

SOUSA AND HIS BAND. CONCERTS IN BRISTOL.

The name of John Philip Sousa has in the last year or two become familiar as household words in this country, and the famous American conductor, who appeared with his band at Colston Hall in November, 1901, found yesterday, when he again came to the city, as enthusiastic an audience at the Victoria Rooms as upon his first visit to Bristol. When the musicians originally came to Great Britain they played at the Glasgow Exhibition, and the man who wrote the "Washington Post" soon grew famous, though the story current that his name was at first "So," and he added the letters "U.S.A.," became exploded. One secret of his success may be that he possesses broad views, since he admits that he had found human nature was pretty much the same the world over, and the musical pabulum that pleased his people at home seemed to find equal favour with audiences this side of the water. He rules his band not so much because he is a strict disciplinarian, but through the force of his will and his personality, for there is not a written law nor rule in the organisation. There was a good attendance at the afternoon concert, and the programme presented afforded the utmost satisfaction, besides the compositions for the band, being solos for violin (Miss Maud Powell) and trombone (Mr Arthur Pryor), with a vocal piece for Miss Estelle Liebling. The activity and promptitude of the conductor were as noticeable as ever. He approached his desk on the platform punctually at the time announced for the performance to commence, and before the auditors had time to briefly applaud him, the first feature in the scheme, Rossini's Overture to "William Tell" was commenced. This picturesque prelude, admitting as it does of grand effects and strong contrasts, was rattled off with the utmost spirit, the unanimity of the players being strikingly apparent. Without employing those exaggerated movements which some conductors think it necessary to affect, Mr Sousa had his orchestral forces completely under control. It was observable directly the opening piece had been played that the band expected to be called upon for several extra compositions, as when the assembly commenced to evince their gratification at the satisfactory rendering of the "William Tell" overture, a card containing the announcement, "Stars and Stripes for Ever," was held aloft by one of the bandmen, and forthwith the inspiring strain was executed. Mr Arthur Pryor next came forward to perform a trombone solo, the subject of which was "Love Thoughts," a somewhat dainty theme for so blatant an instrument, but the executant delighted everyone with his charming interpretation, and in obedience to the plaudits at the termination a card was elevated containing the name of the production which Mr Pryor would give by way of an encore, it being "The Deep Cellar," that Britishers generally recognise by the phrase "In cellar cool." The low notes here were admirable, and so pleasing did the performance prove that it was acknowledged "extras" of this kind would be always welcome. By the way, the practice of letting the audience see the name of any piece which does not appear in the programme might with advantage be copied in English concert rooms, where frequently auditors have not the chance of recognising the fresh example given, especially if it be instrumental. Mr Sousa's own suite appeared to specially interest the hearers. It was entitled "Maidens Three," the sections respectively "The Coquette," "The Summer Girl," and "The Dancing Girl." Without professing to discriminate the characteristics of the trio of fair ones in the music, we can praise the sparkling movements which, followed by a demonstration of pleasure, led to another display by the musicians, which the announcement informed the audience was the "Coon Band Contest." The instrumentation was next varied by a soprano solo, the "Indian Bell Song," from the "Lakme" of Delibes, given with artistic excellence by Miss Estelle Liebling, who possesses a flexible voice of good quality. Dvorak some years ago, while resident in America, set himself to discover Negro themes, representative of plantation classics. Some of the tunes that struck his fancy were developed in "The New World" Symphony, the Largo from which was now played, and brought the first part of the concert to a conclusion. Though Mr Sousa directly the movement had been finished left the platform, the applause from the body of the room speedily summoned him back, and he then directed an energetic rendering of his "Washington Post." What was fittingly called a "Mosaic" opened the second section of the concert, as it consisted of some waltz themes combined into one piece by the conductor under the title "In the Realm of the Dance." This was followed by "The Patient Egg." Other contributions to the concert scheme by the band were: "Novelette," "Sizillette" (von Blon); the March, "Imperial Edward" (Sousa), dedicated by special permission to the King, and plantation songs and dances (Chambers); with extras "El Capitan" and "God Save the King." Miss Maud Powell played for her violin solo Sarasate's "Zigeunerweisen," and, being recalled, gave Handel's "Largo." The concert was throughout enjoyable, for Sousa had his band so under control, and they performed with such unanimity of sentiment that bold crescendos and tuttis were rendered as if the executants were one unerring and sensitive machine.

THE EVENING CONCERT.

There was a very large and appreciative gathering in the evening, and the back of the orchestra was utilised for seating accommoda-

tion. The famous conductor received a hearty greeting as he stepped briskly on the platform and gave the signal for the opening piece, Berlioz's "Carnival Romaine," the performance of which was greeted with tumultuous applause. Mr Arthur Pryor gave a composition of his own, "Love's Enchantment," as a trombone solo, and his faultless execution gained him a well-deserved encore, to which he responded with "The Honeysuckle and the Bee," with a whistling refrain. A sparkling suite, from Sousa's own pen, consisting of (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," and (c) "Mars and Venus," followed, and was in turn succeeded by a magnificent rendering of Liszt's second Rhapsody. In the second half of the programme the band gave Mascagni's "Danse Esotica," Nevin's "Country Dance," "Imperial Edward" March, and a highly realistic galop de concert, "Chase of the Lion" (Kolling). As usual with Sousa's concerts, the programme was punctuated with typical marches and morceaux, and amongst those given last night in response to vociferous encores may be mentioned the marches "Stars and Stripes for Ever," "Washington Post," and "El Capitan," and also "Passing of Rag Time," "The Golden Cars" (a musical satire on the American railways), "Bundle of Mischief," and "The Warbler's Serenade." Miss Maud Powell gained an encore for her finished rendering of the andante and allegro vivace movements from Mendelssohn's Violin Concerto, and in reply gave some exquisite variations on a Scotch air. Miss Estelle Liebling, the vocalist, gave David's "Thou Brilliant Bird" in a pleasing style, and an effective flute obligato was supplied by Mr Marshall Lufsky.

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SOUSA AND HIS BAND AT HEREFORD.

DELIGHTFUL PERFORMANCES.

The visit of Sousa and his band to Hereford has created no small stir in musical circles in the city, and the concerts which were given in the Shirehall on Monday afternoon and evening will be long remembered by those who patronised them. This famous combination which favoured Hereford with a call in the course of a globe-trotting expedition, has been said to consist of German performers under a Portuguese conductor, and is accordingly called a typical American band! It is further said that some of the members are Welsh. But whatever nationalities are represented in the Sousa contingent, certain it is that they are a body of very smart musicians, whose performances make it abundantly manifest that they have been subjected to a training by a master of his particular art.

From the standpoint of severe art, Sousa's band concerts have been adversely criticised by some, but there is no doubt that Mr. Sousa and his company of instrumentalists have enjoyed many triumphs, and that they possess many qualities. They have visited Sandringham and have played before the King, who invited the band of the Scots' Guards to listen to them. It was Mr. A. Lovesey's enterprise that secured their appearance in Hereford, and we are once more indebted to him for an opportunity of listening to first-class talent.

The concerts were thoroughly enjoyed, and were successful from every point of view. In each programme there was a wealth of jolly marches, including, by the bye one of Sousa's latest compositions, the "Imperial Edward March," which has been dedicated by special permission to his Gracious Majesty the King. This is a very stirring piece, and its rendition at the evening concert was very well received. In Sousa's music, and about all pieces played by his marvellous band, there is a force and "go" which rarely fail to excite the popular imagination. In fact, there is no resisting it, and the audience is invariably worked up to a high pitch of excitement. Furthermore, there are no long waits between the items on the programme. From the instant Sousa takes up his baton until the time he lays it down the band is at work—and hard at work—for there is no time wasted in calling for encores, which are given with such promptitude as to appear to constitute part of the programme proper. Sousa is a remarkable personality, and the quiet and studied manner in which he controls his forces is in strong contrast to the extravagant gestures assumed by some conductors. The band is accompanied on its peregrinations by two ladies, Miss Estelle Liebling, a brilliant soprano, and Miss Maud Powell, a violinist of undoubted talent, both of whom immensely delighted all who heard them at Hereford. The programmes are also varied by Mr. Arthur Pryor, a trombonist, whose performances in the limited scope afforded by the instrument of his choice are worth going a long way to hear.

It is unfortunate that Hereford does not possess a hall large enough to permit of Sousa's band being heard to the best advantage, for certain it is that the Shirehall was too small to allow of such a volume of music being thoroughly appreciated. The noise—if the term may be permitted in no disparaging sense—was at times overpowering, the brass being slightly too much in evidence.

SOUSA AND HIS BAND. CONCERTS AT THE VICTORIA ROOMS.

Mr. John Philip Sousa, the famous American conductor and composer, has brought his band to Bristol once more to entertain our citizens for a couple of days. It was in the first week in December, 1901, that the company of instrumentalists first came to our city and played in the Colston Hall. Even then the renown of the executants and their director had preceded them, and large audiences assembled to hear their music-making, and were delighted therewith. Since then the band have travelled further, and gained fresh laurels in Great Britain and on the Continent. This is the record up to now:—"The Sousa Band has given 393 weeks of concerts in 10 years, visiting 650 cities and towns in the United States and Canada, England, Scotland, France, Germany, Belgium, and Holland. A total of 4,500 concerts, including 46 concerts in London, 48 concerts in Glasgow, 34 concerts in Berlin, 33 concerts in Paris, 24 concerts in Frankfurt-on-the-Maine, 16 concerts in Hamburg, 12 concerts in Cologne, 8 concerts in Dresden, 8 concerts in Leipzig, 8 concerts in Munich, and 5 concerts in Amsterdam. Appeared, by command, before their Majesties at Sandringham, December 1, 1902, on the occasion of Queen Alexandra's birthday. Awarded two diplomas at Glasgow International Exhibition, 1901. Appointed 'Official American Band' at Paris Exposition, 1900. Received vote of thanks from Municipal Assembly, City of New York, 1899. Has made 21 semi-annual concert tours in America, and two European trips, involving 350,000 miles of travel by land and sea. Pays £25,000 per annum in salaries to musicians." Sousa himself has a unique and rather pleasing mannerism. It is aptly described by the editor of "Pearson's Magazine" for the present month: "Sousa has a thousand and one little tricks that catch the eye and fascinate the audience from first to last. He seems to be perfectly in his element when playing his own music. He stands erect with feet apart, conducting simply and unostentatiously with the baton in his right hand, while the left is raised to act as a controlling influence. Every now and then he drops his hands to mark some particular beat, and when his marches are swinging along their melodious way he conducts entirely with dropped hands, swinging them to and fro from his side, occasionally even stopping these motions and letting his band run on a few bars at their own sweet will. Sousa has a favourite trick of suddenly turning round to the right, to the horns, trombones, and cornets, and bringing his hands together with a quick, sharp movement quite unique in its way. In a minute he has turned round again, and his left hand shoots out to control the drums and the triangles, far away in the left-hand corner. Now comes the 'Coda,' the final winding up of the march. Sousa springs to attention, and conducts with machine-like regularity. A final crash, a roar of applause, Sousa bows his acknowledgments, baton in hand, and walks smartly off the stage."

There was a very good audience present yesterday afternoon in the large hall of the Victoria Rooms to hear the first of four performances by the renowned band. When Mr. Sousa made his appearance he was received with a torrent of applause, and before it had subsided he was at his post, and had given a signal to the players, who, with surprising alacrity, commenced the first item in the list—Rossini's "William Tell" overture—while yet the plaudits were resounding. The delightful composition, so full of melody, rich harmony, and dramatic effects, was splendidly played. How could it be otherwise given?—for all the members of the band are musicians and expert players, and have probably performed the work many hundreds of times. The unity, precision, intonation, sharpness of attack and release, and the phrasing were as perfect as they could be. The tone, too, was exceedingly rich, and every gradation of power, from double forte to pianissimo, was forthcoming in this and other compositions, as required. When the overture was finished the demonstration on the part of the assemblage was of the heartiest kind, and an encore being implied, the band, without loss of time, played as an extra "Stars and Stripes for Ever." After every piece, indeed, an extra was either demanded or given without pressure, hence the nine items in the scheme were nearly doubled in number. The finely-played trombone solo, "Love Thoughts," by Mr. Arthur Pryor, the author, was followed by the well-known German melody, "In cellar cool." Sousa's suite, entitled "Maidens Three," (a) "The Coquette," (b) "The Summer Girl," and (c) "The Dancing Girl"—bright, lively, and melodious, if somewhat superficial effusions, were greatly relished, and the trio yielded "The Coon Band Contest." Miss Estelle Liebling introduced acceptable variety in the shape of a soprano solo, the choice being the "Indian Bell Song" from Delibes' "Lakme," which was cordially received. The first division of the programme finished with the lovely Largo from Dvorak's composition, "The New World," a symphony which lends itself to adaptation for a military band. From a musical point of view it was the best item in the list, and it was rendered with great nicety and finish. But for it to be followed by the "Washington Post," given as an encore, seemed outrageous to sensitive ears. After an interval there was presented an agreeable musical mosaic, consisting of famous waltz themes pieced together and arranged by Sousa, and called "In the Realm of the Dance." An extra was given at call. Von Blon's novelette, "Sizillette," and Sousa's "Imperial Edward" march (dedicated to the King) were bracketed together, and the "El Capitan" march was the encore piece. Miss Maud Powell, a tasteful and skilful violinist, played Sarasate's "Zigeunerweisen," and Handel's "Largo" for a bit. Finally came plantation songs and dances, made into a lively and p. latable amalgam, by Chambers, completed the scheme, and the strains of the National Anthem sent people away happy.

There was another performance in the evening, when a different programme was presented, and there are to be two more concerts to-day—one in the afternoon and another in the evening.

"HEREFORD TIMES,"

Hereford.

Dated

1903

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HEREFORD.

* * BY OUR MUSICAL CRITIC.

In accordance with the Press notices of the fact—Sousa and his band paid a visit to Hereford on Monday, when afternoon and evening concerts were given in the Shirehall. On this occasion, the marked popularity which the "March King" enjoys was well instanced by the large audiences attending both concerts. Indeed, everywhere, Sousa and his band have met with most enthusiastic receptions; and they are well deserved, inasmuch as they are perfect of their kind. The band was first organised in September of 1892, and has in one decade achieved a world-wide fame. Sousa, although an American by birth, being born in Washington, U.S.A., in 1856, is of Portuguese descent. At seventeen the famous composer was conductor of a theatre orchestra, subsequently becoming leader of the United States Marine Band. His career as a composer did not commence much before the year 1899, when his "Washington Post" gave him instant recognition as a composer whose marches were stamped with *vide vis animi*. At the conclusion of the present tour in the United Kingdom (in which Hereford has been included thanks to the arrangements of Mr A. Lovey, to whom Herefordians have been so often indebted), Sousa and his band will make a tour of the world.

The two Hereford concerts call for no serious criticism. The characteristics of Sousa's band are world-known and world-famous, and it would be impossible to overrate the excellence of the particular ideal which they set before themselves, or, rather, which Sousa sets before them, and compels to his will; for both the music and its interpretation bear the hall mark (shall we say?) of the "March King," pure and undefiled. The band is composed of a selection of first-rate players, who obey the lightest impulse of their conductor with wonderful precision and effect. The following are the programmes, which simply speak for themselves, if we add that the numerous encores demanded were responded to by the spirited performance of such typical American pieces as "Manhattan Beach," the "Washington Post," "Stars and Stripes for Ever," etc.:

AFTERNOON PROGRAMME.

Overture, "William Tell" Rossini
Trombone Solo, "Love Thoughts" Pryor
Mr Arthur Pryor.
Suite, "Maidens Three" Sousa
(a) The Coquette. (b) The Summer Girl.
(c) The Dancing Girl.
Soprano Solo, "Indian Bell Song" from
"Lakme" Delibes
Miss Estelle Liebling.
Largo from Symphony "The New World" .. Dvorak
Mosaic, "In the Realm of the Dance" .. Sousa
(Founded on famous Waltz Themes.)
(a) Novelette, "Sizilella" von Blon
(b) March, "Imperial Edward" Sousa
Dedicated by special permission to his Majesty the King.

Violin Solo, "Zigeunerweisen" Sarasate
Miss Maud Powell.
Plantation Songs and Dances Chambers

EVENING PROGRAMME.

Overture, "Carnival Romaine" Berlioz
Trombone Solo, "Love's Enchantment" .. Pryor
Mr Arthur Pryor.
Suite, "Looking Upward" Sousa
(a) By the Light of the Polar Star. (b) Under the
Southern Cross. (c) Mars and Venus.
Soprano solo, "Thou Brilliant Bird" David
Miss Estelle Liebling.
Flute obligato by Mr Marshall Lufsky.
Second Rhapsody Liszt
Danse Ecotica Mascagni
(a) Country Dance Nevin
(b) March, "Imperial Edward" Sousa
Dedicated by special permission to his gracious
Majesty the King.

Violin solo, Two Movements from Violin Concerto
(a) Andante. (b) Allegro Vivace. Mendelssohn.
Miss Maud Powell.

Grand Galop de Concert, "Chase of the Lion" Kolling

A word remains to be said of the soloists. First comes Miss Maud Powell, who may be said to share with Miss Leonora Jackson the distinction of being one of the two leading American violinists. The Mendelssohn Concerto in these days without strings was a bit of an anachronism; but the skill and feeling of the soloist overcame every drawback, except that some of the octaves, etc., were not dead in tune, and that her violin (though the only stringed instrument sounding) was drowned for some four bars. We think she took the Andante a shade too fast; but the Allegro Vivace went with a "go" and individuality characteristic of the player. She was vociferously cheered both morning and afternoon; and her audience were not less delighted (but perhaps more so) with Sarasate's difficult and familiar "Zigeunerweisen," the ever unerring Largo of Handel, and the somewhat meretricious setting of "St. Patrick's Day." Of the trombone soloist it may be said that they were played as well as human breath and hands can play them, despite which some of the notes in the rapid passages were almost merged in each other and indistinguishable. The fault, if any, was certainly not with the performer, and the truth is that the trombone does not greatly commend itself as a solo instrument. Of the singing of Miss Estelle Liebling, who shares with Miss Evangeline Florence the reputation of being one of America's greatest sopranos, we have nothing but praise to offer. We were not enamoured of her songs, but she sang with sincere feeling and great intelligence, and showed that her vocal technique was not unworthy of comparison with the violinistic technique of her great sister artist. Altogether, the two concerts afforded much pleasure and infinite novelty and variety to two of the most appreciative audiences ever assembled in Hereford.

Dated April 2, 1903

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Without employing those exaggerated movements which some conductors think it necessary to affect, Mr Sousa had his orchestral forces completely under control. It was observable directly the opening piece had been played that the band expected to be called upon for several extra compositions, as when the assembly commenced to evince their gratification at the satisfactory rendering of the "William Tell" overture, a card containing the announcement, "Stars and Stripes for Ever," was held aloft by one of the bandmen, and forthwith the inspiring strain was executed. Mr Arthur Pryor next came forward to perform a trombone solo, the subject of which was "Love Thoughts," a somewhat dainty theme for so brilliant an instrument, but the executant delighted everyone with his charming interpretation, and in obedience to the plaudits at the termination a card was elevated containing the name of the production which Mr Pryor would give by way of an encore, it being "The Deep Cellar," that Britishers generally recognise by the phrase "In cellar cool." The low notes here were admirable, and so pleasing did the performance prove that it was acknowledged "extras" of this kind would be always welcome. By the way, the practice of letting the audience see the name of any piece which does not appear in the programme might with advantage be copied in English concert rooms, where frequently auditors have not the chance of recognising the fresh example given, especially if it be instrumental. Mr Sousa's own suite appeared to specially interest the hearers. 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in the
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Journal

In "Pearson's Magazine" (C. A. Pearson, Ltd., 6d.), Mr. H. P. Witherby has a timely article on the migration of British birds, with special reference to the strange attraction of the powerful light for migratory birds. Mr. John Philip Sousa has an eminently readable paper on his experiences as a bandmaster. He tells how he twice played before King Edward—once at Sandringham, as a birthday surprise for the Queen, and again at Windsor Castle. When he played the American National Anthem, the King and the entire Court rose, and remained standing throughout the music. Among other good stories he tells the following:

"In my capacity of conductor of the United States Marine Band I naturally saw much of the social life of White House, and was brought into more or less direct contact with all the executives under whom I had the honour of successively serving—Presidents Hayes, Garfield, Arthur, Cleveland, and Harrison. I found them all appreciative of music, and so quick to compliment the work of the band that I can hardly credit the popular story that General Grant knew only two tunes, one of which was 'Danice Danalle,' and the other wasn't. During Chester A. Arthur's administration, on the occasion of a State dinner, the President came to the door of the main lobby of the White House where the Marine Band was always stationed, and, beckoning me to his side, asked me to play the 'Cachucha.' When I explained that we had not the music with us, but would be glad to include it on the next programme, the President looked surprised, and remarked: 'Why, Sousa, I thought you could play anything. I'm sure you can. Now, give us the 'Cachucha.' This placed me in a predicament, as I did not wish the President to believe that the band was not at all times able to respond to his wishes. Fortunately, one of the bandmen remembered the melody, and played it over softly to me on his cornet in a corner, and I hastily wrote out several parts for the leading instruments, and told the rest of the band to wamp in the key of E flat. Then we played the 'Cachucha' to the entire satisfaction of Mr. Arthur, who came to the door and said: 'There, I knew you could play it.'

Professor R. L. Garner, whose experiments to discover a monkey language are well known, contributes an article upon his experiences whilst studying monkeys, in their native forests, and in their cages at home. The speech of the chimpanzee the Professor has found especially interesting, and he has learnt ten words, most of which can be imitated by the human voice. Prompt responses have been received from wild chimpanzees when addressed by these words. There is also a good instalment of fiction, including a witty Irish tale by Mr. Seamus MacMahon, a tragic Cornish story by Mr. H. D. Lowry, and a powerful tale by Mr. Fred M. White.

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(a) The Coquette. (b) The Summer Girl.
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Soprano Solo, "Indian Bell Song" from Delibes
"Lakme" Miss Estelle Liebling.

Largo from Symphony "The New World" Dvorak
Mosaic, "In the Realm of the Dance" Sousa
(Founded on famous Waltz Themes.)

(a) Novelette, "Sizilietta" von Blon
(b) March, "Imperial Edward" Sousa
Dedicated by special permission to his Majesty the King.

Violin Solo, "Zigeunerweisen" Sarasate
Miss Maud Powell.

Plantation Songs and Dances Chambers

EVENING PROGRAMME.

Overture, "Carnival Romaine" Berlioz
Trombone Solo, "Love's Enchantment" Pryor
Mr Arthur Pryor.

Suite, "Looking Upward" Sousa
(a) By the Light of the Polar Star. (b) Under the
Southern Cross. (c) Mars and Venus.

Soprano solo, "Thou Brilliant Bird" David
Miss Estelle Liebling.

Flute obligato by Mr Marshall Lufsky.
Second Rhapsody Liszt
Danse Esotica Mascagni

(a) Country Dance Nevin
(b) March, "Imperial Edward" Sousa
Dedicated by special permission to his gracious Majesty the King.

Violin solo, Two Movements from Violin Concerto
(a) Andante. (b) Allegro Vivace. Mendelssohn.
Miss Maud Powell.

Grand Galop de Concert, "Chase of the Lion" Kolling

A word remains to be said of the soloists. First comes Miss Maud Powell, who may be said to share with Miss Leonora Jackson the distinction of being one of the two leading American violinists. The Mendelssohn Concerto in these days without strings was a bit of an anachronism; but the skill and feeling of the soloist overcame every drawback, except that some of the octaves, etc., were not dead in tune, and that her violin (though the only stringed instrument sounding) was drowned for some four bars. We think she took the Andante a shade too fast; but the Allegro Vivace went with a "go" and individuality characteristic of the player. She was wonderfully encoored both morning and afternoon; and her audiences were not less delighted (but perhaps more so) with Sarasate's difficult and brilliant "Zigeunerweisen," the ever untiring Largo, "Lakme," and the somewhat meretricious setting of "St. Patrick's Day." Of the trombone solos it may be said that they were played as well as human breath and hands can play them, despite which some of the notes in the rapid passages were almost merged in each other and indistinguishable. The fault, if any, was certainly not with the performer, and the truth is that the trombone does not greatly commend itself as a solo instrument. Of the singing of Miss Estelle Liebling, who shares with Miss Evangeline Florence the reputation of being one of America's greatest sopranos, we have nothing but praise to offer. We were not enamoured of her songs, but she sang with sincere feeling and great intelligence, and showed that her vocal technique was not unworthy of comparison with the violinistic technique of her great sister artist. Altogether, the two concerts afforded much pleasure and infinite novelty and variety to two of the most appreciative audiences ever assembled in Hereford.

SOUSA AND HIS BAND.
CONCERTS IN BRISTOL.

The name of John Philip Sousa has in the last year or two become familiar as household words in this country, and the famous American conductor, who appeared with his band at Colston Hall in November, 1901, found yesterday, when he again came to the city, as enthusiastic an audience at the Victoria Rooms as upon his first visit to Bristol. When the musicians originally came to Great Britain they played at the Glasgow Exhibition, and the man who wrote the "Washington Post" soon grew famous, though the story current that his name was at first "So," and he added the letters "U.S.A.," became exploded. One secret of his success may be that he possesses broad views, since he admits that he had found human nature was pretty much the same the world over, and the musical pabulum that pleased his people at home seemed to find equal favour with audiences this side of the water. He rules his band not so much because he is a strict disciplinarian, but through the force of his will and his personality, for there is not a written law nor rule in the organisation. There was a good attendance at the afternoon concert, and the programme presented afforded the utmost satisfaction, besides the compositions for the band, being solos for violin (Miss Maud Powell) and trombone (Mr Arthur Pryor), with a vocal piece for Miss Estelle Liebling. The activity and promptitude of the conductor were as noticeable as ever. He approached his desk on the platform punctually at the time announced for the performance to commence, and before the auditors had time to briefly applaud him, the first feature in the scheme, Rossini's Overture to "William Tell" was commenced. This picturesque prelude, admitting as it does of grand effects and strong contrasts, was rattled off with the utmost spirit, the unanimity of the players being strikingly apparent. Without employing those exaggerated movements which some conductors think it necessary to affect, Mr Sousa had his orchestral forces completely under control. It was observable directly the opening piece had been played that the band expected to be called upon for several extra compositions, as when the assembly commenced to evince their gratification at the satisfactory rendering of the "William Tell" overture, a card containing the announcement, "Stars and Stripes for Ever," was held aloft by one of the bandmen, and forthwith the inspiring strain was executed. Mr Arthur Pryor next came forward to perform a trombone solo, the subject of which was "Love Thoughts," a somewhat dainty theme for so blatant an instrument, but the executant delighted everyone with his charming interpretation, and in obedience to the plaudits at the termination a card was elevated containing the name of the production which Mr Pryor would give by way of an encore, it being "The Deep Cellar," that Britshers generally recognise by the phrase "In cellar cool." The low notes here were admirable, and so pleasing did the performance prove that it was acknowledged "extras" of this kind would be always welcome. By the way, the practice of letting the audience see the name of any piece which does not appear in the programme might with advantage be copied in English concert rooms, where frequently auditors have not the chance of recognising the fresh example given, especially if it be instrumental. Mr Sousa's own suite appeared to specially interest the hearers. It was entitled "Maidens Three," the sections respectively "The Coquette," "The Summer Girl," and "The Dancing Girl." Without professing to discriminate the characteristics of the trio of fair ones in the music, we can praise the sparkling movements which, followed by a demonstration of pleasure, led to another display by the musicians, which the announcement informed the audience was the "Coon Band Contest." The instrumentation was next varied by a soprano solo, the "Indian Bell Song," from the "Lakme" of Delibes, given with artistic excellence by Miss Estelle Liebling, who possesses a flexible voice of good quality. Dvorak some years ago, while resident in America, set himself to discover Negro themes, representative of plantation classics. Some of the tunes that struck his fancy were developed in "The New World" Symphony, the Largo from which was now played, and brought the first part of the concert to a conclusion. Though Mr Sousa directly the movement had been finished left the platform, the applause from the body of the room speedily summoned him back, and he then directed an energetic rendering of his "Washington Post." What was fittingly called a "Mosaic," as it consisted of second section of the concert, as it consisted of some waltz themes combined into one piece by the conductor under the title "In the Realm of the Dance." This was followed by "The Patient Egg." Other contributions to the concert scheme by the band were: Novelette, "Sizilietta" (von Blon); the March, "Imperial Edward" (Sousa), dedicated by special permission to the King, and dedicated by special permission to the King, with plantation songs and dances (Chambers); with extras "El Capitan" and "God Save the King." Miss Maud Powell played for her violin solo Sarasate's "Zigeunerweisen," and, being recalled, gave Handel's "Largo." The concert was throughout enjoyable, for Sousa had his band so under control, and they performed with such unanimity of sentiment that bold crescendos and tuttis were rendered as if the executants were one unerring and sensitive machine.

THE EVENING CONCERT.

There was a very large and appreciative gathering in the evening, and the back of the orchestra was utilised for seating accommodation.

The famous conductor received a hearty greeting as he stepped briskly on the platform and gave the signal for the opening piece, Berlioz's "Carnival Romaine," the performance of which was greeted with tumultuous applause. Mr Arthur Pryor gave a composition of his own, "Love's Enchantment," as a trombone solo, and his faultless execution gained him a well-deserved encore, to which he responded with "The Honeysuckle and the Bee," with a whistling refrain. A sparkling suite, from Sousa's own pen, consisting of (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," and (c) "Mars and Venus," followed, and was in turn succeeded by a magnificent rendering of Liszt's second Rhapsody. In the second half of the programme the band gave Mascagni's "Danse Esotica," Nevin's "Country Dance," "Imperial Edward" March, and a highly realistic galop de concert, "Chase of the Lion" (Kolling). As usual with Sousa's concerts, the programme was punctuated with typical marches and morceaux, and amongst those given last night in response to vociferous encores may be mentioned the marches "Stars and Stripes for Ever," "Washington Post," and "El Capitan," and also "Passing of Rag Time," "The Golden Cars" (a musical satire on the American railways), "Bundle of Mischief," and "The Warbler's Serenade." Miss Maud Powell gained an encore for her finished rendering of the andante and allegro vivace movements from Mendelssohn's Violin Concerto, and in reply gave some exquisite variations on a Scotch air. Miss Estelle Liebling, the vocalist, gave David's "Thou Brilliant Bird" in a pleasing style, and an effective flute obligato was supplied by Mr Marshall Lufsky.

the *Scarborough Post*
Dated April 7 1903
Journal

In "Pearson's Magazine" (C. A. Pearson, Ltd., 6d.), Mr. H. F. Witherby has a timely article on the migration of British birds, with special reference to the slaughter by lighthouses, owing to the strange attraction of the powerful light for migratory birds. Mr. John Philip Sousa has an eminently readable paper on his experiences as a bandmaster. He tells how he twice played before King Edward—once at Sandringham, as a birthday surprise for the Queen, and again at Windsor Castle. When he played the American National Anthem, the King and the entire Court rose, and remained standing throughout the music. Among other good stories he tells the following:—

"In my capacity of conductor of the United States Marine Band I naturally saw much of the social life of White House, and was brought into more or less direct contact with all the executives under whom I had the honour of successively serving—Presidents Hayes, Garfield, Arthur, Cleveland, and Harrison. I found them all appreciative of music, and so quick to compliment the work of the band that I can hardly credit the popular story that General Grant knew only two tunes, one of which was 'Yankee Doodle,' and the other wasn't. During Chester A. Arthur's administration, on the occasion of a State dinner, the President came to the door of the main lobby of the White House where the Marine Band was always stationed, and, beckoning me to his side, asked me to play the 'Cachuca.' When I explained that we had not the music with us, but would be glad to include it on the next programme, the President looked surprised, and remarked: 'Why, Sousa, I thought you could play anything. I'm sure you can. Now, give us the 'Cachuca.' This placed me in a predicament, as I did not wish the President to believe that the band was not at all times able to respond to his wishes. Fortunately, one of the bandmen remembered the melody, and played it over softly to me on his cornet in a corner, and I hastily wrote out several parts for the leading instruments, and told the rest of the band to vamp in the key of E flat. Then we played the 'Cachuca' to the entire satisfaction of Mr. Arthur, who came to the door and said: 'There, I knew you could play it.'"

Professor R. L. Garner, whose experiments to discover a monkey language are well known, contributes an article upon his experiences whilst studying monkeys, in their native forests, and in their cages at home. The speech of the chimpanzee the Professor has found especially interesting, and he has learnt ten words, most of which can be imitated by the human voice. Prompt response have been received from wild chimpanzees when addressed by these words. There is also a good instalment of fiction, including witty Irish tale by Mr. Seumas MacManus, tragic Cornish story by Mr. H. D. Lowry, and a powerful tale by Mr. Fred M. White.

SOUSA STORMS SWANSEA

VISIT OF THE FAMOUS BAND.

WONDERFUL INSTRUMENTALISM.

Sousa came, the audience heard, he conquered. Much had been heard of the band—I know that, but many thought that, as is not unusually the case, anticipation had exaggerated. Not on this occasion. One of the largest matinee audiences ever seen at the Albert Hall, Swansea, endorsed the world's opinion in no uncertain manner—Sousa's Band is a great organisation, and Sousa is a great conductor. That trim, alert, black-bearded figure had the musicians in his grip throughout. Whether in the storm of Rossini's fire, the crashing swing of his own world-wide famous marches, or his equally dainty suites, he was the master-conductor crown to feet. The band is a wonderful one. The marvelous unison and the surpassing verve and fire of the whole of the renditions have been dilated upon by many a critic, and justly. It were best to condole with the reader who has not heard the wonderful apotheosis of musical sound. Encores were frequent and free on Saturday afternoon. The overture to "Wilhelm Tell" (Rossini) was a foretaste of the band's quality. It was a revelation of instrumentalism, and the familiar "Stars and Stripes" march came as a prompt encore. That great trombonist, Mr. Arthur Pryor, was in splendid form. His manipulation of the difficult instrument was perfect. Cornetist never produced notes more bell-like, and his own "Love Thoughts" and the encore "In Cellar Cool" elicited a torrent of applause. Those of the audience who had only credited Sousa with his march compositions must have been charmed with his "Maidens Suite"—a dainty and prolific theme, it was given the fullest justice, and what can one say more of Sousa? Miss Estelle Lieblich supplied the vocal heaven. She is the possessor of a wondrous soprano of great range and flexibility, and in the "Indian Bell Song" from "Lakme" (Delibes) she stormed the enthusiastic house, and an encore was imperative. She sang "A Simple Maid" with delicious expression and naivette. Dvorak's impressive "New World" symphony brought the first half of the programme to a close. A wonderful composition, wonderfully rendered.

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THE GREAT CONDUCTOR INTERVIEWED.

AMERICAN AND BRITISH MUSIC.

Mr. "Daily Post" squeezed his way through a Babel of sound, expiring gasps from clarionets, volcanic bursts from Breckingtonian trombones, and made for his objective—Sousa. Mr. Sousa was in his dressing-room, surrounded by a mass of press cuttings and correspondence, and didn't want to be interviewed. He couldn't spare even ten minutes. But that was only his little way.

Mr. "D. P." fixed him with a more or less eagle eye and observed, "What do you think of Swansea?"

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"That is so," assented he of the worn hand-pencil; "I put the question as many people are under the impression that Welsh conductors are a trifle too extravagant in their mannerism very often."

"That depends entirely upon environment again. I quite appreciate what you mean. It is a question also of character."

The Western Daily Mercury,

9, Frankfort Street, Plymouth.

London Office: 144, Fleet Street, E.C.

(Published by Joseph Robert Reynolds.)

Cutting from issue dated April 6

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Sousa.

may be sure of a warm welcome in this musical town, and Sousa is no ordinary musician. His crisp invigorating compositions are the very champagne of melody, and the programme to be rendered in the Guildhall promises good things.

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From the North Devon Journal
Dated April 4, 1903
at Exeter

THE Alexandra Palace Choral and Orchestral Society has given many fine performances of musical works, but I don't know that I have ever listened with greater pleasure to any concert given by the society than that of last Saturday. In my opinion the society excelled itself in its rendering of "The Martyr of Antioch," and in the miscellaneous selections which preceded that work. I don't think that the most critical of critics could have found fault with the whole rendering last Saturday. The "Scenes Pittoresques" from Massenet as given by the orchestra left nothing to be desired; and the singing of the choir simply showed how skillfully they are trained by Mr. Allen Gill. I remarked to one of the members of the choir how completely Mr. Gill seemed to have the choir and orchestra under his control. "Yes," he replied—of course I saw that the member I spoke to was a "he"—"Mr. Gill has his eyes on everyone of us, and we know it, too." By-the-way, the next concert given by the society will be on Good Friday, when Handel's "Messiah" will be performed. On the same day Sousa and his band will be at the Palace. Lovers of music should certainly visit the Alexandra Palace on Good Friday.

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

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nal

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John Philip Sousa, the American conductor and composer, with his great band comes to Exeter on Wednesday, and will doubtless attract very large audiences. Sousa is a genuine musician. There is, it has been observed, much cleverness in his handling of his themes, and his music always has exhilarating gaiety. He has drilled his band until they have acquired a remarkable ensemble and a perfect understanding of his intentions. Sousa is refreshingly honest in the matter of encores. He does not go through the farce of leaving the platform, returning to bow his thanks in pretended diffidence; he promptly resumes his place, calls his band to attention, and gives one of the swinging Sousa marches or a jolly coon song without delay. The American band has been received with tremendous favour again in London. Mr. Sousa is making a feature of his latest march, dedicated to the King, and named "Imperial Edward" in his honour. Mr. Sousa also has a new series of "encore numbers." Admirable soloists will be heard in conjunction with the band. We are asked to say that early application for remaining tickets for Wednesday's concert is necessary.

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Devon & Exeter Gazette
ated April 6 1903
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from the North Middlesex Chronicle
Dated April 4 1903
Journal Kingston

VISIT OF SOUSA'S BAND TO EXETER.

John Philip Sousa, the American conductor and composer, with his great band comes to Exeter on Wednesday, and will doubtless attract very large audiences. Sousa is a genuine musician. There is, it has been observed, much cleverness in his handling of his themes, and his music always has exhilarating gaiety. He has drilled his band until they have acquired a remarkable ensemble and a perfect understanding of his intentions. Sousa is refreshingly honest in the matter of encores. He does not go through the farce of leaving the platform, returning to bow his thanks in pretended diffidence; he promptly resumes his place, calls his band to attention, and gives one of the swinging Sousa marches or a jolly coon song without delay. The American band has been received with tremendous favour again in London. Mr. Sousa is making a feature of his latest march, dedicated to the King, and named "Imperial Edward" in his honour. Mr. Sousa also has a new series of "encore numbers." Admirable soloists will be heard in conjunction with the band. We are asked to say that early application for remaining tickets for Wednesday's concert is necessary.

THE Alexandra Palace Choral and Orchestral Society has given many fine performances of musical works, but I don't know that I have ever listened with greater pleasure to any concert given by the society than that of last Saturday. In my opinion the society excelled itself in its rendering of "The Martyr of Antioch," and in the miscellaneous selections which preceded that work. I don't think that the most critical of critics could have found fault with the whole rendering last Saturday. The "Scenes Pittoresques" from Massenet as given by the orchestra left nothing to be desired; and the singing of the choir simply showed how skillfully they are trained by Mr. Allen Gill. I remarked to one of the members of the choir how completely Mr. Gill seemed to have the choir and orchestra under his control. "Yes," he replied—of course I saw that the member I spoke to was a "he"—"Mr. Gill has his eyes on everyone of us, and we know it, too." By-the-way, the next concert given by the society will be on Good Friday, when Handel's "Messiah" will be performed. On the same day Sousa and his band will be at the Palace. Lovers of music should certainly visit the Alexandra Palace on Good Friday.

SOUSA STORMS SWANSEA

VISIT OF THE FAMOUS BAND.

WONDERFUL INSTRUMENTALISM.

Sousa came, the audience heard, he conquered. Much had been heard of the band—I know that, but many thought that, as is not unusually the case, anticipation had exaggerated. Not on this occasion. One of the largest matinee audiences ever seen at the Albert Hall, Swansea, endorsed the world's opinion in no uncertain manner—Sousa's Band is a great organisation, and Sousa is a great conductor. That trim, alert, black-bearded figure had the musicians in his grip throughout. Whether in the storm of Rossini's fire, the crashing swing of his own world-wide famous marches, or his equally dainty suites, he was the master-conductor crown to feet. The band is a wonderful one. The marvellous unison and the surpassing verve and fire of the whole of the renditions have been dilated upon by many a critic, and justly. It were best to condole with the reader who has not heard the wonderful apotheosis of musical sound. Encores were frequent and free on Saturday afternoon. The overture to "Wilhelm Tell" (Rossini) was a foretaste of the band's quality. It was a revelation of instrumentalism, and the familiar "Stars and Stripes" march came as a prompt encore. That great trombonist, Mr. Arthur Pryor, was in splendid form. His manipulation of the difficult instrument was perfect. Cornetist never produced notes more bell-like, and his own "Love Thoughts" and the encore "In Cellar Cool" elicited a torrent of applause. Those of the audience who had only credited Sousa with his march compositions must have been charmed with his "Maidens' Suite"—a dainty and prolific theme, it was given the fullest justice, and what can one say more of Sousa? Miss Estelle Liebling supplied the vocal heaven. She is the possessor of a wondrous soprano of great range and flexibility, and in the "Indian Bell Song" from "Lukme" (Delibes) she stormed the enthusiastic house, and an encore was imperative. She sang "A Simple Maid" with delicious expression and naivette. Dvorak's impressive "New World" symphony brought the first half of the programme to a close. A wonderful composition, wonderfully rendered.

The second half was devoted largely to airs long since popularised to the public ear. The dash and swing imparted to such favourites as the "El Capitan" and "Imperial Edward" marches, as a contrast to the perfect expression imparted to the tone dramas of Rossini and Dvorak, was eloquent testimony to the capabilities of Sousa's organisation. The item "In the realm of the dance" (Sousa) produced two encores; a quaint morceau, "The patient egg," and "El Capitan." The "Imperial Edward" march, although far from being the best, displayed to a dashing degree the strength of the brass of the band. Miss Mand Powell, in Sarasata's lovely "Zigeunerweisen," revealed to the audience a violinist of exceptional abilities. Her mastery over her instrument was nothing less than that of a genius. She had to respond to two undeniable recalls. There was not so much of the "classical" element about the latter end of the programme, but quite sufficient to set the seal on a noteworthy success.

THE GREAT CONDUCTOR INTERVIEWED.

AMERICAN AND BRITISH MUSIC.

Mr. "Daily Post" squeezed his way through a Babel of sound, expiring gasps from clarionets, volcanic bursts from Brechtlingnagian trombones, and made for his objective—Sousa. Mr. Sousa was in his dressing-room, surrounded by a mass of press cuttings and correspondence, and didn't want to be interviewed. He couldn't spare even ten minutes. But that was only his little way.

Mr. "D. P." fixed him with a more or less eagle eye and observed, "What do you think of Swansea?"

Mr. Sousa, somewhat taken aback: "It's all right, I think—all right."

"And Wales?"

"What I've seen of it, it's a nice country. Music? Well, you people in Wales ought to be musical. Look at your continual musical competitions. No nation with the environment could well help being musical. I find the same pieces going as well in Wales as elsewhere; but I must say that you are good lovers of music."

"There is an undoubted difference between American and British music," remarked the scribe. "What do you ascribe it to?"

Mr. Sousa smiled. "A nation's music is moulded from its national characteristics. He evolves a 'style,' so influenced, and that style is followed as it cannot help but be by other composers, who apply their brain to developments. Take Wagner, for example."

"Now, for a personal question, Mr. Sousa. Do you regard your mannerism as having to a large extent something upon the success of your band?"

Mr. Sousa reflected. "Well, yes; I think so. Men are what their leader make them. If one acted like a mummy, he has mummies at his baton."

"That is so," assented he of the worn lead-pencil; "I put the question as many people are under the impression that Welsh conductors are a trifle too extravagant in their mannerism very often."

"That depends entirely upon environment again. I quite appreciate what you mean. It is a question also of character."

The Western Daily Mercury.

2, Frankfort Street, Plymouth.

London Office: 144, Fleet Street, E.C.

(Published by Joseph Robert Reynolds.)

Cutting from issue dated 4/27/1903

SOUSA AT PLYMOUTH.

The visit of the "March King" to Plymouth on Thursday next is being eagerly anticipated. We do not agree with the over-British Englishman who says "Sousa is a wonderful man, but we wish he would stay in America." He and his famous band



Sousa.

may be sure of a warm welcome in this music town, and Sousa is no ordinary musician. His crisp invigorating compositions are the very champagne of melody, and the programme to be rendered in the Guildhall promises good things.

Sousa's Vigour.

Sousa is the first American composer and conductor to secure recognition in foreign lands, and it is no exaggeration to state that his popularity at home and abroad is second to no other musician. His triumphal tour through Great Britain, and his recognition and decoration by England's monarch has set the seal of definite approval upon the "March King" on the other side of the water. "The band is so surprisingly good that it can afford to be judged on its own merits," wrote an eminent London critic, and as those merits were so conspicuous and potent, the British public promptly took the Sousa Band into its favour. Sousa played just three months in Great Britain, giving one hundred and twenty-two concerts in twenty-eight different cities, including thirty-one in London alone, where he was the musical sensation of the season.

Award for the Band.

A better concert than that which Sousa gives can scarcely be imagined. The musicians seem inspired by the cordial friendship which they have no difficulty in recognising as existing between them and their hearers, as well as by the tangible, yet all-powerful control maintained by their great leader, and they play with an intensity that in its supreme moments is positively uplifting. The Sousa band goes at its work with an assurance which comes only from complete confidence in themselves and their master, and with the balance between the various instrumental groups so admirably main-

tained there is never the slightest deviation from tone quality.

Sousa as Novelist.

Not content, apparently, with his success throughout the world as composer and conductor, John Philip Sousa has invaded the realms of fiction, and blossomed out as a full-fledged novelist. His first story, which he calls "The Fifth String," has excited considerable interest.

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

A Sousa Story.

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

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

Devon Exeter Journal
dated April 27 1903
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CHANCE DESIGNS
DECORATORS' MATERIALS

South Wales Daily News.

105, St. Mary Street, Cardiff.

(Published by David Duncan & Sons.)

Cutting from issue dated.....Apr 4.....1903

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Western Mail,

St. Mary's Street, Cardiff.

(Published by H. M. Thomas.)

Cutting from issue dated.....Apr 6.....1903

SOUSA'S BAND AT SWANSEA.

Sousa's famous band gave two fine performances at the Albert-hall, Swansea, on Saturday afternoon and evening. Very satisfactory houses assembled, and those present had a magnificent treat, for such instrumentalism has, probably, never before been heard in Swansea. The programmes were both of a high-class and popular character, and brought out the varied talents of the band to perfection. Many people wondered how some of the novel results were obtained, and the instantaneous transitions from light to shade were object-lessons to Welsh choirs as to the effects of discipline and training.

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Cutting from the Licensed Victuallers Gazette

Dated April 3 1903

Address of Journal

Mr. John Philip Sousa and his Band will return to London for the Easter holidays, and will commence a series of fourteen concerts on Saturday, April 11. These will be given at three and eight daily. Mr. Sousa will afterwards go to Paris for a season of twenty-five concerts, thence to Brussels and all the principal towns in Holland. Mr. Sousa will return to America at the end of July.

SOUSA.

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The Bristol Mercury.

35, Broad Street, Bristol.

(William Lewis & Sons, Publishers.)

Cutting from issue dated.....Apr 2.....1903

SOUSA'S BAND.

PERFORMANCES IN BRISTOL.

The famous Sousa band, who are engaged upon a tour which is to include Europe and the principal British Colonies, opened their two days' visit to Bristol yesterday, with performances at the Victoria Rooms, which roused large audiences to a degree of enthusiasm seldom found in a concert room. The merits of Sousa's band are decidedly novel and distinctive, their method of playing is peculiar to themselves, and they delight alike the learned and the unlearned in regard to music. Their instruments are the best that can be obtained, and the wonderful effects that are produced in all kinds of pieces excite the admiration of all. Each contribution is opened with a decision that is almost startling, and is rendered rapidly, with unvarying accuracy of movement, ending in a sudden silence of the most emphatic character. One of the interesting features of the concert is the alertness with which the band pass from one piece to the next or give an encore; everything proceeds with unwonted celerity and regularity, and, except for a short interval, the audience are being entertained the whole time. The programmes are attractive enough, but most people will agree that the items best appreciated are the rousing encores, which include "Stars and Stripes," "Washington Post," "Stars and Stripes," "The sunflower and the sun," "Coon band contest," and other familiar items. Yesterday afternoon's programme included the overture from Rossini's "William Tell," Sousa's suite "Maiden three," largo from symphony "The new world" (Dvorak); Mosaic, "In the realm of the dance" (Sousa), the new march "Imperial Edward," which is marked by the swing and emphasis characteristic of Sousa's efforts in this direction; plantation songs and dances and other pieces, most of which were encored. There were also solos by Mr Arthur Pryor (trombone), Miss Estella (violin), and Miss Estella (violin). In the

Islington Daily Gazette,

High Street, Islington, N., and 10, Gough Square, Fleet Street, E.C.

Cutting from issue dated.....Apr 14.....1903

Alexandra Palace and the Press.

The announcement of a visit of Sousa and his world-renowned band brought a vast crowd to the Alexandra Palace on Friday evening, and the accommodation of the Central-hall proved quite inadequate to meet all the demands for seats, hundreds of persons being turned away disappointed. The arrangements made were execrable, and loud complaints could be heard on every hand. As usual, everything had been left to chance, and no proper provision made for dealing with the thousands who it was easy to anticipate would be present. When will the management realise their responsibility and deal fairly with the public? Thousands are brought to the Palace by a special attraction only to find muddle and confusion reigning supreme, and the result is they go home thoroughly disgusted. This has not occurred once or twice, but nearly every time the public have come in force. Occasions which should have helped considerably to popularise the Palace have, through lack of foresight and management, only been the means of alienating the public from it in the future. And now the latest move of those responsible for this "How-not-to-manage policy" would seem to be to boycott the Press who in the past have been their best friends. On Friday evening representatives of newspapers who had by free preliminary paragraphs "boomed" the show, and had come there in the course of their duty prepared to again give something for nothing, found the entrance doors barred against them. "Mr. Henderson, the manager, has given me strict orders to admit no Pressmen" was reiterated by the janitor in livery to professional gentlemen, some of whom were a little annoyed that their time had been wasted in making a fruitless journey to Muswell-hill. It was subsequently stated by one of the Trustees

that Sousa was responsible for the exclusion of the Press but that is extremely doubtful, for it is well known that that gentleman is fully alive to the importance and value of a newspaper notice. At all events it is the Palace that will suffer, for it will be probably a long time before the management will be given another opportunity for a similar insult.

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105, St. Mary Street, Cardiff.

(Published by David Duncan & Sons.)

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New and exceptionally attractive programmes are arranged for today's concert, which commences at three o'clock and eight.

The management realize their responsibility and deal fairly with the public. Thousands are brought to the Palace by a special attraction only to find music and confusion reigning supreme, and the result is they go home thoroughly disgusted. This has not occurred once or twice, but nearly every time the public have come in force. Occasions which should have helped considerably to popularise the Palace have, through lack of foresight and management, only been the means of alienating the public from it in the future. And now the latest move of those responsible for this "how-not-to-manage policy" would seem to be to boycott the Press who in the past have been their best friends. On Friday evening representatives of newspapers who had by free preliminary paragraphs "boomed" the show, and had come there in the course of their duty prepared to again give something for nothing, found the entrance doors barred against them. "Mr. Henderson, the manager, has given me strict orders to admit no Pressmen" was reiterated by the janitor in reply to professional gentlemen, some of whom were a little annoyed that their time had been wasted in making a fruitless journey to Minerva-hill. It was subsequently stated by one of the Trustees

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Cutting from the

Dated April 1

1903

Address of Journal

SOUSA'S BAND.

RETURN VISIT TO WOLVERHAMPTON.

John Philip Sousa, composer and conductor, and his well-known band, paid a return visit to Wolverhampton after an absence of nearly two years, on Thursday afternoon, when the first of two concerts was given in the Agricultural Hall.

Of the merits and demerits of both Sousa and his band a great deal has been heard since he first came among us, and as is often the case opinion runs to rather exaggerated extremes. It must be admitted that many of the things which mark the Sousa Band off from other "military" bands are carefully rehearsed effects, some of which have no bearing whatsoever on the musical value of the product, but this cannot be said of all of them. Some of the effects Sousa obtains, and obtains at the cost of great rehearsal, are legitimate pieces of instrumental technique. Technique does not make music, but its possession undoubtedly adds to the power to do so, and these little mannerisms are as correct and as much worth striving after as any display of virtuosity so much applauded and appreciated in the case of a violinist or a pianist. Such effects as the manner in which the band starts off as soon as the conductor puts his foot on the conducting stand, and before he is in position, without any of the usual tapping and introductory pausing, have, of course, nothing to do with the music; but the irresistible "pom-pom" crescendoes backed up by the drums in a manner which it is impossible to forget, are quite in order, and give overwhelming effect to passages where they are intended, but seldom realised. As to the other things, the profusion of encores, the readiness to oblige, the briskness of it all, they add to the "atmosphere" of the occasion, and to the enjoyment of the audience. When these things are decried, and the whole performance indiscriminately dismissed as a "Yankee race show," unworthy of imitation by our own conductors, we are reminded of the story of Lincoln when the detractors of Grant said he drank. "Do you know his tipple?" The accusers confessed they did not. "Ah! it's a pity! for I would have sent a cask to every General at the front to see if it would have the same effect!" Many of our military band concerts would be more popular and more tolerable if a little of Sousa's spirit in these matters were imitated.

As to the quality of the band, no doubt, taking it as a whole—to say the least—our crack bands are quite equal in tone and individual ability. And yet they fail to give quite the same effect. The reason, again, is more to Sousa's credit than otherwise. He has perceived the trend of modern music, and has catered for it. He has realised that to give the music which is wanted, and the effects which it demands, calls for the addition of instruments of greater power and special character, principally in the brass and bass. The majority of our bands, being controlled by a rigid tradition, owing to their military connection, have not made this provision. In the same way, and owing to the same causes, the repertoire of many of them is not so broad in certain directions. These things make the difference in effect, though they may not affect the musical value.

But to our mind, it is neither in his band or his conducting that Sousa's real claim to importance rests. Sousa the composer is much greater. He possesses marked individuality, and a gift of melody and rhythm which would be of untold value to any composer. Added to these bed-rock constituents a freedom from conventionality, and a perfect grasp over instrumentation, it is somewhat puzzling that he has not done more serious musical work. For, great as is his power of writing irresistible, popular, yet refined marches, it is when he tries something greater that one realises his possibilities. His suites often have a curious resemblance to Strauss in the light mood of *Till Eulenspiegel*.

For all these and other reasons, therefore, we regarded his return visit to Wolverhampton this afternoon as an occasion of more than passing interest. There was a very fair audience considering the weather, and, though one missed the "Intermission" from the programme, it having been replaced on this occasion by the more familiar and English "Interval," the list of pieces announced gave ample scope for judging both composer and band. The list was as follows:—

1. Overture—"William Tell" Rossini
2. Trombone Solo—"Love Thoughts" Pryor
3. Suite—"Maidens Three" Sousa
 - (a) The Coquette.
 - (b) The Summer Girl.
 - (c) The Dancing Girl.
4. Soprano Solo—"Indian Bell Song" from "Lakme" Miss Estelle Lieblich
5. Largo from Symphony—"The New World" Dvorak
6. Mosaic—"In the Realm of Dance" Sousa (Founded on famous waltz themes).
7. (a) Nocturne—"Sizilietta" von Blon
- (b) March—"Imperial Edward" Sousa
- Dedicated by special permission to his Majesty the King.
8. Violin solo—"Zigeunerweisen" Sarasate
- Miss Maud Powell.
9. Plantation Songs and Dances Chambers

Though the reading of the familiar *William Tell* was sensational and poetical rather than the highly-dramatic one we generally get, it proved that the band is as rich and full in tone as ever. True to tradition, an imitable rendering of the conductor's "El Capitan" immediately followed as an encore. The "Maidens Three" proved a typical Sousa suite, sparkling, piquant, melodious, feminine—and short. It was the lightest of the light, as its subject indicated, but it was never empty. It was in some respects an appropriate choice that the chief selection on the programme should be a portion of Dvorak's "New World" symphony, and it must be said that its flowing melodies and grave beauty were much better suited to the band's capabilities than many classical pieces which they attempt. Though it was somewhat of a shock to have it followed by the "Washington Post" as the encore, that old favourite is always welcome—when played by Sousa.

After the intermission, the programme was stick with us—which had Sousa, according to the programme, as a musical innovator of the deepest dye, since "In the Realm of Dance" was described as a "Mosaic," an art form which we believe to be new to music. Probably "Mosaic" sounds better than "medley," but as a matter of fact that was what these reminiscences of famous waltzes were. As an encore, a "Mexican Serenade" was given, which proved to have an affinity with the once better-known "coaster" one of Mr. Chevalier, since the engaging refrain was whistled. It was very pretty and much enjoyed, but the roar of applause which greeted the opening strains of the "Stars and Stripes for Ever," given as an encore to an encore, showed what the audience really appreciated. The new composition, written in honour of the Coronation and dedicated, as we have all been made aware, to his Majesty King Edward, proved to be a typical Sousa march of the bustling, kettledrum, and brass stamp, and when first the trombones stood up to let it go, and then the cornets came to the edge of the platform and gave the melody fortissimo, everyone felt that the composer had conferred every possible pains on the composition and honour on its subject. It brought on a "Coon Band Contest," which beat everything so far in the matter of variegated noise.

To come to the personal element, it may at once be said that Sousa himself is the same fascinating figure that he proved on the last occasion. He has all the old lazy affectation of going to sleep over his work, his beat and his gestures every now and again become microscopic and have to be searched for, while anon he will frankly give it up. Only in the waltz themes did he let himself go, and swing his arms backwards and forwards across his body in the traditional Sousa style. On this occasion, besides Mr. Pryor, who again made the trombone a possible soloist, the band had the assistance of two principals. Miss Estelle Lieblich proved to have a voice of great height and flexibility, and sang one of the most florid pieces for the display of dexterity in the handling of the voice with complete success and wonderful facial expression. Miss Powell proved a violinist of real power and taste, and narrowly escaped an encore.

Altogether the entertainment, if somewhat on the light side, proved a brisk and characteristic one.

om the *Staffordshire*
Mar 28

f Journal

SOUSA AS I SAW HIM.

BY A NON-CRITIC.

"If I could be born again and could choose what I should be I would shout at the top of my voice to be born an American woman."

Sousa, as well as Max O'Rell, seems to know the American woman. The man who dances attendance on our beautiful American lady cousins must not be tempted to leave the side of the lady he is accompanying while on duty. Consequently Sousa when he drew up his first programme designed that there should be no intervals, or, at least, only one and that of the shortest duration. There can be no comfortable "bar-turn" where Sousa is, without missing some of the programme. Consequently Sousa is a favourite with the ladies. From start to finish of the programme it is all "go." The smallest bow is the conductor's acknowledgment of the plaudits of the house, and any retirement from the stage, is merely an excuse for the introduction of a solo artiste.

To begin with Sousa is not in any sense the man he is represented to be by popular Society and other entertainers. There is very little of the extravagant about the conductor. He is neatly and quietly dressed in a black uniform, relieved by braid. His peculiar neatness is, perhaps, the most striking thing about him, and he wears spotlessly white gloves—some say a new pair at each performance. The 50 odd members of the band are as quietly attired, though on the platform they are not always as quiet as they look.

The performance opens with nothing extraordinary. The man with the baton beats time inoffensively enough, and twirls his moustache slightly. Thus for five minutes the music goes on till someone on the left commences to grunt. He grunts slowly at first and not too loudly, but as no one seems to notice his peculiarity he starts out sonorously, and quickly raises the ire of a gentleman on the other side of the conductor, who quickly tries to drown the offender with a loud blast. Then the fat is in the fire, other instruments begin to snore, the man with the serpent kicks up a tremendous din, and there is such a whistling and screaming and screeching to drown the first fellow as never was. A dog is nipped in one corner and commences to yap and yell. In the midst of it all someone at the back of the stage wakes up—and small wonder. Bang, bang, crash, cymbals and big drum go all together now with a tremendous volume of sound. In the fury the listener seems to be drawn toward the instrumentalists. It is a whirlwind, and every note as it swells louder and louder seems to be dragging one down the funnel of that great brass god at the back.

Sousa has been lost all this time. In following the altercation in the band everyone else has been shut out from view. But Sousa is there still. At that white enamelled music-stand he is beating for all he is worth, swinging arms and body from one side to the other in frantic endeavours to get all he knows out

of the band. And he succeeds, as any man must succeed with such a style of conducting. Each new method of beating pulls something fresh out of the instruments, and it is clear from the outset what he wants. In a great rush of sound the piece ends, and Sousa just steps down from his red-baized dais, turns to the audience, bows, and the band is off again!

It is a Sousa march this time—a banging, crashing, lively, invigorating march, with all the soul, spirit, and "go" of America in it. The man who likes that march likes also a quick lunch, and anything other than express in trains would be fatal to him.

Then comes the American vocalist, Sousa conducts her to the front. The lady is very stylishly dressed—American in everything, upright, straight, stately. There is again nothing about the opening, but before she has finished she has touched every note that the human voice can hope to reach. Up and down the scale she ran rapidly and with the greatest ease. The performance was something so new that it was a few moments before the ear became accustomed to the sound, and the effects were sometimes almost as weird as those of the band.

The Imperial Edward March was a gladsome tune of happy welcome—a prolonged acclamation—a joyous shout. Twice members of the band rose to blow a joyous fanfare then all was over.

And afterwards came the sweet home songs, dear to the hearts of many from childhood. "Lead, kindly light," played the band, and the lips of those in the gallery unconsciously formed the words. It was like hearing an old home tune in a foreign land. It was one of Sousa's splendid effects. After all the slap and dash of brilliant, fiery marches came these old hymn tunes, played over and over again in different ways, but always with the same balmy, soul-comforting effect.

Lead, kindly light, amid the encircling gloom,
Lead Thou me on.
The night is dark, and I am far from home,
Lead Thou me on.

Bands have played this before many a thousand times, but to bring out the beauty of the thing, hear it from Sousa in foreign surroundings. And as if to add to the effect, the sun shone down brilliantly upon the band as they played, and the strains rang out sweet and clear with the organ effect. It was one of the most touching things in an effective programme, not forgetting the bells.

There was one performer whom the ladies did not like—the gentleman with the cymbals, whose principal delight seemed to be in waiting quietly for the pianissimo parts, and then coming in with a "crash," so as to make everybody jump from their seats. But that is only another Sousa effect.

The Belfast News-Letter,

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

(Henderson & Co., Publishers.)

g from issue dated.....Apr 1.....1903

Bank Holiday.

This has been a glorious Good Friday, with bright sunshine tinting the delicate verdure of a promising spring everywhere with golden yellow; yet there was still abroad a keen breath of the east wind that has been with us for more than a week. It was not, however, so strong and searching as to interfere with the outdoor pleasure of the masses liberated from their toil. London was deserted once more by those who could get away into the lovely country and to the seaside and along the upper reaches of the Thames, whose banks are now fringed with feathered palm and the first few flowers of April. Crowds in search of other forms of pleasure flocked to the Crystal Palace, the Albert Hall, the Queen's Hall, St. James's Hall, and the Wembley Tower, where there were in some cases concerts morning and evening. Then there was Sousa's overwhelming band to fall back upon. The Zoological Gardens were, as usual, a great centre of attraction. Between the rising generation and the interesting denizens of Regent's Park there is always an unbroken bond of sympathy. Both have a language of their own that they themselves only comprehend. The dwellers in the Zoo—from the ponderous elephants, the excited monarchs of the forest in the lions' house, the long-necked giraffes, and the mild-looking seals, down to the mischievous monkeys, the sail-winged pelicans, and the wicked emus, to say nothing of the ghastly-coiled serpents and the gluttonous ant-eaters—seem to symbolise more or less pointedly the purposeless evil, the deplorable monotony, or the enervating unrest still abounding among more highly-endowed communities in other corners of the world. Darwin, Huxley, and Owen learnt a great deal in the Zoo, and perhaps imagined even more; but to the masses it is still an interesting playground wherein the entertainment never becomes either uninteresting or stale.

Cutting from the

Dated April

1903

Address of Journal

SOUSA'S BAND.

RETURN VISIT TO WOLVERHAMPTON.

John Philip Sousa, composer and conductor, and his well-known band, paid a return visit to Wolverhampton after an absence of nearly two years, on Thursday afternoon, when the first of two concerts was given in the Agricultural Hall.

Of the merits and demerits of both Sousa and his band a great deal has been heard since he first came among us, and as is often the case opinion runs to rather exaggerated extremes. It must be admitted that many of the things which mark the Sousa Band off from other "military" bands are carefully rehearsed effects, some of which have no bearing whatsoever on the musical value of the product, but this cannot be said of all of them. Some of the effects Sousa obtains, and obtains at the cost of great rehearsal, are legitimate pieces of instrumental technique. Technique does not make music, but its possession undoubtedly adds to the power to do so, and these little mannerisms are as correct and as much worth striving after as any display of virtuosity so much applauded and appreciated in the case of a violinist or a pianist. Such effects as the manner in which the band starts off as soon as the conductor puts his foot on the conducting stand, and before he is in position, without any of the usual tapping and introductory pausing, have, of course, nothing to do with the music; but the irresistible "pom-pom" crescendos backed up by the drums in a manner which it is impossible to forget, are quite in order, and give overwhelming effect to passages where they are intended, but seldom realised. As to the other things, the profusion of encores, the readiness to oblige, the briskness of it all, they add to the "atmosphere" of the occasion, and to the enjoyment of the audience. When these things are decried, and the whole performance indiscriminately dismissed as a "Yankee raree show," unworthy of imitation by our own conductors, we are reminded of the story of Lincoln when the detractors of Grant said he drank. "Do you know his tipple?" The accusers confessed they did not. "Ah! it's a pity! for I would have sent a cask to every General at the front to see if it would have the same effect!" Many of our military band concerts would be more popular and more tolerable if a little of Sousa's spirit in these matters were imitated.

As to the quality of the band, no doubt, taking it as a whole—to say the least—our crack bands are quite equal in tone and individual ability. And yet they fail to give quite the same effect. The reason, again, is more to Sousa's credit than otherwise. He has perceived the trend of modern music, and has catered for it. He has realised that to give the music which is wanted, and the effects which it demands, calls for the addition of instruments of greater power and special character, principally in the brass and bass. The majority of our bands, being controlled by a rigid tradition, owing to their military connection, have not made this provision. In the same way, and owing to the same causes, the repertoire of many of them is not so broad in certain directions. These things make the difference in effect, though they may not affect the musical value.

But to our mind, it is neither in his band or his conducting that Sousa's real claim to importance rests. Sousa the composer is much greater. He possesses marked individuality, and a gift of melody and rhythm which would be of untold value to any composer. Added to these bed-rock constituents a freedom from conventionality, and a perfect grasp over instrumentation, it is somewhat puzzling that he has not done more serious musical work. For, great as is his power of writing irresistible, popular, yet refined marches, it is when he tries something greater that one realises his possibilities. His suites often have a curious resemblance to Strauss in the light mood of *Till Eulenspiegel*.

For all these and other reasons, therefore, we regarded his return visit to Wolverhampton this afternoon as an occasion of more than passing interest. There was a very fair audience considering the weather, and, though one missed the "Intermission" from the programme, it having been replaced on this occasion by the more familiar and English "Interval," the list of pieces announced gave ample scope for judging both composer and band. The list was as follows:—

1. Overture—"William Tell" Rossini
2. Trombone Solo—"Love Thoughts" Pryor
3. Suite—"Maidens Three" Sousa
 - (a) The Coquette.
 - (b) The Summer Girl.
 - (c) The Dancing Girl.
4. Soprano Solo—"Indian Bell Song" from "Lakme" Miss Estelle Lieblich
5. Largo from Symphony—"The New World" Debak
6. Mosaic—"In the Realm of the Dance" Sousa (Founded on famous waltz themes).
7. (a) Nocturne—"Sizilietta" von Blon
- (b) March—"Imperial Edward" Sousa
8. Violin solo—"Zigeunerweisen" Sarasate
9. Plantation Songs and Dances Chambers

Though the reading of the familiar *William Tell* was sensational and poetical rather than the highly-dramatic one we generally get, it proved that the band is as rich and full in tone as ever. True to tradition, an imitable rendering of the conductor's "El Capitan" immediately followed as an encore. The "Maidens Three" proved a typical Sousa suite, sparkling, piquant, melodious, feminine—and short. It was the lightest of the light, as its subject indicated, but it was never empty. It was in some respects an appropriate choice that the chief selection on the programme should be a portion of Dvorak's "New World" symphony, and it must be said that its flowing melodies and grave beauty were much better suited to the band's capabilities than many classical pieces which they attempt. Though it was somewhat of a shock to have it followed by the "Washington Post" as the encore, that old favourite is always welcome—when played by Sousa.

After the stick with us—which had Sousa, according to the programme, as a musical innovator of the deepest dye, since "In the Realm of the Dance" was described as a "Mosaic," an art form which we believe to be new to music. Probably "Mosaic" sounds better than "medley," but as a matter of fact that was what these reminiscences of famous waltzes were. As an encore, a "Mexican Serenade" was given, which proved to have an affinity with the once better-known "coaster" one of Mr. Chevalier, since the engaging refrain was whistled. It was very pretty and much enjoyed, but the roar of applause which greeted the opening strains of the "Stars and Stripes for Ever," given as an encore to an encore, showed what the audience really appreciated. The new composition, written in honour of the Coronation and dedicated, as we have all been made aware, to his Majesty King Edward, proved to be a typical Sousa march of the bustling, kettledrum, and brass stamp, and when first the trombones stood up to let it go, and then the cornets came to the edge of the platform and gave the melody fortissimo, everyone felt that the composer had conferred every possible pains on the composition and honour on its subject. It brought on a "Coon Band Contest," which beat everything so far in the matter of variegated noise.

To come to the personal element, it may at once be said that Sousa himself is the same fascinating figure that he proved on the last occasion. He has all the old lazy affectation of going to sleep over his work, his beat and his gestures every now and again become microscopic and have to be searched for, while anon he will frankly give it up. Only in the waltz themes did he let himself go, and swing his arms backwards and forwards across his body in the traditional Sousa style. On this occasion, besides Mr. Pryor, who again made the trombone a possible soloist, the band had the assistance of two principals. Miss Estelle Lieblich proved to have a voice of great height and flexibility, and sang one of the most florid pieces for the display of dexterity in the handling of the voice with complete success and wonderful facial expression. Miss Powell proved a violinist of real power and taste, and narrowly escaped an encore.

Altogether the entertainment, if somewhat on the light side, proved a brisk and characteristic one.

on the Staffordshire Advertiser
Mar 30

of Journal

SOUSA AS I SAW HIM.

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3 from issue dated

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from the
Mar 31-03
of Journal

SOUSA AND HIS BAND AT COVENTRY.

The visit of Mr. John Philip Sousa and his famous band to the Coventry Corn Exchange on Wednesday proved a great attraction. The capacious hall was packed with a very enthusiastic audience, every available seat being occupied, and all present were anxious to see and hear the combination of instrumentalists which has won such golden opinions wherever it has performed. During his sojourn in this country Mr. Sousa has achieved many triumphs, and press and public alike have spoken in high praise of the excellent qualities of the combination of which he is the head. To attempt to criticise Wednesday night's performance from the standpoint of strict musical art would be invidious, since the programme contained only one selection—Liszt's "Second Rhapsody"—which could in any way be said to approach anything like classical music. The performance combined a wealth of popular marches, a variety of effects more or less legitimate, and a fine display of technique on the part of the performers, whose endurance appears to be not their least surprising quality.

The band programme comprised in all seven items of distinctive merit, and there was a profusion of encores. Everything was applauded to the echo, and so accustomed to this has Mr. Sousa apparently become that encores were in readiness—a commendable feature—and were given with scarcely an interval for breathing. The tone which Mr. Sousa succeeded in obtaining from the band was exceedingly fine, and it is not too much to say that the ensemble, except for a slight occasional harshness of the cornets, was almost perfect. Berlioz's "Carnaval Romaine," a somewhat florid composition, was well chosen for the initial effort, but the effect produced was as nothing compared with that in "Looking Upward," one of the conductor's own compositions, in which the drums gave a very realistic representation of the raging and gradual dying away of the wind. Liszt's "Second Rhapsody," Mascagni's "Danse Esotica," and Nivina's "Country Dance" were given in an equally able manner, the musicians giving evidence of more than ordinary familiarity with the respective scores. The march, "Imperial Edward," which is dedicated by Mr. Sousa to the King, received a very spirited rendering, as did also Kolling's grand galop de concert, "Chase of the Lion," in which a pistol shot produced a very effective finale. The encore pieces, which included such familiar selections as "Stars and Stripes," "Washington Post," "El Capitan," a Mexican serenade, and the representation of a coon band contest, were immediately recognised and were heartily received. During the evening Mr. Arthur Pryor played as a trombone solo, "Love's Enchantment," one of his own compositions, which was quite a feature of the concert. The rich mellow tone which Mr. Pryor obtained from his instrument greatly appealed to the audience, and he was enthusiastically recalled.

Of Mr. Sousa's conducting it is superfluous now to speak, except to point out that there was an entire absence of the extravagant gestures which many critics have attributed to him. On the contrary, his demeanour was quieter, and he was much more reserved in manner, than many other well-known conductors. It would be useless to deny that Mr. Sousa has acquired a style peculiarly his own, and it appears to be thoroughly understood by those under him; but on Wednesday evening there was nothing at all eccentric in his manner.

Miss Estelle Lieblich, who is the possessor of a rich soprano voice of rare compass, was the vocalist of the evening. She made one appearance, and sang with great charm and finished vocalisation, "Thou Brilliant Bird" (David), for which she was encored, and bowed her acknowledgments. Mr. Marshall Lufsky admirably played the flute obbligato. Miss Maud Powell, the accomplished violinist, gave a very artistic and clever rendering of two movements from Mendelssohn's concerto—Andante and Allegro Vivace, and responded to an encore with a fantasia on a popular Scottish melody. The accompaniments by the band were as effective as the adaptor could make them, and altogether the concert was most enjoyable.

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58. Wind S

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utting from issue dated.....

Sousa, whose band visits Swansea on Saturday, has dabbled a bit in romance. He recently published a short romance entitled "Fifth String," a tale of rather a weird character.

the *Coventry Times*
Dated April 1, 1903
Journal

THE INIMITABLE SOUSA.

VISIT TO COVENTRY.

The visit of the famous Sousa and his equally famous band to the Corn Exchange, Coventry, on Wednesday evening should long be remembered, by reason of the fact that the large building was almost completely packed with the audience—a rare event, one would imagine, in Coventry. The enthusiasm to which those present were aroused was a thing to be talked of with wonder, so great was it.

We have styled Sousa as "the inimitable Sousa" simply because that term best describes him. There is only one Sousa—in all probability there never will be another such as he. This is simply a discovery of the obvious for which we can claim no credit. In a certain sense there is a lot of genius in John Philip Sousa. He expresses in his music an idiom peculiar to America. He is daring in the expression of his thoughts—and with his bluster and daring he is a brilliant son of the States. His noisy effects, his somewhat "cheap" effects, his simple, obvious, musical artifices, his inimitable "Sousisms" speak of the bustle, the mad swirl, the rush of American life, with just a tersely drawn picture now and again of something very rural, quiet and homelike. And yet he is a genuine voice in music, say what you like to the contrary, and in his way an artist. He is a nature artist, conscientious to a degree and giving us breezy, dashing, lively pictures—thumb-nail sketches, as it were—of life as he sees it through his American spectacles. He is vastly popular. He scoops in, no doubt, the almighty dollars, but he earns them thoroughly, inasmuch as he gives the public just what they want. He is, if you want it put in concise form, an apostle of the gospel of melody and vivacity in music; and his blithe addresses—they cannot be called "sermons"—are hugely enjoyable. Another impression he gives one is that the audience is a run-down patient, and he a doctor feeling the patient's pulse and saying "I know just what you want; it's a change of air." And he straightway gives it; unhesitatingly, as though he were perfectly sure of the correctness of his diagnosis. It certainly is the brightest, merriest, and liveliest medicine that he dispenses. Like champagne, he holds it up to the light (his own light), everyone sees the sparkle in it, drinks it in, and it straightway "gets right there," into the blood, into the feet, into the head, until all are unconsciously swept away in full enjoyment of the swirl.

Sousa is a force in himself; his band, numbering 56 skilled performers, is another force; and the two combined are a host. The composer of the "Washington Post," "El Capitan," and a bundle of other famous marches, is, in appearance, a spruce, natty, little gentleman, rotund, of cheery countenance, bearded and moustached with black hair, and wearing pince-nez glasses. From an audience you may notice the spick and span uniform, and a little white spot at the back of the head, where the hair is a trifle thin. No doubt the audience on Wednesday night were struck with one thing in his method of conducting—the almost total absence of eccentricity of beat. His method is certainly characteristic of the man, but there is nothing of the mad swirling of the stick adopted by some conductors, nothing of the dumb-bell exercise performances given by others. A peculiar gesture of his is a sort of whipping motion with his right arm, as if he was twisting a whip around someone's legs, and a sharp bringing across of the left arm towards the right side. The gesture brings out a few crashing, sharply accented notes from the trombones and heavy brass. Then, at times, a thumb of his white-gloved left hand may be observed jerking directions to the reed instruments, while, also at times, both arms are dropped to full length and limply swung. To our way of thinking, he showed very little exuberance of stick-waving in his conducting.

A most noticeable feature of the performance was the dash and characteristic celerity with which the programme was gone through. There was no waste of time, and the audience's wishes were in every way met with the utmost promptitude. The great conductor entered, the instrumentalists were waiting with their instruments, just a wave of the baton, and, without further preamble, each piece was dashed into. There was no noticeable tapping of the music stand to call them to attention. Encore pieces were given each time, those thus performed being always of Sousa's own composition and full of the unrivalled sparkle and vivacity for which his works are famous. Thus were the band's selections given:—Overture, "Carnaval Romaine," Berlioz; encore piece, "Stars and Stripes for Ever"; suite, "Looking Upward," Sousa, (a) By the Light of the Polar Star (b) Under the Southern Cross (c) Mars and Venus; encore piece "Coon Band Contest"; "Second Rhapsody," Liszt; encore piece, "Washington Post March"; "Danse Esotica," Mascagni; encore, "Mexican Serenade"; "Country Dance," Nivina, and (b) "Imperial Edward March," Sousa; encore march "El Capitan"; and Grand Galop de Concert, "Chase of the Lion," Kolling. The balance of tone displayed was wonderfully good, the quality of tone throughout was excellent, and execution altogether faultless. The cornets, one fancied, after critical observation, were a trifle harsh, but the big bass instruments had a fine, full, open organ sound, the reeds a pure tone, and the brass generally a quality that was impeccable. The ensemble was beyond criticism, and the effect produced by the performances somewhat electrical. The nature of the more recent of Sousa's compositions performed will be given in our "Musical Notes" to-morrow. The last piece, Liszt's "Rhapsody," and Sousa's Suite, "Looking Upward," created the best effect of all. The Suite is one of the best things Sousa has written.

Mr. Arthur Pryor contributed a brilliantly executed trombone solo, "Love's Enchantment," composed by himself, which he played with magnificent tone, such tone as we have never heard from a trombone before. In response to a vehement encore he played the old German drinking song, "In Cellar Cool." Miss Estelle Lieblich, the soprano, is a lady with a highly trained voice of excellent quality, and a liking for vocal acrobatics. Her high notes in alt. were beautiful, and her execution in her song "Thou Brilliant Bird" (David) beyond criticism. A word of praise must be passed to Mr. Marshall Lufsky's rendering of the flute obbligato to this song. Miss Maud Powell, the violinist, secured a perfect ovation. She exhibited a delightfully facile

command of technique and tone in her brilliant playing of two movements, "Andante" and "Allegro Vivace," from Mendelssohn's Violin Concerto. She gave as an encore what was apparently a fantasia on Scotch airs. The soloists were all accompanied by the band, whose tone was subdued accordingly. There is evidently no piano accompaniment in Sousa-land. And the impression left after it was all over was—well, speaking of the performances of the band alone, the impression left was that one had been listening to something which, though not artistic according to our lights, was luridly enjoyable, if not a trifle intoxicating.

Liverpool Mercury

10, Wood Street, Liverpool

(Egerton Smith Castle, Publisher)

cutting from issue dated.....

"The holiday exodus has been large to-day, and the weather has been brilliant and mild, making things pleasant for everybody. Concerts this afternoon and evening are numerous, and the music is choice and varied in character. At the Crystal Palace both the instrumental and vocal music is exclusively religious, being drawn mainly from Handel, Rossini, Gounod, and Sullivan. The Royal Choral Society is giving "The Messiah" at the Royal Albert Hall. At the St. James's Hall there is also a sacred concert. There are afternoon and evening concerts in the Queen's Hall. At the former selections from Tchaikovsky and Wagner are the leading features, and at the evening concert the selection is a very wide one. It may be added that Sousa and his band have returned to London, and will begin to-morrow a series of concerts at popular prices, two being given each day.

Glasgow Herald,

35 and 69, Buchanan Street, Glasgow

(George Outram & Co., Publishers.)

cutting from issue dated.....

Sousa at Queen's Hall.

Mr Sousa and his American band are in London for Easter week, and yesterday they began a short series of concerts at Queen's Hall, two performances being given daily until the end of the week. This time Mr Sousa has acted wisely in, for the most part, excluding lengthy adaptations and other pretentious works, which are not very well suited to his band, relying instead upon the lighter portions of his repertory. His own music is that which is most sympathetic to the players, and also, be it said, most popular with the audience. The best appreciated item of his programme yesterday were the "Three Quotations," which have been heard here before, and to which, for the inevitable encores, he added the "Washington Post" and "The Passing of Rag Time," and despite a certain surplussage of brass his "Liberty" March was also greatly applauded, whereupon for the encore he gave the "El Capitan" March and another piece. A cleverly executed saxophone solo for Mr Moeremans and a violin solo for the gifted American player, Miss Maud Powell, were also in the programme. From London Mr Sousa is going to Paris, where American "Rag Time" music, at any rate in association with the "Cake Walk," is just now very fashionable.

INSPECTION OF EDITOR

Islington Daily Gazette,

10, High Street, Islington, N., and 10, Gough Street, Fleet Street, E.C.

cutting from issue dated.....

CORRESPONDENCE.

SOUSA AT THE ALEXANDRA PALACE.

SIR,—Over 8,000 persons attended the performance of Sousa's Band at the Alexandra Palace on Good Friday evening. About one in fifty of these had programmes. There were none of the latter on sale in the hall, and I saw none on sale outside. This little piece of non-fore-sight caused great annoyance to thousands, and made probably £30 difference in the profits of the concert. The ticket arrangements, too, were bad.

I am, &c.,
MARCUS.

from the
of Journal

SOUSA AND HIS BAND AT COVENTRY.

The visit of Mr. John Philip Sousa and his famous band to the Coventry Corn Exchange on Wednesday proved a great attraction. The capacious hall was packed with a very enthusiastic audience, every available seat being occupied, and all present were anxious to see and hear the combination of instrumentalists which has won such golden opinions wherever it has performed. During his sojourn in this country Mr. Sousa has achieved many triumphs, and press and public alike have spoken in high praise of the excellent qualities of the combination of which he is the head. To attempt to criticise Wednesday night's performance from the standpoint of strict musical art would be invidious, since the programme contained only one selection—Liszt's "Second Rhapsody"—which could in any way be said to approach anything like classical music. The performance combined a wealth of popular marches, a variety of effects more or less legitimate, and a fine display of technique on the part of the performers, whose endurance appears to be not their least surprising quality.

The band programme comprised in all seven items of distinctive merit, and there was a profusion of encores. Everything was applauded to the echo, and so accustomed to this has Mr. Sousa apparently become that encores were in readiness—a commendable feature—and were given with scarcely an interval for breathing. The tone which Mr. Sousa succeeded in obtaining from the band was exceedingly fine, and it is not too much to say that the ensemble, except for a slight occasional harshness of the cornets, was almost perfect. Berlioz's "Carnaval Romaine," a somewhat florid composition, was well chosen for the initial effort, but the effect produced was as nothing compared with that in "Looking Upward," one of the conductor's own compositions, in which the drums gave a very realistic representation of the raging and gradual dying away of the wind. Liszt's "Second Rhapsody," Mascagni's "Danse Esotica," and Nevin's "Country Dance" were given in an equally able manner, the musicians giving evidence of more than ordinary familiarity with the respective scores. The march, "Imperial Edward," which is dedicated by Mr. Sousa to the King, received a very spirited rendering, as did also Kolling's grand galop de concert, "Chase of the Lion," in which a pistol shot produced a very effective finale. The encore pieces, which included such familiar selections as "Stars and Stripes," "Washington Post," "El Capitan," a Mexican serenade, and the representation of a coon band contest, were immediately recognised and were heartily received. During the evening Mr. Arthur Pryor played as a trombone solo, "Love's Enchantment," one of his own compositions, which was quite a feature of the concert. The rich mellow tone which Mr. Pryor obtained from his instrument greatly appealed to the audience, and he was enthusiastically recalled.

Of Mr. Sousa's conducting it is superfluous now to speak, except to point out that there was an entire absence of the extravagant gestures which many critics have attributed to him. On the contrary, his demeanour was quieter, and he was much more reserved in manner, than many other well-known conductors. It would be useless to deny that Mr. Sousa has acquired a style peculiarly his own, and it appears to be thoroughly understood by those under him; but on Wednesday evening there was nothing at all eccentric in his manner.

Miss Estelle Liebling, who is the possessor of a rich soprano voice of rare compass, was the vocalist of the evening. She made one appearance, and sang with great charm and finished vocalisation, "Thou Brilliant Bird" (David), for which she was encored, and bowed her acknowledgments. Mr. Marshall Lufsky admirably played the flute obbligato. Miss Maud Powell, the accomplished violinist, gave a very artistic and clever rendering of two movements from Mendelssohn's concerto—Andante and Allegro Vivace, and responded to an encore with a fantasia on a popular Scottish melody. The accompaniments by the band were as effective as the adaptor could make them, and altogether the concert was most enjoyable.

Cambrian,

58, Wind Street, Swansea.

(David Robert, Publisher)

putting from issue dated.....

Sousa, whose band visits Swansea on Saturday, has dabbled a bit in romance. He recently published a short romance entitled "Fifth String," a tale of rather a weird character.

the *Coventry Journal*
Dated April 1, 1903
Journal

THE INIMITABLE SOUSA.

VISIT TO COVENTRY.

The visit of the famous Sousa and his equally famous band to the Corn Exchange, Coventry, on Wednesday evening should long be remembered, by reason of the fact that the large building was almost completely packed with the audience—a rare event, one would imagine, in Coventry. The enthusiasm to which those present were aroused was a thing to be talked of with wonder, so great was it.

We have styled Sousa as "the inimitable Sousa" simply because that term best describes him. There is only one Sousa—in all probability there never will be another such as he. This is simply a discovery of the obvious for which we can claim no credit. In a certain sense there is a lot of genius in John Philip Sousa. He expresses in his music an idiom peculiar to America. He is daring in the expression of his thoughts—and with his bluster and daring he is a brilliant son of the States. His noisy effects, his somewhat "cheap" effects, his simple, obvious, musical artifices, his inimitable "Sousisms" speak of the bustle, the mad swirl, the rush of American life, with just a tersely drawn picture now and again of something very rural, quiet and homelike. And yet he is a genuine voice in music, say what you like to the contrary, and in his way an artist. He is a nature artist, conscientious to a degree and giving us breezy, dashing, lively pictures—thumb-nail sketches, as it were—of life as he sees it through his American spectacles. He is vastly popular. He scoops in, no doubt, the almighty dollars, but he earns them thoroughly, inasmuch as he gives the public just what they want. He is, if you want it put in concise form, an apostle of the gospel of melody and vivacity in music; and his blithe addresses—they cannot be called "sermons"—are hugely enjoyable. Another impression he gives one is that the audience is a run-down patient, and he a doctor feeling the patient's pulse and saying "I know just what you want; it's a change of air." And he straightway gives it; unhesitatingly, as though he were perfectly sure of the correctness of his diagnosis. It certainly is the brightest, merriest, and liveliest medicine that he dispenses. Like champagne, he holds it up to the light (his own light), everyone sees the sparkle in it, drinks it in, and it straightway "gets right there," into the blood, into the feet, into the head, until all are unconsciously swept away in full enjoyment of the swirl.

Sousa is a force in himself; his band, numbering 56 skilled performers, is another force; and the two combined are a host. The composer of the "Washington Post," "El Capitan," and a bundle of other famous marches, is, in appearance, a spruce, natty, little gentleman, rotund, of cheery countenance, bearded and mustached with black hair, and wearing pince-nez glasses. From an audience you may notice the spick and span uniform, and a little white spot at the back of the head, where the hair is a trifle thin. No doubt the audience on Wednesday night were struck with one thing in his method of conducting—the almost total absence of eccentricity of beat. His method is certainly characteristic of the man, but there is nothing of the mad swirling of the stick adopted by some conductors, nothing of the dumb-bell exercise performances given by others. A peculiar gesture of his is a sort of whipping motion with his right arm, as if he was twisting a whip around someone's legs, and a sharp bringing across of the left arm towards the right side. The gesture brings out a few crashing, sharply accented notes from the trombones and heavy brass. Then, at times, a thumb of his white-gloved left hand may be observed jerking directions to the reed instruments, while, also at times, both arms are dropped to full length and limply swung. To our way of thinking, he showed very little exuberance of stick-waving in his conducting.

A most noticeable feature of the performance was the dash and characteristic celerity with which the programme was gone through. There was no waste of time, and the audience's wishes were in every way met with the utmost promptitude. The great conductor entered, the instrumentalists were waiting with their instruments, just a wave of the baton, and, without further preamble, each piece was dashed into. There was no noticeable tapping of the music stand to call them to attention. Encore pieces were given each time, those thus performed being always of Sousa's own composition and full of the unrivalled sparkle and vivacity for which his works are famous. Thus were the band's selections given:—Overture, "Carnaval Romaine," Berlioz; encore piece, "Stars and Stripes for Ever"; suite, "Looking Upward," Sousa, (a) By the Light of the Polar Star (b) Under the Southern Cross (c) Mars and Venus; encore piece "Coon Band Contest"; "Second Rhapsody," Liszt; encore piece, "Washington Post March"; "Danse Esotica," Mascagni; encore, "Mexican Serenade"; "Country Dance," Nevin, and (b) "Imperial Edward March," Sousa; encore march "El Capitan"; and Grand Galop de Concert, "Chase of the Lion," Kolling. The balance of tone displayed was wonderfully good, the quality of tone throughout was excellent, and execution altogether faultless. The cornets, one fancied, after critical observation, were a trifle harsh, but the big bass instruments had a fine, full, open organ sound, a pure tone, and the brass generally a bit was impeccable. The ensemble was criticism, and the effect produced by the recent of Sousa's compositions performed even in our "Musical Notes" to-morrow, piece, Liszt's "Rhapsody," and Sousa's "Looking Upward," created the best effect of Suite is one of the best things Sousa has

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MARCUS.

The Daily Telegraph,

141, Fleet Street, London, E.C.

(Archibald Johnstone, Publisher.)

ng from issue dated... *Apr 15*1903

NEW MUSIC.

(CHAPPELL.)

Among the new songs published recently by Messrs. Chappell are several agreeable specimens by lady composers. Of the three penned by Madame Guy d'Hardelot, "Because" is a fervent love song, equipped with a pretty melody; while "Afterwards, Love," and "I know a lovely Garden" are dainty and expressive trifles that will be appreciated in many drawing-rooms. "April's Lady," a setting by Maude Valérie White of Swinburne's "If Love were what the Rose is," shows a bright and telling melody set off by a neat accompaniment. "Love's Benediction," by Florence Aylward, is a song of popular character not far removed from the commonplace. More interesting is the same composer's "Between the Heather and the Sea," a setting of a lyric by A. Frewen Aylward. A light and fairly vivacious ditty by Teresa del Riego is styled "The Waking of Spring." Mr. Herbert Banning works veins of agreeable melody, and both his songs, "Love's Power" and "Humility," designed for tenor voice, afford opportunities to the interpreter for passionate expression. A tender and graceful "Cradle Song" comes from the pen of G. H. Clatsam, who also supplies the bright and taking "Ritornello," the lyrics in both instances being furnished by Mat Mervyn. "Nelson's Gaze a-Sailing," by Avon Marsh and Hermann Löhr, is a breezy and genial song that can be commended to the notice of baritone vocalists. This talking ditty is published in F and G. Pretty and fanciful settings, as duets, of Kingsley's "Sing Heigh-Ho," and "I wish I were a Tiny Bird," are signed by the same composer. "A Protest" is the title of a sentimental and attractive song by Noel Johnson, whose second contribution, "God's Eternity," likewise contains not a few agreeable and melodious passages. The lyrics are from the pen of Kathleen Rhodes. "June," a song by Gunby Hadath and Charles Deacon, boasts a straightforward and ear-catching melody that should carry it to success. Expressive and well written, Franco Leoni's "In Sympathy" is a song that will be appreciated by tenor vocalists, while "Specially Jim," a setting by the same composer of some amusing lines by Bessie Morgan, should come into request as an "encore" piece. Of light and tuneful numbers for pianoforte, mention should be made of the "Reine du Danube" Valse by Rodolphe Berger, "Réves Heureux" Valse by Gaston Britta, "Pendant le Bal" Intermezzo by Ernest Gillet, and "Cosmopolis" ("Monte Carlo") Valse by Maurice Depret, all of these being quite prettily got up, too, as regards the title-pages. The bright and tasteful "Rustic Dance," from "A Country Girl," by Lionel Monckton, has also been published by Messrs. Chappell. Described as a "Characteristic Cake Walk and Two-Step," Arthur Pryor's "The Passing of Rag-Time" is already familiar to the public as one of the pieces played by Mr. Sousa's band.

itting from the *Daily Messenger*
Dated April *9* 1903
Address of Journal *Paris*

M. John Philip Sousa, the American composer and conductor, who is pleasantly remembered in connection with the Exposition Universelle, is again coming to Paris with his famous band of 60 musicians, and will give a series of some 25 popular concerts at the Nouveau Théâtre, commencing on Sunday, April 19, and continuing up to and including Friday, May 1. There will be two performances each day, and in addition to his talented instrumentalists M. Sousa will present two lady artistes as soloists. Mlle. Estelle Liebling, the soprano, is a pupil of Marchesi, and is said to possess a voice of remarkable range, great clarity, and much power. Mlle. Maud Powell, violiniste, is an artist of the first rank, and it is a question whether she has a superior among the women performers on this difficult instrument. To these soloists M. Sousa gives a band accompaniment that has astonished critics for its moderation, sympathy, and sustaining power. M. Arthur Pryor, the remarkable trombone soloist, is still a member of the organisation, and will be frequently heard at these concerts at the Nouveau-Théâtre. It was M. Sousa who first popularised the American music in Paris, and he plays it as no other band in the world can. He will vary his programme at each concert, and the Sousa season in Paris should prove the most attractive musical feature of the spring. M. Sousa is just concluding an extended tournee in England, where his success has been phenomenal. He has twice had the honour of appearing before the King of England, by whom he has been decorated. M. Sousa is also officier d'Académie.

The Referee,

Victoria House, Tudor Street, E.C.

(Richard Butler, Publisher.)

ting from issue dated... *Apr 12*1903

ENCORE SOUSA.

MR. SOUSA and his highly trained band began a fresh campaign at Queen's Hall yesterday afternoon, and the performances will doubtless add to the enjoyment of many in the coming week. The band yesterday afternoon may be said to have been heard at its best, for, with one exception, arrangements of serious music were avoided, and the pieces chosen chiefly relied for effect on rhythmic precision, in which attribute this organisation excels. The one exception was a selection from Wagner's "Tannhäuser," consisting of the "Pilgrim's Chorus" and the song, "O Star of Eve!" but this, albeit unsatisfactory in some particulars, advantageously displayed the rich quality of the larger brass instruments. The most notable of the other pieces were "Three Quotations" and a march entitled "Hail to the Spirit of Liberty," both by Mr. Sousa. In the latter the "spirit" was presumably called by four cornet, three trumpet, and five trombone players coming to the front of the orchestra and blowing point-blank at the grand circle. I do not know how this pointed address affected my neighbours, but personally it excited in me a keen desire to restrain the liberty of the players. Each of the above pieces was followed with the now familiar breathless celerity by encore numbers, the "Three Quotations" being followed by "The Washington Post" and the "Passing of Rag-Time," a stirring and somewhat curious example of the expressive power of rhythm. After the appeal to the spirit of Liberty was played the "Capitan" march and a piece called "The Patient Egg." Miss Estelle Liebling sang an excerpt from Handel's "L'Allegro il Penseroso," which included a kind of cadenza duel with Mr. Marshal Lufsky, armed with a flute. Both combatants retired with full honours. Later, Miss Maud Powell contributed a violin solo in which she was neatly accompanied by the band, but I was most taken with a saxophone solo played by Mr. J. H. B. Moeremans. I know that Wagner banned it with the single but comprehensive epithet, "Racenkreuzungsklangwerkzeuge," which, being interpreted, meaneth a "musical mongrel," but these instruments have been vastly improved since Wagner's day, and they are now esteemed members of our military bands. The peculiar rich tone-quality results from the alliance of a conical bore with the reed of the cylindrical bore clarinet and modern improvements in the fingering make the rendering of "lightning passages" possible. It is in these that Mr. Moeremans excels, and his playing was a fine exhibition of the capabilities of the instrument.

LANCELOT.

The Observer,

396, Strand, London, W.C.

(James Biddlecombe, Publisher.)

ting from issue dated... *Apr 12*1903

THE MUSICAL WORLD.

Mr. Sousa and his much-advertised band are again with us, and yesterday afternoon and evening the hall, which twenty-four hours previously had been filled with the strains of Tchaikowsky's *Symphonic Pathétique* and excerpts from *Parsifal*, under the direction of Mr. Henry J. Wood, echoed the rhythmic irresponsibilities of the "Nigger in the Wood-pile" and "The Patient Egg." It is satisfactory to be able to add that the attendance at the Good Friday afternoon concert was larger than that of yesterday. Judging by Mr. Sousa's programmes yesterday he apparently realises the fact that his band is heard to greatest advantage in simple melodies of homely and obvious character, which chiefly depend for effect on strong rhythmic accentuation. How these are rendered is now too well known to justify criticism, but it may be pointed out that such machine-like stiffness of tempo would be intolerable in music calling for subtlety or loftiness of expression. It is scarcely necessary to add that encore pieces were freely given, and that they included "The Washington Post" and "El Capitan" March. Miss Estelle Liebling gave a neat rendering of "Sweet Bird" from Handel's *L'Allegro ed il Penseroso*, and was admirably supported by Mr. Marshal Lufsky, who deftly

The Daily Chronicle,

Fleet Street, London, E.C.

(Edward Lloyd, Ltd., Publishers.)

om issue dated... *Apr 11*1903

ALEXANDRA PALACE.

For residents in the north of London the trustees of the Alexandra Palace catered well. Thousands of people passed the turnstiles during the day. The "Messiah" was sung in the afternoon, and for the evening Sousa's band was engaged. This famous band met with an enthusiastic reception from an enormous crowd which had gathered in the great hall. Many disappointed people failed to gain admission.

Journal: *Courrier International*

Date: *12 AVRIL 1903*

Adresse: *1 Rue Scribe*

Signé:

Sousa Music for Paris

Sousa's band is coming shortly. Early Monday morning M. George F. Hinton, the assistant manager, arrived in Paris and put up at the Elysée Palace Hotel.

In the evening everything had been arranged, and from April 19 until May 1, on each afternoon and evening, Sousa music was heard at the Nouveau Théâtre, in the

hestra will consist of fifty-six musicians. Mr. Sousa will bring with him Miss Estelle Liebling, a soprano, Maud Powell, a violinist « di Cartello », as well as Mr. Arthur Pryor, who during the Exposition year was the recipient of much applause. He by the way, is the assistant conductor of the band.

« The Paris concerts, » said Mr. Hinton, « will inaugurate the Sousa Continental tour. Leaving here, we hope to visit the principal cities in Belgium, Holland, Scandinavia and Germany, and then return to Great Britain.

« This is Mr. Sousa's third European tour. I do not think that we shall return to the United States until the middle of August, when Mr. Sousa will take up his annual engagements. »

The Daily Telegraph,

141, Fleet Street, London, E.C.

(Archibald Johnstone, Publisher.)

ng from issue dated... 15... 1907

NEW MUSIC.

(CHAPPELL.)

Among the new songs published recently by Messrs. Chappell are several agreeable specimens by lady composers. Of the three penned by Madame Guy d'Har-dielot, "Because" is a fervent love song, equipped with a pretty melody; while "Afterwards, Love," and "I know a lovely Garden" are dainty and expressive trifles that will be appreciated in many drawing-rooms. "April's Lady," a setting by Maude Valérie White of Swinburne's "If Love were what the Rose is," shows a bright and telling melody set off by a neat accompaniment. "Love's Benediction," by Florence Aylward, is a song of popular character not far removed from the commonplace. More interest-ing is the same composer's "Between the Heather and the Sea," a setting of a lyric by A. Frowen Ayl-ward. A light and fairly vivacious ditty by Teresa del Riego is styled "The Waking of Spring." Mr. Herbert Bunning works veins of agreeable melody, and both his songs, "Love's Power" and "Humility," designed for tenor voice, afford opportunities to the interpreter for passionate expression. A tender and graceful "Cradle Song" comes from the pen of G. H. Clutsum, who also supplies the bright and taking "Ritornello," the lyrics in both instances being fur-nished by Mat Mervyn. "Nelson's Gone a-Sailing," by Avon Marsh and Hermann Löhr, is a breezy and genial song that can be commended to the notice of baritone vocalists. This taking ditty is published in F and G. Pretty and fanciful settings, as duets, of Kingsley's "Sing Heigh-Ho," and "I wish I were a Tiny Bird," are signed by the same composer. "A Protest" is the title of a sentimental and attractive song by Noel Johnson, whose second contribution, "God's Eternity," likewise con-tains not a few agreeable and melodious passages. The lyrics are from the pen of Kathleen Rhodes. "June," a song by Gunby Hadath and Charles Deacon, boasts a straightforward and ear-catching melody that should carry it to success. Expressive and well written, Franco Leoni's "In Sympathy" is a song that will be appreciated by tenor vocalists, while "Specially Jim," a setting by the same composer of some amusing lines by Bessie Morgan, should come into request as an "encore" piece. Of light and tuneful numbers for pianoforte, mention should be made of the "Reine du Danube" Valse by Rodolphe Berger, "Rêves Heureux" Valse by Gaston Britta, "Pendant le Bal" Intermezzo by Ernest Gillet, and "Cosmopolis" ("Monte Carlo") Valse by Maurice Depret, all of these being quite prettily got up, too, as regards the title-pages. The bright and tasteful "Rustic Dance," from "A Country Girl," by Lionel Monckton, has also been published by Messrs. Chappell. Described as a "Characteristic Cake Walk and Two-Step," Arthur Pryor's "The Passing of Rag-Time" is already familiar to the public as one of the pieces played by Mr. Sousa's band

ting from the Daily Messenger
Dated April 9 1903
Address of Journal Paris

M. John Philip Sousa, the American com-poser and conductor, who is pleasantly re-membered in connection with the Exposi-tion Universelle, is again coming to Paris with his famous band of 60 musicians, and will give a series of some 25 popular con-certs at the Nouveau Théâtre, commenc-ing on Sunday, April 19, and continuing up to and including Friday, May 1. There will be two performances each day, and in addition to his talented instrumentalists M. Sousa will present two lady artistes as soloists. Mlle. Estelle Liebling, the sop-rano, is a pupil of Marchesi, and is said to possess a voice of remarkable range, great clarity, and much power. Mlle. Maud Powell, violiniste, is an artist of the first rank, and it is a question whether she has a superior among the women per-formers on this difficult instrument. To these soloists M. Sousa gives a band ac-companiment that has astonished critics for its moderation, sympathy, and sus-taining power. M. Arthur Pryor, the re-markable trombone soloist, is still a mem-ber of the organisation, and will be fre-quently heard at these concerts at the Nouveau-Théâtre. It was M. Sousa who first popularised the American music in Paris, and he plays it as no other band in the world can. He will vary his pro-gramme at each concert, and the Sousa season in Paris should prove the most at-tractive musical feature of the spring. M. Sousa is just concluding an extended tour-nee in England, where his success has been phenomenal. He has twice had the honour of appearing before the King of England, by whom he has been decorated. M. Sousa is also officier d'Academie.

The Referee,

Victoria House, Tudor Street, E.C.

(Richard Butler, Publisher.)

ting from issue dated... Apr 12... 1903

ENCORE SOUSA.

MR. SOUSA and his highly trained band began a fresh campaign at Queen's Hall yesterday afternoon, and the performances will doubtless add to the enjoyment of many in the coming week. The band yesterday afternoon may be said to have been heard at its best, for, with one exception, arrangements of serious music were avoided, and the pieces chosen chiefly relied for effect on rhythmic precision, in which attribute this organisation excels. The one exception was a selection from Wagner's "Tannhäuser," consisting of the "Pilgrim's Chorus" and the song, "O Star of Eve!" but this, albeit unsatisfactory in some particulars, advantageously displayed the rich quality of the larger brass instruments. The most notable of the other pieces were "Three Quotations" and a march entitled "Hail to the Spirit of Liberty," both by Mr. Sousa. In the latter the "spirit" was presumably called by four cornet, three trumpet, and five trombone players coming to the front of the orchestra and blowing point-blank at the grand circle. I do not know how this pointed address affected my neighbours, but personally it excited in me a keen desire to restrain the liberty of the players. Each of the above pieces was followed with the now familiar breath-less celerity by encore numbers, the "Three Quotations" being followed by "The Washington Post" and the "Passing of Rag-Time," a stirring and somewhat curious example of the expressive power of rhythm. After the appeal to the spirit of Liberty was played the "Capitan" march and a piece called "The Patient Egg." Miss Estelle Liebling sang an excerpt from Handel's "L'Allegro il Penseroso," which included a kind of cadenza duel with Mr. Marshal Lufsky, armed with a flute. Both combatants retired with full honours. Later, Miss Maud Powell contributed a violin solo in which she was neatly accom-panied by the band, but I was most taken with a saxophone solo played by Mr. J. H. B. Moeremans. I know that Wagner banned it with the single but comprehensive epithet, "Racenkrenzungs-klangwerkzeuge," which, being interpreted, meaneth a "musical mongrel," but these instruments have been vastly improved since Wagner's day, and they are now esteemed members of our military bands. The peculiar rich tone-quality results from the alliance of a conical bore with the reed of the cylindrical bore clarinet and modern improvements in the fingering make the rendering of "lightning passages" possible. It is in these that Mr. Moeremans excels, and his playing was a fine exhibition of the capabilities of the instrument.

LANCELOT.

The Observer,

396, Strand, London, W.C.

(James Biddlecombe, Publisher.)

ting from issue dated... Apr 12... 1903

THE MUSICAL WORLD.

Mr. Sousa and his much-advertised band are again with us, and yesterday afternoon and evening the hall, which twenty-four hours previously had been filled with the strains of Tchaikowsky's *Symphonic Pathétique* and excerpts from *Parsifal*, under the direction of Mr. Henry J. Wood, echoed the rhythmic irresponsibilities of the "Nigger in the Wood-pile" and "The Patient Egg." It is satisfactory to be able to add that the attendance at the Good Friday afternoon concert was larger than that of yesterday. Judging by Mr. Sousa's programme yesterday he apparently realises the fact that his band is heard to greatest advantage in simple melodies of homely and obvious character, which chiefly depend for effect on strong rhythmic accentuation. How these are rendered is now too well known to justify criticism, but it may be pointed out that such machine-like stiffness of tempo would be intolerable in music calling for subtlety or loftiness of expression. It is scarcely necessary to add that encore pieces were freely given, and that they included "The Wash-ington Post" and "El Capitan" March. Miss Estelle Liebling gave a neat rendering of "Sweet Bird" from Handel's *L'Allegro ed il Penseroso*, and was admirably supported by Mr. Marshal Lufsky, who deftly played the flute obligato. Miss Maud Powell's violin playing was also an enjoyable feature, but the most remarkable soloist was Mr. J. H. B. Moeremans, who showed great executive skill on the saxophone.

Journal : *Le Courrier International*
Date : 12 AVRIL 1903
Adresse : *Mme Joribe*
Signé :

Sousa Music for Paris

Sousa's band is coming shortly. Early Monday morning M. George F. Hinton, the assis-tant manager, arrived in Paris and put up at the Elysée Palace Hotel.

In the evening everything had been ar-ranged, and from April 19 until May 1, on each afternoon and evening, Sousa music will be heard at the Nouveau Théâtre, in the rue Blanche.

The orchestra will consist of fifty-six mu-sicians, and Mr. Sousa will bring with him as soloists Miss Estelle Liebling, a soprano, and Miss Maud Powell, a violinist « di primo cartello », as well as Mr. Arthur Prior, who during the Exposition year was the recipient of much applause. He by the way, is the assistant conductor of the band.

« The Paris concerts, » said Mr. Hinton, « will inaugurate the Sousa Continental tour. Leaving here, we hope to visit the principal cities in Belgium, Holland, Scan-dinavia and Germany, and then return to Great Britain.

« This is Mr. Sousa's third European tour. I do not think that we shall return to the United States until the middle of August, when Mr. Sousa will take up his annual engagements. »

The... tion from an enormous... in the great hall. Many disappointed people failed to gain admission.

The Echo.
Catherine Street, Strand, London, W.C.
(W. Kennedy, Publisher.)
In issue dated Apr 13 1903

EASTERTIDE.

Holiday-makers' Doings

POPULAR ROUTES.

To-day's weather; — Moderate or fresh winds, between north-west and west; very cold, dry air; fine and bright generally, but sleet or hail showers probable. Frost at night.

The weather during the Easter has, so far, been excellent, and has favoured the thousands of holiday-makers who have taken the opportunity to get out of London to spend a few days in pure country air.

Railway Excursionists.

From London Bridge something like 11,500 excursionists seeking the seaside and country-side resorts of Kent and Sussex were booked, while at Cannon-street and Charing-cross nearly as many were booked in each case. From Waterloo on Saturday nearly 5,000 people booked to holiday resorts, and at Victoria the number was slightly greater.

At Liverpool-street, the four or five excursion trains sent away to the East Coast carried close upon 6,000 people. At Paddington nearly 7,000 passengers were forwarded to the West, and at Euston three specials for the North carried a total of about 4,500 passengers.

Tube and Tram.

Thousands found their way from the sordid East-end to the Bank in order to take the Tube westward, and then to "have a shillingsworth" on the trams. The wilds of Epping Forest were comparatively deserted yesterday, notwithstanding the fact that the fares from town are about the same as that of the new Hampton route.

The London and United Tramways Company had about 300 cars out, and though the service is about one per three minutes, each car was crammed by the crowds which jostled and pushed each other in the attempt to secure a front seat.

To-day, of course, the rush will be greater than ever, and the company is endeavouring to meet the situation by placing all the cars on the road, and by running a prompt service. Many people may prefer to take the journey without caring to get off at Hampton Court; they can do so, for the shilling ticket enables them to a 24 mile ride without leaving the car.

The influx of holiday makers into Hampton will reach a record. Special arrangements are being made to cope with the enormous traffic. The trams start from Hammersmith and Shepherd's Bush, and if the Brentford High-street is at all clear, the journey is done in good time.

Epping Forest.

Probably there will be little falling off in the numbers who will make the Forest their rendezvous; yesterday the main roads were monopolised by the cyclists and the motorists. The long, straight stretch between Woodford and Epping was black with the toilers on the wheel.

Hardly advanced enough, though, were the trees and shrubs in the Forest, and the air was a little cold, although the sun shone genially, making a sharp walk through the extensive undergrowth an enjoyable thing.

Where to Go To-day.

The Crystal Palace is offering numerous attractions: the new Ashantee village will be opened, there will be bands, football and cycling matches, and at night a long programme will be ended by a display of Brock's fireworks.

All the places of amusement are opened, from Mme. Tussaud to the latest theatre. The music-halls have exceptionally good programmes; whilst at the Queen's Hall a large number will go to hear Sousa and his band.

London County and Surrey meet at the Oval, giving Londoners their first cricket match of the year; there are numerous football engagements.

Visitors to Windsor.

A large number of holidaymakers arrived at Windsor this morning to view the State apartments at the Castle, which are open to-day free to the public by command of the King. In addition to the Royal rooms, the Round Tower, the Royal chapels, and the mews are open. The railway traffic has been increased by special trains.

The Westminster Gazette.

Tudor Street, Whitefriars, London, E.C.
(Printed and published by John Marshall.)

In issue dated Apr 15 1903

SOUSA AGAIN.

Sousa, the one and only, is in London once more, for a brief return visit, of which his innumerable admirers may be safely trusted to take due advantage. A visit to Queen's Hall last night found the whole performance going gaily and characteristically as ever. At first, indeed, there seemed some likelihood of disappointment. A programme containing only such names as Beethoven, Schubert, Haydn, Bach, and Handel did not promise too happily for your genuine Sousaite. Such fears, however, if they were entertained, proved entirely uncalled for. The compositions set down against the names of the masters referred to were, indeed, duly played. But they formed only a small part of the programme as a whole—providing, as it were, merely the pegs to which were attached, in the shape of encore pieces, the more characteristic productions identified with the performances of "Sousa and his Band."

Thus those who found their attention flagging during the rendering of a movement by Haydn were soon restored by such exhilarating compositions of a later date as "Coon Band Contest," "The Golden Cars," and "Whistling Rufus." If a certain "Largo" by one Handel fell more or less flat, there was ample compensation in the strains of "Imperial Edward" and "Stars and Stripes for Ever"; while those who had failed to appreciate the too recondite beauties of a Bach Bourrée must have been hard to move indeed if they remained unstimulated by the music of those sublime creations "Down South," "Invincible Eagle," and—last but very far from least—"The Patient Egg." It says much, indeed, for Miss Maud Powell's skill as violinist that after such electrifying productions she was still able to hold the attention of the audience, and even to extract therefrom enthusiastic applause, in such a work as Mendelssohn's violin concerto; and no less must be said of Miss Estelle Liebling, as vocalist, who, though similarly disadvantaged, contrived also, in such an outworn composition as "Batti, batti," from an opera called "Don Giovanni," by an eighteenth century composer named Mozart, to make quite a considerable effort. Why, oh, why did it never occur to Bach or Beethoven to write "The Patient Egg"? H. A. S.

The Daily Chronicle,

Fleet Street, London, E.C.

(Edward Lloyd, Ltd., Publishers.)

In issue dated Apr 13 1903

QUEEN'S HALL.

Sousa and his Band.

Mr. J. P. Sousa's earlier visits to London with his celebrated band made him such a favourite that it was not surprising on Saturday afternoon to find that the patrons of the first of a series of fourteen concerts (two each day) were more numerous than the programmes issued. The methods and peculiarities of Mr. Sousa are now so familiar that no one regards the printed list of pieces as indicative of the number of times the band will play during an afternoon or evening. There is loud applause after each number, and then, as a rule, comes, as an "extra," one of the spirit-stirring compositions which most people who know anything of Sousa are anxious to hear, namely, a Sousa march, or "rag-time" piece.

The march, "Hail to the Spirit of Liberty," was on the list on Saturday, and a dozen powerful representatives of the brass contingent came to the front to deliver vigorously the sentiment of the piece. Very hearty was the applause when for the "extra" demanded Mr. Sousa responded with the "El Capitan" march, played with exceptional crispness and point. The band and conductor evinced command of a totally different style in a couple of excerpts from "Tannhäuser," and in Lumbye's "Dream Pictures," the rendering of each being dainty and comparatively subdued in tone. Here there was no excess of acclamation, either with respect to expression or force. The vocalist was Miss Estelle Liebling, who gave airs by Handel and Willeby. An additional element of variety at this successful concert was afforded by the skilful solo performance of Miss Maud Powell (violin) and Mr. J. H. B. Mummans (saxophone). A Sousa concert is an altogether distinctive entertainment.

The Times,

Printing House Square, London, E.C.

(G. E. Wright, Publisher.)

In issue dated Apr 13 1903

QUEEN'S HALL.

On Saturday Mr. Sousa and his band began a week's engagement at the Queen's Hall with, in the evening, a programme of the now familiar type and several appendices which themselves were mostly quite familiar. Of Mr. Sousa and his style of conducting little enough is left to be said now; yet, even for those who have attended his London performances regularly, he has something new. We are not sure if ragtime is much played in America. If not, then Mr. Sousa must have acquired that picturesque back-handed beat which he showed us, as we think for the first time, in his own "Chris and the Wonderful Lamp," since he first visited England, the home of that game. With the lemon-cutting beat, the "Cab-driver-on-a-cold-day-warming-his-hands" beat, the under-cut, the thrust, even the lob-bowler beat which also may have been acquired here, we were familiar already. They, however, lose none of their picturesque humour or apparent effectiveness by repetition. Another thing that was new was the really superb performance, on two half coconut shells, a tambourine, some instrument for the feet which was invisible from the auditorium, a couple of pieces of very ordinary-looking wood, the floor of the platform, and apparently the bowels of a motor-car, which was given by one of the band whose name deserved to be shown, as the names of the encores were, on 3ft. squares of card-board. The motor-car effect is new, and deserves chronicling, as does that of the chauffeur. Yet he is content to be nameless—a manifest injustice to one who made the success of "The Golden Car," which was played by way of an encore after the performance of an overture by Litolf called "Robespierre." For the "back-hander" and the motor-car one is grateful, even more than for the performance of the *Feuersnot* "song-poem" by Richard Strauss. Yet this had an interest in its way, and was excellently done; but, truth to tell, the work seemed a little out of place, and Mr. Sousa is not quite at his best when he takes himself too seriously. The other soloists, that is, other than Mr. Sousa and the chauffeur, were as on Mr. Sousa's last visit.

The Morning Advertiser,

127, Fleet Street, London, E.C.

(Robert J. Aylward, Publisher.)

Notting from issue dated.....Apr 13 1903

SOUSA'S BAND AT QUEEN'S HALL.

Sousa and his band reappeared on Saturday at the Queen's Hall, and will doubtless again attract large audiences during the next fortnight.

The evening programme, though wisely made up chiefly of popular music, also included such a modern and complicated example of music as the "Love scene," from Richard Strauss's opera "Feuersnot." This was wonderfully well played, and was much more interesting, performed on such instruments, than might have been expected; the very fine basses being especially effective.

The strong points of the band being absolute precision and rhythm, such pieces as Moszkowski's "Hungarian Dance" and Sousa's own popular marches were played to perfection, and showed the band at its very best.

Miss Estelle Lieblich sang the florid waltz from Gounod's "Mireille" with great ease.

Miss Maud Powell also played Saint-Saens' "Rondo Capriccioso" for the violin very neatly, and a word ought to be said for the excellent accompaniment of the band. Applause was abundant, and encores readily given.

The Daily Mail,

London: Harmsworth Buildings.

from issue dated.....Apr 13 1903

MR. SOUSA'S BAND.

Mr. Sousa and his finely-trained band opened a short engagement at the Queen's Hall on Saturday afternoon. They will stay in London a week and give two concerts daily.

The pieces chosen for the initial programme were calculated to show the band at its best, for they were, with one exception, of the light and brilliant, not to say dazzling, order. The exception was a short selection from "Tannhäuser," which was admirably played.

In the new march entitled "Hail to the Spirit of Liberty" a novel form of placing the instrumentalists is adopted. Four cornets, three trumpets, and five trombones come to the front of the orchestra and lead off with surprising effect.

How the band revels in such popular works as the "Zampa" overture, the "Capitan" march, and the familiar "Washington Post," all the world knows. In the "Passing of Ragtime," the strange effect of rhythm pure and simple, with hardly any melodic aid, is powerfully illustrated.

Mr. J. H. B. Moereman's fantasia on the saxophone was one of the striking features of the concert. Miss Estelle Lieblich relieved the instrumental strain by her charming singing of Handel's "Sweet Bird."

The Daily Telegraph,

141, Fleet Street, London, E.C.

(Archibald Johnstone, Publisher.)

from issue dated.....Apr 13 1903

SOUSA AND HIS BAND.

On Saturday Mr. John Philip Sousa and his band returned to Queen's Hall, to commence a series of afternoon and evening concerts, which should attract the public during Easter Week. There was a very large attendance at the concert on Saturday afternoon, when a warm welcome was tendered to the famous band and its clever conductor, who, like his those little eccentricities of gesture that seemingly disturb his forces not at all, but impel them to exert themselves to their utmost ability. Again there was good reason to praise the performers for the remarkable unanimity of purpose and expression that they exhibited in dealing with the various pieces submitted. Smartness of attack and completeness of ensemble were as noticeable as on former occasions, and the band had no reason to complain of any lack of appreciation. Mr. Sousa did not waste any time on Saturday, and evidently deemed it unnecessary to take the opinion of the house as to whether an encore was required. After the opening piece, Westmeyer's "Austrian Imperial" Overture, in which the melody of the Austrian National Hymn plays a prominent part, the conductor served up quickly his own bright "Stars and Stripes for Ever" and "Golden Car" Marches. To these were subsequently added the "Washington Post," "El Capitan," "Rose, Shamrock, and Thistle," and "Hail to the Spirit of Liberty" numbers, performers on cornets, trumpets, and trombones advancing to the front of the platform to hurl the melody of the last-mentioned piece at the audience, who flung back plenty of applause. Mr. Sousa's "Three Quotations" Suite, already heard in London, an arrangement of the Pilgrims' Chorus and "Star of Eve" song from "Tannhäuser," Mr. Pryor's "Passing of Rag Time," a tuneful Polka by Mrs. M. H. Ronalds, and a rather dull Idyll by Lumbye, also engaged the attention of the instrumentalists, who concluded the concert with a fiery performance of the Overture to "Zampa." Miss Maud Powell, the accomplished American violinist, played Ries's familiar Adagio and Moto Perpetuo in excellent style; Mr. J. B. Moereman adroitly showed off the capabilities of the saxophone in a solo of his own composition; and Miss Estelle Lieblich, who gave agreeable renderings of songs by Handel and Mr. Willeby, was another successful contributor to the scheme.

Standard,

4, Shoe Lane, Fleet Street, London, E.C.

(Published by William Goodwin Thame.)

from issue dated.....Apr 13 1903

QUEEN'S HALL.

The series of concerts commenced on Saturday afternoon at the Queen's Hall by Mr. Sousa and his brass and wood-wind band will, doubtless, afford enjoyment to a considerable section of the pleasure-seeking public during the present holiday season, for although the organisation only excels in the performance of marches and simple tunes, these are played with a precision and verve which are decidedly inspiring. The most important arrangement at the first concert was a selection from Wagner's "Tannhäuser," consisting of the "Pilgrims' Chorus" and "O Star of Eve." The reading of the chorus was deficient in true dignity, owing to want of breadth and clearness in the phrasing, but the scoring advantageously displayed the rich tone quality of the brass instruments, and the vocal part of the song was effectively rendered on a euphonium. Another member of the band, Mr. J. H. B. Moeremans, showed great adeptness in a saxophone solo, an elaborate cadenza of which was rendered with remarkable fluency. Comment is uncalled for concerning the other pieces played by the band; their general character may be surmised when it is said that the most successful performances were a piece entitled the "Nigger in the Wood-pile," and Mr. Sousa's march, "Hail to the Spirit of Liberty," the latter being followed by a double encore, consisting of "El Capitan" march and a composition rejoicing in the name of "The Nation."

The Daily Express,

London: Tudor Street, E.C.

Notting from issue dated.....Apr 13 1903

SOUSA'S BAND IN TOWN AGAIN.

A large audience and a hearty welcome awaited Mr. Sousa and his band at the Queen's Hall on Saturday on their return from the provinces.

The programme was an excellent one, and encores were numerous and hearty. The march "Hail to the Spirit of Liberty" evoked much applause, and so also did the Pilgrims' Chorus from "Tannhäuser," and Lumbye's idyll "Dream Pictures."

A number of vocal pieces were admirably rendered by Miss Estelle Lieblich and instrumental solos by Miss Maud Powell on the violin and Mr. J. H. B. Moersmans on the saxophone.

There will be two performances daily throughout Easter week.

Notting from the Morning Post
Dated April 13 1903
Address of Journal

QUEEN'S HALL.

Mr. Sousa, with his band, is paying London a return visit, and on Saturday began a season at the Queen's Hall, where concerts will be given every afternoon and evening during the present week. The band is heard at its best in the peculiarly American productions, such as the rag-time music and the many Sousa marches which owe so much to their syncopated rhythm. The performances on Saturday attracted large audiences; the cheaper portions of the house were crowded. The programme of the evening concert included Litoff's "Robespierre" Overture, which is well suited to the band, an extract from Richard Strauss's tone poem "Die Feuersnot," as well as vocal solos by Miss Estelle Lieblich, violin solos by Miss Maud Powell, and Mr. Arthur Pryor manipulated the trombone in a piece of his own composition. The encores were innumerable, and the playing of the organisation seems to have lost none of its hold on a certain section of the public.

The Morning Advertiser,

127, Fleet Street, London, E.C.

(Robert J. Aylward, Publisher.)

Notting from issue dated..... *Apr 13* 1903

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The strong points of the band being absolute precision and rhythm, such pieces as Moszkowski's "Hungarian Dance" and Sousa's own popular marches were played to perfection, and showed the band at its very best.

Miss Estelle Liebling sang the florid waltz from Gounod's "Mireille" with great ease.

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The Daily Mail,

London: Harmsworth Buildings.

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The Daily Telegraph,

141, Fleet Street, London, E.C.

(Archibald Johnstone, Publisher.)

from issue dated..... *Apr 13* 1903

SOUSA AND HIS BAND.

On Saturday Mr. John Philip Sousa and his band returned to Queen's Hall, to commence a series of afternoon and evening concerts, which should attract the public during Easter Week. There was a very large attendance at the concert on Saturday afternoon, when a warm welcome was tendered to the famous band and its clever conductor, who, like his men, was in capital form, and indulged freely in those little eccentricities of gesture that seemingly disturb his forces not at all, but impel them to exert themselves to their utmost ability. Again there was good reason to praise the performers for the remarkable unanimity of purpose and expression that they exhibited in dealing with the various pieces submitted. Smartness of attack and completeness of ensemble were as noticeable as on former occasions, and the band had no reason to complain of any lack of appreciation. Mr. Sousa did not waste any time on Saturday, and evidently deemed it unnecessary to take the opinion of the house as to whether an encore was required. After the opening piece, Westmeyer's "Austrian Imperial" Overture, in which the melody of the Austrian National Hymn plays a prominent part, the conductor served up quickly his own bright "Stars and Stripes for Ever" and "Golden Car" Marches. To these were subsequently added the "Washington Post," "El Capitan," "Rose, Shamrock, and Thistle," and "Hail to the Spirit of Liberty" numbers, performers on cornets, trumpets, and trombones advancing to the front of the platform to hurl the melody of the last-mentioned piece at the audience, who flung back plenty of applause. Mr. Sousa's "Three Quotations" Suite, already heard in London, an arrangement of the Pilgrims' Chorus and "Star of Eve" song from "Tannhäuser," Mr. Pryor's "Passing of Rag Time," a tuneful Polka by Mrs. M. H. Ronalds, and a rather dull Idyll by Lumbye, also engaged the attention of the instrumentalists, who concluded the concert with a fiery performance of the Overture to "Zampa." Miss Maud Powell, the accomplished American violinist, played Ries's familiar Adagio and Moto Perpetuo in excellent style; Mr. J. B. Moereman adroitly showed off the capabilities of the saxophone in a solo of his own composition; and Miss Estelle Liebling, who gave agreeable renderings of songs by Handel and Mr. Willeby, was another successful contributor to the scheme.

Standard,

4, Shoe Lane, Fleet Street, London, E.C.

(Published by William Goodwin Thame.)

from issue dated..... *Apr 13* 1903

QUEEN'S HALL.

The series of concerts commenced on Saturday afternoon at the Queen's Hall by Mr. Sousa and his brass and wood-wind band will, doubtless, afford enjoyment to a considerable section of the pleasure-seeking public during the present holiday season, for although the organisation only excels in the performance of marches and simple tunes, these are played with a precision and verve which are decidedly inspiring. The most important arrangement at the first concert was a selection from Wagner's *Tannhäuser*, consisting of the "Pilgrims' Chorus" and "O Star of Eve." The reading of the chorus was deficient in true dignity, owing to want of breadth and clearness in the phrasing, but the scoring advantageously displayed the rich tone quality of the brass instruments, and the vocal part of the song was effectively rendered on a euphonium. Another member of the band, Mr. J. H. B. Moeremans, showed great adeptness in a saxophone solo, an elaborate cadenza of which was rendered with remarkable fluency. Comment is uncalled-for concerning the other pieces played by the band; their general character may be surmised when it is said that the most successful performances were a piece entitled the "Nigger in the Wood-pile," and Mr. Sousa's march, "Hail to the Spirit of Liberty," the latter being followed by a double encore, consisting of "El Capitan" march and a composition rejoicing in the name of "The patient egg." It is scarcely necessary to add that many other extra numbers were added to the programme. The orchestral playing was pleasantly diversified by the singing of Miss Estelle Liebling, and a violin solo contributed by Miss Maud Powell. The former lady has a flexible soprano voice, and executed with great neatness the florid passages in the excerpt, "Sweet Bird," from Handel's cantata, *L'Allegro ed il Penseroso*, the flute obligato to which was cleverly played by Mr. Marshal Luf Ky.

Notting from the *Morning Post*

Dated April *13* 1903

Address of Journal

QUEEN'S HALL.

Mr. Sousa, with his band, is paying London a return visit, and on Saturday began a season at the Queen's Hall, where concerts will be given every afternoon and evening during the present week. The band is heard at its best in the peculiarly American productions, such as the rag-time music and the many Sousa marches which owe so much to their syncopated rhythm. The performances on Saturday attracted large audiences; the cheaper portions of the house were crowded. The programme of the evening concert included Liszt's "Robespierre" Overture, which is well suited to the band, an extract from Richard Strauss's tone poem "Die Feuersnot," as well as vocal solos by Miss Estelle Liebling, violin solos by Miss Maud Powell, and Mr. Arthur Pryor manipulated the trombone in a piece of his own composition. The encores were innumerable, and the playing of the organisation seems to have lost none of its hold on a certain section of the public.

evoked much applause, and at the same time the Pilgrims' Chorus from "Tannhäuser," and Lumbye's idyll "Dream Pictures." A number of vocal pieces were admirably rendered by Miss Estelle Liebling and instrumental solos by Miss Maud Powell on the violin and Mr. J. H. B. Moeremans on the saxophone. There will be two performances daily throughout Easter week.

The Daily News,

19, 20, & 21, Bouverie Street, E.C.

(T. Britton, Publisher.)

From issue dated Apr 13 1903

MUSIC AND THE DRAMA.

MUSIC.

Sousa and his band are with us once more, and gave the first of a series of fourteen concerts on Saturday afternoon at the Queen's Hall. The playing of the band has been so fully discussed from time to time that there is nothing new to say. At the first concert I heard Sousa's "Three Quotations," followed by two encores, an arrangement of the Pilgrims' chorus and "O Star of Eve" from "Tannhäuser" (and two encores), Lumbye's "Dream Pictures," Mrs. H. M. Ronald's "Hurry Up" polka, and Sousa's "Hail to the Spirit of Liberty." The last I take to be a new composition, since, following Sousa's custom, the trumpets and trombones lined up across the stage and blared out the melody for all they were worth. Mr. J. H. B. Moersmans played a saxophone solo with extraordinary skill; Miss Estelle Liebling, the soprano of the troupe, endeavoured to triumph over the flute obligato in Handel's "Sweet Bird," excellently played by Mr. Marshal Lufsky; and Miss Maud Powell, the clever violinist, was heard in Ries' Adagio and moto perpetuo. Every afternoon and evening this week the Sousa band will play at the Queen's Hall, and then they visit Paris. How these clever instrumentalists can play Sousa twice a day and yet live passes my comprehension. How the great Mr. Sousa himself can hear his own compositions day after day and week after week without a nervous breakdown is even more incomprehensible. But he does, and on Saturday he handed out his encores with the old smiling imperturbability.

The Weekly Dispatch,

Victoria House, Tudor Street, E.C. 6

From issue dated Apr 12 1903

For the next fortnight there will be scarcely anything doing in the musical world save the Sousa Concerts at Queen's Hall; but the season will commence in earnest on the 27th, when Covent Garden opens its doors for the first Wagner cycle.

SOUSA AT QUEEN'S HALL.

If the opening concert of the famous conductor's Easter season in town may be taken as a criterion of the series it should be a great success, for the hall was well filled, and both conductor and band are in good trim. The programme, as usual, looked a short one, but with the regulation encores assumed quite large proportions. Mr. Sousa's Suite "Three Quotations"—

(a) "The King of France marched up the hill
With twenty thousand men;
The King of France came down the hill,
And never went up again";

(b) "And I, too, was born an Arcadian";

(c) "Nigger in the woodpile"

—with its quaint and clever characterisation, was one of the main features of the afternoon's entertainment, and met with due meed of applause. Miss Estelle Liebling warbled sweetly Handel's "Sweet Bird," and a charming song, "Stolen Wings," by C. Willeby; Miss Maud Powell's violin playing could not fail to please, and Mr. J. H. B. Moersmans' saxophone solo was excellent. The encores included naturally most of the popular favourites, the "Washington Post" being largely in evidence. Mr. Sousa's reception was most cordial. **FREE LANCE.**

Reynold's Weekly Newspaper,

313, Strand, London, W.C.

(John Dicks, Publisher.)

From issue dated Apr 12 1903

SOUSA AND HIS BAND AT THE QUEEN'S HALL—YESTERDAY.

The melodiously-terrific Sousa, with his American instrumental minstrels, is now at the Queen's Hall for a fortnight. If you want to hear the "Washington Post" and all the tunes that have taken, or, rather, "caught on" in London and provincial towns, do not base your opinion upon the grindings of piano-organs, or the melodious criminalities of the drunken yappers in the streets and some of the "take-offs" in the music-halls. Go and hear the band play for yourselves. Never mind the strong element of brass in the band—and it certainly is strong—because most of the London theatres where the sounding timbrels in the orchestra are heard in the land, after much criticism of Sousa's methods from anemic critics, have simply adopted Sousa's methods. But, like Brer Rabbit, our orchestras are lying low. The moral is that you must go and hear Sousa's band, and then compare its work with our native imitations. If you fail to see the originality of Sousa, there is nothing further to be said than that you cannot see it.

QUEEN'S HALL.

Sousa and his famous band have returned, and will give only fourteen performances. At these concerts a number of distinguished solo musicians will also appear.

Weekly Times and Echo.

Clements House, Clements Inn Passage, Strand, W.C.

From issue dated Apr 12 1903

SOUSA AND HIS BAND.

THE Queen's Hall was crowded yesterday afternoon when Mr. Sousa and his famous band, who have just returned from a successful tour in the provinces, gave the first of a series of fourteen London concerts. By this time the merits of the "crack" military band of our American cousins are so well known, that it is quite unnecessary to criticise their performances in detail. It is sufficient to say that their playing yesterday was marked by the perfect mechanical finish for which they are famous, and that nearly every piece was encored. As usual, Mr. Sousa instantly and invariably responded to the encores by playing an extra piece, which meant that the length of the programme was almost doubled. Still, the concert was not over long. The now familiar "Three Quotations" (Sousa) were very well received, and the Wagner selection—the "Pilgrim's Chorus" and the air "O, Star of Eve"—was rendered with admirable softness and breadth of tone. Mr. Moersmans' brilliant saxophone solo, a *pot pourri* of American tunes, thoroughly deserved the applause it received. Miss Estelle Liebling's clever singing and Miss Maud Powell's excellent violin playing lent variety to the programme.

Lloyds Weekly Newspaper,

12, Salisbury Square, Fleet Street, E.C.

(E. Lloyd, Ltd., Publishers.)

From issue dated Apr 12 1903

SOUSA'S BAND.

This now well-known force of instrumentalists has suspended a prosperous provincial tour to return to London to give two performances at Queen's Hall every day for a week. Yesterday afternoon, when the series began, all the former enthusiasm was manifested by a large audience, the result being the rendering as encore items of such popular marches from Mr. Sousa's pen as "The Washington Post," "El Capitan," and "Stars and Stripes." These and sundry fanciful extras were, indeed, the most successful elements of the concert, though hearty applause was evoked by Sousa's march, "Hail to the Spirit of Liberty," a leading phrase of which was sturdily enunciated at the close by nearly a dozen players of brass instruments summoned to stand in line at the front of the orchestra. With effects of this kind the famous conductor has familiarised the metropolitan public. The sensational was avoided in the Pilgrim's chorus and "Star of Eve" song from *Tannhäuser*, and in Lumbye's idyll "Dream Pictures," which were very tastefully executed. Vocal pieces were given by Miss Estelle Liebling, and for instrumental solos there were Miss Maud Powell (violin) and Mr. J. H. B. Moersmans (saxophone). A very cordial welcome was accorded Mr. Sousa.

The Daily Graphic,

House, Milford Lane, Strand, London, W.C.

(Alfred Gould Grover, Publisher.)

From issue dated Apr 13 1903

MR. SOUSA'S BAND.

On Saturday afternoon Mr. Sousa began his return visit to London, and during the present week he will give two concerts a day at the Queen's Hall. For performances such as those of this band there is always a large audience, and though one may possibly not altogether appreciate the particular class of music which forms the bulk of Mr. Sousa's programmes, all credit is due to him for the remarkable pitch of perfection to which he has brought his orchestra. One of Mr. Sousa's concerts is so like another that it is scarcely necessary to notice that of Saturday in detail. His own suite, "Three Quo-



Miss Maud Powell.

(Photographed by Hermann Ernst, St. John's Wood.)

tations," his march, "Hail to the Spirit of Liberty," and Herold's overture to "Zampa" were played with all the crispness and finish which we are accustomed to expect from him, and the programme, though it seemed short on paper, was, as usual, filled out with many encores from favourite pieces in the band's repertory. Mr. Sousa is to be congratulated on securing the services of so excellent a violinist as Miss Maud Powell for his concerts. At the Queen's Hall Promenade Concerts, at the Popular Concerts, where she has led the quartet, and elsewhere Miss Powell has made a name as a player of unusual attainments. Ries' "Adagio and Moto Perpetuo" on Saturday gave her an opportunity of displaying her power as an artist and as an executant, of which she made the most. The vocalist was Miss Estelle Liebling.

The News of the World

30, Bouverie Street, Fleet Street, E.C.

From issue dated Apr 12 1903

YESTERDAY'S MUSIC.

RETURN OF SOUSA'S BAND TO THE QUEEN'S HALL.

Mr. Sousa and his highly-trained corps of American instrumentalists took possession of Queen's Hall yesterday for another week's concerts, large audiences being present both in the afternoon and evening. The generality of the public have by this time become familiar with the novel and fascinating attainments of the band which Mr. Sousa conducts with such skill and unconventionalism. The programmes put forward yesterday appeared to be in advance of those submitted on former visits. Again, however, one of the features of the arrangements was the number of the delightfully airy pieces interpolated "whether you want them or not" though it must be confessed that such titbits as "The Patient Egg," "The Rose, Shamrock, and Thistle," and the loftily-imagined "El Capitan" often proved the more productive of downright enthusiasm. To commute orchestral masterpieces to the inelastic capabilities of metal and wood wind in the way that Mr. Sousa has done certain familiar compositions is perhaps the most serious of all his accomplishments, though it is manifest that, except in the hands of the most resourceful players, the effects might be made the reverse of the admirable results heard at the Sousa concerts. The vocal contributions of Miss Estelle Liebling, Miss Maud Powell's violin solos, Mr. Pryor's trombone achievement, and Mr. Moersmans' Saxophone solos form some of the pleasantest moments in the programmes, which are models of preparedness and precision. There are to be afternoon and evening performances during the whole of Easter week.

There was a tremendous audience at the afternoon concert in Queen's Hall on Good Friday, when the famous orchestra controlled by Mr. Henry Wood gave typically fine performances of the "Pathétique" symphony of Tchaikowsky and some of the "Parsifal" music of Wagner. Madame Brema sang the "Eia Mater," from the little-known "Stabat Mater" of Pergolesi. The concert, which had been arranged by the Sunday Concert Society, was a consistent tribute to its objects. Though less noble in detail, the evening concert, given under the same auspices, proved to the taste of a somewhat smaller audience.

The Western Morning News,

31, George Street, Plymouth

(Ernest Croft, Manager.)

cutting from issue dated.....1903

SOUSA'S BAND AT EXETER.

A large audience at the Victoria Hall, Exeter, welcomed Mr. J. P. Sousa and his famous band to Exeter last night, and the programme was more than doubled by the encores. Mr. Sousa's method of conducting is extremely simple and unaffected, and upon his arrival on the platform last evening he commenced the first item after a bow acknowledging a warm round of applause. The band is entirely a wind one, and its execution runs as close to perfection as such a combination is likely to get. The ensemble is marvellous, and the instant response to the controlling baton is as instantaneous as it is well judged. Undoubtedly, however, the most impressive feature of the band is its capacity for power; there it revels with confidence, but even there the restraint of the artist is never given up, and this was evident in the opening number, the overture to "Carnaval Romaine." There was a double encore of Sousa's suite, "Looking upward," a clever drum passage in the third movement evoking enthusiastic plaudits. Liszt's second rhapsody was given with fine effect, the cut-off being as sharp as if it had come from the descent of a guillotine. The softer parts were played with discriminating intelligence, but although remarkable for a brass band, it did not, because it could not, attain the delicacy of a string orchestra. There was a treble encore of Mascagni's "Danse Esotica," one of the supplemental numbers being "The Honeysuckle and the Bee." Another notable feature was Sousa's "Imperial Edward" march, in which the first bars of "God Save the King" were played against the air with a force that rang again and again through the hall, and in which seven cornet players advanced from the front of the platform, and emphasised their part with visual as well as aural effect. Mr. Arthur Pryor was encored for a beautifully rendered trombone solo, as was also Miss Estelle Liebbling for a somewhat laboured song. Miss Maud Powell gave the andante and allegro vivace movements from Mendelssohn's violin concerto with careful technique, and a good round tone; her double slipping in the first movement and her easy grace in the second were subjects of admiration that expressed itself in an encore, responded with a fantasia on a Scotch air. The encores played by the band were all of the popular order, and Mrs. D. Smith, under whose arrangement the entertainment was given, is to be congratulated on the success which attended it.

Islington Daily Gazette,

10, High Street, Islington, N., and 10, Gough Square, Fleet Street, E.C.

cutting from issue dated.....1903

Alexandra Palace and the Press.

The announcement of a visit of Sousa and his world-renowned band brought a vast crowd to the Alexandra Palace on Friday evening, and the accommodation of the Central-hall proved quite inadequate to meet all the demands for seats, hundreds of persons being turned away disappointed. The arrangements made were execrable, and loud complaints could be heard on every hand. As usual, everything had been left to chance, and no proper provision made for dealing with the thousands who it was easy to anticipate would be present. When will the management realise their responsibility and deal fairly with the public? Thousands are brought to the Palace by a special attraction only to find muddle and confusion reigning supreme, and the result is they go home thoroughly disgusted. This has not occurred once or twice, but nearly every time the public have come in force. Occasions which should have helped considerably to popularise the Palace have, through lack of foresight and management, only been the means of alienating the public from it in the future. And now the latest move of those responsible for this "How-not-to-manage policy" would seem to be to boycott the Press who in the past have been their best friends. On Friday evening representatives of newspapers who had by free preliminary paragraphs "boomed" the show, and had come there in the course of their duty prepared to again give something for nothing, found the entrance doors barred against them. "Mr. Henderson, the manager, has given me strict orders to admit no Pressmen" was reiterated by the janitor in livery to professional gentlemen, some of whom were a little annoyed that their time had been wasted in making a fruitless journey to Muswell-hill. It was subsequently stated by one of the Trustees

that Sousa was responsible for the exclusion of the Press but that is extremely doubtful, for it is well known that that gentleman is fully alive to the importance and value of a newspaper notice. At all events it is the Palace that will suffer, for it will be probably a long time before the management will be given another opportunity for a similar insult.

ing from the Coventry Standard
March 24 03
ress of Journal

SOUSA AND HIS BAND AT COVENTRY.

The visit of Mr. John Philip Sousa and his famous band to the Coventry Corn Exchange on Wednesday proved a great attraction. The capacious hall was packed with a very enthusiastic audience, every available seat being occupied, and all present were anxious to see and hear the combination of instrumentalists which has won such golden opinions wherever it has performed. During his sojourn in this country Mr. Sousa has achieved many triumphs, and press and public alike have spoken in high praise of the excellent qualities of the combination of which he is the head. To attempt to criticise Wednesday night's performance from the standpoint of strict musical art would be invidious, since the programme contained only one selection—Liszt's "Second Rhapsody"—which could in any way be said to approach anything like classical music. The performance combined a wealth of popular marches, a variety of effects more or less legitimate, and a fine display of technique on the part of the performers, whose endurance appears to be not their least surprising quality.

The band programme comprised in all seven items of distinctive merit, and there was a profusion of encores. Everything was applauded to the echo, and so accustomed to this has Mr. Sousa apparently become that encores were in readiness—a commendable feature—and were given with scarcely an interval for breathing. The tone which Mr. Sousa succeeded in obtaining from the band was exceedingly fine, and it is not too much to say that the ensemble, except for a slight occasional harshness of the cornets, was almost perfect. Berlioz's "Carnaval Romaine," a somewhat florid composition, was well chosen for the initial effort, but the effect produced was as nothing compared with that in "Looking Upward," one of the conductor's own compositions, in which the drums gave a very realistic representation of the raging and gradual dying away of the wind. Liszt's "Second Rhapsody," Mascagni's "Danse Esotica," and Nevin's "Country Dance" were given in an equally able manner, the musicians giving evidence of more than ordinary familiarity with the respective scores. The march, "Imperial Edward," which is dedicated by Mr. Sousa to the King, received a very spirited rendering, as did also Kolling's grand galop de concert, "Chase of the Lion," in which a pistol shot produced a very effective finale. The encore pieces, which included such familiar selections as "Stars and Stripes," "Washington Post," "El Capitan," a Mexican serenade, and the representation of a coon band contest, were immediately recognised and were heartily received. During the evening Mr. Arthur Pryor played as a trombone solo, "Love's Enchantment," one of his own compositions, which was quite a feature of the concert. The rich mellow tone which Mr. Pryor obtained from his instrument greatly appealed to the audience, and he was enthusiastically recalled.

Of Mr. Sousa's conducting it is superfluous now to speak, except to point out that there was an entire absence of the extravagant gestures which many critics have attributed to him. On the contrary, his demeanour was quieter, and he was much more reserved in manner, than many other well-known conductors. It would be useless to deny that Mr. Sousa has acquired a style peculiarly his own, and it appears to be thoroughly understood by those under him; but on Wednesday evening there was nothing at all eccentric in his manner.

Miss Estelle Liebbling, who is the possessor of a rich soprano voice of rare compass, was the vocalist of the evening. She made one appearance, and sang with great charm and finished vocalisation, "Thou Brilliant Bird" (David), for which she was encored, and bowed her acknowledgments. Mr. Marshall Lufsky admirably played the flute obbligato. Miss Maud Powell, the accomplished violinist, gave a very artistic and clever rendering of two movements from Mendelssohn's concerto—Andante and Allegro Vivace, and responded to an encore with a fantasia on a popular Scottish melody. The accompaniments by the band were as effective as the adaptor could make them, and altogether

Journal : DAILY EXPRESS
Date : 13 AVRIL 1903
Adresse : LONDRES
Signé :

SOUSA'S BAND IN TOWN AGAIN.

A large audience and a hearty welcome awaited Mr. Sousa and his band at the Queen's Hall, Saturday on their return from the provinces.

The programme was an excellent one, and encores were numerous and hearty. The march "Hail to the Spirit of Liberty" evoked much applause, and so also did the Pilgrims' Chorus from "Tannhäuser," and Lumbye's idyll "Dream Pictures."

A number of vocal pieces were admirably rendered by Miss Estelle Liebbling and instrumental solos by Miss Maud Powell on the violin and Mr. J. H. B. Moersmans on the saxophone.

There will be two performances daily throughout Easter week.

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(Ernest Croft, Manager.)

cutting from issue dated..... 1903

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ing from the *Coventry Standard* 85
March 24 03
 Press of Journal

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The band programme comprised in all seven items of distinctive merit, and there was a profusion of encores. Everything was applauded to the echo, and so accustomed to this has Mr. Sousa apparently become that encores were in readiness—a commendable feature—and were given with scarcely an interval for breathing. The tone which Mr. Sousa succeeded in obtaining from the band was exceedingly fine, and it is not too much to say that the ensemble, except for a slight occasional harshness of the cornets, was almost perfect. Berlioz's "Carnaval Romaine," a somewhat florid composition, was well chosen for the initial effort, but the effect produced was as nothing compared with that in "Looking Upward," one of the conductor's own compositions, in which the drums gave a very realistic representation of the raging and gradual dying away of the wind. Liszt's "Second Rhapsody," Mascagni's "Danse Esotica," and Nevin's "Country Dance" were given in an equally able manner, the musicians giving evidence of more than ordinary familiarity with the respective scores. The march, "Imperial Edward," which is dedicated by Mr. Sousa to the King, received a very spirited rendering, as did also Kolling's grand galop de concert, "Chase of the Lion," in which a pistol shot produced a very effective finale. The encore pieces, which included such familiar selections as "Stars and Stripes," "Washington Post," "El Capitan," a Mexican serenade, and the representation of a coon band contest, were immediately recognised and were heartily received. During the evening Mr. Arthur Pryor played as a trombone solo, "Love's Enchantment," one of his own compositions, which was quite a feature of the concert. The rich mellow tone which Mr. Pryor obtained from his instrument greatly appealed to the audience, and he was enthusiastically recalled.

Of Mr. Sousa's conducting it is superfluous now to speak, except to point out that there was an entire absence of the extravagant gestures which many critics have attributed to him. On the contrary, his demeanour was quieter, and he was much more reserved in manner, than many other well-known conductors. It would be useless to deny that Mr. Sousa has acquired a style peculiarly his own, and it appears to be thoroughly understood by those under him; but on Wednesday evening there was nothing at all eccentric in his manner.

Miss Estelle Lieblich, who is the possessor of a rich soprano voice of rare compass, was the vocalist of the evening. She made one appearance, and sang with great charm and finished vocalisation, "Thou Brilliant Bird" (David), for which she was encored, and bowed her acknowledgments. Mr. Marshall Lufsky admirably played the flute obligato. Miss Maud Powell, the accomplished violinist, gave a very artistic and clever rendering of two movements from Mendelssohn's concerto—Andante and Allegro Vivace, and responded to an encore with a fantasia on a popular Scottish melody. The accompaniments by the band were as effective as the adaptor could make them, and altogether the concert was most enjoyable.

It may be interesting to note, in conclusion, that the band, which comprises fifty-six performers, is constituted as follows:—One piccolo, three flutes, two oboes (one player also using a cor anglais occasionally) one E flat clarinet, fifteen B flat clarionets, one tenor clarinet, one bass clarinet, two bassoons, one Sarrusophone (a double bassoon made in brass), four saxophones (two altos, one tenor, and one baritone), four cornets, two E flat trumpets, one Flugel horn, four French horns, one baritone, one euphonium (both of these were "doubled belled" instruments), three trombones, one E flat bass, one BB flat bass, one monster bass, one "Sousaphone" (an enormous circular double E flat bass), two side drums, two tympani, one bass drum, and accessories.

cutting from the *Monthly Musical Record*

Dated April 1903

Address of Journal

Liverpool.—During the past month Liverpool has been visited by two military bands—Sousa's and that of the Grenadier Guards. The latter gave two concerts on the 14th February, playing selections from Wagner, Grieg, Tschai-kowsky, Gounod, Liszt, and Leoncavallo, with Mme. Alice Esty as the vocalist.—The last Schiever Concert of the season was given on the 28th February, when Miss Pott of Cologne and Miss Michiels gave a fine rendering of Saint-Saëns's Scherzo for two pianos, Op. 87. The Schiever Quartet played a Schumann quartet, Op. 41, No. 1; and for the first time in Liverpool Dohnányi's quintet in A minor, Op. 1, a striking and original work, but not easy to assimilate at a first hearing.—There have been two Philharmonic Concerts during the month. At that of February 24th there was an increased orchestra, and the programme was fairly modern. The symphony was Tschai-kowsky's No. 4. It was gratifying to have fresh ground broken by a performance of Liszt's "Les Préludes," instead of having to listen to one of the perpetual rhapsodies that have brought Liszt into so much disrepute. The prelude to "Parsifal" was finely played, and the concert terminated with Elgar's "Pomp and Circumstance" march in D. Mr. Santley made a welcome reappearance, singing in his old style selections from Mozart, Handel, and Gounod

("Vulcan's Song").—The eleventh Philharmonic Concert, on March 10th, was a somewhat dull affair. It opened with a rather uninteresting overture by Bach, and made its way through Bellini and Sullivan to the uninspired cello concerto of Klughardt, of which Mr. Hausmann made the most there was to be made. The symphony was Goldmark's "Rustic Wedding," a charming work that seemed stronger than it really is by reason of the low level of the rest of the programme. Miss Münchhoff, the possessor of an agreeable voice, sang Schubert's "Du bist die Ruh" and Schumann's "Aufträge" in a sufficiently intelligent way.—The last "Ladies' Concert of the Liverpool Orchestral Society took place on March 14th, when Mr. Rodewald gave a particularly fresh and vigorous performance of Brahms's third symphony. The novelty of the evening was the first performance in Liverpool of Granville Bantock's tone poem "The Witch of Atlas," a curiously delicate piece of painting in sound, full of ingenious and highly successful orchestral effects. Miss Helen Jaxon sang two songs by Strauss and one by Grieg with refined art, and Miss Pauline St. Angelo showed complete mastery of Tschai-kowsky's first piano concerto.—A musical event of importance to come is the performance of Elgar's "Dream of Gerontius" by the Philharmonic Society on March 24th.—On March 14th a selection of old Gregorian melodies was given at Hope Hall by a choir of boys who have been trained by Mr. Alfred Booth, an enthusiast who has achieved wonderful results with the material he has had in his hands. A lecture was given by Rev. Fr. Dom Gatard, of the Solesmes community, who traced with the ease and certainty of a specialist the history of plain-song from its origin to the present day.

The Sheffield Daily Telegraph,

17, High Street, Sheffield.

(Leng & Co., Publishers.)

cutting from issue dated.....1903

SOUSA'S SPECIALITIES.

"The Times," dealing with Mr. Sousa's re-appearance in London on Saturday, alludes to "the lemon-cutting beat, the 'cab-driver-on-a-cold-day-warming-his-hands' beat, the under-cut, the thrust, even the lob-bowler beat," and to "the really superb performance, on two half cocoanut shells, a tambourine, some instrument for the feet which was invisible from the auditorium, a couple of pieces of very ordinary-looking wood, the floor of the platform, and apparently the bowels of a motor car."

Eastern Daily Press,

7, Exchange Street, Norwich.

(Norfolk News Co., Ltd., Publishers.)

from issue dated.....1903

SOUSA.

City and county folk have not yet ceased to discuss the peculiar methods of the American "March King." The "Times," commenting on the re-appearance of Mr. Sousa and his band at Queen's Hall, London, remarks:—"Of Mr. Sousa and his style of conducting little enough is left to be said now; yet even for those who have attended his London performances regularly he has something new. We are not sure if racquets is much played in America. If not, then Mr. Sousa must have acquired that picturesque back-handed beat (which he showed us, as we think, for the first time) since he visited England, the home of that game. With the lemon-cutting beat, the 'cab-driver-on-a-cold-day-warming-his-hands' beat, the under-cut, the thrust, even the lob-bowler beat (which also may have been acquired here), we were familiar already. They, however, lose none of their picturesque humour or apparent effectiveness by repetition. Another thing that was new was the really superb performance on two half cocoanut shells, a tambourine, some instrument for the feet, which was invisible from the auditorium, a couple of pieces of very ordinary-looking wood, the floor of the platform, and apparently the bowels of a motor car, which was given by one of the band whose name deserved to be shown, as the names of the encores were on 3 ft. squares of cardboard."

The Western Daily Press,

Baldwin Street, Bristol.

(Mauliver & Son, Publishers.)

cutting from issue dated.....1903

SOUSA AND HIS BAND AT CLIFTON.

Again yesterday afternoon and evening Sousa and his band attracted large audiences to the Victoria Rooms, Clifton, and delighted them with programmes of music that left nothing to be desired from the standpoint of accuracy and celerity. Sousa never contests with his audience the right to an encore, and yesterday's country visitors, who were perceptibly in the majority at the afternoon concert, must have been delighted with the enlargement of the programme, which in its printed form included nine items, but in actual discharge embraced seventeen. Almost to the minute advertised for the start Sousa took up his baton after a brief little bow in acknowledgment of his fine reception, and the programme then resolved itself into a forced march of music, as it were, with the merely nominal interval of five minutes between the two parts. The capabilities of the performers and the control of the conductor were evidenced in the initial item—Tschai-kowsky's "Slav" march—and from the moment the bassoons softly sighed the opening sentences until the brasses blazed the final thoughts, the music was soul-stirring and brilliant, the introduction of the phrase from the National Anthem of Russia being strikingly effective. The audience commenced to applaud generously, and before they could cease Sousa was conducting his musicians through the merry maze of his "Hands Across the Sea," which breathed the spirit of declamation that marked so many of the other morceaux that were to follow. Mr. Franz Helle gained a pronounced and well-merited encore for his fluegelhorn solo, "Walther's Farewell," from Nessler's "The Trumpeter of Sackingen," and the pathos was particularly emphasised in the verse played by the performer in the corridor. He was greeted with rapturous applause on his return to the large salon, and it was not silenced until he had obliged with another sweetly pretty number. The suite of three quotations that followed—"The King of France," "And I, too, was born in Arcadia," and "Nigger in the Wood-pile"—must assuredly have been chosen to display the versatility of Sousa's band, and the trio did so to perfection. The flute playing in the pastoral second piece and the introduction of all the coon accessories with such quaint effects in the third number captivated the audience, who were delighted to hear as the encore the composer's famous "Washington Post March," played as only Sousa's Band can play it. Then Miss Estelle Liebling gave an artistic rendering of Sousa's "Maid of the Meadow," which well displayed the range and capabilities of her sweet soprano voice, and also paved the way to the closing item of the first half of the programme—"Songs of Grand and Glory," arranged by Sousa. This was masterly number, and the introduction "Lead, kindly light," played alternately by the three sections of the band, was melodious and magnificent, the finale of Stainer's Sevenfold Amen being fine in the extreme. Though the musicians were preparing to leave the platform Sousa again took up his baton and gave "The Rose, Shamrock, and Thistle," the pervading 'motif' of which was "The Soldiers of the King" and the culminating thought "Rule Britannia." Amidst great applause the performers quitted their seats for the interval. On resuming, the first item was Bucalossi's "L'Gitana" valse, and some of the audience who have many times danced to its rhythmic strain were doubtless surprised to find such music "brought out" of the composition as it was played by the band. Be that as it may, it was greeted with enthusiastic applause, that was acknowledged with "Whistling Rufus," and that too being a great favourite, "Stars and Stripes for ever" followed. The volume of sound was a little ear-splitting for the size of the room, but it was a musical contribution the merit of which could not escape recognition. Sousa's march, "Imperial Edward," too, tried the tympanum a trifle with its blare of trombones suggesting the National Anthem and the septet of cornets leading up to the final bars. Yet another encore was granted for this, and it was "Hail to the Spirit of Liberty," which displayed even fresh possibilities with the band that previous items had not demanded. Miss Maud Powell, for a highly talented violin solo of Saint-Saëns, "Rondo Capriccioso," was deservedly recalled, and then the last item was reached. It was the introduction of the third act to "Lohengrin," and Wagner's highly-coloured music was properly painted by the band in every detail of shade and effect. It was, indeed, a stirring performance and a splendid entertainment. Equally satisfactory was the concert in the evening.

cutting from the

Dated April 18 1903

Address of Journal

SOUSA gave Mrs George Batten's setting of Ella Wheeler Wilcox's "The Queen's Last Ride" at his afternoon concert on Friday. He has arranged it for his own band, and the song was sung by Mr. Pedro de Zulueta, who has a very fine bass voice. The first verse of this beautiful poem, written on the occasion of the death of Queen Victoria, is as follows:—

The Queen is taking a drive to-day;
They have hung with purple the carriage-way,
They have dressed with purple the royal track
Where the Queen goes forth and ne'er comes back.

SOUSA AND HIS BAND.

CONCERTS AT THE VICTORIA ROOMS.

Mr. John Philip Sousa, the famous American conductor and composer, has brought his band to Bristol once more to entertain our citizens for a couple of days. It was in the first week in December, 1901, that the company of instrumentalists first came to our city and played in the Colston Hall. Even then the renown of the executives and their director had preceded them, and large audiences assembled to hear their music-making, and were delighted therewith. Since then the band have travelled further, and gained fresh laurels in Great Britain and on the Continent. This is the record up to now:—The Sousa Band has given 393 weeks of concerts in 10 years, visiting 650 cities and towns in the United States and Canada, England, Scotland, France, Germany, Belgium, and Holland. A total of 4,500 concerts, including 46 concerts in London, 48 concerts in Glasgow, 34 concerts in Berlin, 33 concerts in Paris, 24 concerts in Frankfurt-on-the-Maine, 16 concerts in Hamburg, 12 concerts in Cologne, 8 concerts in Dresden, 8 concerts in Leipzig, 8 concerts in Munich, and 5 concerts in Amsterdam. Appeared, by command, before their Majesties at Sandringham, December 1, 1902, on the occasion of Queen Alexandra's birthday. Awarded two diplomas at Glasgow International Exhibition, 1901. Appointed 'Official American Band' at Paris Exposition, 1900. Received vote of thanks from Municipal Assembly, City of New York, 1899. Has made 21 semi-annual concert tours in America, and two European trips, involving 350,000 miles of travel by land and sea. Pays £25,000 per annum in salaries to musicians. Sousa himself has a unique and rather pleasing mannerism. It is aptly described by the editor of "Pearson's Magazine" for the present month: "Sousa has a thousand and one little tricks that catch the eye and fascinate the audience from first to last. He seems to be perfectly in his element when playing his own music. He stands erect with feet apart, conducting simply and unostentatiously with the baton in his right hand, while the left is raised to act as a controlling influence. Every now and then he drops his hands to mark some particular beat, and when his marches are swinging along their melodious way he conducts entirely with dropped hands, swinging them to and fro from his side, occasionally even stopping these motions and letting his band run on a few bars at their own sweet will. Sousa has a favourite trick of suddenly turning round to the right, to the horns, trombones, and cornets, and bringing his hands together with a quick, sharp movement quite unique in its way. In a minute he has turned round again, and his left hand shoots out to control the drums and the triangles, far away in the left-hand corner. Now comes the 'Coda,' the final winding up of the march. Sousa springs to attention, and conducts with machine-like regularity. A final crash, a roar of applause, Sousa bows his acknowledgments, baton in hand, and walks smartly off the stage."

There was a very good audience present yesterday afternoon in the large hall of the Victoria Rooms to hear the first of four performances by the renowned band. When Mr. Sousa made his appearance he was received with a torrent of applause, and before it had subsided he was at his post, and had given a signal to the players, who, with surprising alacrity, commenced the first item in the list—Rossini's "William Tell" overture—while yet the plaudits were resounding. The delightful composition, so full of melody, rich harmony, and dramatic effects, was splendidly played. How could it be otherwise given?—for all the members of the band are musicians, and expert players, and have probably performed the work many hundreds of times. The unity, precision, intonation, sharpness of attack and release, and the phrasing were as perfect as they could be. The tone, too, was exceedingly rich, and every gradation of power, from double forte to pianissimo, was forthcoming in this and other compositions, as required. When the overture was finished the demonstration on the part of the assemblage was of the heartiest kind, and an encore being implied, the band, without loss of time, played as an extra "Stars and Stripes for ever." After every piece, indeed, an extra was either demanded or given without pressure, hence the nine items in the scheme were nearly doubled in number. The finely-played trombone solo, "Love Thoughts," by Mr. Arthur Pryor, the author, was followed by the well-known German melody, "In cellar cool." Sousa's suite, entitled "Maidens Three"—(a) "The Coquette," (b) "The Summer Girl," and (c) "The Dancing Girl"—bright, lively, and melodious, if somewhat superficial effusions, were greatly relished, and the bis yielded "The Corn Band Contest." Miss Estelle Liebling introduced acceptable variety in the shape of a soprano solo, the choice being the "Indian Bell Song" from "Tannhäuser," which was cordially loved by the "Washington Post," given as an encore, seemed outrageous to sensitive ears. After an interval there was presented an agreeable musical mosaic, consisting of famous waltz themes pieced together and arranged by Sousa, and called "In the Realm of the Dance." An extra was given at call. Von Blon's novelette, "Siziletton," and Sousa's "Imperial Edward" march (dedicated to the King) were bracketed together, and the "El Capitan" march was the encore piece. Miss Maud Powell, a tasteful and skilful violinist, played Sarasate's "Zigeunerweisen," and Handel's "Largo" for a bis. Finally some plantation songs and dances, made into a lively and p. letable amalgam, by Chambers, completed the scheme, and the strains of the National Anthem sent people away happy.

There was another performance in the evening, when a different programme was presented, and there are to be two more concerts to-day—one in the afternoon and another in the evening.

SOUSA'S BAND AT THE ROOMS.

Yesterday, Sousa and his famous Band paid a visit to Bath and gave two concerts at the Assembly Rooms. There were capital attendances. The great feature of this band is that there are no tiresome waits between the selections, and even before the applause has subsided after each number the conductor is back again in his place and the encore piece has commenced. By reason of its very nature perhaps Sousa's Band shines especially in march music, and other compositions of a similar genre, and last evening several of the director's famous marches were given, including one of his latest, the well known "Imperial Edward," which is dedicated by special permission to his Gracious Majesty the King. In this march, at a certain point in the composition, five of the cornet players rise from their places and range themselves on the front of the platform, where they render a few bars of the National Anthem, greatly enhancing the effect. Another famous composition which is heard to better advantage on Sousa's Band than any other is the fine "El Capitan" march, which was rendered as an encore to one of the numbers. Another enjoyable item was a suite entitled "Looking Upward," also composed by Sousa, the work giving plenty of opportunities for the sudden and prompt changes from gentle diminuendo to the most crashing crescendo, which only superb leadership and a band brought to the highest form of precision could effect. A large part of the programme last evening consisted of pieces by classical composers, and one of the most attractive items was Liszt's "Second Rhapsody," the work of the great Hungarian composer, the wild passages especially recalling the weird folk songs of the Magyars of his native country, and the whole being spiritedly interpreted. Mr. Arthur Pryor plays on his trombone in a way that seemingly makes it quite a different instrument to that used by ordinary musicians, and no adjective but beautiful can adequately describe his rendering of a piece entitled "Love's Enchantment," which is his own composition. As a trombonist Mr. Pryor stands quite unrivalled. Miss Estelle Liebling possesses a clear soprano voice with a very high compass, and received a great ovation for her splendid rendering of David's "Thou Brilliant Bird," with flute obligato, by Mr. Marshall Lufsky, while Miss Maud Powell, a very fine violinist, won many plaudits for her sympathetic interpretation of an andante and a brilliant rendering of an Allegro Vivace from one of Mendelssohn's violin concertos. The programme concluded with a descriptive piece, the Grand Galop de...

Topical Times.

Columbus House, 43 & 43a, Fetter Lane, E.C.

(The Columbus Company, Limited.)

Starting from issue dated Apr 18 1903

"Encore" Sousa.

John Philip Sousa and his band are with us once again, and commenced operations last Saturday afternoon at Queen's Hall, with a programme that did not differ materially from its many predecessors. As is usual with the American conductor, encore followed encore with breathless rapidity. Thus, after the opening number, Westmeyer's "Austrian Imperial Overture," we had "Stars and Stripes for Ever," and "Golden Car" marches. The "Three Quotations Suite," "Pilgrim's Chorus" and "O, Star of Eve" from "Tannhäuser" were each in turn rounded off with two encores apiece, while in a march, which I fancy is new and from the pen of Mr. Sousa, called "Hail to the Spirit of Liberty," the trumpets and trombones came down to the front and literally hurled the melody at us. This is effective, but it seems to me unnecessary, for, after all, the drums of our ears demand some little consideration.

A saxophone solo was played with no little skill by Mr. J. H. B. Moeremans, and Miss Estelle Liebling, the young soprano, who has toured with the band this season, sang Handel's "Sweet Bird" pleasingly, though her enunciation was singularly indistinct. The flute obligato supplied by Mr. Marshall Lufsky contributed not a little to its success. Miss Maud Powell played Rie's "Adagio and Moto Perpetuo" remarkably well, Mr. Sousa accompanying with the utmost delicacy. He is much kinder to his soloists than to his audience. The band has been giving two concerts a day all the week, and conclude their visit here to-night, when they journey to Paris. Wherefore do I advise all my readers who have not heard this fine orchestra play and see the "March King" conduct, to hurry up and journey to Queen's Hall while yet there is time. They are unique in their way, and should not be missed.

MR. SOUSA'S BAND.

Mr. Sousa and his finely-trained band opened a short engagement at the Queen's Hall on Saturday afternoon. They will stay in London a week and give two concerts daily.

The pieces chosen for the initial programme were calculated to show the band at its best, for they were, with one exception, of the light and brilliant, not to say dazzling, order. The exception was a short selection from "Tannhäuser," which was admirably played.

In the new march entitled "Hail to the Spirit of Liberty" a novel form of placing the instrumentalists is adopted. Four cornets, three trumpets, and five trombones come to the front of the orchestra and lead off with surprising effect.

How the band revels in such popular works as the "Zampa" overture, the "Capitan" march, and the familiar "Washington Post," all the world knows. In the "Passing of Ragtime" the strange effect of rhythm pure and simple, with hardly any melodic aid, is powerfully illustrated.

Mr. J. H. B. Moeremans's fantasia on the saxophone was one of the striking features of the concert. Miss Estelle Liebling relieved the instrumental strain by her charming singing of Handel's "Sweet Bird."

THE NEW-YORK HERALD

13 AVR. 1903

48, Avenue de l'Opéra, PARIS

NON-SIGNE

MR. SOUSA RETURNS TO LONDON.

(BY THE HERALD'S SPECIAL WIRE.)

LONDON, Monday. Mr. Sousa's band returned to London yesterday to play a short season of fourteen concerts before going to Paris. Queen's Hall was well filled at both afternoon and evening concerts yesterday, and the large audience of popular American composer and music-loving Londoners, and Miss Estelle Liebling, the soprano, and Miss Maud Powell, the violinist, who are also warmly received in the United Kingdom, said it had been most enjoyable. He is looking forward to his trip to Paris with much pleasure, remembering the very successful concerts which he gave during the Exposition.

Journal : The Daily Telegraph

Date : 18 AVRIL 1903

Adresse : 141, Fleet Street-Londres E. C.

Signé :

SOUSA AND HIS BAND.

On Saturday Mr. John Philip Sousa and his band returned to Queen's Hall, to commence a series of afternoon and evening concerts, which should attract the public during Easter Week. There was a very large attendance at the concert on Saturday afternoon, when a warm welcome was tendered to the famous band and its clever conductor, who, like his men, was in capital form, and indulged freely in those little eccentricities of gesture that seemingly disturb his forces not at all, but impel them to exert themselves to their utmost ability. Again there was good reason to praise the performers for the remarkable unanimity of purpose and expression that they exhibited in dealing with the various pieces submitted. Smartness of attack and completeness of ensemble were as noticeable as on former occasions, and the band had no reason to complain of any lack of appreciation. Mr. Sousa did not waste any time on Saturday, and evidently deemed it unnecessary to take the opinion of the house as to whether an encore was required. After the opening piece, Westmeyer's "Austrian Imperial" Overture, in which the melody of the Austrian National Hymn plays a prominent part, the conductor served up quickly his own bright "Stars and Stripes for Ever" and "Golden Car" Marches. To these were subsequently added the "Washington Post," "El Capitan," "Rose, Shamrock, and Thistle," and "Hail to the Spirit of Liberty" numbers, performers on cornets, trumpets, and trombones advancing to the front of the platform to hurl the melody of the last-mentioned piece at the audience, who flung back plenty of applause. Mr. Sousa's "Three Quotations" Suite, already heard in London, an arrangement of the Pilgrims' Chorus and "Star of Eve" song from "Tannhäuser," Mr. Pryor's "Passing of Rag Time," a tuneful Polka by Mrs. M. H. Ronalds, and a rather dull Idyll by Lumbye, also engaged the attention of the instrumentalists, who concluded the concert with a fiery performance of the Overture to "Zampa." Miss Maud Powell, the accomplished American violinist, played Rie's familiar Adagio and Moto Perpetuo in excellent style; Mr. J. H. B. Moeremans adroitly showed off the capabilities of the saxophone in a solo of his own composition, and Miss Estelle Liebling, who gave agreeable renderings of songs by Handel and Mr. Willeby, was another successful contributor to the scheme.

SOUSA AND HIS BAND.

CONCERTS AT THE VICTORIA ROOMS.

Mr. John Philip Sousa, the famous American conductor and composer, has brought his band to Bristol once more to entertain our citizens for a couple of days. It was in the first week in December, 1901, that the company of instrumentalists first came to our city and played in the Colston Hall. Even then the renown of the executants and their director had preceded them, and large audiences assembled to hear their music-making, and were delighted therewith. Since then the band have travelled further, and gained fresh laurels in Great Britain and on the Continent. This is the record up to now:—The Sousa Band has given 393 weeks of concerts in 10 years, visiting 650 cities and towns in the United States and Canada, England, Scotland, France, Germany, Belgium, and Holland. A total of 4,500 concerts, including 46 concerts in London, 48 concerts in Glasgow, 34 concerts in Berlin, 33 concerts in Paris, 24 concerts in Frankfurt-on-the-Maine, 16 concerts in Hamburg, 12 concerts in Cologne, 8 concerts in Dresden, 8 concerts in Leipzig, 8 concerts in Munich, and 5 concerts in Amsterdam. Appeared, by command, before their Majesties at Sandringham, December 1, 1902, on the occasion of Queen Alexandra's birthday. Awarded two diplomas at Glasgow International Exhibition, 1901. Appointed 'Official American Band' at Paris Exposition, 1900. Received vote of thanks from Municipal Assembly, City of New York, 1899. Has made 21 semi-annual concert tours in America, and two European trips, involving 350,000 miles of travel by land and sea. Pays £25,000 per annum in salaries to musicians. Sousa himself has a unique and rather pleasing mannerism. It is aptly described by the editor of "Pearson's Magazine" for the present month: "Sousa has a thousand and one little tricks that catch the eye and fascinate the audience from first to last. He seems to be perfectly in his element when playing his own music. He stands erect with feet apart, conducting simply and unostentatiously with the baton in his right hand, while the left is raised to act as a controlling influence. Every now and then he drops his hands to mark some particular beat, and when his marches are swinging along their melodious way he conducts entirely with dropped hands, swinging them to and fro from his side, occasionally even stopping these motions and letting his band run on a few bars at their own sweet will. Sousa has a favourite trick of suddenly turning round to the right, to the horns, trombones, and cornets, and bringing his hands together with a quick, sharp movement quite unique in its way. In a minute he has turned round again, and his left hand shoots out to control the drums and the triangles, far away in the left-hand corner. Now comes the 'Coda,' the final winding up of the march. Sousa springs to attention, and conducts with machine-like regularity. A final crash, a roar of applause, Sousa bows his acknowledgments, baton in hand, and walks smartly off the stage."

There was a very good audience present yesterday afternoon in the large hall of the Victoria Rooms to hear the first of four performances by the renowned band. When Mr. Sousa made his appearance he was received with a torrent of applause, and before it had subsided he was at his post, and had given a signal to the players, who, with surprising alacrity, commenced the first item in the list—Rossini's "William Tell" overture—while yet the plaudits were resounding. The delightful composition, so full of melody, rich harmony, and dramatic effects, was splendidly played. How could it be otherwise given?—for all the members of the band are musicians and expert players, and have probably performed the work many hundreds of times. The unity, precision, intonation, sharpness of attack and release, and the phrasing were as perfect as they could be. The tone, too, was exceedingly rich, and every gradation of power, from double forte to pianissimo, was forthcoming in this and other compositions, as required. When the overture was finished the demonstration on the part of the assemblage was of the heartiest kind, and an encore being implied, the band, without loss of time, played as an extra "Stars and Stripes for Ever." After every piece, indeed, an extra was either demanded or given without pressure, hence the nine items in the scheme were nearly doubled in number. The finely-played trombone solo, "Love Thoughts," by Mr. Arthur Pryor, the author, was followed by the well-known German melody, "In cellar cool." Sousa's suite, entitled "Masonic Three"—(a) "The Overture," (b) "The Summer Girl," and (c) "The Dancing Girl"—bright, lively, and melodious, if somewhat superficial effusions, were greatly relished, and the big yielded "The Lion Band Contest." Miss Estelle Liebling introduced acceptable variety in the shape of a soprano solo, the choice being the "Indian Bell Song" from "The Song of the Sea," which was cordially loved by the "Washington Post," given as an encore, seemed outrageous to sensitive ears. After an interval there was presented an agreeable musical mosaic, consisting of famous waltz themes pieced together and arranged by Sousa, and called "In the Realm of the Dance." An extra was given at call. Von Blon's novelette, "Siziletta," and Sousa's "Imperial Edward" march (dedicated to the King) were bracketed together, and the "El Capitan" march was the encore piece. Miss Maud Powell, a tasteful and skilful violinist, played Sarasate's "Zigeunerweisen," and Handel's "Largo" for a bit. Finally some plantation songs and dances, made into a lively and p. latable amalgam, by Chambers, completed the scheme, and the strains of the National Anthem sent people away by 77.

There was another performance in the evening, when a different programme was presented, and there are to be two more concerts to-day—one in the afternoon and another in the evening.

SOUSA'S BAND AT THE ROOMS.

Yesterday, Sousa and his famous Band paid a visit to Bath and gave two concerts at the Assembly Rooms. There were capital attendances. The great feature of this band is that there are no tiresome waits between the selections, and even before the applause has subsided after each number the conductor is back again in his place and the encore piece has commenced. By reason of its very nature perhaps Sousa's Band shines especially in march music, and other compositions of a similar genre, and last evening several of the director's famous marches were given, including one of his latest, the well known "Imperial Edward," which is dedicated by special permission to his Gracious Majesty the King. In this march, at a certain point in the composition, five of the cornet players rise from their places and range themselves on the front of the platform, where they render a few bars of the National Anthem, greatly enhancing the effect. Another famous composition which is heard to better advantage on Sousa's Band than any other is the fine "El Capitan" march, which was rendered as an encore to one of the numbers. Another enjoyable item was a suite entitled "Looking Upward," also composed by Sousa, the work giving plenty of opportunities for the sudden and prompt changes from gentle diminuendo to the most crashing crescendo, which only superb leadership and a band brought to the highest form of precision could effect. A large part of the programme last evening consisted of pieces by classical composers, and one of the most attractive items was Liszt's "Second Rhapsody," the work of the great Hungarian composer, the wild passages especially recalling the weird folk songs of the Magyars of his native country, and the whole being spiritedly interpreted. Mr. Arthur Pryor plays on his trombone in a way that seemingly makes it quite a different instrument to that used by ordinary musicians, and no adjective but beautiful can adequately describe his rendering of a piece entitled "Love's Enchantment," which is his own composition. As a trombonist Mr. Pryor stands quite univalued. Miss Estelle Liebling possesses a clear soprano voice with a very high compass, and received a great ovation for her splendid rendering of David's "Thou Brilliant Bird," with flute obligato, by Mr. Marshall Lufsky, while Miss Maud Powell, a very fine violinist, won many plaudits for her sympathetic interpretation of an Andante and a brilliant rendering of an Allegro Vivace from one of Mendelssohn's violin concertos. The programme concluded with a descriptive piece, the Grand Galop de Concert "Chase of the Lion" (Kolling), and this was practically the sole non-encored piece of the evening, the band immediately following on with the National Anthem.

MR. SOUSA'S BAND.

Mr. Sousa and his finely-trained band opened a short engagement at the Queen's Hall on Saturday afternoon. They will stay in London a week and give two concerts daily.

The pieces chosen for the initial programme were calculated to show the band at its best, for they were, with one exception, of the light and brilliant, not to say dazzling, order. The exception was a short selection from "Tannhäuser," which was admirably played.

In the new march entitled "Hail to the Spirit of Liberty" a novel form of placing the instrumentalists is adopted. Four cornets, three trumpets, and five trombones come to the front of the orchestra and lead off with surprising effect.

How the band revels in such popular works as the "Zampa" overture, the "Capitan" march, and the familiar "Washington Post," all the world knows. In the "Passing of Ragtime" the strange effect of rhythm pure and simple, with hardly any melodic aid, is powerfully illustrated.

Mr. J. H. B. Moereman's fantasia on the saxophone was one of the striking features of the concert. Miss Estelle Liebling relieved the instrumental strain by her charming singing of Handel's "Largo."

THE NEW-YORK HERALD

Date: 13 APR. 1903

Adresse: 49, Avenue de l'Opéra, PARIS

Signé: NON SIGNED

MR. SOUSA RETURNS TO LONDON.

(BY THE HERALD'S SPECIAL WIRE.)

LONDON, Monday.—Mr. Sousa's band returned to London yesterday to play a short season of fourteen concerts before going to Paris. Queen's Hall was well filled at both afternoon and evening concerts yesterday, and the large audience gave the popular American composer and his men a rousing welcome.

Miss Estelle Liebling, the soprano, and

Miss Maud Powell, the violinist, who are great favorites, were also warmly received.

Mr. Sousa, in speaking of his tour through the United Kingdom, said it had been most enjoyable. He is looking forward to his trip to Paris with much pleasure, remembering the very successful concerts which he gave during the Exposition.

Journal: The Daily Telegraph

Date: 18 AVRIL 1903

Adresse: 141, Fleet Street-Londres E. C.

Signé:

SOUSA AND HIS BAND.

On Saturday Mr. John Philip Sousa and his band returned to Queen's Hall, to commence a series of afternoon and evening concerts, which should attract the public during Easter Week. There was a very large attendance at the concert on Saturday afternoon, when a warm welcome was tendered to the famous band and its clever conductor, who, like his men, was in capital form, and indulged freely in those little eccentricities of gesture that seemingly disturb his forces not at all, but impel them to exert themselves to their utmost ability. Again there was good reason to praise the performers for the remarkable unanimity of purpose and expression that they exhibited in dealing with the various pieces submitted. Smartness of attack and completeness of ensemble were as noticeable as on former occasions, and the band had no reason to complain of any lack of appreciation. Mr. Sousa did not waste any time on Saturday, and evidently deemed it unnecessary to take the opinion of the house as to whether an encore was required. After the opening piece, Westmeyer's "Austrian Imperial Overture," in which the melody of the Austrian National Hymn plays a prominent part, the conductor served up quickly his own bright "Stars and Stripes for Ever" and "Golden Car" Marches. To these were subsequently added the "Washington Post," "El Capitan," "Rose, Shamrock, and Thistle," and "Hail to the Spirit of Liberty" numbers, performers on cornets, trumpets, and trombones advancing to the front of the platform to hurl the melody of the last-mentioned piece at the audience, who flung back plenty of applause. Mr. Sousa's "Three Quotations" Suite, already heard in London, an arrangement of the Pilgrims' Chorus and "Star of Eve" song from "Tannhäuser," Mr. Pryor's "Passing of Rag Time," a tuneful Polka by Mrs. M. H. Ronalds, and a rather dull Idyll by Lumbye, also engaged the attention of the instrumentalists, who concluded the concert with a fiery performance of the Overture to "Zampa." Miss Maud Powell, the accomplished American violinist, played Rieck's familiar Adagio and Moto Perpetuo in excellent style; Mr. J. H. B. Moereman adroitly showed off the capabilities of the saxophone in a solo of his own composition, and Miss Estelle Liebling, who gave agreeable renderings of songs by Handel and Mr. Wilby, was another successful contributor to the scheme.

SOSA AND HIS BAND.

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Mr. John Philip Sousa, the famous American conductor and composer, has brought his band to Bristol once more to entertain our citizens for a couple of days. It was in the first week in December, 1901, that the company of instrumentalists first came to our city and played in the Casino Hall. From then the renown of the concert and their director had preceded them, and large audiences assembled to hear their music-making, and were delighted therewith. Since then the band have travelled further, and gained fresh laurels in Great Britain and on the Continent. This is the second up to now. The Sousa Band has given 300 weeks of concerts in 10 years, visiting 600 cities and towns in the United States and Canada, England, Scotland, France, Germany, Belgium, and Holland. A total of 4,500 concerts, including 45 in London, 25 in Glasgow, 25 in Paris, 25 in Frankfurt-on-Main, 15 in Hamburg, 12 in Cologne, 8 in Dresden, 8 in Leipzig, 8 in Munich, and 5 in Amsterdam. Appeared, by command, before their Majesties at Sandringham, December 1, 1902, on the occasion of Queen Alexandra's birthday. Awarded two diplomas at Glasgow International Exhibition, 1901. Appointed "Official American Band" at Paris Exposition, 1900. Received vote of thanks from Municipal Assembly, City of New York, 1900. Has made 21 semi-annual concert tours in America, and two European trips, involving 150,000 miles of travel by land and sea. Pays \$25,000 per annum in salaries to musicians. Sousa himself has a unique and rather pleasing mannerism. It is aptly described by the editor of "Pearson's Magazine" for the present month: "Sousa has a thousand and one little tricks that catch the eye and fascinate the audience from first to last. He seems to be perfectly in his element when playing his own music. He stands erect with feet apart, conducting simply and unostentatiously with the baton in his right hand, while the left is raised to act as a controlling influence. Every now and then he drops his hands to mark some particular beat, and when his marches are swinging along their melodious way he conducts entirely with dropped hands, swinging them to and fro from his side, occasionally even stopping these motions and letting his hand run on a few bars at their own sweet will. Sousa has a favourite trick of suddenly turning round to the right, to the horns, trombones, and cornets, and bringing his hands together with a quick, sharp movement quite unique in its way. In a minute he has turned round again, and his left hand shoots out to control the drums and the triangles, far away in the left-hand corner. Now comes the "Coda," the final winding up of the march. Sousa springs to attention, and conducts with machine-like regularity. A final crash, a roar of applause, Sousa bows his acknowledgments, baton in hand, and walks smartly off the stage."

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Mr. Sousa, in speaking of his tour through the United Kingdom, said it had been most enjoyable. He is looking forward to his trip to Paris with much pleasure, remembering the very successful concerts which he gave during the Exposition.

Journal : The Daily Telegraph

Date : 18 AVRIL 1903

Adresse : 141, Fleet Street-Londres E. C.

Signé :

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The Western Daily Press,

Baldwin Street, Bristol.

(MacIver & Son, Publishers.)

Cutting from issue dated...

SOUSA AND HIS BAND.

CONCERTS IN BRISTOL.

The name of John Philip Sousa has in the last year or two become familiar as household words in this country, and the famous American conductor, who appeared with his band at Colston Hall in November, 1901, found yesterday, when he again came to the city, as enthusiastic an audience at the Victoria Rooms as upon his first visit to Bristol. When the musicians originally came to Great Britain they played at the Glasgow Exhibition, and the man who wrote the "Washington Post" soon grew famous, though the story current that his name was at first "So," and he added the letters "U.S.A.," became exploded. One secret of his success may be that he possesses broad views, since he admits that he had found human nature was pretty much the same the world over, and the musical pabulum that pleased his people at home seemed to find equal favour with audiences this side of the water. He rules his band not so much because he is a strict disciplinarian, but through the force of his will and his personality, for there is not a written law nor rule in the organisation. There was a good attendance at the afternoon concert, and the programme presented afforded the utmost satisfaction, besides the compositions for the band, being solos for violin (Miss Maud Powell) and trombone (Mr Arthur Pryor), with a vocal piece for Miss Estelle Liebling. The activity and promptitude of the conductor were as noticeable as ever. He approached his desk on the platform punctually at the time announced for the performance to commence, and before the auditors had time to briefly applaud him, the first feature in the scheme, Rossini's Overture to "William Tell" was commenced. This picturesque prelude, admitting as it does of grand effects and strong contrasts, was rattled off with the utmost spirit, the unanimity of the players being strikingly apparent. Without employing those exaggerated movements which some conductors think it necessary to affect, Mr Sousa had his orchestral forces completely under control. It was observable directly the opening piece had been played that the band expected to be called upon for several extra compositions, as when the assembly commenced to evince their gratification at the satisfactory rendering of the "William Tell" overture, a card containing the announcement, "Stars and Stripes for Ever," was held aloft by one of the bandsmen, and forthwith the inspiring strain was executed. Mr Arthur Pryor next came forward to perform a trombone solo, the subject of which was "Love Thoughts," a somewhat dainty theme for so blatant an instrument, but the executant delighted everyone with his charming interpretation, and in obedience to the plaudits at the termination a card was elevated containing the name of the production which Mr Pryor would give by way of an encore, it being "The Deep Cellar," that Britishers generally recognise by the phrase "In cellar cool." The low notes here were admirable, and so pleasing did the performance prove that it was acknowledged "extras" of this kind would be always welcome. By the way, the practice of letting the audience see the name of any piece which does not appear in the programme might with advantage be copied in English concert rooms, where frequently auditors have not the chance of recognising the fresh example given, especially if it be instrumental. Mr Sousa's own suite appeared to specially interest the hearers. It was entitled "Maidens Three," the sections respectively "The Coquette," "The Summer Girl," and "The Dancing Girl." Without professing to discriminate the characteristics of the trio of fair ones in the music, we can praise the sparkling movements which, followed by a demonstration of pleasure, led to another display by the musicians, which the announcement informed the audience was the "Coon Band Contest." The instrumentation was next varied by a soprano solo, the "Indian Bell Song," from the "Lakme" of Delibes, given with artistic excellence by Miss Estelle Liebling, who possesses a flexible voice of good quality. Dvorak some years ago, while resident in America, set himself to discover Negro themes, representative of plantation classics. Some of the tunes that struck his fancy were developed in "The New World" Symphony, the Largo from which was now played, and brought the first part of the concert to a conclusion. Though Mr Sousa directly the movement had been finished left the platform, the applause from the body of the room speedily summoned him back, and he then directed an energetic rendering of his "Washington Post." What was fittingly called a "Mosaic" opened the second section of the concert, as it consisted of some waltz themes combined into one piece by the conductor under the title "In the Realm of the Dance." This was followed by "The Patient Egg." Other contributions to the concert scheme by the band were:—Novelette, "Sizilietta" (von Blon); the March, "Imperial Edward" (Sousa), dedicated by special permission to the King, and plantation songs and dances (Chambers); with extras "El Capitan" and "God Save the King." Miss Maud Powell played for her violin solo Sarasate's "Zigeunerweisen," and, being recalled, gave Handel's "Largo." The concert was throughout enjoyable, for Sousa had his band so under control, and they performed with such unanimity of sentiment that bold crescendos and tuttis were rendered as if the executants were one unerring and sensitive machine.

THE EVENING CONCERT.

There was a very large and appreciative gathering in the evening, and the back of the orchestra was utilised for seating accommoda-

tion. The famous conductor received a hearty greeting as he stepped briskly on the platform and gave the signal for the opening piece, Berlioz's "Carnival Romaine," the performance of which was greeted with tumultuous applause. Mr Arthur Pryor gave a composition of his own, "Love's Enchantment," as a trombone solo, and his faultless execution gained him a well-deserved encore, to which he responded with "The Honeysuckle and the Bee," with a whistling refrain. A sparkling suite, from Sousa's own pen, consisting of (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," and (c) "Mars and Venus," followed, and was in turn succeeded by a magnificent rendering of Liszt's second Rhapsody. In the second half of the programme the band gave Mascagni's "Danse Esotica," Nevin's "Country Dance," "Imperial Edward," March, and a highly realistic galop de concert, "Chase of the Lion" (Kolling). As usual with Sousa's concerts, the programme was punctuated with typical marches and morceaux, and amongst those given last night in response to the vociferous encores may be mentioned the marches "Stars and Stripes for Ever," "Washington Post," and "El Capitan," and also "Passing of Rag Time," "The Golden Car" (a musical satire on the American railways), "Bundle of Mischief," and "The Warbler's Serenade." Miss Maud Powell gained an encore for her finished rendering of the andante and allegro vivace movements from Mendelssohn's Violin Concerto, and in reply gave some exquisite variations on a Scotch air. Miss Estelle Liebling, the vocalist, gave David's "Thou Brilliant Bird" in a pleasing style, and an effective flute obligato was supplied by Mr Marshall Lufsky.

Cutting from the

Dated April 11

Address of Journal

During the Easter holidays the people of Wood Green, for the most part, enjoyed themselves—thanks to the favours granted by the clerk of the weather. Thousands of cyclists passed through the place, thousands of people quitted the district to visit the seaside or their relatives, and thousands went to the Alexandra Palace, where special attractive amusements were provided. Sousa's world renowned band was heard by a vast crowd on Good Friday evening at the Palace. The arrangements are, however, said to have been not altogether satisfactory.

Express & Star

April 18 05

Wolverhampton

DRAMATIC & MUSICAL.

"On Saturday Mr. Sousa and his band began a week's engagement at the Queen's Hall with, in the evening, a programme of the now familiar type and several appendices which themselves were mostly quite familiar. Of Mr. Sousa and his style of conducting little enough is left to be said now; yet, even for those who have attended his London performances regularly, he has something new.

"We are not sure if rackets is much played in America. If not, then Mr. Sousa must have acquired that picturesque back-handed beat which he showed us, as we think for the first time, in his own "Chris and the Wonderful Lamp," since he first visited England, the home of that game. With the lemon-cutting beat, the "cab-driver-on-a-cold-day-warming-his-hands" beat, the under-cut, the thrust, even the lob bowler beat (which also may have been acquired here), we were familiar already. They, however, lose none of their picturesque humour or apparent effectiveness by repetition.

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Journal:

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Signé:

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SOIRÉE PARISIENNE

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Mais les clous, ce sont les marches américaines "Washington Post," "Stars and Stripes," les cake-walks dont Sousa a entremêlé ses grands morceaux de musique, et qui déchaînent des orations continuelles. C'est à voir et à entendre.

The Court Journal,

13, Burleigh Street, Strand, London, W.C.

(W. Rayner, Publisher.)

Cutting from issue dated April 15 1905

On Easter Saturday came, in all their vitality, "Sousa and his band," as it has become the custom to term the wonderful combination of an irresistible personality and a body of highly obedient instrumentalists. Someone wrote of the reappearance of the American band that it was in "capital form." One does not usually speak of a musician or musicians as being in form, but the word seems quite admirable in this instance. No doubt in America they say that Sousa and his band are "going strong," and feel it. On Saturday Mr. Sousa got through his programme at quick time, anticipating encores and rushing onward until the blood tingled. The energy of the whole thing is superb.

The Western Daily Press,

Baldwin Street, Bristol.

(Mudiver & Son, Publishers.)

ing from issue dated

SOUSA AND HIS BAND.

CONCERTS IN BRISTOL.

The name of John Philip Sousa has in the last year or two become familiar as household words in this country, and the famous American conductor, who appeared with his band at Colston Hall in November, 1911, found yesterday, when he again came to the city, an enthusiastic audience at the Victoria Rooms as upon his first visit to Bristol. When the musicians originally came to Great Britain they played at the Glasgow Exhibition, and the man who wrote the "Washington Post" soon grew famous, though the story current that his name was at first "So," and he added the letters "USA," became exploded. One secret of his success may be that he possesses broad views, since he admits that he had found human nature was pretty much the same the world over, and the musical patriotism that pleased his people at home seemed to find equal favour with audiences this side of the water. He rules his band not so much because he is a strict disciplinarian, but through the force of his will and his personality, for there is not a written law nor rule in the organisation. There was a good attendance at the afternoon concert, and the programme presented afforded the utmost satisfaction, besides the compositions for the band, being solos for violin (Miss Maud Powell) and cornet (Mr. Arthur Pryor), with a vocal piece for Miss Estelle Lieblich. The activity and promptitude of the conductor were as noticeable as ever. He approached his desk on the platform gracefully at the time announced for the performance to commence, and before the audience had time to briefly applaud him, the first feature in the scheme, Rossini's Overture to "William Tell" was commenced. This picturesque melody, admitting as it does of grand effects and strong contrasts, was rattled off with the utmost spirit, the unanimity of the players being strikingly apparent. Without employing those exaggerated movements which some conductors think it necessary to affect, Mr. Sousa had his orchestral forces completely under control. It was observable directly the opening piece had been played that the band expected to be called upon for several extra compositions, as when the assembly commenced to utter their gratification at the satisfactory rendering of the "William Tell" overture, a card containing the announcement, "Stars and Stripes for Ever," was held aloft by one of the bandmen, and forthwith the inspiring strain was executed. Mr. Arthur Pryor next came forward to perform a trombone solo, the subject of which was "Love's Thoughts," a somewhat dainty theme for so blustery an instrument, but the excellent delighted everyone with his charming interpretation, and in obedience to the pianist at the termination a card was placed containing the name of the production which Mr. Pryor would give by way of an encore, it being "The Deep Bell," that Britishers generally recognise by the phrase "In cellar wood." The low notes here were admirable, and so pleasing did the performance prove that it was acknowledged "extra" of this kind would be always welcome. By the way, the practice of leaving the audience see the name of any piece which does not appear in the programme with advantage has been copied in English concert rooms, where frequently auditors have not the chance of recognising the fresh example given, especially if it is instrumental. Mr. Sousa's own suite appeared as a special interest to the house. It was entitled "Maidens Three," the sections respectively "The Coquette," "The Summer Girl," and "The Dancing Girl." Without professing to discriminate the characteristics of the trio of fair ones in the music, we can praise the sparkling movements which, followed by a demonstration of pleasure, led to another display by the musician, which the announcement informed the audience was the "Dom. Band Contest." The instrumentation was next varied by a soprano solo, the "Indian Bell Song," from the "Lakme" of Delibes, given with artistic excellence by Miss Estelle Lieblich, who possesses a flexible voice of good quality. Who knows some years ago, while resident in America, set himself to discover Negro themes, representative of plantation classics. Some of the tunes that struck his fancy were developed in "The New World" Symphony, the Largo from which was now played, and brought the first part of the concert to a conclusion. Though Mr. Sousa directly the movements had been finished left the platform, the applause from the body of the room speedily summoned him back, and he then directed an energetic rendering of his "Washington Post." What was fittingly called a "Mosaic" opened the second section of the concert, as it consisted of some well-known themes combined into one piece by the conductor under the title "In the Realm of the Dance." This was followed by "The Patent Bar." Other contributions to the concert scheme by the band were: "Novelty," "Scherzo" (from the March, "Imperial Edward" (Sousa), dedicated by special permission to the King, and plantation songs and dances (Chambers); with extras "Hi-Capitan" and "God Save the King." Miss Maud Powell played for her violin solo, Sousa's "Zempanoverion," and being recalled, gave Estelle's "Largo." The concert was throughout enjoyable, for Sousa had his band so under control, and they performed with such unanimity of sentiment that both the executives and artists were rendered as if the executives were one unerring and sensitive machine.

THE EVENING CONCERT.

There was a very large and appreciative gathering in the evening, and the back of the orchestra was utilised for seating accommo-

tion. The famous conductor received a hearty greeting as he stepped briskly on the platform and gave the signal for the opening piece, Berlioz's "Carnival Romances," the performance of which was greeted with unanimous applause. Mr. Arthur Pryor gave a composition of his own, "Love's Thoughts," as a trombone solo, and his faultless execution gained him a well-deserved encore, to which he responded with "The Honey-suckle and the Bee," with a winning refrain. A sparkling suite, from Sousa's own pen, consisting of (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," and (c) "Mars and Venus," followed, and was in turn succeeded by a magnificent rendering of Liszt's second Rhapsody. In the second half of the programme the band gave Mascagni's "Danse Espagnole," Nivina's "Country Dance," "Imperial Edward," March, and a highly realistic galop de concert, "Chase of the Lion" (Kollings). As usual with Sousa's concerts, the programme was punctuated with typical marches and morceaux, and amongst those given last night in response to vociferous encores may be mentioned the marches "Stars and Stripes for Ever," "Washington Post," and "Hi-Capitan," and also "Passing of the Time," "The Golden Car," (a musical satire on the American railways), "March of the Minstrel," and "The Washer's Serenade." Miss Maud Powell gained an encore for her finished rendering of the andante and allegro vivace movements from Mendelssohn's Violin Concerto, and in reply gave some exquisite variations on a Scotch air. Miss Estelle Lieblich, the vocalist, gave David's "Thou Brilliant Bird" in a pleasing style, and an effective flute obligato was supplied by Mr. Marshall Lintick.

ating from the *Wood Green*
Dated April 17 1912
Address of Journal

During the Easter holidays the people of Wood Green, for the most part, enjoyed themselves—thanks to the favours granted by the clerk of the weather. Thousands of cyclists passed through the place, thousands of people quitted the district to visit the seaside or their relatives, and thousands went to the Alexandra Palace, where special attractive amusements were provided. Sousa's world renowned band was heard by a vast crowd on Good Friday evening at the Palace. The arrangements are, however, said to have been not altogether satisfactory.

Express & Star

April 18 1912

Dolwerka

DRAWATIC & MUSICAL.

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"The motor-car effect is new, and deserves describing as does that of the chauffeur. Yet he is content to be mistaken—a manifest injustice to one who made the success of "The Golden Car," which was played by way of an encore after the performance of an overture by Liszt called "Robespierre." For the "back-bender" and the motor-car are grateful, even more than for the performance of the "Fountain" song-poem by Richard Strauss. Yet this had an interest in its way, and was excellently done; but, truth to tell, the work seemed a little out of place, and Mr. Sousa is not quite at his best when he takes himself too seriously. The other soloists, that is, other than Mr. Sousa and the chauffeur, were as on Mr. Sousa's last visit."—From *The Times*, April 18th.

Journal: *Le Matin*
Date: 21 April
Adresse: 6 Bd Poissonnerie
Signé:

NOUVELLES THEATRALES

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Mr. Sousa is now very near the end of his London engagement at the above hall, yet his welcome has clearly not had time to grow. If one may judge from the crowded condition of the concert-room yesterday afternoon. Every item on his programme was generously applauded, and encores were granted on the slightest provocation. One of the most interesting among these encores was undoubtedly the playing by this combination, wellnigh perfect in its own way, of "Rule, Britannia;" it was not a little odd, in truth, to hear this particular melody played with such enthusiasm by an American orchestra for a British audience. A suite by Sousa himself entitled "Looking Upwards" went with great vivacity and distinction, and in many another piece the ensemble proved itself to possess an extraordinary unity and completeness of organization. The second part of the concert was chiefly distinguished by the playing of Elgar's famous march "Pomp and Circumstance;" we cannot say that this orchestration by any means conveyed the sense of colour and dignity which are among the really saving qualities of this vigorous musical conception; it was strange, too, to meet under these deliberately noisy circumstances the poet-musician from whose inspiration has sprung many a deep and finely meditative work of musical art. Miss Estelle Liebbling was the vocalist of the afternoon, and sang a *bravura* song by Gounod, with a bright and silvery sort of distinction. To sum up, the prevalent eagerness, as we have already suggested, to applaud on every possible occasion on the part of the audience proved at this concert (which comes, as we have also said, almost at the end of the series in London) what a popular success Sousa's visit has been; we confess freely that a band built precisely upon the lines of this American orchestra does not seem to claim any extreme artistic sympathy; but if the thing had to be done at all, there is no doubt that Mr. Sousa has done it a good deal better than any one else could have contrived to manage it under precisely these circumstances. Mr. Sousa, there is no doubt, is a man who possesses quite an extraordinary personality.

Sousa

Rosendale Free Press

Apr 18

3

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John Philip Sousa, the king of American march writers, made himself famous in England some eight years ago, when the whole country was set humming, singing, and whistling the catchy airs of the "Washington Post," the "Liberty Bell," and the rest of the world-famous marches.

Sousa, as one would expect him to be from his music, is a keen and smart man of action. Under his baton the band has rapidly risen, until it can now claim to be one of the finest brass bands in the world.

Let us watch Sousa on the platform. Smart and spruce in his close-fitting blue uniform he walks on to the stage, bows and turns straight to his band. His baton is raised, there is a hasty adjusting of instruments by the bandsmen, and the man who plays the big Sousaphone hoists its thirty-three pounds' weight on to his shoulders, a quick movement from the baton, and there burst forth the stirring strains of the "Washington Post."

Sousa is a king amongst conductors, and, like all great conductors, has a thousand and one little tricks that catch the eye and fascinate the audience from first to last. He seems to be perfectly in his element when playing his own music. He stands erect with feet apart, conducting simply and unostentatiously with the baton in his right hand, while the left is raised to act as a controlling influence. Every now and then he drops his hands to mark some particular beat, and when his marches are swinging along their melodious way he conducts entirely with dropped hands, swinging them to and fro from his sides, occasionally even stopping these motions and letting his band run on a few bars at their own sweet will.

Sousa has a favourite trick of suddenly turning round to the right, to the horns, trombones, and cornets, and bringing his hands together with a quick, sharp movement quite unique in its way. In a minute he has turned round again, and his left hand shoots out to control the drums and the triangles, far away in the left hand corner. Now comes the "Coda," the final winding up of the march. Sousa springs to attention, and conducts with machine-like regularity. A final crash, a roar of applause, Sousa bows his acknowledgments, baton in hand, and walks smartly off the stage.—"Pearson's Magazine."

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"El Capitan," "Rose, Shamrock, and Thistle," and "Hail to the Spirit of Liberty," followed each other in quick succession, and apparently were hugely enjoyed by the audience. While Sousa connotes his lack popular support. It is when it attempts to cope with more serious work that the metropolitan amateur smiles indulgently.

The Morning Advertiser,

127, Fleet Street, London, E.C.

(Robert J. Aylward, Publisher.)

Cutting from issue dated April 18 1907

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There have been very large audiences all this week, and to-day's will no doubt be larger still. One great attraction of the concerts is the smart manner in which the programmes are got through. Even including a large number of encores, they are over within two hours, and that is a great advantage to brisk and busy people, who resent concerts dragging their slow length along until six o'clock.

Mr. Sousa is businesslike in everything. The only regret Londoners have in connection with his present visit is that it has lasted such a short time.

Cutting from the Midland Counties Express

Dated April 18 1903

Address of Journal Wolverhampton

DRAMATIC & MUSICAL.

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Sketch,

198, Strand, W.C.

(Published by Ingram Bros.)

Cutting from issue dated April 22 1907

The Easter holidays have again brought Mr. Sousa and his band to the Queen's

Hall, where they gave the first of fourteen performances a few afternoons ago. Mr. Sousa played a March entitled "Hail to the Spirit of Liberty," together with "Three Quotations" composed by himself, both given with much spirit and verve. Miss Estelle Liebbling was the vocalist, and Miss Maud Powell played the solo violin to the band accompaniment.

MR. HERBERT FRYER, AN ENGLISH TALENTED

Photograph by Hiss

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Cutting from the

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Dated April 18 1908

Address of Journal

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Music in Scotland.

Edinburgh, March 17, 1903.

OUR orchestral season is again at an end, and the highest form of music will be heard no more in our land until long after we have returned from our summer holidays and settled fairly down to the drudgery of the winter's work. Dr. Cowen and his Scottish Orchestra have been a great success, and I am glad of it, especially so as Dr. Cowen is one of ourselves. It used to be an accepted idea that no good thing in the shape of a conductor could come out of Nazareth. The veriest Continental mediocrity was preferred to the best of our native men; and the Herr who knew perhaps a dozen words of the language went home every spring with a heavy purse of Scots' bawbees, to return for another purse in the early winter. Dr. Cowen's success has changed all that. Never again, I should think, will a foreign conductor be foisted upon us.

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Mr. Hulton Malcolm is one of Glasgow's most enterprising organists. When he makes up a program he does not tread in the beaten track. Some months ago he gave a performance at his church (Clarendon) of Saint-Saëns's "Oratorio de Noël," written when the composer was only twenty-three years of age; now he has brought forward Dubois's oratorio "The Seven Last Words." I doubt if either of these works has ever been heard in Scotland before; for all I know they may not have been heard in the whole island. I wish more good organists would follow Mr. Malcolm's example.

How often, I wonder, has Palestrina's famous "Missa Papæ Marcelli" been performed in England? I read somewhere recently that the London Bach Choir rendering of a few years ago was the first occasion of the work's being heard. Certainly, there cannot have been many performances. I know that the first performance in Scotland took place in 1894, when Mr. Henry Hartley's St. George's Choir sang the mass before a large audience in the Edinburgh Music Hall. I did not hear it then; and so, when a second performance was announced the other day, I took care to be there. Listening to the choir's very fine rendering of the quaint, pure, beautiful religious music one's thoughts went away back to that time (more than three centuries ago) when this identical composition restored church music to its proper place in the arts, and made straight the highway for a noble army of ecclesiastical composers. It would be difficult to conceive a more perfect model. In depth of thought, intensity of expression, and all the higher qualities which distinguish the work of the master from that of the pedant, the Palestrina mass is universally admitted to be unapproachable; while, even when regarded as a monument of mere mechanical skill, it stands absolutely unrivalled. Mr. Hartley is to be heartily congratulated on the appearance made by his choir. I do not believe that another church choir in all Scotland could have sung the mass so well.

SOUSA AND HIS BAND.

Second Visit to Cardiff.

Sousa and his band are now on a second visit to South Wales, and on Monday gave two concerts at the Park Hall, Cardiff. The programmes presented afforded the utmost satisfaction. They included, besides the compositions for the band, solos for violin (Miss Miss Powell) and trombone (Mr. Arthur Pryor), with vocal pieces for Miss Estelle Lieblich. Sousa is a pleasant-looking, bearded man, bespectacled and always smiling. One secret of his success is that he possesses broad views, and that he rules his band through force of will and personality. Indeed, every member of the band seems to have a little bit of Sousa in him. Sousa believes in responding to encores—in giving his audiences what he thinks they want. Amongst the pieces played on Monday were "Imperial Edward," a march dedicated by the famous conductor to the King; Puccini's "La Tosca," "El Capitan" (Sousa), "The Washington Post," "Stars and Stripes," &c.

In the course of a brief conversation with a representative of this journal, Sousa expressed a strong predilection for English music. "It is a very old story to me," he said, "and audiences are much the same everywhere—in Paris, London, New York. The vast majority of people go to concerts because they love music. There is always a small percentage animated by mere curiosity, of course. The 'Imperial Edward March' has been well received everywhere, and people like 'El Capitan,' 'Stars and Stripes,' and 'Hands Across the Sea.' I am always ready to respond to encores; they form a part of my concerts. Some audiences—here and in America—have got this idea so fixed in their minds that the applause at the start has not been so rapturous as I think it should have been. Therefore, I did not give the expected responses. And then? Why, then they applauded vigorously, and encores were requested. We return to London next Friday; then we go to Paris, Belgium, Holland, and Germany, returning to London for another series of about 25 concerts. We sail for America in July. We have had a warm welcome in England. The people have been so nice to us."

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And then speaking of a performance of Orth's "In a clock store," the writer proceeds: "This kind of thing, however, seems to please a section of the public; but it is to be hoped that our regimental bandmasters will not be permitted to imitate such puerile tricks."

We hope so too; as an illustration of how much the influence of royalty has upon smaller mortals we read that "Mr. and Mrs. Sousa were entertained to luncheon by the Lord Mayor (Mr. W. Watson Rutherford) prior to the Saturday afternoon concert, and it is hoped that the precedent thus created may induce the offer of civic hospitality to Dr. Richter on 17th inst., who, on that evening, is to direct the last of a series of three concerts."

We should say Richter would decline the honour; he has often been at Liverpool before when no such idea presented itself, such an artist could not be expected to play second fiddle to Sousa.

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Date: 23 AVRIL 1903
Adresse: 23, RUE DE LAURENCE
Signé: Charles Lambert

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Alors que celui-là fait de l'art sans ostentation, celui-ci fait du commerce — il n'est pas américain pour rien — avec appareil et sous le couvert de l'art: il faut vraiment avoir cette suffisance et cette belle confiance en soi, qui fait d'ailleurs la force des américains, pour se poser en conducteur d'orchestre dans la ville qui a admiré ces jours-ci MM. Chevillard, Colonne, Mottl, Weingartner et Grieg. M. Sousa a la prétention de nous faire connaître la musique américaine et la manière de s'en servir. Il bat la mesure circulairement, fait semblant de secouer de la salade et semble

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Adresse: 26, Rue Drouot, PARIS
Signé: A. DELILIA

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Cette magnifique marche, qui va peut-être devenir l'hymne universel des sportsmen, a été composée par notre collaborateur sportif Paul Manoury.

La première audition de *The International Sporting March* sera donnée, aujourd'hui même, au Nouveau-Théâtre.

Journal: *THE NEW YORK HERALD*
Date: 24 AVR. 1903

Adresse: 49, Avenue de l'Opéra, PARIS

Signé:

Why Do You Not Read the Herald?
Paris, 22 Avril.

MONSIEUR LE DIRECTEUR: — Pourquoi le New York Herald se singularise-t-il entre tous les journaux publiés à Paris en n'ayant pas encore consacré une ligne à Sousa et aux concerts que celui-ci donne journellement? Est-ce simplement parce que Sousa est Américain? "UN LECTEUR QUOTIDIEN."

Yet the King Liked Sousa's Band.
(The Musical Critic of London Saturday Review.)

In the words of the song, who is Sousa, what is he that all the agents commend him? He is the conductor of what is called a military band; he comes from America, for which great country—so I learned from a press paragraph lately—he has written a national anthem or march; and he has been and may be now playing in London. I attended one of his concerts recently and am now slowly recovering. Not that his band is at all a bad one. On the contrary, it seemed to me quite as good as those that play by order of the London County Council in public parks. The Americans are, they themselves state, a great people, and apparently they like great noises. In no other country in the world but America could Sousa and his band have gained the reputation they have.

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Date: 24 AVR. 1903
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Signé: *Why Do You Not Read the Herald?*

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SOUSA AND HIS BAND.

Second Visit to Cardiff.

Sousa and his band are now on a second visit to South Wales, and on Monday gave two concerts at the Park Hall, Cardiff. The programmes presented afforded the utmost satisfaction. They included, besides the compositions for the band, solos for violin (Miss Maud Powell) and trombone (Mr Arthur Pryor), with vocal pieces for Miss Estelle Lieblich. Sousa is a pleasant-looking, bearded man, bespectacled and always smiling. One secret of his success is that he possesses broad views, and that he rules his band through force of will and personality. Indeed, every member of the band seems to have a little bit of Sousa in him. Sousa believes in responding to encores—in giving his audiences what he thinks they want. Amongst the pieces played on Monday were "Imperial Edward," a march dedicated by the famous conductor to the King; Puccini's "La Tosca," "El Capitan" (Sousa), "The Washington Post," "Stars and Stripes," &c.

In the course of a brief conversation with a representative of this journal, Sousa expressed a strong predilection for English music. "It is a very old story to me," he said, "and audiences are much the same everywhere—in Paris, London, New York. The vast majority of people go to concerts because they love music. There is always a small percentage animated by more curiosity, of course. The 'Imperial Edward March' has been well received everywhere, and people like 'El Capitan,' 'Stars and Stripes,' and 'Hands Across the Sea.' I am always ready to respond to encores; they form a part of my concerts. Some audiences—here and in America—have got this idea so fixed in their minds that the applause at the start has not been so rapturous as I think it should have been. Therefore, I did not give the expected responses. And then? Why, then they applauded vigorously, and encores were responded to. We return to London next Friday; then we go to Paris, Belgium, Holland, and Germany, returning to London for another series of about 25 concerts. We sail for America in July. We have had a warm welcome in England. The people have been so nice to us."

Sousa and his band will give two concerts at the Park Hall, Cardiff, to-day (Tuesday).

Cutting from the *Orchestral Times*

Dated April 1903

Address of Journal

In a recent issue we remarked upon Mr. Sousa as an advertiser, and there is no mistake about it no one can beat him at that: he also has the happy knack of pleasing the people; Sousa and Richter. the uneducated in music, without vulgarity, but there can be no doubt that with those who regarded him as an artistic musician he is played out. A recent criticism of a performance at Liverpool said "his methods do not inspire one with much feeling as regards the actual artistic merits of the organisation and the material submitted, which in courtesy is called 'music'."

And then speaking of a performance of Orth's "In a clock store," the writer proceeds: "This kind of thing, however, seems to please a section of the public; but it is to be hoped that our regimental bandmasters will not be permitted to imitate such puerile tricks."

We hope so too; as an illustration of how much the influence of royalty has upon smaller mortals we read that "Mr. and Mrs. Sousa were entertained to luncheon by the Lord Mayor (Mr. W. Watson Rutherford) prior to the Saturday afternoon concert, and it is hoped that the precedent thus created may induce the offer of civic hospitality to Dr. Richter on 17th inst., who, on that evening, is to direct the last of a series of three concerts."

We should say Richter would decline the honour; he has often been at Liverpool before when no such idea presented itself, such an artist could not be expected to play second fiddle to Sousa.

Journal: *JOURNAL des Théâtres*
Date: 23 AVRIL 1903
Adresse: 23, RUE DE LAURENCE
Signé: Charles Lambert

Sousa and his band. — Si de la Scandinavie, nous passons à l'Amérique, ce n'est ni la même musique, ni les mêmes musiciens que nous trouvons et ce n'est pas un des moindres étonnements d'une âme d'artiste que de voir dans la même journée applaudir Grieg et Sousa.

Alors que celui-là fait de l'art sans ostentation, celui-ci fait du commerce — il n'est pas américain pour rien — avec appareil et sous le couvert de l'art: il faut vraiment avoir cette suffisance et cette belle confiance en soi, qui fait d'ailleurs la force des américains, pour se poser en conducteur d'orchestre dans la ville qui a admiré ces jours-ci MM Chevillard, Colonne, Mottl, Weingartner et Grieg. M. Sousa a la prétention de nous faire connaître la musique américaine et la manière de s'en servir. Il bat la mesure circulairement, fait semblant de secouer de la salade et semble

diriger, avec des gestes bizarres le cake-walk national dont nous a gratifier l'Amérique...

Journal: *LE FIGARO*
Date: 27 AVR. 1903
Adresse: 26, Rue Drouot, PARIS
Signé: A. DELILIA

Sousa, le célèbre chef d'orchestre américain, le roi des compositeurs de marches, comme on l'appelle dans son pays, va jouer, avec son orchestre de cinquante musiciens, une œuvre nouvelle intitulée *The International Sporting March*, autrement dit "la Marche sportive internationale".

Cette magnifique marche, qui va peut-être devenir l'hymne universel des sportsmen, a été composée par notre collaborateur sportif Paul Manoury.

La première audition de *The International Sporting March* sera donnée, aujourd'hui même, au Nouveau-Théâtre.

Journal: *THE NEW-YORK HERALD*
Date: 24 AVR. 1903

Adresse: 49, Avenue de l'Opéra, PARIS
Signé:

Why Do You Not Read the Herald?
Paris, 22 Avril.

MONSIEUR LE DIRECTEUR: — Pourquoi le New York Herald se singularise-t-il entre tous les journaux publiés à Paris en n'ayant pas encore consacré une ligne à Sousa et aux concerts que celui-ci donne journellement? Est-ce simplement parce-que Sousa est Américain? "UN LECTEUR QUOTIDIEN."

Yet the King Liked Sousa's Band.
(The Musical Critic of London Saturday Review.)

In the words of the song, who is Sousa, what is he that all the agents command him? He is the conductor of what is called a military band; he comes from America, for which great country—so I learned from a press paragraph lately—he has written a national anthem or march; and he has been and may be now playing in London. I attended one of his concerts recently and am now slowly recovering. Not that his band is at all a bad one. On the contrary, it seemed to me quite as good as those that play by order of the London County Council in public parks. The Americans are, they themselves state, a great people, and apparently they like great noises. In no other country in the world but America could Sousa and his band have gained the reputation they have.

Journal : Westminster Gazette
 Date : 16 AVRIL 1903
 Adresse : LONDRES
 Signé :

SOUSA AGAIN.

Sousa, the one and only, is in London once more, for a brief return visit, of which his innumerable admirers may be safely trusted to take due advantage. A visit to Queen's Hall last night found the whole performance going gaily and characteristically as ever. At first, indeed, there seemed some likelihood of disappointment. A programme containing only such names as Beethoven, Schubert, Haydn, Bach, and Handel did not promise too happily for your genuine Sousaite. Such fears, however, if they were entertained, proved entirely uncalled for. The compositions set down against the names of the masters referred to were, indeed, duly played. But they formed only a small part of the programme as a whole—providing, as it were, merely the pegs to which were attached, in the shape of encore pieces, the more characteristic productions identified with the performances of "Sousa and his Band."

Thus those who found their attention flagging during the rendering of a movement by Haydn were soon restored by such exhilarating compositions of a later date as "Coon Band Contest," "The Golden Cars," and "Whistling Rufus." If a certain "Largo" by one Handel fell more or less flat, there was ample compensation in the strains of "Imperial Edward" and "Stars and Stripes for Ever"; while those who had failed to appreciate the too recondite beauties of a Bach Bourrée must have been hard to move indeed if they remained unstimulated by the music of those sublime creations "Down South," "Invincible Eagle," and—last but not very far from least—"The Patient Egg." It says much, indeed, for Miss Maud Powell's skill as violinist that after such electrifying productions she was still able to hold the attention of the audience, and even to extract therefrom enthusiastic applause, in such a work as Mendelssohn's violin concerto; and no less must be said of Miss Estelle Lieblich, as vocalist, who, though similarly disadvantaged, contrived also, in such an outworn composition as "Batti, batti," from an opera called "Don Giovanni," by an eighteenth century composer named Mozart, to make quite a considerable effect. Why, oh, why did it never occur to Bach or Beethoven to write "The Patient Egg"? H. A. S.

Journal : The Referee
 Date : 12 AVRIL 1903
 Adresse : Londres
 Signé :

ENCORE SOUSA.

MR. SOUSA and his highly trained band began a fresh campaign at Queen's Hall yesterday afternoon, and the performances will doubtless add to the enjoyment of many in the coming week. The band yesterday afternoon may be said to have been heard at its best, for, with one exception, arrangements of serious music were avoided, and the pieces chosen chiefly relied for effect on rhythmic precision, in which attribute this organisation excels. The one exception was a selection from Wagner's "Tannhäuser," consisting of the "Pilgrim's Chorus" and the song, "O Star of Eve!" but this, albeit unsatisfactory in some particulars, advantageously displayed the rich quality of the larger brass instruments. The most notable of the other pieces were "Three Quotations" and a march entitled "Hail to the Spirit of Liberty," both by Mr. Sousa. In the latter the "spirit" was presumably called by four cornet, three trumpet, and five trombone players coming to the front of the orchestra and blowing point-blank at the grand circle. I do not know how this pointed address affected my neighbours, but personally it excited in me a keen desire to restrain the liberty of the players. Each of the above pieces was followed with the now familiar breathless celerity by encore numbers, the "Three Quotations" being followed by "The Washington Post" and the "Passing of Rag-Time," a stirring and somewhat curious example of the expressive power of rhythm. After the appeal to the spirit of Liberty was played the "Capitan" march and a piece called "The Patient Egg." Miss Estelle Lieblich sang an excerpt from Handel's "L'Allegro il Penseroso," which included a kind of cadenza duel with Mr. Marshal Lufsky, armed with a flute. Both combatants retired with full honours. Later, Miss Maud Powell contributed a violin solo in which she was neatly accompanied by the band, but I was most taken with a saxophone solo played by Mr. J. E. R. Moeremans. I know that Wagner banned it with the single but comprehensive epithet, *Rauschwerkzeuge*, which, being interpreted, meaneth a "musical mongrel," but these instruments have been vastly improved since Wagner's day, and they are now esteemed members of our military bands. The peculiar rich tone-quality results from the alliance of a conical bore with the reed of the cylindrical bore clarinet, and modern improvements in the fingering make the rendering of "lightning passages" possible. It is in these that Mr. Moeremans excels, and his playing was a fine exhibition of the capabilities of the instrument.

LANCELOT.

Journal : The Weekly critical review
 Date : 16 AVRIL 1903
 Adresse : 338 rue Saint Honoré
 Signé :

Music in London

BY
A. KALISCH.

Again my title is by way of being a misnomer. Since my last letter there has been no music in London, save at the Good Friday Concerts, which fulfilled the purpose of their being quite adequately, but "call for no critical notice," as the consecrated phrase is, and at the Sousa Band Concerts, which demand record even less. The best and the worst have been said about Mr. Sousa long ago, and to repeat it all is needless. The bill lasts till the 20th, when a very busy season will begin, which will go on till the end of July scatters jaded Londoners to all quarters of the globe. It may be well to take advantage of the truce for indulging in a little forecast of what we may expect.

Between now and the end of the summer we shall have most great artists in London. To enumerate them is almost superfluous; but one may mention among violinists Joachim, Ysaye, Kreisler, Kubelik; while among pianists it would be shorter to name the great players who will not be here. It is more interesting to refer to the various serial performances which we have to expect.

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Journal : Pall Mall Gazette
 Date : 18 AVRIL 1903
 Adresse : LONDRES
 Signé :

THE QUEEN'S HALL.

Mr. Sousa is now very near the end of his London engagement at the above hall, yet his welcome has clearly not had time to grow stale, if one may judge from the crowded condition of the concert-room yesterday afternoon. Every item on his programme was generously applauded, and encores were granted on the slightest provocation. One of the most interesting among these encores was undoubtedly the playing by this combination, well-nigh perfect in its own way, of "Rule, Britannia;" it was not a little odd, in truth, to hear this particular melody played with such enthusiasm by an American orchestra or a British audience. A suite by Sousa himself entitled "Looking Upwards" went with great vivacity and distinction, and in many another piece the ensemble proved itself to possess an extraordinary unity and completeness of organization. The second part of the concert was chiefly distinguished by the playing of Elgar's famous march "Pomp and Circumstance;" we cannot say that this orchestration by any means conveyed the sense of colour and dignity which are among the really saving qualities of this vigorous musical conception; it was strange, too, to meet under these deliberately noisy circumstances the poet-musician from whose inspiration has sprung many a deep and finely meditative work of musical art. Miss Estelle Lieblich was the vocalist of the afternoon, and sang a *bravura* song by Gounod, with a bright and silvery sort of distinction. To sum up, the prevalent eagerness, as we have already suggested, to applaud on every possible occasion on the part of the audience proved at this concert (which comes, as we have also said, almost at the end of the series in London) what a popular success Sousa's visit has been; we confess freely that a band built precisely upon the lines of this American orchestra does not seem to claim any extreme artistic sympathy; but if the thing had to be done at all, there is no doubt that Mr. Sousa has done it a good deal better than any one else could have contrived to manage it under precisely these circumstances. Mr. Sousa, there is no doubt, is a man who possesses quite an extraordinary personality.

From the *New York Herald*
 of Publication *Basis*
 dated *April 20 1903*

Sousa and His Band At Nouveau-Théâtre.

Marches by the "March King." Rag-time Melodies and Classical Airs Unite to Enthuse Audience.

Sousa and his band reached Paris last night, bringing with them Sousa marches, ragtime melodies and more classical productions galore, and made, as on their last stay in Paris, a big hit.

Although their coming over was not widely advertised, it was a fairly large audience that assembled in the Nouveau Théâtre to greet them, and certainly there was enough enthusiasm about to fill a house double the size. Many of those present were Americans, some of whom were not slow to assist in the production of some favorite "coon song" or "two-step," for while most of the numbers on the programme were generally of a classical nature, the "encores" served to introduce a number of old-time favorites, even going so far back as the "Washington Post" and "Whistling Rufus."

That delightful trombone soloist, Mr. Arthur Pryor, played just as sweetly as he did during the Exposition year, and Miss Estelle Liebling (soprano) made quite a hit. Miss Maud Powell (violinist) gave an interpretation of two little movements from Mendelssohn that were charming.

This was the programme:—

1. Overture—"Di Ballo".....Sullivan
 2. Trombone Solo—"Love's Enchantment".....Pryor
 3. Suite—"Regardant en Haut".....Sousa
 - (a) Par la lumière de l'étoile polaire.
 - (b) Sous la Croix du Sud.
 - (c) Mars et Venus.
 4. Soprano Solo—"Fol, Brillant Oiseau," de "Perle de Brésil".....David
 5. Miss Estelle Liebling.
 6. Mr. Marshall Linsky, Flute Obligato.
 7. Largo de Symphonie—"Le Nouveau Monde" Dvorak
 - Interval.
 8. "Beaucoup de Fracas pour Rien".....German
 - (a) "Danse de Campagne".....Nevin
 - (b) "Les Étoiles Brillant pour Toujours" Sousa
 9. Deux Mouvements Concerto du Violon, Mendelssohn
 - (a) Adagio. (b) Allegro vivace.
 10. Miss Maud Powell.
 11. "Chants et Danses de Plantation".....Chambers
- Of course there was not a number played that did not receive an encore.



MR. JOHN PHILIP SOUSA.

After the third number, the "Passing of Ragtime" did not suffice, and the band had to follow it with the "Washington Post" and "Whistling Rufus." After "Les Étoiles brillent pour toujours," which is not so unfamiliar as it looks, and is only French for the "Stars and Stripes Forever," "Down South," "The Invincible Eagle" and the "Patient Egg" had to be played one after another, and even then the audience cried for more.

I saw Mr. John Philip Sousa during the entracte, and he expressed his pleasure at being again in Paris. He and his band had had a long fatiguing journey from London, with scarcely any sleep since the concert of the evening before, having to cross in a special boat. Sousa and his band will be in Paris for two weeks. A despatch from London by the HERALD's special wire says that Saturday's two concerts there drew tremendous audiences.

Sousa, The Coal Trade Crisis, & the Sun Spots.

[By "VAN CLUPPER."]

If any evidence were wanted of the difference in the Temperament of the British people and their descendants—the Americans—it would have been afforded at the Park Hall on Monday afternoon.

The great SOUSA and his band gave a performance and the hall was half empty!

I hope nobody will write to Theodore Roosevelt about it, or it may lead to international complications.

Just fancy, SOUSA, the "musical darling" of the American nation facing a "beggarly array of empty benches!"

The poor attendance at Monday's matinee would, I take it in the ordinary way, be put down to Cardiff's lamentable backwardness in appreciation of the best in music.

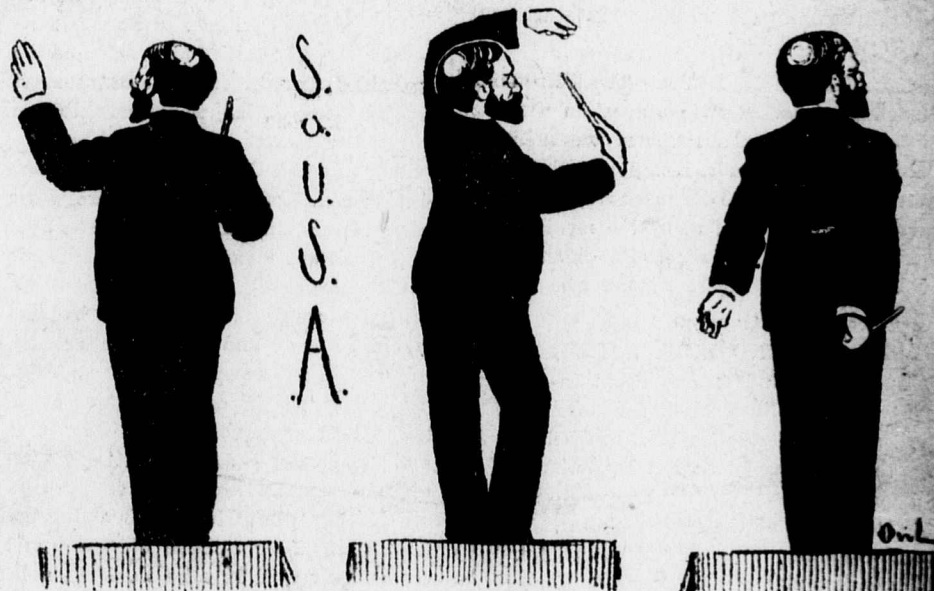
effects of the last strike." If a friend owes you money he writes: "Hope you will allow it to stand over for the present—money is so scarce owing to the Crisis in the Coal Trade." The failure of the Cardiff Football Club to make any sort of a show this season was undoubtedly due to the effect of the Crisis in the Coal Trade. A bicyclist who ran into an electric car the other day said the accident was due to the fact that he was thinking at the time of the "Crisis in the Coal Trade." In fact, who knows—perhaps it is the Crisis in the Coal Trade that has caused the recent spots on the sun!!

Where the effects of this Crisis in the Coal Trade is going to end I tremble to contemplate.

SOUSA himself is delightful.

His fame is so world-wide that one must acquit him of the little weaknesses that one's first impressions would suggest.

If we did not know it was SOUSA who was before us we would imagine



The concert was well advertised—SOUSA'S name itself ought to have packed the Park Hall every afternoon and evening in the week—yet comparatively speaking, a mere handful gathered on Monday afternoon, and the attendance was not much better on Tuesday afternoon.

Most people would, if asked at once say that the small attendance on Monday afternoon was due to lack of appreciation of the best in music.

Nothing of the kind. The true reason for it is—the Coal Crisis.

I am beginning to think we have not fully realized the ~~importance~~ *importance* of the ~~concert~~ *concert*.

that the leader of the magnificent band which played at the Park Hall on Monday afternoon was a young musician anxious to attain fame by original methods.

His manner of conducting is theatrical.

It is also most insinuating.

It is—well—it is UNIQUE.

In "El Capitan" and "Stars and Stripes"—two of Sousa's most brilliant works—the conductor seemed in his conducting to "whip up" the band as it were.

On Easter Saturday came, in all their vitality, "Sousa and his band," as it has become the custom to term the wonderful combination of an irresistible personality and a body of highly obedient instrumentalists. Someone wrote of the reappearance of the American band that it was in "capital form." One does not usually speak of a musician or musicians as being in form, but the word seems quite admirable in this instance. No doubt in America they say that Sousa and his band are "going strong," and feel it. On Saturday Mr. Sousa got through his programme at quick time, anticipating encores and rushing onward until the blood tingled. The energy of the whole thing is superb.

Western Mail,

St. Mary's Street, Cardiff.

(Published by H. M. Thomas.)

ag from issue dated *Apr 7* 1903

SOUSA'S BAND AT CARDIFF.

The first of four performances by Mr. John Philip Sousa's band of more than forty talented instrumentalists at the Park-hall, Cardiff, on Monday afternoon was not so largely attended as might have been expected. No doubt, however, in a large commercial centre like the Welsh Metropolis matinees are somewhat inconvenient for the bulk of the townsfolk. Respecting the quality of the music discoursed one could easily go into raptures. Now the strains would float sweetly through the hall like the gentle zephyrs of a summer eve, and then there would be a tumultuous clash and blare, but exquisitely harmonious withal. Sousa has a fine control over his performers, and the response to the conductor's baton is always in perfect unison. The blend of light and shade is delicious, and he would be a captious critic indeed who would carp at any of the work of Sousa's clever band. The of the work of Sousa's clever band. The of the work of Sousa's clever band.

from the *South Wales Times*
 Dated April 9 1903
 of Journal *Exeter*

SOUSA'S BAND.

Sousa's marvellous band gave one of its inimitable performances at the Victoria Hall last evening. A crowded and fashionable audience was enraptured by the faultless rendering of an admirable programme. The applause was unstinted and repeated encores were generously responded to. A trombone solo by Mr. A. Pryor, the solos by Miss Estelle Liebling, and the violin selections by Miss Maud Powell were also warmly applauded and encored.

Mar 28 03

Journal

Wolverhampton

SOUSA'S BAND.

RETURN VISIT TO WOLVERHAMPTON.

John Philip Sousa, composer and conductor, and his well-known band, paid a return visit to Wolverhampton after an absence of nearly two years, on Thursday afternoon, when the first of two concerts was given in the Agricultural Hall.

Of the merits and demerits of both Sousa and his band a great deal has been heard since he first came among us, and as is often the case opinion runs to rather exaggerated extremes. It must be admitted that many of the things which mark the Sousa Band off from other "military" bands are carefully rehearsed effects, some of which have no bearing whatsoever on the musical value of the product, but this cannot be said of all of them. Some of the effects Sousa obtains, and obtains at the cost of great rehearsal, are legitimate pieces of instrumental technique. Technique does not make music, but its possession undoubtedly adds to the power to do so, and these little mannerisms are as correct and as much worth striving after as any display of virtuosity so much applauded and appreciated in the case of a violinist or a pianist. Such effects as the manner in which the band starts off as soon as the conductor puts his foot on the conducting stand, and before he is in position, without any of the usual tapping and introductory pausing, have, of course, nothing to do with the music; but the irresistible "pom-pom" crescendos backed up by the drums in a manner which it is impossible to forget, are quite in order, and give overwhelming effect to passages where they are intended, but seldom realised. As to the other things, the profusion of encores, the readiness to oblige, the briskness of it all, they add to the "atmosphere" of the occasion, and to the enjoyment of the audience. When these things are decried, and the whole performance indiscriminately dismissed as a "Yankee raree show," unworthy of imitation by our own conductors, we are reminded of the story of Lincoln when the detractors of Grant said he drank. "Do you know his tipple?" The detractors confessed they did not. "Ah! it's a pity! for I would have sent a cask to every General at the front to see if it would have the same effect!" Many of our military band concerts would be more popular and more tolerable if a little of Sousa's spirit in these matters were imitated.

As to the quality of the band, no doubt, taking it as a whole—to say the least—our crack bands are quite equal in tone and individual ability. And yet they fail to give quite the same effect. The reason, again, is more to Sousa's credit than otherwise. He has perceived the trend of modern music, and has catered for it. He has realised that to give the music which is wanted, and the effects which it demands, calls for the addition of instruments of greater power and special character, principally in the brass and bass. The majority of our bands, being controlled by a rigid tradition, owing to their military connection, have not made this provision. In the same way, and owing to the same cause, the repertoire of many of them is not so broad in certain directions. These things make the difference in effect, though they may not affect the musical value.

But to our mind, it is neither in his band or his conducting that Sousa's real claim to importance rests: Sousa the composer is much greater. He possesses marked individuality, and a gift of melody and rhythm which would be of untold value to any composer. Added to these bed-rock constituents a freedom from conventionality, and a perfect grasp over instrumentation, it is somewhat puzzling that he has not done more serious musical work. For, great as is his power of writing irresistible, popular, yet refined marches, it is when he tries something greater that one realises his possibilities. His suites often have a curious resemblance to Strauss in the light mood of *Till Eulenspiegel*.

For all these and other reasons, therefore, we regarded his return visit to Wolverhampton this afternoon as an occasion of more than passing interest. There was a very fair audience considering the weather, and, though one missed the "Intermission" from the programme, it having been replaced on this occasion by the more familiar and English "Interval," the list of pieces announced gave ample scope for judging both composer and band. The list was as follows:—

1. Overture—"William Tell" *Rossini*
2. Trombone Solo—"Love Thoughts" *Pryor*
3. Suite—"Maidens Three" *Sousa*
 - (a) The Coquette.
 - (b) The Summer Girl.
 - (c) The Dancing Girl.
4. Soprano Solo—"Indian Bell Song" from "Lakme" *Debussy*
5. Large from Symphony—"The New World" *Sousa*
6. Mosaic—"In the Realm of the Dance" *Sousa* (Founded on famous waltz themes).
7. (a) Novelette—"Sizilietta" *von Elm*
- (b) March—"Imperial Edward" *Sousa*
8. Violin solo—"Zigeunerweisen" *Sarasate*
9. Plantation Songs and Dances *Chambers*

Though the reading of the familiar *William Tell* was sensational and poetical rather than the highly-dramatic one we generally get, it proved that the band is as rich and full in tone as ever. True to tradition, an imitable rendering of the conductor's "El Capitan" immediately followed as an encore. The "Maidens Three" proved a typical Sousa suite, sparkling, piquant, melodious, feminine—and short. It was the light-

est of the night, as its subject indicated, but it was never empty. It was in some respects an appropriate choice that the chief selection on the programme should be a portion of Debussy's "New World" symphony, and it must be said that its flowing melodies and grave beauty were much better suited to the band's capabilities than many classical pieces which they attempt. Though it was somewhat of a shock to have it followed by the "Washington Post" as the encore, that old favourite is always welcome when played by Sousa.

After the "intermission"—the phrase will stick with us—which had Sousa, according to the programme, as a musical innovator of the deepest dye, since "In the Realm of the Dance" was described as a "Mosaic," an art form which we believe to be new to music. Probably "Mosaic" sounds better than "medley," but as a matter of fact that was what these reminiscences of famous waltzes were. As an encore, a "Mexican Serenade" was given, which proved to have an affinity with the once better-known "Coster" one of Mr. Chevalier, since the engaging refrain was whistled. It was very pretty and much enjoyed, but the roar of applause which greeted the opening strains of the "Stars and Stripes for Ever," given as an encore to an encore, showed what the audience really appreciated. The new composition, written in honour of the Coronation and dedicated, as we have all been made aware, to his Majesty King Edward, proved to be a typical Sousa march of the bustling, kettledrum, and brass stamp, and when first the trombones stood up to let it go, and then the cornets came to the edge of the platform and gave the melody fortissimo, everyone felt that the composer had conferred every possible pains on the composition and honour on its subject. It brought on a "Coon Band Contest," which beat everything so far in the matter of variegated noise.

To come to the personal element, it may at once be said that Sousa himself is the same fascinating figure that he proved on the last occasion. He has all the old lazy affectation of going to sleep over his work, his beat and his gestures every now and again become microscopic and have to be searched for, while anon he will frankly give it up. Only in the waltz themes did he let himself go, and swing his arms backwards and forwards across his body in the traditional Sousa style. On this occasion, besides Mr. Pryor, who again made the trombone a possible soloist, the band had the assistance of two principals. Miss Estelle Lieblich proved to have a voice of great height and flexibility, and sang one of the most florid pieces for the display of dexterity in the handling of the voice with complete success and wonderful facial expression. Miss Powell proved a violinist of real power and taste, and narrowly escaped an encore.

Altogether the entertainment, if somewhat on the light side, proved a brisk and characteristic one.

g from the *Clifton Chronicle*
Dated April 8 1903
ss of Journal

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The Bristol Mercury.

35, Broad Street, Bristol.

(William Lewis & Sons, Publishers.)

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Mar 28 03

Wolverhampton

SOUSA'S BAND.

RETURN VISIT TO WOLVERHAMPTON.

John Philip Sousa, composer and conductor, and his well-known band, paid a return visit to Wolverhampton after an absence of nearly two years, on Thursday afternoon, when the first of two concerts was given in the Agricultural Hall.

Of the merits and demerits of both Sousa and his band a great deal has been heard since he first came among us, and as is often the case opinion runs to rather exaggerated extremes. It must be admitted that many of the things which mark the Sousa Band off from other "military" bands are carefully rehearsed effects, some of which have no bearing whatsoever on the musical value of the product, but this cannot be said of all of them. Some of the effects Sousa obtains, and obtains at the cost of great rehearsal, are legitimate pieces of instrumental technique. Technique does not make music, but its possession undoubtedly adds to the power to do so, and these little mannerisms are as correct and as much worth striving after as any display of virtuosity so much applauded and appreciated in the case of a violinist or a pianist. Such effects as the manner in which the band starts off as soon as the conductor puts his foot on the conducting stand, and before he is in position, without any of the usual tapping and introductory passing, have, of course, nothing to do with the music, but the irresistible "pom-pom" crescendo backed up by the drums in a manner which it is impossible to forget, are quite in order, and give overwhelming effect to passages where they are intended, but seldom realised. As to the other things, the profusion of encores, the readiness to oblige, the brightness of it all, they add to the "atmosphere" of the occasion, and to the enjoyment of the audience. When these things are denied, and the whole performance indiscriminately dismissed as a "Van der Streep show," unworthy of imitation by our own conductors, we are reminded of the story of Lincoln when the detractors of Grant said he drank. "Do you know his tipple?" The accusers confessed they did not. "Ah! it's a pity! for I would have sent a cask to every General at the front to see if it would have the same effect!" Many of our military band concerts would be more popular and more tolerable if a little of Sousa's spirit in these matters were imitated.

As to the quality of the band, no doubt, taking it as a whole—to say the least—our crack bands are quite equal in tone and individual ability. And yet they fail to give quite the same effect. The reason, again, is more to Sousa's credit than otherwise. He has perceived the trend of modern music, and has catered for it. He has realised that to give the music which is wanted, and the effects which it demands, calls for the addition of instruments of greater power and special character, principally in the brass and bass. The majority of our bands, being controlled by a rigid tradition, owing to their military connection, have not made this provision. In the same way, and owing to the same cause, the repertoire of many of them is not so bound in certain directions. These things make the difference in effect, though they may not affect the musical value.

But to our mind, it is neither in his band or his conducting that Sousa's real claim to importance rests. Sousa the composer is much greater. He possesses marked individuality, and a gift of melody and rhythm which would be of untold value to any composer. Added to these bed-rock constituents—a freedom from conventionality, and a perfect grasp over instrumentation, it is somewhat puzzling that he has not done more serious musical work. For, great as is his power of writing irresistible, popular, yet refined marches, it is when he tries something greater that one realises his possibilities. His marches often have a curious resemblance to Strauss in the light mood of *Will Hohenstaufen*.

For all these and other reasons, therefore, we regarded his return visit to Wolverhampton this afternoon as an occasion of more than passing interest. There was a very fair audience considering the weather, and, though one missed the "Intermission" from the programme, in having been replaced on this occasion by the more familiar and English "Interval," the list of pieces announced gave ample scope for judging both composer and band. The list was as follows:

1. Overture—"William Tell".....Rossini
2. Trombone Solo—"Love Thoughts".....Pryor
3. Solo—"Maidens' Three".....Sousa
- (a) The Coquette.
- (b) The Summer Girl.
- (c) The Dancing Girl.
4. Soprano Solo—"Indian Bell Song" from "Laloue".....Miss Estelle Lieblich.
5. Large Horn Solo—"The New World".....Sousa
6. March—"In the Realm of the Dance".....Sousa (Founded on Sousa's waltz themes).
7. (a) Nocturne—"Waltzes".....Sousa
- (b) March—"Imperial Edward".....Sousa
8. Violin Solo—"Zigeunerweisen".....Sousa
9. Pianissimo Song and Dance.....Chambers

Though the reading of the familiar *William Tell* was serious and poetical rather than the lightly-dramatic one we generally get, it proved that the band is so rich and full in tone as over. True to tradition, an imitable rendering of the conductor's "El Capitan" immediately followed as an encore. The "Maidens' Three" proved a typical Sousa suite, sparkling, piquant, melodious, feminine—and short. It was the light-

est of the night, as its subject indicated, but it was never empty. It was in some respects an appropriate choice that the chief selection on the programme should be a portion of Dvorak's "New World" symphony, and it must be said that its flowing melodies and grave beauty were much better suited to the band's capabilities than many classical pieces which they attempt. Though it was somewhat of a shock to have it followed by the "Washington Post" as the encore, that old favourite is always welcome—when played by Sousa.

After the "intermission"—the phrase will stick with us—which had Sousa, according to the programme, as a musical innovator of the deepest dye, since "In the Realm of the Dance" was described as a "Mosaic," an art form which we describe as a "mosaic," but as a matter of fact that was what these reminiscences of famous waltzes were. As an encore, a "Mexican Serenade" was given, which proved to have an affinity with the once better-known "coaster" one of Mr. Chevalier, since the engaging refrain was whistled. It was very pretty and much enjoyed, but the roar of applause which greeted the opening strains of the "Stars and Stripes for Ever," given as an encore to an encore, showed what the audience really appreciated. The new composition, written in honour of the Coronation and dedicated, as we have all been made aware, to his Majesty King Edward, proved to be a typical Sousa march of the bustling, kettle-drum, and brass stamp, and when first the trombones stood up to let it go, and then the cornets came to the edge of the platform and gave the melody fortissimo, everyone felt that the composer had conferred every possible pains on the composition and honour on its subject. It brought on a "Coon Band Contest," which beat everything so far in the matter of variegated noise.

To come to the personal element, it may at once be said that Sousa himself is the same fascinating figure that he proved on the last occasion. He has all the old lady affectation of going to sleep over his work, his bent and his gestures every now and again become microscopic and have to be searched for, while anon he will frankly give it up. Only in the waltz themes did he let himself go, and swing his arms backwards and forwards across his body in the traditional Sousa style. On this occasion, besides Mr. Pryor, who again made the trombone a possible soloist, the band had the assistance of two principals. Miss Estelle Lieblich proved to have a voice of great height and flexibility, and sang one of the most florid pieces for the display of dexterity in the handling of the voice with complete success and wonderful facial expression. Miss Powell proved a violinist of real power and taste, and narrowly escaped an encore.

Altogether the entertainment, if somewhat on the light side, proved a brisk and characteristic one.

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Assembly Rooms were crowded to their utmost extent yesterday afternoon, when Mr. Philip Sousa and his band gave a splendid and highly appreciated concert. The programme was a very varied and enjoyable one, and the efforts of the performers met with loud applause. The soprano solo of Miss Estelle Lieblich, the trombone solo of Mr. Arthur Pryor, and the violin solos of Miss Maud Powell were admirable tributes to the delightful programme, which concluded with the introduction to the third act of Wagner's "Lohengrin."

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Apr. 10. 1903

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Sousa's Visit: A Musical Furore.

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Spring Fashions Latest and Prettiest Ideas.

Well Sousa's band has been and gone, and on the whole I think those who heard it will admit it came up to expectations. Yet Swansea displayed a lack of appreciation of the visit which is surprising, when you consider how world-wide is the fame of the composer and conductor and how universally popular his marches are. At any rate, on Saturday night the floor of the Albert Hall was but sparsely occupied, the balcony was much better filled, and the gallery was crowded to the ceiling, which suggests that too high prices may have had something to do with it for there are numbers of people, who, for the sake of an extra shilling, will refuse to avail themselves of the chance of a lifetime in hearing a great actor or the like. At any rate, the popularity of the entertainment seemed in the inverse ratio to the fees. In the afternoon, of course, the people, who after all form the backbone of the audience, the five shilling seats never so well filled, were attracted to the Swansea v. Newport match, and a poor audience was but to be expected, but in the evening they rallied in their hundreds, and the gallery at any rate was crowded. In fact, the chief memento of the visit a good many carried away was a splitting headache, from the execrable atmosphere and heat in part, and from the terrific volumes of sound which the band evoked, on the other hand.

There is no mistake about the organisation being drilled to perfection, and the incessant daily practice and rigid discipline has made it more like one instrument than even a number of players of admirable combination. It worked at a tremendous rate—under an everlasting pressure, and "attacked" every item on the programme with headlong rattle and dash, while Sousa himself conducted in a frenzied manner—a regular whirlwind of waving arms and palpitations from head to foot—which gave us a sight of his mannerisms in their fullest degree. At times the "uproar"—I can use no other word—was simply terrific, and the hurricane of sound drowned even the applause of those a few yards off from you, and fairly made the windows rattle. The chief defect of the Albert Hall at such times is the incessant clang and rumble of the frequent electric cars, which serve as a very effective antidote to the magical influences of some singer whose voice has transported you into regions ethereal, but on this occasion the cars could not have heard themselves! Whenever a crescendo occurred on the music score the band simply let itself go, and positively thundered at the audience, while Sousa himself seemed as frantic as his musicians. But there were welcome asides in this desert of sound, places where solitary instruments had the chief parts, and in these a delicacy of treatment was exhibited which was as surprising as the vigour exhibited when the band, as a whole, was manufacturing a very tornado of sound.

The enthusiasm of the audience was throughout of the highest degree, and Sousa thoroughly justified his reputation for liberality in the matter of encores. Scarcely had the band finished and the applause began when he would switch his musicians on to another piece with a nervous and tense rapidity thoroughly American. Two of the encores aroused tremendous applause. They were our finest national march, the English "Marseillaise," if I may call it so—the "Men of Harlech," and Brinley Richards' melody: "God Bless the Prince of Wales," a composition which, from the musical point of view, eclipses the National Anthem—though that is perhaps because we hear so little of it, and are therefore not jaded with its beauties. Somebody once, with brutal frankness, called the anthem "a barrel organ tune," and perhaps only its associations, which make criticism almost disloyal and sacrilegious, prevent that fact now being more generally recognised. The band in the two above pieces had less of its customary American "slap dash," and more of that slow, moving British majesty, which enables us to hear the compositions at their best, and the rendition of the "March of the Men of Harlech" was quite thrilling. Sousa's new march, "Imperial Edward," also caught the popular fancy, and was heartily applauded, but we had heard some of the other items on the programme involuntarily add nausea, from Italian purveyors of extremely dubious melody, and their performance by a band which is of unquestionably high ability had somewhat of that weird inappropriate-ness which would be attached to a music hall solo being given by the heroine in a Wagner opera. Sousa, who had previously performed at Merthyr, goes on to London, and subsequently, I believe, to Paris.

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M.A.P.

Henrietta Street, London, W.C.

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Apr 11

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MENTION of Sousa, who will be back at the Queen's Hall for the Easter holidays, reminds me that he has a humorist among his bandmen. They were discussing recently the proposed visit of Sousa and themselves to the Continental cities, and the subject of waiter-tipping arose. After various experiences of the various expectations of the various nationalities had been related, a quiet Sousa bandit remarked that in Germany, where the waiters were satisfied with very small tips, he always gave a gold piece. This was a paradox which seemed to need instant investigation, and so the quiet man was asked by a chorus of voices what on earth, or elsewhere, he meant. "Well," answered the quiet man, "when you give a German waiter a gold piece he immediately has a fit—and then you can take it away from him again!"

Miss Maud Powell.

THIS clever violinist, who will also be at the Queen's Hall for Easter, has, I see, been described by a Liverpool paper as "a whirlwind born West of Chicago." A vigorous temperamental style probably inspired the description, and no doubt the place of her birth is in some sense responsible. But separated from these excuses the simile stands somewhat unprotected from objections, for Miss Maud Powell, vigorous a player as she is when the music before her requires her to be, cannot in real truth be said to belong to that tricky, acrobatic school whence whirlwinds of the bow proceed in their thousands to wear themselves out with superfluous exercise in a vain attempt to obtain a footing. Miss Powell worked hard for the reputation she now enjoys (not the reputation for being a whirlwind, but a musician), and when a child was in the habit of travelling forty miles twice a week for her lessons—a fact which will make students of the Royal Academy and the London College of Music turn pale to read. The violinist studied with Schradieck in Leipzig, in Berlin with the great Joachim, and in Paris with Dancie.

As an Infant Prodigy.

IT is not long since that Miss Maud Powell toured the world as an infant prodigy. She was only a very little girl when she left the hands of her masters, and as such she made her appearance in London as a professional, playing at Kensington Palace before the Duchess of Argyll and the Princess Louise. After a busy year spent in England, Miss Powell sailed back over the water and made a great hit with the Philharmonic Society of New York—a success which led to a long list of important engagements, and which encouraged the girl to head a company of her own and travel it, as the phrase goes, over the Continent. Miss Powell, who is a "grown-up" now, has appeared with success at several of our

Cutting from the

Dated April 13, 1903

Address of Journal

According to the Italian papers, the municipal band of Rome will make a tour of France and England next June. It is evident that the success of Sousa's Band has made other foreigners alive to the fact that coin and kudos can be gained by a visit to the shores of hospitable Britain. The Roman Band would meet with a cordial welcome, if a critical reception.

THE "TIMES" ON SOUSA.

The "Times," among other innovations, is developing a pretty humour. This is how it describes the Sousa concert in London on Saturday:—

"We are not sure if raquets is much played in America. If not, then Mr. Sousa must have acquired that picturesque back-handed beat which he showed us, as we think for the first time, in his own 'Chris and the Wonderful Lamp,' since he first visited England, the home of that game. With the lemon-cutting beat, the 'cab-driver-on-a-cold-day-warming-his-hands' beat, the under-cut, the thrust, even the lobbler beat (which also may have been acquired here), we were familiar already. They, however, lose none of their picturesque humour or apparent effectiveness by repetition."

"Another thing that was new was the really superb performance, on two half coconut shells, a tambourine, some instrument for the feet which was invisible from the auditorium, a couple of pieces of very ordinary-looking wood, the floor of the platform, and apparently the bowels of a motor-car, which was given by one of the band whose name deserved to be shown, as the names of the encores were, on 3ft. squares of cardboard."

Sketch,

198, Strand, W.C.

(Published by Ingram Bros.)

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Apr 15

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SOIRÉE PARISIENNE

NOUVEAU-THÉÂTRE. — Sousa and his band.

Sousa, le célèbre chef d'orchestre américain, est arrivé dimanche soir, à sept heures, venant de Londres, avec tout son orchestre, qui ne comprend pas moins de cinquante-quatre musiciens, et, à neuf heures, il donnait au Nouveau-Théâtre le premier des concerts annoncés, lesquels se continueront, disons-le de suite, tous les jours en matinée et en soirée pendant environ une semaine. Ce fut un grand succès. Tout y a contribué : la personnalité du chef d'orchestre, sa façon toute particulière de conduire ; un mouvement du petit doigt, un léger balancement de corps, une oscillation du bâton suffisent à amener des sons délicats issus d'un instrument de cuivre ou de bois — il n'y en a pas d'autres — ou à déchaîner des tempêtes.

L'orchestre de Sousa contient des solistes remarquables : l'un des plus curieux est le tambour qui nous donne tout à fait l'impression de la pluie qui tombe par rafales et frappe les vitres ; l'un des plus artistiques est M. Pryor qui, avec un trombone à coulisse — instrument ingrat par excellence — obtient des effets extraordinaires. Deux solistes femmes sont également

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198, Strand, W.C.

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issue dated

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Journal :

Le Français

Date :

21 avril 1903

Adresse :

6, boulevard Poissonnière

PARIS

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Courrier des Théâtres

SOIRÉE PARISIENNE

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GOSSIP FOR THE LADIES.

Sousa's Visit: A Musical Furore.

Manificent Performances by His Band.

Spring Fashions Latest and Prettiest Ideas.

Well Sousa's band has been and gone, and on the whole I think those who heard it will admit it came up to expectations. Yet Swansea displayed a lack of appreciation of the visit which is surprising, when you consider how world-wide is the fame of the composer and conductor and how universally popular his marches are. At any rate, on Saturday night the floor of the Albert Hall was but sparsely occupied, the balcony was much better filled, and the gallery was crowded to the ceiling, which suggests that too high prices may have had something to do with it for there are numbers of people, who, for the sake of an extra shilling, will refuse to avail themselves of the chance of a lifetime in hearing a great actor or the like. At any rate, the popularity of the entertainment seemed in the inverse ratio to the fees. In the afternoon, of course, the people, who after all form the backbone of the audience, the five shilling seats never so well filled, were attracted to the Swansea v. Newport match, and a poor audience was but to be expected, but in the evening they rallied in their hundreds, and the gallery at any rate was crowded. In fact, the chief memento of the visit a good many carried away was a splitting headache, from the execrable atmosphere and heat in part, and from the terrific volumes of sound which the band evoked, on the other hand.

There is no mistake about the organisation being drilled to perfection, and the incessant daily practice and rigid discipline has made it more like one instrument than even a number of players of admirable combination. It worked at a tremendous rate—under an everlasting pressure, and "attacked" every item on the programme with headlong rattle and dash, while Sousa himself conducted in a frenzied manner—a regular whirlwind of waving arms and palpitations from head to foot—which gave us a sight of his mannerisms in their fullest degree. At times the "uproar"—I can use no other word—was simply terrific, and the hurricane of sound drowned even the applause of those a few yards off from you, and fairly made the windows rattle. The chief defect of the Albert Hall at such times is the incessant clang and rumble of the frequent electric cars, which serve as a very effective antidote to the magical influences of some singer whose voice has transported you into regions ethereal, but on this occasion the cars could not have heard themselves! Whenever a crescendo occurred on the music score the band simply let itself go, and positively thundered at the audience, while Sousa himself seemed as frantic as his musicians. But there were welcome asides in this desert of sound, places where solitary instruments had the chief parts, and in these a delicacy of treatment was exhibited which was as surprising as the vigour exhibited when the band, as a whole, was manufacturing a very tornado of sound.

The enthusiasm of the audience was throughout of the highest degree, and Sousa thoroughly justified his reputation for liberality in the matter of encores. Scarcely had the band finished and the applause began when he would switch his musicians on to another piece with a nervous and tense rapidity thoroughly American. Two of the encores aroused tremendous applause. They were our finest national march, the English "Marseillaise," if I may call it so—the "Men of Harlech," and Brinley Richards' melody: "God Bless the Prince of Wales," a composition which, from the musical point of view, eclipses the National Anthem—though that is perhaps because we hear so little of it, and are therefore not jaded with its beauties! Somebody once, with brutal frankness, called the anthem "a barrel organ tune," and perhaps only its associations, which make criticism almost disloyal and sacrilegious, prevent that fact now being more generally recognised. The band in the two above pieces had less of its customary American "slap dash," and more of that slow, moving British majesty, which enables us to hear the compositions at their best, and the rendition of the "March of the Men of Harlech" was quite thrilling. Sousa's new march, "Imperial Edward," also caught the popular fancy, and was heartily applauded, but we had heard some of the other items on the programme involuntarily and nauseum, from Italian purveyors of extremely dubious melody, and their performance by a band which is of unquestionably high ability had somewhat of that weird inappropriate-ness which would be attached to a music hall solo being given by the heroine in a Wagner opera. Sousa, who had previously performed at Merthyr, goes on to London, and subsequently, I believe, to Paris.

Sousa's famous band produced a profound and agreeable impression by its concerts in Swansea. Despite its tendency towards theatrical effects, somewhat alien to the restraint which in this country is associated with the best musical art, the band proved itself possessed of exceptional capacity. The perfect control exercised over the co-ordinated parts, the brilliancy of the attack and the finish of the execution, were the most distinctive features. Financially, the visit to Swansea proved highly satisfactory, the receipts reaching about £300, a circumstance the more satisfactory since it must have an encouraging effect upon future enterprise in the same direction.

M.A.P.

Henrietta Street, London, W.C.

(Published by C. Arthur Pearson, Limited.)

Cutting from issue dated.....19

A Tip.

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Sketch,

198, Strand, W.C.

(Published by Ingram Bros.)

issue dated.....1901

Miss Powell, who has been on tour with Sousa's Band, is again playing in that famous band-master's concerts at Queen's Hall, the scene of her previous musical triumphs with the Queen's Hall Orchestra, the Philharmonic, &c.

Courrier des Theatres

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10 & 11, Fetter Lane, E.C.

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Great New Street, London, E.C.

(Published by the Nineteen Hundred Publishing Syndicate, Ltd.)

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The Queen,

Bream's Buildings, Chancery Lane, E.C.

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Musical Standard.

165, Fleet Street, E.C.

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The concert was fairly enjoyable, particularly the love scene from Richard Strauss's "Feuersnot." It suffered a bit as arranged for band, but the beauty of the harmonies remained. On further acquaintance the themes seem somewhat poor, lacking genuine originality of invention. Moreover, they have now and then an almost middle-class German tone about them that naturally does not belong to the highest and acutest art. The music was very nicely played under Sousa's conductorship. It may be said that the same excerpt figured in some of the previous season's London programmes. The rest of the scheme was of the usual character—delightful enough if your love of music is not restricted to the highest order of composition. Our honest feeling is that a true music-lover cannot help finding pleasure in listening now and then to Sousa's truly unique and bracing band performances.

New York Herald,

38, rue du Louvre, Paris.

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Although their coming over was not widely advertised, it was a fairly large audience that assembled in the Nouveau Théâtre to greet them, and certainly there was enough enthusiasm about to fill a house double the size. Many of those present were Americans, some of whom were not slow to assist in the production of some favorite "coon song" or "two-step," for while most of the numbers on the programme were generally of a classical nature, the "encores" served to introduce a number of old-time favorites, even going so far back as the "Washington Post" and "Whistling Rufus."

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2. Trombone Solo—"Love's Enchantment".....Pryor
3. Suite—"Regardant en Haut".....Sousa
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 - (b) Sous la Croix du Sud.
 - (c) Mars et Venus.
4. Soprano Solo—"Toll, Brillant Oiseau," de "Fête de Noël".....Liebling
5. Largo de Symphonie—"Le Nouveau Monde".....Dimitri
6. "Beaucoup de Français pour Rini".....German
7. (a) "Danse de Compagnie".....Sousa
 - (b) "Les Etalles d'Or pour Tanguis".....Sousa
8. Deux Mouvements Concerto du Violon, Mendelssohn
 - (a) Adagio.....Miss Maud Powell.
 - (b) Allegro vivace.....Miss Maud Powell.
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 6. "Beaucoup de Fracas pour Rien" German
 7. (a) "Danse de Campagne" Nevin
(b) "Les Etoiles Brillant pour Toujours" Sousa
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Cutting from the *Loughton Advertiser*
Dated *March 15 1903*
Address of Journal

With Sousa's Band at the Alexandra Palace.—My Interview.

Arrived at the Palace gates, after an enjoyable hour's spin from Loughton, via Chingford, Angel road, and Tottenham (writes our reporter), I put up my bike and went in search of Sousa. "Want to interview the March King, do you, and on a Bank Holiday! That's tall; and it's enterprising of a journalist. I say," this as the big, burly gendarmes handed me back my card, which I wanted him to take in to the inventor of the Sousaphone, "don't you wish you may get at him!" Then, to rid him of a persistent newspaper man in quest of much-needed "copy," which the holiday-week lacks, he pointed to a card, hanging at the five-shilling seat entrance: "Free list entirely suspended to-day." He said: "I don't think you will see Sousa this trip, Sir, let alone interviewing him!" Both I did, as my article will presently show, and in a very unique manner, from the point of view of a journalist who loves enterprise more than salary! First I tried the gentleman who had kindly returned to me my card. He said he could not leave his post just then, and as for that other matter, that was strictly prohibited; and "when he came to think of it, wasn't it a bit early to begin?" (then 12.30). I said it was, but inwardly compared the fellow to the Fox and the Sour Grapes! Then I shook from off my feet the dust of that vicinity, where five-bob free seats abideth not! I sauntered out into the grounds to smoke, think-it-out, and intersect myself amongst the dozens of merry-go-rounds, aunt-sallies, a switchback, and innumerable other sources of pleasure (sic) hankered after by the much-befeathered Arriet and her adorable "shiner," 'Arry. If music of the order which characterises these merry-go-rounds has charms no one ought to complain of its quantity or its quality. Fancy! ten hurdy-gurdies, not to speak of the hundred other "attractions" attracting at the same time, simultaneously playing different tunes and by steam-power! Here, it was, then, that I had come to smoke the pipe of peace and think of how I was to get at the only man in the world who can conduct properly "The Stars and Stripes," "The Washington Post," and many other things. At last it came. It was about the third hour then. I was aware that at that precise moment Sousa had not arrived at the Palace, for he would not commence until 8 p.m. What was five hour's wait to an interview with the king amongst conductors, at whose baton's rise thousands are made to sit enthralled 'neath the spell of "Liberty Bell," and the rest of the world-famous marches? Re-entering the Palace I wended my way through the densest of holiday-making throngs, past the columns of early-door waiters, many of whom never expected to get a sight of Sousa, and round to the stage-door. I felt, under the circumstance that not half of that big crowd could see Sousa that day and notwithstanding the capacity of the Central Hall, which seats 8,000, it was a mean thing to do. Just after Sousa and as fine a body of bands men as ever you wish to see—tall, healthy, strong, globe-trotters, came along from the Wood Green entrance. Sousa led the way through the Gallery containing Queen Victoria's Jubilee presents, approaching me where I stood close to the stage-door. I had never seen him before, but I knew it was Sousa. To my surprise he came straight up to me, shaking me heartily by the left hand (a way with some Americans, a token of greeting) taking mine in both of his. Here was a pretty plight to be in! As it was, it was embarrassing enough, but to be taken for someone else, was worse! And with such a chance as I had, with fame thrust upon me, and my *vis-a-vis* all in the dark. So long as I could keep him, I would for my purpose! It was simply a piece of pure luck, for, notwithstanding my cogitations in the grounds where they pay to knock down cocoa-nuts, or hit the proprietors' shins (accidentally, of course), I had not exactly found out how I would see Sousa. He began, seeing my nervousness. "Well, and how's so-and-so—is he still in Michi-

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Cutting from the *Evening Standard*
Dated *April 25 1903*
Address of Journal

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"The motor-car effect is new, and deserves honing, as does that of the chauffeur. Yet he is content to be nameless—a manifest injustice to one who made the success of 'The Golden Car,' which was played by way of an encore after the performance of an overture by Lisolt called 'Robespierre.' For the 'back-bander' and the motor-car one is grateful, even more than for the performance of the *Feuerfest* 'song-poem' by Richard Strauss. Yet this had an interest in its way, and was excellently done; but, truth to tell, the work seemed a little out of place, and Mr. Sousa is not quite at his best when he takes himself too seriously. The other soloists, that is, other than Mr. Sousa and the chauffeur, were as on Mr. Sousa's last visit."—From *The Times*, April 13th.

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Photo: H. Ernst, St. John's Wood, N.W.

The Professor and his Professors.

Apropos the curious, if complimentary, way that in America—"Down South"—everyone in the musical profession, whether he scrape a fiddle or whack a bass-drum, is dubbed a "professor," Mr. Sousa tells the following story. He and his band were engaged for a big State Festival in the Carolinas. At the principal concert, which was held in the leading hotel of the town, the crowd was so dense that it encroached on the space allotted to the band. Mr. Sousa stood it for a few minutes, but, finding his orchestra so jostled that they could not play, he sent a message to the master of the ceremonies. Whereupon that functionary mounted a chair and made the following ambiguous announcement: "Gentlemen," pointing to Mr. Sousa, "the 'Professor' says that, unless the people stop crowding the Professor and the Professor's Professors, the Professor and the Professor's Professors cannot continue the concert, and will be compelled to go home."

CORRECTION



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

ing from the Loughborough Advertiser
Dated March 18 1903
ress of Journal

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itting from the Wolverhampton Chronicle
Dated April 22 1903
dress of Journal

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The Gentlewoman,

142, Strand, London.

ished by Mr. Alex. J. Warden, for "THE GENTLEWOMAN," Ltd.

ing from issue dated *Apr 25* 1903

Included among the numerous recent publications of Messrs. Chappell and Co. are "The Passing of Rag Time," characteristic cake-walk and two-step, by Arthur Pryor, as played before the King at Windsor by Sousa's Band, of which the composer is assistant conductor. Also "Rustic Dance," from "A Country Girl," for the pianoforte, by Lionel Monckton. "Reminiscences of the Plantation," for the pianoforte, was performed by Sousa's Band before the King at Sandringham. "Because" is a song by Edward Teschemacher, with the French words and music by Guy D'Hardelot. Charles Kingsley and Hermann Löhr are respectively responsible for the words and music of two duets, entitled "Sing Heigh-Ho" and "I Wish I Were a Tiny Bird."

"MORNING ADVERTISER,"

Fleet Street, E.C.

ated *Apr 2* 1903

SOUSA'S BAND AT QUEEN'S HALL.

Sousa and his band reappeared on Saturday at the Queen's Hall, and will doubtless again attract large audiences during the next fortnight.

The evening programme, though wisely made up chiefly of popular music, also included such a modern and complicated example of music as the "Love scene," from Richard Strauss's opera "Feuersnott." This was wonderfully well played, and was much more interesting, performed on such instruments, than might have been expected; the very fine basses being especially effective.

The strong points of the band being absolute precision and rhythm, such pieces as Moszkowski's "Hungarian Dance" and Sousa's own popular marches were played to perfection, and showed the band at its very best.

Miss Estelle Liebling sang the florid waltz from Gounod's "Mireille" with great ease.

Miss Maud Powell also played Saint-Saens' "Rondo Capriccioso" for the violin very neatly, and a word ought to be said for the excellent accompaniment of the band. Applause was abundant, and encores readily given.

Music in Scotland.

Edinburgh, March 17, 1903.

The event of the month with a great many people has been the appearance of Sousa and his band. It was a first appearance so far as regarded Edinburgh and certain Scottish towns; but thousands of persons had already heard the band during the Glasgow exhibition of 1901, when its performances were a prominent feature of the musical entertainments, and drew enormous crowds throughout a long season. It was, indeed, a quite remarkable success which Mr. Sousa and his instrumentalists won there; and in their various tours in Europe opinion has been unanimous in declaring that this American combination represents the perfection of wind band playing. It is an example, in short, of American methods in the domain of music. A man of remarkable energy and ability, Mr. Sousa has gathered around him a body of exceptionally gifted players, who respond as one man to their conductor's beat. Perhaps I should not say "beat;" for Sousa is often not a beat at all, but rather a strange variety of movements of the arms and wrists, sometimes a mere pendulum swing, sometimes a sort of "flap of the wings." But it achieves its result, and that is the main thing. Personally, I am not a huge admirer of this kind of band; but I recognise its place in the musical edification of those people who can seldom be tempted to attend the higher class orchestral concerts.

g from *Western Daily Press*

3. 4. 03

Bristol

d at

PRESS, BRISTOL FRIDA

SOUSA AND HIS BAND AT CLIFTON.

Again yesterday afternoon and evening Sousa and his band attracted large audiences to the Victoria Rooms, Clifton, and delighted them with programmes of music that left nothing to be desired from the standpoint of accuracy and celerity. Sousa never contests with his audience the right to an encore, and yesterday's country visitors, who were perceptibly in the majority at the afternoon concert, must have been delighted with the enlargement of the programme, which in its printed form included nine items, but in actual discharge embraced seventeen. Almost to the minute advertised for the start Sousa took up his baton after a brief little bow in acknowledgment of his fine reception, and the programme then resolved itself into a forced march of music, as it were, with the merely nominal interval of five minutes between the two parts. The capabilities of the performers and the control of the conductor were evidenced in the initial item—Tchaikowsky's "Slav" march—and from the moment the bassoons softly sighed the opening sentences until the brasses blazed the final thoughts, the music was soul-stirring and brilliant, the introduction of the phrase from the National Anthem of Russia being strikingly effective. The audience commenced to applaud generously, and before they could cease Sousa was conducting his musicians through the merry maze of his "Hands Across the Sea," which breathed the spirit of declamation that marked so many of the other morceaux that were to follow. Mr. Franz Helle gained a pronounced and well-merited encore for his fluegelhorn solo, "Walther's Farewell," from Nessler's "The Trumpeter of Sackingen," and the pathos was particularly emphasised in the verse played by the performer in the corridor. He was greeted with rapturous applause on his return to the large salon, and it was not silenced until he had obliged with another sweetly pretty number. The suite of three quotations that followed—"The King of France," "And I, too, was born in Arcadia," and "Nigger in the Wood-pile"—must assuredly have been chosen to display the versatility of Sousa's band, and the trio did so to perfection. The flute playing in the pastoral second piece and the introduction of all the coon accessories with such quaint effects in the third number captivated the audience, who were delighted to hear as the encore the composer's famous "Washington Post March," played as only Sousa's Band can play it. Then Miss Estelle Liebling gave an artistic rendering of Sousa's "Maid of the Meadow," which well displayed the range and capabilities of her sweet soprano voice, and also paved the way to the closing item of the first half of the programme—"Songs of Grace and Glory," arranged by Sousa. This was a masterly number, and the introduction of "Lead, kindly light," played alternately by the three sections of the band, was melodious and magnificent, the finale of Stainer's Sevenfold Amen being fine in the extreme. Though his musicians were preparing to leave the platform, Sousa again took up his baton and gave "The Rose, Shamrock, and Thistle," the pervading 'motif' of which was "The Soldiers of the King" and the culminating thought "Rule, Britannia." Amidst great applause the performers quitted their seats for the interval. On resuming, the first item was Bucalossi's "La Gitana" waltz, and some of the audience who have many times danced to its rhythmic strains were doubtless surprised to find such music "brought out" of the composition as it was played by the band. Be that as it may, it was greeted with enthusiastic applause, that was acknowledged with "Whistling Rufus," and that too being a great favourite, "Stars and Stripes for ever" followed. The volume of sound was a little ear-splitting for the size of the room, but it was a musical contribution the merit of which could not escape recognition. Sousa's march, "Imperial Edward," too, tried the tympanum a trifle with its blare of trombones suggesting the National Anthem and the septet of cornets leading up to the final bars. Yet another encore was granted for this, and it was "Hail to the Spirit of Liberty," which displayed even fresh possibilities with the band that previous items had not demanded. Miss Maud Powell, for a highly talented violin solo of Saint-Saens, "Rondo Capriccioso," was deservedly recalled, and then the last item was reached. It was the introduction of the third act to "Lohengrin," and Wagner's highly-coloured music was properly painted by the band in every detail of shade and effect. It was, indeed, a stirring performance and a splendid entertainment. Equally satisfactory was the concert in the evening.

ting from

The Observer

5. 4. 03

hed at

Mr. Sousa and his band will commence a two week season at Queen's Hall on Saturday next.

from *Western Daily Press*

6. 4. 03

Bristol

at

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ting from

Clifton Chron

Dated

April 8

1903

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SOUSA'S BAND AT EXETER.

A large audience at the Victoria Hall, Exeter, welcomed Mr. J. P. Sousa and his famous band to Exeter last night, and the programme was more than doubled by the encores. Mr. Sousa's method of conducting is extremely simple and unaffected, and upon his arrival on the platform last evening he commenced the first item after a bow acknowledging a warm round of applause. The band is entirely a wind one, and its execution runs as close to perfection as such a combination is likely to get. The ensemble is marvellous, and the instant response to the controlling baton is as instantaneous as it is well judged. Undoubtedly, however, the most impressive feature of the band is its capacity for power; there it revels with confidence, but even there the restraint of the artist is never given up, and this was evident in the opening number, the overture to "Carnaval Romains." There was a double encore of Sousa's suite, "Looking upward," a clever drum passage in the third movement evoking enthusiastic plaudits. Liszt's second rhapsody was given with fine effect, the cut-off being as sharp as if it had come from the descent of a guillotine. The softer parts were played with discriminating intelligence, but although remarkable for a brass band, it did not, because it could not, attain the delicacy of a string orchestra. There was a treble encore of Mascagni's "Danse Esotica," one of the supplemental numbers being "The Honeysuckle and the Bee." Another notable feature was Sousa's "Imperial Edward" march, in which the first bars of "God Save the King" were played against the air with a force that rang again and again through the hall, and in which seven cornet players advanced from the front of the platform, and emphasised their part with visual as well as aural effect. Mr. Arthur Pryor was encored for a beautifully rendered trombone solo, as was also Miss Estelle Liebling for a somewhat laboured song. Miss Maud Powell gave the andante and allegro vivace movements from Mendelssohn's violin concerto with careful technique, and a good round tone; her double slipping in the first movement and her easy grace in the second were subjects of admiration that expressed itself in an encore, responded with a fantasia on a Scotch air. The encores played by the band were all of the popular order, and Mrs. D. Smith, under whose arrangement the entertainment was given, is to be congratulated on the success which attended it.

The Gentlewoman.

142, Strand, London.

ished by Mr. Alex. J. Warden, for "THE GENTLEWOMAN," Ltd.

ing from issue dated 1.4.25.....1903

Included among the numerous recent publications of Messrs. Chappell and Co. are "The Passing of Rag Time," characteristic cake-walk and two-step, by Arthur Pryor, as played before the King at Windsor by Sousa's Band, of which the composer is assistant conductor. Also "Rustic Dance," from "A Country Girl," for the pianoforte, by Lionel Monckton. "Reminiscences of the Plantation," for the pianoforte, was performed by Sousa's Band before the King at Sandringham. "Because" is a song by Edward Tschemacher, with the French words and music by Guy D'Hardelot. Charles Kingsley and Hermann Löhr are respectively responsible for the words and music of two duets, entitled "Sing Heigh-Ho" and "I Wish I Were a Tiny Bird."

"MORNING ADVERTISER,"

Fleet Street, E.C.

ated 1903

SOUSA'S BAND AT QUEEN'S HALL.

Sousa and his band reappeared on Saturday at the Queen's Hall, and will doubtless again attract large audiences during the next fortnight.

The evening programme, though wisely made up chiefly of popular music, also included such a modern and complicated example of music as the "Love scene," from Richard Strauss's opera "Feuersoth." This was wonderfully well played, and was much more interesting, performed on such instruments, than might have been expected; the very fine basses being especially effective.

The strong points of the band being absolute precision and rhythm, such pieces as Moszkowski's "Hungarian Dance" and Sousa's own popular marches were played to perfection, and showed the band at its very best.

Miss Estelle Liebling sang the florid waltz from Gounod's "Mireille" with great ease.

Miss Maud Powell also played Saint-Saens' "Rondo Capriccioso" for the violin very neatly, and a word ought to be said for the excellent accompaniment of the band. Applause was abundant, and encores readily given.

Music in Scotland.

Edinburgh, March 17, 1903.

The event of the month with a great many people has been the appearance of Sousa and his band. It was a first appearance so far as regarded Edinburgh and certain Scottish towns; but thousands of persons had already heard the band during the Glasgow exhibition of 1901, when its performances were a prominent feature of the musical entertainments, and drew enormous crowds throughout a long season. It was, indeed, a quite remarkable success which Mr. Sousa and his instrumentalists won there; and in their various tours in Europe opinion has been unanimous in declaring that this American combination represents the perfection of wind band playing. It is an example, in short, of American methods in the domain of music. A man of remarkable energy and ability, Mr. Sousa has gathered around him a body of exceptionally gifted players, who respond as one man to their conductor's beat. Perhaps I should not say "beat," for Sousa's is often not a beat at all, but rather a strange variety of movements of the arms and wrists, sometimes a mere pendulum swing, sometimes a sort of "flap of the wings." But it achieves its result, and that is the main thing. Personally, I am not a huge admirer of this kind of band; but I recognise its place in the musical edification of those people who can seldom be tempted to attend the higher class orchestral concerts.

g from Western Daily Press

3.4.03

d at

Bristol

PRESS, BRISTOL FRIDA

SOUSA AND HIS BAND AT CLIFTON.

Again yesterday afternoon and evening Sousa and his band attracted large audiences to the Victoria Rooms, Clifton, and delighted them with programmes of music that left nothing to be desired from the standpoint of accuracy and celerity. Sousa never contests with his audience the right to an encore, and yesterday's country visitors, who were perceptibly in the majority at the afternoon concert, must have been delighted with the enlargement of the programme, which in its printed form included nine items, but in actual discharge embraced seventeen. Almost to the minute advertised for the start Sousa took up his baton after a brief little bow in acknowledgment of his fine reception, and the programme then resolved itself into a forced march of music, as it were, with the merely nominal interval of five minutes between the two parts. The capabilities of the performers and the control of the conductor were evidenced in the initial item—Tchaikowsky's "Slav" march—and from the moment the bassoons softly sighed the opening sentences until the brasses blazed the final thoughts, the music was soul-stirring and brilliant, the introduction of the phrase from the National Anthem of Russia being strikingly effective. The audience commenced to applaud generously, and before they could cease Sousa was conducting his musicians through the merry maze of his "Hands Across the Sea," which breathed the spirit of declamation that marked so many of the other morceaux that were to follow. Mr. Franz Helle gained a pronounced and well-merited encore for his fluegelhorn solo, "Walther's Farewell," from Nessler's "The Trumpeter of Sackingen," and the pathos was particularly emphasised in the verse played by the performer in the corridor. He was greeted with rapturous applause on his return to the large salon, and it was not silenced until he had obliged with another sweetly pretty number. The suite of three quotations that followed—"The King of France," "And I, too, was born in Arcadia," and "Nigger in the Wood-pile"—must assuredly have been chosen to display the versatility of Sousa's band, and the trio did so to perfection. The flute playing in the pastoral second piece and the introduction of all the coon accessories with such quaint effects in the third number captivated the audience, who were delighted to hear as the encore the composer's famous "Washington Post March," played as only Sousa's Band can play it. Then Miss Estelle Liebling gave an artistic rendering of Sousa's "Maid of the Meadow," which well displayed the range and capabilities of her sweet soprano voice, and also paved the way to the closing item of the first half of the programme—"Songs of Grace and Glory," arranged by Sousa. This was a masterly number, and the introduction of "Lead, kindly light," played alternately by the three sections of the band, was melodious and magnificent, the finale of Stainer's Sevenfold Amen being fine in the extreme. Though his musicians were preparing to leave the platform, Sousa again took up his baton and gave "The Rose, Shamrock, and Thistle," the pervading 'motif' of which was "The Soldiers of the King" and the culminating thought "Rule, Britannia." Amidst great applause the performers quitted their seats for the interval. On resuming, the first item was Bucalossi's "La Gitana" valse, and some of the audience who have many times danced to its rhythmic strains were doubtless surprised to find such music "brought out" of the composition as it was played by the band. Be that as it may, it was greeted with enthusiastic applause, that was acknowledged with "Whistling Rufus," and that too being a great favourite, "Stars and Stripes for ever" followed. The volume of sound was a little ear-splitting for the size of the room, but it was a musical contribution the merit of which could not escape recognition. Sousa's march, "Imperial Edward," too, tried the tympanum a trifle with its blare of trombones suggesting the National Anthem and septet of cornets leading up to the final band. Yet another encore was granted for this, and it was "Hail to the Spirit of Liberty," which displayed even fresh possibilities with the band that previous items had not demanded. Miss Maud Powell, for a highly talented violin solo of Saint-Saens, "Rondo Capriccioso," was deservedly recalled, and then the last item was reached. It was the introduction of the third act to "Lohengrin," and Wagner's highly-coloured music was properly painted by the band in every detail of shade and effect. It was, indeed, a stirring performance and a splendid entertainment. Equally satisfactory was the concert in the evening.

ting from

The Observer

5.4.03

hed at

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from Western Daily Press

6.4.03

at

Bristol

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An interviewer of the "Irish Times" gave some impressions of Mr. Sousa seen through Hibernian eyes:—"His face is musical. The keen, dark eye, the lofty brow, framed in with hair close-cut, and the black, striking features, instinct with expression, give the notion of an active mind, a nervous temperament, a nature in which sensitiveness and artistic feeling blend." Amongst other things, Mr. Sousa told the interviewer that he had found in his worldwide experience all people liked and appreciated good and clever music—"clever marches, coon songs, cake-walks, and all kinds of popular selections."

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at Clifton, and his band was with confidence, but even the most ardent of the artist is never given up, and this was evident in the opening number, the overture to "Carnaval Romane." There was a double encore of Sousa's suite, "Looking upward," a clever drum passage in the third movement evoking enthusiastic plaudits. Liszt's second rhapsody was given with fine effect, the cut-off being as sharp as if it had come from the descent of a guillotine. The softer parts were played with discriminating intelligence, but although remarkable for a brass band, it did not, because it could not, attain the delicacy of a string orchestra. There was a treble encore of Mascagni's "Dance Ecotica," one of the supplemental numbers being "The Honey-suckle and the Bee." Another notable feature was Sousa's "Imperial Edward" march, in which the first bars of "God Save the King" were played against the air with a force that rang again and again through the hall, and in which seven cornet players advanced from the front of the platform, and emphasised their part with visual as well as aural effect. Mr. Arthur Pryor was encored for a beautifully rendered trombone solo, as was also Miss Estelle Liebling for a somewhat laboured song. Miss Maud Powell gave the andante and allegro vivace movements from Mendelssohn's violin concerto with careful technique, and a good round tone; her double slipping in the first movement and her easy grace in the second were subjects of admiration that expressed itself in an encore, responded with a fantasia on a Scotch air. The encores played by the band were all of the popular order, and Mrs. D. Smith, under whose arrangement the entertainment was given, is to be congratulated on the success which attended it.

Western Times
Exeter
9-4-03

SOUSA

AND HIS BAND AT EXETER, LAST NIGHT.

Sousa and his Band were at the Victoria Hall, Exeter, last evening. The phrase, "Sousa and his Band," is significant, and exactly describes the situation. It is as impossible to think of the Band without Sousa, as to think of Sousa without his Band. They are distinct, yet inseparable. Nothing new can be written of the combination, for the English language (and its American glossary) has been exhausted for superlatives of praise. Of course, there are a few very superior critics in London town who tell us that Sousa should confine his attention to marches, especially Sousa's marches, and leave classical music severely alone, but the vast majority of those who attend his concerts are content with anything and everything that he offers. The Band has characteristics. It is slick; so is Sousa. It has a wonderful facility of expression; so has Sousa. There is no lackadaisical, don't-care-if-I-do-or-not sort of nonsense about the March King. He wastes no time in fancy make-belief. He hops lightly up the steps to the conductor's desk, gives that said desk a hitch round, and in two winks the cornets, trombones, flageolets, kettle drums, and loud bassoons, are away full blast. They finish up with a crisp bang, and the audience does the rest. In the matter of encores, also, there is no false modesty about Sousa and his Band. There is no bowing and retiring, he-will-he-won't-he-would-if-he-could-but-he-can't, about the business. If Sousa means to give an encore he gives it, and somebody at the back holds up a printed card so that the audience may know there is absolutely no deception. One has seen more impressive conductors. Sousa has not the grand air of Lieutenant Dan Godfrey, for instance. Perhaps the regimentals have something to do with it. Lieut. Dan wears a swagger cap, and a frock coat, sword belt, and military air, and waves his baton with the inevitability of Omnipotence. Sousa's rotund figure is encased in a dark uniform, short, tight-fitting coat, and a pair of eye-glasses. But he lifts his Band along. There is something mesmeric in the loose swing of his arms, as he beats out the "Washington Post," or "Stars and Stripes." He twiddles the music out of the reads with his left hand, whilst he checks the brass with his right, and he has a curious dart forward, balancing on his right foot, when he wants to screw the Band up to a supreme effort. And when it is all over, and the audience has a moment to draw breath, Sousa turns round, bows—a slick, I'm-in-a-terrible-hurry sort of bow—and gives one to understand that it is all very easy, nothing worth mentioning, thank you very much. A very Prince of business-like conductors.

So much for Sousa. What of his Band? Well, I guess—no, that's American, but put it down to environment—Anyhow, the Band is an amalgamation, a well-nigh perfect balance, of expert units. The trombonists are artists, the side drummer is a genius, the cornets are soloists to a man, and there is not the slightest doubt but that the gentleman who blows into an instrument which looms up in the background like the funnel of an ocean liner, could do something impressive on his own if Sousa wanted it. Taken en masse, the Band is Sousa's Band, and that is the outermost limit of extravagant praise. They played us Berlioz's "Carnaval Romance," the "Second Rhapsody" of Liszt, Mascagni's "Danse Esotica," and Kolting's "Grand Galop de Concert," but the encores were the real programme. "The Stars and Stripes," "Washington Post," "Passing of Rag Time," "Rose, Shamrock and Thistle," "Honey-suckle and Bee," "The Patient Egg"—odd title, isn't it? but the music is just lovely—and "The Golden Cars." One has heard these played by other bands, and enjoyed them, but Sousa's Band is the real thing—insistent, strenuous, stand-out-of-the-way, bang! bang!! bang!!! The military band in excelsis. If the American Army was led into battle by Sousa's Band it would certainly lick creation. March? Why, the "Stars and Stripes" would make a chronic rheumatic do his five miles an hour, and arrive at the other end fresh as a daisy. And who ever heard "Rule Britannia" played with such irresistible power before? Sousa's Band is not all "fortissimo," however. It can coo like a dove, and suggest Songs of Araby and all manner of tender melancholy. The suite, "Looking Upward"—Sousa again—was simply entralling, so sweet, and dainty, and full of the perfume of flower and warbling of birds at dawn. It is in the third number of this suite, "Mars and Venus," that the side drum has its chance. Far away across the plain you see the dust rising, and hear the faint thud of hoofs. On the squadron

comes with a rush and thunders past, and away again, until it disappears in dust on the other side. They say, those very superior people, that Sousa's is a trick band; but his trick seems to be an instinctive knowledge of the effect he wants to produce, and a ready adaptation of means to produce it. That is a trickiness amounting to genius. Take the march, "Imperial Edward," for instance. Until the score is three-parts through, there is nothing particularly startling about it, and you begin to wonder what makes people rave about the thing. Suddenly, however, the trombones rise, and play a few bars of "God save the King," but by the time you have made up your mind to stand, the trombones subside, and the band is off on another theme. Then, the cornets, about a dozen of them, line up on the front of the platform, and blow a stately measure. The effect of this cornet music, with its background of orchestral accompaniment, is simply indescribable. The audience encores madly, but—Sousa never repeats himself. He plays you something else.

The concert was not all Sousa and his Band. No musicians could stay the pace. So by way of variety, and to give the Band a rest, we had a song by Miss Estelle Lieblich, with delightful flute obligato by Mr. Marshall Lufsky, and a scholarly violin solo, by Miss Maud Powell. Both these artists were encored, and both were good enough to oblige. The Band only get a comparative rest, for they provide the accompaniment—to perfection. Lastly, although, as a matter of fact, it came second in the programme, Mr. Arthur Pryor, Sousa's star trombonist, played a solo on the trombone. It is amazing that such a range and depth of tone can be produced from the instrument. His encore was the world-famous drinking song, but,

if anything, he took it a trifle slow. The effect was almost dirge like.

It was about half-past ten when the band played the National Anthem, as it should be played, and went home to supper. One enjoyed the concert, but the trouble is that Sousa spoils a body for other bands. Yet that can hardly be imputed to him as a fault.

The local arrangements for the concert were admirably made by Mrs. D. Smith, of Queen-street.

om Black & White
ted April 10 1903
Fleming



MISS MAUD POWELL
Who is playing with Sousa at his forthcoming concerts

from the Somerset County Herald
of Publication Taunton
April 11-03

SOUSA AND HIS BAND.

CONCERT AT ASSEMBLY-ROOMS, TAUNTON

Mr. John Philip Sousa, the famous American conductor and composer, with his popular band, paid a visit to Taunton on Wednesday, and gave one performance only in the afternoon, at the London Assembly-rooms. The visit, both from an artistic as well as a financial point of view, was a decided success. The renown of the executants and their director, as was only to be expected, attracted a large and fashionable company from Taunton and the surrounding district, and probably never before has the Assembly-room presented such a brilliant and animated spectacle as it did on this occasion. Every available seat was occupied, even the gallery was filled, and reserved seats alone to the value of £25 were booked at Messrs. F. W. Baker's music establishment. Hence it will be understood that there was no lack of local appreciation. The Sousa Band has travelled through many countries, and visited many cities, involving something like 350,000 miles of travel by land and sea, but for the size of the town no heartier welcome could have been accorded than that which was given by Taunton music-loving people on Wednesday. As an indication of Sousa's efforts to get the very best in his art, he is said to pay £25,000 per annum in salaries to musicians, who include various nationalities. Sousa himself has a unique and rather pleasing mannerism. The Editor of "Pearson's Magazine" for the month described him as having "a thousand and one little tricks that catch the eye and fascinate the audience from first to last. He seems to be perfectly in his element when playing his own music. He stands erect, with feet apart, conducting simply and unostentatiously with the baton in his right hand, while his left is raised to act as a controlling influence. Every now and then he drops his hands to make some particular beat, and when his marches are swinging along their melodious way he conducts entirely with dropped hands, swinging them to and fro from his side. Sousa has a favourite trick of suddenly turning round to the right, to the horns, trombones, and cornets, and bringing his hands together with a quick, sharp movement, quite unique in its way. In a minute he has turned round again, and his left hand shoots out to control the drums and the triangles far away in the left hand corner. Now comes the "Coda," the final winding up of the march. Sousa springs to attention, and conducts with machine-like regularity. A final crash, a roar of applause, Sousa bows his acknowledgments, baton in hand, and walks smartly off the stage." This description of Sousa is a very accurate and realistic word-picture. As to the performers themselves it need hardly be said that they are some of the best that can be procured, and being all expert players the rich charm of their music is delicious. It could hardly be otherwise, for they have performed hundreds of times, and for unity, precision, intonation, sharpness of attack and release, are as perfect as they could be. The volume of sound in its highest flights will be understood when it is added that the band comprises 52 performers.

Sousa received a very cordial reception on taking his position in front of the stage, and the overture was "Carnival Romances" (Berlioz), a fine selection, followed by the march "Stars and Stripes" as an encore. Then came a capital trombone solo, "Love's Enchantment," by Mr. Arthur Pryor, the composer, which was a brilliant performance, and in response to loud applause he played "Cedar Cool," the well-known German melody, and Sousa's suite, "Maidens Three"—(a) "The Ququette," (b) "The Summer Girl."

(c) "The Dancing Girl," were remarkably bright, lively, and melodious compositions, and the conductor bowed his acknowledgments to appreciative applause. In further response "The Coon Band Contest" was given. Miss Estelle Lieblich, a capital soprano, afforded a variety in the programme, and gave a choice rendering of "Thou Brilliant Bird" (David), with flute obligato by Mr. Marshall Lufsky. For an encore she sang "Maid of the Meadow." The first portion of the programme was brought to a close with the band playing Liszt's "Second Rhapsody," and for an encore Sousa gave his ever popular "Washington Post." We are informed on good authority that the first place for this famous composition to be played in this country was at Taunton, on the occasion of a church parade at St. Mary's, when the Depot Band played it on their way back to Barracks.

After the interval the novelette "Sizilella" (Von Blon), a beautiful musical mosaic, was given. Next came Sousa's "Imperial Edward" march, a fine composition, dedicated by special permission to the King. For an encore a composition entitled "The Patient Egg" was played. It will be remembered that Sousa and his band on two occasions recently have given "command" performances before His Majesty. Miss Maud Powell was the violin soloist, and in such company it was only to be expected that she would prove to be a brilliant executant. Her performance of "Zigeunerweisen" (Sarasate) was so heartily received that she responded with "Largo." The last item in the programme was the introduction to third act "Lohengrin" (Wagner), and a memorable per-

from the Tor
of Publication April 18 03

SOUSA gave Mrs George Batten's setting of Ella Wheeler Wilcox's "The Queen's Last Ride" at his afternoon concert on Friday. He has arranged it for his own band, and the song was sung by Mr Pedrode Zulueta, who has a very fine bass voice. The first verse of this beautiful poem, written on the occasion of the death of Queen Victoria, is as follows:—
The Queen is taking a drive to-day;
They have hung with purple the carriage-way.
They have dressed with purple the royal track
Where the Queen goes forth and ne'er comes back.

Western Times
Exeter
9-4-03

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AND HIS BAND AT EXETER, LAST NIGHT.

Sousa and his Band were at the Victoria Hall, Exeter, last evening. The phrase, "Sousa and his Band," is significant, and exactly describes the situation. It is as impossible to think of the Band without Sousa, as to think of Sousa without his Band. They are distinct, yet inseparable. Nothing new can be written of the combination, for the English language (and its American glossary) has been exhausted for superlatives of praise. Of course, there are a few very superior critics in London town who tell us that Sousa should confine his attention to marches, especially Sousa's marches, and leave classical music severely alone, but the vast majority of those who attend his concerts are content with anything and everything that he offers. The Band has characteristics. It is slick; so is Sousa. It has a wonderful facility of expression; so has Sousa. There is no lackadaisical, don't-care-if-I-do-or-not sort of nonsense about the March King. He wastes no time in fancy make-belief. He hops lightly up the steps to the conductor's desk, gives that said desk a hitch round, and in two winks the cornets, trombones, flageolets, kettle drums, and loud bassoons, are away full blast. They finish up with a crisp bang, and the audience does the rest. In the matter of encores, also, there is no false modesty about Sousa and his Band. There is no bowing and retiring, he-will-be-won't-he-would-if-he-could-but-he-can't, about the business. If Sousa means to give an encore he gives it, and somebody at the back holds up a printed card so that the audience may know there is absolutely no deception. One has seen more impressive conductors. Sousa has not the grand air of Lieutenant Dan Godfrey, for instance. Perhaps the regimentals have something to do with it. Lieut. Dan wears a swagger cap, and a frock coat, sword belt, and military air, and waves his baton with the inevitability of Omnipotence. Sousa's rotund figure is encased in a dark uniform, short, tight-fitting coat, and a pair of eye-glasses. But he lifts his Band along. There is something mesmeric in the loose swing of his arms, as he beats out the "Washington Post," or "Stars and Stripes." He twiddles the music out of the reeds with his left hand, whilst he checks the brass with his right, and he has a curious dart forward, balancing on his right foot, when he wants to screw the Band up to a supreme effort. And when it is all over, and the audience has a moment to draw breath, Sousa turns round, bows—a slick, I'm-in-a-terrible-hurry sort of bow—and gives one to understand that it is all very easy, nothing worth mentioning, thank you very much. A very Prince of business-like conductors.

So much for Sousa. What of his Band? Well, I guess—no, that's American, but put it down to environment—Anyhow, the Band is an amalgamation, a well-nigh perfect balance, of expert units. The trombonists are artists, the side drummer is a genius, the cornets are soloists to a man, and there is not the slightest doubt but that the gentleman who blows into an instrument which looms up in the background like the funnel of an ocean liner, could do something impressive on his own if Sousa wanted it. Taken en masse, the Band is Sousa's Band, and that is the outermost limit of extravagant praise. They played us Berlioz's "Carnaval Romance," the "Second Rhapsody" of Liszt, Mascagni's "Danse Esotica," and Kolling's "Grand Galop de Concert," but the encores were the real programme. "The Stars and Stripes," "Washington Post," "Passing of Rag Time," "Rose, Shamrock and Thistle," "Honey-suckle and Bee," "The Patient Egg"—odd title, isn't it? but the music is just lovely—and "The Golden Cars." One has heard these played by other bands, and enjoyed them, but Sousa's Band is the real thing—insistent, strenuous, stand-out-of-the-way, bang! bang!!! bang!!!! The military band in ex-celsis. If the American Army was led into battle by Sousa's Band it would certainly lick creation. March? Why, the "Stars and Stripes" would make a chronic rheumatic do his five miles an hour, and arrive at the other end fresh as a daisy. And who ever heard "Rule Britannia" played with such irresistible power before? Sousa's Band is not all "fortissimo," however. It can coo like a dove, and suggest Songs of Araby and all manner of tender melancholy. The suite, "Looking Upward"—Sousa again—was simply enthralling, so sweet, and dainty, and full of the perfume of flower and warbling of birds at dawn. It is in the third number of this suite, "Mars and Venus," that the side drum has its chance. Far away across the plain you see the dust rising, and hear the faint thud of hoofs. On the squadron

comes with a rush and thunders past, and away again, until it disappears in dust on the other side. They say, those very superior people, that Sousa's is a trick band; but his trick seems to be an instinctive knowledge of the effect he wants to produce, and a ready adaptation of means to produce it. That is a trickiness amounting to genius. Take the march, "Imperial Edward," for instance. Until the scene is three-parts through, there is nothing particularly startling about it, and you begin to wonder what makes people rave about the thing. Suddenly, however, the trombones rise, and play a few bars of "God save the King," but by the time you have made up your mind to stand, the trombones subside, and the band is off on another theme. Then, the cornets, about a dozen of them, line up on the front of the platform, and blow a stately measure. The effect of this cornet music, with its background of orchestral accompaniment, is simply indescribable. The audience encores madly, but—Sousa never repeats himself. He plays you something else.

The concert was not all Sousa and his Band. No musicians could stay the pace. So by way of variety, and to give the Band a rest, we had a song by Miss Estelle Lieblich, with delightful flute obligato by Mr. Marshall Lufsky, and a scholarly violin solo, by Miss Maud Powell. Both these artists were encored, and both were good enough to oblige. The Band only got a comparative rest, for they provide the accompaniment—to perfection. Lastly, although, as a matter of fact, it came second in the programme, Mr. Arthur Pryor, Sousa's star trombonist, played a solo on the trombone. It is amazing that such a range and depth of tone can be produced from the instrument. His encore was the world-famous drinking song, but,

if anything, he took it a trifle far. The effect was almost dirge like.

It was about half-past ten when the band played the National Anthem, as it should be played, and went home to supper. One enjoyed the concert, but the trouble is that Sousa spoils a body for other bands. Yet that can hardly be imputed to him as a fault.

The local arrangements for the concert were admirably made by Mrs. D. Smith, of Queen-street.

Black & White
April 11 1903
Exeter



MISS MAUD POWELL
Who is playing with Sousa at his forthcoming concert

from the Somerset County Herald
of Taunton
April 11-03

SOUSA AND HIS BAND.

CONCERT AT ASSEMBLY-ROOMS, TAUNTON

Mr. John Philip Sousa, the famous American conductor and composer, with his popular band, paid a visit to Taunton on Wednesday, and gave one performance only in the afternoon, at the London Assembly-rooms. The visit, both from an artistic as well as a financial point of view, was a decided success. The reason of the enthusiasm and their director, as was only to be expected, attracted a large and fashionable company from Taunton and the surrounding district, and probably never before has the Assembly-rooms presented such a brilliant and animated spectacle as it did on this occasion. Every available seat was occupied, even the gallery was filled, and reserved seats alone to the value of £25 were booked at Messrs. F. W. Baker's music establishment. Hence it will be understood that there was no lack of local appreciation. The Sousa Band has travelled through many countries, and visited many cities, involving something like 350,000 miles of travel by land and sea, but for the size of the town no better welcome could have been accorded than that which was given by Taunton music-loving people on Wednesday. As an indication of Sousa's efforts to get the very best in his art, he is said to pay £25,000 per annum in salaries to musicians, who include various nationalities. Sousa himself has a unique and rather pleasing manner. The Editor of "Pearsall's Magazine" for the month described him as having "a thousand" one little tricks that catch the eye and fascinate the audience from first to last. He seems to be perfectly in his element when playing his own music. He stands erect, with feet apart, conducting simply and unostentatiously with the baton in his right hand, while his left is raised to act as a controlling influence. Every now and then he drops his hands to make some particular beat, and when his marches are swinging along their melodious way he conducts entirely with dropped hands, swinging them to and fro from his side. Sousa has a favorite trick of suddenly turning round to the right, to the horns, trombones, and cornets, and bringing his hands together with a quick, sharp movement, quite unique in its way. In a minute he has turned round again, and his left hand shoots out to command the drums and the triangles far away in the left hand corner. Now comes the "Coda," the final winding up of the march. Sousa springs to attention, and conducts with machine-like regularity. A final crash, a roar of applause, Sousa bows his acknowledgments, bows in hand, and walks smoothly off the stage. This description of Sousa is a very accurate and realistic word-picture. As to the performers themselves it need hardly be said that they are some of the best that can be procured, and being all expert players the rich cinema of their music is delicious. It could hardly be otherwise, for they have performed hundreds of times, and for unity, precision, intonation, sharpness of attack and release, are as perfect as they could be. The volume of sound in its highest flights will be understood when it is added that the band comprises 52 performers.

Sousa received a very cordial reception on taking his position in front of the stage, and the overture was "Carnaval Romance" (Berlioz), a fine selection, followed by the march "Stars and Stripes" as an encore. Then came a capital waltz solo, "Love's Lullaby," by Mr. Arthur Pryor, the composer, which was a brilliant performance, and in response to loud applause played "Coda Coda," the well-known German melody. Sousa's wife, "Madame Time,"—(a) "The Coquette," (b) "The Summer Girl."

(c) "The Dancing Girl" were remarkably light, lively, and melodious compositions, and the conductor bowed his acknowledgments to appreciative applause. In further response "The Corn Band Contest" was given. Miss Estelle Lieblich, a capital singer, afforded a variety in the programme, and gave a choice rendering of "The Brilliant Bird" (David), with flute obligato by Mr. Marshall Lufsky. For an encore she sang "Maid of the Meadow." The first portion of the programme was brought to a close with the band playing Liezt's "Second Rhapsody," and for an encore Sousa gave his own popular "Washington Post." We are informed on good authority that the first place for this famous composition to be played in this country was at Taunton, on the occasion of a church parade at St. Mary's, when the Depot Band played it on their way back to Barracks.

After the interval the waltz "Solitaire" (Von Elow), a beautiful musical mosaic, was given. Next came Sousa's "Imperial Edward" march, a fine composition, dedicated by special permission to the King. For an encore a composition entitled "The Patient Egg" was played. It will be remembered that Sousa and his band on two occasions recently have given "command" performances before His Majesty. Miss Maud Powell was the violin soloist, and much company it was to be regretted that she would prove to be a brilliant executant. Her performance of "Zigeunerweisen" (Sarasate) was so heartily received that she responded with "Largo." The last item in the programme was the introduction to third act "Lehngang" (Wagner), and a memorable performance closed with the band playing "God Save the King." Sousa and his band, who had travelled from Cardiff during the morning, immediately left the building, en route for Exeter, to fulfil an engagement the same evening. Thus they move about.

... of the Queen's Last Ride at his afternoon concert on Friday. He has arranged it for his own band, and the song was sung by Mr. Poltrode Zulusta, who has a very fine bass voice. The first verse of this beautiful poem, written on the occasion of the death of Queen Victoria, is as follows:—
The Queen is taking a drive to-day;
They have hung with purple the country-way,
They have dressed with purple the royal back,
Where the Queen goes forth and never comes back.

SOUSA AT SWANSEA.

AN INTERVIEW WITH THE FAMOUS
BANDMASTER.

THE AFTERNOON CONCERT AT THE
ALBERT HALL.

There were two things—those who read the musical signs of the times, as manifested Swansea, said would minute against the success of the Sousa concerts in the town. First, and foremost, Swansea people did not particularly appreciate instrumental music, and then, secondly, the famous bandmaster came here during Lent! It would be toly to state that the bookings were exactly as they should be, and the latter reason is seriously advanced as the main excuse. The Newport match, of course, was a too-powerful competitor against the afternoon concert at the Albert Hall. The audience was a very unsatisfactory sort of one, and it was made up principally of strangers from afar.

"What time does this game take place?" Mr. Sousa asked a "leader" reporter, who had the privilege of a conversation with him.

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The reporter wished to ask him particular about those ten members of the band the best of course who were equally, of course, Welshmen! But alas and alas—this is only a polite fiction someone has invented to please the fiery Cyngar!

"I have five bandmen from these Isles," said the conductor, and some of them have Welsh blood in their veins."

But all are now naturalised American citizens. The band is a wonderfully cosmopolitan one.

Mr. Sousa is pleased with his welcome in Wales. He gave him, on Friday, warm welcome. He goes on Friday next to London, and afterwards on to Paris.

The afternoon programme was inaugurated by the well-known overture of "William Tell." It gave an excellent chance of watching Sousa's method of conducting. The quiet opening was left much in the band's hands; the master contented himself with just a disjunctive swing of his baton. But then, when the stirring trumpet blast led off the fitting second movement, we saw the Sousa off the preliminary paragraph, all alert, with his body swinging to the music. "William Tell" was admirably done. The band works like a machine.

We were not disappointed about the encore. When Rossini's overture was concluded there came a generous burst of applause—and the next minute the band had started—no Stars and Stripes for Ever."

The full programme afterwards was—Trombone Solo, "Love Thoughts."

Mr. Arthur Pryor.

(Encore: "Drinking.")

Suite, "Maidens Three" (Sousa). Band.

(Encore: "Coon Band Contest.")

Soprano Solo, "Indian Bell Song,"

Miss Estelle Lieblich.

LLOYD'S NEWSPAPER.

Salisbury Square, E.C.

April 12 1903

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396, Strand, W.C.

THE MUSICAL WORLD.

Mr. Sousa and his much-advertised band are again with us, and yesterday afternoon and evening the hall, which twenty-four hours previously had been filled with the strains of Tchaikowsky's *Symphonic Pathétique* and excerpts from *Parsifal*, under the direction of Mr. Henry J. Wood, echoed the rhythmic irresponsibilities of the "Nigger in the Wood-pile" and "The Patient Egg." It is satisfactory to be able to add that the attendance at the Good Friday afternoon concert was larger than that of yesterday. Judging by Mr. Sousa's programmes yesterday he apparently realises the fact that his band is heard to greatest advantage in simple melodies of homely and obvious character, which chiefly depend for effect on strong rhythmic accentuation. How these are rendered is now too well known to justify criticism, but it may be pointed out that such machine-like stiffness of tempo would be intolerable in music calling for subtlety or loftiness of expression. It is scarcely necessary to add that encore pieces were freely given, and that they included "The Washington Post" and "El Capitan" March. Miss Estelle Lieblich gave a neat rendering of "Sweet Bird" from Handel's *L'Allegro ed il Penseroso*, and was admirably supported by Mr. Marshal Lufsky, who deftly played the flute obligato. Miss Maud Powell's violin playing was also an enjoyable feature, but the most remarkable soloist was Mr. J. H. B. Moersmans, who showed great executive skill on the saxophone.

from Lloyds Weekly News

12-4-03.

at

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Mr. Arthur Pryor.

(Encore: "Drinking.")

Suite, "Maidens Three" (Sousa). Band.

(Encore: "Coon Band Contest.")

Soprano Solo, "Indian Bell Song."

Miss Estelle Lieblich.

Largo from Symphony, "The New World."

(Dvorak) Band.

Mosaic, "In the Realm of the Dance" (Sousa).

Band.

(Encore: "Washington Post.")

(a) Novelette, "Sizileta" (Von Blon).

(b) March, "Imperial Edward" (Sousa).

Band.

Violin Solo, "Zigeunerweisen" (Sarasate).

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Plantation Song and Dances (Chambers).

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"OBSERVER."

396, Strand, W.C.

Dated April 12 1902

THE MUSICAL WORLD.

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from Lloyds Weekly News

12-4-02

SOUSA'S BAND.

This now well-known force of instrumentalists has suspended a prosperous provincial tour to return to London to give two performances at Queen's Hall every day for a week. Yesterday afternoon, when the series began, all the former criticism was manifested by a large audience, the result being the rendering as encore items of such popular marches from Mr. Sousa's pen as "The Washington Post," "El Capitan," and "Stars and Stripes." These last-mentioned items were, indeed, the most successful elements of the concert, though hearty applause was evoked by Sousa's march, "Hail to the Spirit of Liberty," a leading phrase of which was sturdily enunciated at the close by nearly a dozen players of brass instruments summoned to stand in line at the front of the orchestra. With effects of this kind the famous conductor has familiarised the metropolitan public. The sensational was avoided in the Pilgrim's chorus and "Star of Eve" song from *Tannhäuser*, and in Lambie's idyll "Dream Pictures," which were very tastefully executed. Vocal pieces were given by Miss Estelle Lieblich, and for instrumental solos there were Miss Mand Powell (violin) and Mr. J. H. B. Moersmans (saxophone). A very cordial welcome was accorded Mr. Sousa.

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SOUSA AND HIS BAND AT THE QUEEN'S HALL—YESTERDAY.

The melodiously-terrific Sousa, with his American instrumental minstrels, is now at the Queen's Hall for a fortnight. If you want to hear the "Washington Post" and all the tunes that have taken, or, rather, "caught on" in London and provincial towns, do not leave your opinion upon the grindings of piano-organs, or the melodious criminalities of the drunken yammers in the streets and some of the "take-offs" in the music-halls. Go and hear the band play for yourselves. Never mind the strong element of brass in the band—and it certainly is strong—because most of the London theatres when the sounding timbrels in the orchestra are heard in the land, after much criticism of Sousa's methods from music critics, have simply adopted Sousa's methods. But, like Dr. Rabbit, our orchestras are lying low. The moral is that you must go and hear Sousa's band, and then compare its work with our native imitations. If you fail to see the originality of Sousa, there is nothing further to be said than that you cannot see it.

Journal of Wales
April 11 1903
Swansea

SOUSA AT SWANSEA.

AN INTERVIEW WITH THE FAMOUS
 BANDMASTER.

THE AFTERNOON CONCERT AT THE
 ARMENT HALL.

There were two things those who read the musical signs of the times, as manifested in Swansea, said would mistake against the success of the Sousa concert in the town. First, and foremost, Swansea people did not particularly appreciate instrumental music, and then, secondly, the famous bandmaster came here during the month of April, and the latter reason is seriously advanced as the main excuse. The Newport match, of course, was a overpowering competitor against the afternoon concert at the Albert Hall. The audience was a very unsatisfactory sort of one, and it was made up principally of strangers from afar.

"What time does this concert take place?" Mr. Sousa asked of a "Lancet" reporter, who had the privilege of a conversation with him. "I should like to see it!"

"Ah, then," he said, when told, "there's not much chance for me!"

The conductor was told of the thousands of people who were waiting outside the hall, and they were waiting out through the rain. "I asked with a wondering smile."

"They'd watch it through one of your Welsh windows!"

The reporter wished to ask him patiently about these thousands of this band, the best of course, who were equally, of course, Welshmen. He said that this was the only way to get the music of the day.

"I have five hundred from these hills, said the conductor, and some of them have Welsh blood in their veins."

But all are now naturalized American citizens. The band is a wonderfully cosmopolitan one.

Mr. Sousa is pleased with his welcome in Wales. He says, "I'm glad to be here, and I'm glad to be here."

The afternoon programme was inaugurated by the well-known overture of "William Tell." It gave an excellent chance of watching Mr. Sousa's method of conducting. The

great opening of the first march in the band's hands; the music conducted in a way with just a satisfactory swing of his baton. But

then, when the stirring trumpet blast led of the first second movement, we saw the

Sousa of the preliminary paragraph, all about, with his body swaying to the music. With

him "Tell" was admirably done. The band

works like a machine.

We were not disappointed about the

concert. When the music overture was

concluded there came a generous burst of

applause—and the next minute the band

started "The Stars and Stripes for Ever."

The full programme afterwards was—

Trombone Solo, "Love Thoughts."

Mr. Arthur Pryor.

(Encores: "Drinking.")

Suite, "Maidsen Three" (Sousa). Band.

(Encores: "Goon Band (Unsung).")

Soprano Solo, "Lullaby Song."

Miss Estelle Lieblich.

World.

1903.

LLOYD'S NEWSPAPER.

Salisbury Square, E.C.

April 12

SOUSA AND HIS BAND AT TAUNTON.

On Wednesday afternoon Sousa and his band attracted a large and fashionable audience to the London Hotel Assembly Rooms, Taunton, and delighted them with a programme of music that left nothing to be desired from the standpoint of accuracy and celerity. Sousa never contests with his audience the right to an encore, and those assembled on Wednesday afternoon must have been delighted with the enlargement of the programme, which in its printed form included eight items, but in actual discharge embraced 15. Almost to the minute advertised for the start Sousa took up his baton after a brief little bow in acknowledgment of his reception, and the programme then resolved itself into a forced march of music, as it were, with the merely nominal interval of five minutes between the two parts. The capabilities of the performers and the control of the conductor were evidenced in the initial item Berlioz's "Carnival March," the music being soul-stirring and brilliant. The audience commenced to applaud generously, and before they could cease Sousa was conducting his musicians through the merry maze of "Stars and Stripes for Ever," which breathed the spirit of declaration that marked so many of the other numbers that were to follow. Mr. Arthur Pryor gained a pronounced and well-merited encore for his trombone solo "Love's Enchantment" (Pryor), and coming on again pleased the audience greatly with his rendering of "In the Deep Cellar," the bottom notes at the finish being very deep and clear. The suite of "Maidsen Three" that followed, viz., (a) "The Coquette," (b) "The Summer Girl," (c) "The Dancing Girl," must assuredly have been chosen to display the versatility of the band, and the trio did so to perfection. The piccolo and flute playing in the second piece were splendid, and altogether the suite demanded an encore, which was given, the band obliging with the humorous election "The Coon Band Contest." In this the volume was a little ear-splitting, but it was a musical contribution, the merit of which could not escape recognition. Miss Estelle Lieblich gave an artistic rendering of David's "Thou brilliant Bird," being accompanied with a flute obligato splendidly played by Mr. Marshall Lufsky. Being encored Miss Lieblich sang the "Maid of the Meadow," this piece well displaying the range and capabilities of her sweet soprano voice, and also paved the way to the closing item of the first half of the programme, the "Second Rhapsody" (Liszt), and the applause coming somewhat freely, the audience were delighted to hear as an encore the composer's famous "Washington Post March," played as only Sousa's band can play it. The performers then quitted their seats for the interval. On resuming, the first item was (a) Nocturne "Simile" (Von Blom) (b) "Imperial Edward" (Sousa). This last one was dedicated by special permission to His Gracious Majesty the King. It was very finely played by the band, although it tried the tympanum a trifle with its blast of trombones suggesting the National Anthem, and the septet of cornets leading up to the final bars. Yet another encore was granted for this, and it was "The Patient Egg," which displayed even fresh possibilities with the band that previous items had not demanded. Miss Maud Powell, for a highly talented violin solo of Sarasate's "Zigeunerweisen," was deservedly recalled, and gave an encore "Largo," and then the last item was reached. It was the introduction of the third act too "Lohengrin," and Wagner's highly-coloured music was properly painted by the band in every detail of shade and effect. It was, indeed, a stirring performance, and a splendid entertainment.

from *Lloyds Weekly News*

12-4-03.

SOUSA'S BAND.

This now well-known force of instrumentalists has suspended a prosperous provincial tour to return to London to give two performances at Queen's Hall every day for a week. Yesterday afternoon, when the series began, all the former enthusiasm was manifested by a large audience, the result being the rendering as encore items of such popular marches from Mr. Sousa's pen as "The Washington Post," "El Capitan," and "Stars and Stripes." These and sundry fanciful extras were, indeed, the most successful elements of the concert, though hearty applause was evoked by Sousa's march, "Hail to the Spirit of Liberty," a leading phrase of which was steadily enunciated at the close by nearly a dozen players of brass instruments summoned to stand in line at the front of the orchestra. With effects of this kind the famous conductor has familiarised the metropolitan public. The sensation was avoided in the Pilgrim's chorus and "Star of Eve," song from *Uncle Sam*, and in Lundy's "Hill" "Dream Pictures," which were very tastefully executed. Vocal pieces were given by Miss Estelle Lieblich, and for instrumental solos there were Miss Maud Powell (violin) and Mr. J. H. B. Mooreman (saxophone). A very cordial welcome was accorded Mr. Sousa.

Observer

April 12

THE MUSICAL WORLD.

Mr. Sousa and his much-advertised band are again with us, and yesterday afternoon and evening the hall, which twenty-four hours previously had been filled with the strains of Paderewski's *Symphonic Fantasia* and excerpts from *Parsifal*, under the direction of Mr. Henry J. Wood, echoed the rhythmic irresponsibilities of the "Sugar in the Wood" and "The Patient Egg." It is satisfactory to be able to add that the attendance at the last Friday afternoon concert was larger than that of yesterday. Judging by Mr. Sousa's programme yesterday he apparently realised the fact that his band is bound to greatest advantage in simple melodies of homely and obvious character, which chiefly depend for effect on strong rhythmic accentuation. Now there are rendered in now too well known to justify criticism, but it may be pointed out that such machine-like stiffness of tempo would be intolerable in music calling for subtlety or loftiness of expression. It is scarcely necessary to add that encore pieces were freely given, and that they included "The Washington Post" and "El Capitan" March. Miss Estelle Lieblich gave a neat rendering of "Sweet Bird" from Handel's *Allegro di Penserose*, and was admirably supported by Mr. Marshall Lufsky, who deftly played the flute obligato. Miss Maud Powell's violin playing was also an enjoyable feature, but the most remarkable soloist was Mr. J. H. B. Mooreman, who showed great executive skill on the saxophone.

Association 19
Reynolds News

April 12

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ated April 12 1903

SOUSA AND HIS BAND.

THE Queen's Hall was crowded yesterday afternoon when Mr. Sousa and his famous band, who have just returned from a successful tour in the provinces, gave the first of a series of fourteen London concerts. By this time the merits of the "crack" military band of our American cousins are so well known, that it is quite unnecessary to criticise their performances in detail. It is sufficient to say that their playing yesterday was marked by the perfect mechanical finish for which they are famous, and that nearly every piece was encored. As usual, Mr. Sousa instantly and invariably responded to the encores by playing an extra piece, which meant that the length of the programme was almost doubled. Still, the concert was not over long. The now familiar "Three Quotations" (Sousa) were very well received, and the Wagner selection—the "Pilgrim's Chorus" and the air "O, Star of Eve"—was rendered with admirable softness and breadth of tone. Mr. Moeremans' brilliant saxophone solo, a pot pourri of American tunes, thoroughly deserved the applause it received. Miss Estelle Liebling's clever singing and Miss Maud Powell's excellent violin playing lent variety to the programme.

ing from *Observer*
April 12-03

shed at

THE MUSICAL WORLD.

Mr. Sousa and his much-advertised band are again with us, and yesterday afternoon and evening the hall, which twenty-four hours previously had been filled with the strains of Tchaikowsky's *Symphonic Pathétique* and excerpts from *Parsifal*, under the direction of Mr. Henry J. Wood, echoed the rhythmic irresponsibilities of the "Nigger in the Wood-pile" and "The Patient Egg." It is satisfactory to be able to add that the attendance at the Good Friday afternoon concert was larger than that of yesterday. Judging by Mr. Sousa's programmes yesterday he apparently realises the fact that his band is heard to greatest advantage in simple melodies of homely and obvious character, which chiefly depend for effect on strong rhythmic accentuation. How these are rendered is now too well known to justify criticism, but it may be pointed out that such machine-like stiffness of tempo would be intolerable in music calling for subtlety or loftiness of expression. It is scarcely necessary to add that encores were freely given, and that they included "The Wash-

Association
News of the World
12 4 03

YESTERDAY'S MUSIC.

RETURN OF SOUSA'S BAND TO THE QUEEN'S HALL.

Mr. Sousa and his highly-trained corps of American instrumentalists took possession of Queen's Hall yesterday for another week's concerts, large audiences being present both in the afternoon and evening. The generality of the public have by this time become familiar with the novel and fascinating attainments of the band which Mr. Sousa conducts with such skill and unconventionalism. The programmes put forward yesterday appeared to be in advance of those submitted on former visits. Again, however, one of the features of the arrangements was the number of the delightfully airy pieces interpolated "whether you want them or not," though it must be confessed that such titbits as "The Patient Egg," "The Rose, Shamrock, and Thistle," and the loftily inclined "El Capitan" often proved the more productive of downright enthusiasm. To commute orchestral masterpieces to the inelastic capabilities of metal and wood wind in the way that Mr. Sousa has done certain familiar compositions is perhaps the most serious of all his accomplishments, though it is manifest that, except in the hands of the most resourceful players, the effects might be made the reverse of the admirable results heard at the Sousa concerts. The vocal contributions of Miss Estelle Liebling, Miss Maud Powell's violin solos, Mr. Pryor's trombone achievement, and Mr. Moeremans' Saxophone solos form some of the pleasantest moments in the programmes, which are models of preparedness and precision. There are to be afternoon and evening performances during the whole of Easter week.

There was a tremendous audience at the afternoon concert in Queen's Hall on Good Friday, when the famous orchestra controlled by Mr. Henry Wood gave typically fine performances of the "Pathétique" symphony of Tchaikowsky and some of the "Parsifal" music of Wagner. Madame Brema sang the "Eia Mater" from the little-known "Stabat Mater" of Pergolesi. The concert, which had been arranged by the Sunday Concert Society, was a consistent tribute to its objects. Though less noble in detail, the evening concert, given under the same auspices, proved to the taste of a somewhat smaller audience.

from the
Publication

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SOUSA AT QUEEN'S HALL.

If the opening concert of the famous conductor's Easter season in town may be taken as a criterion of the series it should be a great success, for the hall was well filled, and both conductor and band are in good trim. The programme, as usual, looked a short one, but with the regulation encores assumed quite large proportions. Mr. Sousa's Suite "Three Quotations"—

- "The King of France marched up the hill
With twenty thousand men;
The King of France came down the hill,
And ne'er went up again";
- "And I, too, was born an Arcadian";
- "Nigger in the woodpile"

—with its quaint and clever characterisation, was one of the main features of the afternoon's entertainment, and met with due meed of applause. Miss Estelle Liebling warbled sweetly Handel's "Sweet Bird" and a charming song, "Stolen Wings," by C. Willeby; Miss Maud Powell's violin playing could not fail to please, and Mr. J. H. B. Moeremans' saxophone solo was excellent. The encores included usually most of the popular favourites, the "Washington Post" being largely in evidence. Mr. Sousa's reception was most cordial. FREE LANCE

Telephone

"TIMES" (Daily),
Printing House Square, E.C.

Dated April 12 1903

QUEEN'S HALL.

On Saturday Mr. Sousa and his band began a week's engagement at the Queen's Hall with, in the evening, a programme of the now familiar type and several appendices which themselves were mostly quite familiar. Of Mr. Sousa and his style of conducting little enough is left to be said now; yet, even for those who have attended his London performances regularly, he has something new. We are not sure if raquets is much played in America. If not, then Mr. Sousa must have acquired that picturesque back-handed beat which he showed us, as we think for the first time, in his own "Chris and the Wonderful Lamp," since he first visited England, the home of that game. With the lemon-cutting beat, the "Cab-driver-on-a-cold-day-warming-his-hands" beat, the under-cut, the thrust, even the lob-bowler beat (which also may have been acquired here), we were familiar already. They, however, lose none of their picturesque humour or apparent effectiveness by repetition. Another thing that was new was the really superb performance, on two half coconut shells, a tambourine, some instrument for the feet which was invisible from the auditorium, a couple of pieces of very ordinary-looking wood, the floor of the platform, and apparently the bowels of a motor-car, which was given by one of the band whose name deserved to be shown, as the names of the encores were, on 3ft. squares of card-board. The motor-car effect is new, and deserves chronicling, as does that of the chauffeur. Yet he is content to be nameless—a manifest injustice to one who made the success of "The Golden Car," which was played by way of an encore after the

utting from *Daily News*
Dated April 13 1903
address *Heurcr*

MUSIC AND THE DRAMA.

MUSIC.

Sousa and his band are with us once more, and gave the first of a series of fourteen concerts on Saturday afternoon at the Queen's Hall. The playing of the band has been so fully discussed from time to time that there is nothing new to say. At the first concert I heard Sousa's "Three Quotations," followed by two encores, an arrangement of the Pilgrims' chorus and "O Star of Eve" from "Tannhäuser" (and two encores), Lumbye's "Dream Pictures," Mrs. H. M. Ronald's "Hurry Up" polka, and Sousa's "Hail to the Spirit of Liberty." The last I take to be a new composition, since, following Sousa's custom, the trumpets and trombones lined up across the stage and blared out the melody for all they were worth. Mr. J. H. B. Moeremans played a saxophone solo with extraordinary skill; Miss Estelle Liebling, the soprano of the troupe, endeavoured to triumph over the flute obligato in Handel's "Sweet Bird," excellently played by Mr. Marshal Lufsky; and Miss Maud Powell, the clever violinist, was heard in Ries' Adagio and moto perpetuo. Every afternoon and evening this week the Sousa band will play at the Queen's Hall, and then they visit Paris. How these clever instrumentalists can play Sousa twice a day and yet live passes my comprehension. How the great Mr. Sousa himself can hear his own compositions day after day and week after week without a nervous breakdown is even more incomprehensible. But he does, and on Saturday he handed out his encores with the old smiling imperturbability.

from *Glasgow Herald*

13 4 03

at

at Queen's Hall.

Mr Sousa and his American band are in London for Easter week, and yesterday they began a short series of concerts at Queen's Hall, two performances being given daily until the end of the week. This time Mr Sousa has acted wisely in, for the most part, excluding lengthy adaptations and other pretentious works, which are not very well suited to his band, relying instead upon the lighter portions of his repertory. His own music is that which is most sympathetic to the players, and also, he it said, most popular with the audience. The best appreciated item of his programme yesterday were the "Three Quotations," which have been heard here before, and to which, for the inevitable encores, he added the "Washington Post" and "The Passing of Rag Time," and despite a certain surly usage of brass his "Liberty" March was also greatly applauded, whereupon for the encore he gave the "El Capitan" March and another piece. A cleverly executed saxophone solo for Mr Moeremans and a violin solo for the gifted American player, Miss Maud Powell, were also in the programme. From London Mr Sousa is going to Paris, where American "Rag Time" music, at any rate in association with the "Café Walk," is just now very fashionable.

ig from *Daily Mail*
April 13-03

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MR. SOUSA'S BAND.

Mr. Sousa and his finely-trained band opened a short engagement at the Queen's Hall on Saturday afternoon. They will stay in London a week and give two concerts daily.

The pieces chosen for the initial programme were calculated to show the band at its best, for they were, with one exception, of the light and brilliant, not to say dazzling, order. The exception was a short selection from "Tannhäuser," which was admirably played.

In the new march entitled "Hail to the Spirit of Liberty" a novel form of placing the instrumentalists is adopted. Four cornets, three trumpets, and five trombones come to the front of the orchestra and lead off with surprising effect.

How the band revels in such popular works as the "Zampa" overture, the "Capitan" march, and the familiar "Washington Post," all the world knows. In the "Passing of Ragtime" the strange effect of rhythm pure and simple, with hardly any melodic aid, is powerfully illustrated.

Mr. J. H. B. Moeremans' fantasia on the saxophone was one of the striking features of the concert. Miss Estelle Liebling relieved the instrumental strain by her charming singing of Handel's "Sweet Bird."

from *Daily Chronicle*
13 4 03

at

QUEEN'S HALL.

Sousa and his Band.

Mr. J. P. Sousa's earlier visits to London with his celebrated band made him such a favourite that it was not surprising on Saturday afternoon to find that the patrons of the first of a series of fourteen concerts (two each day) were more numerous than the programmes issued. The methods and peculiarities of Mr. Sousa are now so familiar that no one regards the printed list of pieces as indicative of the number of times the band will play during an afternoon or evening. There is loud applause after each number, and then, as a rule, comes, as an "extra," one of the spirit-stirring compositions which most people who know anything of Sousa are anxious to hear, namely, a Sousa march, or "rag-time" piece.

The march, "Hail to the Spirit of Liberty," was on the list on Saturday, and a dozen powerful representatives of the brass contingent came to the front to deliver vigorously the sentiment of the piece. Very hearty was the applause when for the "extra" demanded Mr. Sousa responded with the "El Capitan" march, played with exceptional crispness and point. The band and conductor evinced command of a totally different style in a couple of excerpts from "Tannhäuser," and in Lumbye's "Dream Pictures," the rendering of each being dainty and comparatively subdued in tone. Here there was no excess of accentuation, either with respect to expression or force. The vocalist was Miss Estelle Liebling, who gave airs by Handel and Willeby. An additional element of variety at this successful concert was afforded by the skilful solo performance of Miss Maud Powell (violin) and Mr. J. H. B. Moeremans (saxophone). A Sousa concert is an altogether distinctive entertainment.

Dated April 12 1903

SOUSA AND HIS BAND.

The Queen's Hall was crowded yesterday afternoon when Mr. Sousa and his famous band, who have just returned from a successful tour in the provinces, gave the first of a series of fourteen London concerts. By this time the music of the "march" military band of our American cousin are so well known, that it is quite unnecessary to criticise their performances in detail. It is sufficient to say that their playing yesterday was marked by the perfect mechanical finish for which they are famous, and that nearly every piece was successful. As usual, Mr. Sousa instantly and invariably responded to the encores by playing an extra piece, which meant that the length of the programme was almost doubled. Still, the concert was not over long. The now familiar "Three Quotations" (Sousa) were very well received, and the Wagner selection—the "Pilgrim's Chorus" and the air "O, Star of Eve"—was rendered with admirable softness and beautiful tone. Mr. Mosmann's brilliant saxophone solo, a set of four of American tunes, thoroughly deserved the applause it received. Miss Estelle Liebting's clever singing and Miss Maud Powell's excellent violin playing lent variety to the programme.

ing from *Albany*
April 12-03

shed at

THE MUSICAL WORLD.

Mr. Sousa and his much-admired band are again with us, and yesterday afternoon and evening the hall, which twenty-four hours previously had been filled with the strains of Tschikowsky's *Symphonic Fantasia* and excerpts from *Parsifal*, under the direction of Mr. Henry J. Wood, witnessed the rhythmic impossibilities of the "Nigger in the Woodpile" and "The Patient Egg." It is satisfactory to be able to add that the attendance at the Good Friday afternoon concert was larger than that of yesterday. Judging by Mr. Sousa's programmes yesterday he apparently realises the fact that his band is heard to greatest advantage in simple melodies of homely and obvious character, which chiefly depend for effect on strong rhythmic accentuation. How these are rendered is now too well known to justify criticism, but it may be pointed out that such machine-like stiffness of tempo would be intolerable in music calling for subtlety or lateness of expression. It is scarcely necessary to add that encores were freely given, and that they included "The Washington Post" and "El Capitan" March. Miss Estelle Liebting gave a most satisfying of "Sweet Bird" from Handel's *L'Allegro di Il Penseroso*, and was admirably supported by Mr. Marshall Lusk, who deftly played the flute obligato. Miss Maud Powell's violin playing was also an enjoyable feature, but the most remarkable soloist was Mr. J. H. B. Mosmann, who showed great executive skill on the saxophone.

wed yesterday appeared to be the first of those submitted on former visits. Again, however, one of the features of the arrangements was the number of the delightfully airy pieces interpolated "whether you want them or not," though it must be confessed that such titbits as "The Patient Egg," "The Rose, Shamrock, and Thistle," and the lately-included "El Capitan" often proved the more productive of three-right enthusiasm. To commend orchestral masterpieces to the imitative capabilities of metal and wood wind in the way that Mr. Sousa has done certain familiar compositions is perhaps the most serious of all his accomplishments, though it is manifest that, except in the hands of the most resourceful players, the effects might be made the reverse of the admirable results heard at the Sousa concerts. The vocal contributions of Miss Estelle Liebting, Miss Maud Powell's violin solos, Mr. Fygar's trombone achievement, and Mr. Mosmann's Saxophone solos form some of the pleasantest moments in the programmes, which are models of preparedness and precision. There are to be afternoon and evening performances during the whole of Easter week.

There was a tremendous audience at the afternoon concert in Queen's Hall on Good Friday, when the famous orchestra controlled by Mr. Henry Wood gave typically fine performances of the *Pastorale* symphony of Tschikowsky and some of the "Parsifal" music of Wagner. Madame Brera sang the "Eis Water" from the little-known "Stabat Mater" of Pergolesi. The concert, which had been arranged by the Sunday Concert Society, was a most successful tribute to its objects. Though less able in detail, the evening concert, given under the same auspices, proved to the taste of a somewhat smaller audience.

from the
Publication

at

SOUSA AT QUEEN'S HALL.

If the opening concert of the famous conductor's Easter season in town may be taken as a criterion of the series it should be a great success, for the hall was well filled, and both conductor and band are in good trim. The programme, as usual, looked a short one, but with the regulation encores seemed quite large proportions. Mr. Sousa's Suite—Three Quotations—

- (a) "The King of France marched up the hill
With twenty thousand men;
The King of France came down the hill,
And never went up again";
- (b) "And I, too, was born an American";
- (c) "Nigger in the woodpile"

—with its quaint and clever characteristics, was one of the main features of the afternoon's entertainment, and met with due meed of applause. Miss Estelle Liebting varied sweetly Handel's "Sweet Bird" and a charming song, "Stolen Wings," by C. Walling; Miss Maud Powell's violin playing could not fail to please, and Mr. J. H. B. Mosmann's saxophone solo was excellent. The encores included as really most of the popular favourites, the "Washington Post" being largely in evidence. Mr. Sousa's reception was most cordial. FREE LANCE

Telephone

"TIMES" (Daily).
Printing House Square, E.C.

Dated April 12 1903

QUEEN'S HALL.

On Saturday Mr. Sousa and his band began a week's engagement at the Queen's Hall with, in the evening, a programme of the new familiar type and several appendices which themselves were mostly quite familiar. Of Mr. Sousa and his style of conducting little enough is left to be said now; yet, even for those who have attended his London performances regularly, he has something new. We are not sure if ragtime is much played in America. If not, then Mr. Sousa must have acquired that picturesque back-handed beat which he showed us, as we think for the first time, in his own "Chris and the Wonderful Lamp," since he first visited England, the home of that game. With the lemon-cutting beat, the "Cab-driver-on-a-cold-day-warming-his-hands" beat, the under-cut, the three, even the lub-dubber beat (which also may have been acquired here), we were familiar already. They, however, lose none of their picturesque interest or apparent effectiveness by repetition. Another thing that was new was the really superb performance, on two half concert shells, a tubophone, some instrument for the first which was invisible from the auditorium, a couple of pieces of very ordinary-looking wood, the floor of the platform, and apparently the bowels of a motor-car, which was given by one of the band whose name deserved to be shown, as the names of the encores were, on the squares of card-board. The motor-car effect is new, and deserves crediting, as does that of the chauffeur. Yet he is content to be runless—a magnificent injustice to one who made the success of "The Golden Car," which was played by way of an encore after the performance of an overture by Liszt called "Rosenquenz." For the "back-handed" and the motor-car are in general, even more than for the performance of the *Faust* "song-poem" by Richard Strauss. Yet this had an interest in its way, and was excellently done; but, truth to tell, the work seemed a little out of place, and Mr. Sousa is not quite at his best when he takes himself too seriously. The other soloists, that is, other than Mr. Sousa and the chauffeur, were as on Mr. Sousa's last visit.

St. James's Palace, London.

Ronald's "Harry" to the Spirit of Liberty.

a new composition, since, following custom, the trumpets and tubophones lined up across the stage and bowed out the melody for all they were worth. Mr. J. H. B. Mosmann played a saxophone solo with extraordinary skill; Miss Estelle Liebting, the soprano of the troupe, endeavored to triumph over the flute obligato in Handel's "Sweet Bird," excellently played by Mr. Marshall Lusk; and Miss Maud Powell, the clever violinist, was heard in Ries' *Adagio* and waltz *perpetua*. Every afternoon and evening this week the Sousa band will play at the Queen's Hall, and then they visit Paris. How these clever instrumentalists can play Sousa twice a day and yet live passes my comprehension. How the great Mr. Sousa himself can hear his own compositions day after day and week after week without a nervous breakdown is even more incomprehensible. But he does, and on Saturday he handed out his encores with the old smiling imperturbability.

from *Glasgow Herald*
12 4 03
13-6-03

Queen's Hall.

Mr. Sousa and his American band are in London for Easter week, and yesterday they began a short series of concerts at Queen's Hall, two performances being given daily until the end of the week. The time Mr. Sousa has spent lately in, for the most part, exhibiting lengthy adaptations and other pretentious works, which are not very well suited to his band, relying instead upon the lighter portions of his repertoire. His own music is that which is most sympathetic to the players, and also, he it must, most popular with the audience. The last appearance of his programme yesterday were the "Three Quotations," which have been heard here before, and to which, for the inevitable encores, he added the "Washington Post" and "The Passing of Rag Time," and despite a certain amount of "ragtime" "Liberty" March was also greatly appreciated, who caught the essence of the "El Capitan" March and another piece. A cleverly executed saxophone solo for Mr. Mosmann and a violin solo for the gifted American player, Miss Maud Powell, were also in the programme. From London Mr. Sousa is going to Paris, where American "Rag Time" music, at any rate in association with the "Club Wall," is just now very fashionable.

ing from *Liberty Hall*
April 13-03

at

MR. SOUSA'S BAND.

Mr. Sousa and his band began a week's engagement at the Queen's Hall on Saturday afternoon. They will stay in London a week and give two concerts daily.

The pieces chosen for the initial programme were calculated to show the band at its best, for they were, with one exception, of the light and brilliant, not to say dancing, order. The exception was a short selection from "Lantana," which was admirably played.

In the new march entitled "Hail to the Spirit of Liberty" a novel form of placing the instrumentalists is adopted. Four organs, three trumpets, and five tubophones come to the front of the orchestra and lead off with surprising effect.

How the band works in such popular words as the "Lango" overture, the "Capitan" march, and the familiar "Washington Post" all the world knows. In the "Passing of Ragtime" the strange effect of rhythm pure and simple, with hardly any melodic aid, is powerfully illustrated.

Mr. J. H. B. Mosmann's fantasia on the saxophone was one of the striking features of the concert. Miss Estelle Liebting relieved the instrumental strain by her charming singing of Handel's "Sweet Bird."

from *Daily Chronicle*
13-4-03

at

QUEEN'S HALL.

Sousa and his Band.

Mr. J. P. Sousa's earlier visits to London with his celebrated band made him such a favourite that it was not surprising on Saturday afternoon to find that the pattern of the first of a series of fourteen concerts (two each day) were more numerous than the programmes usual. The methods and peculiarities of Mr. Sousa are now so familiar that no one regards the printed list of pieces as indicative of the number of times the band will play during an afternoon or evening. There is loud applause after each number, and then, as a rule, comes, as an "extra," one of the spirit-stirring compositions which most people who know anything of Sousa are anxious to hear, namely, a Sousa march, or "ragtime" piece.

The march, "Hail to the Spirit of Liberty," was on the list on Saturday, and a dozen powerful representatives of the house contingent came to the front to deliver vigorously the sentiment of the piece. Very hearty was the applause when for the "extra" demanded Mr. Sousa responded with the "El Capitan" march, played with exceptional energy and point. The band and conductor evinced command of a totally different style in a couple of excerpts from "Lantana," and in Lantana's "Dream Pictures," the numbering of each being clearly and comparatively subdued in tone. Here there was no excess of ornamentation, either with respect to expression or force. The vocalist was Miss Estelle Liebting, who gave airs by Handel and Wilby. An additional element of variety at this successful concert was afforded by the skilful solo performance of Miss Maud Powell (violin) and Mr. J. H. B. Mosmann (saxophone). A Sousa concert is an altogether distinctive entertainment.

From the Daily Telegraph of Publication April 13 13 4 03

SOUSA AND HIS BAND.

On Saturday Mr. John Philip Sousa and his band returned to Queen's Hall, to commence a series of afternoon and evening concerts, which should attract the public during Easter Week. There was a very large attendance at the concert on Saturday afternoon, when a warm welcome was tendered to the famous band and its clever conductor, who, like his men, was in capital form, and indulged freely in those little eccentricities of gesture that seemingly disturb his forces not at all, but impel them to exert themselves to their utmost ability. Again there was good reason to praise the performers for the remarkable unanimity of purpose and expression that they exhibited in dealing with the various pieces submitted. Smartness of attack and completeness of ensemble were as noticeable as on former occasions, and the band had no reason to complain of any lack of appreciation. Mr. Sousa did not waste any time on Saturday, and evidently deemed it unnecessary to take the opinion of the house as to whether an encore was required. After the opening piece, Westmeyer's "Austrian Imperial" Overture, in which the melody of the Austrian National Hymn plays a prominent part, the conductor served up quickly his own bright "Stars and Stripes for Ever" and "Golden Car" Marches. To these were subsequently added the "Washington Post," "El Capitan," "Rose, Shamrock, and Thistle," and "Hail to the Spirit of Liberty" numbers, performed on cornets, trumpets, and trombones advancing to the front of the platform to hurl the melody of the last-mentioned piece at the audience, who flung back plenty of applause. Mr. Sousa's "Three Quotations" Suite, already heard in London, an arrangement of the Pilgrims' Chorus and "Star of Eve" song from "Tannhäuser," Mr. Pryor's "Passing of Rag Time," a tuneful Polka by Mrs. M. H. Ronalds, and a rather dull Lullaby by Lumbye, also engaged the attention of the instrumentalists, who concluded the concert with a fiery performance of the Overture to "Zampa." Miss Maud Powell, the accomplished American violinist, played Rie's familiar Adagio and Moto Perpetuo in excellent style; Mr. J. B. Moeremans admirably showed off the capabilities of the saxophone in a solo of his own composition; and Miss Estelle Liebling, who gave agreeable renderings of songs by Handel and Mr. Wilby, was another successful contributor to the scheme.

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From Daily News of Publication April 13 13 4 03

MUSIC AND THE DRAMA.

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Telephone

Address

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"AMIALE CYNIC'S" AMIALE REFLECTIONS.

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Fleet Street, E.C.

ated April 13 1903

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ing from the *Washington Gazette*

ss of Publication

Dated

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Cutting from *Westminster Gazette*

Date 15 April 03

Published at

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The Globe

16 April 03

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Signé: *Le Capitaine Fracasse*

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A. S.

Telephone:

Address: *Star*
April 13
17-4-03

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cutting from *Washington Gazette*
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cutting from *Westminster Gazette*

Date *15-4-03*

Published at

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cutting from *The Dublin Opinion*
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cutting from

The Globe

16 April 03

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from Gauntton Hall
Dated Apr 6 15 1903
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VISIT OF SOUSA'S BAND.—Sousa and his famous band visited Taunton on Wednesday afternoon and gave a concert at the London Hotel Assembly Rooms. The room was crowded, many persons being present from Bridgewater, Minehead, and the surrounding towns, and the "house" amounted to over £80. The band consists of over fifty performers and includes no strings, and a remarkable feature of the event was the manner in which Sousa conducts his forces. His very movements are sympathetic with the themes he is conducting, and the result was that his musicians were under complete control and the music was crisp, sharp, and clear. An excellent programme was arranged, and the encores consisted of selections from the spirited marches which have made Sousa famous. Opening with "Carnival Romaine," by Beloit, the outburst of applause at the end set the musicians going with that splendid march, "The Stars and Stripes for Ever." As a solo instrument the trombone is not often heard, but the mellow tones produced by Mr. Arthur Pryor in a piece of his own composition, "Love's Enchantment," was only excelled by his wonderful execution. An encore was demanded, and the musician obliged with "In Cellar Cool." As an encore to a dainty suite by Sousa, entitled "Maidens Three," the band gave "The Coon Band Contest," the effects, especially that with the trombones, being extremely clever, and the rendering was quite different from that which we have been accustomed to hear when the piece has been interpreted by English bands. In fact, in a great measure this may be said of all the marches given during the afternoon. Miss Estelle Liebling, in her soprano solo "Thou Beautiful Bird," to which a flute obligato was provided by Mr. Marshall Sufsky, excelled in the high notes, and she was recalled, when she substituted "The Maid of the Meadow." The band gave a brilliant rendering of Liszt's "Second Rhapsody," which audiences are accustomed to hear as a pianoforte item, but the orchestration drew forth all the beauties of the composition. The encore, the celebrated "Washington Post" march, which caused such a furore when first introduced, was received with delight, and the audience probably wished to hear the correct interpretation of this inspiring composition more than anything else. At the conclusion there was a perfect storm of congratulatory applause to both conductor and band. In the second half of the programme a feature was the "Imperial Edward" march, which Sousa has dedicated to the King. It is a striking composition, and in one portion with grand effect the trombones introduce the strain of the English National Anthem. As an encore a clever piece, "The Patient Egg," in which a whistling effect is introduced, was rendered. Miss Maud Powell was deservedly recalled for her violin solo by Sarasate, and in response she played Handel's "Largo in G," which with the band accompaniment representing organ strains was rapturously received. The programme concluded with a magnificent interpretation of the introductory music to the third act of Wagner's "Lohengrin," which was appreciated as much as any item during the afternoon. Altogether the performance was a rich musical treat, and the band made an immense impression in the class of music they select. Although the concert only lasted an hour and a half sixteen pieces were given, and the promptitude with which the encores were taken up and the absence of any delay between the pieces were favourably commented upon by those present. The band fulfilled an engagement in Exeter in the evening.

Cutting from Public Opinion
Dated March 1903
Address Southampton

Sousa and his band were welcomed back to Queen's Hall last Saturday, and they have given two concerts each day this week. A large audience attended the opening concert, and seemed to enjoy—and even to look for—those eccentricities of gesture which have won for Mr. Sousa a certain amount of popularity. One of the quaintest things about this very quaint conductor is his method of taking encores. He waits not to see if the audience requires an encore; he just takes it. "Stars and Stripes for Ever," "Golden Car" Marches, "Washington Post,"

"El Capitan," "Rose, Shamrock, and Thistle," and "Hail to the Spirit of Liberty," followed each other in quick succession, and apparently were hugely enjoyed by the audience. While Sousa continues his attention to music of this order, his band will not lack popular support. It is when it attempts to cope with more serious work that the metropolitan amateur smiles indulgently.

Journal : *Il Popolo Romano*
Date : *14* AVRIL 1903
Adresse : *Rome*
Signé :

Ala Queen's Hall della stessa città la Tâmos
kanale americana Souza ha inaugurato con grande su-
cesso una breve serie di concerti.

"SOUSA AND HIS BRNOW"
WE are thankful indeed that if, in any, London concert managers treat us in the same way as the person or persons responsible for the press arrangements at the Sousa entertainments. Last season we had to apply for tickets, and this season our application did not receive even an acknowledgment. And there is more to say by way of complaint. One Saturday evening the 11th instant, our representative journeyed to Queen's Hall, and on applying for a ticket for admission was told by a responsible official, in a most off-hand manner, that there was no room, and that money was being turned away. And this view of the table of the box office displayed quite a heap of unsold tickets. Our representative, when he knows he is in the right, is not very inclined to take no for an answer; and as soon as he could he addressed the

Responsible Official once more, unless there was any reason why he, as representative of The Museum of Science, should not be admitted to the hall. The same excuse was urged, but, in reply, our representative drew the official's attention to the many tickets lying unsold on the table at the next time. Some lame explanation followed, but a ticket was immediately torn out and placed in his hand by the official who had asserted that there was no room. Once in the hall our representative's eye lighted on hundreds of vacant reserved seats! We don't know whether an explanation will be forthcoming, but we certainly think, as a responsible organ, that one is due to us.

The concert was fairly enjoyable, particularly the love scene from Richard Strauss's "Feverish". It sounded a bit rearranged for band, but the beauty of the tune more than made up for that acquaintance the themes seem somewhat poor, lacking genuine originality of invention. Moreover, they were now and then an almost middle-class German tune about them that naturally does not belong to the highest and richest art. The music was very nicely played under Sousa's conductingship. It may be said that the same excerpt figured in some of the previous season's London programmes. The rest of the selection was of the usual character—delightful enough if your love of music is not restricted to the highest order of composition. On the whole, it is that a true music-lover cannot help finding pleasure in listening now and then to Sousa's truly unique and masterly band performances.

Cutting from *Washington Post*
 (1944) **Times** (Daily)
 Printing House Square, E.C.
 Dated *Apr. 7* 190*4*

QUEENSBURY, N.Y.

On Saturday Mr. Sousa and his band began a week's engagement at the Queen-hall with, in the evening, a programme of the new familiar, and several appendices which themselves were quickly quite familiar. Of Mr. Sousa and his style of conducting little enough is left to be said now, years ago for those who have attended his London performances regularly, he has something new. We are not sure that ragtime is much played in America. If not, then Mr. Sousa must have acquired that picturesque back-handed cast which he showed us, as we think for the first time in this west "Chris and the Wonderful Lamp," "Said and done," visited England the home of that game. With his feet on a stage, the "Cab-driver on a cold day wearing his palms," beat the under-car, the attract, seven time before he beat (which also many have often repeated here), was very familiar already. "My, however, lose none of their picturesque behaviour over apparent effectiveness by repetition. Another thing that was new was the really superb performance of a quarter half coconut shells, an tambourine, some instruments for the feet which was invisible from the auditorium, a couple of pieces of very strong folding work the floor of the platform, and apparently the wheel of a motor-car, which was given by one of the band whose name deserved to be known, and the corners of the corners were, on 3ft. squares of sand-board. The motor-car feet is new, and deserves chronicling as does that off the chair-bour. We thought it a conductor to be called a manifest injustice to one who made the success of "The Golden Car," which was tipped off by way of an encore after the performance of the waltz by the first called "Robespierre." For the "Jackhammer" and the motor-car one is grateful even more than for the performance of the *Veranda*; "Long guard" by Richard Strauss. Yet this had no interest in its way, and was excellently done; but, and to tell the work seemed a little out of place, and Mr. Sousa is not quite at his best when he takes himself too seriously. The other soloists, that is, other than Mr. Sousa and his clarinet, were as on Mr. Sousa's last visit.

Journal: **Le Journal**
 Date: **20 MAR 1903**
 Adresse: **100 Rue Richelieu PARIS**
 Signé: **CRIBLEN**

[illegible]

18-4-

**ALEXANDRA PALME AS A
HOLIDAY ATTRACTION**

The attendance at the Memorial Ball during the Easter holidays were by no means up to recent years, and doubtless the cold weather was largely responsible for this. Nevertheless, many thousands of people patronized this glistering resort, and they were very well catered for.

On Good Friday there were many visitors. In the afternoon "The Messiah" was given by the Church and Orchestral Society, and a notice of the performance appears in another column. In the evening the famous Sousa and his band gave a concert in the Central Hall of the Alexandra Palace. People came from near and far to hear the band, and there was a large attendance; in fact, the vast hall has rarely been so crowded before. The "March King" had a splendid reception upon taking up his position as the conductor's mistress, which was beautifully decorated with plants and flowers. The overture was Wagner's "Imperial," founded on Jigun's impressive theme, "God exalt the Emperor." It was finely played, and the audience were most enthusiastic. Sousa, who was probably surprised at having such a vast number of listeners, at once responded, for hardly had the strains of the majestic hymn died away ere his merry men were playing the swinging music of one of their conductor's well-known marches. Then followed a trombone solo, "Cape Annuit," from the "Star Spangled Banner." Mr. Arthur Brown is a master of the instrument, and he was twice re-called. He then gave "In Collier Cool" and "I am the Sunflower." In the latter the host, whose accompaniments throughout were singularly effective, supplied a violinist's place. The next item was a suite by Sousa entitled "Looking Upward" and embracing three themes. In the third of these, "Horn and Voice," the drums are utilised to represent the noise of rising choruses. The audience were so pleased with the effect that they broke into applause before the piece was finished and they repeated the "effort" when the piece was played again. Variety was then afforded by Miss Fannie Harding, a very accomplished square soloist. She gave a beautiful rendering of "Sweet Bird" from "Carmen Lullaby and Pictures" (Handel), but the effect was largely lost beyond the front seats, and a more simple selection would probably have pleased the majority of the audience. Another selection from the band, a religious mass, "Songs of Grace" (Sousa), brought the first part of the programme to an end. In the second part the band played "Second Polonaise" (Liszt), intermezzo, "Saint Anne" (Elgar), march, "Imperial Edward" (Sousa), and "Songs from the Phantasia" (Clark). In the march, "Imperial Edward," which is dedicated by special permission to His Majesty the King, there is a grand finale, in which the cornet and trombone players, coming to the front and standing in a row, take an effective part. There was also a well-played violin solo, two movements from "Concerto" (Liszt) and allegro vivace (Mendelssohn), by Miss Maud Powell.

There were large crowds of pleasure seekers on Monday. The fair attracted a great deal of attention, the spectators being entertained by anthracite of hats and losses, all mingling their laughter and chatter with the strains of the lively gipsy. Mac tested their mathematics with the air-gun, and the rows of cocoanuts were there inviting the onlookers to take a ball and hit them if they could. There was the beating on the hula, and the miniature railway on the south front, found many patrons, while the swings were in continual use. The amusements and the stipendium afforded further amusement. Inside the Palace exhibits old and new, foreign and British, were on view, while three was music in abundance. As regards the Easter Monday's entertainments, a large audience in the theatre were entertained by the Nelson Grand Opera Company, under the direction of Mr. Hilton St. John, while in the Bijou Theatre and Lonsborough Hall Company's Entertainers gave first class performances. The late Queen's Diamond Jubilee presents were shown previous to being sent out to America. Last, but not least, in the evening there was the grand display of British fireworks. Throughout the day special trains were run to and from the Palace.

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Dated *17* 1903

A. M.

"SOUSA AND HIS BAND."

WE are thankful indeed that few, if any, London concert-managers treat us in the same way as the person or persons responsible for the press arrangements of the Sousa entertainments. Last season we had to apply for tickets, and this season our application did not receive even an acknowledgment. And there is more to say by way of complaint. On Saturday evening, the 11th instant, our representative journeyed to Queen's Hall, and on applying for a ticket for admission was told by a responsible official, in a most off-hand manner, that there was no room, and that money was being turned away. And this when the table of the box office displayed quite a heap of unsold tickets. Our representative, when he knows he is in the right, is not very inclined to take no for an answer; and as soon as he could he addressed the

Responsible Official once more, asking if there was any reason why he, as representative of THE MUSICAL STANDARD, should not be admitted to the hall. The same excuse was urged, but, in reply, our representative drew the official's attention to the many tickets lying unsold on the table of the box office. Some lame explanation followed, but a ticket was in a moment or two placed in his hand by the official who had asserted that there was no room. Once in the hall our representative's eye lighted on hundreds of vacant reserved seats! We do not know whether an explanation will be forthcoming, but we certainly think, as a responsible organ, that one is due to us.

The concert was fairly enjoyable, particularly the love scene from Richard Strauss's "Feuersnot." It suffered a bit as arranged for band, but the beauty of the harmonies remained. On further acquaintance the themes seem somewhat poor, lacking genuine originality of invention. Moreover, they have now and then an almost middleclass German tone about them that naturally does not belong to the highest and acutest art. The music was very nicely played under Sousa's conductorship. It may be said that the same excerpt figured in some of the previous season's London programmes. The rest of the scheme was of the usual character—delightful enough if your love of music is not restricted to the highest order of composition. Our honest feeling is that a true music-lover cannot help finding pleasure in listening now and then to Sousa's truly unique and bracing band performances.

Cutting from

"TIMES" (Daily),

Printing House Square, E.C.

Dated

Apr 17 1903

QUEEN'S-HALL.

On Saturday Mr. Sousa and his band began a week's engagement at the Queen's-hall with, in the evening, a programme of the now familiar type and several appendices which themselves were mostly quite familiar. Of Mr. Sousa and his style of conducting little enough is left to be said now; yet, even for those who have attended his London performances regularly, he has something new. We are not sure if racquets is much played in America. If not, then Mr. Sousa must have acquired that picturesque back-handed beat which he showed us, as we think for the first time, in his own "Chris and the Wonderful Lamp," since he first visited England, the home of that game. With the lemon-cutting beat, the "Cab-driver-on-a-cold-day-warming-his-hands" beat, the under-cut, the thrust, even the lob-bowler beat (which also may have been acquired here), we were familiar already. They, however, lose none of their picturesque humour or apparent effectiveness by repetition. Another thing that was new was the really superb performance, on two half coconut shells, a tambourine, some instrument for the feet which was invisible from the auditorium, a couple of pieces of very ordinary-looking wood, the floor of the platform, and apparently the bowels of a motor-car, which was given by one of the band whose name deserved to be shown, as the names of the encores were, on 3ft. squares of card-board. The motor-car effect is new, and deserves chronicling, as does that of the chauffeur. Yet he is content to be nameless—a manifest injustice to one who made the success of "The Golden Car," which was played by way of an encore after the performance of an overture by Litolff called "Robespierre." For the "back-hander" and the motor-car one is grateful, even more than for the performance of the *Feuersnot* "song-poem" by Richard Strauss. Yet this had an interest in its way, and was excellently done; but, truth to tell, the work seemed a little out of place, and Mr. Sousa is not quite at his best when he takes himself too seriously. The other soloists, that is, other than Mr. Sousa and the chauffeur, were as on Mr. Sousa's last visit.

ALEXANDRA PALACE AS A HOLIDAY ATTRACTION.

The attendances at the Alexandra Palace during the Easter holidays were by no means up to record point, and doubtless the cold weather was largely responsible for this. Nevertheless, many thousands of people patronized this pleasure resort, and they were very well catered for.

On Good Friday there were many visitors. In the afternoon "The Messiah" was given by the Choral and Orchestral Society, and a notice of the performance appears in another column. In the evening the famous Sousa and his band gave a concert in the Central Hall of the Alexandra Palace. People came from near and far to hear the band, and there was a huge attendance; in fact, the vast hall has rarely been so crowded before. The "March King" had a splendid reception upon taking up his position on the conductor's rostrum, which was beautifully decorated with plants and flowers. The overture was Westmeyer's "Imperial," founded on Haydn's impressive theme, "God exalt the Emperor." It was finely played, and the audience were most enthusiastic. Sousa, who was probably surprised at having such a vast number of listeners, at once responded, for hardly had the strains of the majestic hymn died away ere his merry men were playing the swinging march of one of their conductor's well-known marches. Then followed a trombone solo, "Cujus Animam," from the "Stabat Mater." Mr. Arthur Pryor is a master of the instrument, and he was twice recalled. He then gave "In Cellar Cool" and "I am the Sunflower." In the latter the band, whose accompaniments throughout were singularly effective, supplied a whistling chorus. The next item was a suite by Sousa entitled "Looking Upward," and embracing three themes. In the third of these, "Mars and Venus," the drums are utilised to represent the noise of rushing chariots. The audience were so pleased with the effect that they broke into applause before the piece was finished, and they repeated the "offence" when the piece was played again. Variety was then afforded by Miss Estelle Liebling, a very accomplished soprano soloist. She gave a beautiful rendering of "Sweet Bird," from "Cantata L'Allegro il Penseroso" (Handel), but the effect was largely lost beyond the front seats, and a more simple selection would probably have pleased the majority of the audience. Another selection from the band, a religious mosaic, "Songs of Grace" (Sousa), brought the first part of the programme to an end. In the second part the band played "Second Polonaise" (Liszt), intermezzo, "Salut d'Amour" (Elgar), march, "Imperial Edward" (Sousa), and "Songs from the Plantation" (Clark). In the march, "Imperial Edward," which is dedicated by special permission to His Majesty the King, there is a grand finale, in which the cornet and trombone players, coming to the front and standing in a row, take an effective part. There was also a well-played violin solo, two movements from "Concerto," andante and allegro vivace (Mendelssohn), by Miss Maud Powell.

There were large crowds of pleasure seekers on Monday. The fair absorbed a great deal of attention, the roundabouts being patronised by multitudes of lads and lasses, all mingling their laughter and chatter with the strains of the hurdy-gurdy. Men tested their marksmanship, and it was interesting to watch the assembly of the vast audience at the Palace on to Good Friday evening, when Sousa brought to his famous band to North London for the first time. The place was simply besieged by people, and the Trustees had another busy time in controlling the ever-increasing crowds. The March King himself must have been agreeably surprised to see such a large gathering, for, I understand, he had only provided about a thousand programmes, whereas at least eight times that number were in attendance. The people entirely filled the orchestra to its loftiest tier (such a climb for late comers), and the body of the hall, right away beyond the band stand, was occupied by a mass of people, with no room to spare. And yet there are some people who still ask "What's in a name?"

The programme was in keeping with the occasion, but in response to encores the band gave a number of Sousa's own marches, which they played to perfection. I fancy the audience would have welcomed still more of these popular pieces, although Sousa was very indulgent in the first part of the programme. It was more than "half-time" when this stage was reached, and so the second part was much shorter. The exodus began early, and thousands had left before the National Anthem was reached. Perhaps this was why Sousa was less responsive to recalls in the second half. However, the public were given a good selection of music, and nothing but praise was heard for the precision and rhythm of this well-balanced band. Sousa himself was keenly watched, and his manner of conducting was quite the interesting study we have learned to expect. PHOENIX.

Visit of Sousa's Band.—Sousa and his famous band visited Taunton on Wednesday afternoon and gave a concert at the London Hotel Assembly Rooms. The room was crowded, many persons being present from Bridgwater, Minehead, and the surrounding towns, and the "house" amounted to over £30. The band consists of over fifty performers and includes no strings, and a remarkable feature of the event was the manner in which Sousa conducts his forces. His very movements are sympathetic with the themes he is conducting, and the result was that his musicians were under complete control and the music was crisp, sharp, and clear. An excellent programme was arranged, and the encores consisted of selections from the spirited marches which have made Sousa famous. Opening with "Carnival Romaine," by Beloit, the outburst of applause at the end set the musicians going with that splendid march, "The Stars and Stripes for Ever." As a solo instrument the trombone is not often heard, but the mellow tones produced by Mr. Arthur Pryor in a piece of his own composition, "Love's Enchantment," was only excelled by his wonderful execution. An encore was demanded, and the musician obliged with "In Cellar Cool." As an encore to a dainty suite by Sousa, entitled "Maidens Three," the band gave "The Coon Band Contest," the effects, especially that with the trombones, being extremely clever, and the rendering was quite different from that which we have been accustomed to hear when the piece has been interpreted by English bands. In fact, in a great measure this may be said of all the marches given during the afternoon. Miss Estelle Liebling, in her soprano solo "Thou Beautiful Bird," to which a flute obligato was provided by Mr. Marshall Sufsky, excelled in the high notes, and she was recalled, when she substituted "The Maid of the Meadow." The band gave a brilliant rendering of Liszt's "Second Rhapsody," which audiences are accustomed to hear as a pianoforte item, but the orchestration drew forth all the beauties of the composition. The encore, the celebrated "Washington Post" march, which caused such a furore when first introduced, was received with delight, and the audience probably wished to hear the correct interpretation of this inspiring composition more than anything else. At the conclusion there was a perfect storm of congratulatory applause to both conductor and band. In the second half of the programme a feature was the "Imperial Edward" march, which Sousa has dedicated to the King. It is a striking composition, and in one portion with grand effect the trombones introduce the strain of the English National Anthem. As an encore a clever piece, "The Patient Egg," in which a whistling effect is introduced, was rendered. Miss Maud Powell was deservedly recalled for her violin solo by Sarasate, and in response she played Handel's "Largo in G," which with the band accompaniment representing organ strains was rapturously received. The programme concluded with a magnificent interpretation of the introductory music to the third act of Wagner's "Lohengrin," which was appreciated as much as any item during the afternoon. Altogether the performance was a rich musical treat, and the band made an immense impression in the class of music they select. Although the concert only lasted an hour and a half sixteen pieces were given, and the promptitude with which the encores were taken up and the absence of any delay between the pieces were favourably commented upon by those present. The band fulfilled an engagement in Exeter in the evening.

Cutting from

Public Opinion

Dated

Apr 17 1903

Address

Southdown House

Sousa and his band were welcomed back to Queen's Hall last Saturday, and they have given two concerts each day this week. A large audience attended the opening concert, and seemed to enjoy—and even to look for—those eccentricities of gesture which have won for Mr. Sousa a certain amount of popularity. One of the quaintest things about this very quaint conductor is his method of taking encores. He waits not to see if the audience requires an encore; he just takes it. "Stars and Stripes for Ever," "Golden Car" Marches, "Washington Post,"

"El Capitan," "Rose, Shamrock, and Thistle," and "Hail to the Spirit of Liberty," followed each other in quick succession, and apparently were hugely enjoyed by the audience. While Sousa confines his attention to music of this order, his band will not lack popular support. It is when it attempts to cope with more serious work that the metropolitan amateur smiles indulgently.

Journal

Il Popolo Romano

Date

17 APRIL 1903

Adresse

Rome

Signé

Journal

Le Journal

Date

20 AVR. 1903

Adresse

100, Rue Richelieu

PARIS

Signé

CRISPIN

LA soirée d'ouverture des Concerts de Sousa and His Band, au Nouveau Théâtre, fut une nuit trop tard pour que nous puissions en donner aujourd'hui le compte rendu détaillé qu'elle méritait. Nous y reviendrons demain. Disons seulement que ce fut un triomphe, et que Sousa y recut une ovation dont il se souviendra. La musique américaine qu'il interprète et les cake walks dont il est l'auteur ont été applaudis à outrance.

Alia Queen's hall della stessa città la famosa banale americana Souza ha inaugurato con grande successo una breve serie di concerti.



SILHOUETTES DE SOUSA CONDUISANT SON ORCHESTRE

"Sousa and

QUAND on prononce, en Amérique, ce nom de Sousa, les visages s'éclairent, et les Yankees sourient d'un air satisfait.

C'est que Sousa est une de leurs gloires nationales!

Il est connu, dans le Nouveau-Monde, sous le surnom typique de « *March King* », c'est-à-dire le roi des marches militaires. Aujourd'hui, plusieurs millions d'individus, dans les deux mondes, fredonnent ses compositions devenues populaires.

Sousa est arrivé à Paris et fait entendre son orchestre au Nouveau-Théâtre; c'est l'homme du jour.

Déjà en 1900, pendant la grande foire des peuples, ses 54 musiciens, au superbe uniforme, ont été applaudis par nombre de Français.

L'un des attrait de ces concerts, c'est Sousa lui-même: le bâton, dans sa main, évolue suivant des courbes savantes, les mouvements de son bras constituent une gymnastique bien personnelle, qui n'est pas étrangère à la vogue du célèbre *Band master*.

Nous reproduisons ici des silhouettes de Sousa, dans le feu de l'action, alors que ses 54 musiciens — des hommes de 5 pieds 6 pouces — groupés autour de lui, suivent les moindres indications des gestes auxquels ils sont rompus de vieille date.

Plus que tout autre, Sousa se sert de la main gauche autant que de celle qui tient le bâton, et un mouvement du doigt, ganté de blanc, contrôle, arrête, retient ou accélère tels instruments d'accompagnement, tandis que l'insigne du commandement, brandi à bout de bras, « enlève » ou fait taire les flûtes et hautbois.

Ce qui excite généralement l'admiration, c'est la belle tenue des cui-

vres, qui semblent plutôt être d'argent ou d'or! Certains affectent un volume et des dimensions colossales: c'est ainsi que l'un d'eux, nommé *Sousaphone*, de proportion, gigantesque, ne pèse pas moins de 20 kilogs!

Rien n'est plus curieux, aux « *pianissimo* », que de voir tout l'orchestre, changeant soudain l'orientation des instruments, en diriger les pavillons vers la terre, pour se relever comme un seul homme, au geste impératif du chef, quand on doit claironner un fortissimo.

his band "

Il est extrêmement rare d'obtenir, uniquement avec des instruments à vent, la douceur de tons et ce moelleux auxquels arrivent "Sousa and his band".

Quelquefois — et c'est là un effet qui porte toujours — Sousa laisse tomber négligemment les deux mains le long du corps, un imperceptible mouvement du bâton marquant la mesure, pour s'arrêter soudain, laissant l'orchestre continuer tout seul à déverser de suaves harmonies.

La gaité de Sousa est proverbiale; le choix de sa musique s'en ressent tout naturellement. Cette joyeuse humeur n'empêche en rien, d'ailleurs, le célèbre compositeur d'être un artiste consommé: outre le *Washington Post*, le *Stars and stripes*, *El Capitan*, que toute nos musiques militaires ont aujourd'hui à leur répertoire, Sousa a écrit de nombreux opéras et opéra-comiques, justement célèbres en Amérique.

On cite, sur lui, des anecdotes amusantes qui ont un certain cachet d'authenticité — puisque c'est lui qui les a racontées!

Celle-ci entre autres:

Sousa n'est pas un orateur, il n'aime point à parler en public.

Or, en Amérique comme en Angleterre, la foule, après chaque concert, dans son enthousiasme, hurle, demandant le « *speech* » de rigueur. Sousa salue, fait des signes, son geste signifie: « Je suis fatigué; je ne parle pas. Merci!... » Un jour, à Cork, après un succès triomphal, on réclamait le *speech* avec une insistance trop marquée.

Sousa s'avance, et, souriant:

« Mesdames et Messieurs, m'entendez-vous bien tous? — « Oui, Oui!... » répond la foule d'une seule voix.

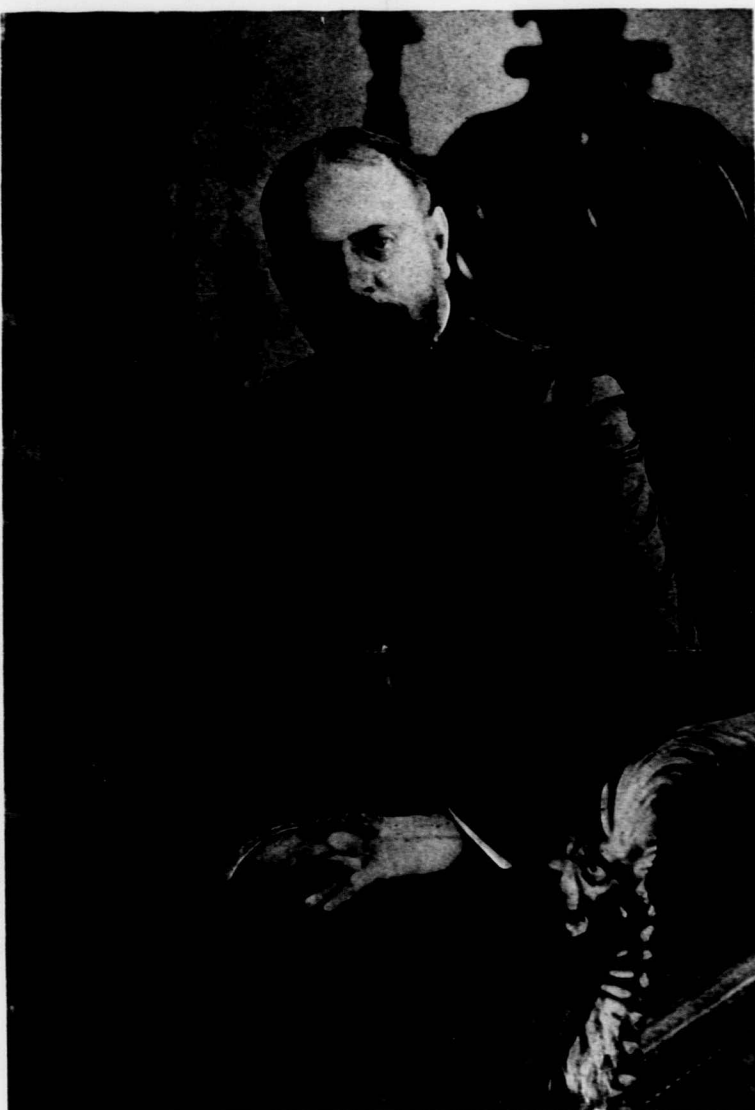
— Eh bien tant mieux, car ce que j'ai à dire doit être entendu de tous.

« Bonsoir! je suis fatigué, je vais me coucher! » Et calme et joyeux Sousa quitte la plateforme avec un petit geste d'adieu de sa main gantée de blanc.

Sousa — qu'on nomme aussi le Roi de la musique américaine — a su populariser la musique et la rendre attrayante pour la foule; il plaît, non seulement aux mélomanes, mais aussi à ceux dont la science musicale ne va pas plus loin que les marches militaires et l'air du *Cake-Walk*.

Il méritait nos éloges!

GEO LANGE.



SOUSA EN "UNIFORME"



M^{lle} ESTELL LIEBLING, SOPRANO



M^{lle} MA JD POWELL, 1^{er} VIOLON

LA VIE ILLUSTRÉE



SILHOUETTES DE SOUSA CONDUISANT SON ORCHESTRE

"Sousa and

QUAND ON prononce, en Amérique, ce nom de Sousa, les visages s'éclairent, et les Yankees sourient d'un air satisfait.

C'est que Sousa est une de leurs gloires nationales!

Il est connu, dans le Nouveau-Monde, sous le surnom typique de « *March King* », c'est-à-dire le roi des marches militaires. Aujourd'hui, plusieurs millions d'individus, dans les deux mondes, fredonnent ses compositions devenues populaires.

Sousa est arrivé à Paris et fait entendre son orchestre au Nouveau-Théâtre; c'est l'homme du jour.

Déjà en 1900, pendant la grande foire des peuples, ses 54 musiciens, au superbe uniforme, ont été applaudis par nombre de Français.

L'un des attrait de ces concerts, c'est Sousa lui-même : le bâton, dans sa main, évolue suivant des courbes savantes, les mouvements de son bras constituent une gymnastique bien personnelle, qui n'est pas étrangère à la vogue du célèbre *Band master*.

Nous reproduisons ici des silhouettes de Sousa, dans le feu de l'action, alors que ses 54 musiciens — des hommes de 5 pieds 6 pouces — groupés autour de lui, suivent les moindres indications des gestes auxquels ils sont rompus de vieille date.

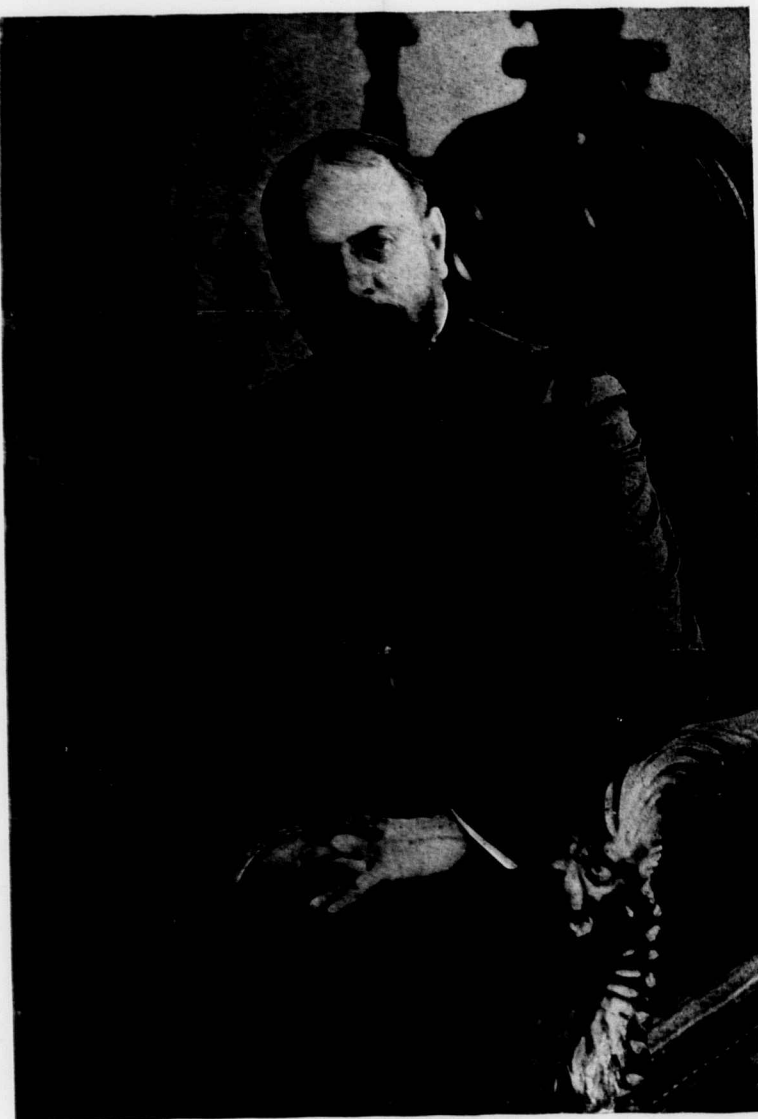
Plus que tout autre, Sousa se sert de la main gauche autant que de celle qui tient le bâton, et un mouvement du doigt, ganté de blanc, contrôle, arrête, retient ou accélère tels instruments d'accompagnement, tandis que l'insigne du commandement, brandi à bout de bras, « enlève » ou fait taire les flûtes et hautbois.

Ce qui excite généralement l'admiration, c'est la belle tenue des cuivres, qui semblent plutôt être d'argent ou d'or! Certains affectent un volume et des dimensions colossales; c'est ainsi que l'un d'eux, nommé *Sousaphone*, de proportion, gigantesque, ne pèse pas moins de 20 kilograms!

Rien n'est plus curieux, aux « *pianissimo* », que de voir tout l'orchestre, changeant soudain l'orientation des instruments, en diriger les pavillons vers la terre, pour se relever comme un seul homme, au geste impératif du chef, quand on doit claironner un fortissimo.



Mlle ESTELL LIEBLING, SOPRANO



SOUSA EN "UNIFORME"

— Mesdames et Messieurs, m'entendez-vous bien tous? — « Oui, Oui!... » répond la foule d'une seule voix.

— Eh bien tant mieux, car ce que j'ai à dire doit être entendu de tous.

« Bonsoir! je suis fatigué, je vais me coucher! » Et calme et joyeux Sousa quitte la plate-forme avec un petit geste d'adieu de sa main gantée de blanc.

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Il méritait nos éloges!
GÉO LANGE.

his band"

Il est extrêmement rare d'obtenir, uniquement avec des instruments à vent, la douceur de tons et ce moelleux auxquels arrivent "Sousa and his band".

Quelquefois — et c'est là un effet qui porte toujours — Sousa laisse tomber négligemment les deux mains le long du corps, un imperceptible mouvement du bâton marquant la mesure, pour s'arrêter soudain, laissant l'orchestre continuer tout seul à déverser de suaves harmonies.

La gaité de Sousa est proverbiale; le choix de sa musique s'en ressent tout naturellement. Cette joyeuse humeur n'empêche en rien, d'ailleurs, le célèbre compositeur d'être un artiste consommé : outre le *Washington Post*, le *Stars and stripes*, *El Capitan*, que toute nos musiques militaires ont aujourd'hui à leur répertoire, Sousa a écrit de nombreux opéras et opéra-comiques, justement célèbres en Amérique.

On cite, sur lui, des anecdotes amusantes qui ont un certain cachet d'authenticité — puisque c'est lui qui les a racontées!

Celle-ci entre autres :

Sousa n'est pas un orateur, il n'aime point à parler en public.

Or, en Amérique comme en Angleterre, la foule, après chaque concert, dans son enthousiasme, hurle, demandant le « *speech* » de rigueur. Sousa salue, fait des signes, son geste signifie : « Je suis fatigué; je ne parle pas. Merci!... » Un jour, à Cork, après un succès triomphal, on réclamait le *speech* avec une insistance trop marquée.

Sousa s'avance, et, souriant :

« Oui!... » répond la foule d'une seule voix.

— Eh bien tant mieux, car ce que j'ai à dire doit être entendu de tous.

Mlle MA JD POWELL, 1^{er} VIOLON

Le COURRIER de la PRESSE

Fondé en 1889. A. GALLOIS, Directeur
21, BOULEVARD MONTMARTRE, PARIS
FOURNIT COUPURES DE JOURNAUX & DE REVUES
SUR TOUS SUJETS & PERSONNALITÉSLA VIE ILLUSTRÉE
17 AVR. 1903
122, rue Réaumur, PARIS

"PALL MALL GAZETTE" (Daily),
Charing Cross Road.

Dated April 18 1903

THE QUEEN'S HALL.

Mr. Sousa is now very near the end of his London engagement at the above hall, yet his welcome has clearly not had time to grow stale, if one may judge from the crowded condition of the concert-room yesterday afternoon. Every item on his programme was generously applauded, and encores were granted on the slightest provocation. One of the most interesting among these encores was undoubtedly the playing by this combination, wellnigh perfect in its own way, of "Rule, Britannia;" it was not a little odd, in truth, to hear this particular melody played with such enthusiasm by an American orchestra for a British audience. A suite by Sousa himself entitled "Looking Upwards" went with great vivacity and distinction, and in many another piece the ensemble proved itself to possess an extraordinary unity and completeness of organization. The second part of the concert was chiefly distinguished by the playing of Elgar's famous march "Pomp and Circumstance;" we cannot say that this orchestration by any means conveyed the sense of colour and dignity which are among the really saving qualities of this vigorous musical conception; it was strange, too, to meet under these deliberately noisy circumstances the poet-musician from whose inspiration has sprung many a deep and finely meditative work. Miss Estelle Liebling was the vocalist of the afternoon, singing a song by Gounod, with a bright and silvery sort of d'um up, the prevalent eagerness, as we have already suggested on every possible occasion on the part of the audience concert (which comes, as we have also said, almost at series in London) what a popular success Sousa's visit confesses freely that a band built precisely upon the lines of orchestra does not seem to claim any extreme artistic sympathy; the thing had to be done at all, there is no doubt that Mr. S. it a good deal better than any one else could have contrived under precisely these circumstances. Mr. Sousa, there is a man who possesses quite an extraordinary personality.

Journal : Le Journal
Date : 21 avril
Adresse : 100, Rue Richelieu
Signé : PA

AU NOUVEAU-THÉÂTRE

SOUSA AND HIS BAND

Un orchestre de cinquante-quatre musiciens, en uniformes très simples mais très corrects, n'ayant comme instruments que des cuivres ou des bois (mais dont quelques-uns de forme bizarre ou gigantesque, tel le sousaphone), qui donne l'impression tantôt d'un orchestre complet comme nous les concevons d'ordinaire, et qui produit des sonorités extrêmes et des douceurs de son ravissantes, qui marche, on peut le dire, au doigt et à l'œil, car c'est d'un geste de son petit doigt, ou d'un froncement de sourcil que leur chef attire, appelle, arrache tel ou tel effet; un soliste étonnant, M. Pryor, qui avec le trombone à coulisse, instrument plutôt ingrat, produit des effets merveilleux; une soprano, Miss Estelle Liebling, véritable rossignol, non point au sens figuré du mot, mais au sens propre, car sa voix donne tout à fait l'impression de l'oiseau aux douces roulades, parfois aiguës au delà des limites de ce qu'on croit le possible; une violoniste, Miss Maud Powell, qui doit être classée parmi les meilleures du monde; un artiste, qui joue du tambour à faire mourir de jalousie tous les tapins de France et de Navarre, et qui nous donne l'impression absolue d'entendre le vent faire rage et la pluie frapper les vitres pendant un orage épouvantable, tel est le résumé le plus bref et le plus précis que l'on peut faire de la soirée d'avant-hier, au Nouveau-Théâtre, où Sousa and his Band jouait pour la première fois.

Joignez à cela une exécution parfaite des marches les plus célèbres en Amérique, Washington Post, Stars and Stripes, et des cake walk les plus originaux, et vous comprendrez pourquoi Sousa a tant de succès dans le Nouveau Monde et pourquoi les matinées et les soirées qu'il va donner cette semaine au Nouveau-Théâtre, lui vaudront maintes ovations.

Arlequin.

Journal : Le Temps
Date : 22 avril 1903
Adresse : 3 Bd du Italien
Signé : Non signé

Sousa and his band au Nouveau-Théâtre

Le très célèbre chef d'orchestre américain Sousa, qui se fit connaître des Parisiens pendant l'Exposition de 1900, donne en ce moment, au Nouveau-Théâtre, une série de concerts, en matinée et en soirée, tous les jours. Et c'est un spectacle et une audition de plus en plus curieux : un spectacle, parce que Sousa a une façon toute particulière et très personnelle de conduire son orchestre, qui se compose exclusivement de cuivres et de bois; une audition, parce que cet orchestre arrive à des harmonies imitatives extraordinaires : le pas des régiments, le galop des chevaux, le bruit de la pluie et les rafales du vent sont les moindres de ses trouvailles. Sousa, de plus, nous a fait entendre miss Estelle Liebling, dont la merveilleuse voix de soprano dépasse tout ce que l'on peut imaginer, puis miss Maud Powell, une violoniste de talent extrême, pour laquelle Mendelssohn ne présente plus de difficultés, et enfin M. Arthur Pryor qui, avec un trombone à coulisse, instrument ingrat, obtient des effets étonnants. L'ensemble du programme est des plus intéressants et il est fort probable que Sousa obtiendra ici un succès aussi grand qu'à Londres ou en Amérique où il est populaire. L'accueil qui lui fut fait tous les jours depuis dimanche le prouve surabondamment.

Journal : THE NEW-YORK HERALD
Date : 19 AVR. 1903
Adresse : 49, Avenue de l'Opéra, PARIS
Signé :

MR. SOUSA'S BAND HERE.

Will Attempt the Most Ambitious
Tour Ever Undertaken by a Musical Organization.

LONDON, Saturday. — Mr. Sousa's band, when it leaves London to-night, will start on the most ambitious tour ever attempted by a musical organization. The band is going to play in the space of a little more than a month's time in France, Belgium, Germany and Russia.

"The Stars and Stripes For Ever" will be played in four Continental capitals and the banks of the Neva will hear the inspiring strains of the Sousa marches.

A few years ago the idea of an American band playing in St. Petersburg would have been termed visionary, but to-day the idea has become a fact.

Mr. Sousa told me last night that he would probably play not only in St. Petersburg, but in Moscow and Wilna as well.

When the orchestra leaves London it will have to hurry to keep its engagement to play at the Nouveau-Théâtre in Paris on the following evening. Owing to the hour at which the concert ends this evening there will be no chance of utilizing any of the regular Channel services.

It has consequently been found necessary to arrange for a special train between London and Southampton and for a special boat from the latter port to Havre and a special train down to Paris.

LE FIGARO

Date : 20 AVR. 1903
Adresse : 28, Rue Drouot, PARIS
Signé : A. DELILIA

SPECTACLES & CONCERTS

Sousa et son orchestre ont donné hier soir, au Nouveau-Théâtre, le premier des concerts annoncés. La représentation s'est terminée trop tard pour que nous puissions en donner ce soir un compte rendu détaillé. Nous le ferons demain. Disons seulement que ce fut un triomphe et que rien d'analogue n'a encore été entendu au point de vue musical. Cette musique américaine est vraiment tout à fait extraordinaire et amusante, et Sousa se souviendra de l'ovation qui lui fut faite hier.

"Encore" Sousa.

John Philip Sousa and his band are with us once again, and commenced operations last Saturday afternoon at Queen's Hall,

with a programme that did not differ materially from its many predecessors. As is usual with the American conductor, encore followed encore with breathless rapidity. Thus, after the opening number, Westmeyer's "Austrian Imperial Overture," we had "Stars and Stripes for Ever," and "Golden Car" marches. The "Three Quotations Suite," "Pilgrim's Chorus" and "O, Star of Eve" from "Tannhäuser" were each in turn rounded off with two encores apiece, while in a march, which I fancy is new and from the pen of Mr. Sousa, called "Hail to the Spirit of Liberty," the trumpets and trombones came down to the front and literally hurled the melody at us. This is effective, but it seems to me unnecessary, for, after all, the drums of our ears demand some little consideration.

A saxophone solo was played with no little skill by Mr. J. H. B. Moeremans, and Miss Estelle Liebling, the young soprano, who has toured with the band this season, sang Handel's "Sweet Bird" pleasingly, though her enunciation was singularly indistinct. The flute obligato supplied by Mr. Marshal Lufsky contributed not a little to its success. Miss Maud Powell played Riser's Adagio and Moto Perpetuo remarkably well, Mr. Sousa accompanying with the utmost delicacy. He is much kinder to his soloists than to his audience. The band has been giving two concerts a day all the week, and conclude their visit here to-night, when they journey to Paris. Wherefore do I advise all my readers who have not heard this fine orchestra play and seen the "March King" conduct, to hurry up and journey to Queen's Hall while yet there is time. They are unique in their way, and should not be missed.

"MORNING ADVERTISER,"

Fleet Street, E.C.

Dated Apr 18 1903

SOUSA'S BAND AT QUEEN'S HALL.

Mr. Sousa gives his farewell concerts at the Queen's Hall this afternoon and evening. Two excellent programmes have been arranged, including a number of the "rag time" tunes which this famous band has made so popular.

There have been very large audiences all this week, and to-day's will no doubt be larger still. One great attraction of the concerts is the smart manner in which the programmes are got through. Even including a large number of encores, they are over within two hours, and that is a great advantage to brisk and busy people, who resent concerts dragging their slow length along until six o'clock.

Mr. Sousa is businesslike in everything. The only regret Londoners have in connection with his present visit is that it has lasted such a short time.

Journal : Le Français
Date : 19 AVR. 1903
Adresse : 6, boulevard Poissonnière PARIS
Signé :

C'est ce soir, à neuf heures, que Sousa and his Band donnera son premier concert au Nouveau-Théâtre. Rappelons que Sousa joue du classique. Nous allons enfin savoir comment les Américains comprennent la musique d'orchestre. On trouve des billets dans les agences de théâtres, 9, boulevard des Italiens, et au Nouveau-Théâtre. Rappelons que M. Méhiste et son...

April 18 1903
Fetter Lane

"Gaiety" March.
John Philip Sousa and his band were with us once again, and commenced operations last Saturday afternoon at Queen's Hall,

with a programme that did not differ materially from its many predecessors. As is usual with the American conductor, Sousa followed us with his trademark, the "Stars and Stripes for Ever," and "Golden Car" marches. The "Three Quaintness Suite," "Pleasant Chorus" and "O, Star of Eve" from "The Drowsy Chaperon" were each in turn rounded off with two encores apiece, while in a march, which I fancy is new and from the pen of Mr. Sousa, called "Hail to the Spirit of Liberty," the trumpets and trombones came down to the front and literally hurled the melody at us. This is effective, but it seems to me unnecessary, for, after all, the drums of our own demand some little consideration.

A symphony solo was played with no little skill by Mr. J. H. B. Morrison, and Miss Estelle Lieblich, the young soprano, who has toured with the band this season, sang Handel's "Sweet Bird" pleasingly, though her execution was singularly inflexible. The flute obligato supplied by Mr. Marshall Lafely contributed not a little to its success. Miss Maud Powell played Ritz's Adagio and Kate Perpetua remarkably well. Mr. Sousa accompanying with the utmost delicacy. He is much kinder to his soloists than to his audience. The band has been giving two concerts a day all the week, and conclude their visit here to-night, when they journey to Paris. Wherefore do I advise all my readers who have not heard this fine orchestra play and see the "March King" conduct, to hurry up and journey to Queen's Hall while yet there is time. They are unique in their way, and should not be missed.

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Arlequin.

LE FIGARO

Date : 20 AVR. 1903
Adresse : 26, Rue Drouot, PARIS
Signé : A. DELILIA

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Date : 22 Avril 1903
Adresse : 3 B^{is} du Italien
Signé : Non Signé

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"REFEREE"
 10, FAUBOURG MONTMARTRE
 20 AVR. 1903

It is to be hoped that the recommendations of the Committee appointed by the Secretary of State for War to inquire into the expenses of our military bands will be considerably modified before they are put in practice, for, as they now stand, their effect would be to destroy that which has taken years to build up, and has produced excellent results. The remarkable progress of military bands in the last fifty years is little appreciated save by a few who have marked their development. I believe it may be said that at the time of the Crimean War there was scarcely an English bandmaster in the British Army, and a large number of the players were foreigners. This had such unsatisfactory consequences that in 1857 was formed the Royal Military School of Music, Kneller Hall, the establishment of which was greatly due to the Duke of Cambridge. This institution for the training of bandmasters has developed until it now holds a prominent position amongst our great music schools. The course through which the students pass is comprehensive and exacting, and how well its objects are attained is seen to-day in the general excellence of our Army bands. Those of the Royal Artillery and Coldstream Guards compare favourably with any military band in the world. The former is indeed unique, for a large number of its instrumentalists are adept performers on stringed instruments, and its conductor, Chevalier Zavertal, can secure equally fine renderings of a Beethoven symphony or a military march. In the face of these organisations even "Encore Sousa" must take a back seat.

The proficiency attained is specially remarkable when it is remembered that in the British Army a bandsman must first be a trained soldier. This points to an enormous amount of latent musical talent; but a bandmaster has consequently to exercise considerable discretion in selecting members for his band, and to be ever watchful to keep his force efficient. The bandsman receives no extra pay from the Government, but his income is increased by the engagements of the band. I understand that the takings by a bandsman in the Guards from private engagements during the summer season average £3 per week. If the new recommendations be adopted, the opportunities of the band to accept such engagements would be greatly diminished, for it is suggested, not only that the bands should play frequently in public gratis, but that they should be reduced from forty to sixty to twenty-six instrumentalists. The public is to pay its pipers by an increase in the Government grant from £80 to £160 per annum, but although this may relieve the officers upon whom the band expenses now fall, it will not compensate the players for loss of engagements, for out of the grant £70 is due to the bandmaster, £35 is reckoned for new instruments, £15 for repairs, £18 for music, and the slender remainder for reeds and sundries. Doubtless the Committee meant well when it issued its recommendations, but they seem to have been drawn up without that intimate acquaintance with details and the "wheels within wheels" without which endeavours to improve are apt to produce confusion.

Journal : LE GIL BLAS
 Date : 20 AVR. 1903
 Adresse : 11 BOULEVARD DES ITALIENS
 Signé :

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Cotignac.

LE GIL BLAS, 20 Avril, PARIS/

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ues, Renseignements divers.
 LA PRESSE pour coller les Coups
 Dates, Tarifs, Destins: franco

Journal : L'ÉCLAIR
 Date : 20 AVR. 1903
 Adresse : 10, FAUBOURG MONTMARTRE
 Signé : NON SIGNÉ

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LES GRANDS CONCERTS

A l'Eutrophe. — Chez Colonne. — Les œuvres de M. Edvard Grieg. — Deux premières auditions

Malgré la saison avancée, encore une semaine musicale intéressante. En librairie, l'apparition du volume de M. A. Souhies : *Étude sur la musique scandinave*, qui clôture l'Histoire de la musique de tous les pays, ouvrage précieux par l'érudition autant que par l'agrément; à la Schola cantorum, continuation des récitals d'orgue de M. Georges Jacob; à l'Eutrophe, brillante séance de clôture, où dans la vie d'une rose, de Schumann, on applaudit Mmes Ar-

Cutting from Pall Mall Gazette

Date : 18.4.03

Published at :

THE QUEEN'S HALL.

Mr. Sousa is now very near the end of his London engagement at the above hall, yet his welcome has clearly not had time to grow stale, if one may judge from the crowded condition of the concert-room yesterday afternoon. Every item on his programme was generously applauded, and encores were granted on the slightest provocation. One of the most interesting among these encores was undoubtedly the playing by this combination, wellnigh perfect in its own way, of "Rule, Britannia;" it was not a little odd, in truth, to hear this particular melody played with such enthusiasm by an American orchestra for a British audience. A suite by Sousa himself entitled "Looking Upwards" went with great vivacity and distinction, and in many another piece the ensemble proved itself to possess an extraordinary unity and completeness of organization. The second part of the concert was chiefly distinguished by the playing of Elgar's famous march "Pomp and Circumstance;" we cannot say that this orchestration by any means conveyed the sense of colour and dignity which are among the really saving qualities of this vigorous musical conception; it was strange, too, to meet under these deliberately noisy circumstances the poet-musician from whose inspiration has sprung many a deep and finely meditative work of musical art. Miss Estelle Lieblich was the vocalist of the afternoon, and sang a *bravura* song by Gounod, with a bright and silvery sort of distinction. To sum up, the prevalent eagerness, as we have already suggested, to applaud on every possible occasion on the part of the audience proved at this concert (which comes, as we have also said, almost at the end of the series in London) what a popular success Sousa's visit has been; we confess freely that a band built precisely upon the lines of this American orchestra does not seem to claim any extreme artistic sympathy; but if the thing had to be done at all, there is no doubt that Mr. Sousa has done it a good deal better than any one else could have contrived to manage it under precisely these circumstances. Mr. Sousa, there is no doubt, is a man who possesses quite an extraordinary personality.

"LE GIL BLAS"
 10, FAUBOURG MONTMARTRE
 Date: 20 AVRIL 1903

It is to be hoped that the recommendations of the Committee appointed by the Secretary of State for War to inquire into the expenses of our military bands will be considerably modified before they are put in practice, for, as they now stand, their effect would be to destroy that which has taken years to build up, and has produced excellent results. The remarkable progress of military bands in the last fifty years is little appreciated save by a few who have marked their development. I believe it may be said that at the time of the Crimean War there was scarcely an English bandmaster in the British Army, and a large number of the players were foreigners. This had such unsatisfactory consequences that in 1857 was formed the Royal Military School of Music, Kneller Hall, the establishment of which was greatly due to the Duke of Cambridge. This institution for the training of bandmasters has developed until it now holds a prominent position amongst our great music schools. The course through which the students pass is comprehensive and exacting, and how well its objects are attained is seen to-day in the general excellence of our Army bands. Those of the Royal Artillery and Coldstream Guards compare favourably with any military band in the world. The former is indeed unique, for a large number of its instrumentalists are adept performers on stringed instruments, and its conductor, Chevalier Zverval, can secure equally fine renderings of a Beethoven symphony or a military march. In the face of these organisations even "Encore Sousa" must take a back seat.

The proficiency attained is specially remarkable when it is remembered that in the British Army a bandsman must first be a trained soldier. This points to an enormous amount of latent musical talent; but a bandmaster has consequently to exercise considerable discretion in selecting members for his band, and to be ever watchful to keep his force efficient. The bandsman receives no extra pay from the Government, but his income is increased by the engagements of the band. I understand that the takings by a bandsman in the Guards from private engagements during the summer season average £3 per week. If the new recommendations be adopted, the opportunities of the band to accept such engagements would be greatly diminished, for it is suggested, not only that the bands should play frequently in public gratis, but that they should be reduced from forty to sixty to twenty-six instrumentalists. The public is to pay its pipers by an increase in the Government grant from £80 to £160 per annum, but although this may relieve the officers upon whom the band expenses now fall, it will not compensate the players for loss of engagements, for out of the grant £70 is due to the bandmaster, £35 is reckoned for new instruments, £15 for repairs, £18 for music, and the slender remainder for reeds and sundries. Doubtless the Committee meant well when it issued its recommendations, but they seem to have been drawn up without that intimate acquaintance with details and the "wheels within wheels" without which endeavours to improve are apt to produce confusion.

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 Adresse: **11 BOULEVARD DES ITALIENS**
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Date : **20 AVR. 1903**
Adresse : **49, Avenue de l'Opéra, PARIS**
Signé :

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Marches by the "March King," Rag-time Melodies and Classical Airs
Unite to Enthuse Audience.

Sousa and his band reached Paris last night, bringing with them Sousa marches, ragtime melodies and more classical productions galore, and made, as on their last stay in Paris, a big hit.

Although their coming over was not widely advertised, it was a fairly large audience that assembled in the Nouveau Théâtre to greet them, and certainly there was enough enthusiasm about to fill a house double the size. Many of those present were Americans, some of whom were not slow to assist in the production of some favorite "coon song" or "two-step," for while most of the numbers on the programme were generally of a classical nature, the "encores" served to introduce a number of old-time favorites, even going so far back as the "Washington Post" and "Whistling Rufus."

That delightful trombone soloist, Mr. Arthur Pryor, played just as sweetly as he did during the Exposition year, and Miss Estelle Liebling (soprano) made quite a hit. Miss Maud Powell (violinist) gave an interpretation of two little movements from Mendelssohn that were charming.

This was the programme:—

1. Overture "Di Ballo" Sullivan
 2. Trombone Solo "Love's Enchantment" Pryor
 3. Suite "Regardant en Haut" Sousa
(a) Par la lumière de l'étoile polaire.
(b) Sous la Croix du Sud.
(c) Mars et Vénus.
 4. Soprano Solo "Tot, Brillant Oiseau," de "Perle de Brésil" David
Miss Estelle Liebling.
 5. Largo de Symphonie "Le Nouveau Monde" Dvorak
Interval.
 6. "Beaucoup de Fracas pour Rien" German
 7. (a) "Danse de Campagne" Nevin
(b) "Les Etoiles Brillent pour Toujours" Sousa
 8. Deux Mouvements Concerto du Violon Mendelssohn
(a) Adagio. (b) Allegro vivace.
Miss Maud Powell.
 9. "Chants et Danses de Plantation" Chambers
- Of course there was not a number played that did not receive an encore.



MR. JOHN PHILIP SOUSA.

After the third number, the "Passing of Ragtime" did not suffice, and the band had to follow it with the "Washington Post" and "Whistling Rufus." After "Les Etoiles brillent pour toujours," which is not so unfamiliar as it looks, and is only French for the "Stars and Stripes Forever," "Down South," "The Invincible Eagle" and the "Patient Egg" had to be played one after another, and even then the audience cried for more.

I saw Mr. John Philip Sousa during the entracte, and he expressed his pleasure at being again in Paris. He and his band had had a long fatiguing journey from London, with scarcely any sleep since the concert of the evening before, having to cross in a special boat. Sousa and his band will be in Paris for two weeks. A despatch from London by THE HERALD's special wire says that Saturday's two concerts there drew tremendous audiences.

Journal : **GAULOIS**
Date : **21 AVR. 1903**
Adresse : **2, rue Drouot, PARIS**
Signé :

SPECTACLES DIVERS

SOIRÉE PARISIENNE

SOUSA and his band au NOUVEAU-THÉÂTRE

Le grondement du tonnerre, le crépitement de la pluie, le train en marche qui s'approche et s'éloigne, le chant du rossignol, le galop du cheval, tous ces bruits perçus tantôt au milieu de la plus douce harmonie, tantôt parmi les soubresauts d'une musique endiablée, voilà l'orchestre de Souza. Joignez à ce programme déjà copieux la jolie voix de miss Estelle Liebling, qui s'est fait acclamer dans une mélodie de David, que la petite flûte de M. Marshall Lufsky accompagnait de façon très primesautière, et le superbe talent de miss Maud Powell, pour laquelle les plus ardues difficultés de Mendelssohn n'ont pas de secret, et l'habile virtuosité de M. Arthur Pujor, qui a fait du trombone ingrat, jusqu'ici réservé aux flonflons de la foire, un merveilleux instrument de concert.

Faut-il vous parler de Souza, ce chef d'orchestre extraordinaire, ce « roi de la marche » que ses œuvres déjà célèbres, plus encore que son séjour à Paris au moment de l'Exposition de 1900, avaient déjà rendu populaire parmi nous ? Allez l'entendre et le voir au Nouveau-Théâtre, où il donne une courte série de concerts deux fois par jour ; allez applaudir le « Washington Post », le « Cake-Walk » et le « Stars and Stripes », autant de morceaux qui sont pour lui l'objet d'ovations indescriptibles. Allez le voir diriger ses exécutants avec une mimique expressive et un ensemble de gestes qui sont sa note originale et qui font de lui l'un des premiers chefs d'orchestre du monde. Souza arrive de Londres ; il y donnait son dernier concert samedi soir ; hier, à sept heures, il débarquait avec sa « band » à la gare du Nord, et à neuf heures il attaquait la *Marseillaise* devant un public enthousiaste. Souza n'est pas un musicien à réclame, comme on serait tenté de le croire, c'est un artiste, et l'heureuse sélection de son programme doit lui attirer, dans une ville qui de tout temps a eu le monopole de l'art, tous ceux qui aiment et honorent la « Musique ».

— Addé.

Journal : **LE FIGARO**
Date : **21 AVR. 1903**
Adresse : **26, Rue Drouot, PARIS**
Signé :

SPECTACLES & CONCERTS

LE NOUVEAU-THÉÂTRE : *Sousa and his band*. — La première des auditions que le célèbre chef d'orchestre américain Souza doit donner cette semaine, au Nouveau-Théâtre, ait, impatientement attendue.

Cette attente ne fut pas déçue, et la soirée de dimanche a prouvé à Souza que le public français, tout comme le public américain ou le public anglais, savait apprécier et l'art du chef et le talent des interprètes.

Ses cinquante-quatre musiciens, arrivés dimanche soir, à sept heures, à la gare du Nord, étaient tous installés sur la scène à neuf heures ; les malles contenant les instruments pénétraient dans le théâtre en même temps que les premiers spectateurs et, malgré cela, tout le monde fut prêt à l'heure.

Voici Souza ! Il lève le bras, et son orchestre docile attaque une ouverture, celle de *Di Ballo*, de Sullivan. L'impression est curieuse : bien qu'il n'y ait que des cuivres et des bois, on jurerait entendre un orchestre complet, et les applaudissements éclatent, enthousiastes et interminables. Souza salue et, pour remercier, fait jouer un de ses « Encores », comme on nomme ses intermèdes. C'est une marche enlevante ou un cake-walk échevelé qui transporte la salle. Il en est ainsi après chaque morceau sérieux.

M. Arthur Pryor exécute ensuite un solo de trombone qui est une chose inouïe, inoubliable, unique au monde !

Voici maintenant que s'avance miss Estelle Liebling, un jeune soprano aux notes extraordinaires, que M. Marshall Lufsky accompagne fort bien sur la flûte. Une autre attraction sensationnelle du programme c'est l'audition de violon que donne miss Maud Powell, qui doit être classée parmi les premiers violonistes du monde pour la pureté de son jeu et la sûreté de sa méthode.

Dire le triomphe de *Washington Post*, de *Stars and Strips* est impossible. Les Elkes, les triomphateurs du cake-walk, ne tenaient pas en place ! Et chacun, en sortant, manifestait le désir de revenir entendre Souza — d'autant plus que l'on avait appris qu'à chaque matinée et à chaque soirée le programme serait changé. UN M. DU B.

Journal : **GAULOIS**
Date : **21 avril 1903**
Adresse : **2, rue Drouot, PARIS**
Signé : *Niviot*

SOIRÉE PARISIENNE

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— Addé.

Journal : **LE GIL BLAS**
Date : **20 AVR. 1903**
Adresse : **BOULEVARD DES**
Signé :

onnaissons rien de ces dernières œuvres ? Peut-être sont-elles les « maisons heureuses » dont parle Ibsen ! En tout cas M. Grieg ne nous a pas donné la joie d'y entrer ; l'accueil triomphal qu'il reçut hier peut le récompenser d'avoir pris la peine de venir en France. Que notre souhait le plus vif soit qu'il nous juge dignes, dans l'avenir, de nous trouver, sinon « chez nous », du moins heureux par sa musique.

Enfin... le roi de la musique-américaine est dans nos murs ! C'est-à-dire que M. J.-P. Souza and his band » va, pendant toute cette semaine, nous révéler les beautés de la musique américaine avec la manière de s'en servir dans les meilleures sociétés. Il faut, à vrai dire, être singulièrement doué pour conduire cette musique. C'est ainsi que M. Souza bat la mesure circulairement, ou bien secoue une imaginaire salade, ou balaie une invisible poussière et attrape un pignon sorti d'un tuba-contrebasse.

Si la musique américaine est unique à rythmer d'indiscutables « cake-walk », j'avoue que pour l'instant cela me paraît sa seule supériorité sur l'autre musique... et M. Souza en est incontestablement le roi.

CLAUDE DEBUSSY.

Journal : **THE NEW YORK HERALD**
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Signé :

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Ses cinquante-quatre musiciens, arrivés dimanche soir, à sept heures, à la gare du Nord, étaient tous installés sur la scène à neuf heures : les malles contenant les instruments pénétraient dans le théâtre en même temps que les premiers spectateurs et, malgré cela, tout le monde fut prêt à l'heure.

Voici Souza ! Il lève le bras, et son orchestre docile attaque une ouverture, celle de *Di Ballo*, de Sullivan. L'impression est curieuse : bien qu'il n'y ait que des cuivres et des bois, on jurerait entendre un orchestre complet, et les applaudissements éclatent, enthousiastes et interminables. Souza salue et, pour remercier, fait jouer un de ses « Encores », comme on nomme ses intermèdes. C'est une marche enlevante ou un cake-walk échevelé qui transporte la salle. Il en est ainsi après chaque morceau sérieux.

M. Arthur Pryor exécute ensuite un solo de trombone qui est une chose inouïe, inouïable, unique au monde !

Voici maintenant que s'avance miss Estelle Liebling, un jeune soprano aux notes extraordinaires, que M. Marshall Lufsky accompagne fort bien sur la flûte. Une autre attraction sensationnelle du programme c'est l'audace de violon que donne miss Maud Powell, qui doit être classée parmi les premiers violonistes du monde pour la pureté de son jeu et son archet et pour la sûreté de sa méthode.

Dire le triomphe de *Washington Post*, de *Stars and Strips* est impossible. Les Elkes, les triomphateurs du cake-walk, ne tenaient pas en place ! Et chacun, en sortant, manifestait le désir de revenir entendre Souza — d'autant plus que l'on avait appris qu'à chaque matinée et à chaque soirée le programme serait changé. UN M. DU B.

Journal : **LE GIL BLAS**
Date : **20 AVR. 1903**
Adresse : **BOULEVARD DES ITALIENS**
Signé :

Connaissions rien de ces dernières œuvres ? Peut-être sont-elles les « maisons heureuses » dont parle Ibsen ! En tout cas M. Grieg ne nous a pas donné la joie d'y entrer ; l'accueil triomphal qu'il reçut hier peut le récompenser d'avoir pris la peine de venir en France. Que notre souhait le plus vif soit qu'il nous juge dignes, dans l'avenir, de nous trouver, sinon « chez nous », du moins heureux par sa musique.

Enfin... le roi de la musique-américaine est dans nos murs ! C'est-à-dire que M. J.-P. Souza and his band va, pendant toute cette semaine, nous révéler les beautés de la musique américaine avec la manière de s'en servir dans les meilleures sociétés. Il faut, à vrai dire, être singulièrement doué pour conduire cette musique. C'est ainsi que M. Souza bat la mesure circulairement, ou bien secoue une imaginaire salade, ou balaie une invisible poussière et attrape un pichon sorti d'un tuba-contrebasse.

Si la musique américaine est unique à rythmer d'indicibles « cake-walk », j'avoue que pour l'instant cela me paraît sa seule supériorité sur l'autre musique... et M. Souza en est incontestablement le roi.

Journal : **ETELAIR**
 Date : **21 AVR. 1903**
 Adresse : **10, FAUBOURG MONTMARTRE**
 Signé : **NON SIGNE**

SOIRÉE PARISIENNE

Nouveau-Théâtre. — **Sousa and his band.** — Ce que l'on peut faire avec un orchestre

Il est impossible à ceux qui n'auront pas entendu « Sousa and his band » d'imaginer tout ce que l'on peut tirer d'un orchestre.

Voici les instruments qui se mettent en mouvement et c'est le vent qui fait rage, le tonnerre qui gronde, la pluie qui frappe les vitres ! L'illusion est complète.

Puis, c'est le régiment qui passe, la cavalerie qui charge, l'artillerie qui se met en batterie : en fermant les yeux, on se croirait transporté en plein champ de bataille.

Ce n'est pas tout. Voici M. Pryor, le soloïste de l'orchestre de Sousa, qui se fait entendre avec son trombone à coulisse, et cet instrument, pourtant si ingrat, produit à lui seul presque autant qu'un orchestre.

Avec miss Estelle Liebling, la charmante soprano dont la voix extraordinaire est des plus curieuses, on se croirait dans le monde des oiseaux, au milieu des rossignols et des pinsons.

Puis c'est miss Maud Powell qui joue du Mendelssohn de façon divine sur un violon que l'on croirait enchanté.

Enfin, veut-on savoir ce qu'est la musique américaine, ce que sont les vraies marches endiablées, les véritables cake-walks du pays d'origine, qu'on aille au Nouveau-Théâtre et l'on reste émerveillé de la façon, à la fois simple et puissante, dont Sousa conduit son orchestre.

C'est dire que le succès est énorme et ne fera qu'augmenter pour « Sousa and his band », pendant les quelques jours qu'ils restent à Paris.

R 21st Avr. 1903.

Non Signé.

It is impossible for those who have never heard Sousa and his Band fine all that he can extract from an orchestra. Here are instruments which cause the wind to howl, the thunder to rumble, the rain to against the window panes, etc. The illusion is complete. Then, there passing of regiments, the charge of the cavalry and the report of the ory. If one was to close the eyes, one surely would imagine that he or been transported to the battle-field. This is not all however. ver, the soloist, etc. etc. etc.....

Lastly does any one ask what is American music ? It is the own marches, and the real cake-walks from the country of their origin, the people come to the Nouveau to hear and go away astonished at the yet forceful manner of Mr. Sousa's conducting

Journal : **Le Petit Bleu de Paris**
 Date : **21 AVR. 1903**
 Adresse : **5, Rue du Helder** PARIS
 Signé : **NON SIGNE**

Le Petit Bleu de Paris,

21 Avr. 1903.

NON SIGNE.

In spite of the amusing pantomime with which Sousa enlivens the manner of directing his orchestra, he must be acknowledged an excellent musician, who is master of his organization, composed entirely of disciplined virtuosos. Especially the trombone soloist, etc. etc.

Sousa and his Band :

Le premier des concerts de « Sousa and his Band » a eu lieu au Nouveau-Théâtre avec un plein succès. En dépit de la pantomime amusante dont Sousa égaye sa façon de diriger l'orchestre, il n'en reste pas moins un excellent musicien et est très maître de sa fanfare, formée d'exécuteurs très bien disciplinés et très virtuoses. Ainsi, le trombone solo, M. Arthur Pryor, est un artiste dans toute l'acception du terme.

Parmi les soloïstes, et en dehors de la fanfare, il faut reconnaître que Mlle Liebling, une char-
 taise, possède une voix très pure, et que la

loniste, miss Maud Powell, a montré de l'adresse et de la sûreté dans le concerto de Beethoven.

Le reste du concert était consacré à des œuvres de musique américaine, baroques et curieuses en leurs sonorités et leurs timbres. Et quand la fanfare ne suffit pas, les musiciens sifflent avec brio. C'est amusant. Enfin, il n'y aurait pas d'orchestre américain sans musique de cake-walk. Et ça n'est pas la partie du concert qui obtint le moins de succès.

Journal : **LE GIL BLAS**
 Date : **21 AVR. 1903**
 Adresse : **23 BOULEVARD DES ITALIENS**
 Signé :

PARIS LA NUIT

Sousa and his band au Nouveau-Théâtre

Bien américaine, l'arrivée de Sousa à Paris : à sept heures il débarquait avec ses hommes à la gare du Nord et à neuf heures, au moment où les spectateurs achevaient de remplir la salle du Nouveau-Théâtre, ses musiciens attaquaient la *Marséillaise* au milieu des ovations du public. — *Sousa* — ce nom, qui soulevait depuis quelques jours le portrait sympathique du célèbre *bandmaster* sur les affiches apposées un peu partout dans Paris, nous rappelle les beaux jours de l'exposition de 1900 où l'orchestre américain donnait chaque jour à l'Esplanade un concert qui attirait en foule les visiteurs de la grande kermesse. Je me souviens de l'inauguration de la statue de La Fayette, sur la place du Carrousel ; après avoir exécuté, en présence du gouvernement et de ses nombreux invités, les plus brillants morceaux de son répertoire, Sousa, précédant sa troupe, défila triomphalement dans l'avenue de l'Opéra et sur les boulevards, aux sons de la fameuse marche *Washington Post March*. Nous l'avons de nouveau entendue hier, cette marche célèbre, et en même temps le *Sharpe's and Tripes* et le *Cake-Walk* et bien d'autres refrains plus endiablés les uns que les autres qui, bien avant l'arrivée de Sousa, avaient déjà fait le tour de tous les concerts et des music-halls parisiens. Mais que les amateurs de grande musique se rassurent : à côté du refrain pimpant, Sousa, dans un programme très éclectique, nous a fait entendre dans une mélodie de David, la voix ravissante de miss Estelle Ziebling ; ample et léger tout à la fois, son gazouillis de rossignol s'accommodait on ne peut mieux de l'accompagnement de petite flûte de M. Marshall Lufsky ; puis ce fut miss Maud Powell, dont le superbe talent de violoniste nous a rendu avec une note toute personnelle deux morceaux de concert de Mendelssohn ; je dois citer aussi M. Arthur Pryor, dont les variations sur le trombone ont été très appréciées. Sousa ne donne qu'un très petit nombre de concerts à Paris ; je crois inutile d'inviter tous les amateurs de bonne musique et de sensations nouvelles à aller l'entendre en matinée ou en soirée au Nouveau-Théâtre.

Strapontin.

LE CLAIR 21st Avr. 1903.

Non Signe.

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Le Petit Bleu de Paris,

21 Avr. 1903.

NON SIGNED.

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signe indiscutable de civilis
groupe de fermes éparses da
de céréales de la région ;
Sainte-Barbe-du-Tlélat, à St
Dans ces trois dernières
République, qu'accompagne
Sénat, le gouverneur par un
fares étrangères et des tra
les deux députés d'Oran, le
mée, etc., ne fait que passer
présenter le maire, les adjoi
tituteur et l'institutrice, que
rapidement.
Le président descend de v
ceux qui l'attendent, alignés
Le temps reste gris et frai
dissipé.
Arrivée à
Il est onze heures et demie
x.
A Perrégaux, le président

Et c'est l'importance

rencontre de la Lune
lue. Ce tunnel, cette
voudra l'appeler, sera
de fonte ainsi les bon

Journal : LE GIL BLAS
Date : 21 AVR. 1903
Adresse : 23 BOULEVARD DES ITALIENS
Signé :

PARIS LA NUIT

Sousa and his band au Nouveau-Théâtre
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qui fut le prélude chez nous de sa vogue.
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veau-Théâtre.

Strapontin.

Journal : **Le Matin**
 Date : **21 AVR. 1903**
 Adresse : **6, Boulevard Poissonnière**
 Signé :

PARIS

LE MATIN. 21 Avr. 1903. PARIS.

NOUVELLES THEATRALES

SOIRÉE PARISIENNE

NOUVEAU-THÉÂTRE. — *Sousa and his Band.*

Sousa, le célèbre chef d'orchestre américain, est arrivé dimanche soir, à sept heures, venant de Londres, avec tout son orchestre, qui ne comprend pas moins de cinquante-quatre musiciens, et à neuf heures, il donnait au Nouveau-Théâtre le premier des concerts annoncés, lesquels se continueront, disons-le de suite, tous les jours en matinée et en soirée pendant environ une semaine. Ce fut un grand succès. Tout y a contribué : la personnalité du chef d'orchestre, sa façon toute particulière de conduire ; un mouvement du petit doigt, un léger balancement de corps, une oscillation du bâton suffisent à amener des sons délicats issus d'un instrument de cuivre ou de bois — il n'y en a pas d'autres — ou à déchaîner des tempêtes.

L'orchestre de Sousa contient des solistes remarquables : l'un des plus curieux est le tambour qui nous donne tout à fait l'impression de la pluie qui tombe par rafales et frappe les vitres ; l'un des plus artistiques est M. Pryor qui, avec un trombone à coulisse — instrument ingrat par excellence — obtient des effets extraordinaires.

Deux solistes femmes sont également très remarquables. L'une, Mlle Estelle Liebling, a charmé le public par sa très belle voix de soprano. L'autre, miss Maud Powell, est une violoniste que chacun s'est accordé à trouver étonnante de virtuosité et de sûreté d'exécution.

Mais les clous, ce sont les marches américaines *Washington Post*, *Stars and Stripes*, les cake-walks dont Sousa a entremêlé ses grands morceaux de musique, et qui déchainent des ovations continuelles. C'est à voir et à entendre.

Sousa, the celebrated conductor of the American band, arrived Sunday evening at 7 o'clock from London with his band which numbers at least 50 musicians, and at 9 o'clock he opened his first concert of a series to be continued for a week. It was a great success. Everything helped along: the personality of the conductor, his peculiar manner of conducting, the movements of his little finger, the slight balance of his body, the vibration of the baton, all ~~sufficed~~ sufficed to bring out the delicate sounds issuing from the brass and wood instruments (there are no others) or to unchain the tempests.

The Sousa band embraces remarkable soloists. The most curious is the drummer, who gives us the impression that the winds falling in torrents and striking against the windows. The most artistic one is Mr. Pryor, who from his slide trombone (a most ungrateful instrument) obtains extraordinary effects. The two lady soloists are equally remarkable.....

..... But the most important are the American marches, the "Washington Post," "Stars and Stripes Forever," and the cake-walks, which Mr. Sousa mingles with his greater compositions, and which bring down upon him continual ovations. There is something to hear and to see.

LE TEMPS

Journal :
 Date : **22 AVR. 1903**
 Adresse : **5, Boulevard des Halles, PARIS**
 Signé :

Le Temps. 22 Avril, 1903. *Paris*

SOUSA AND HIS BAND AT THE NOUVEAU.

The celebrated conductor of the American Sousa Band, who became known to the Parisians during the Exposition of 1900 is now giving at the Nouveau Theatre a series of concerts every day both in the afternoon and evening. It is quite a unique experience to see and hear him. To see, because he has a peculiar manner, all his own, of conducting his band ; and to hear, because his band produces such extraordinary imitations. The marching of a regiment, the galloping of horses, the sound of rain, and the roaring of the wind are the least of their endeavors. Besides, Sousa has allowed us to hear Miss Estelle Liebling, whose marvellous voice surpasses all imagination; also Miss Powell, a violiniste of great talent, for whom Mendelssohn no longer presents difficulties; and lastly, Mr. Arthur Pryor, who with a slide trombone, a most ungrateful instrument, obtains astonishing effects. Altogether the program is very interesting, and it is more than probable that Sousa will have as big a success here as in London or in America, where he is very popular. The reception which was given him each day since last Sunday is abundant proof of this.

Sousa and his band au Nouveau-Théâtre

Le chef d'orchestre américain Sousa, qui se fit connaître des Parisiens pendant l'Exposition de 1900, donne en ce moment, au Nouveau-Théâtre, une série de concerts, en matinée et en soirée, tous les jours. Et c'est un spectacle et une audition des plus curieux : un spectacle, parce que Sousa a une façon toute particulière et très personnelle de conduire son orchestre, qui se compose exclusivement de cuivres et de bois; une audition, parce que cet orchestre arrive à des harmonies imitatives extraordinaires : le pas des régiments, le galop des chevaux, le bruit de la pluie et les rafales du vent sont les moindres de ses trouvailles. Sousa, de plus, nous a fait entendre miss Estelle Liebling, dont la merveilleuse voix de soprano dépasse tout ce que l'on peut imaginer, puis miss Maud Powell, une violoniste de talent extrême, pour laquelle Mendelssohn ne présente plus de difficultés, et enfin M. Arthur Pryor qui, avec un trombone à coulisse, instrument ingrat, obtient des effets étonnants. L'ensemble du programme est des plus intéressants et il est fort probable que Sousa obtiendra ici un succès aussi grand qu'à Londres ou en Amérique où il est populaire. L'accueil qui lui fut fait tous les jours depuis dimanche le prouve surabondamment.

Journal : ECHO DE PARIS
Date : 21 AVR. 1903
Adresse : 6, Place de l'Opéra, PARIS
Signé :

SOIRÉE PARISIENNE

Sousa and his Band au Nouveau-Théâtre.

C'est devant une salle comble et au milieu d'ovations continuelles que l'orchestre fameux du non moins fameux Sousa a donné son premier concert au Nouveau-Théâtre. Je me rappelle l'avoir entendue à l'Exposition de 1900, et en particulier sur la place de l'Opéra, où, pendant une soirée entière, elle fit la joie du public parisien, cette troupe extraordinaire de musiciens qui, avec des allures froides de parfaits Yankees, exécutaient avec une netteté et une précision prodigieuses des airs d'une musique endiablée, affolante, de cette musique qui donne envie de sauter, de danser, de rire, de crier. Mais hier je fus stupéfait ; je retrouvais bien les mêmes hommes, avec leurs mêmes gigantesques instruments, le même Sousa, étonnant bandmaster, aux gestes drôles, semblant ramasser les sons de son orchestre, les prendre par bouffées d'un geste alanguiné, et penché pour les jeter tout d'un coup par brassées au milieu du public, tantôt battant la mesure avec un doigt, le petit doigt, tantôt avec un balancement nonchalant de ses deux bras, tantôt enfin s'arrêtant net et laissant tranquillement ses hommes finir le morceau dont il avait commencé la direction.

C'est avec un nouveau plaisir que je l'ai retrouvé au Nouveau-Théâtre, et j'ai de plus applaudi la virtuosité de M. Pryor : son trombone à coulisse devient un véritable instrument de précision ; à la voix ravissante de Miss Estelle Liebling, au talent de la violoniste extraordinaire qu'est Miss Maud Powell.

R.-D. FREMOND.

Journal : Le Journal
Date : 21 AVR. 1903
Adresse : 100, Rue Richelieu PARIS
Signé :

AU NOUVEAU-THÉÂTRE

SOUSA AND HIS BAND

Un orchestre de cinquante-quatre musiciens, en uniformes très simples mais très corrects, n'ayant comme instruments que des cuivres ou des bois (mais dont quelques-uns de forme bizarre ou gigantesque, tel le sousaphone), qui donne l'impression tantôt d'un orchestre complet comme nous les concevons d'ordinaire, et qui produit des sonorités extrêmes et des douceurs de son ravissantes, qui marche, on peut le dire, au doigt et à l'œil, car c'est d'un geste de son petit doigt, ou d'un froncement de sourcil que leur chef attire, appelle, arrache tel ou tel effet ; un soliste étonnant, M. Pryor, qui avec le trombone à coulisse, instrument plutôt ingrat, produit des effets merveilleux ; une soprano, Miss Estelle Liebling, véritable rossignol, non point au sens figuré du mot, mais au sens propre, car sa voix donne tout à fait l'impression de l'oiseau aux douces roulades, parfois aiguës au delà des limites de ce qu'on croit le possible ; une violoniste, Miss Maud Powell, qui doit être classée parmi les meilleures du monde ; un artiste, qui joue du tambour à faire mourir de jalousie tous les tapins de France et de Navarre, et qui nous donne l'impression absolue d'entendre le vent faire rage et la pluie frapper les vitres pendant un orage épouvantable, tel est le résumé le plus bref et le plus précis que l'on peut faire de la soirée d'avant-hier, au Nouveau-Théâtre, où Sousa and his Band jouait pour la première fois.

Joignez à cela une exécution parfaite des marches les plus célèbres en Amérique, Washington Post, Stars and Stripes, et des cake walk les plus originaux, et vous comprendrez pourquoi Sousa a tant de succès dans le Nouveau Monde et pourquoi les matinées et les soirées qu'il va donner cette semaine au Nouveau-Théâtre, lui vaudront maintes ovations.

Arlequin.

Journal : Echo du Nord
Date : 28 AVR. 1903
Adresse : LILLE
Signé :

L'orchestre américain « SOUSA AND HIS BAND »

C'est jeudi prochain 30 avril et vendredi 1er mai, à trois heures et à huit heures et demie, que seront données à l'Hippodrome lillois des auditions du grand orchestre américain « Sousa and his band ». La location est ouverte maison Française, boulevard de la Liberté, et chez les principaux marchands de musique, à partir de mardi 28 avril.

L'Echo de Paris, à propos des concerts que cet orchestre donne en ce moment à Paris, au Nouveau-Théâtre, écrit : « C'est devant une salle comble et au milieu d'ovations continuelles que l'orchestre fameux du non moins fameux Sousa a donné son premier concert au Nouveau-Théâtre. Je me rappelle l'avoir entendue à l'Exposition de 1900, et en particulier sur la place de l'Opéra, où, pendant une soirée entière, elle fit la joie du public parisien, cette troupe extraordinaire de musiciens qui, avec des allures froides de parfaits Yankees, exécutaient avec une netteté et une précision prodigieuses des airs d'une musique endiablée, affolante, de cette musique qui donne envie de sauter, de danser, de rire, de crier. Mais hier je fus stupéfait ; je retrouvais bien les mêmes hommes, avec leurs mêmes gigantesques instruments, le même Sousa, étonnant bandmaster, aux gestes drôles, semblant ramasser les sons de son orchestre, les prendre par bouffées d'un geste alanguiné, et penché pour les jeter tout d'un coup par brassées au milieu du public, tantôt battant la mesure avec un doigt, le petit doigt, tantôt avec un balancement nonchalant de ses deux bras, tantôt enfin s'arrêtant net et laissant tranquillement ses hommes finir le morceau dont il avait commencé la direction. »

C'est avec un nouveau plaisir que je l'ai retrouvé au Nouveau-Théâtre, et j'ai de plus applaudi la virtuosité de M. Pryor : son trombone à coulisse devient un véritable instrument de précision ; à la voix ravissante de Miss Estelle Liebling, au talent de la violoniste extraordinaire qu'est Miss Maud Powell.

Journal : Le Progrès du Nord

Date : 29 AVR. 1903
Adresse : LILLE
Signé :

SPECTACLES & CONCERTS UN ÉVÉNEMENT MUSICAL

Sousa and his band à l'Hippodrome de Lille.

C'est un véritable événement musical que l'arrivée de Sousa, de son orchestre et de sa troupe à Lille.

Le célèbre bandmaster donnera, le 30 avril et le 1er mai, quatre représentations à l'Hippodrome, deux en matinée, deux en soirée.

La presse parisienne a fait le plus grand éloge de cette merveilleuse troupe que notre population aura, ces jours-ci, la satisfaction d'entendre.

On nous annonce un orchestre de cinquante-quatre musiciens n'ayant comme instruments, que des cuivres et des bois, quelques-uns de taille gigantesque, des solistes extraordinaires, entr'autres M. Pryor Arthur qui, sur l'instrument ingrat qu'est le trombone à coulisse, arrive à produire des effets merveilleux.

Nous entendrons également Miss Estelle Liebling dont le Journal, de Paris, disait ces jours derniers :

« Miss Estelle Liebling, véritable rossignol non point au sens figuré du mot, mais au sens propre, car sa voix donne tout à fait l'impression de l'oiseau aux douces roulades, parfois aiguës au delà des limites de ce qu'on croit le possible. »

On nous promet également une violoniste, Miss Maud Powell, qui doit être classée parmi les meilleures du monde ; un artiste qui joue du tambour à faire mourir de jalousie tous les tapins de France et de Navarre, et qui nous donne l'impression absolue d'entendre le vent faire rage et la pluie frapper les vitres pendant un gros orage.

Telles sont à côté de beaucoup d'autres choses, les nouveautés que le public lillois aura prochainement à apprécier.

Sousa a obtenu à Paris un éclatant succès. Ses tournées à travers l'Amérique ont été triomphales.

C'est donc une sensationnelle attraction qui nous est ménagée pour le 30 avril et pour le 1er mai.

Ajoutons que la tournée de Sousa sur le continent, est réglée d'une façon invariable. Le 30 avril et le 1er mai à Lille ; du 2 au 4 mai à Bruxelles ; le 5 à Gand ; le 6 à Anvers ; le 7 à Liège ; le 8 à Cologne ; du 9 au 13 à Berlin ; du 14 au 15 à Königsberg ; du 16 au 20 à St-Petersbourg ; du 21 au 23 à Moscou.

Sousa ira ensuite à Vienne, Dresde, Leipzig, Hambourg, Copenhague et Amsterdam où il se trouvera, en fin de tournée, le 7 juin.

A bientôt de nouveaux renseignements sur Sousa and his band.

Journal : L'AUTO
Date : 21 AVR. 1903
Adresse : 10, Faubourg Montmartre

THÉÂTRES ET CONCERTS

SOIRÉE PARISIENNE

Sousa Hand his Band

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Ce fut le joli gazouillis de Miss Estelle Liebling, ce fut l'admirable virtuosité de Miss Maud Powell qui joua au violon deux concertos de Mendelssohn, ce fut enfin M. Arthur Pryor, qui fort habilement parvint à nous convaincre que le trombone à coulisses n'a pas uniquement été créé et mis au monde pour accompagner les pistons de la foire. Sousa doit passer douze jours à Paris.

Il donnera au Nouveau-Théâtre deux concerts par jour ; je suis persuadé que son séjour parmi nous ne fera qu'affirmer l'immense réputation qu'il a déjà acquise dans le monde entier.

Journal : THE NEW-YORK HERALD

Date : 27 AVR. 1903
Adresse : 49, Avenue de l'Opéra, PARIS
Signé :

Observations by "Observer."
April 25, 1903.

DEAR SIR,—I see by the big advertisement that Sousa is again in Paris (la bonne ville). I suppose he is training his men to play properly "God Save the King," that will be right for him because he don't know how to play the "Marseillaise" in the right time.

"AN OBSERVER."

International Football
NOVELTY FOR MR. SOUSA.

Sousa's Band has rehearsed a new composition by M. Paul Manoury, entitled "The International Sporting March." It will be included in the programme to-day.

Journal : Echo du IX^e Arrondissement
Date : 23 AVR. 1903
Adresse : 78, rue Taitbout PARIS
Signé : NON SIGNÉ

Sousa and his Band :

Le premier des concerts de « Sousa and his Band » a eu lieu au Nouveau-Théâtre avec un plein succès. En dépit de la pantomime amusante dont Sousa égaye sa façon de diriger l'orchestre, il n'en reste pas moins un excellent musicien qui est très maître de sa fanfare, formée d'exécutants très bien disciplinés et très virtuoses. Ainsi, le trombone-solo, M. Arthur Pryor, est un artiste dans toute l'acception du terme.

Parmi les solistes, et en dehors de la fanfare, il faut reconnaître que Miss Liebling, une chanteuse, possède une voix très pure, et que la violoniste, Miss Maud Powell, a montré de l'adresse et de la sûreté dans le Concerto de Beethoven.

Le reste du concert était consacré à des œuvres de musique américaine, baroques et curieuses en leurs sonorités et leurs timbres. Et quand la fanfare ne suffit pas, les musiciens sifflent avec brio. C'est amusant. Enfin, il n'y aurait pas d'orchestre américain sans musique de cake-walk.

Journal : Le Velo
Date : 29 AVR. 1903
Adresse : 2, rue Meyerbeer PARIS
Signé :

En raison du succès obtenu par la « International Sporting March » (marche sportive universelle), l'orchestre de Sousa a dû la rejouer plusieurs fois, à la demande et pour la plus grande satisfaction des sportsmen.

Aujourd'hui mercredi ont lieu les deux derniers concerts de « Sousa and his band », et le fameux orchestre américain ne manquera pas, cela va de soi, dans ces deux séances d'adieu, de jouer encore la « International Sporting March », de Paul Manoury.

Robert du Voisinage.

Journal : **ECHO DE PARIS**
Date : **21 AVR. 1903**
Adresse : **6, Place de l'Opéra, PARIS**
Signé :

SOIRÉE PARISIENNE

Sousa and his Band au Nouveau-Théâtre.

C'est devant une salle comble et au milieu d'ovations continuelles que l'orchestre fameux du non moins fameux Sousa a donné son premier concert au Nouveau-Théâtre. Je me rappelais l'avoir entendue à l'Exposition de 1900, et en particulier sur la place de l'Opéra, où, pendant une soirée entière, elle fit la joie du public parisien, cette troupe extraordinaire de musiciens qui, avec des allures froides de parfaits Yankees, exécutaient avec une netteté et une précision prodigieuses des airs d'une musique endiablée, affolante, de cette musique qui donne envie de sauter, de danser, de rire, de crier. Mais hier je fus stupéfait ; je retrouvais bien les mêmes hommes, avec leurs mêmes gigantesques instruments, le même Sousa, étonnant *bandmaster*, aux gestes drôles, semblant ramasser les sons de son orchestre, les prendre par bouffées d'un geste alanguiné, et penché pour les jeter tout d'un coup par brassées au milieu du public, tantôt battant la mesure avec un doigt, le *petit doigt*, tantôt avec un balancement nonchalant de ses deux bras, tantôt enfin s'arrêtant net et laissant tranquillement ses hommes finir le morceau dont il avait commencé la direction.

C'est avec un nouveau plaisir que je l'ai retrouvé au Nouveau-Théâtre, et j'ai de plus applaudi la virtuosité de M. Pryor : son trombone à coulisse devient un véritable instrument de précision ; à la voix ravissante de Miss Estelle Liebling, au talent de la violoniste extraordinaire qu'est Miss Maud Powell.

R.-D. FRÉMOND.

Journal : **Le Journal**
Date : **21 AVR. 1903**
Adresse : **100, Rue Richelieu PARIS**
Signé :

AU NOUVEAU-THÉÂTRE

SOUSA AND HIS BAND

Un orchestre de cinquante-quatre musiciens, en uniformes très simples mais très corrects, n'ayant comme instruments que des cuivres ou des bois (mais dont quelques-uns de forme bizarre ou gigantesque, tel le sousaphone), qui donne l'impression tantôt d'un orchestre complet comme nous les concevons d'ordinaire, et qui produit des sonorités extrêmes et des douceurs de son ravissantes, qui marche, on peut le dire, au doigt et à l'œil, car c'est d'un geste de son petit doigt, ou d'un froncement de sourcil que leur chef attire, appelle, arrache tel ou tel effet ; un soliste étonnant, M. Pryor, qui avec le trombone à coulisse, instrument plutôt ingrat, produit des effets merveilleux ; une soprano, Miss Estelle Liebling, véritable rossignol, non point au sens figuré du mot, mais au sens propre, car sa voix donne tout à fait l'impression de l'oiseau aux douces roulades, parfois aiguës au delà des limites de ce qu'on croit le possible ; une violoniste, Miss Maud Powell, qui doit être classée parmi les meilleures du monde ; un artiste, qui joue du tambour à faire mourir de jalousie tous les tapins de France et de Navarre, et qui nous donne l'impression absolue d'entendre le vent faire rage et la pluie frapper les vitres pendant un orage épouvantable, tel est le résumé le plus bref et le plus précis que l'on peut faire de la soirée d'avant-hier, au Nouveau-Théâtre, où *Sousa and his Band* jouait pour la première fois.

Joignez à cela une exécution parfaite des marches les plus célèbres en Amérique, *Washington Post*, *Stars and Stripes*, et des *cake walk* les plus originaux, et vous comprendrez pourquoi *Sousa* a tant de succès dans le Nouveau Monde et pourquoi les matinées et les soirées qu'il va donner cette semaine au Nouveau-Théâtre, lui vaudront maintes ovations.

Arlequin.

Journal : **Echo du Nord**
Date : **28 AVR. 1903**
Adresse : **LILLE**
Signé :

L'orchestre américain (SOUSA AND HIS BAND)

C'est jeudi prochain 30 avril et vendredi 1er mai, à trois heures et à huit heures et demie, que seront données à l'Hippodrome lillois des auditions du grand orchestre américain « *Sousa and his band* ». La location est ouverte maison Française, boulevard de la Liberté, et chez les principaux marchands de musique, à partir de mardi 28 avril. L'*Echo du Nord*, à propos des concerts que cet orchestre donne en ce moment à Paris, au Nouveau-Théâtre, écrit : « C'est devant une salle comble et au milieu d'ovations continuelles que l'orchestre fameux du non moins fameux Sousa a donné son premier concert au Nouveau-Théâtre. Je me rappelais l'avoir entendue à l'Exposition de 1900, et en particulier sur la place de l'Opéra, où, pendant une soirée entière, elle fit la joie du public parisien, cette troupe extraordinaire de musiciens qui, avec des allures froides de parfaits Yankees, exécutaient avec une netteté et une précision prodigieuses des airs d'une musique endiablée, affolante, de cette musique qui donne envie de sauter, de danser, de rire, de crier. Mais hier je fus stupéfait ; je retrouvais bien les mêmes hommes, avec leurs mêmes gigantesques instruments, le même Sousa, étonnant *bandmaster*, aux gestes drôles, semblant ramasser les sons de son orchestre, les prendre par bouffées d'un geste alanguiné, et penché pour les jeter tout d'un coup par brassées au milieu du public, tantôt battant la mesure avec un doigt, le *petit doigt*, tantôt avec un balancement nonchalant de ses deux bras, tantôt enfin s'arrêtant net et laissant tranquillement ses hommes finir le morceau dont il avait commencé la direction. » C'est avec un nouveau plaisir que je l'ai retrouvé au Nouveau-Théâtre, et j'ai de plus applaudi la virtuosité de M. Pryor : son trombone à coulisse devient un véritable instrument de précision ; à la voix ravissante de Miss Estelle Liebling, au talent de la violoniste extraordinaire qu'est Miss Maud Powell. »

Journal : **L'AUTO**
Date : **21 AVR. 1903**
Adresse : **10, Faubourg Montmartre**

THÉÂTRES ET CONCERTS

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Ce fut le joli gazouillis de Miss Estelle Liebling, ce fut l'admirable virtuosité de Miss Maud Powell qui joua au violon deux concertos de Mendelssohn, ce fut enfin M. Arthur Pryor, qui fort habilement parvint à nous convaincre que le trombone à coulisses n'a pas uniquement été créé et mis au monde pour accompagner les pistons de la foire. *Sousa* doit passer douze jours à Paris.

Il donnera au Nouveau-Théâtre deux concerts par jour ; je suis persuadé que son séjour parmi nous ne fera qu'affirmer l'immense réputation qu'il a déjà acquise dans le monde entier.

Géo L.

Ce soir :

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Date : **23 AVR. 1903**
Adresse : **78, rue Taitbout PARIS**
Signé : **NON SIGNÉ**

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Journal : **Echo du Nord**
Date : **28 AVR. 1903**
Adresse : **LILLE**

C'est un véritable événement musical que l'arrivée de *Sousa*, de son orchestre et de sa troupe à Lille.

Le célèbre *bandmaster* donnera, le 30 avril et le 1er mai, quatre représentations à l'Hippodrome, deux en matinée, deux en soirée.

La presse parisienne a fait le plus grand éloge de cette merveilleuse troupe que notre population aura, ces jours-ci, la satisfaction d'entendre.

On nous annonce un orchestre de cinquante-quatre musiciens n'ayant comme instruments, que des cuivres et des bois, quelques-uns de taille gigantesque, des solistes extraordinaires, entr'autres M. Pryor Arthur qui, sur l'instrument ingrat qu'est le trombone à coulisse, arrive à produire des effets merveilleux.

Nous entendrons également Miss Estelle Liebling dont le *Journal*, de Paris, disait ces jours derniers :

« Miss Estelle Liebling, véritable rossignol non point au sens figuré du mot, mais au sens propre, car sa voix donne tout à fait l'impression de l'oiseau aux douces roulades, parfois aiguës au delà des limites de ce qu'on croit le possible. »

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Journal : L'Autorité
 Date : 22 AVR. 1903
 Adresse : 4 bis, rue du Bouloi PARIS
 Signé :

SOIRÉE PARISIENNE

SOUSA AND HIS BAND au Nouveau-Théâtre

Les Parisiens se rappellent avoir vu et entendu l'orchestre de Sousa au moment de l'Exposition. Il est revenu et tout, cette semaine, en matinée et en soirée, au Nouveau-Théâtre. Outre la façon très personnelle dont il conduit et qui mérite d'être vue, il y a dans le programme de Sousa trois parties très distinctes : l'une comprend des morceaux sérieux, admirablement exécutés; l'autre des airs de cake-walk ou des marches enlevantes que Sousa joue pour remercier son public des applaudissements prodigués aux morceaux plus sérieux et qui redoublent d'intensité à cette musique gaie.

En troisième lieu, les intermèdes : c'est d'abord un solo de trombone à conque, cet instrument qu'on considère généralement comme une simple utilité et dont M. Pryor tire des effets extraordinaires; c'est ensuite Miss Estelle Liebling qui chante avec accompagnement de flûte et fait croire à la présence d'un pinson ou d'un rossignol, tant sa voix est claire, suave et donne des notes qu'on n'est pas habitué à entendre sortir d'un gosier humain. C'est enfin Miss Maud Powell, une violoniste de premier ordre, que l'on peut sans crainte placer parmi les premières exécutantes du monde entier.

Ces trois artistes ont obtenu le plus vif des succès, et Sousa, quoique habitué aux ovations, a goûté les joies pures du triomphe lorsqu'il a joué soit *Washington Post*, soit *Stars and Stripes*, les deux célèbres marches américaines, ou quand il a fait exécuter quelques airs de cake-walk.

MUSICA.

ite, 22 Avril 1903.

SOUSA AND HIS BAND AT THE NOUVEAU THEATRE.

Parisians will remember having seen and heard Sousa's Band at the Exposition. It has returned and is playing at the Nouveau Theatre this week the afternoon and evening. Besides the unique way in which he conducts, (which is well worth seeing) the Sousa program contains distinct parts. The first comprises the more serious compositions, which are admirably executed. The second comprises cake-walks or lively marches, in response to the prodigious applause of the public to the more serious pieces, who redouble their intensity with the gay music. The third part comprises the intermediates, the first one of which is a solo on the slide trombone, an instrument generally considered of minor importance, from which Pryor draws the most extraordinary effects. Then there is Miss Estelle Liebling who sings to the accompaniment of the flute. So clear and sweet is her voice that it reminds one of the warbler or the nightingale, in fact, she produces notes which one is not at all accustomed to hear issuing from a human throat. There is Miss Powell a violiniste of the first order, who may be ranked among the best violinistes of the world.

These three artists met with the greatest success, and Sousa no matter how accustomed to ovations, tastes of the joys of triumph as soon as he plays *Washington Post* followed by *The Stars and Stripes Forever*, which are the best known American marches, or, when he attacks some of the cake-walk

Journal : Le Rappel
 Date : 23 AVR. 1903
 Adresse : 14, rue du Mail PARIS
 Signé :

DERRIÈRE LA TOILE

Nouveau-Théâtre. — Sousa and his band. — Un assez curieux spectacle que cet orchestre uniquement composé de cuivres et de bois; ils sont, là, une cinquantaine de musiciens, conduits par un chef qui pour chaque morceau a un maintien spécial, et ils jouent avec un ensemble et une sûreté remarquables.

Entre chaque numéro sérieux, pour reposer et détendre les esprits, M. Sousa fait entendre des airs gaie; jamais nous n'avons ouï autant de Cake-Walk; il nous prenait à tout instant des cuivres folles d'esquisser le pas, maintenant l'ensemble, des nègres en liesse.

On peut aller, on doit aller entendre M. John Philip Sousa et son orchestre; on passera une soirée unique en son genre; certains morceaux sont d'une bizarrerie, d'une étrangeté vraiment américaines.

A côté de la fantaisie, il y a de l'art réel avec Miss Liebling, soprano superbe; Miss Maud Powell, violoniste de premier ordre et M. Arthur Pryor, trombone extraordinaire. — E. W.

LE RAPPEL. 23 Avr. 1903. PARIS.

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 An appearance curious enough is the unique orchestra composed of brasses and wood. There are 50 musicians, conducted by a director who, for each piece, has special deportment, and who plays with a remarkable ensemble, and with exactness. Between each serious number, in order to repose and relax the mind, Mr. Sousa plays a gay air. Never have we heard so much of the cake-walk. In an instant he takes us through the jelly and mirthful negro steps, so popular at this moment. Everybody ought to go to hear Sousa's Band play, as they will spend a most unique evening. Some of the pieces are bizarre and have a strangeness truly American. Besides the fantasticalness there is real art in Miss Liebling's work, a superb soprano, Miss Maud Powell's, a violiniste of the highest order, and Mr. Arthur Pryor, an extraordinary trombonist.

L'Autorite, 22 Avril 1903.

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Journal: Le Republicain Orléanais
Date: 26 AVR. 1903
Adresse:
Signé: ORLÉANS

LA MUSIQUE DE L'AVENIR

La véritable supériorité des Yankees n'est pas dans le génie de leur race, mais bien dans la haute idée qu'ils s'en font eux-mêmes. Ils commencent à exporter bravement chez nous, non plus seulement les lards et pores salés, mais encore les produits dont la vieille Europe avait jusqu'alors le monopole, les objets de luxe — cette petite chose qu'on appelle l'art, dont ils ne vendaient pas jusqu'à présent, et pour cause.

Les journaux de Paris sont pleins de réclames éclatantes pour le « très célèbre chef d'orchestre américain Sousa et sa bande », qui donne en ce moment des concerts au Nouveau-Théâtre. On ne nous dit pas si le « très célèbre » maestro a découvert quelques nouvelles beautés dans Beethoven, mais en revanche on nous apprend que son orchestre, composé exclusivement de cuivres et de bois, « arrive à des harmonies imitatives extraordinaires: le pas des régiments, le galop des régiments, le bruit de la pluie et les rafales du vent ». Un des artistes de la bande, M. Arthur Pryor, obtient « des effets étonnants avec un trombone à coulisse, instrument ingrat. »

Les Parisiens ne seraient pas moins ingrats que le trombone s'ils n'allaient pas se pâmer devant cet orchestre qui imite les rafales, fait la pluie et le beau temps, sans doute. L'imitation du beau temps, en musique, est un record digne de tenter ces champions de la musique. Mendelssohn a bien réussi quelque chose d'analogue dans sa *Chanson de Printemps*, lumineuse et parfumée, mais jamais il n'a imité la rafale... ce n'était pas un artiste complet.

O musique, que de crimes on commet en ton nom! Nous envoyons à l'Amérique nos bantatrices les plus parfaites, les Patti, les Emma Calvé, et voilà ce qu'elle nous rend comme suprême produit de l'art: des imitations foraines, des exercices sonores de cirque ou de music-hall. Pendant que les musiciens yankees y sont, pourquoi ne nous joueraient-ils pas les cris de l'écrasé par une automobile, la plainte des victimes du trust, ou même le *han!* que pousse leur président, M. Roosevelt, l'homme à la Vie Intense, lorsqu'il boxe un ami!

Il n'est pas besoin d'être un « très célèbre chef d'orchestre », ni d'amener avec soi une bande de musiciens, pour nous récréer de savoureuses harmonies imitatives. Vous avez sûrement entendu au café-concert un bon nègre qui n'avait pas son pareil, avec deux baguettes et un tambour, pour imiter un train en marche. Je ne sache pas qu'il ait été jamais engagé dans l'orchestre de l'Opéra, même de New-York.

Et, voyez, nous avons au journal un camarade qui a été initié dès l'adolescence aux mystères de la grande musique en tenant avec une distinction incontestée le pupitre du « grosse caisse » dans la Fanfare de sa ville natale. Il imitait déjà, à vingt ans, le tonnerre de Dieu. Il a travaillé depuis; aujourd'hui, il imite (à y tromper Tartarin lui-même) les rugissements du lion de l'Alaska avec un simple verre de lampe. Eh bien! jamais, au grand jamais, il n'a abouti à ce talent pour lequel M. Bonaparte de la Châteline est appelé à donner une médaille au contraire L.

Republicain Orléanais, 26 Avr. 1903. Orléans.

MUSIC OF THE FUTURE.

The veritable superiority of the Yankees is not in the genius of race, but in the high opinion which they have of themselves. They very bravely beginning to export to us not only their lards and salted, but even the products on which old Europe has had up to now the monopoly, articles of luxury, this little thing called art which up till the present time they have not sold, and for good reason.

The Parisian papers are filled with the elaborate advertisements for very celebrated Sousa and his American band, who at the present time giving concerts at the Nouveau Theatre. It is not said whether the « very celebrated » maestro has discovered new beauties in Beethoven, but we do that his orchestra composed of exclusively of brasses and wood, makes extraordinary musical imitations, for instance, the marching of regiments, the galloping of horses, the patter of the rain drops, and the roar of wind. One of the artists of the band, Mr. Arthur Pryor obtains astonishing effects on the slide trombone, this ungrateful instrument. The plans at least, will not be as ungrateful as the trombone if they before this orchestra which imitates squalls, makes rain and fine weather. Able to imitate fine weather in music, is a record worthy of attempting championship in music. Mendelssohn succeeded well in analogous subjects in *Spring Song*, *Spring Song*, but he never

... a squall. That is not the real artist.

O music, what crimes have been committed in thy name! We have America our most finished singers, Patti, Emma Calvé, and now, here turns as a supreme product of art, foreign imitations, the sonorous cries of the circus or the music hall. While the Yankees are here, could they not portray the cries of those run over by the automobiles, automobiles, killing of the trust victims, etc.

Le Nouvelliste de Rouen, Avril. 26 1903. - Rouen.

At the Nouveau Theatre there is another species of music in the shape of Mr. Sousa's American band, which we have already heard at the World's Fair. Everybody ought to see this extraordinary organization of musicians, armed with gigantic and bizarre instruments, who execute in their cold and phlegmatic manner, airs of the devil's own music. There is a little military music for the brasses, but it is very funny.

Parler pour parler... de la mode. Les parfums sont les nôtres... la mode? On sait que... de la mode. Les parfums sont les nôtres... la mode? On sait que... de la mode. Les parfums sont les nôtres... la mode? On sait que...

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imitated a squall. That is not the real artist.

O music, what crimes have been committed in thy name! We have sent to America our most finished singers, Patti, Emma Calvé, and now, here she returns as a supreme product of art, foreign imitations, the sonorous exercises of the circus or the music hall. While the Yankees are here, why should they not portray the cries of those run over by the automobiles, the wailing of the trust victims, etc.

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Journal : Le Republicain Orléanais
 Date : 26 AVR. 1903
 Adresse : ORLÉANS
 Signé :

LA MUSIQUE DE L'AVENIR

La véritable supériorité des Yankees n'est pas dans le génie de leur race, mais bien dans la haute idée qu'ils s'en font eux-mêmes. Ils commencent à exporter bravement chez nous, non plus seulement les lards et pores salés, mais encore les produits dont la vieille Europe avait jusqu'alors le monopole, les objets de luxe — cette petite chose qu'on appelle l'art, dont ils ne vendaient pas jusqu'à présent, et pour cause.

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Journal : Le Nouvelliste de Rouen
 Date : 26 AVR. 1903
 Adresse : ROUEN
 Signé :

Dimanche dernier, nous avons eu, au concert Colonne, une petite manifestation non pas musicale, mais politique. Le compositeur suédois Grieg, était venu diriger une audition de ses œuvres. Grieg, comme musicien, n'est pas dénué de valeur, malheureusement il a eu le tort d'écrire, au moment de l'affaire Dreyfus, des choses extrêmement désagréables pour la France. Bien que la salle eût été composée avec beaucoup de soin, M. Grieg a été accueilli par une bordée de sifflets, hué et conspué avec une violence extrême et ajoutons un peu méritée. Il lui était si facile à lui, étranger, de ne pas se mêler d'une affaire qu'il ne connaissait pas et qui ne le regardait pas !

Au Nouveau-Théâtre, autre genre de musique avec l'orchestre américain de M. Sousa, que nous avons déjà entendu à l'Exposition universelle. Il faut voir cette troupe extraordinaire de musiciens, armés d'instruments bizarres et bizarres, exécutant des airs d'une allure froide et... des airs d'une musique endormie, cabriolante, des *Washington Post* et des *Cake Walk*, à perdre haleine ! C'est un peu de la musique militaire pour des nègres, mais c'est drôle... de temps en temps.

Nous avons eu aussi aux Tuileries, la semaine dernière, la vingtième exposition culinaire. Au centre, sur de longues étagères, on pouvait admirer de vrais chefs-d'œuvre de plats montés et de pâtisseries. Dans les allées latérales étaient exposés les produits alimentaires ; au fond du hall, un vaste salon était occupé par les fruits frais et conservés.

Tandis que le président de la République était occupé à déguster, en Algérie, le classique consousson et le ragoût de chèvre aux artichauts et aux pruneaux, M^{me} Loubet a bien voulu honorer de sa présence l'exposition des Tuileries. Le hasard a voulu qu'elle se fit accompagner par le chef du secrétariat de la présidence qui répond au nom de H. Poulet. M. Poulet chez les cuisiniers ! Les journaux ont fort amusé de la rencontre.

Republicain Orléanais, 26 Avr. 1903. Orléans.

MUSIC OF THE FUTURE.

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Journal : *Nationelles Journal*
 Date : 26 AVRIL 1903
 Adresse : 5, R. Bredaine
 Signé :

SOUSA AND HIS BAND

Le premier des concerts de « Sousa and his Band » a eu lieu au Nouveau-Théâtre avec succès. Sousa est un excellent musicien, maître de sa fanfare, formée d'exécuteurs bien disciplinés et virtuoses. Ainsi, le trombone-solo, M. Arthur Pryor, est un réel artiste.

Parmi les solistes, et en dehors de la fanfare, il faut citer Mlle Liebling, une chanteuse qui possède une voix pure, et la violoniste, miss Maud Powell, dans le Concerto de Beethoven.

Le reste du concert était consacré à des œuvres de musique américaine originales en leurs sonorités.

Echo du Nord

29 AVR. 1903
LILLE

L'ORCHESTRE AMÉRICAIN DE SOUSA

M. SOUSA
Chef d'orchestre

Les journaux parisiens continuent à publier d'élogieux comptes rendus sur les auditions de l'orchestre américain « Sousa and his Band » qui se fera entendre à l'Hippodrome de Lille jeudi et vendredi. Voici une curieuse relation :

« Bien américaine, l'arrivée de Sousa à Paris ; à sept heures il débarquait avec ses hommes à la gare du Nord et à huit heures, au moment où les spectateurs achèvent de remplir la salle du Nouveau-Théâtre, ses musiciens attaquent la *Marseillaise* au milieu des applaudissements du public. — Sousa — ce nom, qui sonnait depuis quelques jours le portrait sympathique du célèbre band-leader sur les affiches apposées un peu partout dans Paris, nous rappelle les beaux jours de l'Exposition de 1900 où l'orchestre américain donnait chaque jour à l'Esplanade un concert qui attirait en foule les visiteurs de la grande exposition. Je me souviens de l'inauguration de la statue de la Fayette, sur la place du Commerce ; après avoir exécuté, en présence du gouvernement et de ses nombreux invités, les plus brillants morceaux de son répertoire, Sousa, profitant de sa pause, défilait triomphalement dans l'avenue de l'Opéra et sur les boulevards, aux sons de la fanfare marchée *Washington Post March* qui fut le prélude d'un grand succès. »

« Nous l'avons de nouveau entendue hier, cette marche célèbre, et en même temps le *Star and Stripes* et le *Coke-Walk* et bien d'autres refraîchissements qui nous ont fait oublier que nous étions à Paris. Les concerts et les music-halls parisiens. Mais que les amateurs de grande musique se rassurent ; à côté du refrain populaire, Sousa, dans un programme très éclectique, nous a fait entendre, dans une audition de David, la voix puissante de miss Estelle Liebling ; enfin et pour tout à la fois, son génie de compositeur et de chef d'orchestre en un seul coup de baguette. »

Journal : LE COUVERTEUR DU SOIR

Date : 21 avril 1903
 Adresse : 12, CITE RETIRO
 Signé : F. Menges

Le premier concert de Sousa and his band au Nouveau-Théâtre s'est terminé trop tard hier soir pour que nous puissions en donner aujourd'hui un compte rendu en rapport avec l'intérêt qu'il a présenté. Nous le ferons demain. Constatons seulement l'immense succès obtenu par le célèbre chef d'orchestre américain et l'ovation magnanime qui lui fut faite après ses marches et ses cake walks.

SOUSA AND HIS BAND. The first of the concerts by Sousa and his band took place at the Nouveau Théâtre and met with great success. Sousa is an excellent musician, master of his organization which is composed of well trained performers and virtuosos, particularly Mr. Arthur Pryor, who is a real artist.

Among the soloists outside of the band, Miss Liebling, who possesses a voice, and Miss Maud Powell, who played the Beethoven Concerto, should not be overlooked.

The remainder of the concert was devoted to the works of American composers which are original in their sonority.

LE GIL BLAS

30 AVR. 1903

BOULEVARD DES ITALIENS

Heures Parisiennes

Sousa and his band.

A toutes les musiques je préfère la musique militaire. Aussi bien par les longs crépuscules d'or où les feuilles poussiéreuses des arbres pendent accablées de lassitude dans les jardins publics, quand elle égaye les dimanches des citadins, que lorsqu'elle martèle par la ville devant quelque régiment une de ces marches fanfaronnées et violentes qui attirent les femmes aux fenêtres, qui vous secouent et vous chauffent le cœur. Et pour rien au monde je n'eusse manqué d'aller entendre au Nouveau-Théâtre la « bande » réputée qui nous arrive du pays des dollars, de même que les derniers numéros à frisson.

Le torse mince et sanglé en un dolman d'orphéoniste que barre une brochette de médailles, le regard attentif derrière des verres de lorgnon, plutôt du Sud que Yankee, ce Sousa fait penser aussitôt à ces comédiennes qui dans les redoutes de Carnaval se campent au pupitre, parodient les gestes et les attitudes du chef d'orchestre. Tantôt, il s'agit, trépide, se penche suppliant vers les clarinettes, se retourne vers les cuivres comme pour les cingler d'un coup de fouet, puis étend les bras en croix, devient sacerdotal, esquisse des bénédictions, s'épanouit, se transfigure. Tantôt les bras ballants, la tête et les mains basses, il paraît songer à autre chose, pousser de son bâton d'invisibles cailloux, tel un promeneur pacifique ; tantôt, il se balance, rythme la mesure de tout son corps, esquisse presque une gigue, tourne comme sur un pivot, puis s'immobilise, machinal, automatique.

Et durant quatre heures, c'est un défilé ininterrompu de pas redoublés, de scènes pittoresques, d'hymnes triomphaux, de narquoises et bouffonnes chansons de minstrels d'une telle perfection, d'une telle sûreté que l'on croirait voir un merveilleux et tumultueux orchestre mécanique. Vous vous attendez à quelque intermède imprévu et extravagant, à une entrée soudaine de joyeux nègres aux cabrioles d'épilepsie, aux prompts et changeantes grimaces, vous espérez un cake-walk frénétique où tous ces musiciens se départiront de leur flegme, entameront en gambillant et se ployant une symphonie burlesque, imiteront des bruits variés et des cris d'animaux et où le monsieur si médaillé se métamorphosera en clown virtuose, à la façon des Huline's, dansera le pas de la poule qui pond un œuf.

Et voici que s'avance une unique et insipide violoniste en ridicule toilette de bal et qu'elle attaque la sonate traditionnelle d'un archet infatigable, comme chez Colonne.

Tant pis !

Journal : Le Progrès du Nord

Date : 30 AVR. 1903

Adresse : LILLE

Signé :

Sousa and his band à l'Hippodrome de Lille

N'oubliez pas ! N'oubliez pas que Sousa, le célèbre chef d'orchestre américain, sera parmi nous le 30 Avril et le 1er Mai.

Ne l'oubliez pas parce que vous vous en voudriez toute votre vie.

Sousa est en effet un de ces artistes incomparables qui sont l'âme et la vie d'un orchestre.

Ses cinquante musiciens, des maîtres de ces instruments sonores, bois et cuivres, sont véritablement dans sa main. On ne



peut se figurer ce qu'est cette phalange extraordinaire et quelle sensation unique on a à l'audition de ces chefs-d'œuvre, interprétés par des instrumentistes de premier ordre.

Les affiches gigantesques qui couvrent notre ville depuis 24 heures ne trompent pas.

Aller le 30 avril et le 1er mai à 3 heures et à 8 heures 1/2, c'est entendre le roi du trombone, M. Prior Arthur, la reine des chanteuses légères, Mlle Estelle Liebling et l'impératrice du violon, Miss Maud Powell, c'est entendre surtout Sousa et son orchestre, les premiers instrumentistes du monde.

En faisant son tour du monde, Sousa a voulu, connaissant les goûts artistiques de nos concitoyens, s'arrêter à Lille.

Pensons à lui !

Christian World

Publication

23-4-03

On Saturday, at Queen's Hall, Sousa brought his second English tour to a triumphant close, the audience being crowded and the band at its best. Judged by severely orthodox standards, Sousa and his methods are open to criticism, and there are musicians of the 'correct' school who look upon the whole thing with contempt—much as a doctor would regard unauthorised remedies. Considering the effects he aims at, and the devices to which he resorts in order to produce them, a Sousa concert might fairly be summed up as musical quackery and claptrap; but it is amazingly clever and, at least for a time, entertaining. After the stolid and unenterprising playing of our average military bands, Sousa is refreshing to a degree, and a chief secret of his success lies in his regarding guinness as a cardinal sin. He knows that, in music as in other things, the unexpected is a valuable means of keeping

Journal :

Date :

Adresse :

Signé :

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— ce nom, qui soulignait depuis quelques jours
le portrait sympathique du célèbre bandmaster sur
les affiches apposées un peu partout dans Paris,
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sons de la fameuse marche Washington Post March
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« Nous l'avons de nouveau entendue hier, cette
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de David, la voix ravissante de miss Estelle Zie-
bling ; ample et léger tout à la fois, son gazonillé
de résignol s'accommodait on ne peut mieux de
l'accompagnement de petite flûte de M. Marshall
Lafsky ; puis ce fut miss Maud Powell, dont le su-
perbe talent de violoniste nous a rendu avec une
note toute personnelle deux morceaux de concert
de Mendelssohn ; je dois citer aussi M. Arthur
Pryor, dont les variations sur le trombone ont été
très appréciées. »

Batignolles Journal, 26 Apr. 1903.

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ser aussitôt à ces comédiennes qui dans
les redoutes de Carnaval se campent au
pupitre, parodient les gestes et les atti-
tudes du chef d'orchestre. Tantôt, il s'a-
gite, trépide, se penche suppliant vers
les clarinettes, se retourne vers les cui-
vres comme pour les cingler d'un coup
de fouet, puis étend les bras en croix,
devient sacerdotal, esquisse des bénédic-
tions, s'épanouit, se transfigure. Tan-
tôt les bras ballants, la tête et les mains
basses, il paraît songer à autre chose,
pousser de son bâton d'invisibles cail-
loux, tel un promeneur pacifique ; tan-
tôt, il se balance, rythme la mesure de
tout son corps, esquisse presque une gi-
güe, tourne comme sur un pivot, puis
s'immobilise, machinal, automatique.

Et durant quatre heures, c'est un dévi-
lage ininterrompu de pas redoublés,
de scènes pittoresques, d'hymnes triom-
phaux, de narquoises et bouffonnes
chansons de minstrels d'une telle per-
fection, d'une telle sûreté que l'on croi-
rait ouïr un merveilleux et tumultueux
orchestron mécanique. Vous vous at-
tendez à quelque intermède imprévu et
extravagant, à une entrée soudaine de
joyeux nègres aux cabriolets d'épilepsie,
aux prompts et changeantes grimaces,
vous espérez un cake-walk frénétique où
tous ces musiciens se départiront de
leur flegme, enlameront en gambillant
et se ployant une symphonie burlesque,
imiteront des bruits variés et des cris
d'animaux et où le monsieur si médaillé
se métamorphosera en clown virtuose,
à la façon des Huline's, dansera le pas
de la poule qui pond un œuf.

Et voici que s'avance une unique et
insipide violoniste en ridicule toilette de
bal et qu'elle attaque la sonate tradition-
nelle d'un archet infatigable, comme
chez Colonne.

Tant pis !

Journal : Le Progrès du Nord

Date : 30 AVR. 1903

Adresse : LILLE

Signé :

Sousa and his band à l'Hippodrome
de Lille

N'oubliez pas ! N'oubliez pas que Sousa,
le célèbre chef d'orchestre américain, sera
parmi nous le 30 Avril et le 1er Mai.

Ne l'oubliez pas parce que vous vous en
voudriez toute votre vie.

Sousa est en effet un de ces artistes incom-
parables qui sont l'âme et la vie d'un
orchestre.

Ses cinquante musiciens, des maîtres de
ces instruments sonores, bois et cuivres,
sont véritablement dans sa main. On ne



peut se figurer ce qu'est cette phalange
extraordinaire et quelle sensation unique
on a à l'audition de ces chefs-d'œuvre, in-
terprétés par des instrumentistes de pre-
mier ordre.

Les affiches gigantesques qui couvrent
notre ville depuis 24 heures ne trompent
pas.

Aller le 30 avril et le 1er mai à 3 heures et
à 8 heures 1/2, c'est entendre le roi du trom-
bone, M. Prior Arthur, la reine des chan-
teuses légères, Mlle Estelle Liebling et
l'impératrice du violon, Miss Maud Powell,
c'est entendre surtout Sousa et son orches-
tre, les premiers instrumentistes du monde.

En faisant son tour du monde, Sousa a
voulu, connaissant les goûts artistiques de
nos concitoyens, s'arrêter à Lille.

Prouvons-lui en nous rendant en foule le
30 avril et le 1er mai à l'Hippodrome qu'il a
eu raison de ne pas nous oublier dans sa
triomphale tournée.

Nouvelles acrostiques. — Une dé-

by severely orna-
his methods are open to criticism, and
there are musicians of the "correct" school
who look upon the whole thing with con-
tempt—much as a doctor would regard un-
authorised remedies. Considering the
effects he aims at, and the devices to
which he resorts in order to produce them,
a Sousa concert might fairly be summed
up as musical quackery and claptrap ; but
it is amazingly clever and, at least for a
time, entertaining. After the stolid and
unenterprising playing of our average mili-
tary bands, Sousa is refreshing to a de-
gree, and a chief secret of his success lies in
his regarding fitness as a cardinal sin. He
knows that, in music as in other things, the
unexpected is a valuable means of keeping

THEATRES & CONCERTS

L'ORCHESTRE AMERICAIN DE SOUSA



M. SOUSA
Chef d'orchestre

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« Bien américaine, l'arrivée de Sousa à Paris ; à sept heures il débarquait avec ses hommes à la gare du Nord et à neuf heures, au moment où les spectateurs achevaient de remplir la salle du Nouveau-Théâtre, ses musiciens attaquaient la *Marseillaise* au milieu des ovations du public. — Sousa — ce nom, qui soulignait depuis quelques jours le portrait sympathique du célèbre *bandmaster* sur les affiches apposées un peu partout dans Paris, nous rappelle les beaux jours de l'Exposition de 1900 où l'orchestre américain donnait chaque jour

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Journal : *Republique Ravaud*
Date : 24 AVRIL 1903
Adresse : 129 St. Montmartre
Signé :

Sousa and his band au Nouveau-Théâtre :

Le très célèbre chef d'orchestre américain Sousa, qui se fit connaître des Parisiens pendant l'Exposition de 1900, donne en ce moment, au Nouveau-Théâtre, une série de concerts, en matinée et en soirée, tous les jours. Et c'est un spectacle et une audition des plus curieux ; un spectacle, parce que Sousa a une façon toute particulière et très personnelle de conduire son orchestre, qui se compose exclusivement de cuivres et de bois ; une audition, parce que cet orchestre arrive à des harmonies imitatives extraordinaires : le pas des régiments, le galop des chevaux, le bruit de la pluie et les rafales du vent sont les moindres de ses trouvailles.

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NICOLLIER.

CRITICAL REVIEW

Sousa and his Band.

BY
ARTHUR BLES

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But Sousa out of pure philanthropy, from love of Lafayette, Larive and Co., has decided that if he can help it, they shall not starve. Competition is strong and "competition is the life of trade" the free-traders tell us. Sousa therefore knows that as long as he acts like a monkey, others will compete with him, and the public will go both to the original and the imitator, to see which is the funnier of the two. May I be permitted to lay two to one on the original.

Monday night's performance began with the *William Tell Overture*, and was speedily followed by the *Stars and Stripes for Ever* as an encore. Then a trombonist played some *Thoughts of Love* called *Pensées d'Amour* on a trombone. These are presumably the trombonist's own thoughts, as his name is attached to them on the programme. The gentleman must have had tender feelings for his mother-in-law to inspire such thoughts in such a way. The trombone is an ideal instrument for Love and its attributes. It will soon be used as a pastoral instrument. Oh! shades of Berlioz! This tender ballad was encored, and the *Honeysuckle and the Bee* was rendered with true classical feeling and the profoundest respect for the composer's intentions. Miss Estelle Liebling sung a rubbishy air with a charmingly fresh and pure voice. I hear that she was very much annoyed at the choice of the piece. She has my sympathies.

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Journal : *Le Journal des Débats*
Date : 26 AVR. 1903
Adresse : 17, rue des Prêtres-S'-Germain-l'Auxerrois
Signé :

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Journal : *ECHO DE PARIS*
Date : 21 avril 1903
Adresse : 9, Place de l'Opéra, PARIS
Signé :

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R.-D. FRÉMOND.

Journal : *LE GIL BLAS*
Date : 21 avril 1903
Adresse : BOULEVARD DES ITALIENS
Signé :

PARIS LA NUIT

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NICOLIER.

Journal : *Weekly Critical Review*
Date : 26 AVRIL 1903
Adresse : 17, rue des Prêtres-S'-Germain-l'Auxerrois
Signé : M. J.-H.-B. Moeremans

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CRITICAL REVIEW

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Signé : R-D. FRÉMOND.

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Strapontin.

Holloway Press

17-4-23

HORNSEY, CROUCH END,
AND
MUSWELL HILL NOTES.

Seldom has there been such a vast concourse of people present at an Alexandra Palace entertainment as that on the occasion of Sousa's visit (Good Friday). In all parts the hall was simply packed. I have seen it stated that the arrangements were excellent, but so far as I could ascertain the provisions made for dealing with such a vast mass of people were excellent, with one important exception, however. For some occult reason the representatives of the Press, who surely should have received the first consideration, as at all entertainments elsewhere, were denied the usual privileges accorded them, being refused admission except on payment of the high prices charged, and even then had to take their chances of hearing Sousa's band with the rest of the audience—a very inadequate arrangement so far as reporting was concerned.

Even under the ordinary arrangements no Pressman is recognised at Palace functions unless he has secured a special pass signed by the manager, the usual card which reveals the journalist's identity not being available in these exclusive quarters. Naturally the action of the authorities on Friday caused much discontent, for many newspaper representatives, who, had they been given their choice would have otherwise spent the evening, came from a distance, relying on the pass with the words "admit to all entertainments" printed on it, only to find themselves slighted in this manner. Many of them had given the function a gratuitous advertisement beforehand, which must have added immensely to the receipt that were derived from it, and the least the management could have done was to provide them with good seats.

So much bitterness was caused among the journalists by this insult—for it was nothing less—that the Trustees must already have questioned the wisdom of such a high-handed proceeding. A departure like this from established custom and ordinary courtesy can only result in harm, for it is very unlikely that Press representatives will be very keen on reporting Alexandra Palace entertainments for some time to come, still less so to give them a free advertisement beforehand.

It appears that the snub to the Press was administered by the authority of the Manager, and it has been freely stated that Sousa himself was responsible for keeping the reporters away as he could fill the hall very well without them. What are a handful of Pressmen, however, among ten thousand people? Besides, Sousa is as alive as anyone on either side of the Atlantic to the value of advertisement, especially when it comes in the form of a Press notice. It will not do Sousa the injustice to think that he insulted the reporters in order to get a new kind of advertisement, although Americans often create during novelties in this department of business.

There is another aspect of the case, which has nothing whatever to do with Sousa, but concerns the Alexandra Palace management. A good many of these "Press passes" are issued to people who are not bona-fide journalists. Now, this is unfair to the Pressmen and unfair to themselves. I have nothing whatever to say against free passes being given to those who are in some way interested in the management of the Palace and its many interests, but I maintain that a separate form of pass should be issued for all such. Had it been then found necessary to make special arrangements, this particular list could have been suspended, and a notification sent to each holder of the pass, the Pressmen retaining their usual and certainly necessary privileges. As it happened, not one Pressman to my knowledge was notified beforehand as to what was about to take place.

There were no programmes, or if there were, I did not see any. No one appeared to have one, and certainly none were on sale in the hall. The popularity of Sousa's band, as every one knows, is due to the curious and ingenious mechanical contrivances introduced. These are bewildering in their variety. Some are artistic, and others are far otherwise. They all lend colour to the popular music which for the most part forms the repertoire of the band, and many novel and very striking effects are introduced. Some of the instruments too, are quite unknown so far as English bands are concerned. As for genuine artistic expression, that is allowed to fall into the background. Despite his many strange attitudes and eccentric devices, Sousa is anything but an emotional conductor: he is more like a clever piece of mechanism—an automatic figure.

It is not among those who possess some degree of a musical culture that Sousa's methods will find favour. For instance, in the beautiful Andante of Mendelssohn's Violin concerto, in which Miss Maud Powell played the solo part, Sousa conducted his band without apparently paying the slightest attention to the violinist, and in passages where it is usual for the orchestra to wait for the soloist, who should have full scope for individuality of expression, he wielded his baton with clockwork precision. This was no doubt in accordance with previous arrangement, but it was scarcely artistic. Instead of the orchestra being subordinated to the soloist, it was a case of the band first. The conductor's will is law in Sousa's band. On the whole, however, the entertainment was well worth hearing, if only on account of its novelty.

Topical Times

18/4/23

"Encore" Sousa.

John Philip Sousa and his band are with us once again, and commenced operations last Saturday afternoon at Queen's Hall,

with a programme that did not differ materially from its many predecessors. As is usual with the American conductor, encore followed encore with breathless rapidity. Thus, after the opening number, Westmeyer's "Austrian Imperial Overture," we had "Stars and Stripes for Ever," and "Golden Car" marches. The "Three Quotations Suite," "Pilgrim's Chorus" and "O, Star of Eve" from "Tannhäuser" were each in turn rounded off with two encores apiece, while in a march, which I fancy is now and from the pen of Mr. Sousa, called "Hail to the Spirit of Liberty," the trumpets and trombones came down to the front and literally hurled the melody at us. This is effective, but it seems to me unnecessary, for, after all, the drums of our cars demand some little consideration.

A saxophone with little skill
L. Autorité

22 avril 1923

Date : 4 bis, rue du Bouloi PARIS

Adresse : 4 bis, rue du Bouloi PARIS

Signé :

SOIRÉE PARISIENNE

SOUSA AND HIS BAND AT NOUVEAU-THÉÂTRE

Les Parisiens se rappellent avoir vu et entendu l'orchestre de Sousa au moment de l'Exposition. Il est revenu et joue, cette semaine, en matinée et en soirée, au Nouveau-Théâtre. Outre la façon très personnelle dont il conduit et qui mérite d'être vue, il y a dans le programme de Sousa trois parties très distinctes : l'une comprend des morceaux sérieux, admirablement exécutés, l'autre des airs de cake-walk ou des marches enlevantes que Sousa joue pour remuer son public des applaudissements prodigés aux morceaux plus sérieux et qui s'écroulent d'insouciance. En fin, les intermèdes : c'est d'abord un solo de trombone à coulisse, cet instrument qu'on considère généralement comme une simple utilité et dont M. Pryor tire des effets extraordinaires; c'est ensuite miss Estelle Lieblich qui chante avec accompagnement de flûte et fait croire à la présence d'un piston ou d'un rougissant, tant sa voix est claire, suave et donne des notes qu'on n'est pas habitué à entendre sortir d'un gosier humain. C'est enfin miss Maud Powell, une visioniste de premier ordre, que l'on peut sans crainte placer parmi les premières exécutantes du monde entier.

Ces trois artistes ont obtenu le plus vil des succès, et Sousa, quoiqu'il ait des orations, a goûté les joies pures du triomphe lorsqu'il a joué soit Washington Post, soit Stars and Stripes, les deux célèbres marches américaines, ou quand il a fait attaquer quelques airs de cake-walk.

L'Intransigeant

27 AVR. 1923

Date :

Adresse : 144, Rue Montmartre

PARIS

Signé :

Les Concerts

Nouvel-Théâtre. — Sousa et son orchestre.

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À vrai dire, l'orchestre de M. Sousa n'est qu'une harmonie d'un mille quatre-vingts exécutants. Aucun instrument à cordes n'y figure. — Sans compter le violon, sur lequel Mlle Maud Powell a si brillamment exécuté un concerto de Mendelssohn.

Ensemble, les clarinettes sont abondantes, elles sont alignées, la tête baissée, occupant le second plan les bassons dressant orgueilleusement la tête. Une forêt de fifres, aux sons aigus et stridents, menant les tambours et les cuisses, servant de trait d'union entre le groupe de gauche et celui de droite, qui se compose de saxophones, de cors d'harmonie, de pistons, de bugles, ayant derrière eux les trombones à coulisse aux gestes menaçants.

Derrière, émergent quelques bombardiers; l'un d'eux, placé au centre, m'a donné l'impression de la « marche à air » d'un transatlantique.

Cette phalange marche avec un ensemble surprenant. Je ne disenterai pas sur la clarté et la qualité des morceaux qu'elle exécute; cette musique nous vient du Nouveau Monde et je n'ai pas envie de me faire taxer de rétrograde; cependant je sens instinctivement que ce n'est pas la musique de l'avenir. Raison mieux encore qu'il entre surtout dans la curiosité chez ceux qui en sont les plus enthousiastes, et que leur enthousiasme passe comme un feu de paille. Toujours est-il que le « cake-walk » aidant, la plupart des airs sont fredonnés et sifflottés par nos gravosines et nous remontent par bon nombre de fenêtres.

Au bout d'un moment on ne peut s'empêcher de ressentir quelques lassitudes; mais tantôt d'un coup on se laisse aller à contempler cette harmonie dont l'exécution instrumentale, encore un coup, est irréprochable; j'ai entendu, notamment, l'Églogue pastorale, pour lequel sont venus s'aligner en rang de bataille les exécutants, et j'ai trouvé cela très agréable et aussi très agréable-saxon.

Paris a connu longtemps au Vieux-Marché, d'Henri Lavedan; il a du nouveau l'occasion d'applaudir le « Roi de la Marche » américain.

Journal :

Le Matin

Date :

21 avril 1923

Adresse : 66, Boulevard Poissonnière

PARIS

Signé : JEAN SIGNE

NOUVELLES THÉÂTRALES

SOIRÉE PARISIENNE

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Sousa, le célèbre chef d'orchestre américain, est arrivé dimanche soir, à sept heures, venant de Londres, avec tout son orchestre, qu'il comprend pas moins de cinquante-quatre musiciens, et à neuf heures, il donnait au Nouveau-Théâtre le premier des concerts annoncés, lesquels se continueront, disons-le d'instinct, tous les jours en matinée et en soirée pendant environ une semaine. Ce fut un grand succès. Tout y a contribué : la personnalité du chef d'orchestre, sa façon toute particulière de conduire ; un mouvement du petit doigt, un léger balancement de corps, une oscillation du bassin suffisent à amener des sons de l'air issu d'un instrument de cuivre ou de bois — il n'y en a pas d'autres — ou à déclencher des tempêtes.

L'orchestre de Sousa contient des solistes remarquables : l'un des plus curieux est le tambour qui nous donne tout à fait l'impression de la pluie qui tombe par rafales et frappe les vitres ; l'un des plus artistiques est M. Pryor qui, avec un trombone à coulisse — instrument ingrat par excellence — obtient des effets extraordinaires.

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Mais les chants, ce sont les marches américaines Washington Post, Stars and Stripes, les cake-walks dont Sousa a entremêlé ses grands morceaux de musique; et qui déclenchent des ovations continuées. C'est à voir et à entendre.

Holloway Press

Publication

17-4-23

HORNSEY, CROUCH END, AND MUSWELL HILL NOTES.

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It appears that the snub to the Press was administered by the authority of the Manager, and it has been freely stated that Sousa himself was responsible for keeping the reporters away as he could fill the hall very well without them. What are a handful of Pressmen, however, among ten thousand people? Besides, Sousa is as alive as anyone on either side of the Atlantic to the value of advertisement, especially when it comes in the form of a Press notice. I will not do Sousa the injustice to think that he insulted the reporters in order to get a new kind of advertisement, although Americans often create daring novelties in this department of business.

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A saxophone solo was played with no little skill by Mr. J. H. B. Moeremans, and Miss Estelle Liebling, the young soprano, who has toured with the band this season, sang Handel's "Sweet Bird" pleasingly, though her enunciation was singularly indistinct. The flute obbligato supplied by Mr. Marshal Lufsky contributed not a little to its success. Miss Maud Powell played Rie's Adagio and Moto Perpetuo remarkably well, Mr. Sousa accompanying with the utmost delicacy. He is much kinder to his soloists than to his audience. The band has been giving two concerts a day all the week, and conclude their visit here to-night, when they journey to Paris. Wherefore do I advise all my readers who have not heard this fine orchestra play and seen the "March King" conduct, to hurry up and journey to Queen's Hall while yet there is time. They are unique in their way, and should not be missed.

Ce soir, à la Foire de la Foire, première représentation (reprise) de la comédie en cinq actes et onze tableaux, des Innocents, d'après M. de la Fayette, par M. de la Fayette, première

COURRIER DES THEATRES

Journal : **L'Intransigeant**
Date : **27 AVR. 1903**
Adresse : **144, Rue Montmartre** PARIS
Signé :

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En revanche, les clarinettes sont abondantes; elles sont alignées, la tête baissée, ce pendant qu'au second plan les bassons dressent orgueilleusement la tête. Une fourmilière de fifres, aux sons aigus et stridents, masquant les tambours et les caisses, servent de traits d'union entre le groupe de gauche et celui de droite, qui se compose de saxophones, de cors d'harmonie, de pistons, de bugles, ayant derrière eux les trombones à coulisses aux gestes menaçants.

Deci, de là, émergent quelques bombardons; l'un d'eux, placé au centre, m'a donné l'impression de la « manche à air » d'un transatlantique.

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Au bout d'un moment on ne peut s'empêcher de ressentir quelques lassitudes; mais tout de même on se laisse aller à entendre cette harmonie dont l'exécution instrumentale, encore un coup, est irréprochable; j'ai entendu, notamment, l'air *Invincible*, pour lequel sont venus s'aligner en rang de bataille les exécutants, et j'ai trouvé cela très emballant et aussi très anglo-saxon.

Paris a couru longtemps au *Vieux Marcheur*, d'Henri Lavedan; il a de nouveau l'occasion d'aller applaudir le « Roi de la Marche » jusqu'à fin courant; qu'il ne le rate pas!

D. B.

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[illegible]

avec la population, c'est à l'Angleterre que revient le premier rang. Les données suivantes éclairent mieux la situation :

	Consommation totale		Consommation
	1890	1899	par Tête d'habitant 1899
	Milliers de tonnes		
Angleterre...	169.465	166.916	4.11
Etats-Unis...	243.462	225.151	3.05
Belgique.....	—	49.120	2.38
Allemagne.....	99.204	91.928	1.66
France.....	46.016	42.842	1.10
Autriche-Hongrie ..	—	17.123	0.39
Russie.....	—	19.000	0.12

Pour la Belgique, l'Autriche-Hongrie et la Russie, les données pour 1900 ne sont pas encore connues.

Pour la production de la houille, l'Allemagne et l'Autriche-Hongrie jouent seules un rôle, cette production s'élevant pour la première à 34.205.000 tonnes et pour la seconde à 21.752.000 tonnes. La valeur de la houille à la mine est de 2 fr. 85 en Allemagne et de 4 fr. 45 en Autriche-Hongrie.

Dans les autres pays, l'exploitation de la houille est minime et la quantité extraite ne dépasse pas un million de tonnes.

LETTE DE LONDRES

12 février 1903.

LES PROCESSIONS DES *sans-travail*. Depuis quelque temps le groupe des démocrates, socialistes de Londres, qui fait partie des *trade unions*, organise des processions quotidiennes d'ouvriers sans travail. La réunion a lieu à *Hyde Park*. Là, les organisateurs du mouvement donnent à chaque ouvrier un numéro qu'il doit échanger plus tard pour un autre numéro qui lui donne droit à une part de la quête faite par des collègues indigents qui, munis de petites boîtes semblables à des troncs d'église, implorent la charité publique.

Divisés en sections, ayant chacune un *leader* et des chefs de file et encadrés d'agents de police nombreux les malheureux parcourent les rues de la capitale. Le public est généreux ; il y a des jours où ils reçoivent chacun 1 *schelling* 6 *pence*. Le parti ouvrier est certainement bien organisé et le cas urgent. La presse conservatrice critique cet état de chose qui met à nu une des plaies de la société anglaise ; elle essaie de tourner ces pauvres hères en ridicule ; elle prétend qu'il y a parmi eux des repris de justice, de faux ouvriers. Ce qui la froisse surtout c'est de penser que les étrangers doivent être étonnés de voir tant de misère dans une ville si riche, si prodigue. Il y a des malheureux qui chantent dans les rues, d'autres qui jouent de l'orgue de barbarie. A propos de cet instrument qu'un philosophe a appelé l'opéra du pauvre, voici un fait qui s'est passé il y a quelques jours. Un « sans-travail » jouait tant bien que mal la marche célèbre la « *Washington Post* », quand le compositeur du morceau, M. Sousa, vint à passer. Dégouté d'entendre sa marche jouée si lentement par le tourneur de la manivelle, M. Sousa prit sa place en disant : « Voyons, mon ami, ce n'est pas une marche funèbre que j'ai composée ; je vais vous en apprendre le mouvement. »

Et joignant l'action à la parole, il tourna la manivelle avec une vigueur extraordinaire. Pendant ce temps le sans-travail, d'abord surpris, puis émerveillé faisait la quête. Inutile de dire qu'il fit une ample

moisson de *schellings* et de *pence*. Quand il eut fini, M. Sousa s'éloigna en recommandant au virtuose du pavé de soigner le mouvement. Le lendemain, ce dernier remplaça la pancarte placée devant l'instrument. Au lieu de « ouvrier sans-travail », on lisait en grosses lettres : « élève de Sousa. » Ce dernier titre lui rapporta plus d'argent que le premier. Comme le nombre des sans travail diminue tous les jours, il est probable que d'ici peu les processions finiront. Les *trade unions* sont si bien organisées que le gouvernement n'ose intervenir. On peut dire qu'aujourd'hui l'ouvrier anglais est maître de ses destinées.

LA QUESTION DE L'ALIMENTATION. L'aventure vénézuélienne, en rapprochant l'Angleterre de l'Allemagne, a éloigné la première puissance des Etats-Unis. Les difficultés qui sont survenues présagent des difficultés ultérieures. L'Angleterre qui, en matières alimentaires, se fournit surtout aux Etats-Unis et dans les républiques de l'Amérique du Sud, craint plus que jamais de se voir couper le blé sous le pied ou, pour être plus clair, de manquer de produits alimentaires, si une guerre importante éclatait.

Le public est inquiet. L'enchérissement des matières nécessaires à l'alimentation amènerait forcément une famine qui donnerait lieu à des émeutes, et si elle se prolongeait, à une révolution ; car, en Angleterre moins que partout ailleurs, le peuple ne badine pas avec son ventre.

Les statistiques établissent que les ressources alimentaires du Royaume-Uni sont limitées à deux mois actuellement.

LES « TUBES » DE LONDRES. Quand une commission officielle anglaise est obligée de constater dans son rapport que Londres est la ville la moins bien organisée de l'Europe quant aux facilités du trafic, il ne reste plus qu'à s'incliner et à demander une réforme immédiate. Il y a actuellement vingt *tube railways* à créer. Il y en a douze dont la construction est autorisée, et huit qui attendent le rapport de la commission parlementaire chargée de faire une enquête, et la décision du Parlement.

LE MOUVEMENT DE TEMPÉRANCE. Désivrogner l'Angleterre est œuvre louable, mais difficile. Depuis la promulgation du nouvel acte contre l'ivrognerie, la police a été fort occupée, ainsi que les cours de justice ; les maisons de réforme contre l'alcoolisme sont toutes occupées aussi. Les magistrats chargés d'accorder des patentes annuelles aux propriétaires de *public-houses* (cafés), ont décidé de diminuer le nombre des patentes, de fermer les cafés là où ils ne sont pas jugés nécessaires. A Londres, qui compte six millions d'habitants, la moyenne des cafés est d'un par 400 habitants, mais, dans les artères principales, on en compte un plus grand nombre. La plupart des grands cafés et hôtels appartiennent à des trusts et à des brasseurs. Ces derniers nomment des gérants à qui ils font payer un fort cautionnement, et à qui ils font signer un contrat par lequel les dits gérants sont tenus de se fournir chez eux.

Malheureusement, il est probable que ce seront les petits établissements qu'on fermera d'abord. Ces *public-houses* sont tenus par de petites gens qui n'ont pas d'autres moyens d'existence, et qui gagnent fort peu du reste.

Il y a des villes qui ont un *public-house* par 100 habitants. Dans ces localités, la moyenne annuelle des ivrognes condamnés s'élève à 28 p. 100.

Le système de la liste noire, *black list*, communiquée tous les huit jours aux cafetiers, et sur laquelle se trouvent les nom, domicile, signalement et photographie des personnes convaincues d'ivrognerie manifeste, n'a pas donné le résultat qu'on en attendait.

Musical Opinion
May 1903

It is in connection with the Sousa of much fame. The writer declares it to be evident that Mr. Sousa has, in his style of conducting, learnt something new. Uncertainty is expressed as to whether the game of racquets is much played in America. (Scarcely, I fancy.) If not, Mr. Sousa must have acquired the picturesque back-handed beat since he first visited England. It is admitted that we were familiar with the "lemon cutting" beat, the "cab-driver-on-a-cold-day-warming-his-hands" beat, the "under-cut," the "thrust," even the "lob-bowler." They lose, it is pointed out, none of their picturesque humour or apparent efficiency by repetition. Then details are given of new and superb performances on "two half cocoa nut shells, a tambourine, some instruments for the feet (invisible to the audience), a couple of pieces of wood, the platform floor, and, apparently, the bowels of a motor car," all given by a member of the band, whose name (concealed from the public) is declared to be fully deserving of being inscribed on one of the three feet squares of pasteboard destined to chronicle the titles of the not exactly unfrequent encores. I make no further comment; but would conclude by asking any unprejudiced reader whether it be not deplorable that, in place of "dignity and solidity," we should find in the august columns alluded to matter of the above order?

Association In

May 03

LIVERPOOL.—At a civic luncheon the Lord Mayor presented Mr. J. P. Sousa with a finely illustrated book, the original of which was written about three centuries ago, by a Spaniard named De Sousa, describing the ancient royal cathedral church of Portugal.

LA PRESSE pour coller les coupures
Paris, Tarifs, Destins, France

Journal : Revue Générale des Transports

Date : 1 MAI 1903

Adresse : 4 et 6, rue de Sèze PARIS

Signé : Paul Mortimer

Sousa and his band.

Sousa et son orchestre sont dans nos murs. Telle était la nouvelle colportée, *Urb et Ori*, avec une réclame savamment composée.

Le moment était heureusement choisi et le hasard fait bien les choses.

Paris privé de la Garde républicaine, qui villégiature en Suisse, a eu pour se consoler les grands morceaux classiques de l'orchestre américain, dont la spécialité tapageuse a fait les délices des amateurs.

LA PRESSE pour coller les coupures
Paris, Tarifs, Destins, France

Journal : L'ILLUSTRÉ PARISIEN

Date : 2 MAI 1903

Adresse : 18, rue La Fayette, PARIS

Signé :

Un moment où paraissent ces lignes, Sousa and his Band auront quitté nos murs, et peut-être n'est-il plus temps de parler d'eux.

Toutefois nous nous en voudrions de ne point dire le grand plaisir que nous avons éprouvé en entendant au Nouveau-Théâtre cette fanfare du Nouveau Monde tout en cuivre et bois au répertoire si gai. *Marches*, *Tambourins*, *Cake-Walk* sont ainsi d'une exubérance et pimpante sonorité qui devient étonnante de gravité solennelle dans, par exemple, l'exécution du *Cujus Animam du Stabat Mater* de Rossini avec le solo de Trombone à coulisse avec M. Arthur Pryor. Bien curieux aussi le *Rondo Capricieux* de Saint-Saëns avec, violon-solo de Miss Maud Powell qu'accompagnaient les bois alors que les cuivres dominaient en sourdine. M. Sousa a une façon de conduire bien personnelle (on s'en souvient, tous l'ont dit à l'Exposition de 1900) à laquelle il a sans doute habitué ses musiciens, mais vrai elle diffère de celles de chefs de musique militaire et rappelle les mouvements articulés aux orchestres mécaniques de nos baraques foraines.

Fernand Brulin.

Journal : Le Progrès du Nord

Date : 2 MAI 1903

Adresse : LILLE

Signé :

Sousa and his band à l'Hippodrome

Les deux premières matinées et soirée de l'Hippodrome ont été pour Sousa et son merveilleux orchestre de 100 musiciens un véritable triomphe. On ne se lassait pas d'entendre et d'applaudir ces incomparables instrumentistes qui, avec des bois et des cuivres obtiennent un ensemble harmonique d'une parfaite homogénéité et d'un fond absolu.

La musique pittoresque, endiablée, entraînant de Sousa, ce roi de la marche a constitué des intermèdes hors ligne qui ont produit gros effet. Quant aux ouvertures de Rossini, de David, de Giordano, de Mendelssohn, de Rolland, elles ont été interprétées avec ce souci de nuances qui est la caractéristique de la direction Sousa, ce chef d'orchestre au bâton si sobre et si discret.

Miss Estelle Lieblich, une chanteuse légère de voix exquise, Miss Maud Powell, une violoniste d'impeccable talent, et Monsieur Arthur Pryor, un trombone remarquable ont également apporté le contingent fort apprécié de leur talent à ces auditions. En résumé, l'on peut dire que, seuls, les absents ont eu tort. Il est vrai qu'il est encore temps pour eux s'ils veulent emporter une médaille d'argent.

Journal : LE NOUVELLISTE

Date : 2 MAI 1903

Adresse : LILLE

Signé :

Théâtres & Concerts

Sousa and his band. — Jeudi après-midi avait lieu à l'Hippodrome la première audition de l'orchestre américain Sousa and his band. Très intéressante et très curieuse, the Sousa's band, que nous appelons une harmonie, car on y remarque 17 clarinettes, 4 flûtes, 2 hautbois, 4 cors.

Les instruments de cuivre n'ont pas le son des nôtres : c'est autre chose ; du reste la facture n'est plus la même ; les cornets sont petits, avec un pavillon étroit ; les contrebasses sont énormes et nous ont paru avoir un plus grand développement de coulisses ; les basses en si bémol ont, outre leur gros pavillon, un plus petit, placé sur le côté, dont l'instrumentiste se sert en pressant sur un piston, ce qui lui permet d'exécuter la musique écrite pour baryton. A signaler le cor anglais, la clarinette basse. La trombone solo a des sons dans le haut et dans le bas qui nous étonnent, mais, franchement, il ne nous a pas charmé ; nous préférons de beaucoup l'école française.

La sonorité de cet orchestre est belle, puissante, moins lourde que l'école belge, le son est homogène et exempt de ce claquement de cuivre si désagréable. Le band master Sousa conduit ses instrumentistes sans grands gestes ; son bâton est sobre, assez original, restant quelquefois muet. La suite des *Three Quotations*, dont il est l'auteur, est très curieuse et bien harmonisée. Très intéressante aussi sa marche *The Stars and Stripes*. La grande scène de Puccini, la *Tosca*, avec son accompagnement de cloches, est amusante ; elle contient des effets d'orgue très harmonieux.

Les deux solistes sont bien de l'école américaine ; miss Estelle Lieblich, dans un val de Strauss et dans *Stolen Wings* que nous avons mieux appréciés, a une émission de voix particulière à sa « Prima School » et une technique très travaillée des échelles et des notes piquées et staccatées. Miss Maud Powell n'est pas l'instrumentiste classique ; son violon chante peu, mais les traits les plus osés sont vigoureusement enlevés et la sûreté d'exécution des doubles cordes est impeccable.

A l'audition du soir, il y avait une assistance nombreuse, qu'on aurait pu souhaiter plus nombreuse encore. L'exécution a été surtout originale à tous.

Chaque morceau a été suivi de bis, et c'est alors que l'orchestre a enlevé des marches d'un rythme enlevé, de vraies marches militaires.

En somme, cet orchestre américain remporte un vrai succès. Si ce n'est point de la musique qui laisse quelque chose dans l'esprit, c'est tout au moins curieux.

Journal : L'ECLAIR

Date : 21 avril 1903

Adresse : 10, FAUBOURG MONTMARTRE

Signé :

SOIRÉE PARISIENNE

Nouveau-Théâtre. — Sousa and his band. — Ce que l'on peut faire avec un orchestre

Il est impossible à ceux qui n'auront pas entendu « Sousa and his band » d'imaginer tout ce que l'on peut tirer d'un orchestre.

Voici les instruments qui se mettent en mouvement et c'est le vent qui fait rage, le tonnerre qui gronde, la pluie qui frappe les vitres ! L'illusion est complète.

Puis, c'est le régiment qui passe, la cavalerie qui charge, l'artillerie qui se met en batterie : en fermant les yeux, on se croirait transporté en plein champ de bataille.

Ce n'est pas tout. Voici M. Pryor, le soliste de l'orchestre de Sousa, qui se fait entendre avec son trombone à coulisse, et cet instrument, pourtant si ingrat, produit à lui seul presque autant qu'un orchestre.

Avec miss Estelle Lieblich, la charmante soprano dont la voix extraordinaire est des plus curieuses, on se croirait dans le monde des oiseaux, au milieu des rossignols et des pinsons.

Puis c'est miss Maud Powell qui joue du Mendelssohn de façon divine sur un violon que l'on croirait enchanté.

Enfin, veut-on savoir ce qu'est la musique américaine, ce que sont les vraies marches endiablées, les véritables cake-walks du pays d'origine, qu'on aille au Nouveau-Théâtre et l'on restera émerveillé de la façon, à la fois simple et puissante, dont Sousa conduit son orchestre.

C'est journal : LE FIGARO

Date : 21 avril 1903

Adresse : 26, Rue Drouot, PARIS

Signé :

SPECTACLES & CONCERTS

AU NOUVEAU-THÉÂTRE : Sousa and his Band. — La première des auditions que le célèbre chef d'orchestre américain Sousa doit donner cette semaine, au Nouveau-Théâtre, était impatientement attendue.

Cette attente ne fut pas déçue, et la soirée de dimanche a prouvé à Sousa, que le public français, tout comme le public américain ou le public anglais, savait apprécier et l'art du chef et le talent des interprètes.

Ses cinquante-quatre musiciens, arrivés dimanche soir, à sept heures, à la gare du Nord, étaient tous installés sur la scène à neuf heures : les malles contenant les instruments pénétraient dans le théâtre en même temps que les premiers spectateurs et, malgré cela, tout le monde fut prêt à l'heure.

Voici Sousa ! Il lève le bras, et son orchestre docile attaque une ouverture, celle de *Di Ballo*, de Sullivan. L'impression est curieuse : bien qu'il n'y ait que des cuivres et des bois, on jurerait entendre un orchestre complet, et les applaudissements éclatent, enthousiastes et interminables. Sousa salue et, pour remercier, fait jouer un de ses « Encore », comme on nomme ses intermèdes. C'est une marche enlevante ou un cake-walk échevelé qui transporte la salle. Il en est ainsi après chaque morceau sérieux.

M. Arthur Pryor exécute ensuite un solo de trombone qui est une chose inouïe, inouïable, unique au monde !

Voici maintenant que s'avance miss Estelle Lieblich, un jeune soprano aux notes extraordinaires, que M. Marshal Lufsky accompagne fort bien sur la flûte. Une autre attraction sensationnelle du programme c'est l'audition de violon que donne...

Journal : Le Temps

Date : 21 avril 1903

Adresse : 3, Bd des Capucines

Signé : NON SIGNED

Sousa and his band au Nouveau-Théâtre

Le très célèbre chef d'orchestre américain Sousa, qui se fit connaître des Parisiens pendant l'Exposition de 1900, donne en ce moment, au Nouveau-Théâtre, une série de concerts, en matinée et en soirée, tous les jours. Et c'est un spectacle et une audition des plus curieuses : un spectacle, parce que Sousa a une façon toute particulière et très personnelle de conduire son orchestre, qui se compose exclusivement de cuivres et de bois ; une audition, parce que cet orchestre arrive à des harmonies imitatives extraordinaires : le pas des régiments, le galop des chevaux, le bruit de la pluie et les rafales du vent sont les moindres de ses trouvailles. Sousa, de plus, nous a fait entendre miss Estelle Lieblich, dont la merveilleuse voix de soprano dépasse tout ce que l'on peut imaginer, puis miss Maud Powell, une violoniste de talent extrême, pour laquelle Mendelssohn ne présente plus de difficultés, et enfin M. Arthur Pryor qui, avec un trombone à coulisse, instrument ingrat, obtient des effets étonnants. L'ensemble du programme est des plus intéressants et il est fort probable que Sousa obtiendra ici un succès aussi grand qu'à Londres ou en Amérique où il est populaire. L'accueil qui lui fut fait tous les jours depuis dimanche le prouve surabondamment.

Musical Opinion
May 1903

It is in connection with the Sousa of much fame. The writer declares it to be evident that Mr. Sousa has, in his style of conducting, learnt something new. Uncertainty is expressed as to whether the game of racquets is much played in America. (Scarcely, I fancy.) If not, Mr. Sousa must have acquired the picturesque back-handed beat since he first visited England. It is admitted that we were familiar with the "lemon cutting" beat, the "cab-driver-on-a-cold-day-warming-his-hands" beat, the "under-cut," the "thrust," even the "lob-bowler." They lose, it is pointed out, none of their picturesque humour or apparent efficiency by repetition. Then details are given of new and superb performances on "two half cocoa nut shells, a tambourine, some instruments for the feet (invisible to the audience), a couple of pieces of wood, the platform floor, and, apparently, the bowels of a motor car," all given by a member of the band, whose name (concealed from the public) is declared to be fully deserving of being inscribed on one of the three feet squares of pasteboard destined to chronicle the titles of the not exactly unfrequent encores. I make no further comment; but would conclude by asking any unprejudiced reader whether it be not deplorable that, in place of "dignity and solidity," we should find in the august columns alluded to matter of the above order?

Association

From the

of Publication

180

May 03

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O Journaux du Monde du COURRIER
ques, renseignements divers.
LA PRESSE pour coller les Coupures
villes, Tarifs, Destins: Franco

Journal : *Revue Générale des Transports*

Date : *1 MAI 1903*

Adresse : *4 et 6, rue de Sèze* PARIS

Signé : *Paul Mortimer*

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Journal : *L'ILLUSTRÉ PARISIEN*

Date : *2 MAI 1903*

Adresse : *18, rue La Fayette* PARIS

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Journal : *Le Progrès du Nord*

Date : *2 MAI 1903*

Adresse : *LILLE*

Signé :

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Théâtres & Concerts

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Les instruments de cuivre n'ont pas le son des nôtres : c'est autre chose ; du reste la facture n'est plus la même ; les cornets sont petits, avec un pavillon étroit ; les contrebasses sont énormes et nous ont paru avoir un plus grand développement de coulisses ; les basses en *si bémol* ont, outre leur gros pavillon, un plus petit, placé sur le côté, dont l'instrumentiste se sert en pressant sur un piston, ce qui lui permet d'exécuter la musique écrite pour baryton. A signaler le cor anglais, la clarinette basse. Le trombone solo a des sons dans le haut et dans le bas qui nous étonnent, mais, franchement, il ne nous a pas charmés ; nous préférons de beaucoup l'école française.

La sonorité de cet orchestre est belle puissante, moins lourde que l'école belge, le son est homogène et exempt de ce claque ment de cuivre si désagréable. Le band master Sousa conduit ses instrumentistes sans grands gestes ; son bâton est sobre assez original, restant quelquefois muet. La suite des *Three Quotations*, dont il est l'auteur, est très curieuse et bien harmonisée. Très intéressante aussi sa marche *The Stears and Stripes*. La grande scène de Puccini, la *Tosca*, avec son accompagnement de cloches, est amusante ; elle contient des effets d'orgue très harmonieux.

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Chaque morceau a été suivi de *bis*, et c'est alors que l'orchestre a enlevé des marches d'un rythme enlevé, de vraies marches militaires.

En somme, cet orchestre américain remporte un vrai succès. Si ce n'est point de la musique qui laisse quelque chose dans l'esprit, c'est tout au moins curieux.

Journal : *L'ECLAIR*

Date : *21 avril 1903*

Adresse : *40, FAUBOURG MONTMARTRE*

Signé :

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C'est dire que le succès est énorme et ne fera qu'augmenter pour « Sousa and his band », pendant les quelques jours qu'ils restent à Paris.

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Voici maintenant que s'avance miss Estelle Lieblich, un jeune soprano aux notes extraordinaires, que M. Marshal Lufsky accompagne fort bien sur la flûte. Une autre attraction sensationnelle du programme c'est l'audition de violon que donne miss Maud Powell, qui doit être classée parmi les premiers violonistes du monde pour la pureté de son jeu, donne son archet et pour la sûreté de sa méthode.

Dire le triomphe de *Washington Post*, de *Stars and Strips* est impossible. Les Elkes, les triomphateurs du cake-walk, ne tenaient pas en place ! Et chacun, en sortant, manifestait le désir de revenir entendre Sousa — d'autant plus que l'on avait appris qu'à chaque matinée et à chaque soirée le programme serait changé. — UN M. DU B.

N° 168



Le COURRIER de la PRESSE

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SUR TOUS SUJETS & PERSONNALITÉS

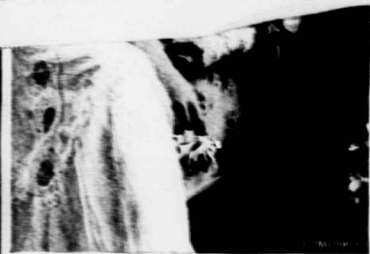
Journal :

Musica

Date :

MAI 1903

9, Avenue de l'Opéra, PARIS



MISS ESTELLE LIEBLING
Chanteuse américaine
(Orchestre Sousa)

« piquant » du bout de son bâton dans la direction de la caisse ou « appelant » telle note aiguë que doivent perler les petites flûtes. La main gauche a un rôle très actif dans la marque de la mesure et souvent un imperceptible battement d'un doigt ganté de blanc en dit plus long qu'on ne saurait le croire aux 54 artistes qui composent cet excellent orchestre.

Une anecdote, que Sousa conta lui-même, prouve qu'il est un musicien hors de pair. Etant un jour au White House, palais du président des États-Unis, avec sa troupe — alors musique de la Marine nationale — le président Chester A. Arthur demanda qu'on lui jouât la *cachucha*, morceau qui n'était pas dans le répertoire de Sousa.

Ce dernier eut beau s'en excuser, le Président lui répondit : « Je suis certain que vous pouvez tout jouer, et désire entendre cette fantaisie.

Ce qui n'a pas peu contribué à rendre célèbre John Philip Sousa, c'est surtout sa « manière » si personnelle de conduire son orchestre.

Rien n'est plus amusant, plus intéressant, devrais-je dire, que le geste de Sousa « attaquant » d'un mouvement négligent tels ou tels instruments.

L'un des musiciens de la troupe connaissait l'air demandé, il en informa son chef.

— Sauvé ! s'écria Sousa ; puis, pendant que sur le cornet à piston, son subalterne lui « dictait » le morceau, le chef en écrivit à la hâte les différentes parties instrumentales qu'il remit à ses hommes en donnant aux basses l'ordre d'accompagner en *sol*.

Le Président put ainsi applaudir sa mélodie favorite.

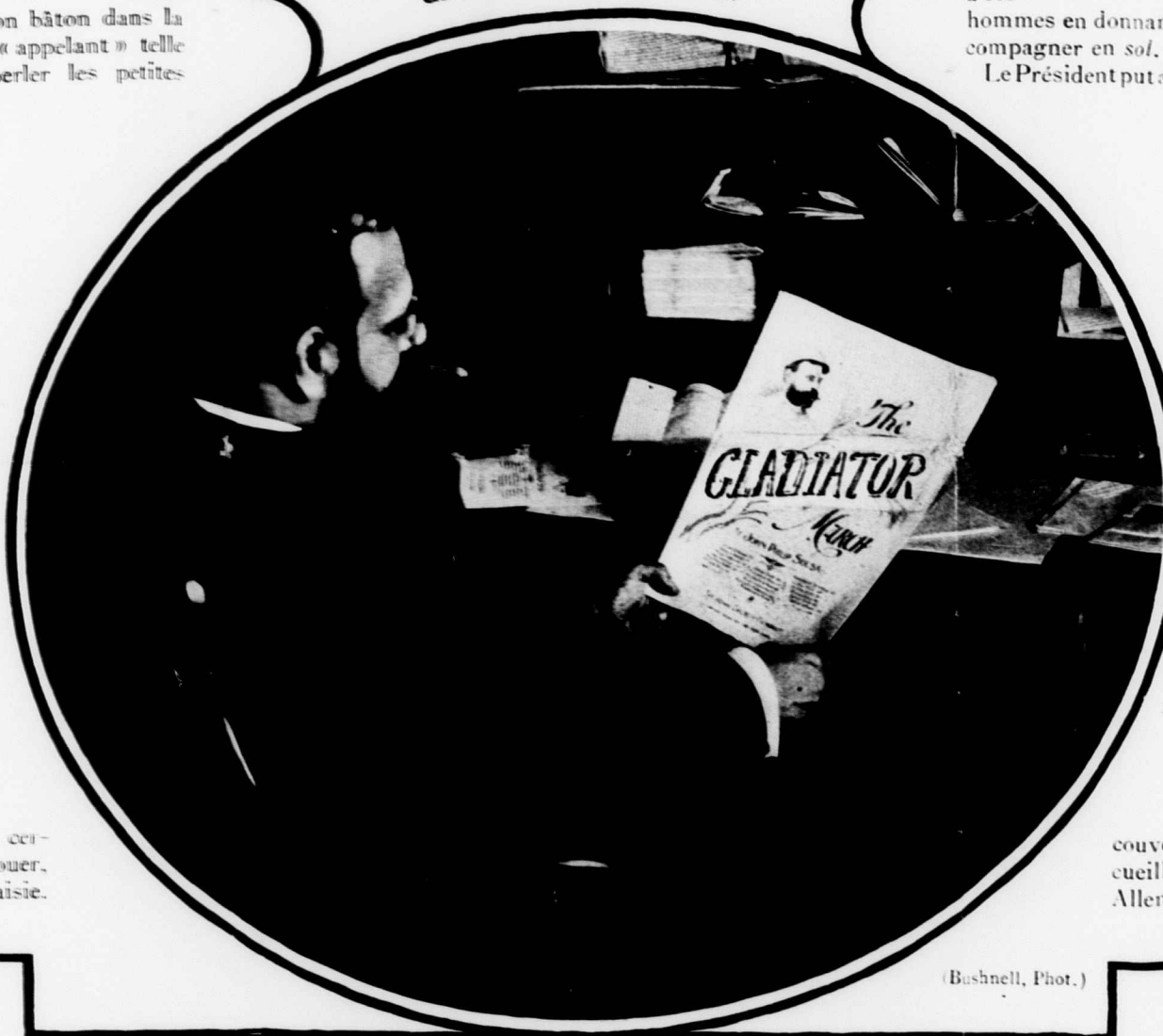
Parmi les solistes qui accompagnent l'orchestre dans sa tournée, il faut citer le sous-chef M. Pryor, un trombone d'un talent très personnel, dont le succès est des plus mérités, puis Miss Maud Powell, une violoniste d'une grande virtuosité ; l'accompagnement du violon par des cuivres seuls est un fait intéressant en soi, étant donné qu'il n'y a point d'autres instruments à cordes que celui de la soliste. On a applaudi aussi Miss Estelle Liebling dont la voix est des plus agréables et les vocalises tout à fait remarquables.

Quand paraîtront ces lignes, Sousa, après s'être une fois de plus couvert de lauriers, partira en cueillant d'autres en Belgique et en Allemagne. GEO LANGE.

JOHN PHILIP SOUSA

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« LE ROI DE LA MARCHE »
dans son cabinet de travail



(Bushnell, Phot.)



QUELQUES INSTRUMENTISTES DE L'ORCHESTRE DE JOHN PHILIP SOUSA



JOHN PHILIP SOUSA



MISS ESTELLE LIEBLING
Chanteuse américaine
(Orchestre Sousa)



MISS MAUD POWELL
Violoniste américaine
(Orchestre Sousa)

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QUELQUES INSTRUMENTISTES DE L'ORCHESTRE DE JOHN PHILIP SOUSA



Journal :

Le Journal

Date :

21 Avril 1903

Adresse : 100, Rue Richelieu

PARIS

Signé :



AU NOUVEAU-THÉÂTRE.

SOUSA AND HIS BAND

Un orchestre de cinquante-quatre musiciens, en uniformes très simples mais très corrects, n'ayant comme instruments que des cuivres ou des bois (mais dont quelques-uns de forme bizarre ou gigantesque, tel le sousaphone), qui donne l'impression tantôt d'un orchestre complet comme nous les concevons d'ordinaire, et qui produit des sonorités extrêmes et des douceurs de son ravissantes, qui marche, on peut le dire, au doigt et à l'œil, car c'est d'un geste de son petit doigt, ou d'un froncement de sourcil que leur chef attire, appelle, arrache tel ou tel effet ; un soliste étonnant, M. Pryor, qui avec le trombone à coulisse, instrument plutôt ingrat, produit des effets merveilleux ; une soprano, Mlle Estelle Liebling, véritable rossignol, non point au sens figuré du mot, mais au sens propre, car sa voix donne tout à fait l'impression de l'oiseau aux douces roulades, parfois aiguës au delà des limites de ce qu'on croit le possible ; une violoniste, miss Maud Powell, qui doit être classée parmi les meilleures du monde ; un artiste, qui joue du tambour à faire mourir de jalousie tous les tapins de France et de Navarre, et qui nous donne l'impression absolue d'entendre le vent faire rage et la pluie frapper les vitres pendant un orage épouvantable, tel est le résumé le plus bref et le plus précis que l'on peut faire de la soirée d'avant-hier, au Nouveau-Théâtre, où Sousa and his Band jouait pour la première fois.

Joignez à cela une exécution parfaite des marches les plus célèbres en Amérique, *Washington Post*, *Stars and Stripes*, et des cake walk les plus originaux, et vous comprendrez pourquoi Sousa a tant de succès dans le Nouveau Monde et pourquoi les matinées et les soirées qu'il va donner cette semaine au Nouveau-Théâtre, lui vaudront maintes ovations.

Arlequin.



JOHN PHILIP SOUSA

Le célèbre chef d'orchestre américain, qui vient de diriger une série de concerts au Nouveau-Théâtre, est le compositeur le plus populaire des États-Unis. Il est l'auteur d'un certain nombre d'opérettes, voire même d'opéras, et surtout d'airs américains et de morceaux pour harmonies, comme *Washington Post* et *Stars and Stripes*, et *Manhattan march* qui obtiennent un succès considérable, même en Europe. Sousa est appelé, avec juste raison d'ailleurs, "Le Roi de la Marche".

Journal : Le Progrès du Nord

Date : 1 MAI 1903

Adresse : LILLE

U NORD, Mai 1, LILLE.

Signé :

Sousa and his band à l'Hippodrome

On ne parle que de l'arrivée de Sousa et de son merveilleux orchestre qui viennent donner quatre matinées et soirées à l'Hippodrome Lillois le 30 avril et le 1er Mai. C'est aujourd'hui à 11 h. 37 par le train de Paris qu'arrivera cette incomparable phalange de 100 musiciens. Et ce ne sera point spectacle banal que le débarquement de ces instruments gigantesques qui seront transportés directement à l'Hippodrome. A propos de ces auditions dont Paris eut la première sensationnelle, *Le Figaro* écrivait :

« Voici Sousa ! Il lève le bras, et son orchestre, docile, attaque une ouverture, celle de *Di Ballo*, de Sullivan. L'impression est curieuse : bien qu'il n'y ait que des cuivres et des bois, on jurerait entendre un orchestre complet, et les applaudissements éclatent, enthousiastes et interminables. Sousa salue et, pour remercier, fait jouer un de ses « Encore », comme on nomme ses intermèdes. C'est une marche enlevante ou un cake-walk échevelé qui transporte la salle. Il en est ainsi après chaque morceau sérieux.

» M. Arthur Pryor exécute ensuite un solo de trombone qui est une chose inouïe, inoubliable, unique au monde !

» Voici maintenant que s'avance miss Estelle Lieblich, un jeune soprano aux notes extraordinaires, que M. Marshal Lufsky accompagne fort bien sur la flûte. Une autre attraction sensationnelle du programme, c'est l'audition de violon que donne miss Maud Powell, qui doit être classée parmi les premiers violonistes du monde pour la pureté de son jeu, son archet et pour la sûreté de sa méthode.

» Dire le triomphe de *Washington Post*, de *Stars and Stripes* est impossible. Les Elkes, les triomphateurs du cake-walk, ne tenaient pas en place ! Et chacun, en sortant, manifestait le désir de revenir entendre Sousa — d'autant plus que l'on avait appris qu'à chaque matinée et à chaque soirée le spectacle serait changé.

Il en sera de même à Lille où il y aura foule aux matinées de 3 heures et aux soirées de 8 heures 1/2 le 30 avril et le 1er mai.

Sousa and his marvellous band who came to give four matinees

performances at the Hippodrome are the only subjects of conversation

.....

.....

about Sousa. He raises his arm and his band softly opens an

Ballo by Sullivan. The impression is curious, especially

only brass and wood instruments, yet one would almost swear

listening to a complete orchestra, and the brilliant applause

is interminable. Sousa bows, and as a thank-offering he

as these extras are called. Usually it is a lively march

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er then executes a solo on the trombone, which is an unheard of

forgotten and unique thing to every body. Then advances Miss

on the flute. Another sensational attraction of the program is the

of a violin solo by Miss Powell, who ought to be placed among the

inists of the world, owing to the purity of her bowing and the

of her method. To describe the triumph of the *Washington Post*

and the *Stars and Stripes* would be impossible. Everybody in leaving the

concert has the desire to come back and hear Sousa again.....

LE PROGRES DU NORD, Mai 1, LILLE.

Sousa and his marvellous band who came to give four matinees and evening performances at the Hippodrome are the only subjects of conversation just now.....

.....

Now about Sousa. He raises his arm and his band softly opens an overture, "Di Ballo" by Sullivan. The impression is curious, especially as there are only brass and wood instruments, yet one would almost swear that they were listening to a complete orchestra, and the brilliant applause and enthusiasm is interminable. Sousa bows, and as a thank-offering he gives an encore, as these extras are called. Usually it is a lively march or a hair-disshevelling cake-walk. It is thus after each serious piece. Mr. Arthur Pryor then executes a solo on the trombone, which is an unheard of and not-to-be-forgotten and unique thing to every body. Then advances Miss

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accompanies on the flute. Another sensational attraction of the program is the rendition of a violin solo by Miss Powell, who ought to be placed among the first violinists of the world, owing to the purity of her bowing and the exactness of her method. To describe the triumph of the "Washington Post" and the "Stars and Stripes" would be impossible. Everybody in leaving the concert has the desire to come back and hear Sousa again.....

BLOCK-

PAYSANS ET

Dans leur lutte contre les cléricaux ne font grande imagination.

les de la Croix. L'information que re-
suspects à messieurs les assommoiriers-
par le ministère de l'agriculture sont
scientifiques et statistiques organisés
L'organisation technique, les services
le calomnie.
impossible de le nier, on le conteste, on
l'effort républicain et lorsqu'il devient
réaction cléricale. Tout d'abord on ne
censure pas la mauvaise foi de la
Ainsi, on voit par ce magnétique
part être que nuisible.
sée en faveur de l'agriculture, ne sau-
que l'activité du gouvernement, dépen-
que, prétend tout bonnement démontrer
que rien n'embarrasse dans la polémi-
on change alors de tactique, et la Croix
accomplie par le régime démocratique ;
de constater, devant l'évidence, l'œuvre
aujourd'hui, il devient plus difficile
les progrès accomplis.
écarte à l'inter les améliorations tentées,
travailleurs des champs ! Et ton s'es-
publique ne peut et ne fait rien pour les
a dit pendant 25 ou 30 années : La Ré-
régions agricoles de France, la réaction
Ancultivateurs, dans la plupart des
calomnieuse, ridicules ou mensongers
surtout les mêmes arguments

DU NORD, Mai 1, LILLE.

Sousa and his marvellous band who came to give four matinees
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Journal :

Date :

MAI 1903
LILLE

Adresse :

Sousa and his band à l'hippodrome. — Sousa and his band a donné cet après-midi sa première audition; nous avons entendu une véritable réunion d'artistes conduits par un chef calme, indiquant bien à ses musiciens le rythme qu'il désire, mais sans aucune affectation. L'interprétation est tout autre que la nôtre; elle a son charme et aussi une grande sonorité. Très curieux certains instruments de construction tout à fait particulière.

L'heure ne nous permet pas de détailler l'audition de cet après-midi, dans laquelle nous avons entendu avec plaisir une cantatrice, miss Estelle Liebling, de technique américaine, et une excellente violoniste, Miss Powell.

Seconde audition ce soir.

elliste, May 1st, 1903. Lille.

Sousa and his Band gave this afternoon their first concert. We

heard a veritable re-union of artists conducted by a calm leader, directing well his musicians in the rhythm he desires but without affectation. The interpretations are very different from ours, but they have their charm and also great sonority. There are curious instruments of unique construction. The lateness of the hour will not permit us to describe the concert of this afternoon in detail, at which we have had the pleasure of listening to the American singer Miss Estelle Liebling and the excellent violiniste Miss Powell. The second concert will be given this evening.

JOURNAL MUSICAL, May 1st, 1903. Paris.

Very attractive is the band which reminds one so well of the famous Gilmore Band.

Sousa's Band is composed of 54 musicians, some of which are veritable prodigies, witness: Mr. Pryor an extraordinary virtuoso, who obtains from his slide trombone marvellous effects. Miss Powell, who is ravishing with her violin, and lastly, and astonishing drummer, who imitates to perfection the noise of the storm, of the wind, and of the rain.

Outside of the band, Miss Liebling charms with her pure voice, reminding one of the nightingale so sweet are the modulations of her voice in the upper register.

The famous Sousa directs his band admirably with a very amusing mimic and obtains effects of unsurpassed dash and sweetness.

Journal :

Date :

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LILLE

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Journal : Journal Musical

Date : 14 MAI 1903

Adresse : 2 rue Claude Bernard

Signé :

Sousa and his Band.

Bien attrayante, the Band qui rappelle en plus d'un point le fameux "Orchestre Gilmore".

L'orchestre Sousa se compose de cinquante-quatre musiciens dont quelques-uns sont de véritables prodiges, témoin M. Pryor, virtuose extraordinaire, qui obtient de son trombone à coulisse des effets merveilleux, Mlle Maud Powell qui ravit avec son violon, enfin un tambour étonnant qui imite à s'y méprendre le bruit de l'orage, du vent, de la pluie...

En dehors de l'orchestre, Mlle Estelle Liebling charme avec sa voix très pure qui donne exactement la notion de celle du rossignol dont elle a les douces modulations et le registre surélevé.

Le fameux Sousa dirige admirablement sa Band et, avec une mimique fort amusante, en obtient des effets d'une puissance et d'une douceur surprenantes. Aussi, grand succès pour lui, chez nous comme en Amérique, dans l'exécution de Washington-Post, Stars and Stripes et de tous les Cake-Walk variés et originaux qui se partagent en ce moment les faveurs du public parisien.

LE BARDE.

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1903. Paris.

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Journal : La Dépêche
 Date : 2 MAI 1903
 Lieu : LILLE

LILLE, 2 MAI, 1903, LILLE.

Sousa and his band. — Jeudi après-midi avait lieu à l'Hippodrome la première audition de l'orchestre américain *Sousa and his band*. Très intéressante et très curieuse, the Sousa's band, que nous appelons une harmonie, car on y remarque 17 clarinettes, 4 flûtes, 2 hautbois, 4 cors. Les instruments de cuivre n'ont pas le son des nôtres : c'est autre chose ; du reste, la facture n'est plus la même ; les cornets sont petits, avec un pavillon étroit ; les contrebasses sont énormes et nous ont paru avoir un plus grand développement de coulisses ; les basses en *si* bémol ont, outre leur gros pavillon, un plus petit, placé sur le côté, dont l'instrumentiste se sert en pressant sur un piston, ce qui lui permet d'exécuter la musique écrite pour baryton. A signaler le cor anglais, la clarinette basse. Le tambour solo a des sons dans le haut et dans le bas qui nous étonnent, mais, franchement, il ne nous a pas charmé ; nous préférons de beaucoup l'école française.

La sonorité de cet orchestre est belle, puissante, moins lourde que l'école belge ; le son est homogène et exempt de ce claquement de cuivre si désagréable. Le band-master Sousa conduit ses instrumentistes sans grands gestes ; son bâton est sobre, assez original, restant quelquefois muet. La suite des *Three Quotations*, dont il est l'auteur, est très curieuse et bien harmonisée. Très intéressante aussi sa marche *The Stears and Stripes*. La grande scène de Puccini, la *Tosca*, avec son accompagnement de cloches, est amusante ; elle contient des effets d'orgue très harmonieux.

Les deux solistes sont bien de l'école américaine ; miss Estelle Liebling, dans une valse de Strauss et dans *Stolen Wings*, que nous avons mieux apprécié, a une émission de voix particulière à sa « Private School » et une technique très travaillée des échos et des notes piquées et staccatées. Miss Maud Powell n'est pas l'instrumentiste classique ; son violon chante peu, mais les traits les plus osés sont vigoureusement enlevés et la sûreté d'exécution des doubles cordes est impeccable.

A l'audition du soir, il y avait une assistance nombreuse, qu'on aurait pu souhaiter plus nombreuse encore. L'exécution a paru surtout originale à tous.

Chaque morceau a été suivi de *bis*, et c'est alors que l'orchestre a enlevé des marches d'un rythme enlevé, de vraies marches militaires.

En somme, cet orchestre américain a remporté un vrai succès. Si ce n'est point là de la musique qui laisse quelque chose dans l'esprit, c'est tout au moins curieux.

...
 The sonority of this orchestra is fine, it is brilliant but not as that of the Belgian school, the tones are homogeneous and free from any noises so disagreeable. Bandmaster Sousa conducts his instrumental-
 without constraint. He uses his baton in a sober though original fashion, allowing it to remain perfectly quiet at times for several minutes.

Chronique Musicale

SOUSA AND HIS BAND

Les deux concerts donnés hier à l'Hippodrome lillois, en matinée et en soirée, par Sousa, le célèbre chef d'orchestre américain ont obtenu le plus franc succès. L'orchestre, composé de cuivres et de bois, forme un ensemble de sonorités fort intéressantes ; les instruments, parfois un peu différents des nôtres sont joués par de remarquables artistes qui se jouent des difficultés les plus extraordinaires. Une violoniste de talent se fait chaleureusement applaudir, tandis qu'une chanteuse très ordinaire obtient un succès de jolie femme. A signaler encore un trombone qui joue comme un bugle et avec beaucoup d'expression.

Le chef, Sousa, est bien typique ; il bat sa mesure de toute façon, tantôt les bras levés, tantôt les bras tombant le long du corps, parfois enfin avec un simple doigt de la main gauche, moitié italien, moitié bohème.

Quant à la musique exécutée, il y en a pour tous les goûts, depuis Berlioz et Wagner jusqu'à Puccini, et Sousa lui-même. En général, cependant, c'est de la musique gaie, entraînante, sans grande prétention, agrémentée de coups de feu, de bruit de pluie, et d'autres excentricités du même genre.

En somme, il faut aller voir et entendre « Sousa and his band », encore que le programme soit rédigé en anglais (!) et que le prix des places soit plutôt élevé.

P. C.

Le Reveil du Nord, 2 Mai, 1903. LILLE/

...
 The band, composed of brass and wood instruments only, forms a very good combination. The instruments, different from ours somewhat, are wonderful artists, who play the most extraordinary passages. ...
 As for the program, it was arranged to suit all tastes and from Berlioz, Wagner, Puccini and Sousa himself.

LA DEPECHE, 2 MAI, 1903, LILLE.

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The seniority of this orchestra is fine, it is brilliant but not as heavy as that of the Belgian school, the tones are homogeneous and free from the brassy noises so disagreeable. Bandmaster Sousa conducts his instrumentalists without constraint. He uses his baton in a sober though original fashion, even allowing it to remain perfectly quiet at times for several minutes.

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bruit de cloches qui
ut-à-coup, dans le gra
ble de quelque troupe
ous avions la sensation
adre d'un tableau d'Eus
Puis, c'était la cellule
ux murs couverts d'ins
œuvre des touristes, et
u Frère de venir vous
our l'office qui doit, s
ouper en deux le somn
Et vers minuit une cl
art au milieu de ces l
aut sous le ciel étoilé.
e drap blanc, une lante
ait vous avertir d'avo
ue vous désiriez assist
ptait d'endosser quelq
armi toute cette froid
ndre à la chapelle. U
milieu d'un corridor, et
ne tribune dominant
eur d'une vaste chape
eine la lueur, venue d
théorie de moines en r
porteurs de lanternes,
apuce, en train de réc
es prières...
La lueur était si faib
u debout, près de moi
élève de Polytechniqu
na... soud

Journal : Le Réveil du Nord

Date :

Adresse : LILLE

Signé :

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Les deux concerts donnés hier à l'Hippodrome lillois, en matinée et en soirée, par Sousa, le célèbre chef d'orchestre américain ont obtenu le plus franc succès. L'orchestre, composé de cuivres et de bois, forme un ensemble de sonorités fort intéressantes ; les instruments, parfois un peu différents des nôtres sont joués par de remarquables artistes qui se jouent des difficultés les plus extraordinaires. Une violoniste de talent se fait chaleureusement applaudir, tandis qu'une chanteuse très ordinaire obtient un succès de jolie femme. A signaler encore un trombone qui joue comme un bugle et avec beaucoup d'expression.

Le chef, Sousa, est bien typique : il bat sa mesure de toute façon, tantôt les bras levés, tantôt les bras tombant le long du corps, parfois enfin avec un simple doigt de la main gauche, moitié italien, moitié bohème.

Quant à la musique exécutée, il y en a pour tous les goûts, depuis Berlioz et Wagner jusqu'à Puccini, et Sousa lui-même. En général, cependant, c'est de la musique gaie, entraînante, sans grande prétention, agrémentée de coups de feu, de bruit de pluie, et d'autres excentricités du même genre.

En somme, il faut aller voir et entendre « Sousa and his band », encore que le programme soit rédigé en anglais (!) et que le prix des places soit plutôt élevé.

P. C.

Le Réveil du Nord, 2 Mai, 1903. LILLE/

.

The band, composed of brass and wood instruments only, forms a very good combination. The instruments, different from ours somewhat, are wonderful artists, who play the most extraordinary passages. . . .

As for the program, it was arranged to suit all tastes and from Berlioz, Wagner, Puccini and Sousa himself.

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LA DEPECHE, 2 MAI, 1903, LILLE.

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The seniority of this orchestra is fine, it is brilliant but not as heavy as that of the Belgian school, the tones are homogeneous and free from the brassy noises so disagreeable. Bandmaster Sousa conducts his instrumentalists without constraint. He uses his baton in a sober though original fashion, even allowing it to remain perfectly quiet at times for several minutes.

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Le reveil du Nord, 2 Mai, 1903. LILLE/

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The band, composed of brass and wood instruments only, forms a very interesting combination. The instruments, different from ours somewhat, are handled by wonderful artists, who play the most extraordinary passages. . . .

As for the program, it was arranged to suit all tastes and was taken from Berlioz, Wagner, Puccini and Sousa himself.

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bruit de cloches qui
ut-à-coup, dans le gra
de quelque troupe
ous avions la sensation
d'un tableau d'Eus
Puis, c'était la cellule
aux murs couverts d'ins
œuvre des touristes, et
u Frère de venir vous
our l'office qui doit, s
ouper en deux le souve
Et vers minuit une cl
art au milieu de ces l
aut sous le ciel étoilé.
e drap blanc, une lante
ait vous avertir d'avoi
ue vous désiriez assist
était d'endosser quelq
armi toute cette froide
endre à la chapelle. Un
milieu d'un corridor, et
ne tribune dominant
eur d'une vaste chape
pne la lueur, venue d
phorie de moines en r
porteurs de lanternes,
capuce, en train de réc
es prières...
La lueur était si faib
u debout, près de moi
élève de Polytechniqu
mais la lanterne soud
soudainement s'éteignit.

Aux membres de la l
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pour faire appel à la n
journée ou nous dépos
pour la défense de nos l
Je m'adresse à tous e
bons travailleurs qui se
et livrés à l'arbitraire
Révolution de 1789, tou
tions sans y apporter la
ordonnances vieilles d'
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Contre un pareil ré
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res, l'augmentation du
gamiser plus que jamai
Ce qu'il nous faut, c
ment, avec les retenue
sur les salaires acquis.
pas trois de travail pe
rent de chômage; ce c
des heures de travail e
qui assurera l'existen



Journal : **La Gazette**
 Date : **3 MAI 1903**
 Adresse : **BRUXELLES**
 Signé :

May 3rd, 1903. Brussels, Belgium.

"Sousa and his band."

La musique de M. Sousa a commencé avec grand succès, hier, à l'Alhambra, la série des concerts.

Sousa's musicians are truly a harmonic band of the highest class, for its discipline and astonishing ensemble, precision, rhythm and

qu'elle annonçait. Il y avait déjà beaucoup de monde l'après-midi, et toute la salle était louée pour le soir.

Il était difficile, la première fois qu'elle vint ici, après l'Exposition de Paris, de ne pas être frappé de ce qu'il y avait de particulièrement américain et esbrouffant dans sa manière; et il était permis de s'en divertir un peu. Mais il ne fallait pas compter y trouver, une seconde fois, et la première surprise passée, même matière à divertissement.

Et puis, elle paraît avoir atténué grandement son américanisme au contact de la vieille Europe qu'elle a couru depuis ce temps-là. Elle a gardé d'américain surtout ce qu'elle avait de bon : l'amour-propre du métier et la supériorité de la technique, qui paraissent, là-bas, aussi répandus parmi les musiciens que dans les autres corporations.

La musique de M. Sousa est vraiment une bande d'harmonie de tout premier ordre, aussi remarquable par la valeur que par le nombre de ses exécutants, merveilleusement disciplinée, et étonnante d'ensemble, de précision, de rythme et de nuances.

Peut-être goûterait-on mieux l'agrément de ses exécutions en plein air, par un beau soir d'été, au Waux-Hall, par exemple, que dans une salle où la puissance de ses sonorités est parfois un peu effrayante — dans le finale de la fameuse marche « The Stars and Stripes for ever », notamment, quand le peloton des petites flûtes, des bugles et des trombones s'avance au niveau de la rampe et, dirigeant vers la salle tous ses tubes sonores, leur fait produire un fortissimissimo qui fait penser au jour du Jugement dernier et craindre que les murailles du vieil Alhambra ne fassent comme celles de Jéricho quand se firent entendre les fameuses trompettes.

Mais elle sait parfaitement tempérer et atténuer ces violences; et elle l'a montré en accompagnant, avec une discrétion que n'ont pas toujours les orchestres symphoniques, une chanteuse et une violoniste. Elle n'est pas incapable d'interprétations sérieuses, comme elle l'a fait voir dans l'« Ouverture » de Westmeyer sur l'air national autrichien (thème de Haydn), et dans le « Largo » de la symphonie : « Le Nouveau Monde » de Dvorak qu'elle a joué avec un style et une distinction qui feraient honneur à tous les orchestres.

Mais elle est surtout remarquable dans les compositions dansantes et marchantes de son chef, M. Sousa, — le programme de la première séance en portait une suite fort amusante : « Maidens Three » : « The Coquette », « The summer girl », « The Dancing girl », sans compter les célèbres « Stars and Stripes ». — dans les compositions humoristiques comme la « Sérénade-Rococo » de Meyer-Helmond, et surtout dans les airs populaires et les Cake-Walk, dont elle vous régale libéralement, en signe de remerciements, chaque fois qu'on l'applaudit.

Elle nous en a servi, dès cette première séance, une collection amusante : « Honeysuckle and bee », « Passing the rag time », « Washington post », « Hands across the sea », « The patient egg » et « King Cotton », dues en partie du moins, je crois, à M. Sousa. Elles ont une couleur à elles, que la vieille Europe commence à apprécier beaucoup, depuis la mode du Cake-Walk; et il y a peut-être là un signe des temps : car le jour où l'Amérique nous fournira de la musique, comme elle nous fournit des jambons, nous serons bien bas. Mais il faut les entendre, pour s'en faire une idée exacte, par la musique de Sousa, qui leur donne le mouvement, la vie, un diable au corps tout particulier. Ce n'est pas du grand art, sans doute; c'est même un peu de l'art nègre quelquefois; on y sent l'influence panachée de vieux airs populaires anglais et aussi de vieux airs espagnols; mais tout cela fait quelque chose de nouveau, d'étrangement pimenté; cela exprime une gaieté particulière, une gaieté de gens aussi pressés quand ils s'amusent que quand ils travaillent, qui nous bouleverse un peu, mais qui est peut-être la gaieté de l'avenir.

M. Sousa porte toujours avec la même aisance sa vareuse et ses gants blancs, et conduit toujours son monde au doigt et à l'œil, avec les mêmes gestes qui surprennent une première fois, mais qui, en somme, se réduisent à quelques indications logiques et pittoresques.

Et la virtuosité est brillamment représentée en ces séances par M. Arthur Pryor, que nous avons déjà entendu lors de la première visite de la Compagnie, et qui tire de son trombone à coulisse des choses déconcertantes; par Miss Estelle Lieblich, une chanteuse à vocalises qui révèle une exécution extraordinaire; et par Miss Maud Powell, une violoniste qui a beaucoup de talent.

Edm. C.

Journal : **La Chronique**
 Date :
 Adresse : **BRUXELLES**
 Signé :

Concert Sousa

M. Sousa et sa « bande » nous sont donc revenus, dans les exécutants ces jours derniers. Samedi, ils réapparaissent à ce même théâtre de l'Alhambra, où nous les vîmes une

première fois il y a deux ans, — à moins qu'il n'y en ait trois.

Il est probable qu'alors l'affaire n'avait pas été suffisamment préparée, car le public, non entraîné, fit défaut. Nous le regrettons, pour notre part, cette exhibition d'américanisme appliqué à la musique offrant un réel intérêt et une certaine originalité.

Aujourd'hui, c'est différent. Aussi, il aurait fallu ne pas être Américain pour courir une seconde fois le risque de jouer devant les banquettes; cette fois, la préparation avait eu lieu et c'est devant une salle garnie à souhait que l'orchestre de M. Sousa s'est livré aux exercices bizarres qui ont fait sa renommée dans les deux mondes.

On sait que ces exercices tiennent plutôt le milieu entre la musique et l'acrobatie. Cela fait surtout beaucoup de bruit; cela sonne, vibre, éclate, gronde, mugit, tonitrué, — et imite parfois des choses qui n'ont que des rapports éloignés avec ce qu'on appelle proprement le son musical. C'est une orgie de bois et de cuivres, dans laquelle on entend passer, comme de formidables borborygmes, des notes d'une outrecuidante gravité, sortant d'instruments monstrueux.

Mais tout cela fonctionne avec une curieuse précision sous le bâton de Sousa, qui se livre à la plus extraordinaire des pantomimes, fait toutes sortes de gestes, prend toutes sortes d'attitudes qui tiennent plus du gymnaste et du clown que du chef d'orchestre.

Et, dame, l'ensemble, pour les yeux comme pour les oreilles, constituerait un numéro excellent au programme d'un cirque bien monté.

Cette année, deux attractions nouvelles : La « bande » s'est annexé deux personnes du sexe : une chanteuse, miss Lieblich, douée d'un joli soprano très aigu, dont elle se sert agréablement pour roucouler dans le goût américain, et une violoniste, miss Maud Powell, dont la virtuosité se distingue également par un caractère recommandable sur les affiches de Barnum-Bailey.

N'oublions pas une ancienne connaissance, M. Arthur Pryor, — le Paganini du trombone à coulisse.

Journal : **L'Etoile Belge**
 Date : **4 MAI 1903**
 Adresse : **BRUXELLES**
 Signé :

Vous avez vu certainement sur les murs de la ville ou sur les charrettes à bras traînées dans les rues fréquentées les affiches multicolores annonçant la venue de

l'illustre Sousa band is here on pour parler français. Sousa et son orchestre. La réclame en est toute américaine, elle fait son effet, comme les grandes images des cirques ambulants dont on connaît les procédés publicitaires et expéditifs. Six concerts en trois jours, samedi, dimanche et lundi. Barnum ne fait pas mieux. Et le public s'empresse et s'empile à l'Alhambra où se donne la fête, pour faire des comparaisons et assurer de visu que l'illustre Sousa ressemble à son portrait.

Quant à la musique, hum! article d'importation, le trust du cake-walk. Non pas certes qu'il y ait tromperie sur la qualité de la marchandise, c'est bien du cake-walk annoncé, le grand succès du jour, présenté sous toutes ses formes, « authentiques » dit le programme, avec les airs populaires des Etats-Unis; tout cela débité par une harmonie consciencieusement fournie de tous les instruments à vent qui désignent les composés, depuis l'énorme bombardier jusqu'au flûte inclusivement, avec une remarquable partie de trombones à coulisses, une spécialité inconnue en Belgique et qui mériterait de s'y acclimater, ne fût-ce que pour la douceur des sons qu'elle en tire. Le trombone solo, M. Arthur Pryor, en a fourni un spécimen démonstratif prouvant aussi bien la supériorité de la sonorité que l'aisance absolue des traits les plus rapides. Voilà l'instrument qu'il faudrait pour ne pas écraser les chanteurs au théâtre.

Deux autres solistes, encore, deux dames : une chanteuse à vocalises, miss Estelle Lieblich et une violoniste, miss Maud Powell, chantant et jouant comme toute la « bande », c'est-à-dire avec correction, justesse et volubilité.

On ne saurait demander davantage de pareille entreprise roulante où l'art n'a qu'une part lointaine à réclamer.

La Gazette, May 3rd, 1903. Brussels, Belgium.

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Journal : L'Etoile Belge
Date : 4 MAI 1903
Adresse : BRUXELLES
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Journal du Monde du COURRIER
ques, Renseignements divers.
LA PRESSE pour coller les Coupures
iales, Tarifs, Desins: franco

Journal : *L'Indépendance Belge*
Date : *4 MAI 1903*
Adresse : *Lille*
Signé :

1903. Lille.

Sousa and his band. — Ces quatre mots, encadrant une grosse tête artistique et intelligente sur des affiches placardées depuis quelques jours sur tous les murs de notre ville, annonçaient l'arrivée à Lille d'un orchestre symphonique américain, dirigé par M. Sousa, compositeur de marches et de valse originales et entraînantes. Donner quatre concerts en deux jours, à des prix assez élevés, est une chose peu ordinaire et assurément pas banale : c'est ce qu'a réalisé l'orchestre américain, qui s'est fait entendre deux fois jeudi et deux fois vendredi, à trois heures après dîner et à huit heures et demie du soir.

Précédée d'une réputation solidement établie, non-seulement à l'étranger, mais aussi à Paris et en France, cette curieuse et originale réunion de musiciens mérite bien d'être entendue. On n'a pas oublié ses succès à l'Exposition de 1900 à Paris, mais pour Lille c'était une véritable et attrayante nouveauté. C'est surtout dans l'interprétation des marches américaines que se distingue cet orchestre, par une puissance extraordinaire et un entrain endiablé. La *Washington Post march*, les *Cadets*, *The stars and stripes for ever*, compositions de M. Sousa, fort habilement dirigées par lui, sont d'un grand et étonnant effet. Du reste, cette harmonie, qui se compose de cinquante musiciens, bois et cuivre, exécute brillamment toutes les œuvres inscrites sur les programmes.

Comme solistes, il y a à mentionner un trombone de grand mérite, M. Arthur Pryor, et un tambour qui manie la caisse claire avec un talent peu ordinaire.

Les morceaux d'ensemble sont entremêlés de chant et de violon. Miss Estelle Liebling est un soprano très agréable, phrasant avec goût, donnant les notes élevées avec beaucoup de charme et de douceur et vocalisant avec aucune difficulté.

Journal : **L'Indépendance Belge**

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Adresse : **BRUXELLES**

Signé :

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A. D. M.

ce pour le 24 mai

L'orchestre de John-Philip Sousa a donné samedi ses deux premiers concerts. La vaste salle de l'Alhambra était comble. Le soir, on n'aurait pu mettre un spectateur de plus depuis les fauteuils jusqu'à l'amphithéâtre. Les Concerts populaires et les Concerts Ysaye ont rarement vu tant de monde. Il est vrai que l'American Band n'est pas souvent chez nous. En effet, il y a trois ans que Sousa vint pour la première fois dans nos murs.

L'harmonie du fameux « conducteur » transatlantique est composée d'éléments de tout premier ordre ; il y a là un groupe de clarinettes qui jonglent véritablement avec les notes, et une batterie de cuivre d'une puissance superlativement agréable.

Quelques solistes aussi : M. Arthur Pryor, qui manie le trombone à coulisse avec une adresse prodigieuse ; Miss Liebling, dont la voix de soprano atteint des nuances presque inaccessibles et qui vocalise comme un oiseau ; Miss Maud Powell, une violoniste à la virtuosité déconcertante, qui exécute ses morceaux en regardant le public, en s'abstrayant pour ainsi dire de son instrument... Tout cela tient de la gageure, du tour de force. Mais tout cela est souverainement mécanique, machinal, automatique. Rien n'émeut, rien ne touche, rien ne trouble. C'est presque de la musique automatique. Tout au plus peut-on déclarer que c'est de la musique amusante.

Ce qu'il y a de plus drôle, c'est le chef d'orchestre lui-même. On se plaît à l'observer, à suivre ses mouvements. Parfois le « conducteur » reste impassible ; son index gauche bouge, son bras droit replié reste immobile, la baguette verticale. Tout à coup, les membres se démenent, les poings semblent bourrer de coups un ennemi invisible. On a naturellement applaudi à tout rompre. La *Band* a fait entendre des morceaux supplémentaires nombreux, car Sousa ne se fait pas prier quand il s'agit de recommencer un « numéro ».

Et l'on a surtout goûté des *cake-walks* authentiques et une composition endiablée, intitulée *The Charlatan*, d'une jovialité à faire se trémousser l'être le plus hypocondre.

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Indépendance Belge, 4 Mai, 1903. BRUXELLES.

Sousa's band gave its first two concerts on Saturday. The vast
rium of the Alhambra was filled. In the evening, not one more
ator could have been crowded into it. Seldom have the popular concerts
ose given by Ysaye, been attended by such a crowd. True it is, we do not
this American band with us very often. In fact, it has been three years
e Sousa came to give us his first concert here. The famous transatlantic
uctor's band is composed of the best elements. It contains a group of
inetists who fairly juggle with notes, and a battery of brasses whose
onance is superlatively agreeable.

Journal du Monde du COURNIER
ques, Renseignements divers.
LA PRESSE pour coller les coupures
indica, Paris, Belgique, France

Journal ::

Date ::

Adresse ::

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L'Indépendance Belge
3 MAI 1903
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Miss Maud Powell possède un fort beau talent de violoniste ; elle interprète le concerto de Mendelssohn avec une grande virtuosité et de bonnes qualités artistiques.

En somme, les quatre auditions de la Société américaine ont été pleines d'intérêt et ont amplement satisfait toutes les personnes qui y ont assisté.

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L'Indépendance Belge, 4 Mai, 1903. BRUXELLES.

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Voir Dernière
BRUXELLES

REVUE PO

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Semaine Musicale, May 3rd, 1903. Lille.

The people have not forgotten his success at the Paris Exposition in 1900 but for Lille it was a vertiable and attractive novelty, especially the extraordinary dashy and dare-devil interpretation of the American marches in which this orchestra distinguishes itself. The ably directed "Washington Post," "Cadettes", and "Stars and Stripes Forever," marches are grand and astonishing in effect.

ANNALES DU THÉÂT

ANNÉE 1872

DIRECTION BONN

SAISON D'ÉTÉ : du 2 mai au

SAISON D'HIVER : du 1^{er} septembre 18

Un nouveau cahier des charges a été établi pour trois ans, du 1^{er} mars 1872 au 1^{er} mars 1875. La ville continuait de prendre à son compte, des appareils d'éclairage, machinerie, les appointements du concierge, les frais de luminaire, j'en passe, et des autres. 18.000 francs, et 3.000 francs étaient alloués à la restauration des décorations ; l'excédent au-delà de 200 francs par mois, devait être versé au directeur. La suppression des bals masqués se traduisait par une allocation de 4.000 francs. Il n'y avait pas de cautionnement exigé en espèces. Le cautionnement exigé était en espèces ou en valeurs agréées par l'administration. La durée de la saison proprement dite était de six mois, pendant lesquels le directeur devait donner d'ordre complète, jouer le grand opéra quatre fois par semaine, au moins.

fr. 12

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Voir Dernière

BRUXELLES

REVUE PO

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Bruxelles
Le XX siècle
May 3 - 1903

« SOUSA AND HIS BAND » qui avaient passé par la Belgique après leur séjour à Paris en 1900, se font entendre de nouveau à Bruxelles, en six auditions, dont la première a eu lieu samedi après-midi, à l'Alhambra.

Cette « bande » a des côtés vraiment intéressants ; sa discipline, sa docilité aux moindres indications du chef, le fond et la douceur de la sonorité pourraient servir de précieux exemple à nos orchestres. Les cuivres surtout sont extraordinaires par la sûreté de l'attaque, la précision de l'accent, le style soutenu de la phrase ; le tuba-contrebasse réalise des finesses d'instrument à cordes, le trombone-solo (M. Pryor, un virtuose impeccable qui n'a pas abandonné le trombone à coulisse) s'abandonne avec une verve prestigieuse aux variations les plus ardues.

Six ou sept Belges font partie de la bande, et parmi eux le hautbois-solo, M. Devaux, qui perpétue en Amérique la belle tradition de l'école de Guidé.

Le programme de la première séance se composait surtout de marches, danses et fantaisies dans le goût américain, entraînantes et sonores, mais d'un intérêt secondaire : Sousa a écrit des flottes de ces morceaux brillants ; la faveur publique les accueille avec enthousiasme, et tous sont devenus populaires aux Etats-Unis.

Le répertoire de ces vaillants instrumentistes ne se limite pas, bien entendu, au style sautillant ; ils exécutent des transcriptions de symphonies, d'œuvres de Wagner, et l'un des numéros de samedi, le largo de la symphonie « Au Nouveau-Monde », de Dvorak, a montré quelle finesse de nuances et quelle expression ils apportent dans l'interprétation des pages sérieuses : ils sont bien près d'y réaliser le lié, la gradation de nuances, le charme chantant d'un orchestre à cordes.

Outre le trombone, M. Pryor, deux solistes-femmes agrémentent les séances Sousa : et ce n'est pas un des moindres intérêts de constater la souplesse et la discrétion avec laquelle cette harmonie accompagne le chant et le violon. La cantatrice, miss Liebling, se rattache aux écoles de pure virtuosité, et la violoniste, miss Powell, donne aussi cette note bien américaine, en y ajoutant un joli sentiment artistique.

Le public a manifesté un vif enthousiasme, auquel Sousa répondit par des bis répétés, grâce auxquels « cake walks », pas redoublés et galops défilèrent en nombre imposant.

Si
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Journal : DIT
Date : MAY 1903
Adresse :
Signé :
N. Tardif, Directeur, Paris



Der amerikantische Componist Sousa.

LE XX SIECLE, Mai 3, BRUXELLES.

Sousa and his Band who passed through here after their sojourn at Paris in 1900 have again been heard in a series of six concerts at Bruxelles of which the first one was given Saturday afternoon at the Alhambra.

This band is truly interesting. Its discipline, the responsiveness to the slightest sign from the leader, and the blending and sweetness of the tones can well serve as a valuable example to our orchestras. The brasses especially are extraordinary on account of the certainty of attack and precision of accent. In the manner of sustaining phrases, the contra-bass tuba equals string instruments in delicacy. The trombone solo (an impeccable virtuoso who has not abandoned the slide trombone) plays the most arduous variations with a verve that is bewitching. There are six or seven Belgians in the band.....

-2-

The program of the first concert was mainly composed of marches, dances, and fantasias, according to the American taste, captivating and sonorous but secondary in interest. Sousa has written a whole fleet of brilliant pieces which the public has taken up with enthusiasm and all have become popular in the United States.

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Journal : DIE ZEITUNG
Date : MAI 1903
Adresse : VILVOORD
Signé :
N. Tardieu, Directeur: Franco



Der amerikanische Komponist Sousa.

Journal :

Nr. 126 - 6. maj 1903

Presse :

Tidning :

Marschkongen.

Johs Philip Souza i
Kjøbenhavn.

Interview med Direktør Will. Caspar.

Det er virkelig sandt, om en Mammoth kommer Souza til Kjøbenhavn! Den rigtige Souza vel at mærke! Ikke den flotte, portugisiske Sanger, der kun kunne opnå afsted, men den store, amerikanske Souza, Marschkongen, Komponisten af „Stars and Stripes“, af „Washington Post“ og saa mange andre flotte Melodier, der har fyldt vore Øren med deres afprøvede Rytmer samtidig med, at de har indbragt deres Komponist Millioner. „Souza and his band“ er for Tiden paa Turen i Europa, har gæstet Wien, Berlin, Paris, skal nu til Petersborg og Moskva, og som en lille Maaned er de her. Og hvem kan vi tænke fer dette Besøg! Hvem andre end vore gamle Ven og Yndling, Cirkusdirektøren, den evig glade og uforknyttede Yankee William Caspar.

Da vi i Mandags traf den blonde Kræmpe paa Hotel Bristol, var det første, vi opdagede, at han havde taget sit lyse Overskæg af. Det var ikke mere, end vi havde ventet os af en Mand, der i den Grad som Mr. Caspar følger med alle Tidens Forrelser, men det gjorde ham næsten ukendelig. Dog, vi kendte ham igen paa den Støj, der stod om ham. William Caspar kan ikke leve uden Støj og Spøktakel, han larmer og skriger, som om det stadig gjaldt at overdøve Niagaras Brusen. Man maa have ham i fri Luft eller til Nød i en Cirkus. I et Hotelværelse, hvor Loft og Vægge kaster hans Stemme tilbage, bliver man hurtig gal. Og nu begynder han at

Ja, udtordner han af fulde Lunger, Souza kommer hertil. Den berømte John Philip Souza. Og med ham er det officielle Regimentsorkester fra Washington. 60 Mand, hver og en en betydelig Kunstner paa sit Omraade. Og nu har jeg bragt det hele i Orden. Jeg har lejet Koncertpalaet, og der optræder Manden den aften og 3dje Juni hver Dag med to Koncerter.

— Men du godeste Gud, sagde vi, hvorfor har De ikke hellere skaffet ham til Tivoli?

Vi fremsatte dette Spørgsmaal i al Uskyldighed uden at ville noget andet. Men vi fremkaldte en Eksplosion. Mr. William Caspar svulmede op for vore Øjne, han var ikke længere nogen Cirkusdirektør, ikke nogen Impresario, i det hele taget ikke noget levende Menneske. Han var den levendegjorte Forbitrelse og Indignation, hans Stemme raslede som et Uvej, og tyske og engelske Gloser hvirvlede afsted i hans Taler rørende Strøm. Men vi forstod Meningen, som omtrædt var denne:

— Tivoli! Tror De ikke, jeg hellere end gerne vilde have skaffet Souza til Tivoli! Jeg har skrevet derom til Direktøren, et Brev, to Breve. Fik intet Svar. Telegraferede derefter med betalt Svar. Hørte stadig intet! Endelig kommer et aubent Brevkort fra en Hr. Dyston, der meddeler mig, at man ikke ønsker Souza. Er det en Mammoth? Hvor jeg skriver til

han et halvt Svar fra Direktøren. Men Direktøren da ikke Souza som en Mammoth! Han har spillet overalt. I Wien stiller de Opseeren til hans Disposition, i Berlin overværede Kejseren hans Koncert og det kongelige Huset; men her er han ikke til at spille i Tivoli!

Hr. Caspar tilføjer:

— Men ved De, hvad jeg saa gjorde i Dag? Jeg fik en Aufbafalingskrivelse fra Mr. Svensson, den amerikanske Gesandit. En udmærket Skrivelse, affattet i den mest smigrende Ord. Med den gik jeg op til Borgmester Jensen og spurgte, om jeg kunde få Nådhuset. Og jeg talte ogsaa med Overpræsident Oldenburg. De lovede mig Svar om tre Dage. Men jeg sagde, at jeg maatte have Svaret straks. Og saa holdt de for min Skyld et ekstra Møde, og jeg fik Svar fem Minutter efter, og det gik ud paa, at mit Andragende var afslået. Nu, det er der jo ikke noget at sige til, og Mr. Svensson havde gjort, hvad han kunde. Men denne Thrase!

Og Hr. Caspar begynder at fægte med Armen, og hans Øjne skyder Lyn. Det er godt, at Hr. Thrase ikke er der i dette Øjeblik. Hans Røst havde ikke afgivet Takning nok for ham overfor dette Uvej.

— Men nu faar vi jo ogsaa Koncertpalaet, og Souza skal nok få Folk derudi. Han opfører her: Operamure, deriblandt et Musikkapitel, der hedder „Pompeji afgrubne“. Aldrig har De hørt saadan en Maaned paa Scenen. Men Souza har ogsaa Instrumenter, som det ikke findes i den gamle Verden. Kender De f. Eks. en Saxofon, eller har De nogensinde set eller hørt en Saxofon eller en Sousofon? Og Solisten fører ham med sig, en Sopran-sangerinde, den bedste i Verden, den berømte Estella Lieblich, og Violinstinden Minnie Howell og flere andre. Og De har aldrig set en Dirigent som ham. Det gaar dem forfærdelig Bart. Næppe er han færdig med det ene Stykke, saa begynder han med det andet Klapper, allerede paa det næste. En Souza-Koncert består af tyve, tredive, fyrretyve Numre. Ingen Ruvend! Ved De, hvor mange Koncertstykker han kan spille.

— Nej.

— 10.000.

— Nej, har nu, det er Mr. Caspar.

— Jeg forsikrer Dem 10.000. Og er det ikke underligt at tænke sig, at han vil Hr. Thrase ikke en Gang forhandle med!

Dette er Hovedindholdet af vor Samtale med Mr. Will. Caspar. Alle ved i Mindes Aftes rejste han — dette tjener til Beroligelse for Dir. Thrase — videre for at slutte ny Engagementer i andre Byer. Hans Oplysninger om den berømte Amerikaner lader vi hermed gaa videre til vore Lesere, idet vi ganske overflødig til dem selv, om de vil tro dem. Med Hensyn til de 10.000 Numre bevarer vi selv vor stille Tivoli.

Hektor.

Journal :
Date : 6. MAJ 1903
Adresse : ANVERS
Signat : (BELGIE)

Journal :
Date : 6. MAJ 1903
Adresse : ANVERS
Signat : (BELGIE)

Souza and his band
A toutes les musiques je préfère la musique que m'a fait connaître par les longs et courts concerts d'été ou les faibles peuplades de la ville de Tivoli, quand elle est en marche des citadines, que lorsqu'elle est en marche par la ville devant quelque régiment d'hommes et enfants aux fenêtres, qui attendent et vous chantent le cœur. Et pour moi au monde je n'écoute jamais d'autre musique que celle que j'ai entendue au „Joyau“ la „bande“ réputée qui nous amène du pays des dollars, de même que les derniers numéros de la semaine.

Le force même et saugie en un moment d'enthousiasme que barre une brachette de mélodie, le regard attentif derrière des verres de lorgnon, ce Souza fait penser tout d'un coup à ces comédiens qui dans les redoutes de Carnaval se campent au pupitre, parodient les gestes et les attitudes du chef d'orchestre. Tantôt, il s'agit, trépidant, se penche supplément vers les clarinettes, se retourne vers les cuivres comme pour les enflammer d'un coup de fouet, puis étend les bras en croix, devient sacerdotal, s'épanouit, se vaufure, tantôt, il se balance, rythme la mesure de tout son corps, tourne comme un pivot, puis s'immobilise, automatique. Et pendant quelques heures, c'est un déluge ininterrompu de pas redoublés, de séries pittoresques, d'hymnes triomphaux, de narquoises et bouffonnes chansons d'une telle subtilité que l'on croirait qu'un merveilleux et tumultueux orchestre mécanique.

Journal :

Nr. 126 - 6. maj 1903

Presse :

Tidning :

Le Soir 1903

BRUXELLES

C'est de la que nous est arrivée aussi, avec une ample provision de « cake-walk », la fameuse « Sousa band », cet orchestre formidable composé d'instruments pittoresques, de cuivres aux couleurs éclatantes, qu'elles donnent le ver

Le trombone pousse à des cheminées d'usine, l'organe véritablement conforme aux aspirations modernes vers tout ce qui est grand, puissant et monstrueux.

Seule toutes probabilités, cet orchestre n'est pas le dernier mot du progrès. Nous ne comprenons pas comment l'on n'ait pas songé déjà à utiliser l'électricité, qui produirait des décharges de sonnerie bien plus considérables encore. Mais cela viendra. Jusqu'à présent, on ne l'a employée que dans la confection des pianos. Il y a quarante ans, son application était encore peu connue; la vapeur était seule en faveur; seulement, elle était moins douce; et elle causa même, un jour, une catastrophe bien amusante, dont nous avons retrouvé le souvenir dans un piquant récit d'André Schœff.

C'était en 1863, à Paris. Un inventeur avait obtenu l'autorisation d'exhiber, dans un cirque — l'Hippodrome Arnault — un piano à vapeur, dont il disait merveille. La représentation eut lieu le 11 juillet, — date mémorable. La foule était immense et anxieuse. Tout-Paris était accouru. Quand l'impresario Arnault cria : « Le piano à vapeur ! » on vit apparaître, une chaudière montée sur quatre roues; cette chaudière était tirée par un cheval; ce qui paraît d'abord assez comique. Au-dessus de la chaudière s'élevait une rangée de tuyaux semblable à la gamme de la flûte de Pan. L'inventeur alluma le charbon de terre, et tourna le piston. La vapeur fit irruption par tous les tuyaux à la fois. Non, jamais pareil vacarme n'avait frappé les oreilles humaines. Jamais tempête, tremblement de terre, éruption volcanique n'avaient produit la moitié d'un tel bruit. Imaginez les trompettes de Jéricho et ses clairons gigantesques dans lesquels soufflerait le mistral; ajoutez-y les rugissements de cinq cents lions brûlés vifs et de douze cents ânes en état d'ivresse, vous aurez une faible idée de la première mélodie du piano à vapeur.

Tout le monde se bouchait les oreilles, les enfants criaient, les femmes se trouvaient mal. Quelques spectateurs épouvantés s'enfuyaient à toutes jambes.

— Que se passe-t-il donc? demanda Arnault. L'inventeur serrait les pistons, et luttait avec énergie.

— On a trop chauffé, répondit-il.

Le tumulte allait grandissant.

— Assez! assez! criait-on de toutes parts.

Seul, l'agent de change Emile Crémieux, qui était tellement sourd que, lorsqu'on tirait le canon des Invalides, il disait : « Déjà, la demie ? » Emile Crémieux s'approcha de l'impresario et lui désignant un énorme tuyau, lui demanda :

— Trombone... ou piston ?

L'inventeur, troublé, lui répondit :

— Au fond de la cour, à gauche.

A ce moment, une détonation épouvantable se fit entendre. Le piano venait d'éclater. Ce fut un saut qui peut général.

Quand le nuage de vapeur se fut dissipé, on aperçut l'inventeur évanoui; il avait un bras cassé en trois endroits. Les tuyaux tordus jonchaient le sol, la chaudière était fendue par le milieu, et le brasier continuait à flamber dans le vide.

Le baron Bausin, secrétaire-général de Paris-Lyon-Méditerranée, disait à ses voisins : « Pourvu qu'on n'aille pas encore mettre celui-là sur le compte de la Compagnie ! »

Il n'y a pas à craindre que les instruments de la « band » Souza fassent jamais explosion : ils savent se tenir. Et quant à ceux qui, le soir du bal, emplissent l'Hôtel de Ville de mélodieux accords, sous la conduite de l'excellent Sennwald, tandis que boérphiles et boérphobes s'étreignent gaillardement, la seule éventualité possible, c'est qu'ils ne sautent de joie ou qu'ils n'éclatent de rire.

MILY-CHRISTINE.

Journal : Le Bien Public
Date : 7 MAY 1903
Adresse : DIJON
Signé :

Chronique musicale.

Concert Sousa.

Ce n'est point faute de réclame à la Barnum and Bailey, que le grand event de la saison musicale close, le concert de M. John Philip Sousa and his band a eu du succès. Mardi, succès de curiosité d'abord, succès musical ensuite, mérités tous les deux.

Ah ! la joyeuse saveur américaine des affiches énormes avec le portrait de John Philip ! La musique elle-même devant être au moins singulière : un grain de scepticisme se mêlait à la curiosité. Mais M. Sousa s'était fait précéder de son titre de Roi de la marche *The March King* ! Beaucoup de rois dans cette Amérique égalitaire : Rois du pétrole, du coton, du cuivre, de l'acier, de l'Océan, de la musique ; ils le seront bientôt tous, des rois ; ce sera l'égalité suprême.

Au fond, tous ceux qui ont assisté au concert de M. Sousa et de sa bande n'ont pas regretté leur soirée ou leur après-dinée ; celle-ci surtout avec le prix des places plus modéré et un programme mieux réussi.

La band Américaine qui fait le tour du monde, se compose de 52 musiciens : c'est du moins le chiffre paru hier sur l'estrade. Elle compte sept belges, dont un gantois, une douzaine d'allemands et au moins une dizaine de vrais yankees. C'est une harmonie excellente, encore qu'elle ne soit pas composée avec la même proportion ni les mêmes éléments que les grandes harmonies européennes. Ainsi ils n'ont pas de bugles et seulement un hautbois : par contre les flûtes sont au nombre de quatre, tout comme les cornets à pistons, instruments sonores qu'affectionnent particulièrement les Anglo-Saxons. Bien Barnumésques les gigantesques basses. L'ensemble est bon : il y a là un groupe de musiciens habiles, bien entraînés — (ce qui se comprend) — et dont l'éducation d'ensemble a été bien faite par leur chef. Ainsi la manière dont les quatorze clarinettes ont enlevé la variation écrite pour violons dans l'ouverture de *Guillaume Tell*, est absolument remarquable. On pourrait en dire autant des divers groupes d'instruments. L'accord général est parfait.

Mais la musique ? Distinguons :

M. Sousa (John Philip) est incontestablement un homme de talent comme compositeur, et un chef d'orchestre, pas ordinaire du tout. Original sans doute, mais point extravagant ; très correct de tenue, impassible, tout en mimant sa musique. Impassibles aussi les musiciens, par l'habitude ou par ordre, à l'exception de ceux chargés de la batterie : grosse caisse et cymbales, carillon, cloche, tambours de basque, triangle, tambours, timbales, castagnettes, qui en avaient plein les mains.

Tous les morceaux étaient fort bien écrits pour cette harmonie spéciale, aussi bien les transcriptions d'œuvres éternelles que les fantaisies parfois échevelées du maestro Sousa.

Par moment, ce n'était plus de la musique, mais un ensemble de bruits variés, sifflets, chants, grognements. L'impression générale a été joyeuse. On s'est bien amusé, et il y avait de quoi.

Il faut encore dire que si le concert était limité — avec entre-acte, à deux heures d'horloge, ce qui suffit, M. Sousa et sa bande n'ont pas lésiné sur le nombre des morceaux, spondant sans hésiter aux applaudissements, sincères du reste, par des morceaux nouveaux, de façon à plus que oublier le programme.

Ils ne perdaient pas de temps non plus, à se reposer après chaque numéro. Ouvertures, fantaisies, valse, marches, li, se succédaient d'affilée, donnant lieu à des effets de contraste indescriptibles. Le *Cake Walk*, attaqué vingt

secondes après l'accord final d'un *Adagio* de Dvorák ! On n'entend pas cela d'ici, il faut y avoir été.

Le programme annonçait trois solistes : M^{lle} Maud Powell violoniste, Estelle Liebling, cantatrice et M. Arthur Pryor, trombone. La violoniste a du talent, de même que la chanteuse, laquelle vocalise avec une grande aisance et beaucoup de style.

M. Pryor, lui, a certainement causé un étonnement profond ; et, de fait, nous ne nous souvenons pas avoir entendu personne exécuter sur un trombone à coulisse, ou de tout autre système, des sauts de carpe aussi prodigieux, ni se mouvoir de la sorte dans une étendue de près de quatre octaves. Le son, à vrai dire, n'est plus tout à fait celui du trombone et la rapidité de l'exécution ne permet pas toujours une complète précision. Il n'est pas improbable que ce résultat est surtout dû à la qualité des lèvres de l'artiste. En tous cas, c'est curieux.

Je ne regrette pas mes quarante sous.

A. S.

May 7th 1903. DIJON.

was not due to the A-la parum and Bailey advertising that the musical season, the concert by John Philip Sousa and his success; success due to curiosity at first, and then musical well merited.

an excellent band although it is not composed of the same the same elements as are the large European bands. For instance angles, only hautbois

summer in which the 14 clarinetists play the variations written the "William Tell" overture, is absolutely remarkable.

Sousa is incontestably a man and composer of great talent and a the ordinary. Original he is, no doubt, but without extravagance

7th 1903. Anvers, Belgium.

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led Sousaphones.

public manifested its intense approval and was carried

also - noisy music.

Journal : La Métropole
Date : 7 MAY 1903
Adresse : ANVERS (BELGIQUE)
Signé :

Fêtes & conférences

SOUSA AND HIS BAND. — Nous Favons entendu en matinée et en soirée, cet orchestre fameux dont l'arrivée à Anvers avait été annoncée par une réclame américaine avec le portrait sur tous les murs de son chef John Philip Sousa.

On ne saurait contester la crânerie et l'allure entraînée qui distinguent les "Marches" de ce réputé compositeur-hapelmist-ter yankee.

En menant le bâton, M. Sousa prend des poses plastiques et met en vedette des raffinements d'élégance ; il a autant de souci de sa personne que de ses partitions.

Le public l'a longuement applaudi ainsi que ses solistes M. Arthur Pryor, trombone solo et surtout Misses Estelle Liebling, soprano, qui a une voix agréable et une remarquable diction, et Maud Powell, une violoniste très "select" qui est en même temps un technicienne hors ligne.

Ce que nous plaît surtout dans l'orchestre Sousa, c'est son impeccable ensemble ; ce résultat s'obtient uniquement par une group de musiciens jouant longtemps et sans interruption sous une même direction.

La composition de la phalange est originale à ce point que les clarinettes tiennent exceptionnellement la première partie — l'chant — ; la partie des cuivres, déjà très fournie, est soutenue par quatre instruments gigantesques qui selon le nom de leur inventeur s'appellent "sousaphones".

Le public a manifesté son vif contentement et s'est laissé entraîner par cette musique alerte mais aussi... bruyante.

Le Bien Public, May 7th 1902. BRUSSELS.

It was noticeable to the St. Ingbert and railway advertising that the great event of the musical season, the concert by John Philip Sousa and his Band, met with success; success due to curiosity at first, and then musical success, both well merited.

.. .. .

It is somewhat true that although it is not composed of the same proportions nor the same elements as are the large European bands. For instance there are no bagpipes, only flutes.

The manner in which the 14 clarinetists play the variations written for violins in the "William Tell" overture, is absolutely remarkable.

.. .. .

Mr. Sousa is undoubtedly a man and composer of great talent and a conductor beyond the ordinary. Original he is, no doubt, but without extravagance.

La Métropole, May 7th 1902. Antwerp, Belgium.

.. .. .

That which especially pleased us about the Sousa Band was the impeccable ensemble, as result obtainable only by a group of musicians playing together under the same direction a long time.

The combination of the organization is very original, especially the clarinets, who play the first part, viz: the melody. The brasses are supported by four gigantic instruments, which according to the name of their inventor are called Sousaphones.

The public manifested its intense approval and was carried away by the lively but also — noisy music.

qui étaient restés avec lui.
r put s'en tirer. Le capi-
talogé, en effet, pendant
de bois et s'était retiré
le médecin au fort d'Elon.
Niger à l'abri de ses per-
de M. De Coudenberg devant
être surpris par les indi-
gènes. Les Anglais,
ne le faire traverser le
le transporter à l'ou-
est jusqu'à ce qu'il soit
de retour. Son état de
gué par suite d'une ré-
sultait un plus long sé-
ment la direction des
agents de la société et
Coudenberg se montrait
à la hauteur de leur
à faire un commerce
des indigènes.
voulait pas rester indé-
en avril 1901, le subor-
l'autorisation à l'ou-
sur son territoire
cette localité.
le quelle fut

Journal : **Le Matin**
 Date : **MAI 1903**
 Adresse : **ANVERS (BELGIQUE)**
 Signé :

Concerts Sousa

Nous avons donc eu l'occasion d'entendre à Anvers Sousa et sa "bande". (Le mot anglais "band" s'emploie parfaitement en français, dans le sens de corps de musique militaire). Malgré la réclame vraiment américaine — réclame qui doit aller, paraît-il, jusqu'à l'obsession pour être efficace — il n'y avait pas beaucoup de monde à la première audition, mais cela ne prouve pas grand'chose, attendu que l'heure et le jour étaient particulièrement défavorables pour Anvers; aussi, m'a-t-on assuré qu'il y aurait une belle salle le soir.

L'Anversois, esprit essentiellement positif, assez rétif à l'emballement, me demandera avant tout: "Sousa et son corps de musique valent-ils leur réputation et, surtout, la majoration assez considérable du prix des places?" — Oui et non. Au point de vue de la perfection de l'exécution, de la finesse des nuances — oui; mais au point de vue purement artistique, il faut en rabattre. En effet, à part le "Largo" de la symphonie "Le Nouveau Monde" de Dvorak, l'Ouverture de "Guillaume Tell" et la fantaisie pour violon, sur "Faust" il n'y avait au programme que des airs de danse et des marches en pas redoublé, écrits dans le style cher aux habitués des music-halls ou cafés-concerts. Il est vrai que les Marches et les Danses de Sousa ont un cachet particulier et sont enlevées avec une verve, un brio incomparables par son "band", mais on regrette tout de même qu'une harmonie composée de si bons éléments, si parfaitement homogène, si bien stylée et dirigée par un homme de talent, s'emploie principalement à faire valoir un genre si peu élevé. Franchement, j'ai été peiné quand j'ai entendu ce corps d'élite se mettre à siffler, à imiter des coups de pistolet, des aboiements, à pousser des "Ah! Oh!" rauques, qui ressemblaient plus à des cris d'animaux qu'à des sons musicaux.

Mais, m'objectera-t-on, ils n'ont pas fait que cela! D'accord. Aussi ai-je cité, au début de cet article, le Largo de la symphonie, "Le Nouveau Monde" de Dvorak et l'Ouverture de "Guillaume Tell". L'œuvre de Dvorak a été interprétée à la perfection. C'était très rond, d'une sonorité pleine de distinction, d'une couleur, d'un fondu et d'une délicatesse de nuances, qu'il ne nous a pas encore été donné d'admirer dans un orchestre d'harmonie, de par sa composition même toujours un peu rude, un peu bruyant. Je dois décerner les mêmes éloges aux accompagnements, car sachez que Sousa accompagne même une chanteuse avec ses quinze clarinettes et quelques autres instruments, ce qui est un véritable tour de force, un défi. Mais telle est la discipline qui règne dans cette harmonie, tel est le talent de ses membres, que les fortes sonorités des instruments à vent s'assouplissent et se fondent en un pianissimo qui n'est plus qu'un délicat murmure. Quant à l'Ouverture de "Guillaume Tell", elle a été fort bien enlevée, et dans le mouvement indiqué. Mais ceci n'est pas une nouveauté, car il me souvient avoir entendu cette ouverture par les Guides, il y a nombre d'années.

Les solistes qui se sont produits étaient bons, mais nous n'avons, en vérité, pas été obligés d'attendre leur venue d'Amérique, pour entendre bien chanter et jouer avec talent du violon ou du trombone à coulisses.

Le public a fait un succès enthousiaste tant aux solistes qu'à Sousa et à sa bande instrumentale, lesquels ont regalé l'auditoire de nombreux "bis", composés de "Cake walks" et d'"American songs and dances".

A. T.

May 7th, 1903. Anvers, Belgium.

SOUSA CONCERTS.

We have now had the opportunity at Anvers to listen to Sousa and his

In spite of the truly American advertising, not many people attended

at concert, but that does not prove anything, considering that the time

particularly the day were very unfavorable for Anvers, besides, I have

and that there would be a big house this evening.

Is Sousa and his Band deserving of their great reputation and the

prices paid for seats? Yes and no. From the point of view of

tion in execution and shading, yes; but from a purely artistic point of

it should be turned down. In fact, apart from the Largo from the

nie of "Le Nouveau Monde," by Dvorak, the "William Tell" overture and

ntasie for violin from "Faust," there was nothing on the program but

, marches and two-steps, written in the style dear to the hearts of

quenterers of the music hall and cafe concerts. It is true that the

arches and dances have a peculiar style of their own and are enlivened

incomparable verve and dash of his band, but one regrets nevertheless

band composed of such good elements, such perfect evenness, such fine

and directed by a man of talent, should employ itself in cultivating

so little elevated. Frankly, I was pained when I heard this elite

cupying itself with whistling, imitating the shots of a pistol,

horasely crying Ahs and ohs which resemble the cries of animals more

sounds of music. "But," I hear some one objecting, "That is not all

done." Agreed. I have already cited at the beginning of this

he largo from the symphony "The Nouveau Monde," by Dvorak, and the

Tell" overture. The composition by Dvorak was perfectly interpreted;

ll rounded, full of distinctive sonority, color, depth and delicate

ich have not yet been surpassed by a string orchestra.

Le matin, May 7th, 1903. Anvers, Belgium.

SOUSA CONCERTS.

We have now had the opportunity at Anvers to listen to Sousa and his Band. In spite of the truly American advertising, not many people attended the first concert, but that does not prove anything, considering that the time and particularly the day were very unfavorable for Anvers, besides, I have assured that there would be a big house this evening.

Is Sousa and his Band deserving of their great reputation and the high prices paid for seats? Yes and no. From the point of view of perfection in execution and shading, yes; but from a purely artistic point of view, it should be turned down. In fact, apart from the Large from the symphonie of "Le Nouveau Monde," by Dvorak, the "William Tell" overture and the fantasia for violin from "Faust," there was nothing on the program but dances, marches and two-steps, written in the style dear to the hearts of

the frequenters of the music hall and cafe concerts. It is true that the Sousa marches and dances have a peculiar style of their own and are enlivened with the incomparable verve and dash of his band, but one regrets nevertheless that a band composed of such good elements, such perfect evenness, such fine training and directed by a man of talent, should employ itself in cultivating a genus so little elevated. Frankly, I was pained when I heard this elite corps occupying itself with whistling, imitating the shots of a pistol, barking, hoarsely crying Ahs and ohs which resemble the cries of animals more than the sounds of music. "But," I hear some one objecting, "That is not all they have done." Agreed. I have already cited at the beginning of this article the large from the symphony "The Nouveau Monde," by Dvorak, and the "William Tell" overture. The composition by Dvorak was perfectly interpreted; it was well rounded, full of distinctive sonority, color, depth and delicate nuances which have not yet been surpassed by a string orchestra.

LE SEUL véritable fromage
vendu qu'à la maison Togni
ché au Lait. — Téléphone 2
UN DRAME PASSIONNEL.
nel s'est déroulé, l'autre
ridj, dans les environs de C
rie.

Un riche propriétaire, ne
entendu sa femme, auprès
couché, converser à voix
bruit qu'il fit, il vit un
fenêtre de la chambre. Zai
le nommé Taldjemi, son
sa femme et, plein de coura
coups le poignard dans la
poitrine.

Son crime accompli, Zaim
voisin Taldjemi et enlève
était armé d'une matraque;
à Zidane. Un corps à corps
duquel Zidane terrassa et p
sa femme.

Le meurtrier, arrêté le
regretter nullement son do
RIDEAUX, MEUBLES, TAP
SWAENEN-STALINS, ETC
TRAGIQUE ACCIDENT. —
re. — A Saint-Romans, en
fille nommée Brunet, âgée
était venue dans l'atelier et
chercher des débris de bois,
bœ de transmission de la m
dans les rouages.

Pour dégager son enfant,
obligé de déboulonner un
pièces, assistant à l'agonie d
Le bras droit de la victime
comme une courtoise autour
sont broyés, le bras gauche

M. Brunet a refusé de lui
bras de son enfant. Il reste
sauver.

BANQUE D'ANVEI

75 POUR CENT D'INTERET
avait installé une banque re
ris, et promettant par voie d
75 % d'intérêt. Les fonds s
surtout par des instituteurs,
etc. L. prêtera sur ces capit
cessaires pour payer les prem
il y a quelques jours, il d
246.000 francs et en ayant
400.000 dans des spéculations

Un mandat a été décerné
fonde de pouvoir a été sur
cabinet du juge d'instruction
mandé comme témoin.

Détail amusant: on a trou
pondance du banquier une let
notaire de l'Anjou réclame u
les fonds qu'il a fait placer
belle-mère...

RIDEAUX LAVES A NEUF de
à la TEINTURERIE A. VÉ

UN ENFANT SOUS UN TRA
épouvantable vient de se pro
Soleure, en Suisse.

Mme Vogt Allemann, fem
Betlach, était venue rendre
habitant Rutenen; le soir v
à la gare du Vieux-Soleure
train qui devait la ramener c

Au moment où elle arriva
gnal du départ venait d'être
femme monta rapidement en
plus petit de ses enfants d
que le conducteur déposait
la plate-forme du wagon.
Soudain, le train se mit à

Journal : La Meuse
 Date :
 Adresse : 7 MAI 1903
 Signé : LIEGE

use, May 7th 1903. Liege.

Sousa au Cirque des Variétés

Le très célèbre chef d'orchestre américain John-Philippe Sousa, qui se fit connaître des Liégeois en 1900, lors d'un concert qu'il donna au Jardin d'Acclimatation, nous est revenu aujourd'hui avec son non moins célèbre "Band."

Sa première séance a eu lieu cette après-midi, au Cirque des Variétés, devant une salle convenablement garnie. L'assistance sera infiniment plus nombreuse ce soir, s'il faut en juger par la feuille de location.

Presque toutes les places du rez-de-chaussée et toutes les loges sont enlevées depuis plusieurs jours déjà.

Un concert par Sousa and his Band, comme disent les affiches, est à la fois un spectacle et une audition des plus curieux : un spectacle parce que Sousa a une façon toute particulière et très personnelle de conduire son orchestre, qui se compose exclusivement, comme on sait, de bois et de cuivres ; une audition parce que cet orchestre arrive à des harmonies imitatives extraordinaires : le pas des régiments, le galop des chevaux, le bruit de la pluie et les rafales du vent sont les moindres de ses trouvailles.

Ceux-là qui ont assisté au concert de cette harmonie au Jardin d'Acclimatation savent quel étonnant "conductor" Sousa fait.

La figure, impassible, ne révèle aucune sensation ; le corps reste tendu en un geste d'impeccable élégance ; seuls, les bras vivent, selon l'expression d'un de nos confrères, les mains gantées de blanc se déplacent en mouvements sobres et concis et on sent qu'elles ont un pouvoir aussi réel que direct lorsqu'elles s'avancent pour commander un tutti, lorsqu'elles se précipitent pour fouetter une marche ou lorsqu'elles planent pour diriger un piano.

L'orchestre de Sousa vaut, avant tout, par la force de l'ensemble, la netteté de l'exécution, la précision du moindre détail et la merveilleuse subtilité de la nuance.

Une virtuosité étonnante, allant parfois jusque l'acrobatie, caractérise en tout ces incomparables interprètes de la marche, de la danse, voire même du "cake-walk".

Ce n'est peut-être --- "grand" art, mais c'est incontestablement de l'"art", et cette harmonie militaire mérite hautement d'être entendue.

Sousa est accompagné de plusieurs solistes, dont M. Arthur Pryor, qui joue avec une technique et une virtuosité qui n'ont jamais été dépassées, croyons-nous, puis encore Miss Estelle Liebling, une jeune cantatrice américaine, dont la virtuosité s'affirme triomphante et impeccable dans les vocalises les plus variées, et enfin Miss Maud Powell, une violoniste qui se fait entendre au moment où "la Meuse" paraît.

Le public, très attentif, a prodigué ses applaudissements à Sousa et à ses artistes, qui y ont répondu par quelques "cake-walks" où ils sont inimitables.

The Sousa Band first of all, is remarkable for its force of ensemble, neatness of its execution, its precision in the smallest detail, and the mellous subtlety of its nuances.

An astonishing virtuosity, bordering almost on the acrobatic, characterizes the incomparable interpretations of marches, dances, and even cake-walks. This perhaps, may not be called art, but it is incontestably of and this military band certainly deserves to be heard.

8 MAI, LIEGE.

The program was as attractive as the one of the afternoon and was executed with the same marvellous dexterity, the same amount of dash and homogeneousness, with the same accuracy of detail, and the same precision of nuances. Everybody frantically applauded Mr. Sousa and his artists, who added to the regular program a number of lively marches and cake-walks,

Journal : La Meuse
 Date : 8 MAI 1903
 Adresse : LIEGE
 Signé :

Sousa au Cirque des Variétés

La deuxième séance de Sousa et de son orchestre a été donnée hier soir devant une salle convenablement garnie.

Assemblée aussi nombreuse qu'élégante et select, donnant aux loges et au rez-de-chaussée l'aspect le plus brillant et le plus gracieux.

Le programme était aussi attrayant que celui de l'après-midi et a été exécuté par cette merveilleuse formation avec les mêmes qualités de brio, d'homogénéité, avec cette même minutie dans le détail, cette même précision dans les nuances.

La salle entière a applaudi frénétiquement Sousa et ses artistes, qui ont ajouté au programme de nombreuses marches au rythme précipité et des "cake-walks" américains authentiques, selon l'expression du programme, et qu'ils exécutent avec une maestria incomparable.

L'air du Brésil de la Perle du Brésil a été moins favorable à Miss Estelle Liebling que la valse de Strauss qu'elle avait chantée l'après-midi.

Le succès de Miss Maud Powell a été, au contraire, infiniment plus grand devant cette assemblée d'élite. Miss Maud Powell n'est pas une inconnue, au reste, pour les Liégeois, qui ont pu l'entendre plusieurs fois déjà dans les grands concerts de Spa, où son très sérieux talent de violoniste habile et bien douée s'est affirmé avec éclat. Elle nous a fait hier le plus grand plaisir dans la fantaisie sur Faust, de Wieniawski, dans l'andante et l'allegro vivace du Concerto de Mendelssohn et dans diverses pièces pour violon qu'elle a ajoutées au programme.

Le public du soir a eu la grande faveur d'entendre M. Arthur Pryor, le vrai, qui joue du trombone à coulisse en virtuose, tandis que celui de l'après-midi n'a entendu qu'un faux Pryor qui jouait, lui, d'un instrument qui tient le milieu entre le tuba et le trombone.

En résumé, soirée très attrayante et dont on conservera le meilleur souvenir. Sousa et son orchestre étant incontestablement une des curiosités du moment.

Journa

Date :

Adresse

Signé

La Meuse, May 7th 1903. Liege.

The Sousa Band first of all, is remarkable for its force of ensemble, the neatness of its execution, its precision in the smallest detail, and the marvellous subtlety of its nuances.

An astonishing virtuosity, bordering almost on the acrobatic, characterises the incomparable interpretations of marches, dances, and even cake-walks. This perhaps, may not be called art, but it is incontestably of art, and this military band certainly deserves to be heard.

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.....

Chacun a reçu son bulletin. Les meetings ont eu lieu, au cours desquels les artistes se sont élaborés. Ils ont tantôt que de votants. Les artistes commencent. Mais ne s'arrêtent pas si la bière y joue un rôle. Déjà, certains groupes ont été constitués. Ils ne savent pas si c'est la forme ou le fond qui préconisent. Depuis qu'un artiste a malicieusement averti les autres, les peintres s'exceptent de peinture. Cela n'est peut-être pas très artistique, mais les artistes ne se mélangent pas, elles leur sont indifférentes. Elles expriment leurs sentiments, mais ils produiront les œuvres officielles. Ils pervertiront le goût du public, donc à leur hochet et à leur...

ssse : **LILLE**

regres du Nord, May 4th, 1903, Lille.

Chronique Musicale

Sousa and his Band à l'Hippodrome

L'audition de « Sousa and his Band » est une chose curieuse qui, sans être du grand art, est de nature à intéresser partiellement les amateurs de musique désireux de se distraire et de se documenter sur les causes de la réputation de Sousa en Amérique; et, cette épreuve faite, vient à l'esprit que les bons Yankees et les habitants de la vieille Europe n'ont pas le même tal artistique.

Une chose frappe immédiatement : c'est la répartition des sonorités en trois groupes ; d'abord de nombreuses clarinettes renforcées de bassons, clarinettes basses, saxophones et contre-basson pouvant jouer très douce et qui, jointes aux quatre flûtes, sont en bonne opposition avec le groupe des cuivres, le tout est appuyé sur les notes fondamentales superbes de gigantesques tubas ou hélicons.

Dans ses transcriptions et ses compositions, il oppose ou marie ces trois types de son-
 ux, un peu comme un organiste emploie les
 de fonds rends et doux, les jeux d'anches
 latants et les grosses basses des jeux de pé-
 le pour les divers mélanges de sa registra-
 on.

Les solistes sont remarquables: le flugelhorn, rite de bugle, a une sonorité très-spéciale, à fois douce et forte avec une pointe de vibrato n'est pas désagréable; le trombone solo est véritable artiste, possédant toutes les ressources de la technique de ce redoutable instrument.

On a aussi beaucoup remarqué les euphons : sorte de saxhorns munis de deux pavillons, l'un étroit comme celui d'un trombone, l'autre évasé comme celui d'un bombardon ; au moyen d'une clef spéciale, l'instrumentiste fait sortir la note par l'un ou l'autre pavillon et obtient un son se rapprochant du trombone ou du bombardon à volonté.

L'orchestre est admirablement discipliné, il possède une sûreté d'attaque, et une malléabilité extrêmes; dans les effets de crescendo et de decrescendo, il y a une étonnante homogénéité de son. En un mot: les moyens d'expression sont presque parfaits, mais, en dehors de quelques transcriptions de Wagner, de Liszt, et, si vous voulez, de Mascagni, ils sont employés à de la pauvre besogne musicale; les compositions de Sousa (marches, airs de danses, pots-pourris etc. etc.) donnent, en définitive, une impression de musique de cirque, mirifiquement nuancée et enlevée avec beaucoup de brio.

Le tout assaisonné de castagnettes, cliquettes de bois, cymbales, carillons, tubes sonores, effets de fifres, avec tous ces adjutoriums de l'accentuation rythmique, qui font la joie des bonnes d'enfants, des tourlourous et des bons bourgeois, tournant en rond autour du kiosque des musiques militaires.

Les yeux sont également amusés par la curieuse mimique, souvent pleine d'abandon, avec laquelle Sousa conduit ses musiciens; puis, il y a de l'imprévu dans le programme, dont chacun des morceaux est « sandwiché » entre deux airs de danse aux rythmes capricieux et endiablés. Subito on voit les flûtistes, munis de fifres, puis les trombones quitter leur siège, au cours de l'exécution, et venu se placer au premier rang, face au public, vers lequel ils lancent leurs notes *tutta forza* ; un peu comme les fifres et les trompettes à pavillon recourbé que les fabricants d'orchestrations, placent en évidence dans les orgues de Barberi (et non Barberia) que l'on entend à la foire.

L'effet est certain sur le public, et Sousa, chez qui l'impresario me paraît de taille supérieure au musicien, ne le néglige pas. Les vrais amateurs ont été un peu choqués de l'allure donnée par le « Roi de la musique américaine » à l'ouverture de Tannhäuser et au début de la Rhapsodie de Liszt, dont les mouvements à la zingara ont d'ailleurs été remarquablement rendus.

Je suis convaincu que, si on choisissait parmi le Club des Vingt, les Canonniers s'entendraient ou la Grande-Harmonie de Roubaix, une soixantaine d'instrumentistes et que, par une série intensive de répétitions, on leur faisait apprendre les vingt morceaux du répertoire de Sousa, on arriverait au même résultat comme sûreté ensemble, avec une note beaucoup plus artistique que en sus ; mais il serait peut-être utile de faire autant de réclame préalable ?

Il y a cependant dans la phalange américaine un bon exemple à suivre pour nos sociétés musicales du Nord : c'est le costume sévère des musiciens de Sousa et du chef lui-même.

Sousa était accompagné d'une cantatrice d'une violoniste américaines: la première donne d'une voix remarquablement étendue, la seconde d'une belle virtuosité qui lui valut justes applaudissements, mais nous avons surtout entendu beaucoup mieux à l'Hippodrome.

Somme toute : le grand « musical event »
réduit à un succès de curiosité.

The band is admirably disciplined, it possesses certainty of attack
extreme malleability.

Astonishing is the homogeneousness of the crescendo and decrescendo effects. A word in regard to this. The expression is almost perfect, but aside of transcriptions of Wagner, Liszt, and if you wish, Mascagni, the ones employed were of small value musically. The Sousa compositions (marches, dances, pot-pourris, etc. etc.) have the effect of circus music and are full of marvellous nuances and enlivened with plenty of dash.

Mai 8th 1903. ANVERS.

The Sousa Band brought out a number of
What shall we say of this American
ff our feet completely, for we are litt

Let us not speak of the artistic stamp of this music, rather of

of originality - noisy as well as exotic. - The public

liked it, as was manifested by the repeated applause. One thing is
the performers are virtuosos and all pieces are played with perfection.

B. Mol

Journal: *Cephiso*
Date : *8* MAI 1903
Adresse : *Annery*
Signé :

Le Progrès du Nord, May 4th, 1903, Lille.

The band is admirably disciplined, it possesses certainty of attack and extreme malleability.

Astonishing is the homogeneity of the crescendo and decrescendo efforts. A word in regard to this. The expression is almost perfect, but outside of transcriptions of Wagner, Liszt, and if you wish, Mascagni, the pieces employed were of small value musically. The Sousa compositions (marches, dances, pot-pourris, etc. etc.) have the effect of circus music with marvellous nuances and enlivened with plenty of dash.

/ / / /

Journal: *M. P. L.*
 Date: 8 MAY 1903
 Adresse: *Quimper*
 Signé: _____

LE 500 pour celles qui sont coupées
 (cette, double, triple, etc.)

PARIS 3, 59

Antoniou, Bouché, Accord et
 le monde d'être musicien, sa
 stadiant les pianos et po
 • Ainsi que des appareils Apo
 technique d'aucune de musique.

Location, échange, Accord et

Magnifico, Mai 3th 1903. ANVERS.

The Sousa Band brought out a number of people to the Royal Lust Wednesday. What shall we say of this American music? My faith! It has taken us off our feet completely, for we are little used to hearing things of this sort. Let us not speak of the artistic stamp of this music, rather of its stamp of originality - noisy as well as exotic. - The public however, liked it, as was manifested by the repeated applause. One thing is certain, the performers are virtuosos and all pieces are played with perfection.

VALENCIEN
 d'un accident.

DOUAI. — Etat-civil.
 NAISSANCES. — Marie Wail
 15 — Suzanne Delacroix, fi
 rée Pranguet, r. Deforest,
 Frais-Merais — Madeleine
 55 — Abner Decloumont,
 Caron, à Dorigoies.
 PUBLICATIONS DE MARIAGE
 Cuvellier, peigneur à Roubai
 passereau — Paul Dufois, rep
 et Jesusse Lavaudelle, modist
 charpent. en batteurs: Ang
 — Emile Guémez, cordonnier
 ménag. à Aubry — Barthélem
 Julia Lavalée, ménag. — Ge
 hier à Thun et Louise Brugue
 Wastereure, batelier à Bergu
 batelière — Jules Puvionage,
 Marie Merliot, journal. à Com
 vrier et Cecile Couet, a. pr.
 MARIAGES. — Entre: Léon
 à Lille et Marie Masson, gilet
 conducteur de travaux aux mi
 gies et Marie Dumont, a. prof
 Dicks. — Isabelle Westelli
 propriétaire, veuve de Gantès,
 — Marie Damie, 2 mois, r. de
 Delhay, 78 ans, cultivateur. r.
 Henri Martinache, 75 ans, jou
 77 — Marie Renault, 52 ans,
 place d'Armes, 45.

GOULZIN. — Cette mu
 deux pontes, deux cognai
 cher M. L. clercq-Vasseur, de
 La gendarmerie a ouvert u

Journal : **Gazette de Liège**
 Date : **Mai 1903**
 Adresse : **LIÈGE - (BELGIQUE)**
 Signé :

CHRONIQUE MUSICALE

Grands concerts de la Sousa Band,
 de New-York. — *M. J. J. J.*

Le corps de musique d'harmonie la Sousa band de New-York, sous la direction de son célèbre chef et fondateur John Philip Sousa, a donné jeudi dernier deux concerts au Cirque des Variétés, Sur la Fontaine: ils ont obtenu le plus vif succès. Cette phalange qui avait produit ici, il y a trois ans à pareille époque, à l'une des séances de la Société royale d'harmonie, une si profonde et si durable impression et provoqué de si sincères élan d'enthousiasme à l'œuvre, à cette nouvelle apparition, transportée l'auditoire accouru en foule compacte, notamment au second concert organisé le soir, pour l'entendre et l'applaudir.

Nous y avons applaudi des suites d'airs américains arrangés par M. Sousa ainsi que des marches réellement caractéristiques de sa composition qui ont mérité à leur auteur le titre de *Roi des Marches*.

Il faut convenir, une fois de plus, que méritement, il n'y a pas en Europe un corps de musique d'harmonie comparable à la Sousa Band. L'homogénéité de son et la distinction de ses cinquante-quatre artistes est unique; les bois sont d'une finesse et d'une pureté idéales, surtout les clarinettes, les flûtes et les petites flûtes dites traversières; les cuivres d'un éclat superbe et véritablement volent à la fois.

Aux rares qualités de virtuosité qu'apporte chacun des exécutants, s'ajoute une précieuse discipline et nous ne savons quelle netteté instinctive de diction qui met l'œuvre en clarté partout. C'est ce qui fait l'originalité et, si l'on peut dire, la personnalité de cet admirable ensemble instrumental. De toute façon, ces deux concerts laisseront un souvenir indélébile.

Par une heureuse diversion, au milieu de cette musique d'harmonie, on a vivement applaudi, comme soliste, la gracieuse cantatrice américaine, Miss Estelle Lieblich dont le soprano bien timbré et étendu, a produit beaucoup d'effets dans l'air de *Faust*, de Gounod et surtout dans celui de la *Porte de Brésil*, de Frédéric Buxtehude. À côté de Miss Lieblich, nous avons entendu la violoniste célèbre, Miss Maud Powell, dont les journaux américains et d'Angleterre nous ont depuis longtemps vanté le talent. Jouer du violon est chose rare pour une femme, mais en jouer avec un talent hors ligne est plus rare encore; la curiosité était donc vivement excitée: elle n'a pas été déçue.

Miss Maud Powell, qui a été formée par Joachim, a un jeu d'une irréprochable justesse et d'une grande élégance.

Le style est pur et exempt de ces ornements plus ou moins fantaisistes qui gênent plus d'un beau talent. La fantaisie sur *Faust* de Wieniawski jouée au premier concert et le concerto de Mendelssohn accompagnés, ce qui est un fait intéressant, par des cuivres seuls ont mis en relief toutes les qualités du jeu de la charmante virtuose. Les phrases tendres de l'*Andante* du Concerto de Mendelssohn sont de celles qui sous ses doigts, prennent un charme pénétrant, presque virginal. Les finesses de

l'*Allegro vivace* sont détaillées de bile, ramenant ce motif à la fois avec une grâce toute féminine. Et savons quoi de sérieux et de clair, dans la manière de présenter un talent remarquable de cette artiste lit toute personnelle.

Elle l'a de nouveau démontrée dans ceux supplémentaires, la fantaisie d'Elgar, sur l'air irlandais *St. Patrick* et la 1^{re} étonnée en ut de Fiorillo, qui lui ont valu un véritable triomphe et plusieurs rappels.

M. Arthur Pryor, tromboniste, a recueilli et partagé le succès des solistes de ces concerts. Avec le trombone à coulisses qui se prête moins bien que le trombone à pistons aux traits rapides, mais dont les sons ont plus de pureté et dont le timbre est meilleur, M. Pryor a prouvé à ses auditeurs que les instrumentistes plus ingénus dans le solo, pouvaient devenir appréciables entre les mains d'artistes habiles. Quoi qu'il en soit, remarquablement les difficultés, c'est dans le chant large et sûr qu'il excelle.

Dans un *andante* de sa composition intitulée: *Enchantement*, il a su exalter les figures compliquées, les notes les plus hautes et les plus basses qui, malgré le talent même d'un artiste aussi expérimenté que M. Pryor, ne sont jamais satisfaisantes.

Grâce à un travail des heures et à un com-

Liège, May 9th, 1903. Liège, Belgium.

" have applauded the American airs arranged by Sousa and the really the marches of his own composition, which entitle the author to the ch King."

must be acknowledged once more that there is not in Europe a bands which compares with the Sousa Band. The smoothness and the distinction of these 54 artists is unique. The wood-winds easy and purity truly idealistic, especially the clarinets and small flutes (piccolos). The brasses are of a superb brilliance and softness at the same time. To the rare of virtuosity of each performer is added the splendid discipline recognize only the instinctive neatness of diction which brightens it is that which makes for originality, and if one may say, of that admirable instrumental ensemble. At any rate, the left with us a never-to-be-forgotten remembrance.

But these things do not hinder the Sousa Band from being one of the best bands in the world, on account of the marvellous ensemble of their execution, dash and mellowness of tone, the exactness and clearness of attack, the ability of certain of the instrumentalists, especially of the large brass

Journal : **Le Guide Musical**

Date : **10 MAI 1903**

Adresse : **BRUXELLES**

Signé :

— Les quelques auditions données à Bruxelles par l'harmonie de M. Sousa n'ont pas été sans intéresser les gens de métier. Sans doute, cette troupe américaine ne paraît pas mieux orientée musicalement qu'il y a trois ans, lorsqu'elle parcourut une première fois les capitales de l'Europe, et les compositions humoristiques de M. Sousa, les fantaisies trombonesques de M. Pryor, accrues d'un nombre indéfini de *Cake-Walk* authentiques, forment le programme invariablement américain offert par elle aux auditoires du vieux continent.

Le public écoute, légèrement intimidé au début par l'appareil grandiose de ces cuivres rutilants, aux pavillons invraisemblables, par le sérieux magnifique du chef dont les moindres signes sont des ordres précis, immédiatement exécutés; mais il ne tarde pas à se demander la raison d'être de cette formidable dépense de talent, quelle étrange et barbare conception d'art elle réalise avec une si imperturbable assurance. Cela n'empêche pas la

Sousa Band d'être une des premières harmonies du monde, par l'ensemble merveilleux des exécutions, la puissance et le moelleux du son, l'exactitude et la clarté des rentrées, l'habileté transcendante de certains instrumentistes, les gros cuivres notamment.

Deux solistes américaines voyagent avec la troupe de M. Sousa et partagent avec elle les honneurs de l'audition. Miss Estelle Lieblich possède un soprano, sans éclat ni fraîcheur, mais qu'elle manie avec une déconcertante habileté; Miss Maud Powell est une violoniste dont le mécanisme peut résolument aborder tout ce que l'on a écrit de plus difficile pour l'instrument.

— Samedi 9 mai 1903

We have applauded the American airs arranged by Sousa and the really characteristic marches of his own composition, which entitle the author to the name of "March King."

It must be acknowledged once more that there is not in Europe a body of musicians which compares with the Sousa Band. The smoothness of tone and the distinction of these 54 artists is unique. The wood-winds are of a delicacy and purity truly idealistic, especially the clarinets ~~xxxx~~ ~~xxxxxx~~ flutes and small flutes (piccolos). The brasses are of a superb and veritable brilliance and softness at the same time. To the rare qualities of virtuosity of each performer is added the splendid discipline so that we recognize only the instinctive neatness of diction which brightens the whole. It is that which makes for originality, and if one may say, personality of that admirable instrumental ensemble. At any rate, the concert ~~xxxx~~ left with us a never-to-be-forgotten remembrance.

Edouard VII. Or, la visite du Roi de la République fra... épilogue, et cet épilo... Chambre des lords pe... déclarations qu'il im... porte même de préc... que l'opinion ne s'ég... Parlaient à la Chan... de l'Angleterre da... Lansdowne a dit qu... ment britannique... ment en premier lieu... pement du comm... exclure le comme... Voilà une décl... chant. On pourra... Mais le ministre... n'a pas voulu res... tion équivoque... ment sa pensée... Je n'ai aucun... downe, à déclar... nique regard... vale et d'un po... par une autre... nace pour les... serait à son é... en son pouvoi... C'est très n... Par une heureux... musique d'harmonie... comme soliste, la... caine, Miss Estelle L... timbre et étendu, a p... l'air de Faust, de G... de la Perte de Brest... de Miss Liebling, nous... niste célèbre, Miss Mau... naux américains et d'An... longtemps vanté le talen... chose rare pour une f... avec un talent hors ligne... curiosité était donc vivem... pas été déçue. Miss Maud Powell, qui a... chim, a un jeu d'une irrépr... d'une grande élégance. Le style est pur et exempt d... tions plus ou moins fantaisiste... d'un beau talent. La fantaisie... Wieniawski jouée au premier... concerto de Mendelssohn accom... est un fait intéressant, par des ca... mis en relief toutes les qualités du jeu de l... charmante virtuose. Les phrases tendres de l'andante du Concerto de Mendelssohn sont d... celles qui sous ses doigts, prennent un charme pénétrant, presque virginal. Les finesse

L'Allegro vivace sont détaillées d'un archet habile, ramenant ce motif à la désinvolture vive avec une grâce toute féminine. Enfin, nous ne savons quoi de sérieux et de chaste en même temps, dans la manière de phraser, donne au talent remarquable de cette artiste une originalité toute personnelle. Elle l'a de nouveau démontrée dans les morceaux supplémentaires, la fantaisie d'Ernst, sur l'air irlandais St-Patrick et la 1^{re} étude en ut de Florillo, qui lui ont valu un véritable triomphe et plusieurs rappels. M. Arthur Pryor, tromboniste, a recueilli et partagé le succès des solistes de ces concerts. Avec le trombone à coulisses qui se prête moins bien que le trombone à pistons aux traits rapides, mais dont les sons ont plus de pureté et dont le timbre est meilleur, M. Pryor a prouvé à ses auditeurs que les instruments les plus ingrats dans le solo, pouvaient devenir agréables entre les mains d'artistes habiles. Quoiqu'il exécute remarquablement les difficultés, c'est dans le chant large et soutenu qu'il excelle. Dans un andante de sa composition intitulé : Enchantement, il a su éviter les figures compliquées, les notes les plus hautes et les plus basses qui, malgré le talent même d'un artiste aussi expérimenté que M. Pryor, ne sont jamais satisfaisantes. Grâce à un travail des lèvres et à un cou

LE GUIDE MUSICAL, 10 MAI, 1903 BRUXELLES/

But these things do not hinder the Sousa Band from being one of the best bands in the world, on account of the marvellous ensemble of their execution, dash and mellowness of tone, the exactness and clearness of attack, the ability of certain of the instrumentalists, especially of the large brass instruments

couple, sa sonorité puissante et... écis, auxquels il ajoute un... e, ont été bien mis en valeur... e Sinding, cette œuvre vivante... finale. Dans la romance en... il a été parfait de passion e... est un artiste consciencieux... correct et sympathique, et l'in... es de Bach lui a fort réussi. L. D. toujours l'auteur le plus en... ne figurent pas les spectacles... qui se sont composés de frag... ts, de Faust, de la Fiancée de la mer, d'Hamlet, de la Walkyrie, de... eule des Dieux et de Tristan. la première période triennale MM. Kufferath et Guidé, il n'est

Journal du Monde du COURRIER
pour coller les Coupures
Lille, France

Journal : *Le Courrier Mondain*
Date : 13 MAI 1903
Adresse : BRUXELLES
Signé :

LILLE. — *Kursaal*. — La tournée Bourgeois s'est arrêtée samedi à Lille pour y donner une représentation de *Henri III et sa Cour*. Le rôle de la duchesse de Guise était admirablement tenu par Mme Lina Munte, la talentueuse artiste du Gymnase.

M. Felix Huguenet et sa troupe ont joué lundi *Le Secret de Polichinelle*, le grand succès de Pierre Wolff.

Hippodrome. — Sousa, ce « band-master » extraordinaire qu'on a nommé le Roi de la Marche, nous a fait entendre la semaine dernière son orchestre dont l'exécution endiablée se remarque surtout dans les marches américaines aux rythmes très entraînants.

Plusieurs de vos compatriotes appartiennent à l'orchestre de Sousa; nous y avons retrouvé un ex-clarinettiste de la musique des guides.

Nouveau Théâtre. — Le bruit court que la municipalité aurait décidé la construction d'un hippodrome-théâtre, sur la place de l'abbaye, avec les fonds que les compagnies d'assurances lui rembourseront sur l'assurance du théâtre incendié.

Ce ne serait pas une salle provisoire, mais bien une construction permanente en briques et fer que la ville, en dehors de la saison théâtrale, louerait à des cirques ou à des troupes artistiques.

Une mazaïka de notre compatriote Henry Weyts, laquelle, avec ensemble et brio, a été frénétiquement applaudie.

Le dernier concert, donné lundi soir, il a fallu refuser du monde; voyons-nous, le vaste local du boulevard de la Senne n'avait guère de chambre. Voilà qui décidera sans aucun doute Sousa à revenir plus souvent parmi nous.

13 Mai, 1903. BRUXELLES.

THE SOUSA CONCERTS.

celebrated American orchestra carried off a real triumphal success.

uses the audience applauded Mr. Sousa, his band and his soloists

ion. The popular American airs, the cake-walks, played as

ticularly appreciated. At the matinee on Sunday the orchestra

lmour" a delightful mazurka by our compatriot Henry Weyts,

lly applauded.

last concert given on Monday evening it was necessary to turn

ever before, as far as we can remember, has this vast place

This no doubt, has decided a speedy return of Mr. Sousa

Journal du Monde du COURRIER
pour coller les Coupures
Lille, France

Journal : *L'Idée Libre*
Date : MAI 1903
Adresse : BRUXELLES
Signé :

J'ai presque honte, car je vais vous entretenir d'un certain clown musical américain appelé John P. Sousa, qui, suivi d'une « bande » d'instrumentistes, a fait irruption à Bruxelles dans le but de venir faire un épouvantable vacarme au Théâtre de l'Alhambra.

L'énergumène en question s'arroge le droit de se faire nommer « l'illustre chef d'orchestre ». Si l'on en croit les articles émanant non de critiques musicaux, mais de reporters quelconques, cette musique de M. J. P. Sousa serait l'idéal de l'art !

Et je préfère, à cet orchestre de cuivres tonitrueux, les « Marçun-vins » ou les « Gais lurons » qui, s'ils ne font pas de meilleure musique, ont au moins un but philanthropique, et n'exploitent pas le public.

Et dire qu'il y a eu des gâteaux pour applaudir ce pître !

Quant aux compositions de M. Sousa, elles doivent enthousiasmer les amateurs de cake-walk et de marches fantaisies.

Pour corser la séance, une américaine à la voix « détendue » mais aussi peu agile qu'exercée, nous fit entendre quelque chose qui

Journal : *L'Echo des Premières*
Date : 19 MAI 1903
Adresse : *Quai de la Mégisserie*
Signé : *Le Gazier du Théâtre Royal* IX.

Etes-vous allés au Nouveau-Théâtre entendre Souza le roi de la musique américaine ? Ça valait le coup. Non pas pour ce qu'on entendait; nous autres Français différons trop des Américains sur la question art pour que leur sautillante musiquette ait réussi à nous épater autrement que les marches et les polka-marches de tous nos cirques mais parce que ces gens-là avaient une façon de se débrouiller qui n'était vraiment pas banale.

coming from *St Helens Reporter*

15-5-03.

shed at

2nd R.E.V. BAND.

PERFORMANCE OF SOUSA'S MUSIC AT THE THEATRE.

The patrons of the St Helens Theatre witnessing "A beautiful fiend" on Friday last had the additional pleasure of hearing, in an interval between the second and third acts, the band of the 2nd R.E. (St Helens) Volunteers, under the able conductorship of Band-master Simm, and by the kind permission of Colonel Murray and the other officers of the regiment, play a number of enjoyable pieces of music composed by Sousa, the celebrated American musician. The items included "Invincible Eagle," "Coon Band Contest," "Liberty Bell," and "Washington Post," (which was given in response to an encore). Practically the full band (33 out of 35) was present, and their efforts gave great delight to the audience. Mr McLeod Loader, in thanking the band from the stage, mentioned that that was their first appearance at that theatre, and he trusted it would not be the last.

We understand that it is desired to make the band 40 strong. A lot of money has recently been spent on it to increase its efficiency, and it is pleasing to think that the efforts of the officers are now being rewarded. This season, included in its engagements, the band is to give a series of performances in New Brighton Marine Park.

Journal du Monde du COURRIER
pour coller les Coupures
Lille, France

Journal : *Dagblad*
Date : 30 MAI 1903
Adresse : *La Haye*
Signé :

John Ph. Sousa.

Sousa, de marschkoning, zal op zijn doorreis slechts één dag in ons land vertoeven, n.l. Zondag 7 Juni a.s. Op dien dag worden twee concerten gegeven, 's middags van 2-4 uren een matinee in het Paleis voor Volksvlijt te Amsterdam en des avonds een concert in de concertzaal van het Kon. Zoöl. Bot. Genootschap in Den Haag. Na afloop van het concert vertrekt het gezelschap met een extra-trein naar Londen via Hoek van Holland.