiences. He is popular with Pittsburg, and Pittsburg holds a warm place in his own heart. He bowed and bowed again as the greeting came like a wave over the big hall filled with people, and then with his baton suddenly lifted, brought out the first opening strains of music which seemed to electrify his hearers.

The programs prepared for each appearance yesterday were selected for their fitness for the popular ear. There was majestic selections from the compositions of the great masters, all of which blended superbly and touched the deeper sentiments of the human heart. As the feeling and emotions were still swaying with the impressiveness of these beautiful renditions, the hearers were as suddenly and shockingly startled with outbursts of rollicking medleys composed of rag-time and thoroughly familiar street agonies of popular song. The change that was wrought in the audience was like the cold plunge after a hot bath, and the effect was apparently as exhilarating.

Just as a sample, the leader brought his band through the well-arranged "Scenes from the Most Admired Operas of Wagner," which included the wedding march, and similar solemn and impressive works that, finished, left the audience, lost in the sweetness of the master-strokes, and almost before the applause had died away the same musicians brought all back to every day life again with the most ludicrous rendition of "Bedelia," in which even the musicians were made to protest with their instruments against the shock to the senses, so that when the saucy cornets were trilling the weird notes of that outlandish composition the bass horns and drums and trombones would break in with groans that almost seemed to say "O dry up!" This was followed by uproarious laughter and applause.

Estelle Lieblich, the colourateur soprano soloist, was an attractive feature afternoon and evening, and received an ovation each time that she made her appearance.

From *Gazette*
Address PITTSBURGH, PA
Date SEP 8 1904

SOUSA'S BAND PLEASSED IMMENSE CROWDS AT EXPO

The "March King" Is Still Liberal With His Encores and Introduced Many Novelties.

Sousa and his band made a triumphant return to Pittsburgh yesterday. The greatest crowd at the exposition since its opening gathered to extend the "March King" a welcome. Sousa was in his happiest mood and for several numbers gave three and four encores. Miss Estelle Lieblich, Herbert L. Clarke and Franz Helle shared the honors as soloists. His opening programs were the most popular that he has given his patrons at the exposition.

Last night, for the first time in Pittsburgh, was heard Tschalkowsky's "Grand Coronation March." The great Russian composer's new work is full of melody and throughout the rendition a few faint chords of the Russian national hymn were heard, adding much to the effect and the beauty of the music. Miss Lieblich, who has been Sousa's soprano for the last three seasons, won instantaneous success in the beautiful "Nightingale" aria from Massi's "Marriage of Jeannette," with a flute obligato with charming effect by Marshall Lusky. By special request Miss Lieblich sang as an encore, "Will You Love When the Lillies Are Dead?" from Sousa's opera, "The Charlatan."

The solos by Mr. Clarke and Mr. Helle were received with much applause and both were obliged to give encores. Now that the exposition is well under way and the crowds are coming steadily afternoon and evening, the full beauty of the great exhibit is beginning to be appreciated. People are taking time to hunt out the odd things in the nooks and corners, and are delighted with what they find. Today is the first excursion day on all the railroads and a great crowd of people from suburban and country towns is expected. Tomorrow is also the first day for the public school children, who will be down in the afternoon in restless, happy droves.

INTELLIGENCER
DOYLESTOWN, PA
SEP 8 1904

The tremendous success that attended the presence of Sousa and his band at Willow Grove at the wind-up of the season demonstrates clearly that the people appreciate and are willing to patronize the best music. It has been the case since the park was started. Some splendid musical organizations—the best in the country—have entertained immense crowds, while bands of inferior reputation have played to empty benches. It may not be possible to maintain continuously the services of the most costly musical organizations, but when they appear the people appreciate the fact. The hundreds of thousands who visited Willow Grove during the closing ten days of the season very clearly demonstrates that fact.

From *Press*
Address DOYLESTOWN, PA
Date SEP 10 1904

Sousa Has Honor Guest.

An informal dinner was given at the Monongahela club yesterday at noon by Francis J. Torrance, president of the Exposition society, for John Philip Sousa. The other guests were James H. Willock, William A. Meyler and Thomas J. Fitzpatrick. Mr. Sousa was toasted and complimented upon the wonderful success he has attained with his band. He replied, praising Pittsburg's exposition as one of the best he has visited. Mr. Sousa's little talk was vivacious and was punctuated with stories of some of the very amusing experiences he has had while on tour with his band.

From *Press*
Address PITTSBURGH, PA
Date SEP 10 1904

A Dinner for Sousa.

Francis J. Torrance, president of the Exposition Society, was host at an informal dinner given at the Monongahela Club yesterday at noon, in honor of John Philip Sousa. The other guests were James H. Willock, William A. Meyler and Thomas J. Fitzpatrick. Mr. Sousa was toasted and complimented upon the wonderful success he has attained with his band. He replied, praising Pittsburg's exposition as one of the best he has visited. Mr. Sousa's little talk was vivacious and was punctuated with stories of some of the very amusing experiences he has had while on tour with his band.

From *BULLY*
 Address *PITTSBURG, PA*
 Date **SEP 10 1904**



JOHN PHILIP SOUSA, AT THE EXPOSITION.

EXPOSITION.—John Philip Sousa with his great American fifty-piece band and ten soloists opened a ten-days' engagement at the New Exposition Wednesday evening of this week. Wednesday night he was given a welcome which must have made even Mr. Sousa, accustomed to tribute of kings, beat with pride. Sousa's band this year is larger and better than ever before, and this statement is borne out by the fact that he carries with him three men who once lead bands of their own. They are Herbert L. Clarke, former leader of the Providence, Rhode Island, band; Herman Bellstedt, former leader of the famous Cincinnati band, and Walter B. Rogers, a conductor equally well-known. Miss Estelle Liebling is the soprano soloist, and the violinist is Miss Jessie Strauss. The Sousa band is this year playing at least two or three entirely new compositions in each programme, some of them Sousa's own, others the latest works the best composers of both continents. Mr. Sousa is a very busy man this year. His Pittsburg engagement is the second of his tour of the West, which will include Chicago and then a trip to South Dakota, to the Corn Belt Exposition, after which he will proceed to San Francisco, playing through nearly all the Western States, and for the first time in Wyoming, Oklahoma and the Indian Territory. After a twenty-concert engagement at San Francisco and Los Angeles he will return to New York and get ready for his fourth European tour.

From *Guzetti*
 Address *PITTSBURG, PA*
 Date **SEP 11 1904**

LOCAL COMPOSERS SUBMIT NUMBERS

Sousa Will Play Them at One of His Concerts at the Exposition.

BRITISH MUSIC SCHEDULED

The Sousa band of 50 pieces and soloists entertained at the Exposition last night one of the big crowds of the season. Music hall was overflowing long before the concerts began.

Sousa's engagement closes next Saturday, and a week of boiling enthusiasm for the music he makes is anticipated by the management. Several important "nights" are arranged for during the week, notably "Pittsburgh Composers' Night," Wednesday, September 14, on which occasion the numbers will be works by local musicians. A surprising number of them have been submitted to Sousa, and he is now engaged in reading them. Compositions scored for a 50-piece band will be received until the closing hour tomorrow night. Among those who have submitted works is William R. Thompson, the well-known local banker. His composition is called "Pennsylvania" and is dedicated to the Pennsylvania society of New York, at whose last annual banquet it was sung.

SOPRANO HAS WON RENOWN

Golden-Voiced Singer Is Very Popular at the Exposition

Miss Estelle Liebling, the golden-voiced coloratura soprano singing with the Sousa Band at the Exposition this week, has made a decided hit in Pittsburg. From her first concert here this season she has been growing in popularity. Repeated encores seem not to satisfy her auditors, and she is usually obliged at last to withdraw, turning a deaf ear to the insistence of the crowd. She says herself that she is doing her finest work this season and anticipates a triumphant trip on the Western tour which the Sousa Band will commence so soon as it closes here next Saturday night.

Miss Liebling will also go with the band on its fourth European trip, which will be taken this winter, and will be "commanded" to sing before King Edward. The flute-throated soprano is a girl of entrancing vivacity.

Guzetti
PITTSBURG, PA

SEP 16 1904

VISITING BRITONS WERE DELIGHTED WITH SOUSA

Scientific Men Got in Touch With American Amusement Seekers at the Expo Last Night.

The music of Great Britain was featured by Sousa in the programs he rendered at the Exposition last night and this was considered as being quite appropriate, for many members of the Society of Chemical Industry, the sight-seeing trip of which included Pittsburg yesterday, went down to see the brilliant show at the Point last night. The majority of those from across the water, who are on this excursion of the Society of Chemical Industry, are Britons. They got to the exposition last night in time to hear the second concert and enjoy the old home airs. The original intention of the visitors was to visit the exposition tomorrow, but when the local arrangement committee learned that Sousa had set apart last night for the special reproduction of English, Welsh, Scotch and Irish songs it changed the program and brought the chemists down. Possibly never before was the Exposition graced by a more learned body of men and certainly Sousa never found more ardent admirers.

Miss Liebling's "Two Little Irish Songs" aroused the greatest enthusiasm and she was obliged to respond with encores. Herbert L. Clark, cornet soloist, made a decided impression again last night with Hartman's "Arbuckle-lonian." His rendition of this remarkable composition was heard with breathless attention, and when he finished the applause swept from the one end of music hall to the other.

Sousa today introduces to Pittsburg audiences the brilliant violinist, Miss Jessie Strauss. She has never before been heard here with the Sousa band, although she has appeared and won favor in concert work in this city. The approaching close of the Sousa engagement has stimulated increased attendance and the management expects that tonight and Saturday night will be record-breakers. The programs for this afternoon are:

- Overture, "Oberon".....Weber
- Cornet solo—Fantasia, "Carmen".....Bizet-Bellstedt
-Herman Bellstedt
- Scenes from "The Queen of Sheba".....Gounod
- Soprano solo, "The Song Fairy".....Bemberg
-Miss Estelle Liebling.
- Scenes historical, "Sheridan's Ride".....Sousa
- (a) Waiting for the bugle
- (b) The attack.
- (c) The death of Thoburn.
- (d) The coming of Sheridan.
- (e) The apotheosis.
- March, "King Cotton".....Sousa
- Scenes from the operas of Wagner.
- Hunting chorus from "Sylvania".....Weber
- Violin solo, "Scenes de la Czarda".....Hubay
-Miss Jessie Strauss.
- Valse, "Village Swallows".....Strauss
- Airs from "Babette".....Herbert

Chicago, Ill.

SEP 11 1904

With the present season begins the thirteenth year of the life of the Sousa band, and during that period the great conductor and composer has performed the work of an ordinary lifetime.

Warren (Ohio) Tribune 261
 Sept. 18, 1904

SOUSA AND HIS BAND

CAME TO WARREN MONDAY AFTERNOON AND GAVE A FINE CONCERT.

Warren Tribune
 Although some good friend (?) of Dana Bros. and Leslie, managers of the local theater spread a report last Saturday evening that only a portion of the Sousa Band would be here, the entire organization of 50 men and three soloists was here yesterday, and presented one of the most enjoyable concerts ever given inside the limits of Warren. Sousa was here eleven years ago with the U. S. Marine Band and the verdict then was that he had a fine band but yesterday's program proves that he now has a band unapproachable.

The ensemble was perfect and the program given could not have been better selected. The soloists were all both efficient and pleasing.

Mr. Sousa was greeted by a good house and one of the most appreciative audiences ever assembled in the focal theater. Encores were the rule and as readily played. They were "Stars and Stripes," "El Capitan," Sousa; "Trolldogs," Grieg; and H. Clark Thayer's "Brazilian Dance."

SEP 18 1904

The Sousa band closed its 10-day engagement at the Exposition last night and leaves early to-day for Chicago. The farewell to Mr. Sousa last night was a popular demonstration to delight the hearts of the great "March King." One of the largest crowds of the season turned out to bid him and his wonderful band adieu. It was an appreciative audience which filled music hall beyond its capacity, and received every number of both concerts with applause.

Soloists Receive Applause.

Miss Jessie Strauss, the new violinist with the Sousa aggregation, was given a splendid reception in the first concert, after she had played Hauser's "Hungarian Rhapsody." Miss Strauss was obliged to respond to several encores. Mr. Bellstedt's cornet solo, his own composition, in the first concert elicited great applause. In the second concert Miss Liebling sang Massi's "Marriage of Jeannette," accompanied on the flute by Marshall Lufsky, and scored the final in her long series of triumphs during the 10 days she has sung at the exposition. Herbert L. Clark did some remarkable work upon his cornet. The concert closing the Sousa engagement ended with the "march king's" stirring composition, "The Stars and Stripes Forever," and Mr. Sousa bowed adieu to Pittsburg amidst a thundering storm of applause.

The first evening program of Mr. Herbert's New York orchestra is as follows:

- 7:30 P. M.
- Prelude from "Die Meistersinger".....Wagner
- (a) "After the Matinee".....Stahlberg
- (b) Valse in D flat (orchestration by Victor Herbert).....Chopin
- Variations on an old German folksong.....Ochs
- (In the style of Bach, Haydn, Mozart, Strauss, Verdi, Gounod, Wagner, Mendelssohn, Meyerbeer, and a military march.)
- Grand American fantasia.....Herbert
- 9:30 P. M.
- Overture, "Tannhauser".....Wagner
- Suite from "Babes in Toyland".....Herbert
- (a) "Toy Soldier March"
- (b) Song, "Toyland"
- (c) "In the Toy-maker's Workshop"
- (d) "The Birth of the Butterfly"
- Ballet music from "Le Cid".....Massenet
- (a) Aragonaise, (b) Aubade, (c) Madrilene, (d) Navarraise Racozy march from "The Damnation of Faust".....Berlioz

...she went through much vocal pyrotechnics with ease and finish. The violin solo was enjoyable, and the audience insisted on an encore. The production was of finish and good intonation, the tone small but musical.

The audience, which greeted Sousa with a sort of affectionate exuberance, enjoyed every number, and despite the amplification of the programme seemed never to have enough. Like Oliver Twist, it still called for more. Sousa has a certain magnetism, but his work is solid. His band is equal to a good production of good music.

this used to be...
Sousa suites and marches...
ites with the audience as well as...
the morceaux best played.

At the King's Court, a new suite, introduced a lightly two-stepping Countess, a sedately waltzing Duchess and a heavily marching Queen, and paved the way nicely for an encore revival of El Capitan.

Jack Tar is Sousa in treatment, but lacks originality. Two pieces I did not care for were Bedella, which was a large brass pain, and an arrangement of Nearer My God to Thee, with a bass effect in the finale that suggested nothing so much as the oomping of a worried camel who has just discovered that the advance man has ordered the wrong brand of straw for its bed.

The soloists last night were Miss Estelle Liebling, soprano; Miss Jessie Straus, violinist, and Herbert L. Clarke, cornetist. Mr. Clarke is a skilled cornet player and played in such a manner as fully to deserve the warm recall he received. Miss Liebling has a light soprano voice of a very pleasing quality directed by an unusual amount of temperament. It is well suited to the vocal skirt-dancing she gave way to in the Nightingale Air and the encore that followed. At times it was impossible to distinguish Miss Liebling's voice from the flute that obligated her song. Miss Straus also has temperament and a fine but very small tone. She was most pleasing in Nymphalin, her encore.

Enthusiasm was manifested to the extent of requesting encores from the ever-ready Sousa. There was no such demonstration as the Italian Band always arouses; but Sousa's men do not play like the Italians play. Their music is hard. Excellent programs have been prepared for the rest of the week.

"Evidently you are not interested in the Ibsen redivivus then?"

"I do not believe in exhibiting the decaying things of the world when there is so much that is pleasant and beautiful."

"Now," went on Mr. Sousa, "the new story is episodic only in the first several chapters. It carried the boys through only one year of their lives and the scenes are laid in 'Pipetown,' as we call the portion of Washington in which I was raised."

I recalled "The Fifth String," the Sousa novel which came out a season or so ago, and which had a wide reading.

"That was purely fantastical in its conception," said my host. "Now you are thinking of the theme of that, the story which hinged on jealousy as a motive. No, this new story is in no wise similar. It is realistic and in a large part record of events in the boyhood of myself and companions."

"And does your book take your attention temporarily from your composition?"

Mr. Sousa looked injured. He reached across the table and placed in my hands the score of his new suite, the one which he played last evening. It was ponderous, indeed.

"And they tell me," said he smilingly, "that it is the best I have yet written, so it does not look as though my attention was much diverted. In fact, I think most people who accomplish anything in one line are not confined in their ability to that line. Do you think so?"

Musician an Athlete

"I dabble in athletics," remarked the master between puffs from a "Sousa" cigar wrapped in paper decorated with the head of himself, "to keep my brain in normal condition; in other words, to keep my head from swelling. You know a good sound body punch is the best thing in the world to keep a man from becoming opinionated. Take a pugilist, for example. The minute he gets to strutting and exclaiming, 'Behold the champion of the world,' along comes a man with a solar plexus or a corkscrew punch."

Yea, yea, I had heard of such things.

"Now I am modest, for I announce with-

St. Louis Post
Dispatch, Sept
18, 1904

Clark McAdams in
St. Louis (Mo) Post
Dispatch, Sept. 18, 1904

SOME CRITICISM OF THE ST. LOUIS PAPERS ON THE FOREIGN BANDS AT THE WORLD'S FAIR.

THE FRENCH BAND.

Boom! Boom! Boom! went the heavy field guns over at the Boer war. "That'll wake them up," said the confident man from Posey.

But the Garde Republicaine only jumped sidewise in its chairs with the reports of the guns, and kept gently nursing its horns and pipes.

"They've been out on the firing line with Bonaparte," observed Joe, accounting for the failure of the band to turn its instruments up and blow the top off the dome.

M. Cares stood up straight and unexcited. He did not do sword play with his baton, as Sousa does; he did not call attention to particularly fine flights by pulling his hair, as Creatore does.

He just marked time in an easily, masterly sort of fashion, and the Garde Republicaine made music that floated out of the great dome and set off over the Fair like sweet messengers bidding angels come into a heaven on earth.

"I'd like to hear Sousa take that band down the line with 'The Stars and Stripes,'" said the man from Posey as he strode out of the hall, full of the mystery of why the Garde Republicaine did not, with a single blast from its myriad throats, silence the booming guns that ferried death hot and heavy over the blood-stained bosom of the Tugela river back in the Battle of Colenso.

THE GRENADE BAND.

The Grenadier Guards' Band is just such an ancient and honorable institution in England as the Ancient and Honorable Artillerymen are out on the codfish coast of our own country.

Though its coats are brand new and as brightly red as the breast of a red-bird, the band is very old.

Three hundred years.

It is the King's Own, and oftentimes does Edward sit and listen to the band now in our midst.

The Grenadiers make beautiful music.

But O, whiz-z-z-z! How cold is the blast of the Grenadier Horn!

Fresh from the blood-warming marches of Sousa hurled out of the bandstand as only Sousa can hurl them; still comfortably warm with the temperate blasts of the heart-heating Mexican band; and not yet cooled off after encountering the scorching serenades of the tropical Filipino band, we walk into Machinery Gardens and feel the draught from what is perhaps the coldest of all the great brass bands of the earth.

The Grenadiers may delight, but they never could warm us up. They haven't the temperament. The first lies thick on the plants when the Grenadiers play in the Machinery Gardens while yet the day hangs on in the west.

"I'll bet King Edward brings an oil stove with him when he comes out to hear the Grenadiers play," says a plain spoken Arkansan with the betting habit.

All for Symphony.

The Grenadiers go in strong for symphonies. Where Sousa is all marches, the big English band has symphonies composed for it, and there is never a program in which it does not make a symphony one of the principal numbers, and in which symphonies do not command the card.

Like the Garde Republicaine, the Grenadiers have been in America but once before this. They came to the peace jubilee at Boston in 1872, when Patrick Gilmore, most famous of American band conductors, arranged a band Babel unequaled in its international representation in all time prior to that, and never surpassed in time since until the Louisiana Purchase Exposition cut out the Congress of Nations, which was to have cost \$2,000,000 and spent the money for brass bands.

You can see the coat of a Grenadier farther than you can see his horn.

His coat blooms red like the tip of Olympus in the last light of the dying sun, and his horn is never so loud as sweet.

None but American bands seem to care about blowing the lining out of a cornet and forcing the plug out of the end of an oboe.

Only the Sousas of our own strenuous little republic make a practice of opening the mouths of their horns and reeds to Heaven and blowing the robe of St. Peter awry with their musical winds.

The Garde Republicaine doesn't do it.

The Grenadiers don't do it.

The Mexicans can't do it.

And the Filipinos are too blooming small in the chest to do it.

So in the strength of our blast we stand alone.

How soon the walls of the Jericho of art will fall before the might of our lungs I don't know.

My guess is never.

From _____

Address _____

Date _____

SEP 18 1904

SOUSA HAS GONE AND NOW HERBERT COMES

Popular Music at the Exposition Will Be Continued During the Coming Week.

Victor Herbert and his New York orchestra of 50 pieces will arrive about noon today from Akron, where they were one of the features in a gala week marking the opening of a splendid new music hall. The Herbert organization is to follow in a week's engagement the popular Sousa, whose farewell appearance in Pittsburgh for the season at the Expo last night surpassed all former like events. The closing number of last night's concert was the "March King's" stirring composition, "The Stars and Stripes Forever," and when Sousa bowed his adieu he was answered by thundering salvos of applause. It was a veritable "whirlwind finish" to the greatest 10-day engagement Sousa has ever played at the exposition. The farewell demonstration was one to delight his heart. One of the largest crowds of the season turned out to bid him and his wonderful band good-by, filling Music hall beyond its capacity.

Miss Jessie Straus, the new violinist with the Sousa aggregation, was given a splendid reception in the first concert after she had played Hauser's "Hungarian Rhapsody." Bellstedt's cornet solo of his own composition in the first concert elicited great applause. In the second concert Miss Lieblich sang Massi's "Marriage of Jeanette," accompanied on the flute by Marshall Lufsky, and scored the final in her long series of triumphs during the 10 days she has sung at the exposition. Herbert L. Clark did some remarkable work upon his cornet in a selection of his own composition, and was so applauded that he had to respond with two encores.

WHSOEVER he is, he is a wonder.

Is it President Francis? John Philip Sousa once told me that King David had the first brass band of which there is any historical mention. If that is true, what could be more fitting than that the modern David should have brought all the brass bands of earth together at the Louisiana Purchase Exposition?

If the brass band found its first champion in the sweet singer in Israel at a time when it was as dangerous to be a horn blower in Israel as it afterward became to be a Christian in Rome, then it is a beautiful suspicion that all the brass bands on the globe are finding the capacious bosom of the Father of the Fair a refuge at a time when the brass band is in popular contempt because it marches first with one political procession and then another, sneering wilyly without party fealty and willing to be led around by the nose by any campaign committee which happens to have the necessary \$0.

I never hear a brass band but tears gush from my eyes. It reminds me of John Philip Sousa's story of the early struggles of the brass band.

"Do you know," said John Philip, wiping a pair of tears out of the corners of his fine eyes, "that the brass band had a frightful youth. Great institutions like brass bands and republics are only born out of trouble. They wade to glory through seas of blood. Today we look back on those seas and see only monuments to those ocean martyrs, waving their tall shafts like mighty masts out of the heaving sea. We don't see the day in which those martyrs lived and bled and died that today we might have such glorious institutions as brass bands and republics and that we might rejoice in the thought that they are to endure as blessings unto our children and our children's children and so on ad infinitum."

THOSE EARLY MARTYRS.

"No," said John Philip, with the huge tears of his great grief splashing over his medals as the water washed over the rocks at Lodore, "we are too thoughtless to feel for those poor wretches who did brave the prejudice born out of handless centuries in which there was no tremulous boom of a trombone nor any light hit of a bird-throated flute."

The history of those dark days is not fully known. It is being dug up, little by little, in the ruins of that part of the world. For instance, we have recently learned that Sargon II, a king of Assyria about nine thousand years before the Christian era began, had a regular open season of two months for oboe tooters, and that from the first day of June until the last day of August it was an act commanded of the state to take the head of any persons who played a wind instrument of any sort in the kingdom of the said Sargon, be the instrument either brass or reed.

It is further known that one of the early kings of Nineveh slew some 20,000 horn-blowers, 800 reed-pipers and 1800 drummers during his reign.

In the palmy days of Babylon, when the great city on the Euphrates represented the culture and progress of the human race, and when it would be supposed that every brass band on earth that was any good at all would have had a fat engagement playing in the King's famous hanging gardens, it is terrible to know that there was a standing reward of 1,000,000 bances (Babylonian eight-bit pieces) for a certain wandering minstrel who had one night serenaded the King's favorite typewriter with a Sousaphone."

PITTSBURG, PA.

SEP 18 1904

The Sousa band closed its ten-day engagement at the Exposition last night and leaves early today for Chicago, the first stop to be made on its tour of the continent. The farewell demonstration to Mr. Sousa last night was a popular demonstration to delight the heart of the great "March King." One of the largest crowds of the season turned out to bid him and his wonderful band adieu. It was an appreciative audience which filled Music hall beyond its capacity, and received every number of both concerts with heart-felt applause.

Miss Jessie Straus, the new violinist with the Sousa aggregation, was given a splendid reception in the first concert, after she had played Hauser's "Hungarian Rhapsody." Miss Straus was obliged to respond to several encores. Mr. Bellstedt's cornet solo of his own composition in the first concert elicited great applause. In the second concert Miss Lieblich sang Massi's "Marriage of Jeanette," accompanied on the flute by Mr. Marshall Lufsky, and scored the final in her long series of triumphs during the 10 days she has sung at the Exposition. Mr. Herbert

Daily Tribune
Warren (Ohio)
Sept. 20, 1904

PROF. SOUSA AND HIS BAND

CAME TO WARREN MONDAY AFTERNOON AND GAVE A FINE CONCERT.

Although some good friend (?) of Dana Bros. and Leslie, managers of the local theater spread a report last Saturday evening that only a portion of the Sousa Band would be here, the entire organization of 50 men and three soloists was here yesterday, and presented one of the most enjoyable concerts ever given inside the limits of Warren. Sousa was here eleven years ago with the U. S. Marine Band and the verdict then was that he had a fine band but yesterday's program proves that he now has a band unapproachable.

The ensemble was perfect and the program given could not have been better selected. The soloists were all both efficient and pleasing.

Mr. Sousa was greeted by a good house and one of the most appreciative audiences ever assembled in the local theater. Encores were the rule and as readily played. They were "Stars and Stripes," "El Capitan," Sousa; "Trolldogs," Grieg; and H. Clark Thayer's "Brazilian Dance." Mr. Sousa uses the last mentioned composition all this season.

Messrs Dana Bros, and Leslie should have the thanks of the musical public for bringing the organization here.

Kron (Ohio) Beacon
Journal - Sept. 19,
1904.

SAME OLD SOUSA AND HIS BAND

A Sunday Evening Concert That Was Thoroughly Enjoyed at the Colonial.

Sousa and his band gave a characteristic Sousa concert at the Colonial theater Sunday evening. The theater was filled with an enthusiastic audience, which was not sparing in its applause, and the celebrated bandmaster, who is never sparing in his encores, responded to the demands time and time again. As a consequence the concert was strung out to an unusual length, but it is sufficient to say that not a single person of the hundreds present tired of it, but eagerly drank in every bit of the music and then thirsted for more.

Sousa's band does not deteriorate as the years go on, but is still the same marvelous, compact organization that breathes forth the soul of harmony under the direction of the premier baton of the world. The program Sunday night was well selected, combining classical with popular music, but the encores were all of the popular order and chiefly of Sousa's own composition.

NEWS

Manfield

SEP 19 1904

No other conductor has ever appealed to so large a following of music lovers as John Philip Sousa. The symphony orchestra is only for the elect and its message can only be read by the musically erudite, while on the other hand the military band sounds the message of the people.

om
address *Wooster*
SEP 19 1904

No other conductor has ever appealed to so large a following of music lovers as John Philip Sousa. The symphony orchestra is only for the elect and its message can only be read by the musically erudite, while on the other hand, the military band sounds the music of the people. It is as noble an ambition to preach the gospel of good

music to the many as to the few, and it cannot be controverted that the great mass of music lovers appreciate music because of its inherent charm and not its technical aspects.

rom *Jandicah*
address *YOUNGSTOWN, O.*
SEP 20 1904

Sousa and his great band gained new laurels in this city Monday evening at the Opera house. Always a favorite here, the great conductor, his band and soloists were greeted by a crowd that completely filled the theatre. There was not a vacant seat in the house and standing room was at a premium when the curtain was rung up.

The organization of musicians this season included in his band is probably the greatest John Philip Sousa has ever led. Their renditions of every number on the program was in the nature of a revelation, and it was not until after encore upon encore had been responded to that the audience was content to subside.

The same is true of the soloists, particularly Miss Estelle Liebling, soprano, who was compelled to respond to numerous encores. Her rendition of the Nightingale song was received with storms of applause. In response she sang Mary in equally artistic and pleasing manner.

In response to an encore after a brilliant rendition of Valse Brillante Mr. Herbert L. Clarke, cornetist, accompanied by Mr. Leo Zimmerman, trombone, rendered "See the Pale Moon faultlessly. This was one of the very best numbers on the program.

Newspaper Cutting Bureau in the World.

ss *Oneida*
SEP 20 1904

SOUSA ON RAGTIME.

Says It Has Come to Stay and Pleases Royalty.

"Ragtime 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. "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 a 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."

Daily Chronicle
Warren (Ohio)
Sept. 20, 1904

GREETED SOUSA WITH APPLAUSE.

Concert Given by His Band Was Greatly Appreciated by All Who Heard It.

Sousa and his band have come and gone, and although many people were unable to hear them on account of the afternoon performance, the opera house was comfortably filled Monday, when a splendid program of the Sousa type was given. The band's reputation is well known here and no detailed account of their playing is necessary. Each number was greeted with a storm of applause from the delighted audience and encores were willingly given.

The soloists, Estelle Liebling, soprano, Jessie Straus, violinist, and Herbert L. Clarke, cornetist, came in for a great share of praise, their work being that of finished artists. Miss Liebling's rendition of "The Nightingale," was one of her best numbers.

Times - Warren
Ohio, Sept. 21, 1904

Make Good.

The concert at the Opera House a decided treat.

John Phillip Sousa and his inimitable band were the attraction at the Warren opera house Monday afternoon, September 19th. A good sized house greeted them and was the most appreciative audience the local theater ever held. Encores were the rule and the performance went down in the town's musical history as the best concert ever give within the city limits. Sousa and the U. S. Marine Band played a matinee here eleven years ago, but owing to the small attendance he made his first visit here since then the 19th. If ever there was a band of artists brought together it was when Sosa made up the personnel of his organization this season. There is no reason why he cannot obtain the best results from his men and those who heard the concert are full sure that this is done. The ensemble of the organization is excellent and at all times were the men with their director. The program was decidedly well selected and is given in full in this issue of the Times. The soloists, Estelle Liebling, soprano; Jessie Straus, violinist, and Herbert L. Clarke were without reproach, their work being enjoyed by everyone. As an encore to one of the numbers Mr. Sousa played a "Brazilian Dance," by H. Clarke Thayer, of old D. M. L., which was greeted with a round of applause from those assembled. Mr. Sousa uses the number on his transcontinental tour this season. Nothing but words of the highest commendation can be said of the concert and it is to be hoped that we may have the pleasure of hearing Sousa and his band here again.

Evening Independent,
Mansfield, Ohio
Sept. 21, 1904

Sousa and His Band Were Enjoyed Tuesday Afternoon.

Sousa and his band gave a concert at the Armory Tuesday afternoon that was highly pleasing to those present, although the audience was not so large as that of last year. A popular programme was rendered. Leo Zimmerman, of Canton, a member of the band, gave a trombone solo, "American Beauty," and was compelled to respond to an encore.

Sousa was liberal with his encores and responded after each number. A soprano solo by Miss Estelle Liebling, and a violin solo by Miss Jessie Straus were pleasing numbers.

Mr. Sousa stated after the concert that the band had started on the annual Western trip, which would extend to the Pacific coast. The trip will be made over the Southern route and the return trip by way of St. Paul and Chicago. The band will be at the St. Louis exposition next week. It will remain there several days. From that point a concert tour of three months will be commenced. The band played in Wooster Tuesday evening and in Mansfield Wednesday evening.

Sousa and his Band have come and gone. It is a mighty aggregation of accomplished musicians. The music was sufficiently entrancing to carry a person into the third heaven of ecstasy. And Sousa himself is a wonder. He is cool and self-complacent even when the storms of applause are saying in language more eloquent than words that he is a master. It would turn many a man's head, but he simply acknowledges the compliment with a formal and not overly-appreciative bow. But the music of Sousa and his Band is certainly of the character that would soothe the most savage breast.

At Mary's O
Daily News
Sept. 23, 1904

Richmond (Ind) Daily
Sun Telegram,
Sept. 24, 1904

**SOUSA BAND
AT COLISEUM**

**APPRECIATION WAS MANI-
FEST BY AUDIENCE OF
GOOD SIZE.**

MUSIC LOVER'S TREAT

**RESPONSE TO MANY ENCORES
FREELY GIVEN BY BAND
MASTER.**

PROGRAMS TOOK WELL

**Solo Work Offered Was of High
Grade-- The Program in
Full.**

Popular appreciation was manifest by the large audiences that heard the two concerts by Sousa and his inimitable band, at the Coliseum, yesterday afternoon and last night.

It was a music lover's treat from the beginning of the matinee until the last strains of the favorite overture, "Poet and Peasant" had died away at the conclusion of the second program. Although the big hall was not crowded either in the afternoon or night, the crowd was sufficiently large to make the visit of the great band master with his incomparable musicians worth while financially.

Of the merit of the program it will be unnecessary to add anything for those who had heard Sousa previously and for those who listened and watched yesterday, it may be said that it was the same Sousa that has delighted thousands of people annually, from metropolis to colony.

Interspersed with the selections that have made him the reputation of being the greatest composer of marches known to the musical world, and responding to encores with a willingness that bespoke his appreciation of popular applause, the most imitated and most burlesqued leader of musicians in the world, delighted his audiences.

It was universally agreed that the arrangement of the two programs could not have been improved upon. The classic and popular each received sufficient attention to satisfy the most fastidious. The soloists were an important feature of the performances and both the Misses Estelle Liebling, vocalist, and Jessie Straus, violinist, not to mention Herbert Clark's gracious numbers with the cornet and J. H. B. Moeremans' saxophone solos, were the recipients of much applause.

From
Address **MANSFIELD, OHIO**
Date **SEP 24 1904**

Some would-be local critics are wont to speak harshly about Sousa's concert of the other night. They assert his music was trashy and that it was no effort at all for his players to render the selections. Like Hunecker, the New York musical reviewer, who, fortunately, has severed connections with the daily press and is now turning his attention to the manufacture of books, they try to impress those about them with the idea that only such creations as the overture from William Tell and the excerpt from Parsifal should be presented by one with the reputation of Sousa. Here's where they are woefully mistaken. Had this bandmaster directed his sole attention to pieces like the above, 'tis not at all likely he would enjoy the reputation he does. It was the Stars and Stripes, El Capitan, Hiawatha and others that have made Sousa famous. He is capable of handling any band music, but he knows what is pleasing to the average audience and he endeavors to give people the worth of their money. He is thorough, competent and gracious when before an assemblage of auditors. One of his company, who stated he had played in many of the leading bands of this country and Germany, told the writer that John Philip Sousa is the most agreeable and the best supervisor he has studied under. This testimony is not necessary because the work of the artist and his followers is quite sufficient. Let us render dues to those who should have them. Let us offer praise where it belongs, if not for our own sakes, for the sakes of the great majority. Such will be vastly better than stirring up a controversy which in the end can yield nothing but ill. Sousa is all right. Success be to him and his.

INTER-OCEAN
CHICAGO, ILL
SEP 25 1904

**SOUSA AND HIS BAND ARE
HEARD AT THE AUDITORIUM**

Miss Estelle Liebling, Vocalist, and Miss Jessie Straus, Violinist, Furnish Pleasing Diversion.

Sousa and his band gave the opening concert of their series in the Auditorium yesterday afternoon before a small audience.

Compositions written for brasses and wood winds, such as marches, quicksteps, and like musical forms are effective, but the overpowering tone masses of so many loud voiced instruments are almost too much, even for the Auditorium. When it comes to rearrangement of works for full orchestra the effect is distinctly inartistic and unmusical. These numbers lose their characteristic beauty in the transformation, and there is no compensating value.

Of Sousa and his band all has been said time and again. The organization is one of the few noted bands of the world, and Sousa's conducting is full of life, snap, and go. Innumerable encores double the length of the program and make the concerts tiresome.

Miss Estelle Liebling was the vocalist. She is a singer of merit in some ways, but lacks the real finish of an artist; she is pleasing, however, and her numbers are a welcome relief.

Miss Jessie Straus is a young violinist whose work deserves much commendation. She is true in intonation, produces a tone of warmth and fullness, and has an effective technical facility. Her rapid passages are evenly done, the figurations are clearly brought out, and there is perfect feeling of rhythm in all her playing. W. P.

SALT LAKE CITY, UTAH.
SEP 25 1904

It is hoped that Sousa will bring some soloists with him just to give us a chance of hearing his splendid accompanying. There are few conductors and still more fewer bandmasters who can and will subdue the men in the band and give the soloist a chance.

From *POST*
Address *Boston, Mass*
Date *SEP 25 1904*

Bandmaster Sousa is one of the "lucky" story-tellers, for he can always cap an improbable story with a bigger one. After listening to an extraordinary yarn about some man's appetite, and another about unquestioning confidence in another man's directions, he "covered" both with the following, which he attributed to a Southern negro:

"Down on our fahm we'ze got a man by de name o' Jim. Now, Jim's de champion ham-eater of all de country roun'. Unc' Henry he had cha'ge o' de fahm, an' ev'ybody 'spected Unc' Henry, an' when Unc' Henry tol' any of us to do anythin' we jus' done it, 'thout stoppin' to ask any questions, 'cause we had conf'dence in him. Dey knowed he wouldn't ever tell us to do anythin' dat we hadn't orter.

"But dat Jim—w'y, folks come f'om all de country roun', jes' to see Jim eat ham, fo' de way he could tuck ham away was amazin'; it suttinly was. How

you would laugh to see Jim a-settin' by de fence one day, a-eatin' one ham after another, like ez ef dey was cakes or biscuits! 'Twas ez easy to him as pickin' teeth, an' he'd got down eight hams, an' de ninth was a follerin'; but I reckon it wuz f'om a middlin' old hawg, for some gris'le got in his throat, an' choked him an' stopped his breath, so we wuz a-feared dat we wuz a-goin' to lose Jim.

"But up got Unc' Henry sort o' easy-like, an' he went over to de fence—dey was a lot o' slabs on top o' de fence—and he tuk a slab, an' he walk t'wards Jim, an' he sez: 'Jim, git down on all fours!' Dat slab looked mighty big, it did, an' right in front o' Jim was a big pile o' stones; but Jim had conf'dence in Unc' Henry, like ev'ybody did, so he got down on all fours an' waited, an' de gris'le in his throat, why, dat waited, too.

An' Unc' Henry pahted Jim's coat-tails, an' histed de slab, an' fetched it down wid a mighty swish, an' give Jim a hit, an' Jim went head first onto dat pile o' stones; but he had conf'dence in Unc' Henry, so he knowed he wouldn't be knocked t'rough de stones, but would stop ez soon ez he hit 'em—his conf'dence in Unc' Henry was dat great. An' when he struck dem stones dat piece o' gris'le lowed it had bizness somewhar else. An' Jim riz up an' hollered 'Gimme anudder ham!'"



One of the Lucky Story-Tellers

*Mitchell (S. D.)
Sept 26 1904*

Two Afternoon Concerts.

When the corn palace doors were opened at 1 o'clock the crowd around the doors was enormous and in a very short space of time it was filled to its utmost capacity. Preceding the concert the street attractions were given and these entertained and amused the multitude.

The Sousa concert took place at 2 o'clock and it was listened to by an enraptured audience. An excellent program was arranged for the afternoon, one of the features of which was a saxophone solo by Mr. J. B. Moeremans, whose ability was happily demonstrated, and the selection was very much appreciated. Miss Liebling in her soprano solo won fresh laurels and Miss Strauss captured the audience. The Valfe quintet, of Parker, rendered a selection that was charming. The ladies sing nicely together and they received merited applause.

Owing to the immense crowd in the city it was impossible to provide room for the people to hear Sousa and another concert was announced for 4 o'clock. This is something unusual to give two concerts so early in the week, but the desire of the people to hear Sousa's band is so great that the March King kindly consented to play twice in the afternoon, and it is very likely that the concerts will have to be duplicated again through the week.

*Mitchell S. D. Sept. 27
1904*

*at the Corn
Palace*

Before the exercises commenced members of Sousa's band took their places on the stage, and when he had finished the incomparable Sousa appeared, smiling, graceful and happy as the applause rang through the building. He called he band to their feet and with the wave of his banton the musicians struck up "The Star Spangled Banner," which called the vast audience to arise in honor of the national air. It swept the hearts of the people with a mighty enthusiasm.

For the opening number the band played the ever popular overture to William Tell and it received a treatment at the hands of the bandmaster and his musicians unlike any rendition ever given the selection in this city. The opening soft passages were played with the delicacy of organ tones and they gradually swelled to the full complement of the entire organization. The overture will test ability of any band but the finished production as given by Mr. Sousa showed an entire originality on his part and the men responded to his interpretation with a unanimity of expression that thoroughly demonstrated the power of Mr. Sousa's personality. For an encore Sousa played his popular "Stars and Stripes Forever," and how that band did render it. For the closing strain three piccolo players and the cornets and the trombone players went to the front of the stage and turned loose on it with the result that they fairly raised the roof and the enthusiasm of the people ran to the highest pitch. Three soloists were heard during the evening.

Mr. Herbert Clarke played "Valse Brillante," a number of his own composition. His playing is of a very high order, his tone being smooth, round and clear, and the expression that he gave the selection added much to the charm of it. Mr. Clarke was heartily encored and he played Swanee River faultlessly. Miss Estelle Liebling, the soprano soloist, appeared in the first half and sang the nightingale aria from "Marriage of Jeanette," with flute obligato by Mr. Marshall Lufsky. Miss Liebling has a voice that appeals to all who love music, and her singing was enjoyed to the full. The corn palace is not an easy place in which to sing with the accompaniment of a band, yet Miss Liebling filled the vast area of the building so that she could be heard distinctly. Her voice is exceedingly sweet and has the quality that carries without effort on the part of the singer. Her voice shows a high state of cultivation and she handles it with marvelous skill, singing with an ease and grace that denotes a devoted artist. She very kindly responded to an encore. Miss Jessie Strauss, the violiniste, found an easy passage into the hearts of her hearers by the excellent work. Miss Strauss played "Zigeunerweisen," by Srasate, a selection which tests the skill and capabilities of a violiniste and the lady was not wanting in her part of the grand number. Her tones are sweet and strong, coloring them highly in certain passages. Miss Strauss promises to contribute her share to the success of the Sousa engagement in Mitchell. She played an admirable number for the hearty and merited encore she received.

The band closed the first part of the program with one of the grandest selections that a Mitchell audience has ever listened to, the Processional of the Knights of the Grail from "Parsifal." It was an inspiring selection, and given with such

vividness and precision that in the mind's eye one could see the procession of the monks as they passed in review. There was a grandeur and a dignity to the music as given by Sousa that moved the innermost being into rapturous applause. Of a lighter vein was a suite of three numbers and a double selection, all of which were of Sousa's own composition. One selection was a march, "Jack Tar," heard for the first time in Mitchell. It is a companion piece to Stars and Stripes for the army. It has a beautiful swinging movement to it that is catchy and very pretty. For the closing number "Chris and the Wonderful Lanmp" was played, in which several popular airs found many friends. The opera is by Mr. Sousa.

What a charming personality has Mr. Sousa in directing his great band. Standing with a military erectness, acquired during his long connection with the United States Marine Band, his every movement is that of grace and dignity. His movements are peculiarly his own, and they seem to fit in just the right place. It is a rare pleasure to watch him handle the baton and note the results that are brought from the band. Every little passage has its importance with the director and he gives his attention to the minutest detail as well as to the heavy and most component parts of the selection. So it is that the band plays with such remarkable accuracy, such precision. Mr. Sousa was presented with a box of roses at the conclusion of the first number by Mrs. W. A. Heimbberger and the Misses Prescott, Foster, Welch, Norris, Beckwith and McCormick. After the close of the concert a great many went forward to meet the genial and pleasant conductor and he showed much interest in the people of the west.

SIoux CITY JOURNAL
te... SEP 27 1904

IS A MAGNIFICENT SUCCESS

AUSPICIOUS OPENING OF CORN PALACE AT MITCHELL.

SOUSA'S BAND HEARTILY CHEERED

A Thousand Electric Lights Make the Palace Brilliant at Night—Street Attractions of a High Order—County Exhibits Are a Big Feature.

Mitchell, S. D., Sept. 26, Special: The first day of the corn palace festival was a magnificent success. The weather was ideal and if it remains so throughout the week there will be immense crowds every day. Over 2,000 people arrived in the city on the various trains today, it being Aurora, Brule and Davison county day, one-half coming from Chamberlain and intermediate points. The street attractions were given this afternoon, and they proved of a high character.

This afternoon Sousa's concert band arrived by special train over the Chicago, Milwaukee and St. Paul road at 4:25 o'clock, coming direct from Chicago, and the famous band leader was greeted by an immense crowd.

The corn palace opened this evening with the building filled to its utmost capacity and hundreds stood up through the programme. The invocation was delivered by President Nicholson, of Dakota university, and a short address of welcome was delivered by Mayor Slisby. Sousa's band received the heartiest greeting of any band that has ever played at the palace in past years. When the 1,000 electric lights were turned on this evening it was the most brilliant palace in Mitchell's history.

The Northwestern road will run an excursion train from Hawarden, Ia., Wednesday, and one from points north of Salem, Thursday.

The county exhibits are all in place.

Mitchell (S.D.) heroes
Sept. 28, 1904

TUESDAY NIGHT'S CONCERT

The Corn Palace Crowded to the Tuesday Night to Hear Mr. Sousa's Band.

The popularity of the Sousa band concerts was attested Tuesday evening when an immense audience turned out to hear the wonderful music that is rendered by this matchless organization under the direction of Mr. Sousa. The people applauded the efforts of the musicians and Mr. Sousa was graciousness itself in his encores. He plays for the people in the west with the same enthusiasm as he does every where on earth. The opening number was the famous Tannhauser and it received a treatment at the hands of the conductor and band that put a new meaning into the music. The playing of the clarinet section in the closing part of the overture was something remarkable for the unanimity of work, it sounding as if one man was playing and had the volume of twenty in his instrument. For an encore Mr. Sousa played his famous "High School Cadets," and its old time popularity was immediately established. The other numbers on the program by the band received the same careful attention and fine interpretation as the first. Mr. Clarke played his cornet solo in fine shape and he received hearty applause.

Miss Liebling made a splendid impression of her audience and sang a most difficult number with grand effect. Miss Strauss rendered her violin solo in the same effective and charming manner as her previous appearances.

Mitchell - (S.D.)
Sept. 29, 1904

GREATEST DAY YET

Excursion and Regular Trains on Both Roads Brought Forty-Five Coaches This Morning.

Sioux Falls People Came to Mitchell a Good Thousand Strong and They Made Good.

Two Concerts Given During the Afternoon to Accommodate the Thousands of People.

1000 FROM SIOUX FALLS

The Queen City Did the Handsome Thing in Sending a Great Delegation to Mitchell.

Sioux Falls people have had something up their sleeves for the past week and it was turned loose on Mitchell this morning when a delegation 1000 strong came into the city on the Omaha special train, which arrived at 11 o'clock. The Omaha railroad gave the Sioux Falls people a special train, on account of the great crowd, and it is the only time that Sioux Falls ever left the town in such vast numbers, so that Mitchell can feel highly complimented at the distinction paid her.

The Sioux Falls delegation headed by their most excellent band, the Second regiment, marched through the streets and they were cheered from all sides. The delegation certainly repaid Mitchell people for the trip made to Sioux Falls last month at the time of the carnival, and Mitchell is under deep and lasting obligations to the queen city visitors for their presence here today. Over 100 Sioux Falls business men and their wives made up a portion of the delegation.

At a stand on main street Mayor Silsby tendered the Sioux Falls people a most hearty welcome and took occasion to state that Mitchell spent \$100,000 with Sioux Falls wholesalers, and the further fact that Mitchell's city hall, her Carnegie library, two university buildings, the Widmann hotel are constructed of Sioux Falls granite, which are a standing advertisement of one of the great industries of the Queen City.

Judge Keith, of Sioux Falls, in behalf of Mayor Burnside, responded to the address in behalf of Mayor Burnside, responded to the address in language that was indeed most hearty, and he assured Mitchell that Sioux Falls had the kindest of feelings toward this city, and wished her success in her enterprises. He declared emphatically that no jealousy existed between the cities and that he hoped the relations would never be broken.

THE AFTERNOON CONCERTS

Two Were Given Today to Accommodate the Vast Crowds—Sousa the Idol.

An hour before the doors of the corn palace opened this afternoon the people crowded around the buildings anxious to get in, and when the doors were opened there were more than enough to crowd the building to its utmost capacity. Standing room was at a premium and over a thousand people were turned away. Mr. Sousa and his band played a program of merit and the strangers gave him rapturous applause. They were all anxious to hear and see the great band master and hear his band. The people were free to admit that Mitchell had made a ten strike when they engaged this peerless organization.

At 4 o'clock another concert was given and the crush at the door was just as great as at the first concert. There would have been no trouble to have filled the building a third time.

The hearts of Mitchell people are filled with gratitude at this magnificent attendance of the people of the state. It is greater than was expected, but the entertainment offered was of so high a class that the visitors have responded nearly to the limit.

This evening Mr. Sousa and his band will give one of their strongest concerts, the program having been made up with special reference to excellent numbers. Miss Liebling will appear and also Miss Strauss, both of whom have won the hearts of the citizens and strangers by their work.

EXCURSION TRAINS TODAY

Forty-Five Coach Loads of People Were Brought in on the Omaha and Milwaukee Roads.

The vast-crowds of people already in Mitchell for the corn palace were emphasized today by an immense number who came in on the special trains over the Milwaukee and Omaha roads. The Omaha regular passenger brought in 11 coaches that were packed to the brim. Sioux Falls' special with eight coaches, heavily loaded, came next at 11 o'clock, and then followed the

Washington, Minn., special with eight coaches, and then followed the Chicago & Northwestern special with five coaches. This latter train started from Pierre, and at Iroquois picked up three cars from Hookings and intermediate points. The Huron band accompanied the latter train.

The Milwaukee special from Aberdeen brought in nine cars with at least 700 people aboard. The bands from Miltank and Redfield were on this train and have played during the day on the streets, as have the Sioux Falls and Huron bands. The regular Milwaukee passenger train from the four directions brought extra coaches running up the entire number to 45 for the day. It is conservatively estimated that the number coming in today is 5,000. And the streets show it for on both sides of the main thoroughfare reaching to the corn palace was lined all day long. Immediately after the arrival of the trains the street attractions were given and they received the highest plaudits of the multitudes.

WEDNESDAY NIGHT CONCERT

A Program of Rare Excellence Given by Mr. Sousa and His Band to Immense Audience.

The crowd at the corn palace Wednesday evening again attested the seating capacity of the great auditorium and hundreds stood up in the gallery and in the rear of the building on the lower floor. It was a brilliant gathering and the people were enthusiastic over the music rendered by Mr. Sousa and his band. There is no lack of appreciation of the great leader and his band, but there is one thing certain, the more applause that is given the more encores will be acknowledged. There is no conductor more generous with his encores than Mr. Sousa and all the people have to do is to do the right thing and they will be given cordially.

The program of the evening was one of rare excellence, opening with the great Jubel overture, the closing strains of which are those of America, and it created unbounded enthusiasm, and it was played with a fervor and dignity that gave it an added charm. Mr. Sousa and his band entered heartily into the work and gave it a finished production. An other selection that showed the grand ensemble of the band was "Maximilian Robespierre," or the Last Days of the Reign of Terror, based on the history of the French revolution. It is the greatest dramatic overture written and the presentation of it by Mr. Sousa and his band is of the highest character. It introduces the Marseillaise Hymn with beautiful effect and the ponderous musical passages that follow are given an interpretation that none but Sousa can portray. It seemed to be a supreme effort rounded with the most magnificent success. The encores given during the evening were of the popular character and Mr. Sousa gave them with a readiness that was highly satisfying.

Franz Helle played a fluegelhorn solo that was highly appreciated. Miss Liebling sang in her sweetest and most attractive manner and she is becoming more popular with her every appearance. Her hold on the public is an assurance of her success. Miss Liebling responded with two encores. Miss Strauss played her violin solo with remarkable taste and skill and the work was most heartily appreciated.

The whole evening performance was a magnificent success.

Chicago - Saturday
Evening Herald
Oct. 1st 1904.

That very few people who attend the concerts given by Sousa and his Band ever realize what a busy man the ever genial John Philip Sousa is. When on his concert tours, Mr. Sousa usually conducts two concerts a day. Naturally, they require many rehearsals. As a rule he rarely stays longer than a day or two in any one of our American cities. As a result he has to do most of his literary and musical work on the train. A few years ago he wrote and published a successful story called "The Fifth String." He knows that it was read because in every town he visits he receives hundreds of requests for his autograph to be placed on the fly-leaf of the book. Fourteen years ago he published a notable addition to our musical literature called "National, Patriotic and Typical Airs of all Lands," and dedicated to the then Secretary of the Navy, the Hon. Benjamin F. Tracy. This book contains not only the patriotic and national airs of every nation now known to man, but copious notes that betray an infinite amount of study, for in most instances the history of the air is given. It took three years to compile this volume which is valuable to every patriot, and likewise a monument to Mr. Sousa's industry. We all know that Mr. Sousa is constantly writing some new music. His latest effort is a suite entitled "At the Court of the King," which is now in the hands of the copyists and which will probably be played for the first time either in Omaha or Denver within the next few days. This suite, like his "Looking Upward," and the "Three Quotations," is in three parts, the subtitles being respectively, "Her Ladyship, the Countess," "Her Grace, the Duchess," and "Her Majesty, the Queen." Mr. Sousa has also found time during the past year to write a new novel, which will see daylight shortly before the holidays, although author and publisher have combined to keep its title a mystery for the present. Mr. Sousa says that he will devote his next summer to the writing of a new comic opera, the libretto being by Harry B. Smith. When Mr. Sousa was told last Saturday that his program of that evening appeared to be more classic than any he had ever given here, he said that it had to be, that his programs could no longer be composed exclusively of marches, for the taste of the public had changed materially for the better. And with all of Mr. Sousa's untiring work he is ever prepared to make an exceptionally clever and witty speech at a banquet or tell the best story of the evening at any feast he may attend. With Mr. Sousa good humor is a great power and it predominates in all he does and says.

Doane Robinson
Secretary State
Historical So-
ciety, Pierre,
South Dakota
Oct. 1st 1904

Doane Robinson: "I heard Sousa's band Thursday. I do not know how many pieces there are in the band. I do not think anyone does. Sousa is the band. The faint tinkle of incipient harmony lisped by the vibrations of a spider's thread; the delicious forenotes of the growing theme; the swelling ecstasy of the concert; the blare of horns and the crash of drums and cymbals in the grand climax, all emanate from his slender baton. One's sub-consciousness tells him of the presence of many men with instruments, but he only sees, and hears and feels the presence of the Ulysses."

newspaper cutting bureau in the world.

Talent
PHILADELPHIA
OCT 1 1904

Bandmaster John Philip Sousa and his Band are having their usual successes this season. They opened the season, and simultaneously Asbury Park's new pavilion, just before Easter; gave concerts, April 3d and 10th, at the Metropolitan Opera House, New York City; played five weeks at the St. Louis World's Fair, beginning with the opening; and August 28th, nine days at Willow Grove Park, Philadelphia; two weeks at the Pittsburg Exposition; then to Mitchell, S. D.; Omaha and St. Louis again, followed by a tour to California, and soon throughout Europe for a tour of four months. During off-time in the summer Sousa was working on a novel, to be published this fall.

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snoray.

Bandmasters Sousa and Fanciulli met at the Exposition in St. Louis the other day. Said Fanciulli:

"I understand that your new composition is making a hit?"

"Well, it 'looks that way," replied Sousa, "but in spite of that fact I am conceited enough to imagine it really possesses some elements of merit."

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SOUSA'S NEW BOOK.

Pretentious Volume Dealing With Washington Life, in the Press.

John Philip Sousa might be expected to find his time entirely taken up with his band, inasmuch as his itineraries call for two concerts on nearly every day and on many days concerts in dif-

ferent towns. Then there are new pieces coming out all the time.

But Mr. Sousa is tirelessly engaged in other efforts. When he was here three years ago, he told The Tribune he had in mind another book. "The Fifth String" was just then having its first introduction to the reading public. Yesterday the composer, band leader and author, said the manuscript for his new book is in the press. It has not been named and the illustrator has not been selected. Howard Chandler Christy illustrated "The Fifth String." The new work deals with life in Washington, D. C., where Mr. Sousa has spent most of his interesting career.

"I went to Indianapolis to read the manuscript to my publishers," said Mr. Sousa, "although they had purchased the book when I had submitted my scenario. They told me to send on the manuscript, but I wanted to know what they really thought about it. For three nights I read the story to the publishers and their editor. I was sure their praise was genuine. If they had not been enthusiastic, I should have burnt the manuscript and never written another story.

"As soon as the public fails to receive my efforts with the same spirit of appreciation heretofore evinced, I'll withdraw to some quiet spot and content myself with the thought that they liked me once.

"My new opera? Well, Harry Smith and I are working together on one, although the real serious work of it will not be started until my return from Europe next May. The piece will be a comic opera, the scenes being laid along the border between Mexico and the United States. The piece will be military in character."

"Have you any one in mind to appear in the opera?" was asked.

"No, sir," replied the composer, emphatically. "I never again will write a piece around a player. I'll write my opera as I think it ought to be written and then we will find the player to fit it."

Harry Smith, who will supply the book of the new Sousa opera, is one of the cleverest librettists living. Sousa has already written eight comic operas. They are, "Katherine," "The Smugglers," "Desiree," "Queen of Hearts," "El Capitan," "Bride Elect," "Charlatan" and "Chris and the Wonderful Lamp."

TRIBUNE
MINNEAPOLIS, MINN.
OCT 3 1904

MITCHELL, S. D., Oct. 1.—Imagine if you can a little city of between 5,000 and 6,000 inhabitants undertaking an enterprise for the exploitation of the productive capacity of its section and the liberal education and entertainment of its people that involves a six-day engagement of the highest priced musical organization in the country—Sousa's world-famous band—the supplying with food and shelter daily of a dozen or more of the best street features on the road, the whole representing an investment close to \$20,000 before there is any chance for profits—grasp this combination of facts and figures firmly and you will have some idea of the push, daring and confidence of the men and women of the town of Mitchell, South Dakota.

The seventh annual exposition of the Corn belt association of Mitchell closed last evening in what might properly be called a blaze of glory after six days of unprecedented attendance, unequalled weather and unmitigated enjoyment. Begun back in 1892, and repeated in 1893 but suspended during the few years of drouth and stringency following, the Corn Belt exposition was revived five years ago and has grown in scope and in favor of the public on each successive year up to the present.

The season just closed involved an enlarged exposition building and far more elaborate decoration; the engagement as above indicated of the very best musical attraction attainable, provided with a special train from Chicago and return, and the receiving of daily excursion trains at a half fare rate from every point within a radius of 200 miles on the two lines of road, the Milwaukee and the Northwestern, that enter the town.

So great were the daily crowds that an extra concert had to be given on each afternoon and at that the capacity of the big building was taxed to the utmost. The arrangements for the accomodation of visitors, who included not only the people from the towns of the Corn Belt region but thousands of farmers who drove in anywhere from five to fifty miles distant, could not well have been improved. Many of the visitors remained more than one day and had to be lodged while all had to be supplied with meals, the train schedules being so adjusted as to allow for both the day and evening in the town. Yet no one had to sleep standing up or on the hay scales and there was no lack of clean, substantial food, well served and at moderate prices. The handsome new \$30,000 four-story granite hotel, built by a man who made his every dollar in the town of Mitchell, was available for lodgers although it served no meals. The half dozen other hotels were well equipped for all reasonable demands upon them, and both lodging and meals were supplemented by the efforts of private citizens. Elegant homes were thrown open to guests and the hard-working church women of the place took daily turns in serving meals in the basement of the fine new city hall, also of granite.

But two complaints of extortion were heard during the entire week. One was from a man who said he had to pay \$1 for a room when fifty cents was his limit and the difference was promptly made up to him by one of the committee on reception who heard his plaint. The other was from a woman who thought that 25c a meal was extortion and she was furnished a free meal ticket on a wienerwurst wagon, that furnished a very filling repast for a nickle.

Mr. Sousa and his band of artists were most agreeably surprised at the high order of taste that marked the appreciative audiences before which they played, and admitted that the experience was one entirely novel to them, pronounced as all eastern visitors are to consider anything west of the Mississippi very near the jumping off place. They were apparently surprised to find that the people who have built up the Dakotas came from

somewhere, and were not indigenous to the soil like the jack rabbits and Russian thistles; and they showed their appreciation of the fact by the same generosity in encores and extra numbers that has made the Sousa organization famous from Minneapolis and Manhattan Beach throughout the courts of Europe.

OCT 3 1904

SOUSA BAND PLAYS WITHOUT REHEARSAL

Pretentious New Composition
Rendered Here Faultlessly
Without Any Practice.

AUDIENCE IS DELIGHTED

"At the King's Court," Written Expressly by Sousa for Europe
Given Here the Day After the
Music Was Received.

An absence of three years made Sioux City no less fond of John Philip Sousa and his excellent band, as shown by the large attendance at both Sunday concerts at the New Grand yesterday. The coming of the favorite was only announced two days before, but at the afternoon entertainment the theater was almost full and the evening saw all the seats taken.

The pleasure of the audience was shown in demonstrations of enthusiasm and the accommodating band leader responded to this feeling of appreciation and gave encore after encore, many of them being his own selections. The band is up to its high standard of previous years and Mr. Sousa is just as graceful and effective as ever.

Players Do Not Rehearse.

Sousa's newest composition, "At the King's Court," a suite of three movements, was played here for the second time. Excepting for the close attention given the leader, there was nothing to indicate the piece was not of long standing in the band's repertory. The music of this composition reached the band at Mitchell corn palace Saturday afternoon last and was played for the first time Saturday evening.

Sousa's band never rehearses. The musicians are supposed to be accomplished in playing new selections at sight. The individual players are tooting by themselves much of the time, but they only come together to play when concert hour arrives.

Two hours' rehearsal in New York before starting en tour was the only time the players saw Mr. Sousa at their head before beginning concerts.

"At the King's Court" is a difficult selection, and its beauty and comprehensiveness were superbly emphasized at this second playing. These fifty men responded with precision and feeling to the waving of the director's baton, a glance from his dark eye or the bending of a graceful finger. The piece tells the story first of the entrance of her ladyship, the countess to the king's court, then the coming of her grace, the duchess, and last, the triumphal entry of her majesty, the queen. All the grandeur and ceremony of the occasion are brought out plainly. There are some most extraordinary tonal effects—depend on Sousa for that—and brass and reed instruments are made to produce shadings as delicate as the texture of the gowns worn by these noble personages "At the King's Court."

His Best Composition.

"I consider this last composition my best," said the famous Sousa just before the concert, at the Hotel Garretson. "This may be something like the love of a mother for a new born babe, but I feel it has something not found in my other pieces."

"At the King's Court" was written with a view to pleasing the people of Europe to which country Sousa will take his band for the fourth time next December. The people there have warmed up to the American leader with unusual fervor and he means to tickle them more than ever this next time.

For fear some patriotic American might resent the tribute to royalty, Sousa hastened yesterday to play "Dixie Land" as an encore to his new piece. Sousa rarely strays far from the great masters and strictly American airs.

A real jewel of worth in the matinee program was the rendition of Nevin's "My Rosary," by J. H. B. Moeremans and three other distinguished saxophone players. Mr. Moeremans had just played a selection known as "American Favorites" and was cordially encored. He returned with three associates who command the wonderfully melodious possibilities of saxophones of various sizes. Like a pipe organ under the touch of artist hands this lovely song was poured forth to the rapturous delight of the audience.

Some Pretentious Compositions.

Some of the grander compositions given by the band in the afternoon were a selection from Mascagni's Japanese opera "Iris," a grand fantasia from Wagner's "Die Walkure," and the overture of Suppe's "Poet and Peasant." Lighter pieces were given with enough frequency to please the popular taste. "Stars and Stripes Forever," "Vien Poupoule," "The Dwarfs," "El Capitan," "Jack Tar" and "Hands Across the Sea" were played with swing and effect.

Miss Estelle Liebling, niece of Emil Liebling, sang Gounod's "Philemon Et Baucis," evincing feeling and dramatic power. Her voice is very sweet and in a pretty ballade given as an encore she was most pleasing. In Miss Jessie Strauss, Mr. Sousa has a soloist of great merit. She is youthful, but understands the violin as well as a veteran. Her playing of the beautiful "Ballade Et Polonaise" (Vieuxtemps) was marked by artistic perfection throughout. She has more than technical knowledge of her instrument and she draws largely upon its sympathetic possibilities. She played a Hungarian dance as an encore.

The evening concert began with the ever enjoyable overture from Rossini's "William Tell." A splendid selection from the new Wagnerian opera "Parsifal" was a delightful feature. A sweet melody "To A Wild Rose," from the new musical comedy "Woodland," was very delightfully rendered, and "Jack Tar," a new Sousa march, was given with the same enthusiasm as during the afternoon. His new piece, "Under Southern Skies," is soothing and sensuous. The soloists, Miss Liebling and Miss Strauss, again charmed the audience, and Herbert L. Clarke gave as a cornet solo his own composition, "Valse Brillante."

Mitchell (S. D.)
Oct. 3, 1904

ALL RECORDS WERE BROKEN

Corn Palace Closed Saturday Night

Amidst a Scene of Unrivalled Enthusiasm.

The corn palace week is over and from Monday night until Saturday it was one continual success. The weather for the six days was simply ideal and could not have been better.

Saturday evening the audience filled every seat in the building and on both floors the people stood throughout the concert. Mr. Sousa and his band were at their best and they put forth every effort possible to make the evening thoroughly enjoyable. Before the program commenced Dr. Dundas had a few words to say touching on the magnificent successes of the week and the magnificent efforts contributed by Mr. Sousa and his band. The words of the speaker brought forth a tribute from the people in heartily seconding his remarks. Mr. Sousa faced the audience and thanked the Dr. for the kind words and for the hearty appreciation of his band, but he said that the Dr. was there to do the talking and he was to make the music. Mayor Silsby was called to the platform to make some remarks on the closing of the corn palace and what he had to say was richly commendatory to Mr. Sousa and his musicians, for it was them who made it possible for the great success of the week. Mr. Silsby said he wanted to assure the people of the state that Mitchell had no intention of relinquishing the corn palace idea, notwithstanding the desire of the Pierre fellows to try and move it further north. The mayor announced that a much large building would be erected in 1905, to give more room for the people and for the exhibits of the surrounding counties. He said that the attraction would be something nearly as good as Sousa and his band, and it was possible that the incomparable Sousa would be brought back. This sentiment was echoed to the echo.

The program rendered by the band was composed wholly of selections composed by Mr. Sousa and every one of them was produced by the great leader in the highest style of artistic work. The opening number was excerpts from the opera of El Capitan, and this was followed by the sextette from The Bride Elect, both of which were beautiful selections. The grand selection of the evening was Sheridan's Ride, which introduced some fine effects for the entire band. Each number was encored time and again and each was followed by one of his stirring marches. One of the descriptive pieces was "The Chariot Race," composed in 1890, on the Ben Hur selection. It was a vivid presentation and it carried the house by storm.

Miss Liebling and Miss Strauss made their last appearance for the week in their singing and violin playing, and the great popularity they attained was even added to on the last night. Both were recalled twice and gave additional numbers.

The program was brought to a close in the most enthusiastic manner. Mr. Sousa played "his" "Good Bye" number, in which every section of the band played some popular air of a good bye nature, and after finishing it each left the stage in turn. With the drums left they kept on playing and the members returned to the stage by twos and threes, and when they had all assembled they played the Stars and Stripes Forever. The vast audience arose to its feet in deference to the great leader, while the selection was being played. The people cheered and waved their handkerchiefs to the March-King. It was a moment of great enthusiasm and good cheer. The members of the band stood and played "Auld Lang Syne," while cheer after cheer rent the air. The closing was something beyond all precedent of any former corn palace. It had been an immensely successful week, and the people gave full vent to their feelings. Thus closed Mitchell's most successful corn palace since the day of its inception.

The corn palace this year has been a phenomenal success, and in point of attendance was greater in the six days than ever before in the usual ten days exhibition. It is estimated that at least 40,000 were in the city during the week. The attendance at the corn palace was all that could be desired, and every afternoon it was necessary to give two concerts to give all the people an opportunity to hear the band and see the exhibits. Every concert the building was filled and then hundreds stood up. The financial side of the enterprise is highly successful and it will pay out with a handsome dividend.

At the close of the palace and during the earlier part of the evening the streets were alive with young and older people who were engaged in the pastime of throwing confetti and having a good time in general. Sunday morning the streets were literally covered with the bright paper and it was something of a job to clean it up today. Street Commissioner Grinnell put his force at work this morning to get the streets back in their normal condition. During the week Mr. Grinnell kept the streets in the finest possible condition and is entitled to considerable praise.

The street attractions were the best that money could procure and many kindly expressions were heard by the visitors in this direction.

Sunday morning Mr. Sousa and his band boarded a special train over the Milwaukee and departed for Sioux

City, and many friends were at the train to say good bye to the leader and his party. All expressed the wish to Mr. Sousa that he might come back next year, and he said it would afford him the greatest pleasure to play in Mitchell again, an engagement, he said, which was one of the greatest he had ever played, taking into consideration the size of the

Sioux City Journal
Oct. 3, 1904

Omaha (neb.) Bee
Oct. 4, 1904

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HERALD

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OMAHA, NEB
OCT 4 1904

SOUSA PLAYS TO BIG HOUSES

**BOTH CONCERTS MEET WITH
LARGE APPRECIATION.**

IS ENGAGED ON A NEW OPERA

**Score Will Have Musical Innova-
tions, Says "March King," Which
Will Be a Surprise—Leader a Man
of Delightful Personality.**

The two concerts which Sousa gave at the New Grand theater yesterday served to fix that genial bandmaster more firmly in popular favor in Sioux City—nor was there any necessity for "fixing," either.

Sousa appreciates the fact that people like music they can understand and that most people have not had the advantage of an education in the musical colleges, and he acts accordingly. He offers the public what the public wants, and both he and the public are the gainers.

Another fact which Sousa appreciates is the fact that there can be a little humor in music as well as in other things. As clever a bit of musical humor as has been heard here for a long time was the rendition of "Bedella," offered in such dignity and style and with a variety of artistic fringe that might make Wagner proud to claim it.

From the opening number, the overture from "William Tell" (Rossini), to the closing number, "Grand Tarantelle in A-flat" (Heller), the programme of last evening was thoroughly enjoyed. The audience was favored with three of Sousa's marches, "Stars and Stripes Forever," "Jack Tar" and "El Capitan."

Patriotic Airs Are Stirring.

It was only the constitutional reserve which is the American's inheritance from his Saxon ancestors which prevented the afternoon audience from paying proper tribute to the stirring interpretation of the overture, "Jubel" ("My Country, 'Tis of Thee"), which was the opening number. When, in response to the vigorous encore, "The Stars and Stripes Forever" was given with all the vim of the Spanish-American war day, it produced sufficient thrills of patriotism to have overcome even an American's habitual reserve. These were favorites, as well as other of the march king's compositions given in the programme and as encores. The suite, "At the King's Court" (Sousa), which tells in a musical way first of "Her Ladyship, the Countess," picturing her with some of the frivolity and all of the charm of the novelist's view, then of "Her Grace, the Duchess," who glides with a little more dignity, as proper to her worldly estate and all the grace which it was the original intention of destiny that she should possess, and lastly, "Her Majesty, the Queen," whose annuncatory refrain speaks to an American of wedding bells and the bridal march.

The saxophone solo, "American Favorites" (McCreemans), by J. H. B. McCreemans, was a favorite in the afternoon, as was the response by the quartette of saxophones.

Soloists Win Favor.

Miss Estelle Liebling, with her rich soprano voice and happy manner of singing, blended beautifully with the jubilation of the horns. In her singing of aria for soprano, "Philemon et Baucis" (Gounod), and also in the graceful song, "When the Rose and Lily Are Dead," which was her encore, in the afternoon. In the evening she won increased favor in "Thou Brilliant Bird" (Davis).

Miss Jessie Strauss, the violinist, lent the throb of her instrument to the music of the horns and in response to the twofold appreciation with which her "Ballade et Polonaise" (Vieuxtemps) was received in the afternoon played a "Hungarian Dance." In the evening her number was "Zigeunerweisen" (Sarasate). "A slip of a girl," tenderly wielding her bow to call forth the subjects of the music kingdom, she pleased the Sioux City audiences exceedingly.

As graceful as ever in every movement, Sousa, as always, was the center of attraction for the eye. He is interesting when he walks, when he smiles, when he bows. Everything that he does is characteristic. His back is eloquent. He handles his baton with a charm that is all his own, and there is nothing violent nor circus like in his manner of conducting. The applause with which he was favored at both performances told of his high standing in Sioux City.

Sousa, with his band, was the attraction at the Auditorium last night. The big building was fairly well filled on the main floor, but there were hundreds of vacant seats in the side balconies, due doubtless to the fact that many people were not aware that they could get good seats for 50 cents until too late, the management having for some reason peculiarly its own emphasized by cards in all the street cars that the reserved seats were 75 cents and \$1, and not mentioning the 50-cent price until Mr. Sousa's advance man came on the ground.

Incidentally, Omaha people were told that when the Auditorium was built the people would have all the big attractions placed within reach, that owing to the size of the building the prices could be greatly reduced, and yet Sousa played last-night to hundreds of empty seats at the regular prices which always obtained at the Boyd. Where the "people" come in is a question which the Auditorium management can probably answer.

Sousa has played far better programs in Omaha than he did last night, but yet Sousa must be conceded to be the king of all the American bandmasters, and his band has a style, an air, a grace to it which all the others lack. The general appearance of the band, individually and collectively, is always gratifying and the charming bandmaster himself always looks well from his polished heels to the polished "spot" on the back of his head, which is beginning to increase its circumference as years roll by. He is always dressed in taste, from his white kid gloves to his well known beard.

The band is greater than ever in its instrumentation, and it was a pleasure to notice Mr. Heidelberg, who was such a favorite at the Transmississippi exposition. He was then one of Innes' strongest features.

One of the most tasteful and artistic things last night was after the applause which greeted the "Processional of the Knights of the Holy Grail," from "Parsifal" (Wagner), when instead of playing some inappropriate selection as an encore, Mr. Sousa conducted the band in a clever arrangement of "Nearer My God to Thee," in which the chimes played an effective part.

The most interesting numbers on the program from the musical standpoint were (apart from the soloists) the "Parsifal" number and the MacDowell music. From the popular standpoint, a cleverly invented paraphrase on "Bedella" and Mr. Sousa's new suite, "Looking Upward," an ingenious bit of writing, took the honors.

Miss Estelle Liebling, soprano, was highly satisfactory. She is a singer who has had a splendid schooling and her tones were exquisitely placed. Mr. Dufsky played good flute obligatos. Miss Jessie Strauss, violinist, made an excellent impression. Mr. Herbert Clarke's cornet playing was refined and artistic.

SOUSA AND HIS BAND PLAY TO CROWDS AT THE AUDITORIUM

John Philip Sousa and his band gave a very enjoyable and thoroughly artistic concert at the Auditorium Monday evening before a large audience of Omaha's elite. The program was an interesting one and the interpretation of several difficult selections given by Sousa was enthusiastically applauded. The opening number, Overture from "William Tell," was played with a vim and snap that was delightful, and, replying to the applause, Mr. Mr. Sousa rendered one of his own compositions and a variation of "Old Black Joe." The new piece, "Looking Upward," was played for the first time in Omaha and proved to be suggestive airs dedicated to different stars. Four new American

character sketches by Kroeger followed and then "Jack Tar," another of Sousa's own compositions. The "Grand Tarantelle" in A flat was one of the most interesting numbers on the program and elicited a round of hearty applause. All Omahans seem to be eager for a little Parsifal and Sousa's rendering of the "Processional of the Knights of the Grail" was a real treat and seemed to be enjoyed immensely by the music lovers. Only one feature marred the number, the bells used being decidedly out of key. Mr. Sousa's soloists seem to be thorough artists and masters of their own art. Herbert Clarke rendered the "Valse Brillante" on the cornet and responded to an encore with the sextette from "Bride Elect." The soprano, Miss Liebling, sang "Thou Brilliant Bird," and although the Auditorium is an extremely difficult place to fill with sound, the strength of her voice seemed equal to the task. Her encore number was exquisite. The violinist, Miss Jessie Strauss, rendered "Zigeunerweisen," from Sarasate, with a clean cut and fairly strong tone, which was immensely pleasing. Her double encore, first a Hungarian dance and then a Madrigal, were beautiful to say the least, and she was called back again and again. As a whole, the concert was pleasing, but it is really to be regretted that in a city so thoroughly "Bedella-ized" people must sit through variations and medlies of that worn out and pitiful air, while in the presence of one of the world's greatest bands under a great conductor.

Nebraska State Journal
Lincoln Oct. 5, '04

CONCERT BY SOUSA'S BAND

**Famous Musical Organisation
Charms the People.**

That Sousa has lost none of his charm for a Lincoln audience was proved by the enthusiasm at the concert conducted by him at the Oliver last night. The lower floor was not as will filled as on the band's former visits to the city, but there was no lack of numbers in the balcony and gallery. It seems superfluous to say that the music was fine. So much has been written of the director's alert grace, of the band and of the perfection of its training that little remains to be added. The numbers were heavier than those usually expected on a typical Sousa program, but plenty of stirring marches and other favorites were interspersed as encores or antidotes to MacDowell and Wagner. A new suite, "Looking Upward," by Mr. Sousa himself, proved to have poetic charm as well as considerable variety and was also interesting because so different from the marches upon which his fame as a composer rests chiefly.

The encores were numerous and by a new and most satisfactory arrangement the name of each was announced by means of a large printed card as soon as the first notes sounded. When the audience spied the name of an old favorite, such as "El Capitan" or "Bedella," when the pastboard rose momentarily into view, the applause was tumultuous. Besides these numbers the band's encores were "Stars and Stripes Forever," in which new effects were introduced by means of a trio of piccolis; "Dixie Land," "The Dwarfs" and "Hands Across the Sea."

There were three soloists, a soprano, a violinist and a cornetist, each of whom should rank high in his art. The singer, Miss Estelle Liebling, has a peculiar flute-like quality to her voice, which was the basis of a novel and very pleasing effect in her regular number, an aria from David's "Bird of Paradise." In one part of this a duet was carried on between the voice and a flute in which the tones produced by the vocal cords were scarcely distinguishable from those of the instrument. For an encore Miss Liebling sang "Maid of the Meadow." Herbert L. Clarke, the cornetist, secured a mellow, rich tone from his instrument, and the youthful violinist, Miss Jessie Strauss, won all her hearers by her skill, animation and unaffected naturalness of manner. Mr. Clarke gave "The Rosary" for an encore and Miss Strauss played a Hungarian dance.

REGISTER LEADER

DES MOINES, IOWA

OCT 4 1904

DO NOT WANT SUNDAY SHOWS

Ministerial Association of Sioux City
Vetoes Funning of Opera Houses
On the Sabbath.

SIOUX CITY, Ia., Oct. 3.—(Special).—The ministerial association today decided to oppose the plan of Woodward & Burges to keep the new Grand theater open Sunday. Sousa's band gave two concerts Saturday, and a "tramp show" is announced for next Sunday. The Palace has been open seven days a

SOUSA IN TOPEKA

Band Plays at the Auditorium Last Night.

As Usual Music Gives Best of Satisfaction.

A REAL BRASS BAND.

More Attention Given to Regulation Band Instruments.

Plays His Own Marches in Old Way.

John Philip Sousa, dean of the world's corps of contemporary bandmasters was at the Auditorium last night with his band and with the same Sousaisms which have helped to place him at the fore. It was a good audience, judging from the previous audiences which have greeted the band in years gone by at the local theaters, although the Auditorium was far from crowded. The audience must have numbered about twelve hundred.

One man is gone from the Sousa ranks and his absence is quite noticeable. The absent one is Arthur Pryor, the wonder of all trombonists, who has started a band of his own. For years he was the star of the Sousa aggregation and as he made his home in St. Joseph and had played in his father's band there, he was acquainted with musicians in Topeka. Sousa is the same as of old. His last few seasons' "playing before the crowned heads of Europe," to use the circus and theatrical expression, has not changed him a whit. Sousa still wears the beard that won't come off and his chest load of medals. He still moves and directs his band with those snappy, business-like movements and gestures which distinguish him from Innes the dreamy, Sorrentino the artistic and Creator the erratic.

Comparing Sousa's band with those of Innes, Sorrentino and Creator it might be said that Sousa's is more of the genuine brass band than any of the others. Innes' instrumentation places his band practically in the orchestral class. Sorrentino's reed section is so large that his organization is not of the regulation brass band order. Creator's band has plenty of the crash of cymbals and the blare of brass and for volume he surpasses all when he plays such as Wagnerian numbers. Sousa's band is more of the military band and his programs are arranged accordingly with few selections of the Wagnerian class or style and plenty of marches and lighter selections. From an artistic standpoint an Innes concert is superior to the concerts of all other bands enumerated, while from a popular standpoint with the average concert goer who does not understand such as "The Ride of the Valkyries" Sousa's concert appeals the most.

Sousa began his concert with the well tried and tested overture "William Tell," one of the selections by which all bands of the concert class shall be judged. Sousa's men played it well. All the great concert bands play it well, and as to which plays it the best is a matter of taste and opinion. One is apt to think that the last band to be heard playing it did better than the bands heard months previous. "William Tell" is a selection that has been played so often that it appeals to the ear of those who know little about music from a technical standpoint, so the overture is always a safe number to begin on.

It was when the encore for the first number was played that the difference between Sousa's band and the bands of Innes, Sorrentino, Creator et al was placed in evidence. The band struck up the stirring strains of "The Stars and Stripes Forever," the Sousa march which was played during the Spanish war. Three piccolo players stepped to the front and with the shrill piping notes of those instruments "whistled" the air shriller and louder than the mighty volume of the band.

The Sousa marches played by Sousa's band make the one distinctive feature of his concerts. It has been for years, and will be so long as Sousa leads, that when his band plays a concert there must be a liberal offering of the compositions of "the march king" and whether they be new or old the applause starts with the first strains of "El Capitan," "Stars and Stripes" or any of the score of others.

Sousa always has a new march. This time it was "Jack Tar." Typically Sousaish with the time accentuated by the boom from the bass drum and the crash of cymbals. Sousa has a way of impressing his new tunes on the minds of the audience. He sends his trumpeters, cornetists and trombonists to the front, a la fanfare, to point the bells of their horns directly at the audience and to blow with all their might and blow an impression of the new march right into the musical bump of every head—just like a blown in the bottle advertisement.

Sousa has inaugurated a system of announcing encore numbers that is appreciated by the audience. When the encore starts a placard bearing the name of the selection is held aloft on the stage and the audience knows what it is listening to. When the band played as an encore "Bedelia" arranged by Sousa, the audience knew from the placard what it was.

Herbert L. Clark, the cornetist, now takes the place of Pryor as soloist. Clark is known as one of the foremost cornetists. The soprano soloist was Estelle Lieblich. While she has an excellent voice it is not of the power to be heard to the best advantage in a hall as large as the Auditorium. Jessie Straus, violinist, played in a simple manner which greatly pleased the audience.

Topeka (Kan.) Daily Capital Oct. 6, 1904

Sousa Gave Lovers of Band Music Rare Treat

An audience of 2,000 people greeted John Philip Sousa and his band at the Auditorium last night. The concert was all that was expected and then a little more. Sousa was not stingy with his music and answered the calls every time for encores. One double encore was given. This is a trait that makes Sousa a favorite with the people who love good band music. He gives them all he agrees to give and then puts in a few pieces for good measure if the audience shows that it appreciates the band. Last night the audience showed its appreciation in a decided manner.

The band is better than when it was last here, and that means it is still the best band in the country. The music was of a better class than that given at the last concert. There was every class of music so every one should be satisfied. The music ranged from a selection from "Parsifal," which was on the program, to "Bedelia," an encore.

The program opened with "William Tell." This number is a little deep for people who are used to ordinary band music, but Sousa's band renders the difficult music in a manner that pleases even the people who can not whistle anything more difficult than the "Arkansas Traveler." As an encore "Stars and Stripes Forever" was given. This caught the plain people and the applause was great. The cornet solo by Herbert L. Clarke was a very pretty piece. Mr. Clarke is one of the best cornetists ever

CHIEFTAIN.

OCT 6 1904

Sousa's Band.

The musical programme of the last two seasons has lacked completeness owing to the long absence abroad of John Philip Sousa and his world famous band. But Sousa is again en tour in this country and he will give one of his splendid concerts here at the Grand opera house on Saturday, Oct. 8, matinee and night. The Sousa concert appeals to every lover of music, whether possessing a technical knowledge of the subject or merely a sympathetic responsiveness to its influence. He always plays good music, he is always abreast or a little ahead of the times in his offerings, and he is a thorough believer in giving the people what they most desire. Sousa is certain of a cordial welcome when he comes here. His concerts are sincerely missed when he remains away for long. On his present tour, Sousa will present as soloists, Miss Estelle Lieblich, soprano; Miss Jessie Straus, violinist, and Mr. Herbert L. Clark, cornetist.

heard in the city. He produces a tone as clear as a bell. He gave an encore that was catchy.

The number which really pleased more people than any on the program was "At the King's Court," a new piece by Sousa. The selection is dainty and then grand. It is not like Sousa and then it is like Sousa. One little touch of Sousa appears again and again in the selection and a lover of band music would say that Sousa had written the music even if he had not glanced at the program.

The selection from "Parsifal," "The Processional of the Knights of the Grail," was well rendered and was appreciated by the people who like classical music. Wagner is a little too deep for the average lover of band music. Sousa evened this up by playing as an encore "Nearer, My God, to Thee."

"American Character Sketches," a new piece by E. R. Kroeger, made a decided hit with the audience. It is catchy and is calculated to please the man who keeps time with his foot. Sousa's new march, "Jack Tar," was heard for the first time in the city. It is not as catchy as some of his other marches, but it has the same snap to it. Among the selections given as encores were "El Capitan," "The Dwarfs," "Dixie Land" and those already mentioned.

The soloists with the band this year are good. Miss Estelle Lieblich, soprano, has a very sweet voice and it is very clear and flute like. Her selection was "Nightingale," from "Marriage of Jeannette." The flute obligato was by Mr. Marshall Lufsky. At times, especially in the higher register, it was difficult to distinguish between the voice and the flute. Besides being an exceptionally fine singer Miss Lieblich is pretty. She answered to a hearty call for an encore with a pretty selection.

Miss Jessie Straus, the violinist, is not an exceptional violinist, but she is good and she pleased the audience. Her selection was "Zigeunerweisen." As an encore she gave the "Hungarian Dance."

SOUSA'S AFTERNOON CONCERT.

"March King" and Soloists Delighted Audience of 5,000 Persons.

Sousa's opening concert yesterday afternoon attracted an audience of about 5,000 persons with enthusiasm sufficient for twice that number. From the opening number, overture from "Jubel," by Weber, encores were demanded for every selection and, as usual, the "March King" was compelled to play such old favorites as "Stars and Stripes," "El Capitan" and "Hands Across the Sea."

Sousa's own compositions take better with the people than anything he can play and he was generous yesterday in giving the people what they wanted. Herbert L. Clarke, cornet soloist, played an original composition, "Rondo Caprice," and for an encore, with five trombonists, gave the sextet from "The Bride Elect." "Looking Upward," a suite by Sousa, included some descriptive effects in "By the Light of the Polar Star," "Under the Southern Cross" and "Mars and Venus."

Miss Estelle Lieblich, soprano, sang the "Nightingale Air" from the "Marriage of Jeannette," with flute obligato by Marshall Lufsky. This called for two more numbers, "Will You Love When the Lilies Are Dead?" and "You'd Better Ask Me."

In the second part of the program the band gave some new "American character sketches" by E. R. Kroeger, including "The Gamin," "An Indian Lament," "Voodoo Night Scene" and "The Dancing Ducky." Miss Jessie Straus, a talented young violinist who is traveling with the company, played "Hejre Kati" by Hubay, and two encores.

The other numbers by the band were "Parade of the Dwarfs," "Jack Tar March" and "Post and Peasant." One of the most effective numbers was the sextet from "Lucia di Lammermoor."

AT VERA

Kansas City Times - Oct 7, 1904

SOUSA'S AFTERNOON CONCERT.

Between 4,500 and 5,000 Persons, Most of Them Children, Heard the Big Band.

The concert by Sousa's band in Convention hall yesterday afternoon was attended by between 4,500 and 5,000 persons, including a great many children. The arena floor was about half filled. The west balcony was crowded to its capacity and that on the east side nearly so, while large numbers occupied seats in the second gallery. The great band leader was as generous as ever in the matter of encores, which were demanded again and again after the playing of some popular air.

Herbert L. Clarke, the cornetist, was recalled after his solo, "Rondo Caprice," an original composition, and in responding was accompanied by five other members in the sextet from "The Bride Elect." Sousa's suite, "Looking Upward," was well received and particularly the third number, "Mars and Venus," in which the crescendo drum roll stirred up a vast amount of enthusiasm. This brought out the old favorite, "El Capitan," which was recognized immediately and applauded. Miss Estelle Lieblich, the soprano, sang the nightingale air from "The Marriage of Jeannette" with flute obligato by Marshall Lufsky and responded to an encore with "Will You Love Me When the Lilies Are Dead?" This number made Miss Lieblich friends with the audience at once, but in singing a third song, "You'd Better Ask Me," said Mary, she stopped in the middle of the first verse and did not resume until an usher had found the industrious plumber who was hammering a pipe somewhere in the arcade and subdued him. When the noise had been stopped Miss Lieblich went on with her song and was cheered generously.

The second part of the concert included a suite of American character sketches by E. R. Kroeger in which there were four numbers, "The Gamin," "An Indian Lament," "Voodoo Night Scene" and "The Dancing Ducky." The last one in this collection had the audience rattling its heels and proved very popular. Miss Jessie Straus contributed three violin solos, the first "Hejre Kati," by Hubay, being the occasion for two encores.

KANSAS CITY, MO

OCT 7 1904

SOUSA'S AFTERNOON CONCERT.

A Fair Sized Audience Greeted the March King in the Hall.

An audience of about 1,000 greeted Sousa's band in Convention hall yesterday afternoon. The picturesque leader has lost none of his suppleness since his last visit here and his mannerisms were of quite as much interest as ever. The band is one of the finest musical organizations that ever played here and the selections yesterday afternoon were greeted with hearty applause. Especially fine was the processional of the Knights of the Holy Grail from "Parsifal." The deep and solemn music seemed to breathe the spirit of the great composer's prayer. As an encore Sousa played "Nearer, My God, to Thee," and it is doubtful if ever the appealing music of that consoling hymn was rendered with such beautiful expression and tone in Convention hall. H. L. Clarke's solo, "Rondo Caprice," scored a hit, as did the violin solo of Miss Jessie Straus. Miss Estelle Liebling sang the nightingale air from "Marriage of Jeannette," with flute obligato by Marshall Lufsky. Miss Liebling's voice lacks the volume to fill Convention hall, but it is marvelously sweet and under exceptional control. Miss Liebling responded to two encores. A happy arrangement of airs was the encore, "Dixie Land."

Address: KANSAS CITY, MO
OCT 7 1904

It takes a well-established musical reputation like that of John Phillip Sousa to hold its own in competition with the Megaphone minstrels.

Salina (Kan.) Journal
Oct. 8, 1904

SOUSA AND HIS BAND.

Entertained an Audience Last Night With a Very Popular Program.

Salina has heard Sousa and his band. From the moment the curtain was raised at the opera house last night until the finish of the "Grand Tarantelle in A Flat," Sousa received the attention and appreciation of his audience.

The concert was opened with Rossini's "William Tell," known in name by every musician probably in the world, but not played by everyone as they played it. Mr. Herbert L. Clarke, cornet virtuoso, pleased the audience with his own composition, "Valse Brillante," and answered with an encore. Miss Estelle Liebling, soprano, sang "Thou Brilliant Bird," from "Pearl of Brazil," and probably pleased her hearers as much as any soprano that has ever appeared before a Salina audience. The flute obligato, by Mr. Marshall Lufsky, was fine and made good with the audience. Miss Liebling answered with an encore.

Miss Jessie Straus was a popular artist with her audience, and was compelled to answer with two encores. The young lady captured her hearers from the first moment of her appearance on the stage, and went off the most popular artist on the program. She played "Zigeunerweisen" and two encores, the "Hungarian Dance" and "Madrigal."

In playing encores the band was strictly "Sousa," playing all of the "march-king's" marches—"Stars and Stripes," "El Capitan," "Dixie Land" and "Hands Across the Sea." They played them too, and played them as only Sousa plays Sousa's marches. After the concert a number of the band boys went to the rooms of the Salina band and were shown through the parlors and practice rooms. They were very much pleased to find such fine rooms and thanked the Salina boys for their courtesy and entertainment. The band had an extra special at 11 o'clock when they will

New York City
OCT 8 1904

John Phillip Sousa is respectfully asked why he followed an impressive rendition of Wagner's solemn and beautiful Processional of the Knights of the Grail from Parsifal, at the Auditorium Sunday night, with the Jack Tar march as an encore. Would it not have been better to have not thus slighted Bedelia, which was played later on, but to have moved it up to the place of honor next the Holy Grail selection? Aside from this exception, the concert delighted the great audience, and left it with a strong inclination to reproduce itself when Sousa comes again.

Pueblo (Col.) Chieftain
Oct. 9, 1904

Band Pleases Puebloans

Sousa and his great band paid their annual visit to Pueblo yesterday, giving a matinee and night concert at the Grand opera house. There was almost a repetition of Pretty Peggy, in that the band was delayed en route and was unable to begin the afternoon concert until 4 o'clock. The audience assembled, however, was composed of the really musical, who determined to wait until there was no possible chance of hearing the great band. More than an hour was passed in waiting before the curtain raised to disclose the fifty artists in their places.

Then came their reward for waiting. Beginning with the program with the Jubel overture by Weber, the band played wonderfully well after their rough experience on the road. The program was particularly well selected and was rendered so pleasingly that every number was encored. Two numbers, one a suite by an author whose name was left off the program and the other a selection from Wagner's Parsifal were notable. At the evening concert a grand fantasia on Die Walkure was most pleasing.

While not at its best at the matinee, in the evening the band added to its reputation. Mr. Sousa has introduced a new feature in tone coloring that is quite effective. He uses the muted cornet in some of the piano passages, which tone combined with the clarionets, oboe, bassoons and saxophones, nearly approaches the string effect. In the encores Mr. Sousa still indulges in the "stand up cornets" style, but this may be tolerated in the marches usually played for encores.

The band this year is up to the standard established some years ago, and the arrangement of the programs has improved. There are not so many "Sweet Genevives," the stock in trade of all concert bands. A wider range in concert selections is noted, a decided relief for those who attend all band concerts in the west.

The soloists this year must be content to allow the high honors to go to Miss Jessie Straus, the violinist. Although young in years and evidently new on the concert stage, the artist is in every note that she plays. Her selections are chosen from the favorites of concert players, but are rendered with the fire of ambitious and intensely musical youth. There is a freshness and virility to her playing that is not to be had in the older artists. Naturally she is handicapped by having a wind instrument accompaniment, but does well to bring out a tone that dominates some twenty wind instruments. It might be suggested to Mr. Sousa that he use about half the clarionets he does use in accompanying her solos, as the effect would be much better. The exquisite tone of the soloist is often almost lost in the strenuous accompaniment.

Miss Estelle Liebling, soprano soloist, sings beautifully, but lacks the dramatic in sufficient strength in her heavy numbers. Her voice is more of a coloratura than a dramatic soprano and she was best in the evening concert in a number better suited to her style. The instrumental soloists were good, although the saxophonist sacrificed phrasing to tone.

The great Sousa remains as one matinee girl described him, "the most graceful man" in the world. Just what relation some of his poses have to the music must of necessity be figured out by a female teacher of elocution and Delsarte. But Mr. Sousa is lovely and makes his men play. This latter feature submerges all else he may do to the extent he will be forgiven all.

The same unfortunate condition prevailed as to the sizes of the audiences. About half of those present in the evening were those who had applauded in the afternoon and all told there were not enough to enthrall the manager of the band, whose artistic soul is moved more by the box office receipts than the high standard of the concerts.

NEW YORK CITY
OCT 9 1904

SOUSA IS TO CELEBRATE JUBILEE AS BANDMASTER

Plans Big Festival at End of Twenty-Fifth Year in Service.

KANSAS CITY, October 8.—John Phillip Sousa, the "March King," who has been playing at Convention Hall in this city, announced to-day that he was contemplating a great celebration of his silver jubilee as bandmaster eleven months hence. In 1889 Sousa was appointed leader of the band of the United States Marine Corps, in which he had served as an apprentice boy during his early youth. This position he resigned in 1892 to assume the direction of his present organization. Early next fall Sousa will have completed twenty-five years as bandmaster, during which time he has become the most popular conductor in the world and an important international musical personage. Mr. Sousa expects to signalize his jubilee by a week's musical festival in Madison Square Garden, New York, with the Sousa band and the United States Marine band combined. The leading bandmasters of Europe and America will be invited to co-operate in the celebration, which will probably conclude with a great banquet to the "March King" by his admirers.

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Why do we always go to hear Sousa and his band? Perhaps it is because all the world loves a brass band and especially Sousa's. We have come to look upon him as the most successful bandsman since great old Patsy Gilmore. He is the only man who could make "The Stars and Stripes Forever" heard round the world.



SOUSA.

As he was caricatured by one of the English newspapers. The great composer and bandmaster is now at the Alhambra theatre in this city and with his fine band is winning as much favor as ever. His engagement comes to a close next Sunday night.

Laramie (Nyo)
Republican Oct. 10,
1904

SOUSA PLEASED A LARGE AUDIENCE LAST NIGHT.

The appearance of the inimitable Sousa and his famous band at the Opera House last evening almost filled that popular amusement center with an audience that was satisfied to the fullest extent. If there was a disappointment during the entire evening it was when the program closed. And this disappointment was not because the program had been cut, for every encore was graciously responded to, but because the music-lovers of Laramie thirsted for more of the entrancing melody. To criticize the band would be out of the sphere of the ordinary mortal, but it must be said that Mr. Sousa possesses a gift in his selection of pieces as not only the regular numbers were thoroughly appreciated, but the encores were equally as popular and well received. The soprano solo by Miss Estelle Lieblich, with flute obligato by Mr. Marshall Lufsky took the audience by storm, and as one gentleman remarked it was proof positive that there is such a thing as a flute-like voice. She graciously responded to an encore. Miss Jessie Straus also made a decided hit with her violin selections. The band numbers fifty-two members and so thoroughly has Mr. Sousa done his work that there is not the slightest hitch or discord anywhere

Los Angeles (Cal)
Herald
Oct. 10, 1904

SOUSA AS OF OLD

Bandmaster Is Given an Ovation

Lively Marches Stir Hearers

Opening Concert Attended by Audience That Taxed the Capacity of Pavilion—Miss Lieblich Is Well Received

Sousa's band belongs to the people, and last night's opening concert appeared as much to the audience which sat across the street from Hazard's pavilion in the park as it did to those who occupied what "Billy Barker" terms "true lover's seats." It was a program rendered by the musician laureate of America and ranged from "Beethoven" to "Parsifal" and "William Tell."

The Sousa marches as they came forth with their familiar swing were greeted with strong applause from the audience that crowded the house. "Stars and Stripes Forever," "El Capitán," "Jack Tar," and "Harris Across the Sea" proved themselves lasting popular favorites.

Sousa himself does not appear as old as he did when last seen here and his mannerisms which have been endlessly caricatured and imitated still prevail to give wonderful harmony from his assortment of instruments. He continues to be generous with his encores and to court with his company soloists of ability.

Last evening's program opened with the overture from "William Tell." Herbert L. Clarke followed with a cornet solo, playing a composition of his own, "Valse Brillante," and responding to an encore with Nevill's "Hosany." Both were exquisitely played and were well received.

Perhaps the most popular number on the program was Sousa's new suite, "At the King's Court." It is in three parts: "Her Ladyship, the Countess," "Her Grace, the Duchess," and "Her Majesty, the Queen." As the music implies it is a selection with regal force and arranged with a climax effect which is most impressive. It was the only number which called for two encores and the response was made with "Dixie Land" and the popular "El Capitán."

Miss Estelle Lieblich is well known to the Los Angeles public. Her magnetic soprano voice has been heard before with Sousa's band in this city and it still continues to hold its wonderful charm. Last evening she sang the Nightingale Air from "Marriage of Jeaneite," with a flute obligato by Marshall Lufsky. The sweetness of her tones were blended with the pure notes of the flute with absolute control. For an encore she sang "Will You Love Me When the Lilies Are Dead."

As a finale for the first half of the program the band rendered Wagner's famous Processional of the Knights of the Grail from "Parsifal." The wonderful texture of this masterpiece was brought out to perfection by the splendid handling of Sousa. It culminated the prosaic, barn-like atmosphere of Hazard's pavilion and made the meaning of the words printed on the program stand out clearly:

Oh food forever blessed, God's gift from day to day,
In prayer to him addressed for life and strength we pray,
An anguished and lowly, the Father bring His life for us and offer.

The last half of the program was almost entirely popular music. It opened with American character sketches by Kroeger, including "The Gamin," "An Indian Lament," "Woodoo Night Scene" and "The Danting Darkey." As an encore "Beethoven" was played as Los Angeles has never heard it played before.

Miss Jessie Straus presented the Hauser "Hungarian Rhapsody" for her violin solo. Her playing is delightful and her technique perfect. She was called back to play "Nymphs." The overture, "Post and Peasant," concluded the evening. It was given with a typical Sousa interpretation and held the audience until the final note.

SOUSA AT THE ALHAMBRA
Sousa gave two delightful concerts yesterday afternoon and last evening. Last night the attendance was large, and the afternoon performance it was moderate. The music was, of course, finely given, a touch of the popular, a flavor of the classical and a swing of the martial. The bandmaster himself was as exquisite and graceful as ever. He posed, of course, but it was very effective and interesting. His arms and his body seemed to dance and it was almost as much a pleasure watching this entertaining director as to listen to the music he embodied. At the afternoon performance the soloist proved satisfying. The soprano sang very well and gave a delightful little encore backed with the very clearest enunciation, in which was told the sad plight of a woman who thought of asking her sweetener's father or mother for the girl, but half forgetting the maid herself. The violinist was decidedly pleasing and the whole concert charming. As a tribute to the day "Nearer My God, to Thee," was effectively given, and at night there was plenty of melody and popular air which suited the general audience draped in the sound.

Manhattan (Kam)
Nationalist
Oct. 10, 1904

The Fascination of Grace and Rhythm
Throughout the concert Wednesday most people kept their eyes from first to last on Sousa. He has grace that is hypnotic. Every motion is full of meaning. Unlike the typical bandmaster he is temperate in the use of action. His gestures are subdued and refined to a perfect degree.
Of course the band was too large for the house, and considerable fine music was covered up in the noise of reverberations from walls and ceiling. And yet no one forgot that he was listening to a band created by a genius. It never fell to the level of the commonplace. It was uniformly inspiring and satisfying.
The soloists were well received. Miss Straus, violinist, is under twenty years of age and shows remarkable attainments. Mr. Clarke, cornetist, and Miss Lieblich, soprano, added materially to the enjoyment of the program. Sousa played in Kansas City last night. He is in Junction City today.

Denver (Col)
News Oct. 10, 1904

SOUSA AT THE ALHAMBRA
Devotees of band music filled the Alhambra theater yesterday afternoon and evening when Sousa's band, assisted by three artists of merit, rendered two excellent programs. As is always the case with Sousa's concerts, the compositions of that perfect bandmaster were most popular, and the stirring notes of one of his marches were a signal for applause. Mr. Sousa was as liberal as ever with encores, and the audience wanted for nothing either in the quantity or quality of their enjoyment. Estelle Lieblich, soprano; Jessie Straus, violin; and Herbert L. Clarke, cornet, added much to the program, which was typical of Sousa and his band.

Camera-Boulder
Col. Oct. 11, 1904

SOUSA THE KING

THE GREAT BAND CONCERT AT
THE CHAUTAUQUA ATTRACT-
ED AN IMMENSE AND DE-
LIGHTED AUDIENCE.

Sousa is unique. One is scarcely willing to say that he is the whole show but one who participated in the pleasure of so splendid a concert as the "March King" gave at the Chautauqua last night can not but feel that the music of his 52 performers on brass and reed instruments would have less strongly appealed to the emotions had it not been for the graceful figure and musical fingers which wielded the baton in Sousa's inimitable manner. The concert was attended by one of the largest night audiences ever seen at the big auditorium and its enthusiasm knew no bounds. Graciously did Sousa respond with encores and on the instant his performers responded—not a wait, not a pause. This precision of Sousa is a study in the art of leadership. His cheerful acquiescence in the demands of an audience for more should shame lesser artists. The cornet solo and violin playing were all that could be desired while Miss Liebling's singing was superb. The lesson of Sousa's concert should not be lost on caterers to the Boulder public's amusements. The best attractions draw audiences here equal to those of any city of its size on earth. Nearly 2,000 people paid from 50 cents to \$1 to hear this concert and didn't begrudge the money. The only weak note about the concert was that emitted by the street railway company. The service was so vile as not to permit of being properly characterized in a reputable journal. The great crowd got to the grounds in some manner, but most of it would have saved time and felt better had it walked.

Fort Collins (Col)
Courier, Oct. 12
1904

Sousa's Band Concert.

Never in the history of the city have the people of Fort Collins been permitted to listen to such an excellent program as was rendered Tuesday afternoon in the opera house, by Sousa's Concert band, which is, without doubt, the finest in the country. The band consists of sixty-six pieces and each member is a true and skilled artist. Miss Estelle Liebling, who has a marvelously sweet and flute-like soprano voice, sang an aria from "Pearl of Brazil" most charmingly. The William Tell overture by Rossini, is always a favorite. Mr. Clark's cornet solo, "Valse Brillante," was also one of the rare treats offered. Miss Jessie Straus is a talented violinist and her performance received a marked encore. Among the encores were the "Rosary" by Ethelbert Nevens, which has a sweet, pathetic story connected with it that all ought to know; "Stars and Stripes Forever," El Capitan, and a number of other favorites, written by the conductor, never grow old.

The reporter feels safe in saying that all who heard the beautiful, inspiring music hope for another treat from these artists in the near future. It is to be hoped that the opera house management will be able to provide many more concerts of this class. We hope that our city will some day become a musical center and that the people will be educated to love a higher class of music than they have been accustomed to hear. Music is truly a divine art and should bring out that is noblest and best in all of us.

Every seat in the house was taken and a more appreciative audience never gathered at a concert in this city. There is but one criticism to offer and that is the audience failed to rise when the band played "Stars and Stripes Forever." It is always customary for the audience to rise and remain standing when the National airs are being played.

Spencer (Col) Oct.
" 12, 1904

The Sousa Concert.

Sousa's band, without doubt the most popular organization of its kind in America, has been here and gone, and now for the next few weeks we may expect to hear strains from the Sousa marches whistled and hummed everywhere.

There can be nothing to criticize in the work of the band, unless, from a musician's point of view the program should be of a more classical nature. But the Sousa band, besides existing for the purpose of gladdening hearts, also lives to make money, and good management recognizes that popular music meets the popular demand. The rendition of the Overture to William Tell, the Processional from Knights of the Holy Grail, and selection from Poet and Peasant showed what the band might do in the better class of music. But these numbers did not excite the favor that the playing of Manhattan Beach or El Capitan marches. Those were pieces that everybody in the audience had heard before, while the better numbers had perhaps not been heard by over one quarter of the people.

So Sousa is doing the proper thing and is giving the people what the majority want, and is giving it in such a way that no other organization can approach him.

From _____
Address _____
Date _____

SEP 13 1904

Estelle Liebling, Sousa's coloratura soprano, is rousing vast audiences to vociferous enthusiasm at the Exposition.

Ogden (Utah)
Oct. 15, 1904

Only those who were present at the Sousa concert at the Grand Opera house last night fully appreciate what the music lovers of Ogden missed by not being there. For the first time in eight years Sousa appeared before an Ogden audience and a fair sized house only greeted him. It is certain that the people of Ogden never heard better music for higher priced artists have never before been in the town. Every member of the company is an artist in his line of work and the band as a whole is on a par with any band ever taken on the road by Sousa. That Sousa's compositions are popular are attested by the fact that every one played last night was vociferously applauded. The concert last night deserved a better audience.

Rawlins (Wyo)
Journal, Oct. 15,
1904

Sousa's Band in Rawlins.

The best musical treat that Rawlins people have had of the kind in all the years they have lived here, or expect to have in many years to come was the entertainment given by John Philip Sousa's band Thursday afternoon at the opera house.

The stage was filled with musicians with a great variety of instruments and the rendition of the several selections was superb. The opera house was well filled with lovers of music who came to hear the greatest band in the country and see the most notable of band masters.

The program consisted of nine numbers as follows;

- Overture—"William Tell".....Rossini
- Cornet Solo—"Valse Brillante".....Clarke
- Suite—"Looking Upward".....Sousa
 - a. By the Light of the Polar Star.
 - b. Under the Southern Cross.
 - c. Mars and Venus.
- Aria for Soprano—"Thou Brilliant Bird from "Pearl of Brazil".....David Miss Estelle Liebling. (encore)
- Flute Obligato by Mr. Marshall Lufsky
- Processional of the Knights of the Grail from "Parsifal".....Wagner
- Ameridan character sketches..Kroeger
 - a. The Gamin.
 - b. An Indian Lament.
 - b. Voodoo Night Scene.
 - b. The Dancing Darkey.

- a. Melody "To a Wild Rose" from "Woodland Sketches".....McDowell
- b. March "Jack Tar".....Sousa
- Violin Solo, "Zingenerweisen" Sarasa
- Miss Jesse Straus. (Hungarian Dance)
- Overture, "Poet and Peasant"..Suppe

To attempt to describe such a performance is far beyond the average writer, but every person present could not but realize that they were in the presence of masters of the art of music, and every motion of the baton in the hand of the great leader seemed to add to each hearer's understanding of the beautiful strains. Sousa appreciates the full sense of every note struck and the manner in which the several numbers were played seemed to bring the master musician and his audience in such close touch that the sentiment in each strain was felt by every one, and gave inspiration to all.

San Francisco (Cal)
Chronicle, Oct. 17,
1904

SOUSA'S BAND AT ALHAMBRA

Famous Director Is Eloquent of
Gesture as Ever—His Own
Marches Hearers Like Most.

Sousa and his band led off last night at the Alhambra with the first of a series of twelve concerts to be given in this city. The audience was not as large as might have been expected, but in enthusiasm nothing more could have been desired. As usual, the programme printed was not half of the offering made, for the encores granted by generous Sousa were nearly as many as were asked for by an insistent audience.

The spell of Sousa, with his inimitable pantomime, his confidential gestures to his bandsmen and his eloquent back to his hearers, is as strong as ever. Who can escape the swing and crash of a Sousa march played by his band and made visible by his vivid directing? They life you off your feet with their riot of tone, and Sousa's marches, regarded technically, if any one is foolish enough to be pedantic over them, are marvels of musicianly writing, full of the devices of the trade, but fuller of infection and animation which are not taught in music schools. Else we might all be Sousa's.

The band is accompanied this year by Miss Estelle Liebling, soprano, and Miss Jessie Straus, violinist.

From *Examiner*
 Address *SAN FRANCISCO, CAL*
 Date *OCT 17 1904*

SOUSA PUTS ASIDE HIS POSES AND GESTURES

Great Bandmaster Plays His Band as No One Else Can Play It, for Once Leaving Delsarte to Others of Less Fame.

BY ASHTON STEVENS.

The illustrator stayed away from the Alhambra last night, because, forsooth, "Sousa's gestures are such an old story." By so doing he missed the first chance in his life of drawing John Philip in repose.

For Sousa has lost his gestures, his poses, his delsarte. No longer in great circles does his baton scrape the proscenium arch. The baseball swat and the ping pong volley are things of Sousa's past. A fly on wing may now meet Sousa's stick in midair and find thereon a cradled nesting place. Sousa used to be sure death to the stage-struck fly; and even that unspeakable sextopped—the flea—stuck close to the upholstery or to yourself when Sousa played the band.

And now I am more than ever convinced that Sousa did play the band rather than the other way round—i. e., the band play him. He has ceased to dance to the shriek of the piccolo, to rhythmically swoon to the voice of the clarinet, to start at the weird language of the English horn, to fight with the brass as knights of old fought with dragons. And he plays as well as ever he played. He is become the same sane, graceful Sousa you meet with after the show is over. He no longer acts, and he plays as well as ever he did. If his back—so eloquent in the yesternights as to make "programme" music of everything the band biew—said anything last night, it said it in a whisper, and this is what it said:

"I am the inventor of acrobatic bandmaster-ship. I worked my invention for all that it was worth on two hemispheres. I have now turned it over to Creator and the rest of my imitators, along with quantities of hardware and other picturesque junk that formerly I wore upon my chest. My present appeal is devoted exclusively to the ears of my auditor and the brain that lies between them. I shall now play 'Nearer, My God, to Thee,' with variations, but without egotism, for I have come to the conclusion that you are just as near as I am."

PLAYS AS WELL AS EVER.

And he played as well as ever he did—and that is to say that J. P. Sousa played the band just a little better than I have ever heard it at the hand of another.

To be sure, the finale of his own immortal "Stars and Stripes," played with the brasses standing the full breadth of the footlight line, sounded of a loudness to make the auditorium feel as small as a barrel; and equally to be sure it was hardly within the taste of Sousa's new no-gestures for him to employ "Nearer, My God to Thee," with "Parsifal" bell trimmings as an acknowledgment for the applause that followed his truly musicianly performance of the bell-trimmed procession of the Knights of the Grail from the above-mentioned last, and perhaps least, of the Wagner music plays. But Sousa without some tricks would not be Sousa, and I am indeed an ingrate when my praise is not unmixt for a man that has foregone the gestures that used to be his very life and honor.

SOUSA SUITE THE NOVELTY.

The principal novelty of the bill was a Sousa suite of three movements: "Her Ladyship, the Countess; Her Grace, the Duchess, and Her Majesty, the Queen." In it are gavottes, waltzes, marches, all written in Sousa's inevitable rhythm and inimitable style. There is an articulate epigram in the first movement. My next-seat neighbor exclaimed of it, "What a slap for the Countess!" The whole piece is delicious fooling. It causes you to long for another Scusa opera comic. Even in the majestic march for "Her Majesty," with the basses putting up a contrapuntal fight as travenly as they do in the climax of Mendelssohn's "Wedding March," there is a touch of classic wit. Arthur Sullivan might have written that march without compromising his reputation. And as for the other kind—the popular kind—of marches—Sousa is to them what Bach is to the fugue. Sousa writes the best marches since the "Marsellaise."

There were the usual soloists: Miss Estelle Liebling singing in a purely instrumental way; Herbert L. Clarke, daring a cornet specially and "getting away with it"; and Miss Jessie Straus, who with her violin broke the evening's record for recalls.

But the sensation was Sousa without Sousa-isms, without the tennis wrist and the handball oasm, and without the spell-binding back. He was the real marine article. The youngest Annapolis could not have been smacker.

I hope this story is true for all time; that it is not unconscious romance based on accident. No, I refuse to believe that Mr. Sousa's gestures arrived late of a Sunday evening and that he had no time to unpack them.

San Francisco (Cal)
Oct. 17th 1904,
Evening Post.

SOUSA'S BATON WAVES AGAIN

Great Leader Presents Latest Novelty Which Is a Most Charming Piece.

HIS OWN MUSIC IN EVIDENCE

It was a Sousa night at the Alhambra Theater. Not only was Sousa there with his baton and his band, but there was lots of Sousa music in evidence. The great band leader was graciousness itself, and again and again responded to popular demand for more music. It was a great house, too, for Sunday night, nearly the entire upper portion, including the boxes, being filled.

In addition to the regular programme Sousa rendered of his own music "Stars and Stripes Forever," "El Capitan," "Hands Across the Sea" and other popular selections. The charm of the evening was the performance of his new suite, "At the Court of the King." There are three movements to this, "Her Ladyship the Countess," "Her Grace the Duchess" and "Her Majesty the Queen." The movements are full of color, the lighter tints and splashes of shading filling the two former, while the last is made up of firm and enduring tones.

The piece is most suggestive in its different phases. There are touches the most dainty for her Ladyship, phrasing the most dignified for her Grace, music most grand for her Majesty. The theme runs from the minuet to the march, and such a march! With eyes closed you can see royalty in procession passing before you. The work is about equally divided between the reeds and the brasses—the finale is one of the most inspiring marches ever listened to, one of the greatest written even by Sousa.

"The Procession of the Knights of the Grail," from "Parsifal," was another feature of the programme, played with the characteristic style and finish of Sousa. For an encore the band played "Nearer, My God, to Thee," with incidental chime music.

Miss Estelle Liebling is Sousa's soloist. She has a sweet voice, although it was somewhat thin in the nightingale air from "The Marriage of Jeanette." There was a flute obligato by Marshall Lufsky. The trilling of the soprano to the flute accompaniment was as nearly perfect as could be desired. Miss Liebling was heartily received. Miss Jessie Straus as a violin soloist made a most favorable impression on her audience, and won several recalls.

To-night Sousa and his band will give their second concert at the Alhambra Theater. The first matinee will take place Tuesday and will be followed by others on Thursday, Saturday and Sunday. Sousa will be at the Alhambra up to and including next Sunday night. The programme for this evening is as follows: Overture, "Der Haidchacht" (new), Holstein; piccolo solo, "Kinloch o' Kinloch," Occa, Marshall Lufsky; suite, "Maidens Three," Sousa; aria for soprano, "Philemon et Baucis," Gounod, Miss Estelle Liebling; love scene from "Fuersnoth," R. Strauss; jubilee from "Symphonic Sketches" (new), Cradwick; (a) Caprice Espagnole, "Sevilliana" (new), Sir Edward Elgar; (b) march, "Hail to the Spirit of Liberty," Sousa; violin solo, "Zigeunerweisen," Sarasate, Miss Jessie Straus; airs from "Chris and the Wonderful Lamp," Sousa.

San Francisco (Cal)
Chronicle
Oct. 17, 1904

SOUSA'S BAND AT ALHAMBRA

Famous Director Is Eloquent of Gesture as Ever—His Own Marches Hearers Like Most.

Sousa and his band led off last night at the Alhambra with the first of a series of twelve concerts to be given in this city. The audience was not as large as might have been expected, but in enthusiasm nothing more could have been desired. As usual, the programme printed was not half of the offering made, for the encores granted by generous Sousa were nearly as many as were asked for by an insistent audience.

The spell of Sousa, with his inimitable pantomime, his confidential gestures to his bandmen and his eloquent back to his hearers, is as strong as ever. Who can escape the swing and crash of a Sousa march played by his band and made visible by his vivid directing? They lift you off your feet with their riot of tone, and Sousa's marches, regarded technically, if any one is foolish enough to be pedantic over them, are marvels of musicianly wringing, full of the devices of the trade, but fuller of infection and animation which are not taught in music schools. Else we might all be Sousas.

The band is accompanied this year by Miss Estelle Liebling, soprano, and Miss Jessie Straus, violinist. Both these artists made favorable impressions last night.

San Francisco (Cal)
Bulletin
Oct. 17, 1904.



SOUSA at the ALHAMBRA

Sousa and his band came to town yesterday and gave the first concert of the season at the Alhambra in the evening. Sousa's popular music and his popular treatment of a pleasingly diversified program, which was largely made up of the lighter compositions which Sousa always finds understandable by American audiences. He brought a new march with him, the "Jack Tar," and this latest effort of the march king proved to be as melodious and sparkling as his best compositions in the sphere of military music.

As for the band, it was the same excellent unit, playing as usual, like one mighty instrument with all its parts in perfect harmony, and with a tone which, if anything, has improved in richness and fullness. A large audience greeted the musicians on the opening night and gave them a cordial welcome. Music that gratified the appetite for excellence in

band work was discoursed during the evening, and it was accorded intelligent recognition in repeated applause. The overture to "William Tell," backed as it may be, even as the songs of the street, found many admirers when brilliantly interpreted by Sousa. In addition to the less interesting selections which seem to be demanded by popular taste, the band demonstrated its power in playing Wagner music and some other classic pieces. Herbert L. Clarke appeared in concert solo, playing a "Valse Brillante" of his own composing. Miss Estelle Liebling, soprano, and Miss Jessie Straus, violinist, added to the evening's entertainment.

San Francisco (Cal)
Call. Oct. 17, 1904

SOUSA BRINGS NEW MARCH TO THE CITY

King of Music Comes With "Jack Tar" and Pleases With "Parsifal" Movement.

Sousa, with a new march, a new suite, the same old band and the same old trick of conducting it, came back to us last night. The Alhambra housed a handsome crowd to hear him and the applause was as lively as the conducting. A lively handful of it met him and continued until Mr. Sousa's swift descent into the "William Tell." Only the local respect for Rossini stopped it there—one so hankered to applaud the Sousa imitation! It was brilliant. All the tricks that all the Sousa impersonators for all the time have spread over the vanderbilt bills were there. He plays dumbbells with his chords and makes pies with his glasses with the best of his imitators. He plays tag with the trombones and puts lovingly the flute, as do they. And he hangs out strings of notes and sweeps them in—just as Herrmann picks dillies out of the air—and all the rest, with the cleverest of them.

In fact, Sousa's conducting is as full of quotations as "Hamlet." One would know it a mile away, anywhere under the nose of the Sphinx at midnight and with only a donkey to conduct!

Alh, but it is the result. There is no other band quite like Sousa's. One is sure of that every time one hears it. And this year there is to the full all the irresistible dash and go, the rhythmic magic, the tonal excellence for which the band is famed. One got a rare taste of these in the "William Tell," that

swung to its spirited climax with the fire of a Mascagni reading. And for the encore Mr. Sousa did not keep us long waiting. With his quick, courteous little bow he had "The Stars and Stripes Forever" going in an obliging second, and after it "The Dolls."

After that came Herbert L. Clarke, without whose cornet playing Sousa's band would hardly be Sousa's band. Mr. Clarke brings a "Valse Brillante" of his own this year, and gave a beautiful and brilliant performance of the piece. The new Sousa suite followed, "At the Court of the King," in three movements—a gavotte measure, a kind of valse noble and a stately finale. Rather of the made-to-order fashion these sounded, particularly when compared with the "El Capitan" march, still rattling good stuff of its sort, that followed. Mr. Sousa's new march is another story. "Jack Tar," as it is called, will be on half the local pianos within the week, and deserves to be. It compares with the best of the Sousa marches.

Another new number given last night was the "American Character Sketches," by E. R. Kroeger, picturesque and characteristic as to all but the first "sketch." Grieg's "Parade of the Dwarfs," written for the piano, goes excellently with the band, as also a transcription of Heller's A flat Tarantelle. The most interesting movement, however, was the Wagner "Processional of the Knights of the Grail," from "Parsifal," that was admirably conducted and played. It lends itself with large effectiveness to the resources of the band.

Miss Estelle Siebling, soprano, supplies this year the usual vocal background for the band. She does a little more than that, however, and used a rather good voice rather well in "Nightingale Air" from "Marriage of Jeannette," by Massi. Miss Jessie Straus is the violinist and possesses agreeable temperamental gifts and technical accomplishments. She gave a clever rendering of the Hauser Hungarian Rhapsody.

OCT 17 1904

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OCT 18 1904

SOUSA'S BAND.

Sousa and his band again appeared at the Alhambra Theater last night, giving the second concert of the series of twelve before a big audience. The program was an unusually good one.

OAKLAND, CAL

OCT 21 1904

SOUSA'S BAND PLEASED AN IMMENSE AUDIENCE

GREAT CONDUCTOR AND HIS MAGNIFICENT PERFORMERS PLAY TO A CROWD OF BETWEEN TWO AND THREE THOUSAND PEOPLE AT THE GREEK THEATER

University of California, October 21—new suite, "At the King's Court," (a) "Between two and three thousand people sat in the Greek Theater this afternoon to listen to a magnificent concert by Sousa's Band. No prettier day could have been selected for the concert and the Greek Theater seemed an ideal place for it. To many the music seemed more mellow than the same pieces had sounded within doors. The excellent acoustic qualities of the Greek Theater were never better proved. Besides the band music there were cornet solos by Herbert L. Clarke, soprano solos by Miss Estelle Liebling, and violin solos by Miss Jessie Straus. The program, besides the encores, was as follows: Overture, "William Tell" (Rossini); cornet solo by Mr. Herbert L. Clarke, "Valse Brillante" (Clarke); Sousa's "Her Ladyship, the Countess," (b) "Her Royal Highness, the Princess," (c) "Her Majesty, the Queen," soprano solo by Miss Estelle Liebling, "The Pearl of Brazil" (David); flute obligato by Mr. Marshall Lufsky, excerpts from Wagner's "Parsifal," (a) "The Flower Maidens," (b) "Processional of the Knights of the Grail," Chopin, (a) "Mazourka," opus 33, (b) "Valse," opus 59, (c) "Marche Funebre" from Sonata opus 37; (a) "Caprice Espagnole," "Sevillana" (new) (Elgar), (b) march, "Jack Tar" (Sousa); violin solo by Miss Jessie Straus, "Zigeunerweisen" (Sarasate); overture, "Poet and Peasant" (Suppe). The concert was a notable one and the audience seemed to thoroughly enjoy it. The University's share of the proceeds will go to the dramatic and musical fund.

Wencesley Hall
OCT 18 1904

SOUSA'S COMPLIMENTS

He Announces that British Grenadiers Are Best of All Bands

John Philip Sousa, who is now on tour with his band has, at the cities where the Grenadier Guards band of London is to appear, announced from the concert platform the visit of England's finest and oldest band, and has impressed on the audience the advisability of their hearing the band, which he considers the best in the world today. Mr. Sousa in his announcements has said that, having seen the leading bands of every country, he believes the British Grenadier Guards to be the finest of them all. He has referred to the splendid reputation that English audiences have always given his own band, and has expressed the belief that the same cordial welcome awaits the English visitors on this side of the Atlantic. When King Edward's great band of sixty-one scarlet coated musicians comes here on October 26, 27 and 29, Sousa's kindly intimation will be complied with.

From Letter
Address
Date OCT 22 1904

"The Great Sous." John Philip, he of the band, has, in the language of an eminent Californian, "come, seen and conquered." The musical aggregation, under the great American band leader, has improved since it was here last, and the ensemble work is simply perfect. Tchaikowsky's great "Coronation Scene," was on the programme for Tuesday night, and it brought out the plaudits of a crowded auditorium. As an encore, "King Cotton" was even more enthusiastically received. The applause was a roar and a howl. The entire programme was played in a masterly manner, and one caught oneself following the graceful batonage of the "Master of the March," as he directed the musicians in their work.

San Francisco (Cal)
Bulletin - Oct. 17
1904

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Sousa and his band came to town yesterday and gave the first concert of the season at the Alhambra in the evening. Sousa's popular music and its popular treatment of a pleasingly diversified program, which was largely made up of the lighter compositions which Sousa always finds understandable by American audiences. He brought a new march with him, the "Jack Tar," and this latest effort of the march king proved to be as melodious and sparkling as his best compositions in the sphere of military music. As for the band, it was the same excellent unit, playin' gas usual, like one mighty instrument with all its parts in perfect harmony, and with a tone which, if anything, has improved in richness and fullness. A large audience greeted the musicians on the opening night and gave them a cordial welcome. Music that gratified the appetite for excellence in

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Desert Evening News - Oct. 22, 1904

THE CHARM OF SOUSA'S MUSIC.

THE Chicago Inter-Ocean, in commenting on Sousa's recent decoration by the French government, remarks editorially: In critical musical circles, particularly in his own country, there has long been an effort to belittle Mr. Sousa both as a musical director and a composer. The reason for this is not altogether apparent, although the view seems to be that Mr. Sousa plays and composes popular music and is not a devotee of the symphony concert. Mr. Sousa conducts a brass band, and this in itself appears to be an offense to the musical taste of a part of our population.

It has never been observed that Mr. Sousa has pushed himself forward as a leader of musical thought in the country. He long ago recognized the opportunities for an organization that would give the people the sort of music they wanted, and after he left the Marine band he set out to supply such an organization. He has been very successful. He has not only given the public the music it wants to hear, but he has composed much of that music.

The Sousa marches are inspiring and partake of the national character. This may be hurrah music, but there are occasions when the American public loves

to hurrah. During the recent national convention here the Sousa marches aroused almost as much enthusiasm as the national airs and tunes. The spirit of patriotism about their appeals strongly to Americans. If the Sousa marches are musically inferior, so are "The Star-Spangled Banner," "Dixie," "Marching Through Georgia," and any number of other popular compositions that are associated with significant national events.

This music is not the music of Beethoven, Wagner, and Mozart, but there are occasions when the classics are musically unfit, just as there are conditions when the popular airs are not in place.

Mr. Sousa's happy task has been to contribute to the cheerful citizens of the republic the cheerful music they like to hear. The music seems also to be favored by the people of other nations.

The Sousa marches have inspired the lagging feet of the British as well as the American soldier. The bands of the powers in the crisis in China played Sousa music as well as their own national airs. No doubt today the soldiers of the czar and the soldiers of the mikado are marching to it.

We must, therefore, conclude that after all Mr. Sousa has done some good in the world and that he has earned the decoration just conferred upon him by the French republic.

San Francisco Cal
Call Oct. 22

COLORADO.
DENVER.—The event of the week in theatrical circles was the appearance of Sousa and his famous band. They gave two performances, 9, at the Broadway Theatre, and were greeted by capacity audiences at both performances. To appreciate John Philip Sousa's music one must hear it played by his own band under his own

direction. The concerts were essentially Sousa's concerts, with Miss Estelle Liebling, soprano; Miss Jessie Strauss, violinist, and Mr. Herbert L. Clark, cornetist.

From *Dramatic Review*
Address *SAN FRANCISCO, CAL*
Date *OCT 22 1904*

Sousa on His Annual Trip

Sousa, the great bandmaster and great musician, is playing one of his famous engagements at the Alhambra. His band is up to the high standard we have always enjoyed, and some of the old familiar compositions, with a number of new ones, are being given. The enthusiasm of the audiences is as marked as ever and the soloists, Estelle Liebling (soprano), Jessie Strauss (violinist) and Herbert L. Clarke (cornetist) give splendid aid. Tomorrow two grand concerts will wind up the season in San Francisco, after which he will make his customary Coast tour. After all, there is but one bandmaster, and that is Sousa.

SOUSA'S BAND PLAYS IN GREEK AMPHITHEATER

Large and Cultured Audience Enjoys Musical Feast Served by Famous Composer and Conductor.

BERKELEY, Oct. 21.—Sousa and his band entertained a large audience at the Greek theater this afternoon, giving a concert of unusual merit and attractiveness. The rays of the afternoon sun made it difficult for part of the crowd to appreciate all the beauty of the programme, but the greater portion of the thousands present testified by thunderous applause their delight in all the features of the musical feast spread and served by Sousa.

Hundreds came from San Francisco and Oakland to enjoy the novel sensation of hearing the famous brass band in the confines of the classic Greek structure at the university. Sousa interpolated perhaps more music of a serious character than usually is given place in his programmes and apparently gauged accurately the taste of his audience. The numbers played were as follows:

- Overture, "William Tell" (Rossini); cornet solo, Herbert L. Clarke, "Valse Brillante" (Clarke); Sousa's new suite, "At the King's Court"; soprano solo, Miss Estelle Liebling, "The Pearl of Brazil" (David); flute obligato, Marshall Lufsky; excerpts from Wagner's "Parsifal"—(a) "The Flower Maidens," (b) "Processionals of the Knights of the Grail"; Chopin—(a) Mazurka, Opus 95, (b) Valse, Opus 59, (c) "Marche Funebre" from Sonata, Opus 32; (a) "Caprice Espagnole, Sevillana," new, (Elgar), (b) march, "Jack Tar" (Sousa); violin solo, Miss Jessie Strauss, "Zigeunerweisen" (Sarasate); overture, "Poet and Peasant" (Suppe).

SOUSA IMPRESSED BY SALVATIONIST WORK

Tells Commander Booth-Tucker That He Has Seen Their Labors Throughout World—Surprised to Learn Bands Receive No Pay.

John Philip Sousa is wonderfully impressed by the 17,000 bands of the Salvation army scattered throughout the world. Commander Booth-Tucker told his followers at a soldiers and officers' council held at Princess rink, West Madison street, last evening of a recent conversation he had with the great director. Mr. Sousa asked him how much the bands were paid, and was greatly astonished to learn that the members gave their services for the good of the cause.

"Then I told him," said the commander, "that we played many of his pieces, and had put religious words to some of them. He asked me if he could see some of these, and I promised to send them to him. Instead I took him the music with the words. It was late in the evening, and I alluded to the time as I left."

Impressed by Leader's Energy.
"Yes, it is late," he said, "but, of course, you'll make it up in the morning."

"Not I," I answered, "I'll be out at 6 o'clock just as usual—for you know what John Wesley said?"

"He said, 'Seven hours sleep for a man, eight for a woman, and nine for a fool.'" was the answer I got. And all the five hundred salvationists present laughed heartily.

The council meeting was largely in the nature of an exhortation by the commander to increased prayer and vigilance and the effacement of self. He arrived in Chicago yesterday afternoon direct from New York. His wonderful vitality, kindliness, and the marvelous enthusiasm that have been so powerful in his work for the army are in no whit abated.

San Francisco (Cal)
Bulletin, Oct. 23, 04

BRILLIANT NAVAL DINNER GIVEN BY SOUSA

Famous Composer and Band Leader Entertains a Number of Friends at St. Francis and Later at His Concert.

A brilliant naval dinner was given at the St. Francis Hotel last evening by John Philip Sousa. Among the guests were a number of prominent officers of the navy. Those who attended were Captain Brake of Mare Island, Commander Bull of the Solace, Commander Calkins, who is in the city on his way to the Philippines; Mrs. Brake, Mrs. Bull, Mrs. Brooke, Miss Liebling, the soprano, and Miss Strauss, the violinist, both with Sousa's band; Mr. and Mrs. Hugo Mansfeldt, Albert Elukus, the California composer; Miss Wilkinson of Washington, D. C., and Mr. Sousa's business manager and his wife.

The affair was given in the beautiful red parlor and after the dinner all the members of the party were the guests of Mr. Sousa at his concert in the Alhambra Theater. It is the intention of the naval officers at Mare Island to entertain Mr. Sousa when he visits Vallejo in about two weeks.

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MUSICAL NOTES.

Sousa's Farewell Concert.

John Philip Sousa and his world-famous band have been crowding the Alhambra Theatre at every performance this week. Their programmes have covered a wide variety of operatic selections and classical numbers, many of them new to San Francisco, interspersed with generous encores in the form of stirring marches composed by the popular bandmaster himself and rendered under his baton with a dash, a rhythm, and a brilliancy which no other band is able to give them. For his final concert on Sunday evening, Sousa will offer the following programme:

Symphonic poem, "Les Preludes," Liszt; cornet solo, "Valse Brillante," Clarke, Herbert L. Clarke; suite, "In Foreign Lands" (Spain, Germany, Hungary), Moszkowski; waltz for soprano, "Mireille," Gounod, Miss Estelle Lieblich; prelude to "Parsifal," Wagner; "Second Rhapsody," Liszt; "The Flutist" (new), Chaminade; march, "Jack Tar," Sousa; violin solo, "Czardas," Hubay; Miss Jessie Straus; airs from "El Capitan," Sousa.

News Letter, San Francisco (Cal) Oct. 24, 1904

"The Great Sousa," John Philip, he of the band, has, in the language of an eminent Californian, "come, seen and conquered." The musical aggregation, under the great American band leader, has improved since it was here last, and the ensemble work is simply perfect. Tchaikowsky's great "Coronation Scene," was on the programme for Tuesday night, and it brought out the plaudits of a crowded auditorium. As an encore, "King Cotton" was even more enthusiastically received. The applause was a roar and a howl. The entire programme was played in a masterly manner, and one caught oneself following the graceful batonage of the "Master of the March," as he directed the musicians in their work.

Santa Barbara Ca Press Oct. 27, 1904

The ever popular Sousa played last night to a crowded house, and delighted his audience from start to finish of the well selected program. Sousa was lavish with his encores and responded to the hearty applause which greeted all the numbers. The soloists this year are especially good, although Arthur Prior, the great trombonist, was sadly missed. Herbert Clark, cornetist, gave a brilliant rendition of his new composition, "Valse Brillante." Miss Estelle Lieblich, soprano, and Miss Jessie Straus, violinists, were the other soloists, and both were above criticism.

MARCH KING SOUSA DISCUSSES LITERATURE MUSIC AND ATHLETICS, RAGTIME AND IBS

Los Angeles Examiner 10/28/04



BUSY WRITING A NEW OPERA

RAGTIME WE NEVER NEVER PLAY RAGTIME ANY MORE



DO I DABBLE IN ATHLETICS? DONT I LOOK IT?

B. Martin

AMERICANS ARE GOOD LISTENERS. THERE ARE NO BETTER IN THE WORLD



WHAT'S THE NAME OF MY NEW MARCH? NIXEY WONT TELL

MARCH KING SOUSA IN SOME OF HIS CHARACTERISTIC ATTITUDES AS THE CARTOONIST SAW HIM YESTERDAY DURING AN INTERVIEW.

FAMED LEADER HAS A NEW NOVEL

Taste of Americans for Melodies Improves Constantly, and the Popular Pieces of Past Years Cannot Be Played

BY KATE A. HALL

When I demanded to know of John Philip Sousa what was on his mind at 3:15 yesterday afternoon, he replied nonchalantly, "Hand springs."

And then, for the life of me, I could not get Mr. Sousa to elucidate. I quizzed him to find out what train of thought "hand springs" had any connection with, but he answered all my questions with others until I asked him something about the novel, his second, which will soon be placed on the market by Dobbs, Merrill & Co.

He told me casually that it dealt with the fortunes of two lads of 13 and 15, one of whom is intellectually the superior of his fellows, while the other is a youth of much physical prowess.

"Ah, ha!" I exclaimed. "I have it, Hand springs." And suffice it to say that Mr. Sousa smiled. He had presented "hand springs" to me as he would a puzzle to a child, and I had to guess the answer or go without it.

Physical culture is not a fad with the bandmaster. He has given attention to it all his life. He probably turned many a hand spring himself when a lad in "Pipetown," the end of Washington in which he grew up, and which is the scene of his latest story. Neither are problem stories, rag-time two-steps nor sentimental youngsters. He expressed impatience with all of these yesterday.

Sousa's New Story Problem stories and plays being the subject of the hour, I had the temerity to ask the author and musician if his story was one of these.

"Not at all," he replied. "We have tragedy enough in life and might as well hunt the sunshine. And what do problem stories and plays profit? A sentimental young woman reads a story of a woman who has killed her child and wishes to get her child back and she goes to the...

out a blush to forty-nine years. You may say anything about me which you think will interest the public, but there is one thing I don't want to do—that is again—and that is to have my picture taken in a lounging robe. An interviewer once discovered me attired in one and took a kodak snap shot of me. He published the picture, in which I looked like a dying calf. I wanted then to,—well, as you say, 'go way back and sit down.'"

I started to ask something about the public taste in music and stumbled on the subject of ragtime, whereupon Mr. Sousa shuddered.

"The great crime of naming it 'ragtime'" And Sousa winced again. "Music has always been written in syncopated time, which is, of course, the proper designation for the measure, and every composer in the world has at one time or another written a few bars of syncopated music. The Hungarian music is full of 'ragtime,' as we style it, and the Spanish waltzes. And he repented to hum a score of 'Estudiantina,' 'Tum, Tum, Tum.'"

"We don't play ragtime any longer. The best of the product was in such pieces as 'The Georgia Campmeeting,' but as is always the case, a host of imitators made the fad hideous. If a woman appears on the street in a white hat a legion of other women must don white hats. Just so among composers. However, no style that becomes popular will ever die. Ragtime was a gradual growth from the old plantation songs, though it was in its inception nothing new, it was no newer than anything else under the sun."

Success of Marches "Can you define the Sousa popularity?" I asked.

"Well, the conception of the Sousa march is from the standpoint of the military man. I was a lad in Washington when the city was a great armed camp. I noticed that the soldiers were listening always for a decisive ending of the strain that should linger. The old form of march returned to the 'tonality' but I thought 'Why should one return to the 'tonality'? Why not end with the third strain in the same manner?' The musical critics of Berlin could not quite grasp my idea at first but they rallied to my support very soon.

"I will say that the taste of Americans, and, in fact, of people the world over, improves constantly. Why, I would not dare play the pieces we played a few years ago. Now there are no so-called classical cranks here, either. Why should there be such. A man may enjoy a long poem of Browning's, and he may also appreciate a merry little jingle.

"The Americans are good listeners. There are no better in the world. I have had my hand on the public pulse for the twelve years that I have been touring, and I understand audiences immediately."

Just how John Philip Sousa gains some of that success which enthralls people may be understood when one learns that he is composing and writing alternately wherever he stops, and often on the road. He has been more interested in his work than he has in the latest plays and the affairs which concern Broadway, though he has kept himself informed on the world's progress withal during his busiest days.

BAND CONCERT ENRAPTURES AUDIENCE

Sousa and His Celebrated Company of Musicians Render a Delightful Program and Win Recalls at Hazard's Pavilion

BY CONSTANCE SKINNER

Overture, "William Tell," Rossini; cornet solo, "Valse Brillante" (new), Clarke; Herbert L. Clarke.

Suite, "At the King's Court" (new), Sousa; a. Her Ladyship, The Countess; Her Grace, The Duchess; c. Her Majesty, The Queen.

Soprano solo, Nightingale air from "The Marriage of Jeannette" (Mass)—Miss Estelle Lieblich; flute obligato by Mr. Marshall Lufsky.

Processional of the Knights of the Garter from "Parsifal," (Wagner)

INTERMISSION American Character Sketches (new) The Gambler; b. An Indian Lament; c. Voodoo Night Scene; d. The Dancing Queen.—E. R. Kroeger.

a. Parade of the Dwarfs, new, (Grove) b. March, "Jack Tar," (Sousa) c. Violin solo, "Hungarian Rhapsody," (Hauer)—Miss Jessie Straus. Overture, "Poet and Peasant," (Suppe)

Sousa, the nautch-girl conductor, with his vigorous mass of brass and wind, is at Hazard's Pavilion for seven concerts. The house was well filled last night when the dapper form of America's foremost band leader skipped out to do his particular brand of original gyrations on the platform.

Sousa carries all his own special personality with him. Some of it is in his white gloves with the black finger-tips; there is a lot of it in his waist—that is where the dancing suggestion comes in—another part is in the waxed S monogrammed on the corner of his mouth.

Sousa is more calm and contained in his conducting this season than previously. His listlessness and positive disdain at times; but it is really needed, as in the case of the suggestion for instance, John there with bells on.

In this Parsifal number the overture, Sousa's band did it has ever favored...

MUSIC AND MUSICIANS.

John Phillip Sousa, melodic monarch to whom celebrity is now veritable ashes of roses, reached town yesterday morning with one black band of cigars bearing his name, one black valet, and one military band—not dark complexioned, but mainly of blonde coloring.

The March King took quarters in the top floor of the Hotel Van Nuys, in a pretty suite in the southeast corner, where the sun strikes level rays across one's face at 6 o'clock in the morning. Mr. Sousa says he is very fond of the sun in the morning.

In the afternoon Mr. Sousa arranged a few band scores, attended to some minor details of business in his room, was seen by friends and casual visitors, talked chiefly of the wonderful growth in material and artistic Los Angeles, and drew with delightfully languid ease upon the large black brand of cigars bearing his name. In the evening he and his forty assistants made delightful harmony for the throng at Temple Auditorium (Hazard's Pavilion.) This programme will doubtless be repeated today, tomorrow, and the day after, save for the variation caused by the matinee concerts.

Sousa has long since got over the egotistic stage of lofty, artistic isolation. It is doubtful if he ever possessed it, even in the early years of his artistic success. Sousa is not the sort of fellow to be ridiculously puffed up before the outside world. He is a short, dark-complexioned man of middle age, with coarse gray hairs plentifully sprinkling the characteristic black beard. He is American to the core, and upon the fluent tongue given him by his Latin ancestors, he sets with picturesque ease the latest colloquialisms and a little of the dialect of "Down-East" folk.

"I came here for the first time thirteen years ago," said the famous director, "and although the town was much smaller than any place that has the right to be called a city, I was royally treated, and had one of the best times of my Western tours. That always made Los Angeles have a special niche in my affections. How you have grown since my last visit, three years ago. From my window now I look down Main street and see the biggest business structure west of the Mississippi, and just a little to the right, here on Fourth street, two magnificently big office buildings. Los Angeles has kept pace artistically, too, I hear. All the West has done that. The demand here now is not for a cheap programme of "popular" airs, so-called, but for the classics.

"In our programmes we veritably 'strive to please.' We are not out to educate the public, like many of our long-haired, goggle-eyed brethren who pose as great artists. We are in the field to amuse folks, and to take their minds off the cares of today and set them upon the possible pleasures of tomorrow. One doesn't need to drive humanity to refinement in music; present great things to them in a pleasant way, and one can win all the converts required. Then, too, there is a little bit of 'jingle' in ever man's soul, and when all the concatenation—'rag-time,' if you will—has been driven out by serious study and deep-thinking, I'm afraid there isn't very much real melody left."

Sousa is the delightful personification of informality. At his door a knock brings an instantaneous, high-voiced "Come in!" without even an inquiring note as to one's personality. He talks with his leg crossed over a chair arm, or with his whole person comfortably stretched out in the depths of the heavy cushions. He has been an intelligent observer, and when one asks leading questions he passes pointed comment on the world of men and events at large. When silence allows him to take his own way for long his own deeds and personality come to the top. That's the one place where the artist-temperament appears.

A good-sized audience gathered in Hazard's Pavilion last evening and applauded his numbers to the echo.

In the rendition of his incomparable marches—which he gave only as encores—Sousa is, of course, the greatest of all directors, and in the rendition his band is the greatest of all bands. "Stars and Stripes Forever," "El Capitan"—these and the others of their fascinating kind bring out the delightful little mannerisms whose blase drollery has been imitated with varying success by nearly every great stage impersonator in the world. Sousa

and his band in a Sousa march are the pinnacle of melodic military music.

The opening number of the programme was the overture to "William Tell," which was handled with far less brilliance and temperamental power than when given here last winter by our own Italian Band beneath the fiery tumult of Chiaffarelli's baton.

Herbert L. Clarke gave a cornet solo—"Valse Brillant"—which was a marvel of facile execution and pure-tone production. He was heartily encored.

A beautiful suite, by Sousa, composed with much grace and daintiness, is entitled, "At the King's Court." It was delightfully played. A processional from "Parsifal" was included, and was given with fine effect.

The band this year is in excellent condition, the splendid bank of woodwind instruments being especially effective. Sousa's white-gloved hand seems to have them under absolute control.

The two soloists are Miss Estelle Liebling, soprano, and Miss Jessie Strauss. Miss Strauss has a masterly violin technique, and plays with warmth and brilliance. Miss Liebling's voice is a sympathetic soprano, rather unfortunate in its placement, and with a tendency to tightness in the upper tones. Her colorature work was enthusiastically made the basis for her recall by her auditors.

This afternoon's programme includes the "Fire Music," from Wagner's "Valkyrie," Bizet's suite, "L'Arlésienne," and other little-known music.

Tonight's series will open with the magnificent overture to "Tannhauser," and after a varied list of classics and novelties, will conclude with the overture to "Fra Diavolo." Chopin's funeral march has a place in the middle of the programme.

EXAMINER
LOS ANGELES, CAL
OCT 28 1904

Overture, "Poet and Peasant," (Suppe).

Sousa, the nautch-girl conductor, with his vigorous mass of brass and wind, is at Hazard's Pavilion for seven concerts. The house was well filled last night when the dapper form of America's foremost band leader skipped out to do a particular series of original gyrations on the platform.

Sousa carries all his own special personality with him. Some of it is in his white gloves with the flapping finger-tips; there is a lot of it in his waist—that is where the dancing-girl suggestion comes in—another portion is in the waxed S monogrammed on each corner of his mouth.

Sousa is more calm and contained in his conducting this season than previously. His listlessness amounts to positive disdain at times; but when he is really needed, as in the Parsifal selection for instance, John Phillip is there with bells on.

In this Parsifal number and the Suppe overture, Sousa's band did finer work than it has ever favored us with. There was depth of tone and of understanding; and this used to be lacking. Of course, the Sousa suites and marches were the favorites with the audience as well as being the morceaux best played.

At the King's Court, a new suite, introduced a lightly two-stepping Countess, a sedately waltzing Duchess and a heavily marching Queen, and paved the way nicely for an encore revival of El Capitan.

Jack Tar is Sousa in treatment, but lacks originality. Two pieces I did not care for were Bedella, which was a large brass piece, and an arrangement of Nearer My God to Thee, with a bass effect in the finale that suggested nothing so much as the oomping of a worried camel who has just discovered that the advance man has ordered the wrong brand of straw for its bed.

The soloists last night were Miss Estelle Liebling, soprano; Miss Jessie Strauss, violinist, and Herbert L. Clarke, cornetist. Mr. Clarke is a skilled cornet player and played in such a manner as fully to deserve the warm recall he received. Miss Liebling has a light soprano voice of not very pleasing quality directed by an unusual amount of temperament. It is well suited to the vocal skirt-dancing she gave way to in the Nightingale Air and the encore that followed. At times it was impossible to distinguish Miss Liebling's voice from the flute that obligatoed her song. Miss Strauss also has temperament and a fine but very small tone. She was most pleasing in Nymphall, her encore.

Enthusiasm was manifested to the extent of requesting encores from the ever-ready Sousa. There was no such demonstration as the Italian Band always arouses; but Sousa's men do not play as the Italians play. Their music is harsher. Excellent programs have been prepared for the rest of the week.

EXAMINER
LOS ANGELES, CAL
OCT 29 1904

SOUSA'S BAND MUSIC PLEASES ANGELENOS

Yesterday for afternoon and evening diversions Sousa and his sixty bandmen played to several thousand delighted Angelenos. As is usual at Sousa concerts the encores were numerous.

EXAMINER
LOS ANGELES, CAL
OCT 29 1904

One reason why Sousa is more popular than Patti is because he hasn't as yet acquired the "farewell tour" habit.

HERALD
LOS ANGELES, CAL
OCT 29 1904

SOUSA AS OF OLD

Bandmaster Is Given an Ovation

Lively Marches Stir Hearers

Opening Concert Attended by Audience That Taxed the Capacity of Pavilion—Miss Liebling Is Well Received

Sousa's band belongs to the people, and last night's opening concert appealed as much to the audience which sat across the street from Hazard's pavilion in the park as it did to those who occupied what "Billy Baxter" terms "true lover's seats." It was a program rendered by the musician laureate of America and ranged from "Bedella" to "Parsifal" and "William Tell."

The Sousa marches as they came forth with their familiar swing were greeted with strong applause from the audience that crowded the house. "Stars and Stripes Forever," "El Capitan," "Jack Tar," and "Hands Across the Sea" proved themselves lasting popular favorites.

Sousa himself does not appear a day older than he did when last seen here and his mannerisms which have been endlessly caricatured and imitated still prevail to draw wonderful harmony from his assortment of instruments. He continues to be generous with his encores and to carry with his company soloists of ability.

New York Morning Telegraph Oct 30 1904

Sousa Gives a Gentle Hint by Telling a Little Story

A PHILADELPHIAN recently gave a breakfast in John Phillip Sousa's honor. As the breakfast began a stringed

orchestra struck up, and Mr. Sousa smiled with a smile.

"This music striking up just now reminds me of something that happened on the frontier a year ago.

"A noted European soldier was spending several weeks on the frontier studying certain military questions there, and whenever he dined at headquarters the regimental band, to show its respect for him, voluntarily played.

"Day after day the foreigner dined with the officers, and day after day, as soon as he sat down, the dining band hurried to its place and began to toast.

"These little attentions," the bandmaster went around explaining, "are what foreign officers of rank like. They are used to them at home, and if they didn't get them here they'd feel that they were being slighted."

"One evening, as the band was playing with great industry in the foreigner's honor, the old man, at the end of a crossing march, suddenly uttered an oath that resounded through the room.

"'Perdition take that band!' he exclaimed in a thunderous voice. 'It always begins its noise just at the time I'm sitting down to dinner and want to talk.'

"Thereupon the bandmaster, flushing, signaled to his men, and they all trooped on silently with their instruments and music books, not altogether complimented with the effect of their strains."

Newspaper Cutting Bureau
LOS ANGELES, CAL
OCT 31 1904

GRENADEER GUARDS BAND

John Phillip Sousa, who is now on tour with his band has, at the cities where the Grenadier Guards' band of London, England, is to appear, announced from the concert platform the visit of England's finest and oldest band and has impressed on the audience the advisability of their hearing the band which he considers the best in the world today.

Cap. Douglas (Cal)
San Diego, Oct. 30,
1904

SOUSA'S NEW MARCH IN PUBLISHER'S HANDS



JOHN PHILIP SOUSA, THE MARCH KING

Band Master Has Pleas With Reception in Los Angeles

There is a new Sousa march in the hands of the publishers which will be given to the world on the 5th of next December.

"I cannot give you the name of it yet," said Mr. Sousa last evening. "But I know that it spent an great deal of time in composing it. It would make a very fine march."

"I believe firmly in inspiration," continued the famous "March King." "I do not understand how any composer of music could possibly be an atheist. How can any man sit down with eight notes before him and say, 'Now I will write this march and it will be a success that will become famous?'"

"My pieces are worked out gradually. I work them out and take two themes and build by little they develop into what I want. I believe in myself as a composer, of course."

"I am greatly pleased with my reception in Los Angeles. They have always treated me splendidly here, but they seem to be just as kind more to me here. How are you, I think to you?"

concerts appeal to the majority of people.

"This fact made one critic find fault with me in London. He said that Sousa marches had a certain popularity and for that reason I was able to crowd the house. A few nights later I made up my program from the eight foremost composers in the history of the world and the house was packed as before. Of course for encores I gave them Sousa marches but it proved my point."

"I have never given a thought to my farewell tour yet. I propose to go on until I must stop. I have been on the stage since I was nine years old and I am now forty-nine and it has grown to be a habit with me."

Aside from his wonderful ability as a composer and band leader Mr. Sousa has none of the disagreeable eccentricities that are supposed to accompany genius. He denies long hair—perhaps for natural reasons—and lives in a surprisingly normal manner for one so gifted. He possesses a strong personality and there is no trace of egotism in his make-up.

His concert Saturday drew crowded houses. Today the band will render sacred concerts this afternoon and evening. "Come around tomorrow," said Mr. Sousa to Rev. Burdette, as the latter was bidding him good-bye last evening. "It will do your soul good."

It was a sentiment delivered in a jovial spirit but Rev. Burdette agreed to it in all seriousness. The programs for the day are particularly appropriate and a large part of the house has already been sold.

Pomona (Cal)
News - Oct. 31,
1904

SOUSA'S BAND CONCERT HERE THIS AFTERNOON

John Philip Sousa, the greatest composer of patriotic American music and the most famous composer of march airs, arrived in town at about 3 o'clock this afternoon, along with his wonderful brass band. The party will leave for Riverside at about 6 o'clock this evening. There has never been so celebrated a party of musicians in Pomona, as today.

The sale of seats for the afternoon concert at Fraternal Aid Opera House has been larger than anticipated. People from Ontario, Claremont, Chino and San Dimas have come into town this afternoon to hear the concert. It is thought that the sale of seats (at one dollar each) amount to over \$500. Up to this morning the receipts from the sale of seats was over \$300. It is believed that had Mr. Sousa's manager had the nerve to come to Pomona for an evening concert, the sale of seats would have been upwards of \$1200. The Sousa manager wanted a guarantee of \$1000 for an evening concert here (the same as in Riverside and San Bernardino) but no one dared give such a guarantee.

The famous band master said to a Review reporter, at the train. "I hear that some of the people here have been distrustful that we would give a poorer concert in Pomona than we did in Los Angeles, because Pomona is a smaller city than Los Angeles, and have therefore decided to remain away from our concert. Such an idea is too absurd to consider. For a band of musicians to give the best part of their lives to establishing a reputation as masters in their line of music to deliberately dissatisfy its patrons in one community, and please the patrons in another is so suicidal to that reputation that no sane person would give it thought. The Pomona programme is the same we have rendered in any city in Europe and America, and the musician who does not perform his best here gets a reprimand as quickly as if we were in Paris or Boston."

"Yes, I love Southern California. It is the garden spot of the continent. I feel like a new man out here, and my musicians always ask if the manager cannot arrange a lot of concerts in this land of sunshine and blossoming flowers, that they may stay here as long as possible. There is only one Southern California. All musicians love it, the same as they love Italy. Madame Melba told me that she wants to come here and live all her days, when she tires of the operatic stage. It is not wonderful to me that Los Angeles and Pasadena have grown so rapidly. I knew when I first came out here, in 1891, that this climate has no duplicate anywhere—not even Italy, or the South of France—and that it has a powerful attraction for people of means the world over. I expect that the population will be as thick in Southern California as in Italy. There are thousands of wealthy families that want to live where they can enjoy the most of life. They have not come to California yet, and when they do, you can look for the end of the development of this region. I don't believe they will all be out here for years, yet. Therefore, I look for a yearly increasing of the wealth and population of Southern California for a long time yet."

Riverside (Cal)
Press
Nov. 1, 1904

The Loring theater was last night converted into a reservoir of music—melody rich and deep permeated every nook and cranny of the theater and filtered out into the evening air. It was Sousa music, with all that the term implies.

Sousa as the leader is the same alert figure of old. The bald spot under the military cap is a bit enlarged, perhaps, but the leader's eye has lost none of its magnetic fire. Perhaps the Sousa nonchalance is a bit accentuated; certain it is that he presents a more passive figure before his instrumental cohorts than of yore. To their great credit it should be said that these played as soul-satisfyingly as ever a Sousa band played. Arthur Pryor was the only old favorite missed, but Mr. Clarke, the cornetist, in a great measure supplied the deficiency.

Of a distinctly high class was the program, which included the "Toll" overture, a selection from "Parsifal," a suite by Koeniger and a Suppe overture and "Mildly" by McDowell. Of these, the Wagner number and the third movement of the Sousa suite representing royalty was of the most marked excellence.

Sousa was particularly liberal last night in encore numbers, and introduced amusements. Assuming that we of the left-hand corner of the continent were not familiar with all the musical compositions in the Sousa repertoire, a card was displayed with the name of the encore selection. Thus we learned that "Stars and Stripes Forever" was being rendered, and did not have to ask our neighbors what the Sousa man's dismemberment of "Benedicta" signified, or whence came "The Rosary." When "Nearer My God to Thee" was given, the sign was not displayed. Even Western cities are supposed to know this piece, even if played with a first term counterpoint in the bass.

Miss Estelle Lieblich, the soprano soloist, gave a very acceptable offering from Mussi, her cadenzas with flute obbligato being most pleasing. Miss Lieblich possesses a high coloratura soprano of marked flexibility and purity. Her voice at times shows the stress of overwork, particularly in the extreme upper tones, but the general effect is pleasing.

Sousa this season presents a young violinist from Cincinnati, Miss Jessie Strauss, who displays a very agile technique and a sympathetic interpretation. She was admirably supported by the need section of the band. Both Miss Strauss and Miss Lieblich won deserved encores.

The audience was large and thoroughly representative. It was demonstrative, too, for a Riverside audience, which is not much given to undue applause of even good things.

From

Burr McIntosh Monthly

Address

City

Date

Nov 1904

John Philip Sousa. How the young hearts throb and the young feet tingle at the mere mention of the name. If it were possible to compute the number of marriages which have been engendered or clinched, while the interested parties to the various contracts were under the spell of his divine inspirations, the roll call would be almost filled with those united during the past fifteen years. Of course, many bless him, while also, of course, many love not the name; but the wise ones, the philosophers, love to watch the new ones and beam sardonically with a similar beatific smile to that which radiates the countenance here produced.

ESS

NOV 1 - 1904

Amusements

The Loring theater was last night converted into a reservoir of music—melody rich and deep permeated every nook and cranny of the theater and filtered out into the evening air. It was Sousa music, with all that the term implies.

Sousa as the leader is the same alert figure of old. The bald spot under the military cap is a bit enlarged, perhaps, but the leader's eye has lost none of its magnetic fire. Perhaps the Sousa nonchalance is a bit accentuated; certain it is that he presents a more passive figure before his instrumental cohorts than of yore. To their great credit it should be said that these played as soul-satisfyingly as ever a Sousa band played. Arthur Pryor was the only old favorite missed, but Mr. Clarke, the cornetist, in a great measure supplied the deficiency.

Of a distinctly high class was the program, which included the "Tell" overture, a selection from "Parsifal," a suite by Kroeger and a Suppe overture and "Melody" by McDowell. Of these, the Wagner number and the third movement of the Sousa suite representing royalty was of the most marked excellence.

Sousa was particularly liberal last night in encore numbers, and introduced an innovation. Assuming that we of the left-hand corner of the continent were not familiar with all the musical compositions in the Sousa repertoire, a card was displayed with the name of the encore selection. Thus we learned that "Stars and Stripes Forever" was being rendered, and did not have to ask our neighbors what the Soursaran dismemberment of "Benedicta" signified, or whence came "The Rosary." When "Nearer My God to Thee" was given, the sign was not displayed. Even Western cities are supposed to know this piece, even if played with a first term counterpoint in the bass.

Miss Estelle Liebling, the soprano soloist, gave a very acceptable offering from Massi, her cadenzas with flute obligato being most pleasing. Miss Liebling possesses a high coloratura soprano of marked flexibility and purity. Her voice at times shows the stress of overwork, particularly in the extreme upper tones, but the general effect is pleasing.

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The audience was large and thoroughly representative. It was demonstrative, too, for a Riverside audience, which is not much given to undue applause of even good things.

The Californian,
Bakersfield (Cal.)

Nov. 3, 1904

BAKERSFIELD HEARS SOUSA

WORLD-FAMOUS BANDMASTER
WINS APPRECIATION OF
AUDIENCE

A large audience of the best cultured people in the city filled Scribner's Opera House last night and for two hours sat spellbound listening to the grand music discovered by Sousa's world-famous band. The event from a musical standpoint was declared to be the greatest that has been given here. A band that has won such laurels in every great city of the world, and among foreigners jealous of and and prejudiced against everything American, is something that does not come to Bakersfield every year and thus was highly appreciated.

When the curtain arose last night with the members of the band on the stage, and the famous bandmaster stepped out into his place, there was a burst of applause all over the house. It is a fine commanding figure, that of John Phillip Sousa. His bearing is that of a soldier. His gestures as leader of the band are quiet and graceful, exhibiting none of the grotesque mannerisms that many seem to consider marks of genius. Piece after piece was played in quick succession. During one, the audience would sit subdued in silent awe listening to the soft, soothing sounds, and next they would break into applause at the blast of martial strains as the band pealed forth one of Sousa's famous marches. Several times the band responded to encores. Among Mr. Sousa's compositions played were "Liberty Bell," "Stars and Stripes Forever," and "Jack Tar". The processional of the Knights of the Grail from "Parsifal", was declared by musicians to be one of the finest pieces of music on the program from the standpoint of an educated musician.

The coronet solo by Herbert Clarke was highly appreciated and he was obliged to respond to an encore. The solo by Miss Estelle Liebling, the soprano, held the audience in admiration and she was called on for an encore when she sang "Will You Love Me When the Lilies Are Dead". Miss Liebling has a sweet and remarkably well trained voice. Miss Jessie Strauss' violin solo was also received with great applause and she responded to an encore. The program closed with the overture "Poet and Peasant". The attendance at the matinee, as was expected from all past experiences, was small but very appreciative.

The band left this morning for Hanford after spending the night in the city and tonight a concert will be given at the Kings county metropolis, after which the band goes to Fresno. After a few engagements in the interior of California the band will proceed East.

On his return to New York, Mr. Sousa will take the band to Europe for another tour during which he will visit all parts of the British Isles. It is the practice of the band to come to the coast about once every two years and all who had the pleasure of hearing yesterday's grand concerts sincerely hope that it will come to Bakersfield and it will not be eight years before the city has another visit from Sousa. The members of the band are a fine appearing body of men and their names show them to be Americans, a fact that causes a feeling of patriotic pride in their achievements in a field in which Europeans have delighted to boast of their alleged superiority.

Sousa's Band.

It is not difficult to understand why Sousa maintains his position at the head of the popular conductors of the world, and why his band is universally acknowledged the world over as the model of its kind. The secret lies in the fact that Sousa never permits the standard of his organizations to deteriorate. He engages the very best musicians at the highest salaries; he ransacks the music markets of the

world for the newest literature of the military band, and, in short, he leads where others follow.

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

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

Mr. Sousa is making a flying trans-continental concert tour, his seventh since he organized his band twelve years ago. He will be heard here at the Macdonough theater on tomorrow afternoon and evening, with Estelle Liebling, soprano; Jessie Strauss, violinist, and Herbert L. Clarke, cornetist, as soloists.

ENQUIRER

OAKLAND, CAL
NOV 5 1904

The Sousa Concerts.

Sousa and his matchless band entertained large audiences at the Macdonough yesterday afternoon and evening. The "Chesterfield of conductors" is the same graceful, well-groomed person, of suave gesture and self-evident pose, and his band is as well drilled as ever. It would be difficult to make an admiring Sousa public believe that the graceful gestures which the natty band-master uses in conducting are entirely superfluous as far as his musicians are concerned, but such is certainly the fact. The famous band-master is not a leader of the magnetic sort, and while his band excels in its fine tonal quality and the perfection of detail in its performances, its playing does not stir one's blood as it might under a conductor of a less phlegmatic temperament.

Sousa's programs this season are just as up to date as ever. The usual number of novelties are liberally interspersed with more familiar selections, the Sousa marches, in particular, always calling out the greatest appreciation. His latest march is entitled "Jack Tar," and while effective in scoring, as are all his other marches, it seems to be lacking in the melodic character that has characterized his other compositions of this sort.

Estelle Liebling, the soprano soloist, is not quite up to Sousa's soprano soloists of other seasons. Her voice, evidently an excellent one, is not heard to the best advantage because of a "smothered" method of tone production. Some unpleasant facial contortions and a labored method of breathing, too, do not add to the effectiveness of her singing.

The violinist, Miss Jessie Strauss, is a player of temperament, with a tendency to an abuse of the vibrato in legato passages. She played the Hubay "Csardas" very well at the concert last evening, but Simonetti's "Madrigale," given as an encore, would have been more agreeable had she taken pains to put her violin in perfect tune.

From
Address
Date

Valley (Cal) Minn-
By River north
1914
Bakersfield (Cal)
Echos
Nov. 11, 1904

Speaking of new books a good friend of Sousa's is the authority for the statement that that very versatile gentleman will soon add a third book to his earlier two successes in letters. The scene is to be laid along the Rapidan and off in the back country to the north of Washington, among the ducks and darkies which the bandmaster has been studying for a good many years now, during his hunting trips. It is not to be a musical story, naturally, but rather a character study, more of the sort with which Booth Tarkington's name has of late become associated. As a composer, musical director, playwright, good shot and expert horseman, Mr. Sousa is already known; now he plans to clinch such reputation as he has already made as a novelist.

Press Movement
Santa Rosa (Cal)
Nov. 6, 1904

SOUSA'S MUSIC THE KIND THAT THRILLS

FINE TREAT FURNISHED BY THE CONCERT AT ATHENAEUM SATURDAY NIGHT

Large Audience Hears With Enthusiasm a Great Program Rendered by a Great Band

Everyone expected a musical treat at the Sousa band concert on Saturday night and they enjoyed one, such music that they will not hear again until John Phillip Sousa and his wonderful band come this way again. It will be a long while before the thrill of pleasure produced by the inspiring music of one of the world's greatest bands will be lost to those in the large audience present. There is only one Sousa and only one Sousa's band, and when you have watched one and heard the other you know that Sousa is one of the greatest wielders of the baton and do not wonder that a similar thrill of pleasure that you have experienced, has thrilled hundreds of thousands the world over.

Throughout the meritorious program Saturday night the hundreds of people present listened intently and at the conclusion of each number the building rang with applause. The soloists, Miss Estelle Liebling, soprano, Miss Jessie Straus, violinist, and Herbert L. Clarke, cornetist, did some very fine work. Sousa bowed with his acknowledgment of the applause that greeted every number.

Union Sacramento
(Cal) Nov. 7, 1904

Sousa, the Great March King, Was Enthusiastically Received.

If John Phillip Sousa, "The March King," had been a Roosevelt or a Parker he could not have been greeted with greater applause than was accorded to him and his band last night at the close of the playing of his great at the close of his playing of his favorite march, "The Stars and Stripes Forever." There were other numbers that evoked enthusiastic applause, but none that were more vociferously received than the patriotic piece that has such a fine "swing" and which has done so much to establish Mr. Sousa's great name in the musical world. He was in perfect command and responded to the applause of the audience, giving the following program:

EXCELLENT PROGRAM.

Sousa and His Royal Band a Great Treat to Visitors.

Withgo Hall a musical treat Sunday evening—a treat which has never before been equaled in the history of our city and such as is not likely to come our way again in many a long day. Sousa, that king of bandmasters, and his superb band gave a concert at the thorough at which the large audience heard music which ranged from that which "talks" to those stirring strains which seem to arouse every fibre of one's being. There was music the representation of which could be only only thoroughly understood by those who had made a study of the great masters and there was music to delight the ear of those trained only in the popular music of the day. From the grand orchestral work of the great Wagner to the popular air of "The Swan" is a long stretch, but not too long to be covered by Sousa's band. In contrast to the other the whole heart and soul of the leader and his band seemed to be thrown and in the interpretation of all the numbers the musicians possessed the rare faculty of certainty and holding the entire symphony orchestra in unison.

Press Valley (Cal)
Journal
Nov. 9, 1904

MAGNIFICENT

THAT INSPIRES THE SOUSA CONCERT LAST EVENING

EVERY NUMBER WAS A GEN.

Audience Applauded and Demanded More and More Was Given.

The large audience which greeted the "March King," John Phillip Sousa, at the Auditorium in Grass Valley last evening and heard his band discourse the sweetest music it has ever been the good fortune of Grass Valley residents to hear, went home with a feeling that life was worth living after all. The audience was unexceptional. That was plainly evident by the great applause which followed every selection. Sousa, the greatest and most graceful band leader in the world, was generous with encores and all the audience had to do was to ask and it was given to them. No other band conductor has ever appeared to so large a following of music lovers as has Sousa. The symphony orchestra is only for the elite, and its music can only be read by the most sensitive, while on the other hand the military band sounds the music of the people. Last night's concert proved that the great mass of music lovers appreciate music because of its inherent charm and not its technical aspect. Hundreds of them were seized by the witchery of the music of Sousa's band last evening. There is a distinctive country, coast, high and delicate shading to the music which has been heard here.

It will be a long time before the people of Grass Valley will have another opportunity to hear such a band and the music of last night's concert will ring sweetly in their ears for a long time to come.

SOUSA'S BAND GIVES TWO FINE CONCERTS

THE AFTERNOON AUDIENCE SMALL, BUT APPRECIATIVE

The Opera House Contained a Large Audience Last Night and Grand Music Presented.

Sousa's famous band arrived here yesterday morning from Los Angeles and gave two concerts—afternoon and evening. Unhappily, only a small, but appreciative audience, attended the matinee concert, but last night a large audience attended the musical performance and they were charmed with the great program presented.

This is Mr. Sousa's second visit to Bakersfield, the first time in 1896, which he remembers very distinctly. He notes the great growth in the town.

Those to whom the name of John Phillip Sousa is familiar—and they are legion—usually associate it with some popular composition or as the director of the famous band of which he has been so long the central figure. But Mr. Sousa has other claims to fame. It is in the field of literature. Mr. Sousa has published a romantic love story, "The Fifth String."

Mr. Sousa's place in the musical world is, however, second to none. As the composer of "Stars and Stripes Forever," "El Capitan," "Hands Across the Sea," "Washington Post," and other marches he is known in every city and town in the land. He has written another fine march which will soon be published. It is sure to become as popular as any other he has composed.

Mr. Sousa is 49 years of age and made his first success as director of the famous United States Marine Band. For twelve years he filled that position, during which time the band gained a world-wide reputation. He left the Marine Band in 1892 to take charge of the present organization, known as Sousa's band, which has had phenomenal success, both in this country and Europe.

THE AFTERNOON CONCERT.

The following was the program presented yesterday afternoon:

- Overture, "Jubel" (My Country 'Tis of Thee).....Weber
- Saxophone solo, "American Fantasy".....Moeremans
- Mr. J. H. B. Moeremans
- Suite, "At the King's Court".....Sousa
- (a) Her Grace the Duchess
- (b) Her Royal Highness the Princess
- (c) Her Majesty the Queen
- Aria for soprano, "Philemon et Baucis".....Gounod
- Miss Estelle Liebling
- "Sunrise" from the Japanese opera "Iris".....Masengni
- Grand fantasia, "Die Walkure".....Wagner
- (a) "Princess May Blossom" from the first cantata "Once Upon a Time".....Liza Lefmann
- (b) March, "Jack Tar".....Sousa
- Violin solo, "Hungarian Rhapsody".....Hauer
- Miss Jessie Straus
- Transcription of Grand Tarantelle in A flat.....Heller

The program was a varied one, and was pleasing. Mr. Moeremans' saxophone solo was brilliantly played and for an encore he played a lighter number, "Swells of the Day." The suite, "At the King's Court," by Sousa, is a brilliant composition and majestic, eminently fitting to the theme. Miss Liebling's solo was well received, and she possesses a beautiful voice. The first number on the program was "Sunrise" from Mascagni's Japanese opera, "Iris." For an encore "Dixieland," a shuffling ragtime, was played. Wagner's "Die Walkure" was a tremendous burst of grand harmony, and for an encore "The Stars and Stripes Forever" was played, the first bars of which were applauded. The violin playing by Miss Straus caused a great demonstration of applause. She is a very young girl, but plays divinely. She responded graciously to the encore and played a delicate number, "Nymphelin."

THE EVENING CONCERT

The following program was presented last evening:

- Overture, "William Tell".....Rossini
- Cornet solo, "Valse Brillante".....Liszt
- Mr. Herbert L. Clarke
- Suite, "Looking Upward".....Sousa
- (a) By the Light of the Moon
- (b) Under the Southern Cross
- (c) Mars and Venus
- Aria for soprano, "Pearl of the East".....Sousa
- Miss Estelle Liebling
- Flute obligato by Mr. L. Clarke
- Processional of the Knights of the Grail from "Parsifal".....Wagner
- American character sketches, known as "The Gamin," "The Indian Lament," "Voodoo Night Scene," "The Dancing Darkie," etc.
- Melody.....Sousa
- (a) "To a Wild Rose".....Sousa
- (b) March, "Jack Tar".....Sousa
- Violin solo, "Zigeunerweisen".....Sarasate
- Miss Jessie Straus
- Overture, "Poet and Peasant".....Wagner

The opera house was crowded last evening, and the musical program was superb. The concert solo by Miss Liebling was beautifully rendered, and for an encore she sang "Will You Love Me When the Lilies are Dead." In response to the hearty applause the quartette of American character sketches, Sousa's "Liberty Bell" was played in a manner that evoked a storm of applause. The violin solo by Miss Straus was played in a manner that brought a storm of applause, and for an encore "The Madrigal" was played.

The finest number on the program was the processional from "Parsifal" (Wagner), but it received the least applause. The program ended with the fatuous "Poet and Peasant" overture.

The audience was delighted with the program and it was a rare musical treat.

Carson
City News
Nov. 11, 1904

May Come Again.

It appears that Sousa's Band was well pleased with the reception they received in this city, and may come again next season. Certain it is that had the engagement been for the evening the Opera House could not have contained the people anxious to hear this premier organization.

The world has seen few such bands as Sousa's and Carson City has never before been visited by an equal. Should they play a return engagement they will find the people appreciative and liberal in their patronage.

Salt Lake (Utah) Herald

Nov. 11, 1904

After all, there is no band but Sousa's. John Phillip and his band came to the tabernacle last night and swayed the multitude as of old with the power of his music. Sousa has been criticized by brother musicians because of his tendency to "circus" his selections, but the people are with him, and it is the people who do the paying. Sousa's band is the most popular organization of its kind, and it is popular because it plays popular music, the sort that the people want.

Last night's audience was composed in large part of Salt Laker who know what good music is, who can appreciate good music. But the first genuine outburst of the evening came when, at the conclusion of the opening number, Sousa smiled, bowed, turned his graceful back to the audience, waved his baton and the band crashed into "The Stars and Stripes Forever." The Sousa of the opening number was not the Sousa the people knew. He was too statuesque, too reposeful. In "The Stars and Stripes Forever" he came back into his own. All the old mannerisms were there, all the gestures, the waving of the arms, the drip of the music from the tip of the baton. Later Sousa played "El Capitan." It seems absurd to say that Sousa played it, when he didn't touch an instrument. But he did play it. All of the music seemed to flow right of the slender wand he held in his hand.

There were classical numbers on the programme, several of them, but the numbers that won were the lighter ones. The rendition of the professional of the Knights of the Grail, from "Parsifal," was superb. One could see the march of the zealots, could hear the trend of their feet as the strident music crashed and roared and rumbled.

In lighter vein was the first number following the intermission, "American Character Sketches." They included "The Gamin," "An Indian Lament," "Voodoo Night Scene," and "The Dancing Darkey." Another characteristic Sousa selection was his new march, played by him for the first time in Salt Lake, "Jack Tar." No announcement on the programme that the march was composed by Sousa was needed. It has the color, the swing, the dash, that only Sousa gets into a band march.

Arthur Pryor, trombonist, was missed by Salt Laker last night, but largely because Pryor was a Salt Lake boy. It cannot be said with truth that he band is poorer through Pryor's absence. The organization is, indeed, better than it has ever been. Every member of it is a soloist and an artist, and the combination, under the direction of Sousa, has certainly never been surpassed in this country.

All of the excellent features of a Sousa concert are not, however, contained in the band selections. The first soloist last night was Herbert L. Clarke, cornetist. Mr. Clarke was a revelation to most of his hearers, and especially to those who thought they knew first rate cornet music. His selection, "Valse Brillante," was done splendidly. In acknowledgment of the enthusiastic applause Mr. Clarke gave "The Rosary."

The soprano, Miss Estelle Lieblich, has a voice of wonderful range, purity and sweetness. Her number was the right-gale air from "The Marriage of Jeanette," with a most sympathetic flute obligato by Marshall Luftsky. The number was really a race between voice and flute, the two at times blending so harmoniously that it was all but impossible to say which was voice and which flute.

Another number deserving of special mention was the violin solo by Miss Jessie Straus. Miss Straus has the faculty, rare in a woman, of extracting tone volume from a violin. Her selection was the overture to Suppe's "Isabella." She followed this with "Madrigal," and won marked approval with both.

The tabernacle choir figured in two selections. The first was the chorus, "Utah Hail," in which the band and the great organ, under the hands of John J. McClellan, all directed by Professor Evan Stephens, participated. This number did not seem as effective as the later one in which the choir appeared alone, directed, of course, by Professor Stephens and with Mr. McClellan at the organ. The number was Piusini's "The Sea Hath Its Pearls." The chorus was done magnificently, and Mr. McClellan's accompaniment was entirely effective.

There will be a matinee concert today, beginning at 3:15. The Sousa engagement will close with tonight's programme. The programme to be given today and tonight will be different in every feature from the one presented last night.

Salt Lake (Utah) Tribune

Nov. 11th 1904

Bands may come and go with a big flare of press agents and announcements that each of them is the one and only "best band in the country," but there is only one Sousa. There is no one else who, besides being beyond dispute master of marches and light music can give interpretations of Wagner and Weber that make one forget that the numbers were intended for a full string orchestra.

A fairly good audience attended the concert in the Tabernacle last night, but not as large as the affair deserved, for such enjoyment as Sousa affords is only too rare in Salt Lake. From the Wagner number to the ear-catching "Stars and Stripes Forever," it was all enjoyable, and some of it was more.

The opening bars of the Weber "Jubel" overture forced the conviction once more on the audience that Sousa has an organization of musicians. The finely blended tones of the brass, the delicate effects of light and shade produced, and the way in which the reed instruments were subdued were such as has not been heard in Salt Lake for a long time, for even Duss did not have such excellence in his Metropolitan orchestra. And Duss is an excellent conductor. The "Stars and Stripes Forever," which was played as an encore, was greeted with a round of applause.

Herbert L. Clarke, the leading cornetist of the band, gave a fine exhibition of skill. His selection was not so interesting, but the ending was cleverly arranged to give a brilliant effect and the top note and crescendo at the very last brought down the house. For an encore he played Nevin's "Rosary."

The Tabernacle choir, with the band and the organ, sang Visetti's "Utah Hail." This really is a tedious number, not worthy the abilities of the choir, and should have had no place on the programme. The choir was at its best in its second number, a part song by Piusini.

A new suite by Sousa himself, called "Looking Upward," was played. One of the features of the last section of this was a sort of cadenza for the kettledrum. The fine chance this gave the performer of bringing out a pianissimo and crescendo such as is heard in only one band, emphasized the fact that Sousa has musicians in his band. The music for the reeds in the second section is well written and melodious, but the first part strikes one as trick music, although effective.

In his rendering of the Grail music from Parsifal, Mr. Sousa did what few, if any other band masters can do. He has been so much advertised as the "March King" that many lose sight of the fact that his readings of classical music deserve to take rank with some of the most renowned conductors of the day. He can produce such effects of light and shade, such subdued tones from the wood wind, that the absence of the strings is almost forgotten.

Miss Estelle Lieblich received an enthusiastic encore from an unenthusiastic audience for her singing of Mass's Nightingale Aria from "Les Noces de Jeanette." Her voice is a soprano and her middle register is her weak point, but a great deal of sympathy is due the singer, for the peculiar properties of the Tabernacle, which may do for whispers and dropped pins, but are very hard on vocalists. Her head notes and execution showed polish and her lower notes a pleasing mellow quality. This number and the violin solo impressed on the mind the fact that in accompaniments Sousa has no peer. Not even Mottl and Richter have such mastery over their orchestras when accompanying vocalists as Sousa has over his band. One has to hear him accompany a Wagner aria to properly appreciate this, but to the trained ear it was evident last night.

Miss Jessie Straus, the violinist of the tour, was encored for her playing of Hubay's wierd and fantastic Czardas. Her interpretation was colorless, for a reason that must needs affect every woman violinist: she had not sufficient strength to impart the necessary dash. It takes a man to give a proper reading to the Czardas and music of that nature. In her encore, a madrigal played with the mute, Miss Straus was heard to better advantage.

Two new pieces were played, a Sevillana from the "Scenes Espagnoles" of Sir Edward Elgar and the "Jack Tar" march of Sousa. The former is not up to the standard of Elgar's other music, and something in the reading of it made it seem rather colorless. The march has a lot of tune and go and swings along with plenty of dash.

In the Isabella Overture of Suppe, which concluded the programme, Mr. Sousa showed himself in one kind of music wherein he excels. Although this is not as often heard as the "Poet and Peasant" and other music of Suppe's, it is good and is heard to good advantage in a band.

The chief features of this afternoon's programme are the Parsifal Prelude and Liszt's Symphonic Poem, "Les Preludes." Tonight the "William Tell Overture" and the large movement from Dvorak's magnificent "New World" symphony.

Salt Lake (Utah)

news, Nov. 11, 1904

Some years have intervened since Salt Lake last listened to the witchery of Sousa's band, and in that time the "March King" has hobnobbed with the crowned heads of Europe, written marches in their honor, and received ribbons of honor unnumbered in recognition of his talents. In the time that has elapsed, Sousa has contributed to the world of music many creations of his fancy, and several of them were given place on last night's program.

He had a royal reception from a brilliant audience, that told how well he was remembered. His new contributions to musical literature, show Sousa in something of another light than that in which he was regarded of old. His suite "Looking Upward," a descriptive composition with these sub-divisions, first—"By the Light of the Polar Star," second—"Under the Southern Cross" and third—"Mars and Venus," is written in an original pleasing and modern vein, but it is doubtful if it will please as his old time marches have always done, and as they did last night. He gave for encores "Stars and Stripes Forever," and the brilliant "El Capitan" march, both of which roused a furor, and in them Sousa was the old familiar conductor whose every gesture is grace itself. The band, comprised of forty, did some beautiful work, ranging from the noble and majestic "Parsifal" number down to such light selections as "The Dancing Darkey," one of a series of American character sketches by Kroeger, which pleased the audience immensely. One of Sousa's new compositions is his "Jack Tar March," which also caught the fancy of the audience and which is so characteristic, that one could almost imagine he smelt the brine as he listened to the waves of sound. The kettle drum soloist deserves special mention for some wonderful work.

The cornet soloist, Mr. Clarke, made a big hit, especially for a high sustained note of soprano quality, with which he ended his "Valse Brillante." He had a regular ovation and for an encore gave in beautiful style "The Rosary."

Miss Lieblich, a brilliant soprano, whose high notes are her best, had a big round of applause for her exquisite work with the flutist. She responded with a ballad, also brilliantly rendered.

The violinist, Miss Jessie Straus, made an emphatic impression. She produces a beautiful tone, executes brilliantly, and plays with great feeling. For her encore she responded with a "Madrigal."

The choir was down for two numbers, one "Utah Hail," by Visetti, with the full band, Prof. McClellan at the organ accompanying, and Mr. Stephens waving the baton over the whole. The choir was out in strong force and made a fine impression, though such a big combination would have told to better advantage in a number containing more outbursts of sound. The orchestration of the band was specially pleasing, but if the cornets, clarinets and piccolos had been given the finishing high note with the sopranos, the effect would have been lifted. In the other number, "The Sea Hath Its Pearls," the choir was at its very best, and its charming work was as heartily applauded by the members of the band as by the audience.

The engagement closes with performances this afternoon and evening. Some rare novelties are promised in both programs.

om

address

Date

SALT LAKE CITY, UTAH

NOV 18 1904

TABERNACLE—Sousa's Band.

A very poor audience attended the final Sousa concert last night. Doubtless the fact that there was no free admission was too daunting to the music-loving people of Salt Lake. And there may have been many who were afraid they would hear too good music. Good music they would certainly have heard, but there was also an abundance of popular marches and airs. A "Mosaic" by Sousa, founded on many waltz tunes that have echoed around many a ballroom, called for an encore. The "Stars and Stripes Forever" got more than its usual favor and a second was necessary.

Miss Estelle Lieblich did not sing the Philemon et Baucis aria as advertised. She was encored for her number and was heard to much better advantage in the Berceuse from "Jocelyn."

The afternoon concert was much better attended. The symphonic poem by Liszt and the Parsifal prelude were the chief numbers on the programme, but the "Poet and Peasant" overture and the other popular pieces gained the favor of the audience.

4, 1884

From
Address
Date
NEWS
SALT LAKE CITY, UTAH
NOV 11 1904

Salt Lake (Utah)
Tribune - Nov. 12,
1904

Then the band got loose. There was wall and roar and shriek and triumphant pandemonium just galloped up and down the asphalt in jig time. The audience was patting juba, there was a wild sweep of the gale down a mountain canyon, and it was an even bet that Sousa had lost the lines and there would be a runaway and smashup before anyone could say Brigham Young.

Foiled the Black Man.

Just in the nick of time Sousa put his best side forward and everyone thought he was going to shake his feet in a country hoe down. It fooled the black man in the wood-pile, and he stopped his tantrums to see what was going to happen. Then Sousa grasped the bits of the run-aways. The white gloves soared aloft and stood out before him as if he had the lines again, or had the drop on the bandits and was popping away at them with both hands. Then the white gloves descended like they were coming down-stairs. The music was thrilling and the audience delighted. The white gloves were now moving like the poetry of motion. There was all the shy grace of a country girl at her first dance. Sousa, as calm as oil in the fury of a storm, was keeping the white gloves and the little wand moving in spiral curves and wavy undulations. But over-confidence lost him the fight. While he was taking things easy, the band took the bits in its teeth. There was a wild toot of the trumpets, an exultant whoop and shriek from piccolo and saxophone, the bass drum roared, and there was a riotous clatter of horses' hoofs. Sousa saw his mistake when it was too late. He made a few threatening gestures, then the white gloves stopped with the precision of a military order or the unexpectedness of a man proposing to his first wife. Then it was all over. Sousa and the white gloves stepped down from the pedestal. In the meantime, the coon got out from under the wood-pile and escaped.

Some years have intervened since Salt Lake last listened to the witchery of Sousa's hand, and in that time the "March King" has hobnobbed with the crowned heads of Europe, written marches in their honor, and received ribbons of honor unnumbered in recognition of his talents. In the time that has elapsed, Sousa has contributed to the world of music many creations of his fancy, and several of them were given place on last night's program. He had a royal reception from a brilliant audience, that told how well he was remembered. His new contributions to musical literature, show Sousa in something of another light than that in which he was regarded of old. His suite "Looking Upward," a descriptive composition with these sub-divisions, first—"By the Light of the Polar Star," second—"Under the Southern Cross" and third—"Mars and Venus," is written in an original pleasing and modern vein, but it is doubtful if it will please as his old time marches have always done, and as they did last night. He gave for encores "Stars and Stripes Forever," and the brilliant "El Capitán" march, both of which roused a furor, and in them Sousa was the old familiar conductor whose every gesture is grace itself. The band, composed of forty, did some beautiful work, ranging from the noble and majestic "Parsifal" number down to such light selections as "The Dancing Dargie," one of a series of American character sketches by Kroeger, which pleased the audience immensely. One of Sousa's new compositions is his "Jack Tar March," which also caught the fancy of the audience and which is so characteristic, that one could almost imagine he smelt the brine as he listened to the waves of sound. The kettle drum soloist deserves special mention for some wonderful work. The cornet soloist, Mr. Clarke, made a big hit, especially for a high sustained note of soprano quality, with which he ended his "Valse Brillante." He had a regular ovation and for an encore gave in beautiful style "The Ensign." Miss Lieblich, a brilliant soprano, whose high notes are her best, had a big round of applause for her exquisite work with the flutist. She responded with a ballad, also brilliantly rendered. The violinist, Miss Jessie Straus, made an emphatic impression. She produces a beautiful tone, executes brilliantly, and plays with great feeling. For her encore she responded with a "Madrigal." The choir was down for two numbers, one "Utah Hail," by Visetti, with the full band, Prof. McCallan at the organ accompanying, and Mr. Stephens waving the baton over the whole. The choir was out in strong force and made a fine impression, though such a big combination would have told to better advantage in a number containing more outbursts of sound. The orchestration of the band was specially pleasing, but if the cornets, clarinets and piccolos had been given the finishing high note with the sopranos, the effect would have been lifted. In the other number, "The Sea Hath Its Pearls," the choir was at its very best, and its charming work was as heartily applauded by the members of the band as by the audience. The engagement closes with performances this afternoon and evening. Some rare novelties are promised in both programs.

pk. 18c

TAKING SOUSA FROM THE REAR

Rag-Time View of His White Kids.

"A Nigger in the Wood-Pile" at the Big Tabernacle.

Band Shied, Almost Kicked Out of the Traces, and the Negro Escaped.

There stood John Philip Sousa on a red pedestal in the big Mormon tabernacle. There was only a brief glimpse of the bowing be-whiskered and be-spectacled march king from the front, and then he turned his back to the audience and stood for a silent moment like a monument in jet. His hands hidden in front of him, the only white to be seen from the rear view was the narrow line of linen collar at the neck and the gleaming bald spot that crowns his head like a little halo.

Suddenly, and before the audience knows it, the arms shoot upward and the hands in immaculate white kid gloves form a sort of rainbow of promise of what is to come. The big band was about to play "A Nigger in the Wood-pile." Sousa is never seen in action except from the rear, and in the half-lighted gloom of the vast auditorium, the white-gloved hands looked like snow-balls in full bloom.

When the tiny baton descended the trouble began. The black man under the pile of wood began to squirm. The band shied and almost kicked out of the traces. There was a shriek of the fifes, a crash of the brasses, a wail from the reed instruments, a boom from the bass drum, and for a few moments it was a safe wager that the negro was going to get away if some one didn't loose the blood-bounds on his track.

Never Lost His Head.

It was a moment of suspense, but Sousa was as calm as Actor Gillette after lighting a fresh cigar. Then he grasped the situation with both hands and he had the band groggy before the first round was half over. The white gloves shot out and came down like the flapping of eagle's wings, but the band was going like a runaway on a turnpike, and Sousa's gloves didn't seem to be doing any damage, for the band was taking punishment with a smile, while an occasional guffaw from the colored brother showed that he was standing pat.

Sousa changed his tactics and began to play for time. The white gloves shot out from the shoulder as straight as a Dutch hair cut, then Sousa leaned forward and landed one right on the mark. The brasses tried to sidestep, but Sousa was too close and kept them right in line. The body of the march king swayed with the rag time melody and for one breathless second it seemed as if the white kids were going to clutch the trousers, and there was going to be the carving of a pigeon wing right there on top of the red pedestal.

The band seemed just a trifle dazed; there was a few frolicsome little spurts of jingly music, and the white gloves waved as calmly as a breeze blowing over the prairie grasses. Then when he seemed to have the most blaring trumpet and the most wailing clarinet completely subjugated, Sousa made a peculiar, dainty and graceful little motion with the white-gloved fingers of the left hand like the curling kink in a pig's tail.

On the Ropes for the Count.

It was a trying moment. There was a sort of a half moan and smothered shriek from the reeds, the brasses were almost silent, and the audience thought Sousa had the band leaning on the ropes for the count. But just at that moment the negro saw his chance. He raised right up and began to throw the wood about like a modern Goliath out for exercise. Sousa's white gloves were raised in surprise, but when he brought them down with a vicious side-swipe, everyone could see the gleam of a meat-ax, and a sigh of sympathy went up for the black man. But the blow glanced and the negro shook his head, as if trying to dislodge a peanut shell. Then the meat-ax descended again, and the way they mixed it up for the next few seconds was a caution with the gummed side up. Sousa forced the fighting from the start. The white gloves went up like a flash of light and came down like a pile-driver. The negro dodged and side-stepped, throwing a chunk of wood whenever he could get a chance to aim.

From
Address
Date
SALT LAKE CITY, UTAH
NOV 12 1904

SOUSA

Sousa never changes with the waning seasons or as the variations of swaying harmony which come from his matchless orchestra. It is so permeated with his strong personality that Sousa's band would be recognized were it heard in the nether ends of the world. All Salt Lake's musical colony were at the Tabernacle to greet the old grand master, but the crowd was scarcely as large on either night as the splendid performance merited. They felt the charm of "The Stars and Stripes Forever," and were thrilled by the throbbing harmonies of Wagner, and the pleasure and enthusiasm of the audience was great if their numbers were small. Mr. Sousa, as usual, carries with his orchestra a number of soloists of renown, and their selections formed a pleasing and artistic variation. "Looking Upward," one of Mr. Sousa's own musical products, which carries all the qualities characteristic in his music, was warmly received. It may be said that Mr. Sousa, the leader, is a little less picturesque than of yore in his baton gesticulations, which loss of the spectacular is a great relief to an audience whose artistic sensibilities cannot assimilate classic music with a foreground of dazzling calisthenics.

HERBERT
SALT LAKE CITY, UTAH
NOV 13 1904

Another thing about the first Sousa concert that perhaps you noticed. The second part of the first number was "My Country, 'Tis of Thee," played with a fervor that only Sousa can get into the national anthem. There must have been 3,000 people in the Tabernacle, at a low calculation, but not one of them stood up, not one recognized the national hymn in any way. Was it because everybody was waiting for somebody else to stand first? Surely it was not because we do not know the anthem, or because we are not patriotic.

News-Salt Lake
Nov. 12, 1904

The always thrilling rendition of "The William Tell" overture given last night by Sousa, as only he can give it, calls to mind an anecdote often related of the "march king" and his men. Several years ago when giving a concert in Anderson, Ind., Sousa received a request from one of the audience for the overture to "William Tell," which was not included on the program. The conductor was anxious to respond to the request, but was told by his librarian that the music was not at hand. Mr. Sousa, however, was so certain of his men that he determined to play the overture without notes, trusting entirely to the memory of his musicians, although they had not played "William Tell" for some time. He explained the situation and raising his baton, unhesitatingly launched his band into the beautiful strains of this overture that will endure as long as music remains a practiced art. The men responded, and played the number through to the end without a break or a mistake of any kind. None in the audience was aware of the great musical feat that was being performed, but Mr. Sousa remarked subsequently that it was the best performance of "William Tell" his band had ever given.

Herald Democrat
Leadville (Col.)
Nov. 13, 1904

GREAT TRIUMPH OF MARCH KING

Sousa Received a Magnificent Reception From Music Loving People of Leadville.

Leadville paid homage to the march king yesterday afternoon and last night in a manner that must have made John Phillip Sousa's heart warm toward the mining camp above the clouds. Sousa has had the world at his feet for years. He made his reputation when he began to write the stirring music to which the armies of Uncle Sam have marched to victory. He has taken his band over the world since then, and has won increasing praise from the music-loving public. Today he is in the height of his popularity. Yesterday he came to Leadville. His train was late, but the people waited patiently until after 4 o'clock when the curtain went up for the matinee. Last night standing room was at a premium at the opera house, and Sousa gave a program which has never been equalled in Leadville. From the first notes of the overture to "Wilhelm Tell" to the last dying tone of the "Poet and Peasant," the audience, which packed the opera house to the doors, listened and enjoyed the melody, the harmony, blending of reed and brass under the magic spell of the personality of the master.

There is nothing of the theatrical about Sousa. He directs his band as a master, but he is not demonstrative like Thomas or Walter Damrosch. To watch the Damrosch symphony orchestra is to watch Damrosch himself; every sentiment of the tones which blend together from the instruments of two score performers into the grand harmony of the perfect symphony, is reflected in the swaying of the body of the man who wields the baton.

Sousa is different. He stands before his band and moves his hands just enough to show that he rules. The full swing of his arms in the heavier passages is the limit of motion for him. Yet the blending of the tones of the more than two score instruments is perfect, the control and mastery of Sousa over the organization which has brought distinction to his name is complete.

The audience last night would not be denied. Encores were insisted upon after each number, and sometimes Sousa graciously responded with two extra numbers. For encores he gave his famous marches, "The Stars and Stripes Forever," "El Capitan," "Dixie" and "Hands Across the Sea." Mr. Herbert L. Clarke won his audience with the first notes of his cornet solo. The perfection of his art revealed to Leadville the possibilities of this instrument, and when he responded to a hearty encore with Ethelbert Nevin's "Rosary," perhaps the saddest and yet sweetest theme that has yet been wrought into human music, the hundreds who sat enthralled and listening, felt some slight measure of the divine passion which moved the soul of the Pennsylvania composer, who put his very soul into the tones, inexpressibly sad and divinely sweet, of that immortal song.

Miss Estelle Liebling sang her first number under a disadvantage. She plainly felt the altitude, but her control of her voice was perfect. The aria from the "Marriage of Jeannette," the nightingale aria, is one of the prettiest creations of French musical art. She interpreted it with a feeling which may have been lost upon those who did not understand her words. No one could mistake her tones. She has a clear soprano of wide range and her higher notes were especially pleasing because of their fullness and the utter absence of any indication of the effort to which she subjected herself. For an encore she gave, "Will You Love When the Lilies Are Dead?"

Miss Jessie Straus, violinist, was not the least attractive feature of the program. She received a most hearty reception and responded with a madrigal which only made the audience call for more.

Hutchinson (Kan.) Daily News
Nov. 17, 1904

SOUSA AND HIS BAND

Hutchinson Audience Charmed

with Last Night's Concert.

Daily News

The Theatre Should Have Been Packed to Hear the Famous Musical Numbers.

SOUSA'S BAND IS A WONDER

And the Pride of an American All Over the World.

Tale of Sousa and how He Happened to Get His Name--- Cheerful Responses.

Sousa and his band have come and gone and the only American bandman who has been able to make kings and queens tremble at will has made Hutchinson another visit. Sousa as usual has a fine band and they play things that makes this the most popular military musical organization on the face of the earth today. His men are nearly all Americans or at least of American birth. This makes the American more than ever proud of the band and the things that the director is able to do with them, for after all Sousa is practically all of the band, when you think for a moment. Without the swinging movement caused by the ceaseless beat of his baton those musicians would not know which way they were going. It is Sousa's personality that makes the band what it is today and what will tend to keep it above water for the future. Were Sousa to die or drop out of the business there would not be a "Sousa band" any longer and the men who play the notes and do the fine work of the organization could not stay together under any other leader. This was demonstrated when the famous Gilmore band was the wonder of America. Year after year Gilmore had toured his band until it was well known in many places. He died and the band attempted to stay together under the name of the famous director but with another leader to do the work. One of America's biggest directors and a man who was fully competent to do everything and more that Gilmore had ever tried was brought forth but the band did not last but a short time. It is the name and the personality which makes the organization heard at the Home Theater so powerful in a musical way.

Sousa's name has power and one can only conjecture as to whether this would have been the case if the name had stayed as it was when he was born. He was "John Philipso" many years ago and rightfully deserves to carry that name now. His first musical connection with the United States marine band as a musician has him so accredited and he carried that name until well into life. When signing official papers, in connection with his enlistment, in some cases, he would sign so: "John Philipso, U. S. A." meaning of the "United States Army." These last letters were written in a hurry lots

of times and they were finally hurried so that the signature looked like this: "John Philipso, U. S. A." the letters often being added to the name without the abbreviation points being put in between, in a sort of careless way. The chirography was none too good in those days and Sousa would some times carelessly write it "John PhilipSousa," all of it being with one stroke of the pen but with the capital letter "S" in the middle of his name. A clerk in some department copying it one day made the easy error to read the name wrong and he put it in the books, "John Philip Sousa," and such it has ever remained since.

But whether or not one name is better than the other doesn't cut any ice with the wonderful music made by the men of the band. "William Tell" was as fine as it could be and finer than any other band has ever played it in Hutchinson. All other numbers were equally great, Sousa's new ones being a long way above the average. The band responded as to the unstinted applause many times and the familiar "El Capitan," and "Stars and Stripes Forever" were brought forth. "Dixie Land," and "Edelma," were other encores which were pleasing, as the arrangements were by Sousa. It was a fine concert and the soloists pleased. Arthur Pryor, who is no more with Sousa, is missed. He has a band of his own now.

Newton (Kan.) Nov. 17th
1904

SOUSA COMES TO TOWN

WITH HIM ARE HIS WORLD FAMOUS BANDMEN.

Concert Was Given This Afternoon to an Audience Small in Numbers But Appreciative.

Sousa's band, the best in the world, arrived at noon today from Hutchinson in two special Santa Fe day coaches attached to train No. 6 Their trunks and band instruments were carried in a special baggage car, which was pretty well loaded with "truck." And thus it was that Sousa, for the first time in his great career, came into Newton for a concert. The bandmen tumbled off the train as soon as it came to a stand-still and soon scattered, being seemingly intent upon seeing as much of the town as they could in the short time allotted them here. They strolled up and down Main street in groups of two or three and sized up the town pretty thoroughly. They were clean looking fellows, most of them big and of fine physique. Unlike most of the famous bands that have come to Newton, the membership seems to consist principally of Americans. There was, apparently, a very small number of foreigners of swartly countenance, as was the case with Banda Rossa and other concert bands of the class. It was noticeable, to, that most of them smoked cigars and not the nasty little cigarettes the foreign bandmen seem to take to. Altogether, the band "looked good" all the better because it is a strictly American band. John Phillip himself and quite a number of the band took dinner at the Arcade, others at the restaurants,

while some seemed to be so intent on sight-seeing they did not eat at all. The band is giving its concert this afternoon at the opera house to an audience disappointingly small in size. Strange that Newton passes up so worthy an attraction with such slim patronage. Many of our people go to Wichita and Hutchinson, entailing an expense of five dollars or more to hear attractions of even less merit, and then grumble because parquet seats cost a dollar here.

Ransom-Report
Newton (Kan.) Nov
18, 1904

AUDIENCE WAS SMALL

BUT THE CONCERT WAS A RARE TREAT.

Sousa's Band Stirred the Enthusiasm of the Newtonians at Yesterday's Concert—Full Program Given

Newton is entitled to some distinction, at any rate, for its treatment of Sousa's band. It may claim the distinction of having given the great band the smallest audience to which it has ever played during its long existence and its many travels in this and foreign countries. The receipts were more than \$100 less than at any previous performance. The Kansan isn't going to say a word about the slim patronage accorded the show, having had its say in this line last evening. But the fact remains that the town, which prides itself on its appreciation of good things in a musical way, passed up a concert by the greatest band in the world with an audience not one tenth as large as that which filled the house the night before for a cheap farce comedy.

The concert was undoubtedly the swellest of its kind ever given in Newton. Gilmore's band, Inness's band and the Banda Rossa have been here but none of them gave the pleasure that Sousa and his musicians did yesterday afternoon. Sousa knows the kind of music the people like and his program yesterday aroused the enthusiasm of the audience. For a Newton audience, the handful of people present were singularly demonstrative. Every selection was greeted with spontaneous applause. At first the encores were acknowledged only with smiles by the conductor but later on, it becoming apparent that there would be plenty of time before the departure of the train, the encores were honored with a second selection and when the stirring strains of "Stars and Stripes Forever" came forth in response to one of these demonstrations and the trombonists stepped to the front of the stage, in old time Sousa fashion, the audience could hardly restrain its enthusiasm. Encores were also tendered Miss Liebling, the soprano, and Miss Strauss, the violinist, the latter only responding. The work of both these artists, as well as that of Mr. Clarke, the cornetist, was above the criticism of the layman. Newton audiences have never received artists more enthusiastically.

Of the band's selections, it would be a waste of words to attempt to speak in praise. It seemed the perfection of harmony and control, as well as artistic finish. Sousa's directorship was so charmingly easy and

graceful and so much in contrast in this respect to that of other bandmasters seen here, that the great band leader won many admirers here. The processional from "Parsifal" was a gem and it was Newton's first opportunity to hear a portion of what has been lately one of the most popular musical productions in the east. Enough could not be said in praise of any of the selections given by the band, which were of a very wide variety.

If either Mr. Sousa or his bandmen were disappointed at the size of the audience that greeted them yesterday, they failed to give any evidence of it. Mr. Sousa himself was all smiles and very responsive to the expressions of appreciation by the audience. The pro-

From Eagle, Kan.
Address
Date Nov 18 1904

SOUSA'S BAND

Concert Last Night Was Musical Treat.

That Sousa's band is a favorite with the music-loving people of Wichita was clearly demonstrated by the royal reception accorded them last evening at the Toler. The concert was a musical treat which will be remembered by those who were present.

The expressions of the ordinary critic would hardly serve to convey an idea of the manner in which the different selections were rendered, and the best criticism that can be made is that John Philip Sousa and his band are without a peer.

The concert last evening excelled even his excellent concert given here two years ago. Throughout the evening the audience was held spell-bound from the first number to the last echo of the overture, "Poet and Peasant," the closing number, and the silence was only broken by a most hearty applause. Throughout the evening the band cheerfully responded with an encore after each number. The encore numbers were as highly appreciated as the first selections.

Miss Liebling, soprano, held the audience at her command as her magnificent voice filled the auditorium with its rich sweetness. The difficult runs and thrills were exquisitely carried and the high notes were reached seemingly without effort. She sang "Marriage of Jeannette," by Masse, beautifully. "Will You Love Me When the Lillies are Dead?" as an encore fairly brought the audience to their feet.

Miss Jessie Strause proved an artist of the highest rank. Her solo, "Zigeunerweisen," by Sarasate, was rendered beautifully. Such playing has rarely, if ever, been excelled in this city. The cornet solo, "Valse Brillante," by Clarke, was one of the numbers of the program proved his ability as an artist.

In all, this was the most concert ever given in the city. There was a large audience in attendance.

It is said that Sousa, in completing a concert tour of the Pacific coast, arranging a tour of Europe and outlining a new opera, has just completed a novel. The new book will be Sousa's first long story, for, though he has already established himself as a writer by his "The Fifth String," he has never until now undertaken a complete novel. The time of the story is in the early '60s, and the scene is in the navy yard section of Washington, a locality with which Sousa is thoroughly familiar.

Wichita (Kan.)
Nov. 18, 1904

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In all, this was the most pleasing band concert ever given in the city, and there was a large audience in attendance.

It is said that Sousa, in addition to completing a concert tour of the Pacific coast, arranging a tour of Europe and outlining a new opera, has just completed a novel. The new book will be Sousa's first long story, for, though he has already established himself as a writer by his "The Fifth String," he has never until now undertaken a complete novel. The time of the story is in the early '60s, and the scene is in the navy yard section of Washington, a locality with which Sousa is thoroughly familiar.

From Army & Navy Journal

Address New York City

Date Nov 19 1904

MARE ISLAND.

Mare Island, Cal., Nov. 10, 1904.

One of the most pleasant affairs of the week was the supper given aboard the U.S.S. Solace in honor of John Philip Sousa, the noted bandmaster and composer, after his concert on the evening of Nov. 6. Several theater parties from this yard attended his concert in Vallejo on the evening of the sixth, and after it Comdr. James H. Bull was the host at a delightful supper aboard the Solace. Other guests were Rear Admiral Bowman H. McCalla, Mrs. W. G. Miller, Miss Lily McCalla, Miss Estelle Liebling, Miss Jessie Strauss, Mr. and Mrs. Barnes, Naval Constr. and Mrs. F. B. Zahm, Lieut. Comdr. and Mrs. J. J. Knapp, Pay Insp. Leeds C. Kerr, Civil Engr. Harry H. Rousseau and Asst. Civil Engr. Frederic H. Cooke.

Democrat-Prog Wika
Nov. 21, 1904

BANDMASTER SOUSA IN PERRY

His Great Band Delighted A Large Audience At The Grand.

The world famous Sousa the March King and his band of fifty musicians visited Perry Saturday evening and gave a concert that will ever be remembered by our people who were so fortunate as to hear it. This is the first concert ever given by this great band in Oklahoma and from the evident appreciation coming with a storm of applause after each number, the audience must have been pleased as well as Mr. Sousa as he bowed and while the band struck up an encore of the old familiar Sousa music of quick-steps as El Capitan, Stars and Stripes Forever, played as never before in Perry and only as Sousa's band plays them.

The program was composed of an elegant variety of selections, music of all classes to please all kinds of people and to bring out the soloists and artists, each in his turn master of his instrument from the small drum to the Sousaphone, the peculiarly large double bass used only by this great band.

The overtures of William Tell, and Poet and Peasant—they never grow old—were played in a manner to satisfy the critic and musical expert and in style far beyond the comprehension of the ordinary person who though delighting in good music knows naught of technique or tempo.

We can't tell just how it was, sufficient to say that the grand processional from Parsifal to the violin solo and encore of Miss Strauss or if you choose the Dancing Darkey or Mr. Clarke's cornet solo.

The vocal solo of Miss Liebling with Flute obligato by Mr. Lufsky was a feature of the evening and

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We hope they may find Oklahoma an appreciative and lucrative season with a visit from the King and his wonderful musical organization.

Ransom Republican
Newton (Kan.) Nov
18, 1904

AUDIENCE WAS SMALL

BUT THE CONCERT WAS A RARE TREAT.

Sousa's Band Stirred the Enthusiasm of the Newtonians at Yesterday's Concert—Full Program Given

Newton is entitled to some distinction, at any rate, for its treatment of Sousa's band. It may claim the distinction of having given the great band the smallest audience to which it has ever played during its long existence and its many travels in this and foreign countries. The receipts were more than \$100 less than at any previous performance. The Kansan isn't going to say a word about the slim patronage accorded the show, having had its say in this line last evening. But the fact remains that the town, which prides itself on its appreciation of good things in a musical way, passed up a concert by the greatest band in the world with an audience not one tenth as large as that which filled the house the night before for a cheap farce comedy.

The concert was undoubtedly the swellest of its kind ever given in Newton. Gilmore's band, Inness's band and the Banda Rossa have been here but none of them gave the pleasure that Sousa and his musicians did yesterday afternoon. Sousa knows the kind of music the people like and his program yesterday aroused the enthusiasm of the audience. For a Newton audience, the handful of people present were singularly demonstrative. Every selection was greeted with spontaneous applause. At first the encores were acknowledged only with smiles by the conductor but later on, it becoming apparent that there would be plenty of time before the departure of the train, the encores were honored with a second selection and when the stirring strains of "Stars and Stripes Forever" came forth in response to one of these demonstrations and the trombonists stepped to the front of the stage, in old time Sousa fashion, the audience could hardly restrain its enthusiasm. Encores were also tendered Miss Liebling, the soprano, and Miss Strauss, the violinist, the latter only responding. The work of both these artists, as well as that of Mr. Clarke, the cornetist, was above the criticism of the layman. Newton audiences have never received artists more enthusiastically.

Of the band's selections, it would be a waste of words to attempt to speak in praise. It seemed the perfection of harmony and control, as well as artistic finish. Sousa's directorship was so charmingly easy and

graceful and so much in contrast in this respect to that of other bandmasters seen here, that the great band leader won many admirers here. The processional from "Parsifal" was a gem and it was Newton's first opportunity to hear a portion of what has been lately one of the most popular musical productions in the east. Enough could not be said in praise of any of the selections given by the band, which were of a very wide variety.

If either Mr. Sousa or his bandmen were disappointed at the size of the audience that greeted them yesterday, they failed to give any evidence of it. Mr. Sousa himself was all smiles and very responsive to the expressions of

From *EAGLE, KAN*
Address *WICHITA, KAN*
Date *NOV 18 1904*

SOUSA'S BAND

Concert Last Night Was Musical Treat.

That Sousa's band is a favorite with the music-loving people of Wichita was clearly demonstrated by the royal reception accorded them last evening at the Toler. The concert was a musical treat which will be remembered by those who were present.

The expressions of the ordinary critic would hardly serve to convey an idea of the manner in which the different selections were rendered, and the best criticism that can be made is that John Phillip Sousa and his band are without a peer.

The concert last evening excelled even his excellent concert given here two years ago. Throughout the evening the audience was held spell-bound from the first number to the last echo of the overture, "Poet and Peasant," the closing number, and the silence was only broken by a most hearty applause. Throughout the evening the band cheerfully responded with an encore after each number. The encore numbers were as highly appreciated as the first selections.

Miss Liebling, soprano, held the audience at her command as her magnificent voice filled the auditorium with its rich sweetness. The difficult runs and thrills were exquisitely carried and the high notes were reached seemingly without effort. She sang "Marriage of Jeannette," by Masse, beautifully. "Will You Love Me When the Lillies are Dead?" as an encore fairly brought the audience to their feet.

Miss Jessie Strause proved herself an artist of the highest rank. Her wolin solo, "Zigeunerweisen," by Sarasate, was rendered beautifully. Such playing has rarely, if ever, been excelled in this city. The cornet solo, "Valse Brillante," by Clarke, was one of the most enjoyable numbers of the program. Mr. Clarke proved his ability as an artist.

In all, this was the most pleasing band concert ever given in the city, and there was a large audience in attendance.

It is said that Sousa, in addition to completing a concert tour of the Pacific coast arranging a tour of Europe and outlining a new opera, has just completed a novel. The new book will be Sousa's first long story, for, though he has already established himself as a writer by his "The Fifth String," he has never until now undertaken a complete novel. The time of the story is in the early '60s, and the scene is in the navy yard section of Washington, a locality with which Sousa is thoroughly familiar.

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From *ARMY & NAVY JOURNAL*

Address *New York City*

Date *NOV 19 1904*

MARE ISLAND.

Mare Island, Cal., Nov. 10, 1904.

One of the most pleasant affairs of the week was the supper given aboard the U.S.S. Solace in honor of John Phillip Sousa, the noted bandmaster and composer, after his concert on the evening of Nov. 6. Several theater parties from this yard attended his concert in Vallejo on the evening of the sixth, and after it Comdr. James H. Bull was the host at a delightful supper aboard the Solace. Other guests were Rear Admiral Bowman H. McCalla, Mrs. W. G. Miller, Miss Lily McCalla, Miss Estelle Liebling, Miss Jessie Strauss, Mr. and Mrs. Barnes, Naval Constr. and Mrs. F. B. Zahm, Lieut. Comdr. and Mrs. J. J. Knapp, Pay Insp. Leeds C. Kerr, Civil Engr. Harry H. Rousseau and Asst. Civil Engr. Frederic H. Cooke.

arrived - Perry Okla
Nov 19 1904

MASTER USA IN PERRY

His Great Band Delighted
A Large Audience At
The Grand.

The world famous Sousa the March King and his band of fifty musicians visited Perry Saturday evening and gave a concert that will ever be remembered by our people who were so fortunate as to hear it. This is the first concert ever given by this great band in Oklahoma and from the evident appreciation coming with a storm of applause after each number, the audience must have been pleased as well as Mr. Sousa as he bowed and while the band struck up an encore of the old familiar Sousa music of quick-steps as El Capitan, Stars and Stripes Forever, played as never before in Perry and only as Sousa's band plays them.

The program was composed of an elegant variety of selections, music of all classes to please all kinds of people and to bring out the soloists and artists, each in his turn master of his instrument from the small drum to the Sousiphone, the peculiarly large double bass used only by this great band.

The overtures of William Tell, and Poet and Peasant—they never grow old—were played in a manner to satisfy the critic and musical expert and in style far beyond the comprehension of the ordinary person who though delighting in good music knows naught of technique or tempo.

We can't tell just how it was sufficient to tell you that the program from Parsifal to the violin solo and encore of Miss Strauss or if you choose the Dancing Darkey or Mr. Clarke's cornet solo.

The vocal solo of Miss Liebling with Flute obligato by Mr. Lufsky was a feature of the evening and

Sousa's music does one good. It is strictly American and revels in the wild open spirit of volume, characteristic of his marches to the pure, tonic, soothing and harmonious tones, breathed from the distant choirs of the harps of heaven; sad and solemn with the tolling of the chimes of the sharp, vivacious syncopations of the southern darkey medley; hanging like a silvery thread as the bassoon plaintively carries the story to the crash and riot of the heavy brass with loud proclaim of the great American section of cornets and trombones.

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Cornetist Prof. (?) Robert Gilliland met an old acquaintance here in the person of Philo Jayne, the two having trooped together years ago and many a joke of the days of old was rejuvenated in their visit with each other. One good fellow and about the best small drummer in the world is Mr. Kenn who has been with Gilmore and Ennis and is now in his seventh year with Sousa. His solo work in one of the selections Saturday evening was the acme of artistic perfection and he is the evident master of all "traps" used in concert work of such a nature as Sousa's.

We hope they may find Oklahoma an appreciative and lucrative season with a visit from the King and his wonderful musical organization.

Wichita (Kan)
Nov. 18, 1904

...of the Sousa band, even if it fail to properly honor the event. Later on, some people will be kicking because "nothing good ever comes to Newton." And then they will wonder

From STATE CAPITAL
Address Justice Dept.
Date NOV 22 1904

From HERALD
Address FALL RIVER, MA
Date NOV 23 1904

After all the leadership of John Philip Sousa is the best that the United States sees when the band begins to play.

John Philip Sousa has again been honored by the French Academy. He now holds the title of "officer de L'Instruction Publique" of France, and is the only American upon whom this honor has been conferred. King Edward VII, has also seen fit to honor Sousa. Three years ago he became a member of the Royal Victorian Order of England.

Daily Express Chickasha.
(Ind. Ter.) Nov. 23. 04

A MARCH KING

And His World Famous Band
Captured the Hearts of
Chickasha People.

PROGRAMME PLEASED ALL

The Great Director Interviewed—
Something About His Life.

Sousa came, it is presumed he saw a few things; it is certain that he conquered everything.

It is impossible to describe the effect left on the mind by a Sousa concert. You may have heard him many times, but the last time always leaves new impressions. Sousa weaves into his concerts the "infinite variety" which "custom cannot stale" and which is characteristic of this versatile musical genius. You listen entranced and when it is over, you awake and wonder where you have been and where you are.

While the strains of "William Tell" are ringing through your ears, you wander amid Alpine heights and dwell in the land of heroes, then suddenly you are recalled to your normal state by "El Capitan." You follow the "Knights of the Grail" from "Parsifal" and are moved to tears by the sweetness and sublimity Wagner, and then the "Stars and Stripes Forever" burst on you and you are proud of the fact that you live in the "land of the free and the home of the brave." He journey with Sousa, the composer, "Looking Upward," dwell for a moment in the realm of the "Polar Star," enjoy the sensuous beauty "Under the Southern Cross," behold martial Mars go forth to war while the goddess of beauty seeks to stay his hand, and then quickly the fairy land vanishes and you meet your old acquaintance "Bedelia."

The first appearance of the March King on the stage brought forth applause and was continued throughout the evening. Every number brought forth an encore and the enthusiasm reached its height when the conductor responded with one of his own compositions that have won their way into the hearts of the civilized world. Sousa's programs move on rapidly

and so great is the variety of music entering into them that you never grow weary. He pleases the popular taste as well as the educated musical ear. Sousa believes in pleasing and he succeeds in it. He doesn't think music is necessarily common because it is popular and people enjoy it.

The soloists carried by Sousa rank equally as high in the musical world as his celebrated band. Estelle Liebling, the soprano formerly sang in the Metropolitan Opera Co., New York. She possesses a voice of wonderful sweetness, putting into her singing the richest colorature and the most finished execution. Miss Jessie Straus is a young Cincinnati violinist, who has won a high place among artists in her line.

JOHN PHILIP SOUSA

America's greatest band conductor was born in Washington, D. C. exactly fifty years ago—Nov. 6, 1854. He had for his teachers two of America's greatest masters of music. John Espata taught him the violin and theory and he studied harmony under Felix Benkest. Sousa is an American product. American through and through and he is proud of it. All of his education was received in this country. At the age of eleven he was already composing and was playing the violin on the stage. He became a master of the violin, the piano and many other instruments but for twenty-five years has given his attention to conducting and composing. He was the leader of an orchestra at the age of seventeen.

THE SOUSA BAND

When Sousa was twenty-four years of age, he was appointed conductor of the Marine Band in Washington and continued with that organization till 1892. In 1891 the government authorized him to take the band to Chicago and while there certain Chicago men of wealth offered him a guarantee for five years if he would leave the service and organize the "Sousa Band." This offer was accepted and the present organization was formed in 1892. Of the 56 members of it at present, six were in the original band. The band is completed with 56 pieces but when Sousa plays in the open air or in large halls he duplicates some of the parts. In St. Louis he had 65 pieces.

During the twelve years of its existence, the Sousa Band has played in nearly all the cities in the United States and Canada and has made three trips abroad, playing in every country in Europe except Spain and Italy. It is equally as popular abroad as it is at home. Sousa's musicians are the best to be obtained. It is a very expensive organization. No man in it receives less than \$35 a week and expenses and the highest salaried receives as high as \$150 a week.

A VERSATILE MAN

Julian Hawthorn has called Sousa "The Modern Michael Angelo," and in the versatility of his genius he is not unworthy of the title. Artist, conductor, composer, litterature, his powers are amazing. The Sousa music has gone around the world. Sousa originated the peculiar style of March of which the "Stars and Stripes" is conspicuous example. While he was a boy in Washington during the war, he drank in the strains of martial music and it was here that the Sousa March was born. He conceived the idea of the grand climax ending up with a different tonality that is a distinctive feature of his marches, and other composers have caught the idea.

Besides his marches, Sousa's operas have brought him fame and fortune. "El Capitan," his most popular opera has been sung continuously since 1896. "The Bride Elect," "The Charlton" and "Chris and the Wonderful Lamp" are also widely known.

Mr. Sousa recently entered the world of letters. His "Fifth String" has had a large sale and another book from his pen will appear the first of the year. He is a great reader and his reading and travels combined with native ability have made him a man of scholarly attainments.

AT CLOSE RANGE

But this mere recital of facts gives little idea of the real Sousa. To know him you must meet him. An EXPRESS reporter sent up his card to Sousa in his room at the Early at 11 o'clock last night with little hopes for an interview, but in a moment Sousa came down the steps, leisurely enjoying a cigar, smiling and extending his hand and then ensued an hour of most interesting conversation. He complimented the Chickasha audience on its marked attention and evident appreciation and this pleased

him more than box receipts could possibly have done. The conversation ran first into music in general in America.

"Mr. Sousa," said the reporter, "is it true as some of the critics claim that the American musical taste, the American music and musicians are inferior—taking Germany for comparison?" "I do not think so," he replied, "the Germans hear more music and their tastes are better cultivated, but where an American community has the opportunity it soon becomes as critical as any. As to the class of music enjoyed by the average German, they have their 'Bedelias' just like we have. It depends largely upon the execution of these pieces whether they are good or bad."

"How did you happen to come to Chickasha Mr. Sousa?" was inquired. "Well, we came here just as we go any place. We had never been in the territory and my manager thought it advisable to make a trip here. We gave concerts in Perry, Enid and El Reno. We go from here to Oklahoma City then to South McAlester and Muskogee. We give a concert in Convention Hall in Kansas City next Sunday and then we go to New York. We go to England the last of December and shall remain abroad till next May when we return to Philadelphia."

"Mr. Sousa," said the reporter, "you have the greatest band in the world and seemingly have attained the highest honors in your profession. Would you pardon a personal inquiry—what further ambitions have you?" Sousa hesitated a moment and then replied, "Well I want to make my band a little better all the time, then I want to compose more operas. I'm writing one now, and then I have my literary ambitions and shall write more books." And with a hearty handshake and a pleasant good-night the interview was ended.

Reno (Ok) Gazette
Nov. 23, 1904

Daily Capital, South
McAlester, Ind. Ter.
Nov. 25th 1904

SOOTHED MANY PAINFUL HEARTS

Sousa And His Band of Peerless Musicians Greeted by a Large Audience

Sousa and his famed band of musicians paid Reno a flying visit last evening. It was one of the most enjoyable hour and a half entertainments that has yet been given at McKissick's opera house. Despite the fact that the March King found it necessary to make early connections with the east-bound train the playhouse was crowded to the doors when the trim little black-whiskered man made his bow at 7 o'clock. From that time until after nine o'clock himself and his fifty or more artists held the undivided attention of everyone in the house. Though the music was good the singing was a treat not often accorded Reno people. Miss Estelle Leibling is entitled to every bit of praise a critical audience gave her last evening at the conclusion of her aria, "Though Brilliant Bird," one of David's masterpieces. The author could not possibly have dreamed perfection nearer than the manner in which this gifted soprano interpreted it last evening. Every note was perfect and then to show that she was a gifted artist, Miss Leibling responded to an encore, singing, "Will Your Love Live When the Lillies Are Dead." She was well entitled to the hearty applause her efforts received and Professor Sousa should feel proud of having her with his band.

Sousa with his sweet music is always a welcome visitor to Reno. Last evening he was doubly so. His music caused one to forget the strife and struggle of the past few weeks; to live once more on the inner circles of the city of peace and happiness, a place where politics and bitterness are forgotten and where music, laughter and happiness reign supreme. He is now on his way to Europe, but will come back again and Renoites can depend upon it, his itineraries will always include the Sagebrush metropolises.

STAR

ss KANSAS CITY, MO.

NOV 25 1904

John Philip Sousa, Novelist.
From the Metropolitan Magazine for December.
Another nonliterary man who is writing a novel is John Philip Sousa, "the march king." But Mr. Sousa cannot be regarded as a rank outsider, since he published his first book nearly two years ago. Many American readers will recall "The Fifth String," a dainty little story of musical life, which received more than the usual attention from both critics and public. It is not astonishing that Mr. Sousa should prove successful as a novelist. The brilliant quality of his imagination, the perfection of his technique, the confident mastery of his narration have all been proven in musical compositions that have delighted the millions of two continents. That so clever a man should be able to express these qualities through more than one medium is not unprecedented, and success in more than one field of endeavor may be the reward of versatility. Still, to the public he will ever be the man with the baton—the composer, the leader. "Sousa, the march king," will ever thrill where Sousa the novelist will cause no ripple of emotion. "El Capitan," "The Washington Post," "The High School Cadet," "Hands Across the Sea" and the dozen of their fellows—how many thousands have whistled and cheered to their ringing measures, or have felt their sway in march or in dance!

SOUSA WAS GREAT

Large and Appreciative Audience Greeted the March King at South McAlester

It was a "standing room only" house filled with the best people of the city and neighboring towns, that greeted J. Philip Sousa, the march king at South McAlester opera house Thanksgiving afternoon. From the entrance on the stage of the great musician until the band arose and played as a finale the well known doxology, the audience sat captivated. The applause so sweet to the ear of the public entertainer, was liberal.

The stage was hardly capable of seating the big organization.

Miss Liebbling, soprano, was given one number on the program and responded to a well earned encore. Her imitation of a flute was remarkable. With the flute soloist at her side the two musical tones were hardly distinguishable.

Miss Strauss, violinist, was also well received as was Herbert L. Clark, cornetist.

The popular character of the Sousa concerts, with a constant succession of musical numbers that never permit the interest to flag, jolly irresistible and characteristic encore pieces, and the swing and dash of the Sousa marches, all go to make up an ideal musical entertainment. Coupled with the artistic merits of the Sousa Band is the personal magnetism of the conductor and his unflinching courtesy and liberality in meeting the wishes of his audiences.

There is no other band in the world quite like Sousa's and there is no other conductor who possesses a type of the magnetism, grace and popularity of the world's famous musician at its head.

Sousa's band is the great international musical organization of the world—the only band or orchestra that has successfully played all the great capitals and all the great musical centres of the civilized world. Mr. Sousa has firmly established his reputation as conductor and composer by successive European triumphs, his organization has been universally acknowledged everywhere as superior to any other military band, and he stands secure as the foremost man of the times in his profession.

The visit from Sousa was the musical events of the season.

Manager Aton, of the opera house, is to be congratulated for his enterprise in securing for South McAlester this opportunity to hear the world's greatest band.

South McAlester, (Ind. Ter.)
Nov. 25, 1904

SOUSA TALKS.

Says Music is Not Confined by Geographical Limitations.

Immediately following the concert Sousa, the great bandmaster, was seen at the depot waiting for the loading of his baggage aboard a special train which was to take them to Muskogee. Several ladies met the distinguished musician who seemed to be in his most gracious mood and talked and laughed with perfect freedom.

Later a Capital representative greeted Sousa.

"What is your opinion of Indian Territory?" was the first question put.

"Well, South McAlester is my second town in this territory, having played at Chickasha this week. We have one other engagement at Muskogee. I like the territory and the people. You all know how to applaud. South McAlester deserves a better opera house. It is too small. We are well pleased with our treatment here."

Sousa says he has 52 people in his organization, 26 of whom are Americans. He believes in American supremacy. When asked if nationality



drew any distinction in the musical world he replied:

"Music is fortunately not bounded by geographical lines. It is all in inheritance of love for music and environments. Give a given area of America the musical training a like area of Germany enjoys and we could throw rocks at them."

The three medals, or decorations seen on the breast of Sousa at the concert were presented him by King of England, French Academy of Music and General Wilson of the 5th Army Corps U. S. A., for straightening out the bands in the corps at the outbreak of the Spanish-American War.

Sousa sails for England with his band the last of December. He will return the middle of May to fill engagements in New York. It will be his seventh trip abroad as a band director.

Personally the great band master is an accessible man. He is cordial, pleasant and talkative. There is nothing "stuck up" about him. He is as graceful as a woman, alert, quick and rather inclined to be strenuous.

Muskogee (Ind. Ter.)
Nov. 25, 1904

SOUSA'S BAND.

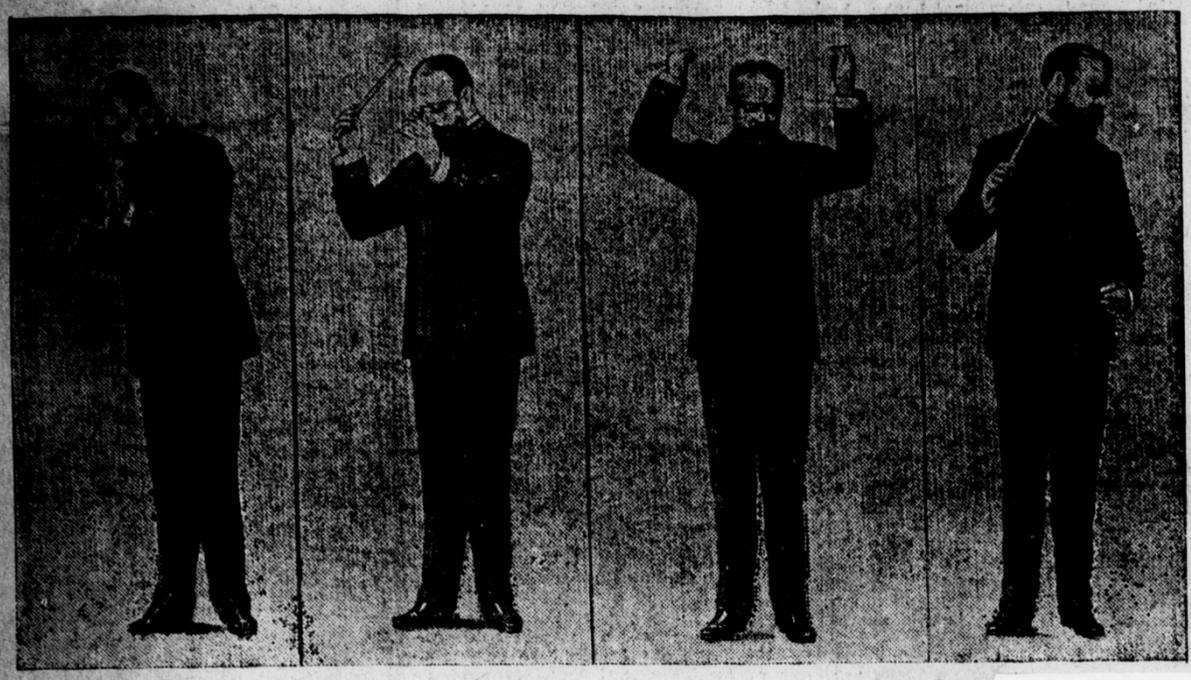
Heard by a Large and Appreciative Audience Last Night.

Of the attractions that have appeared here this season, the most popular perhaps was the concert given last night at Gavigan's opera house by John Phillip Sousa, the great American march king, and his band. Every seat in the house was sold the day before the arrival of Mr. Sousa, and last night many were turned away. Many who could not procure seats stood on the street corner, the evening being warm, and listened to the music. Mr. Sousa has lost none of his popularity with the American people. He has the same striking attitude of years ago and his manner and style, both as a band director and composer of music, has lost none of its originality. Outside of classical music rendered last night, Mr. Sousa rendered several popular airs written in his own original style.

REGISTER LEADER
 DES MOINES, IOWA
 NOV 27 1904

from News
 Address DES MOINES, IOWA
 Date NOV 29 1904

BANDMASTER SOUSA IN SOME GRACEFUL POSES



"Graceful Sousa" and his band were at the Auditorium last night. Less than 400 people listened to the concert which, under the direction of John Phillip Sousa, never fails to please. A striking contrast to the size of the house last night and when the famous bandmaster first appeared at the Auditorium was painfully noticeable. There was a time when Sousa packed the Auditorium from first floor to gallery and gallery tickets were at a premium. The entertainment afforded by the great musician was even better—if such a thing is possible—than it was when the public packed the huge play house doors. Is it possible that the public is getting tired of Sousa? This question was asked many times last night but the doubt as to his popularity was as quickly dispelled by the spontaneous outburst of applause that greeted every number. Yet the fact remains that a "stingy" little house greeted the bandmaster last night when if merit counts and the general public has not grown tired of band concerts, it should have been packed to the doors. Miss Liebling who has "sung over 1,000 concerts for Sousa," sang two numbers last night much to the delight of the audience.

Iowa City Daily Press
 Nov. 29, 1904

From Santa Barbara (Cal) Daily Sun Box 20
 27, 1904
 Address KANSAS CITY, MO.
 Date NOV 28 1904

SOUSA'S VISIT DELIGHTS MANY

Sousa, the world's greatest band master, and his famous aggregation of musicians played to a large audience at the Opera House yesterday. The audience was an enthusiastic one from the time the first note was sounded to the echo of the last, and Sousa graciously responded to the encore in every instance with his famous marches. The soloists were excellent, Herbert L. Clark with cornet, Miss Estelle Liebling, vocalist, and Miss Jessie Straus as violinist, each finding the way to the hearts of their hearers.

From LEADER
 Address CLEVELAND, OHIO
 Date NOV 28 1904

Sousa's Record.
 John Phillip Sousa probably holds the world's record for work in the last twelve years among musicians at any event. He has given 6,800 concerts in 850 different towns in Europe and America, and traveled 450,000 miles in the effort.

THE MARCH KING'S FAREWELL.
 Two Concerts to Appreciative Audiences in Convention Hall.

Sousa and his band, returning from their tour to the Pacific coast, gave two concerts in Convention hall yesterday afternoon and evening to audiences of from 2,500 to 3,000 persons. These were probably Sousa's last appearances here for some years as he states that he will go to Europe for a tour next, and it is hardly likely that he will do much traveling after he returns, as he has an opera and a novel under way, and can make more money writing and composing than he can by playing. So that the concerts yesterday were in the nature of farewells for a long time, if not for good, and the audiences seemed to feel that way about them, as their encore demands were always for Sousa marches, and in them were the best satisfied. Both programmes yesterday were largely of music new to Kansas City, and were well rendered. In the afternoon these new and feature

numbers included the Holstein overture, "Der Haideschauht"; the Luigini ballet suite, "Russe"; the Grieg, "Parade of the Dwarfs," and the Nevin episode, "En Passant," all of which attracted good attention and much applause, though their unfamiliarity possibly nullified somewhat against their thorough enjoyment. A concert crowd, particularly that attracted by a popular brass band, is eager for well known things, and especially military marches and the lighter sorts of music, and is best pleased when these are offered, rather than when the programme is largely of newer and unfamiliar compositions. That may be why the "Parsifal" prelude was more encored than would have been supposed; it had been heard before. And of course the old reliable "William Tell" overture was greeted as would have been a much loved friend. So, too, were the encores in the way of the Sousa marches and "Bedella." The same, as to character of music, holds good as to the night concert. The new numbers were listened to with a measure of enjoyment, but with also a tinge of stolidity, but when the encores came, and "El Capitan" rang out, there were rounds of delighted applause. Even Sousa's own new composition, "In the King's Court," was not a record breaker as to popularity, the third number, "Her Majesty, the Queen," being the only one that demanded critical attention; it is fine, but the others are not up to the Sousa quality. A distinctly delightful presentation was the "Sunrise" music from Mascagni's

new "Iris" at night; this was a treat, and was very appreciatively received. The Mascagni ballet suite, "The Greeks," and Elgar's "Sevillana" were also new. The new Sousa march, "Jack Tar," with its sailors' hornpipe interposed, is good. The "Mysora" overture (Wetge), which opened the night programme, was badly played, and the "Zampa," which closed it, was done in race horse tempo and slurred badly, as if the band were in a hurry to catch a train. Mr. Sousa had three soloists, whom Kansas City heard at the minstrel show last October, and a new one. Miss Liebling sang with force and spirit, but her voice showed the strain she has been under on this tour, and she flatted several times at night and seemed to be weary. But she was very popular and was heartily recalled twice. Mr. Clarke played the "Inflammatus" from "Stabat Mater," as a cornet solo at night and in the afternoon Mr. Marshall Lupsky, the new one, gave a piccolo solo. The distinctly unusual work was done by Miss Jessie Straus, the violinist, who seems to be a regular "stand." She played with a masterly touch and a delightful technique, and her work was as surprising in one so young as it was clever.

SOUSA'S BAND IN SUPERB CONCERT

SPLENDID PROGRAM PRESENTED THIS AFTERNOON.

Harmony Reigns Under Great Musician's Leadership—Audience Appreciative, Altho Small.

John Philip Sousa and his world famous military band gave a magnificent matinee concert at the Opera house this afternoon. The audience was lamentably small for so fine an attraction, yet was fully appreciative and responsive.

From the moment the great band master appeared on the stage until the close of the program, harmony, superb in its sweetness and rendering, reigned supreme. Every man in the organization is a master of his instrument, and is quickly responsive to the leader's every motion. So in accord are the players with their great variety of instruments, that discord is unknown.

The program today embraced nine numbers, but encores almost doubled its length.

Particularly worthy of mention were the suite "At the King's Court," in three parts, by Sousa, with encore "Dixie Land"; the "Processional of the Knights of the Grail" from Parsifal; the "American character Sketch, in four parts, all by the full band; the brilliant cornet solo, "Valse Brilliant" and encore, by Herbert L. Clarke; and the violin solo "Zigennurweisen," and encore by Miss Jessie Straus.

Miss Estelle Liebling, soloist, with a magnificent voice, brought forth rounds of applause by her superbly sung aria for soprano "Le Pre aux Cleres." This was accompanied by flute obligato.

All in all the concert was without doubt deserving of highest encomiums and was thoroughly enjoyed by everyone who heard it.

Des Moines (Iowa) Leader
Nov. 29, 1904

SOUSA AND HIS BAND MAKE HIT HERE AGAIN

Rather Small But Appreciative Audience Welcomes Noted Bandmaster at Auditorium Last Night and Applaud Various Numbers.

A small audience, but proverbially and literally appreciative, heard Sousa and his band in the Auditorium last evening in a programme sufficiently varied to meet the approval of all who heard and saw. The programme was Sousa-like throughout, with just enough of the heavier tone to lend itself well to the ear of an American public.

One of the most noticeable features of the music was the strength of the reed section, composed of more than twenty pieces, and trained until not an untrue note escaped from the burst of music produced at will by a sway of the master's hand.

Prominent in the programme was a selection from "Parsifal." The processional of the Knights of the Holy Grail, by name, it gives a flavor true to the name throughout. The chimes are brought into glorious effect throughout the selection, and the chivalric attitude is uppermost in every bar.

A brilliant suite "At the King's Court," by Sousa himself, showed that the military march is not alone in the mind of the "march king." The three numbers for the suite, "Her Ladyship, the Countess," "Her Grace, the Duchess," and "Her Majesty, the Queen," brought a storm of applause.

Mr. Herbert Clarke, cornet soloist, exhibited a rare ability to produce a clear round note, and scores of them in rapid succession. He was assisted on an encore by a quintette of three slide trombones, one cornet and a euphonium.

The audience gave way at every instance under the spell of the selections peculiar to Sousa, to most vociferous exhibitions of appreciation. "Stars and Stripes Forever," "The Invincible Eagle," "Hands Across the Sea," "El Capitan," were hurled out of the bells of the instruments at the sway of the conductor's hand until the very house rocked with the rhythm produced. The "Stars and Stripes" was greeted with thunderous applause and ended with deafening cheers.

At the conclusion of the selection from "Parsifal" the great composer rendered one of the most impressive numbers of the programme as an encore. The droning of the huge tubas had dwindled down to almost a breath; the gurgling clarinets and piccolos had ceased like the sudden stopping of rippling water; the band paused for a single moment and while the audience sat expectant the hand of the conductor moved—just a trifle—and from the bell of the cornet came slowly, sweetly, true and sure the air, "Nearer, My God to Thee," and as the tune swelled and grew stronger and stronger the scores of other instruments joined in the marvelous chorus until the very climax of sound in blaring horn and soft voiced flute had given expression to the most marked of the successes.

Miss Jessie Strauss, violin soloist, rendered "Zigeunerweisen," from Sarasate, in a manner denoting a strength seldom found in a woman and her expression is that of the artist. She was applauded roundly and rendered a Hungarian dance as an encore.

One of the greatest hits of the evening, by way of mirthful deviation, was the rendering of "Bedelia." The variations given it by Sousa are no less excellent than marvelous considering the giddy frame work upon which he builded.

CAPITAL
Press
DES MOINES, IOWA
NOV 29 1904

SOUSA.

In his time Sousa has been viewed by the American people from a variety of angles. At first it was claimed that to undertake with the modern band that he proposed to do, showed what he was a musical adventurer. Later when the man began to demonstrate that he knew what he was talking about, the captious ones said that Sousa was brilliant in his way but that he was a "fad." Today Sousa lacks much of being an old man, but musicians, oftentimes the meanest and most inconsiderate of critics, are forced to take him seriously and to admit that he is "The Great American Band-Master." That he is popular must be admitted, for in a true sense his name is a household word.

Sousa has certain idiosyncracies of style as a conductor which are more agreeable now than they were a few years ago. Then they were so pronounced that they tended to make the man himself the main performance. Time has effected

modifications until now while an audience is quick to see that the conductor is the graceful and efficient master of the situation, the band itself assumes its due proportion in the general outline of the scene.

Sousa knows a capable instrumentalist when he sees and hears one. Hence he is able to surround himself with the best. If in the course of his incessant journeyings to and fro upon the face of the earth he happens to recall the fact that Des Moines was one place upon his itinerary he doubtless remembers the big auditorium and the diminutive but demonstrative audiences which are wont to greet him there.

Davenport (Iowa) Allmoad
Nov. 30-1904

SOUSA GAVE A FINE CONCERT

Sousa and his band were here last night and played to a fair sized house. Everything said of them in their advance advertising was true and they easily proved that they have the right to the title of "the most famous of military bands." Herbert L. Clarke, cornetist; Miss Estelle Liebling, soprano; accompanied by the flute played by Marshall Lufsky, and Miss Jessie Strauss, violinist, all responded to hearty encores. While the band is visibly strengthened since its last appearance here, Sousa leads in the same irresistible way, that never fails to bring the merited applause. While the audience was not large, it consisted of true music lovers who know what good music is, and know how to appreciate it.

Davenport Times
Nov 30 1904

SOUSA AND HIS BAND PLEASE ALL

INIMITABLE CONDUCTOR GREETED BY SMALL AUDIENCE

Miss Liebling and Miss Straus, Vocalist and Violinist, Charm Music Lovers at the Concert

It was a small audience, but one that made up for its diminutive size by a display of unbounded enthusiasm, that greeted John Philip Sousa and his band at the Burtis opera house last evening. The program was dominated by the Sousa-like airs that are so familiar, but there was sufficient variation of the program to please all music lovers. For while the band rendered Sousa selections, it also played excellently well German, French and Italian music that elicited thunderous applause at the conclusion of the several selections.

"Parsifal" a Feature

In the instrumentation of his military band Sousa shows that he is a believer in the efficacy of the reeds, that section of the organization being composed of more than twenty instruments, each player a most skilled musician. The "Procession of the Knights of the Grail," from "Parsifal" was the feature of the evening's program, chimes being used with most beautiful effect in connection with the sousaphone, or heavy bass. A chivalric attitude was uppermost in every bar.

A brilliant suite, "At the King's Court," was much appreciated by the audience. The suite consisted of three numbers, "Her Ladyship, the Countess," "Her Grace, the Duchess," and "Her Majesty, the Queen," a progression from what is noble in march time to what must be a patriotic inspiration for royalty itself.

Herbert Clarke's cornet solo was proof that he is a master of his instrument. After he had played a "Valse Brillante," his own composition, he responded with "The Rosary," which never grows old.

American Sketches

One of the features of the program was "American Character Sketches" by R. R. Kroeger, consisting of "The Gamin," "An Indian Lament," "Voodoo Night Scene" and "The Dancing Ducky," of which the second and the fourth were more nearly in accordance with their titles. This suite is pleasing because of its contrasts.

Those who love vocal music were delighted with the solos by Miss Estelle Liebling, who has appeared in more than a thousand Sousa concerts in America and Europe. Miss Liebling is one of a family of great musicians. Her interpretation of Herold's "Le Pre aux Clercs," was beautiful and her clear bell-like tones, in connection with the flute obligato, charmed the audience. She was recalled and sang a catchy air.

Violinist Pleases All

While it cannot be said that a band is a success as an accompaniment for a violin, notwithstanding that, Miss Jessie Strauss captivated the audience with "Zigeunerweisen," and responded with "Madrigal." She played in a manner denoting strength and her expression is that of a violin artist. She was applauded roundly.

"Dixie Land"

For encore numbers, "El Capitan," "Dixie Land," "Stars and Stripes Forever" and "Hands Across the Sea" were played, the last being very pleasing, and because of their familiarity the others were given a hearty welcome like that accorded dear friends after a long absence.

Sousa as Conductor

Perhaps there was no more pleasing feature of the concert than the inimitable Sousa himself, who is quiet, dignified and graceful and withal original in pose and motion. After seeing gesticulating clowns direct bands, it is a relief to listen to musicians swayed by one who believes in making his men score perfect in rehearsals, thus relieving the audience of the tiresome ordeal of seeing each musician struggling through the program like a tourist in a far off country patronizing one of the personally conducted journeys where everything is strange to him and must be pointed out by the conductor as guide. Just a twitch of a finger, a curve of the gloved hand, and each man in the Sousa band knows that the way it was learned at rehearsal must be followed. Thus Sousa has time to get at the soul of the music and leaves the mechanics of playing to the drill that has gone before.

2 From Metropolitan MAGAZINE
Address New York City
Date DEC - 1904



ANOTHER non-literary man who is writing a novel is John Philip Sousa, "the march king." But Mr. Sousa cannot be regarded as a rank outsider, since he published his first book nearly two years ago. Many American readers will recall "The Fifth String," a dainty little story of musical life, which received more than the usual attention from both critics and public. It is not astonishing that Mr. Sousa should prove successful as a novelist. The brilliant quality of his imagination, the perfection of his technique, the confident mastery of his narration, have all been proven in musical compositions that have delighted the millions of two continents. That so clever a man should be able to express these qualities through more than one medium is not unprecedented, and success in more than one field of endeavor may be the reward of versatility. Still, to the public he will ever be the man with the baton—the composer, the leader. "Sousa, the march king" will ever thrill where Sousa the novelist will cause no ripple of emotion. "El Capitan," "The Washington Post," "The High School Cadet," "Hands Across the Sea," and the dozen of their fellows—how many thousands have whistled and cheered to their ringing measures, or have felt their sway in march or in dance!

Milwaukee (Wis) Free Press. Dec. 1, 1904

ANNUAL VISIT OF SOUSA

FINE BAND MUSIC FILLS THE DAVIDSON THEATER.

Soloists and Orchestra Are Applauded to Their Hearts' Content.

Last night the large congregation of band music enthusiasts of Milwaukee, like all other towns of the country has in its ranks, responded willingly to the call extended by the Davidson theater management to see John Philip Sousa at the head of the best military band of America.

Many years of steady practice for the musicians and the constant endeavor of their genial band master to improve the band, if such a thing is at all possible in an organization which was almost perfection itself years ago, have resulted in the blending of fifty excellent musicians into an ensemble which for tonal beauty and consonance has few equals in other countries and certainly none in this.

Mr. Sousa's striving to present programmes which are of undisputed artistic merit, in the official part, has done much to popularize the higher class of music in spite of the many concessions made (in the encores) to the taste of the untutored in musical aesthetics, who will not be coaxed by love or money into symphony concerts proper.

Sousa knows his people and that in the words of the poet:

"All depends on habitude,
So from its mother's breast a child
At first, reluctant, takes its food,
But soon to seek them is beguiled."

Thus is the unsophisticated beguiled to take high grade music more readily when it is first administered in popular mixture and proper brass band guise.

And in the most persistent intermixing of the joyful with the beautiful—the most thorough combination of popular and unpopular marches and musical catch phrases, with sublime symphonic music, Sousa has no equal. Thus, even those who on general principles, are less convinced of the effectiveness of brass bands as musical educators must acknowledge the instructive potency of a military band run on the Sousa plan.

The two programmes played at the matinee and last night contain a large list of novelties, and among others a fine overture of Hartmann, a Scandinavian composer; two orchestra sketches by Nevin, Elgar's latest musical caprice, a new suite by Sousa (which will soon spread all over the country), a new symphonic sketch by Chadwick, the "Merry Wives of Windsor," overture for brass band, and as the orchestral clau of the concert the Parsifal Vorspiel, transcribed for military band uses.

To relieve the strain upon the auditory nerves through the uninterrupted tonal force of military marches in a closed hall, Mr. Sousa very thoughtfully included a number of solos in the programme, among which the most notable ones were an aria from Victor Masse's opera, "Mariage de Jeanette," an aria by Herold, both artistically rendered by Miss Estelle Lieblich and Marshall Lufsky, who played the flute obligato of the accompaniment admirably.

Miss Jessie Strauss, the violin soloist, played Miska Hauser's Csarda's rhapsody with genuine Hungarian temperament, and the solo cornettist, Herbert Clarke, excelled in a "valse brillante" of his own manufacture. Marshall Lufsky, formerly a member of Bach's Milwaukee orchestra, like on all former visits of the Sousa band, was heard in the regulation piccolo solo, invented and played for the sole purpose of showing the virtuosity of the performer.

Almost without exception the official programme numbers were followed by one or two of Mr. Sousa's own marches to the evident delight of a considerable number of the audience.

The four soloists were good and received not a whit less of the applause than the favorite conductor himself, who led his forces in the same picturesque manner which has become the model for many a bandmaster of the country, and has, incidentally, caused the types of the Creators, Ferrullores and Hambogores, who profited by caricaturing Sousa's methods.

I. B.

Gazette-Kalamazoo
Dec. 24, 1904

KING IS STILL ON HIS THRONE

GREAT SOUSA AND HIS BAND APPEAR AT ACADEMY.

OFFER GRAND PROGRAM

Large Audience Under the Charm of the Players—Play Desenberg's New March—Soloists Score Pronounced Hit.

An audience which nearly filled the Academy paid tribute, expressed in the most enthusiastic applause, to the inspiring melody of the great Sousa band last night. Not in a long time has the local playhouse held a more satisfied and delighted assemblage. It was quick to indicate full appreciation of the splendid character of the program and its show of approval had its reward in a goodly number of encores.

It is difficult to imagine a more witching spell than that cast by the great conductor and his players. No one seems to spread quite so rich a musical feast as the March King. His programs meet the varied taste of the American audience, while sacrificing nothing in respect to quality. He may know not a lot of crescendos and diminuendos, he may be as ignorant as a babe of the most conventional things that pertain to band music art, but as long as red blood courses in his veins and he has a bit of patriotic fervor in his being, his pulse will be set leaping by the Sousa music. Be he ever so musically blind, Sousa will make him see.

The program last night was a capital one. There were some exquisite solos, quite the best heard here in many a day, rich descriptive pieces, a Parsifal number, and several brand new things of a varied sort, together with a dash of lighter things as encores. Then there must not be omitted mention of another agreeable feature, something in the way of a happy surprise—a march-two step composed by Edward B. Desenberg of this city. It was given as an encore number and was received with a warmth of applause, showing the interest felt in the career of this rising young composer.

In new things the band offered a Sousa suite, which he has named "At the King's Court," in three parts, a bunch of American sketches by Kroeger and the opening overture "Der Hadeschacht," by Holstein, also a new Nevin number "A Fontainebleau." To pick the most satisfactory thing from so diversified a program would, indeed, be difficult. The stately procession from "Parsifal" was grandly played; the total effects which so characterize all of the band's work, being especially noteworthy in this selection. A splendid result is obtained from the clarinets, one can not imagine anything better in any band than this department offers. There is a unity and richness in their music that are soul stirring.

The collection of encores included among others such favorites as El Capitan, Dixie Land, Stars and Stripes, brilliantly executed. "The Dolls" an exquisite thing, "Invincible Eagle," and a wonderful arrangement of "Bedelia." Arthur Clark, long a favorite with lovers of the cornet, gave a characteristic solo. Miss Lieblich's soprano solos revealed an adaptation to difficult coloratura work. To a hearty encore she responded with "Will You Love When the Lillies Are Dead," in which a sweeter quality was apparent. A flute obligato by Marshall Lufsky in her first number was charming.

Miss Jessie Strauss, violinist, achieved a conquest quite as complete as that of the band's. No more capable player of her years, in many respects, has ever appeared on the local stage. Her first number, a Sarasate composition, was followed by a storm of applause. As an

Ann Arbor (Mich.)
Daily Times, Elec.
3, 1904

Ann Arbor (Mich.)
Daily Argus,
Elec. 3, 1904

SOUSA AND HIS BAND RENDERED MUSICAL TREAT

UNIVERSITY HALL PACKED

His Original Marches and Popular Encores
Carried Audience by Storm

The great Sousa and his incomparable band have come and gone, but they remained long enough to give the students the best appreciated musical treat of the year, in University hall last evening. There may be other musical attractions more wonderful from a classical viewpoint, but it is safe to say that there will be none so popular with the student body as a whole until Sousa comes again or until a greater master usurps his place. The program was a mixed one, containing marches written by himself, solos and classical numbers. The encores, fifteen in all, which were given in addition to the regular program consisting of nine numbers, were of a popular nature. Among them were "El Capitan," "The Dolls," "The Rosary," "Dixie," "Old Black Joe," "Nearer, My God to Thee" and "Men of Yost."

University hall was packed and during the whole entertainment there was no evidence of even the slightest restlessness. If parts of a selection failed to interest for the moment, Sousa himself compelled attention by his magnetic wielding of the baton. These lapses of interest were only occasional, for it mattered little what the selection, it embodied the elements which captivate. There was music for everyone and plenty of it. Sousa's own selections, so full of the moving and dash character-

istic of him and of our American life, received the heartiest kind of applause. By request he substituted his very latest march for one of the regular numbers. Sousa considers this his best one and has played it but a very few times in public since its composition. His classical selection from Wagner's "Parsifal" was enthusiastically received and for an encore the band rendered the "Stars and Stripes." The cornetists, flute and trombone players took positions at the edge of the platform for the rendition of this piece, and at its conclusion the audience went wild.

Probably the band made the hit of the evening, however, when it struck up "Men of Yost" by previous request. It might easily have been mistaken for one of Sousa's own anywhere else than here, for the catchy and pretty strains bear a close resemblance to many of the leader's marches.

The soloists were greatly appreciated, the cornet solos by Herbert L. Clarke bearing the stamp of a great musical artist. Mr. Clarke was until recently with the Boston orchestra. Miss Liebling, soprano, had a very sweet voice and Miss Strauss, violinist, also deserves praiseworthy mention.

The attendance at the concert was all that could be desired, for nearly every seat was sold and many were obliged to content themselves with standing room. The association sold over 400 tickets yesterday afternoon and Wahr's book store was crowded from early in the afternoon until dark by those anxious to hear this famous musical troupe.

Sousa leaves for another European tour on December 28. The first original number on last evening's program was written especially for the coming foreign trip.

HE PLEASES THE PEOPLE

Sousa Never Fails to Arouse
His Audience

HALL WAS CROWDED

Last Night — Program Included
Popular Student March,
"Men of Yost."

The great Sousa and his band appeared again in Ann Arbor Friday evening and played to a packed house in University hall. Every seat was taken and several found only standing room. The popularity of Sousa is not to be questioned, neither his success as a composer. As the latter, he is ranked the most successful America has produced.

He was not niggardly with his program but responded most generously to every call the audience made for more. Every number was given one, and more generally two, encores, until a program of nine numbers increased to twenty-four. But the audience appreciated it in a way that made itself heard as well as felt, and a cheer went up for "Men of Yost" that paid high tribute to men of Sousa.

The whole program was one to please the people. Here Sousa has achieved greatness, for at the same time he has created a band which embodies some of the finest instrumentation and some of the most beautiful tonal effects. The organization he has made, is Sousa, who is the embody-

THE MORNING TELEGRAPH
New York
DEC 4 - 1904

Sousa Declines the Bait.

The vaudeville manager, ever intent upon the best, has baited a hook for John Philip Sousa with the largest offer ever made in this progressive branch of the theatrical business.

"The March King" was asked to do a twenty minutes' concert turn with his band in two metropolitan theatres for four weeks, for which he was to receive \$5,000 per week. Mr. Sousa, however, is not looking for vaudeville honors at this time, and he has declined the offer with thanks.

Following his concert at Carnegie Hall to-night, Sousa will take a short vacation. He will attend the Winter dinner of the famous Gridiron Club of Washington, of which he is a member, on December 10, and then will go to North Carolina for two weeks' shooting.

Sousa will take his band to England at the end of this month for his fourth European tour. He will sail on the Baltic on December 28, the organization numbering sixty persons. The tour will open in Philharmonic Hall, Liverpool, on Friday, January 6, for three concerts, and Sousa will then go to Queen's Hall in London for twenty-four concerts.

The British section of the tour will consist of sixteen weeks, under the direction of "Concerts and Entertainments, Limited," of which Phillip Yorke is managing director.

This American band is guaranteed for every day it plays outside of American territory, and is the only organization touring Europe with the absolute certainty of large profit. Less than two years ago Sousa played two weeks in London to a total of \$45,000, so his English managers entertain no fears of

From
Address
Date

DEC 4 1904

Today is a gala day for the schoolboy. Sousa is here, and if there is one thing more than another which the March King delights in, it is to play to an audience of children. He has placed the price of admission at a merely nominal rate. Following this custom, he has telegraphed to his local agent here to arrange for a children's matinee on Saturday afternoon and to fix the price at twenty-five cents.

The program for this afternoon concert will be one especially arranged for them. It will be full of the bright sparkling music they love. But as he is a wise leader, as well as a friendly one, he sees to it that there is a fair share of good music on the program; things not too heavy for their comprehension, but still of an educative quality. Although the concert in the afternoon is arranged for children, it will be found of a pleasing quality by those of mature years. Suburban towns are just as strong in their admiration of Sousa and just as loyal in showing it as the city. Every year a number of excursions are arranged from nearby towns. This will be no exception. Already the Lake Shore road has planned for trips from points as far east as Ashtabula and west as Elyria, and all the suburban lines will bring in big parties. This will mean a large attendance and it will be necessary for the local admirers to get their tickets early or they will be disappointed. Sousa promises a number of novelties; music of other composers that, with his usual skill, he has arranged for his band, and several pieces of his own. There will be a new march. This one is called "Court of the King," by permission of the king of England. Then, too, he will have a fine new suite which is said to show his talent at its best. The soloist will be Miss Jessie Straus, a tal-

ented and handsome violinist, and Miss Estelle Liebling, who is, without question, the finest soprano he has ever had with him. He has great hopes of her future.

MARCHES STIR BIG AUDIENCES

CROWDS AT SOUSA'S BAND CON-
CERTS WILDLY APPLAUD
ENCORES.

THE PROGRAM IS A PLEASING ONE

But the People Were Anxious for
the Marches Which Followed
the Numbers — Two
Big Concerts.

No one pretends to deny that the audiences gather at the concerts of Sousa and his band to hear the encores. One wishes almost that the experiment might be tried of dropping out the program and leaving only encores, to see if the audiences would not be quite as well satisfied.

Yesterday Sousa and his splendid band gave two concerts at the Grays' Armory. It is not intended to suggest that the programs prepared for these two concerts were not of much interest and very well played, but the enthusiastic houses listened to most of the numbers with a gentle toleration for the sake of "El Capitan," "Dixie Land," "Jack Tar" and "The Stars and Stripes Forever," some one of which was pretty sure to follow. Sousa gave all these, and "The Dolls," "The Dwarfs," "Hands Across the Sea," "Bedelia" and many other favorites.

At the evening concert the popular bandmaster gave a new suite of his own composition, "At the King's Court," escorted in musically her Ladyship the Countess, her Grace the Duchess, and the Queen.

It was a very enjoyable thing, her Grace the Duchess being perhaps the most melodiously and gracefully conducted; not quite so overpowered with majesty as the Queen.

Another entertaining group in the evening was that of American sketches, by Kroeger, the Gamin, an Indian Lament, Voodoo Night Scene and the Dancing Darkey. The sketches were clear and easily marked by thoroughly characteristic strains.

The band played the overture from "The Merry Wives of Windsor" for the closing number. At the matinee Sousa gave "The Vikings," by Hartman; the ballet suite, "Russe," by Luigini; the prelude to "Parsifal"; two episodes by Nevin, "At Fontainebleau" and "A June Night in Washington," and closed with the overture from "Poet and Peasant."

One of the most delightful features of the evening was the piccolo solo by Marshall Lufsky, one of the bandsmen. He plays the tiny reed with such perfection of tone that it has a melody of a bird in every pure note. He had a deserved encore. Herbert L. Clarke, the cornetist, is also an artist on his instrument.

The young violinist who accompanies Sousa is Miss Jessie Straus, an artist of much ability, who made a charming impression. She played "Zigeunerweisen," by Sarasate, in a skillful manner. Miss Estelle Liebling, soprano, who has been heard before with Sousa's band, sang exquisitely at the matinee and evening performances yesterday, winning for herself much applause. Sousa will take his band to Europe immediately for a prolonged tour abroad.

Ann Arbor (Mich)
Daily Times, Dec.
3, 1904

Ann Arbor (Mich)
Daily Argus,
Dec. 3, 1904

SOUSA AND HIS BAND RENDERED MUSICAL TREAT

UNIVERSITY HALL PACKED

His Original Marches and Popular Encores
Carried Audience by Storm

The great Sousa and his incomparable band have come and gone, but they remained long enough to give the students the best appreciated musical treat of the year, in University hall last evening. There may be other musical attractions more wonderful from a classical viewpoint, but it is safe to say that there will be none so popular with the student body as a whole until Sousa comes again or until a greater master usurps his place. The program was a mixed one, containing marches written by himself, solos and classical numbers. The encores, fifteen in all, which were given in addition to the regular program consisting of nine numbers, were of a popular nature. Among them were "El Capitan," "The Dolls," "The Rosary," "Dixie," "Old Black Joe," "Nearer, My God to Thee" and "Men of Yost."

University hall was packed and during the whole entertainment there was no evidence of even the slightest restlessness. If parts of a selection failed to interest for the moment, Sousa himself compelled attention by his magnetic wielding of the baton. These lapses of interest were only occasional, for it mattered little what the selection, it embodied the elements which captivate. There was music for everyone and plenty of it. Sousa's own selections, so full of the moving and dash character-

istic of him and of our American life, received the heartiest kind of applause. By request he substituted his very latest march for one of the regular numbers. Sousa considers this his best one and has played it but a very few times in public since its composition. His classical selection from Wagner's "Parsifal" was enthusiastically received and for an encore the band rendered the "Stars and Stripes." The cornetists, flute and trombone players took positions at the edge of the platform for the rendition of this piece, and at its conclusion the audience went wild.

Probably the band made the hit of the evening, however, when it struck up "Men of Yost" by previous request. It might easily have been mistaken for one of Sousa's own anywhere else than here, for the catchy and pretty strains bear a close resemblance to many of the leader's marches.

The soloists were greatly appreciated, the cornet solos by Herbert L. Clarke bearing the stamp of a great musical artist. Mr. Clarke was until recently with the Boston orchestra. Miss Liebling, soprano, had a very sweet voice and Miss Strauss, violinist, also deserves praiseworthy mention.

The attendance at the concert was all that could be desired, for nearly every seat was sold and many were obliged to content themselves with standing room. The association sold over 400 tickets yesterday afternoon and Wahr's book store was crowded from early in the afternoon until dark by those anxious to hear this famous musical troupe.

Sousa leaves for another European tour on December 28. The first original number on last evening's program was written especially for the coming foreign trip.

HE PLEASES THE PEOPLE

Sousa Never Fails to Arouse
His Audience

HALL WAS CROWDED

Last Night — Program Included
Popular Student March,
"Men of Yost."

The great Sousa and his band appeared again in Ann Arbor Friday evening and played to a packed house in University hall. Every seat was taken and several found only standing room. The popularity of Sousa is not to be questioned, neither his success as a composer. As the latter, he is ranked the most successful America has produced.

He was not niggardly with his program but responded most generously to every call the audience made for more. Every number was given one, and more generally two, encores, until a program of nine numbers increased to twenty-four. But the audience appreciated it in a way that made itself heard as well as felt, and a cheer went up for "Men of Yost" that paid high tribute to men of Sousa.

The whole program was one to please the people. Here Sousa has achieved greatness, for at the same time he has created a band which embodies some of the finest instrumentation and some of the most beautiful tonal effects. The organization he has made, is Sousa, who is the embodiment of all the music brought forth. As a director there is none to excel him. Self-possessed to an excess, with a combination of power and grace, he controls his men as though they were a unit, and as such they responded in harmonic effects. No greater favorite than Sousa has come to Ann Arbor, for Ann Arbor is with the rest of the world in loving martial music and the music of the dance, in both of which Sousa is a master.

The work of the band was supplemented by several solos. Mr. Clarke is an expert cornetist, and Miss Liebling's aria, with flute obligato, was a pleasing novelty. The numbers by Miss Strauss displayed a wonderful technique and she promises to be a violinist of the first rank. In these numbers the band was in perfect sympathy with the soloists.

THE MORNING TELEGRAPH

New York

Address DEC 4 - 1904

Sousa Declines the Bait.

The vaudeville manager, ever intent upon the best, has baited a hook for John Philip Sousa with the largest offer ever made in this progressive branch of the theatrical business.

"The March King" was asked to do a twenty minutes' concert turn with his band in two metropolitan theatres for four weeks, for which he was to receive \$5,000 per week. Mr. Sousa, however, is not looking for vaudeville honors at this time, and he has declined the offer with thanks.

Following his concert at Carnegie Hall to-night, Sousa will take a short vacation. He will attend the Winter dinner of the famous Gridiron Club of Washington, of which he is a member, on December 10, and then will go to North Carolina for two weeks' shooting.

Sousa will take his band to England at the end of this month for his fourth European tour. He will sail on the Baltic on December 28, the organization numbering sixty persons. The tour will open in Philharmonic Hall, Liverpool, on Friday, January 6, for three concerts, and Sousa will then go to Queen's Hall in London for twenty-four concerts.

The British section of the tour will consist of sixteen weeks, under the direction of "Concerts and Entertainments, Limited," of which Phillip Yorke is managing director.

This American band is guaranteed for every day it plays outside of American territory, and is the only organization touring Europe with the absolute certainty of large profit. Less than two years ago Sousa played two weeks in London to a total of \$45,000, so his English managers entertain no fears of his drawing power.

A short continental tour of Holland, Norway, Sweden, Denmark and Belgium will follow, and Sousa will return home in time to open the Summer season at Willow Grove, Philadelphia, on May 25. His plans are slowly maturing for the tour around the world, which he has had in mind for some years.

I am going to Carnegie Hall to-night to hear Sousa's march, "The Diplomat," which must be a melodic tribute to the Hon. John Hay, judging from the title. John Philip is about due for another march success.

From TOMMY TOPIUS
Address
Date DEC 3 1904

Today is a gala day for the schoolboy. Sousa is here, and if there is one thing more than another which the March King delights in, it is to play to an audience of children. He has placed the price of admission at a merely nominal rate. Following this custom, he has telegraphed to his local agent here to arrange for a children's matinee on Saturday afternoon and to fix the price at twenty-five cents.

The program for this afternoon concert will be one especially arranged for them. It will be full of the bright sparkling music they love. But as he is a wise leader, as well as a friendly one, he sees to it that there is a fair share of good music on the program; things not too heavy for their comprehension, but still of an educative quality. Although the concert in the afternoon is arranged for children, it will be found of a pleasing quality by those of mature years. Suburban towns are just as strong in their admiration of Sousa and just as loyal in showing it as the city. Every year a number of excursions are arranged from nearby towns. This will be no exception. Already the Lake Shore road has planned for trips from points as far east as Ashtabula and west as Elyria, and all the suburban lines will bring in big parties. This will mean large attendance and it will be necessary for the local admirers to get their tickets early or they will be disappointed. Sousa promises a number of novelties; music of other composers that, with his usual skill, he arranged for his band, and several pieces of his own. There will be a new march. This one is called "Court of the King," by permission of the king of England. Then, too, he will have a fine new suite which is to show his talent at its best. The soloist will be Miss Jessie Straus.

ented and handsome violinist, and Miss Estelle Liebling, who is, in question, the finest soprano he has ever had with him. He has great hopes of her future.



Set on a few games with the bi...
Report has it that E. J. Kenna, the...
Denver pitcher or before it opens...
League McCarty, the winter report has...
The Holy Cross player, has been signed to coach...
The Boston National League club will...
not close the deal for a new manager un-...
men have asked the owners to put a price...
preliminary practices work at Montrom-...
South on March 2. The team will be in...
Cleveland, under...
in the Chicago Tribune, Lajoie is a...
ability to teach others to play, as he has...
team stars...
The Cincinnati...
land...
The Cincinnati...
land...
The Cincinnati...
land...

The Stars and...
one of which...
Sousa gave...
Dolls," "The...
the Sea,"...
er favorites...
At the...
bandmaster gave a new suite of his...
own composition. "At the King's...
Court," escorted in musically her...
Ladyship the Countess, her Grace the...
Duchess, and...

200
 Cleveland (Ohio)
 Plain Dealer, Dec
 4, 1904

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Leader Has Lost Some Mannerisms; Programs More Substantial.

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And they were well repaid. While Sousa is gradually drifting away from many of the mannerisms and fads that helped make him prominent in his early days, and while the programs are more substantial from a musical standpoint, he is much the same Sousa, and the concerts still have the distinct Sousa flavor. And incidentally the Sousa flavor is most palatable, as was shown by the applause yesterday and last evening.

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Sousa's marches are inspiring. Often as have the measures of "El Capitan" been heard in Cleveland, the audience burst into applause last evening when that old time favorite was given as an encore, and the armory rang with applause when the "Stars and Stripes" came later in the evening. These are not classical compositions, they would be unsuited for a symphony concert, but they are worthy contributions to the cheerful, soul inspiring music of the day, and they have roused the lagging feet of thousands on two continents. And they are still good.

The band has lost some of that blare and brass that made it conspicuously noisy years ago. Years have given a sobering effect to the conductor, and have brought greater breadth and more finish to the band. The programs include selections that make them more generally attractive and more broadly musical. And yet since the band left New York and went to the Pacific coast it is the Sousa old time favorites, given as encores, that rouse the audience. The people will accept the new compositions and appreciate them. They are worthy and deserve it, but the Sousa airs of the earlier days of the band are still popular and are welcome at all places.

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Address *MAIL*
New York City
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Estelle Liebling, soprano, and Jessie Strauss, violinist, were the soloists.

Sousa will play a series of farewell concerts, preparatory to his European tour, in this city December 25, 26 and 27.

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At Carnegie Hall there was also an audience of great size. Sousa and his band were the magnets. The programme may be ever so interesting at the Sousa concerts, but it is the additional numbers played, that excite the plaudits of the audience. The well known Sousa marches are always expected and are generously given. A humorous incident occurred when Bedelia was being played by the band. There was no need for any one to be told the name of the melody, nevertheless it was announced on a stage placard. Whether from over excitement caused by playing Bedelia, or whether the exhilaration of the audience became contagious, the drummer was affected with more than his usual energetic combativeness and beat his big drum so strenuously that he broke it.

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From *DEC 5, 1904*
 Address *THE MORNING TELEGRAPH*
New York City
 Date

SOUSA PLAYS HIS BRAND-NEW MARCH

Est. "The Diplomat" Said to Have Been Composed in Honor of Secretary of State Hay.

POPULARITY PREDICTED FOR IT

Concert at Carnegie Hall Demonstrates Again Bandmaster's Hold on the People.

Why is John Philip Sousa so popular in New York? The answer is, because he gives the people the music they want. Sousa is never afraid to play what is called "popular" music. The result is that he is always listened to by cheering crowds.

Carnegie Hall was thronged last night at the first Sousa concert of this season. Mr. Sousa's musicians, to the number of fifty-two, marched out on the stage, and then came Sousa himself—and cheers greeted him. He bowed to all parts of the house, waved his baton in his white gloved hand, and the band played the overture to "Der Haldeschacht," by Holstein.

Loud applause followed, and Mr. Sousa cut the air with his stick, leaned to the right, several instruments struck a high note, and the audience knew that one of Sousa's own stirring pieces was to be played. "El Capitaine" march was given. For an encore to this, "The Dolls" was played.

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2nd
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In the nightingale solo from the "Marriage of Jeanette" Miss Estelle Liebling, soprano, displayed a voice of great range and power, well modulated and blending marvellously with the flute, which was played by Mr. Marshall Lufsky.

There were also a cornet solo by Mr. Herbert L. Clarke and a violin solo by Miss Jessie Strauss.

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Local NEWS
West Chester Pa
DEC 5 1904

From MUSICAL COURIER
Address
Date DEC 7

SOUSA'S BAND PLAYS.

It was a typical Sousa audience, both in size and enthusiasm, that filled Carnegie Hall Sunday night. Again were the lodestone qualities of the "March King" demonstrated, for, in spite of the many counter attractions, the hall was filled from parquet to top galleries, every box being occupied.

- This was the strong and varied program presented:
- Overture, Der Händschacht (new).....Holstein
 - Connet solo, Sounds From the Hudson (new).....Clarke
 - Suite, At the King's Court (new).....Sousa
 - Soprano solo, Nightingale Aria from Marriage of Jeannette.....Masse
 - Estelle Lieblich; flute obligato by Marshall Lufsky.
 - Jubilee from Symphony Sketches (new).....Chadwick
 - American Character Sketches (new).....E. R. Kroeger
 - Cayenne Espagnole, Sevillana (new).....Elgar
 - March, The Diplomat (first time).....Sousa
 - Violin solo, Zusammenweisen.....Sarasate
 - Overture, The Merry Wives of Windsor.....Nicolai
- Transcribed for military band from the original orchestral score by John Philip Sousa.

Holstein's new overture, with which the concert opened, proved to be a brilliant composition, scored in the most florid style. It taxed the full resources of the band, enabling the various choirs, singly and conjointly, to produce sensational effects. Sousa's new suite consists of three movements, designated thus: "Her Ladyship the Countess"; "Her Grace the Duchess," and "Her Majesty the Queen." His composition discloses a more serious purpose than runs through the marches and lighter pieces which Mr. Sousa has written, and shows both originality and ingenuity. The audience received it with evident pleasure and accorded the composer something of an ovation. His proudest achievement, however, was "The Diplomat," his new march, which was played for the first time. This reminds one of the good old Sousa marches of several years ago. It has the same joyous swing, the same clearly defined rhythm, the same stirring measures. The Sousa spirit pervades it from beginning to end. It possesses all those distinctive elements which make the Sousa marches so popular. This new march will speedily become known all over the country. It was played brilliantly by the band, and Mr. Sousa seemed in an ecstasy as he conducted. He displayed some newly acquired and very effective batonic graces. The audience demanded a quick repetition of the march, and Mr. Sousa assented. But the audience was insatiable.

NEW SOUSA MARCH HEARD.
Bandmaster Has to Play "The Diplomat" Three Times for Carnegie Hall Audience.
John Philip Sousa brought his band back to New York last night, and in Carnegie Hall gave a concert before a very large audience. The announcement that the bandmaster would play his new march, "The Diplomat," for the first time aroused much interest, and several of the other selections were new.
"The Diplomat" did all that was expected of it. It went with the swing and dash characteristic of other well known Sousa marches, and, was played with telling effect.

JOURNAL
LEWISTON, ME
DEC 6 1904

MUSICAL WORLD.
FREE-BURNING-NUT TWO-STEP.
John Philip Sousa's latest march is entitled "The Diplomat." He has also just completed a new suite for band entitled "At the King's Court," which evidently is intended as a reminder that our "King John" has supped with kings and dined with queens. It is understood that our great American march king and his bandmen are soon to sail for Europe on their fourth foreign tour when undoubtedly there will be more kingly stories of really royal personages and "Suites" of courtly harmonic complexion. The popularity of the free-burning-two-step of Sousa manufacture has no parallel in musical history.

From MUSICAL COURIER
Address
Date DEC 7

Sousa to Euro
SOUSA and his band will leave in on another annual foreign tour pool January 6 and gradually move where concert three weeks players, and soloists are:

- M
- H
- J
- M
- L
- F
- Es

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From
Address
Date

Sousa—the name that implies stirring two-four time, with mannerisms and characteristics pertaining to individualism beyond comparison thrown in, played his farewell American tour Saturday afternoon and evening, at Gray's Armory, preparatory to going to Europe to win fresh laurels. To see Sousa conduct is, properly speaking, more of a feature than to hear the band play. He has many imitators who burlesque him, but it can be safely said, of all the imitators none have succeeded in attaining one iota of grace that Sousa possesses. His every move is grace personified, and entertains one delightfully whenever he conducts. His own compositions, those that became known throughout the band world, and which he plays mostly for his encores, have won for him the sobriquet of "The March King." No other band that has attempted Sousa marches has ever succeeded in winning one-half the applause that Sousa does, simply from the fact that Sousa conducting Sousa marches is practically the most pleasant feature of the concerts. Sousa's grace in conducting far outshadows any other conductor living. His mannerisms are delightful and it is hard to imagine the band playing anything else but entertaining and enjoyable music with Sousa at the head. His concerts this time were no different than those of former visits. Sousa once, Sousa always. The Sousa concerts include everything from a Prelude to Parsifal, to a peculiarly arranged band version of Bedelia. The band and soloist are the same as on Sousa's last visit here in April. The program in many ways showed a similarity to the one played when here before. The band is well balanced and especially true is this of the brass section. The trumpets, of which he carries a number, have that brilliant tone which easily makes them an enjoyable part of a band selection. This was demonstrated when playing the encore "Stars and Stripes Forever," and the cornet, trumpet, trombone and piccolo players stood up and formed a line at the front of the stage. Mr. Herbert L. Clarke played the "Valse Brillante" brilliantly. Mr. Clarke's double and triple tonguing

From
Address
Date DEC 10 1904

DISCIPLINE.
JOHN PHILIP SOUSA has had many stories told on or about him, but none is better than the one which recounts an experience here in Washington, when he was leader of the Marine Band. General Schofield on one occasion heard the band play, and Mr. Sousa, with a proper pride, was anxious to know whether the music had pleased the army's ranking officer.
Now General Schofield was rather a martinet and a stickler for proprieties in matter of small details.
"I thought the music was all well enough," he said, "but the discipline of the band is horrible, simply horrible!"
"Why, what do you mean?" asked the leader aghast. "If there is one thing I pride myself on, General, it is on my control of the men under me! These men are implicitly obedient."
"That may seem so to you, Mr. Sousa, but you can't see what's going on behind your back! I've watched it time after time. When you shake that little stick at these fellows on this side they play for all they're worth; but the minute you turn away and try to get those on the other side to toot up, then most of 'em here stop until you get a chance to look their way again."

Est
SOUSA and his band will leave in on another annual foreign tour pool January 6 and gradually move where concert three weeks players, and soloists are:
"The Diplomat" did all that was expected of it. It went with the swing and dash characteristic of other well-known Sousa marches, and, was played with telling effect by the band last night, roused the house to a storm of applause. Mr. Sousa was obliged to play it over three times before the audience had enough.
A new suite, entitled, "At the King's Court," also written by Mr. Sousa, received much applause.

From SPORTS OF THE TIMES
Address
Date DEC 10 1904

will not be needed this season.
Sousa's Band, his new march, The Diplomat, and his new suite, The King's Court, jammed Carnegie Hall last Sunday. He now takes a few bars rest before his fourth tour of Europe.

2
From MORNING TELEGRAPH
address New York City
etc. DEC 11 1904

1884
THERE seems to have been some misunderstanding concerning Robert Grau's offer to John Philip Sousa. Mr. Grau writes to say that the actual offer was really for \$10,000 a week in two houses, or \$5,000 for each house. However, Sousa refused the offer, and Mr. Grau is now disconsolate in consequence.

1
N. Y. DAILY NEWS
DEC 11 1904

1884
Miss Estelle Liebling, who was the solo vocalist at Sousa's Band concert on Sunday evening of last week, received many recalls and deserved applause after she had sung her programme number. Her voice is that of a coloratura soprano. Her high notes are so clear and perfect that it was impossible to decide when she sang with the accompaniment of a flute) whether some notes were sung by herself or played by the flutist. Miss Liebling is the daughter of Max Liebling, who has long been known in musical circles and who is an exceedingly popular member thereof.

From MUSICAL COURIER
Address New York City
Date DEC 14 1904

Sousa After the Birds.

JOHAN PHILIP SOUSA left New York Thursday last week for Henderson, N. C. He purposes to spend two weeks hunting quail in the famous game preserves near that town. The genial bandmaster can handle a gun as effectively as he wields his baton. He is regarded as a crack shot. Sousa will return to New York a few days before Christmas.

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Date DEC 14 1904

While recently here with Sousa's Band Estelle Liebling, that thoroughly splendid coloratura soprano, sang a number with accompaniment upon the grand organ of the Tabernacle. Miss Liebling achieved a distinct success and made scores of friends in this city.

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Address New York City
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Three Farewell Concerts.

SOUSAS BAND will give three farewell concerts in Carnegie Hall before sailing for England. The first of these will take place Christmas night, the second the night of December 26, and the last the night of December 27. The band will sail aboard the Baltic, of the White Star Line, December 28. Sousa's fourth European tour will open in Philharmonic Hall, Liverpool, the night of January 6.

Newspaper Cutting Bureau in the
From MUSICAL COURIER
Address New York City
Date DEC 17 1904

ADAMS.—A. F. Adams, the New York manager for the John Church Company, says that Sousa's latest march "The Diplomat," which his house publishes, is selling rapidly in all parts of this country and in Europe. He is confident that its success will be as great as any Sousa march that has appeared within the last five years.

1884
CLAMDEN, N. J.
DEC 19 1904

SOUSA'S BANDMEN AT THE FEAST

Members of Famous Organization at Reception to Marcus Lyons' Daughter.

The reception recently given by Marcus C. Lyons, a leading member of Sousa's world-famed band, to his daughter, Vivian, and her husband, Edison W. Fitch, in honor of their return from a honeymoon trip, was a most enjoyable social event. The reception was held at 214 State street. In the large company of friends present were some of the stars of Sousa's Band, who came to do honor to their old comrade, who has been with Sousa now going on thirteen years, having the honor and pleasure of accompanying him all over the United States, Canada and Europe. He is now on the eve of his fourth trip and sails on the steamer Baltic, of the White Star Line. There were cornet solos and duets by Messrs. Herbert L. Clarke and Walter B. Rogers, flute solos by Marshal Lufsky, trombone solos and duets by George Zimmerman and Mr. Lyon himself and vocal solos by his daughter Vivian, violin solos by his son La Forest, piano solos by G. Albrecht, a talented member of Sousa's Band, and Edison W. Fitch, the groom. In attendance were Messrs. E. A. Williams, E. Preiss, H. Higgins, H. O'Connell, of Sousa's Band; M. Rottler, of the Pennsylvania Railroad, and family, Trainmaster Oscar Weidener, of the Atlantic City Railroad, and his niece, Mrs. Sweitzer; the Misses Langley, Mr. Coleman and son, of Philadelphia, who contributed to the enjoyment of the evening by playing a cornet duet; the son, Walter, a little boy of eight years, also showing exceptional talent. Others taking part were the children of Mr. Lyon, Vincent, Stuart, Doris, Gladys and Leslie, all more or less musical. A grand time it was, a beautiful lunch terminating the festivities amid the wee small hours, with a toast to the host given by the members of Sousa's Band, with this peculiar description of their own, "For he's a jolly good fellow. Who's a jolly good fellow? Mark Lyon. Siss! Boom! Bah, rah rah!"

The First Establishing
Newspaper Cutting Bureau in the World
From
Address
Date DEC 24 1904

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NEW YORK PRESS
DEC 26 1904

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Sousa has chosen as his soloists for this closing series Miss Estelle Liebling, soprano; Miss Jennie Struss, violinist; Herbert L. Clarke and Herman Belletell, cornetists, and Marshall Lufsky, pianist. Several of the well-known Sousa compositions were executed in fine style and elicited hearty applause. The soloists for the occasion were Miss Estelle Liebling, soprano; Miss Jennie Struss, violinist; Herbert L. Clarke and Herman Belletell, cornetists, and Marshall Lufsky, pianist. Several of the well-known Sousa compositions were executed in fine style and elicited hearty applause. The soloists for the occasion were Miss Estelle Liebling, soprano; Miss Jennie Struss, violinist; Herbert L. Clarke and Herman Belletell, cornetists, and Marshall Lufsky, pianist.

Standard Union
DEC 27 1904

CONCERT BY SOUSA'S BAND.

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N. Y. TRIBUNE SUN
DEC 27 1904

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From
Address
Date DEC 27 1904

New Decoration for Sousa.
John Philip Sousa, the conductor, has received notice of his promotion from Officer de l'Academie Francaise to "Officier de l'Instruction Publique" of France. The new distinction gives Mr. Sousa the golden palms and rosette of the French Academy. He is the only American who has received this decoration. He is also a member of the Royal Victorian Order of England, having been decorated by King Edward VII. three years ago.

110 TELEGRAPH

Sousa's Band Off for Europe.
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21

STANDARD UNION TELEGRAMS

New York City

DEC 11 1904

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1884

DAILY NEWS

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COUBIA

CAMDEN, N. J.

DEC 19 1904

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

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Standard Union

Brooklyn, N. Y.

DEC 27 1904

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N. Y. EVENING SUN

Sousa's Band sails to-morrow for England on the steamship Baltic. Mr. Sousa will open at Philharmonic Hall, Liverpool, on Jan. 6, in a tour of about fifteen weeks.

SOUSA'S BAND SAILS.

Off by the Baltic for a Fourth European Trip—"March King" in Command.

Sousa's band, under the personal direction of John Philip Sousa, sailed for Liverpool to-day on the Baltic for a fourth European tour.

The party consists of 70 musicians, with Miss Maud Powell, violinist; Herbert L. Clarke, cornetist, and Miss Estelle Lieblich, soprano, as soloists.

The band will return to America about the middle of May.

Sousa's Band Off for Europe.

Sousa's band, under the personal direction of John Philip Sousa, sailed for Liverpool to-day for their fourth European tour.

The party consists of sixty musicians, with Maud Powell, violinist; Herbert L. Clarke, cornetist, and Estelle Lieblich, soprano, as soloists. The band will return to America about the middle of May.

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Sousa has chosen as his soloists for this closing series Miss Estelle Lieblich, soprano; Miss Jessie Straus, violinist; Herbert L. Clarke and Herman Bellstedt, cornetists, and Marshall Lufsky, piccolo. Several of the well-known Sousa compositions were played, and elicited great applause.

NEW YORK PRESS

DEC 26 1904

From MUSICAL COURIER
Address New York City
Date DEC 28 1904

SOUSA FAREWELL CONCERT.

Carnegie Hall, Sunday Evening, December 25, 1904.

PROGRAM.

Overture, The Vikings.....	Hartman
American Fantasia.....	Bellstedt
Herman Bellstedt.	
Suite, Looking Upward.....	Sousa
By the Light of the Polar Star.	
Under the Southern Cross.	
Mars and Venus.....	Massé
Nightingale Aria, from Marriage of Jeannette.....	Estelle Liebling.
Sunrise, from Iris.....	Mascagni
Episodes.....	Nevin
At Fontainebleau.	
A June Night in Washington.	
Pantomime, Saramouche.....	Chaminade
March, The Diplomat (new).....	Sousa
Hungarian Rhapsodie.....	Hausner
Jessie Strauss.	
Second Rhapsody.....	Liszt

THE first of the three Sousa farewell concerts (prior to the departure of the band for Europe December 28) took place at Carnegie Hall on Sunday evening, December 25, and drew a Christmas audience of exceptional proportions and infinite capacity for musical enjoyment. The program was a trifle longer than the usual Sousa scheme, but, nevertheless, the hearers literally clamored for extra numbers, and double encores were the rule, with one exception, when Sousa played his new march "The Diplomat," which had to be played three times before the concert could proceed. Sousa introduced the march here at his concert three weeks ago, and it was then called in these columns (and many others) the best product of the march king's fertile pen. Another hearing of "The Diplomat" confirmed the first judgment, and the audience seconded the verdict with a measure of enthusiasm that was not to be misunderstood. The new march has a strain of noble melody in its first part, and is orchestrated with that rare skill and crafty hand for color nuance which has made all the Sousa compositions what they are, especially when played by the composer and his band.

Hartman's overture, "The Vikings," was given a sympathetic reading, and the "Iris" excerpt introduced Sousa as a climax builder of refinement and power. Nevin's "A June Night in Washington" is a charming bit of tone coloring, and the Chaminade number, in its new dress for band, quite dwarfed the piano original of the composition. The Sousa suite, which is wrought with much musical and contrapuntal skill, divided the honors with the new march.

Of the soloists, Estelle Liebling aroused much enthusiasm with her uncommonly brilliant singing of the difficult coloratura aria by Massé. The number contains a spirited duel between the flute and the voice, which Miss Liebling carried off with remarkable bravura and effectiveness. She seems to have made coloratura singing her specialty, and certainly has attained extraordinary proficiency in that not overcrowded field. Her trill is unique in its volume, purity and duration. The audience rewarded the singer with imperative recalls and encores.

Miss Jessie Strauss played her violin solo with technical facility, well modulated tone and much musical temperament, and received enthusiastic and richly deserved applause, which resulted in an encore, played with dash and spirit. Herman Bellstedt played the cornet with unusually good musicianship and excellent technic of finger and tongue.

The last two concerts of the series of three were given at Carnegie Hall on Monday and Tuesday evenings, with the following programs:

Monday Evening, December 26, 1904.

Overture, Robespierre.....	Litolff
Theme and Variations, Kinloch o' Kinloch.....	Occa
Marshall Lufsky.	
Suite, At the King's Court (new).....	Sousa
Her Ladyship the Countess.	
Her Grace the Duchess.	
Her Majesty the Queen.	
Sevillana, from Don Cesar de Bazan.....	Massenet
Estelle Liebling.	
Love Scene, from Feuersnot.....	Richard Strauss
Invitation à la Valse.....	Weber-Weingartner
Characteristic Piece, La Castagnette.....	Ketten

March, The Diplomat (new).....	Sousa
Ballade et Polonaise.....	Vieuxtemps
Jessie Strauss.	
Fourteenth Rhapsody.....	Liszt

Tuesday Evening, December 27, 1904.

Symphonic Poem, Les Preludes.....	Liszt
Polka Caprice, Langue Légère.....	Clarke
Herbert L. Clarke.	
Ballet Suite, Russe.....	Luigini
Theme and Variations.....	Proch
Estelle Liebling.	
Largo, from Symphony, The New World.....	Dvorak
Episode, Carnaval in Paris.....	Svendsen
Pantomime, Arlequin et Columbine.....	Hackh
March, The Diplomat (new).....	Sousa
Scènes de la Czarda.....	Huby
Jessie Strauss.	
Overture, Poet and Peasant.....	Sappé

From NY TELEGRAM
Address _____
Date DEC 28 1904

Sousa Gives Farewell Concert.

Last night at Carnegie Hall Sousa and his band celebrated their real farewell for this morning they sailed for England on the Baltic, and will not sing their brass-throated song again in New York until next summer. The Sousa admirers were out in full force last evening and their applause vied with some of the music in shaking the rafters of Carnegie Hall. Sousa entertained his hearers with a varied programme, in which the numbers of greatest musical value were Liszt's "Les Preludes," admirably read; Luigini's "Russe" suite, Svendsen's "Paris Carnival" overture, and the slow movement from Dvorak's "New World" symphony. As encores Sousa gave his marches and

other popular music of the day, and the pleasure of the audience manifested itself in endless recalls and encores. The principal feature of the concert was again the noteworthy performance of Estelle Liebling, the band's prima donna, who in Proch's "Theme and Variations" gave another splendid exhibition of flawless coloratura, including dazzling trills in the highest altitudes and rapid passages abounding in the most difficult intervals. The cadenza, with flute, caused a full stage sensation and ended the song with a climax of brilliancy that earned the singer a salvo of applause and several encores. Miss Jessie Strauss, the violinist, was warmly applauded for her playing of Hubay's "Czardas."

From MUSICAL COURIER
Address _____
Date DEC 28 1904

THE great musical event here recently was the concert by Sousa's Band. The work of the band was supplemented by several solos by Herbert Clark, cornetist; Estelle Liebling, soprano, and Jessie Strauss, violinist.

From MUSICAL COURIER
Address _____
Date DEC 28 1904

Sousa Sails.

SOUSA and his band, accompanied by Estelle Liebling and Mand Powell, the soloists of the organization, will sail for Europe this morning, Wednesday, December 28, aboard the Baltic. The best cabins have been reserved for the Sousa party, which is seventy strong on this trip, the largest and best American band that has ever gone abroad from this port. The foreign tour is to open in Liverpool on January 5, and immediately thereafter the Sousa ensemble will have a two weeks' season in London at Queen's Hall. A long tour through the provinces pre-

From MORNING TELEGRAPH
Address New York City
Date DEC 29 1904

Sousa Is All at Sea.
Sousa's Band sailed for Liverpool yesterday on the Baltic for the European tour. With the band are Mand Powell, the violinist, and Estelle Liebling, the soprano, who will be the vocalists of the organization.

From NEW YORK CITY
Address DEC 29

SOUSA OFF FOR EUROPE.

Sousa's band, under the personal direction of John Philip Sousa, sailed for Liverpool yesterday. The party consists of sixty musicians with Mand Powell, violinist; Herbert L. Clarke, cornetist, and Estelle Liebling, soprano, as soloists.

Miss Mand Powell, the American violinist, has been engaged as chief instrumental soloist for the forthcoming European tour of John Philip Sousa and his band, and Miss Estelle Liebling, the well-known soprano will be the vocalist of the organization.

BALTIC OFF IN GALE'S TEETH.

Earl of Suffolk Carries Off His American Bride—Sousa Goes, Too.

With her saloon cabins all taken and the Earl and Countess of Suffolk among her passengers, the White Star liner Baltic started across the Atlantic for England yesterday morning. Despite the fact that a wind that was almost a gale whistled and shrieked over the great pier, a big crowd gathered to see the liner sail away, and the scene as the big ship backed out into the river was animated in the extreme.

Among those who sailed on the Baltic were Mr. and Mrs. A. D. Petersen of Stockholm, Sweden. Mrs. Petersen is, or rather was, the owner of a little black and tan terrier named Olga, which she carried on board the ship with her. As she was about to pass the officer on duty at the ship end of the gangplank, Mrs. Petersen was halted and told that she would have to leave the dog behind. She was informed that dogs from the United States of America are not admitted into Great Britain without a license from the British Board of Agriculture, and, as she was minus such a license, little Olga would have to remain on this side of the water.

Mrs. Petersen made a tearful appeal to be allowed to take her dog with her, but it was unavailing and she was wondering what to do, when Policeman Hussey of the Charles Street Police Station appeared on the scene and offered to take the little beast and care for her.

"Take her," said Mrs. Petersen. "I have had her for years, and she has been all around the world with me. It is awful to lose her, but I know that you will be good to her, won't you?" Hussey affirmed that he would, and a minute later the gangplank was hauled down and the Baltic began to back out.

To say good-bye to the Earl and Countess of Suffolk and Major and Mrs. Campbell, the Countess and Mrs. Campbell having been the latter sisters, a large delegation of people prominent socially was at the pier. With the party sailed Lady Catherine Howard, a sister of the Earl of Suffolk. John Philip Sousa and his band, Miss Estelle Liebling, the soprano, and Miss Mand Powell, the violinist, also sailed on the Baltic, as did Miss Blanche Ring, the actress.

