

United Service. 4/22.05

Bournemouth Guardian Feb. 4

Sousa and his Band will give a series of eleven concerts commencing on Easter Monday afternoon at the Queen's Hall. These concerts should prove interesting from the fact that they constitute a farewell series prior to Mr. Sousa's departure to America, where his bookings, extended over a long period, will prevent him from again visiting England for some time. Many new and interesting items will be included in the programmes, and Miss Pearl Evelyn Bryer, a new lady cello player, will appear. The season is under the direction of Mr. Philip Yorke as before.

Sousa and his band had a great reception at the Bournemouth Winter Gardens on Saturday, and there was not a vacant seat. The great bandmaster submitted three of his own works and also a well-selected programme of notable items, and was encored to the echo. There is, of course, a novelty and a power about this band, and the American methods of booming a good thing have proved wonderfully successful, but without offering any invidious comparison we cannot help feeling that Mr. Godfrey and the Municipal Orchestra give every day in the year—except Sundays, of course—an orchestral excellence that is of higher merit. We shall take a good deal of persuading that there is any orchestra of its size that can beat Mr. Godfrey's, and we are sure that if he had the chance to enlarge his band and go in for bigger things he would play second fiddle to no band conductor between Land's End and San Francisco.

Bournemouth Feb. 4. 05. Guardian

WINTER GARDENS, BOURNEMOUTH.

SOUSA AND HIS AMERICAN BAND.

The Winter Gardens Pavilion was crowded to its utmost capacity on Saturday afternoon and evening on the occasion of the visit of Sousa and his band. The appearance of Mr John Philip Sousa—"The March King" as he is known throughout the length and breadth of the United States—creates wherever he goes an atmosphere of pleasurable excitement, and that feeling was not absent on Saturday. The popular conductor and the clever members of his famous wind band received a very warm welcome, and their performance fully justified the world-wide reputation which they enjoy. The music played by Sousa's band may not be particularly beautiful or refined, but it possesses that regularity of rhythm, which under the conductorship of Mr Sousa never degenerates into a monotonous inflexibility of beat. There were abundant evidences of the resourcefulness of the conductor, who has trained the musicians under his charge not only to his thought, but also to his gesture; and, whilst the mechanical effect of the playing could not escape the notice of the audience, in one or two of the marches and dance tunes it gave just that *verve* to the performances which was required. Mr Sousa indulged in all those eccentric gestures which are one of his special characteristics; but while these provided amusement, the house was not slow to appreciate the delicate effect which he was able, in some of the compositions, to produce from his band of wind instruments.

The concert in the afternoon commenced with an exceptionally fine performance of Liszt's symphonic poem, "Les Preludes." Mr Sousa lavished encores upon his audience after every number on the programme, and it was some of these voluntary additions which showed the accomplishments and versatility of the band at their best. The well-known march from "El Capitan" was played in response to the continued applause of the house, and so favourably was this received that Mr Sousa then gave "Ramona." Among the encores played later in the afternoon were "Dixie Land," "The Washington Post," "Stars and Stripes for Ever," "Oh my, my, my," "Let's be Lively," &c. Apart from the instrumentalisation, Sousa is most fortunate in his lady artistes. Than Miss Estelle Liebling it would be difficult to imagine a more cultivated singer. Her soprano voice seems capable of almost anything, and is an extraordinary example of cultured and persistent development associated with the completest of control. Her singing of Isabella's air from "Pré aux Cleres" (Herold) was sweetness and power all through, delightfully enhanced by the flute obligato of Mr Marshall Lufsky. A rapturous encore was the lady's reward. Miss Maud Powell's rendering of the violin solo, Wieniawski's "Ballade et Polonaise," was played with fine technique. Sousa's new suite march, "The Diplomat," was an instantaneous success.

In the evening the Pavilion was crowded to excess, and the audience were unstinted in their applause. The programme opened with Liszt's overture "Maximilian Robespierre," and was followed by a value brillante "Sounds from the Hudson" (Clarke), and Sousa's new suite "At the King's Court," which was warmly encored. Equally hearty was the reception accorded to Mascagni's "Sunrise" (from the Japanese opera "Iris.") American character sketches (Kroeger), a new march, "The Diplomat" (Sousa), Elgar's "Sevillana," overture to "The Merry Wives of Windsor," was also warmly applauded. Miss Estelle Liebling gave a beautiful rendering of the nightingale air from "The marriage of Jeanette" (encored), and a splendid violin solo, fantasia from "Faust," was cleverly played by Miss Maud Powell. The concert concluded with the "Star-Spangled Banner," and "God Save the King." An admirer sent Mr Sousa a laurel wreath, which was presented by Mr Dan Godfrey during the evening.

Bournemouth Observer. February. 4. 05.

Dundee & Co. Post 4/24.05

criticisms by the opener of the debate.

THE WINTER GARDENS.—The 1905 visit of Sousa, the famous American bandmaster and march composer, was even more popular than any of its predecessors. Afternoon and evening the pavilion was crowded, and each piece rendered was heartily encored, the talented conductor responding to these demands with his accustomed generosity. One item in the evening programme elicited no less than four extras. Both programmes were excellently arranged, and among the items specially deserving of mention were Sousa's new suite "At the King's Court," and his latest march, "The Diplomat"; the cornet solos of Mr. Herbert Clarke; the singing of Miss Estelle Liebling; and Miss Maud Powell's violin solos. Each evening during the present week exhibitions are being given by the "Chronophone," a combination of gramophone and cinematograph, whereby animated films of vocalists are further illustrated by voice and action. The result is extremely novel and realistic. In addition there is an excellent series of animated pictures. On Tuesday evening the programme consisted of a selection of the works of Schubert and Berlioz, the vocalist being the Hon. Mrs. Julian Clifford. Her singing delighted the large audience, and in one song especially, when accompanied by the orchestra and a clarinet obligato by Mr. Oney. Mrs. Clifford, as well as Mr. Oney, had to acknowledge the appreciative applause of the audience. At the promenade concert on Wednesday evening songs were contributed by Mr. Merland Dale; Mr. Charles L. Knowles was the vocalist on Thursday evening, while the Elite Concert Party will sing this (Friday) evening.

SOUSA AND GODFREY.—Mr. Sousa has commissioned Mr. Dan Godfrey to specially arrange for his unique combination, Mr. Edward German's "Welsh Rhapsody" which was recently performed at Bournemouth with so much success, and also Richard Strauss' wonderful tone poem "Till Eulenspiegel." These works are for performance at special concerts to be given at the Queen's Hall in Easter week, and Mr. Sousa is going to ask Mr. Edward German to conduct the performance of his own work. This is a great compliment not only to British music but more particularly to Mr. Edward German and Bournemouth's musical director, Mr. Dan Godfrey.

Daily Telegraph Feb. 4/27.05

An interesting item in the Sousa programme at the Queen's Hall, to-morrow night, will be the first performance of Mr. Edward German's Welsh Rhapsody, as arranged for a military band. The series of the Sousa Concerts terminates on Saturday next, at the Queen's Hall, and, after another week in the suburbs and provinces, the band will sail from Liverpool for America on May 10.

The great John Philip Sousa has no love for the music pirate. Because of the laxity of British law and the perseverance of the music pirate, Sousa complains of royalties which have gone a-glimmering. The blame for the deplorable condition of the music trade has been placed on the shoulders of the publisher, and it would appear, sarcastically observes Sousa, that the music pirate was called into the arena of activity to fill a long-felt want, to supply music at a cheaper price than the one at which the publisher cared to sell it, whether he could or not.

So this mysterious and mercenary Messiah—the pirate—has a philanthropic mission. Noticing the dire distress of the tune-starved masses, he said—"I will save them; I will fill their melodic 'Little Marys' with music at twopence a meal. I will gorge them with gavottes, build them up with ballads, and make muscle with marches. They shall become comely with comedy, and radiantly rosy with ragtime rondos—all at twopence a throw!" And this beneficent pirate has waxed fat and saucy, as he has hawked in the highways and byways spurious editions of him who is the favoured of Melpomene and the boon companion of Orpheus.

The American "green goods man," who sells a thousand dollar note, beautifully printed on a press of his own, for the small sum of ten dollars, is, declares Sousa, a fine parallel to the music pirate who sells two shillings worth of music for twopence, and surely if anybody is to be patted on the back the man who can supply cheap money is of more consequence in the world than the fellow who can supply cheap music.

Sousa's peroration is sublime. "If," he says, "the gentleman who makes a counterfeit pretence of my compositions can purchase the even tenor of his way unmolested, proud in the consciousness of a duty well done, I can not help thinking that this sea-girt reservation would be a harvest home and a haven of rest for the American green goods man."



*Sloper's Halp-Holiday.*  
*Saturday, April 29, 1905*

*East End Times April 26.05.*  
*Ramsgate.*

## Our Readers' Opinions.

(We insert properly authenticated letters on subjects of general interest; but we do not of necessity adopt our correspondents' views.)

### MR. SOUSA AT RAMSGATE.

Dear Sir.—In your admirable notice of Mr. Sousa's visit to Ramsgate, you comment upon the inadequate arrangements made for the convenience of the large audience anxious to obtain admission.

As this was the first entertainment of an extensive character under the new regime of the lessee of the Pavilion, it is pardonable that his arrangements were not probably adequate to the great attraction, but, as the band did not arrive in Ramsgate until an hour before the concert, and all arrangements were in the hands of the local management, I trust you will exonerate my management from any neglect or discourtesy to its patrons.

I am, Dear sir,

Yours faithfully,

PHILIP YORKE,  
Managing Director.

36, Gerrard-street, London, W.  
13th April, 1905.

[We made no reflection whatever upon any but the purely local arrangements. All else was excellent.—ED. E.K.T.]

*Liverpool Echo. 4.05.*

### SOUSA AND HIS BAND.

#### TWO FAREWELL CONCERTS IN LIVERPOOL.

Messrs. Rushworth and Dreaper announce that prior to their sailing on May 10, on their return to America, John Philip Sousa, the famous conductor and composer, and his band will give two farewell concerts on Tuesday, May 9, at three and eight o'clock, at the Philharmonic Hall. Judging from the enthusiastic reception he has received in London and the provincial towns he has visited, Sousa is still in the flood tide of his popularity in this country.

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## THE "F.O.S." PORTRAIT GALLERY.



MR. J. P. SOUSA, F.O.S.

"Who has not heard of Sousa? Has never heard of—." Well, we don't exactly know how the little poem runs on, but anyhow, the great J. P. is undoubtedly the lightning conductor of the century, so you say, so we say, and so Sousa says himself. If he hadn't found fame and fortune in the music-squelching line, he'd have made a fine contortionist. No matter how vigorously he conducts, no matter into how many knots he ties and unties himself, the band goes on playing beautifully, just as if he weren't there. It's simply marvellous that he doesn't put them off their blowing powers; but there, there, they've been trained to it of course. It has been said that his real name is J. P. So, but in an outburst of patriotism for the country of his birth, he tacked U.S.A. on to it. He's a nib at giving encores; and there's a notion that he must have squared it all right with the R.S.P.C.A. Still, the audiences take their punishment very happily. Some even seem honestly to like it. These are they of very seat ears or iron nerves. He writes light operas now and again just to show that he can do it. And novels, too. He goes in for physical exercise very strongly, for besides conducting, he does a lot of riding and shooting, with perhaps an occasional cake-walk or two. Chiefly because he's Sousa he was created F.O.S., and the Sloper "Award of Merit" presented to him February 25th, 1905.

*Musical News. 4/29.05.*

Sousa has been so successful on his provincial tour that efforts have been made to induce him to accept an annual engagement in this country. He has, however, declined to bind himself down, though doubtless his visits will be fairly frequent in the future.

*Hasting Observer.*  
*April 22.05.*

One does not look for mystery in a popular song, but there are times when it becomes the medium for the introduction of an interesting public problem. For instance, at the Sousa concert at St. Leonard's last week, the great J.P. struck up "Bluebell," whereupon everyone looked bored, and some exclaimed, "That thing again!" But it was only affectation. You should have seen how the majority of the people sat up. Of course, it is the correct thing to be tired of "Bluebell," but really they all thought it a welcome change after the more classical pieces (at least, classical for Sousa). They positively hugged themselves with delight when the band gave the piece 16 or 17 times over, and played tricks with it; first the cornet taking it as a solo, then the piccolo, then the euphonium, then the drums, and so on. The piece was applauded louder than anything that afternoon. Some people kept up the bored expression all through, and they really deserve to be congratulated on fighting so well against their inclinations, though it was in a bad cause. Really they wanted to yell their applause, and to weep at the sentiment.

*The Citizen. 4/29.05.*

### CONCERTS.

QUEEN'S HALL.—During the week Queen's Hall, usually the home of classical music, has resounded with the performances of the celebrated Sousa Band. One of the features was a descriptive and, of course, a rather noisy piece, "The Destruction of Pompeii and Nydia's Death." We may also mention a somewhat lugubrious piece, "A Musical Critic's Dream." The quality of the band's playing was, of course, excellent, and the soloists—Miss E-telle Liebling, the vocalist, Miss P. Evelyn Bryer, 'cellist, and Mr. Leo Zimmerman, who played a valse on a trombone—did their work well.

*Aberdeen Journal. 4/5/05.*

Mr James Caldwell, who took so great delight in killing the last Musical Copyright Bill, is said to stand between us and Sousa's latest comic opera, "The Bride-Elect." Mr Sousa had arranged for the production of the work in London, and the music was on the point of being printed when, discovering he had no redress against music pirates, he refused to issue it. In America this opera has earned for Mr Sousa royalties amounting to 25,000 dollars.

*Sunday Sun.*  
*4/29.05.*

The late Signor Mascheroni, we are told, owed the penury of his last days to the depredations of the pirate. Mr. Sousa has declined to produce "The Bride Elect" in London because the income he could quite legitimately expect from the sale of its score and numbers would be filched from him by the same pest; last year he made considerably over 10,000 dollars in the United States by the sale of

his music; in England he made £24—the pirate had the rest. Over 300 people have lost the chance of earning bread-and-butter by the abandonment of the production of Mr. Sousa's opera. And yet our legislators refuse to recognise the pirate for the scoundrel he is.



The Referee. April 30. 05.

Sunday Times April 30. 05.

Lloyds Weekly News April 30. 05

To those of independent temperament a certain modern style of advertisement, which is best described as diatatorial, is peculiarly irritating. Such directions in aggressive type as "Buy Simper's Soap and none other" is provocative of the mental consignment of Simper and his soap to the bottom of the Red Sea; but it must be admitted that the direction, "Go and see Sousa and hear his band," expresses with admirable terseness exactly what the great British Public has been doing in the past week at Queen's Hall. I thought the gestures of the dapper conductor more subdued on Monday than heretofore, but as the concert proceeded the familiar movements returned, and "seeing" Sousa became as amusing as listening to his band. Who else would bring off a sudden nerve-shattering fortissimo with a simple snap of his left hand?—a refinement of incongruity between cause and effect that gave rise to an "audible" smile. The playing by the band has acquired

Greater Elasticity in Phrasing

since it first appeared in this country, perhaps owing to the programme including pieces of descriptive programme music which demand deviation from the rigorous rhythmic beat of the march. This improvement was particularly noticeable in an arrangement of the scene of the "Night of the Classical Sabbath," from Boito's opera "Mefistofele." This was well played, with admirable breadth of phrasing and rich quality of tone, and so impressive was the performance that it seemed like desecration to follow it with breathless celerity by the rowdy march "El Capitan." The examples of programme music were not without humour. The most important was an illustration of Bulwer Lytton's account of the destruction of Pompeii and the death of Nydia. Incongruity can go no further than the representation of the gaiety of the inhabitants of the doomed city in 79 A.D. by strains that suggest a chorus in a twentieth-century musical comedy. The purity of Nydia could not be questioned after hearing the hymn-like character of the music which marked her entrance, but the rigorous repression of the "brass" seemed to reflect on their probity. I fully expected a carnival of discords in the section dealing with the destruction of the city; but although the drummers were naturally busy with working up the explosions, and the clarinets seemed to be given charge of the falling fiery hail, which appeared to particularly affect their lowest octave, the ensemble was quite mild compared with the conclusion of Tchaikovsky's "1812" overture, or some of Strauss's most inspired moments.

The "Conceit" entitled "A Musical Critic's Dream," by Dix, is a melody treated in variation form, each variation burlesquing the style of one of the great masters, care being taken to indicate the several composers by a brief quotation from one of his most popular works. I should add that the melody suggests the mental state of a critic at the end of the summer season. Three encore pieces were given after this "Conceit," the first of which was a set of variations on the song "Blue-bell." These variations are the nearest approach to pure farce in music I know of, the tones of the different orchestral instruments being purposely contrasted in a manner to produce

Comic Effects.

Thus the dissection of the theme by the giant euphoniums and family of trombones was followed by the complaining squeal of an oboe, and the coda was provided by the clang of a dinner-bell. In other instances, however, there was a decided lack of the perception of the ludicrous. There

is no harm in calling a waltz "American Beauty," but it is injudicious to associate such a title with a trombone solo. It suggests beauty of such very positive type. Then, again, Miss Estelle Liebling sang "Annie Laurie" as an encore to her brilliant execution of the florid air put into the mouth of Isabella by Herold in his opera "Le Pré aux Clercs." "Annie Laurie" was a good choice, but the lively vocal variations and twiddles by which it was followed provided a humorous contrast to the despondent devotion of the swain who declares that for "Annie Laurie I'll lay me doon and dee." The Sousa organisation, which I understand now returns to America, may be described briefly as the apotheosis of extremes.

Observer. April 30. 05.

Sousa and his band will give afternoon performances at the Coronet and Camden Theatres on Wednesday and Thursday next respectively. Mr. F. Villiers will also lecture on "Port Arthur" at the same theatres on Thursday and Wednesday afternoons.

Sousa and "The Bride Elect."

One result of the impunity enjoyed by the pirates is that Mr. Sousa will not allow us to hear for the present his latest comic opera, "The Bride Elect." He had arranged with a well-known manager for the production of the work in London this season, and had sent for the full score, prompt copy, orchestral parts, plates of costumes, etc. The owners had copies made of all these things at some considerable expense, and shipped them to me, but as my profit would necessarily depend on the success of my music, and as the music pirate could steal all the numbers, and I would be without redress, I reshipped the opera to America." Incidentally he tells us that arrangements of the music have sold in America to the number of 314,994 copies, the accruing royalties being \$25,000. Figures like this must make even the mouth of a popular author water, and it is evident that, so far as immediate fame and fortune go, it is far, far better to be a Sousa than a Strauss.

Sousa and his band give matinees at the Coronet on Wednesday, the Camden on Thursday, and the King's on Friday. Mr. Frederic Villiers, the well-known war artist, lectures on Port Arthur on Wednesday afternoon at the Camden and on Thursday at the Coronet.

The Sunday Sun. April. 30. 05.

A QUIET WEEK.

Apart from Mr. Sousa's concerts at Queen's Hall there was very little music last week. Sousa's band has been delighting crowded audiences daily, and Miss Pearl Bryer, a new 'cellist, has given general pleasure by her musicianly interpretations. Madame Amy Harrison had an excellent audience at her interesting concert at Bechstein Hall on Thursday, and Mr. Ignaz Friedman was similarly favoured at his pianoforte recital on Friday; of him more next week. Mr. Frederick Lamond too had a good audience at his Beethoven-Chopin recital yesterday. The Beethoven influence seemed to remain when he turned his attention to Chopin, but otherwise the recital was entirely delightful.

Brighton and Love

Society.

At the Dome on Saturday (22nd), Mr. John Philip Sousa and his celebrated band gave two most attractive concerts which drew enthusiastic audiences both in the afternoon and in the evening. The concerts were under the local management of Mr. H. Cecil Beryl. The afternoon performance began with Wagner's Introduction to the Third Act in "Lohengrin," which was beautifully and delicately rendered. Mr. Sousa, by the bye, is quieter in his conducting, and does not let himself "go" as much as on his previous visit. He is altogether more restrained. The encore to "Lohengrin" was "King Cotton," for the enthusiastic audience applauded tempestuously, and would not be denied. A fluegelhorn solo, "Walter's Farewell," from "The Trumpeter of Sackingen" (Nessler), was tenderly rendered by Mr. Franz Helle. A pleasing effect was obtained by his giving the latter portion of the solo from somewhere behind the stage. As an encore he played Gounod's "Serenade." The band played in the wonderful manner that has so often been described—a manner which has not lost any of its fire, execution, and astounding ensemble—the following suite:—"Maiden's Three" (Sousa); love scene from "Feuersnoth" (Richard Strauss); the "Musical Critic's Dream" (Dix), wherein he hears "Poor Old Joe" treated in turn by Mozart, Chopin, Beethoven, Rossini, Haydn, and Wagner; idyll, "Pan Pastorale" (Godard); march, "The Diplomat" (Sousa); overture, "Raymond, or the Secret of the Queen" (Thomas). To each of these encores were demanded and graciously given, they were: "Sing, Smile, Slumber," "Dixie Land," "El Capitan," "Bluebell"—a most astonishing performance. "Molly and I and the Baby," "Stars and Stripes," and "Manhattan Beach."

April 29. 1905.

Miss Estelle Liebling sang "Tyrolean Air and Variations" (Proche), for which she was loudly applauded, and gave as an encore, "Indian Love Song." Her singing is clear and brilliant; her high notes are phenomenal yet easily rendered. Miss Pearl Evelyn Bryer was successful with two violoncello solos, "Andante Cantabile" (Cui), and "Elfin Dance" (Popper). The performance finished with a fine rendering of "God Save the



Bournemouth Weekly News

4/29/05. Bournemouth

Daily Echo. 4/12.05.

Bournemouth

Guardian. 4/22.05.

**Sousa at the Palace.**

The walls of the Central Hall of the Alexandra Palace, wont to echo with the strains of the orchestral classics, were on Good Friday evening, resounding to the blasts of the redoubtable Sousa band.

As is almost customary, the most distinctive pieces were certainly the encores, which were given so invariably and with such celerity as to hazard the statement that the object of the programme was to introduce them effectively. What may be called the selection proper dealt largely with programme music, not of the vague or mystical order, but of the definite, distinct kind that obviates any strain on the imagination of the listeners. The most important of these works was "The Destruction of Pompeii and Nydia's Death." In this the lively temperaments of the doomed inhabitants are represented by a gay dance measure, suggestive, it is true, of a chorus from a musical comedy, but leaving no doubt concerning the whilom gaiety of the city folk. The entrance of Nydia is unmistakable, since her theme is of hymnlike character, from which the brass rigorously refrain from participating. The tympani players are naturally kept busy during the fall of the volcanic hail, and the clarinets are much agitated within the lowest octave, but on the whole the scoring is not aggressive, and the scene of destruction is rather agreeable. There were three encore pieces given after this performance, first showing the capacities of the band to greatest advantage. This with a set of variations on a song called "Blue Bell." Presumably with intention, such incongruous contrasts of timbre are introduced as to produce ludicrous effects, a mighty argument over the theme between the huge euphoniums and trombones being followed by a solo oboe, and the whole concluding with the clang of a dinner bell.

Musically the most satisfactory performance was a clever arrangement of Wagner's "Tannhauser," in which a rich balanced tone was secured and there occurred some fine grandiose effects.

There was only one soloist, Miss Estelle Liebling, a coloratura singer, who so delighted her listeners by her rendering of a florid song from Herod's "Pre aux Clercs" that she was induced to add an encore.

**SOUSA'S BAND AT BOURNEMOUTH**

The famous American conductor, John Philip Sousa, and his band gave two performances at the Bournemouth Winter Gardens on Saturday. In the afternoon (as also in the evening), though a few vacant stalls were to be seen, the attendance was very large. As usual with Mr. Sousa, no time was lost in attacking the programme. He came on to the platform, made his bow, turned to the band, and off they started without a moment's delay. Included in the afternoon scheme were two of Mr. Sousa's own compositions, "The last days of Pompeii" and "The Diplomat." The first-named is a suite in three movements, and is vividly descriptive of the destruction of Pompeii and Nydia's death. Great enthusiasm was aroused by the superb manner in which the work was rendered, and it received the honour of a double encore. Mr. Sousa's other piece, "The Diplomat," is one of those stirring martial airs, in the composition of which he is such a past master. This also was twice encored, the extras being "Manhattan Beach" and "Stars and Stripes for Ever." Re-demands were numerous, amongst other pieces conceded being "The Washington Post," which as soon as started was greeted in quite a friendly manner. Mr. Marshall Lufsky rendered a piccolo solo with great brilliancy, and played very delicately the flute obbligato to one of the local solos. In addition to the band there were two soloists—Miss Estelle Liebling, whose finished vocalisation was highly appreciated; and Miss Maud Powell, the clever American violinist. The following was the programme: Symphonic sketch, "My Jubilee" (Chadwick); piccolo solo, "Kinloch o' Kinloch" (Occa); suite, "The last days of Pompeii" (Sousa); soprano solo, "Theme and variations" (Proche); finale third act of "Manon Lescaut" (Puccini); sketch, "The musical critic's dream" (Dix); caprice, "La Castaquette" (Ketten); march, "The Diplomat" (Sousa); violin solo, "Rondo Capriccioso" (Saint-Saens); second polonaise (Liszt).

The largely attended evening concert opened the overture of Hartmann's "The Vikings," and after a fine trombone solo by Mr. Leo Zimmerman, was followed by Sousa's suite, "Maidens Three," and grand scene, "The night of the classical Sabbath" (Boito). Other items in the band programme included "The Water Sprites" and "An Alpine Storm" (Kunkel); "Amaryllis" (Ghys); a new march, "Diplomat" (Sousa), and last but not least the overture to "Tannhauser," which was magnificently rendered and loudly encored. The concert may be said to have been encored throughout, and, in response, the band, to the magic wand of Mr. Sousa, many times struck up with extra pieces, which included "Stars and Stripes," "King Cotton," "Washington Post," "Blue Bell," "Biscayan Love Song," etc. Miss Estelle Liebling (soprano) contributed some artistically rendered songs, and Miss Maud Powell some masterly violin solos.

**THE WINTER GARDENS, BOURNEMOUTH.  
SOUSA'S BAND.**

Sousa and his famous band paid another visit to the Winter Gardens on Saturday, when there were again very large and appreciative audiences. As usual the "March King" lost no time in attacking the various items, and the afternoon programme included two of his own compositions, "The last days of Pompeii" and "The Diplomat." The former is a suite in three movements vividly descriptive of the destruction of Pompeii and Nydia's death, while the new march has a vraisemblance to those stirring martial compositions for which he has become celebrated. Recalls were numerous, and the band responded with performances of "Manhattan Beach," "Stars and Stripes for ever," "The Washington Post," and other selections. Mr Marshall Lufsky rendered as a piccolo solo "Kinloch o' Kinloch" (Occa), while Miss Estelle Liebling, a soprano of wide range, gave a finished rendition of the solo "Theme and Variations" (Proche), and Miss Maud Powell, an American violinist, gave a masterly contribution of Saint Saens' "Rondo Capriccioso." At the evening concert the programme was opened with the overture to Hartmann's Danish Tragedy "The Vikings" and a fine trombone solo was followed by Sousa's suite, "Maidens Three," and the Grand Scene, "The night of the classical Sabbath" (Boito). Other items in the band programme included "The Water Sprites" and "An Alpine Storm" (Kunkel), an air of Louis XIV., "Amaryllis" (Ghys), the march, "Diplomat" (Sousa), and the overture to "Tannhauser," the last named of which was magnificently rendered. Practically every item was rapturously encored, and the extra pieces included "Stars and Stripes," "El Capitan," "Let's be Lively," "Dixie Land," "King Cotton," "Washington Post," "Blue Bell," "Biscayan Love Song," &c. Miss Estelle Liebling contributed the aria "Thou Brilliant Bird" (David), with flute obbligato by Mr Marshall Lufsky, responding to an encore with the old Scotch song "Annie Laurie"; Miss Maud Powell gave another finely-played violin solo, a Fantasia on Sousa Themes by Max Liebling, and Mr Leo Zimmerman had to acknowledge the plaudits of the audience at the conclusion of a trombone solo entitled "American Beauty" (Zimmerman), giving "In the deep cellar" in response.

Bournemouth

Society Directory. 4/22.05.

**THE WINTER GARDENS.**

Sousa and his Band again visited Bournemouth on Saturday, and gave two performances, afternoon and evening, before highly appreciative audiences. In addition to the selections by the band, Maud Powell rendered violin solos; Estelle Liebling sang several songs, and Marshall Lufsky displayed his cleverness as a piccolo player. At the afternoon concert, Lufsky, who, it should be stated, is a member of the band, was encored, and he replied with a piece entitled "Through the Air." Sousa had a hearty reception, and conceded many encores. Among the encore pieces, the rendering of "Bluebell," in quite original style, was most pleasing; the other selections were "El Capitan," "Manhattan Beach," "Washington Post," "Hands Across the Sea," "Stars and Stripes," and "Dixie Land." These were all extras, and the programmed items included: symphonic sketch, "My Jubilee" (Chadwick); Sousa's suite, "The last days of Pompeii," and his new march, "The Diplomat."

Bournemouth

Observer & Chronicle 4/22.05.

**BOURNEMOUTH WINTER GARDENS.**

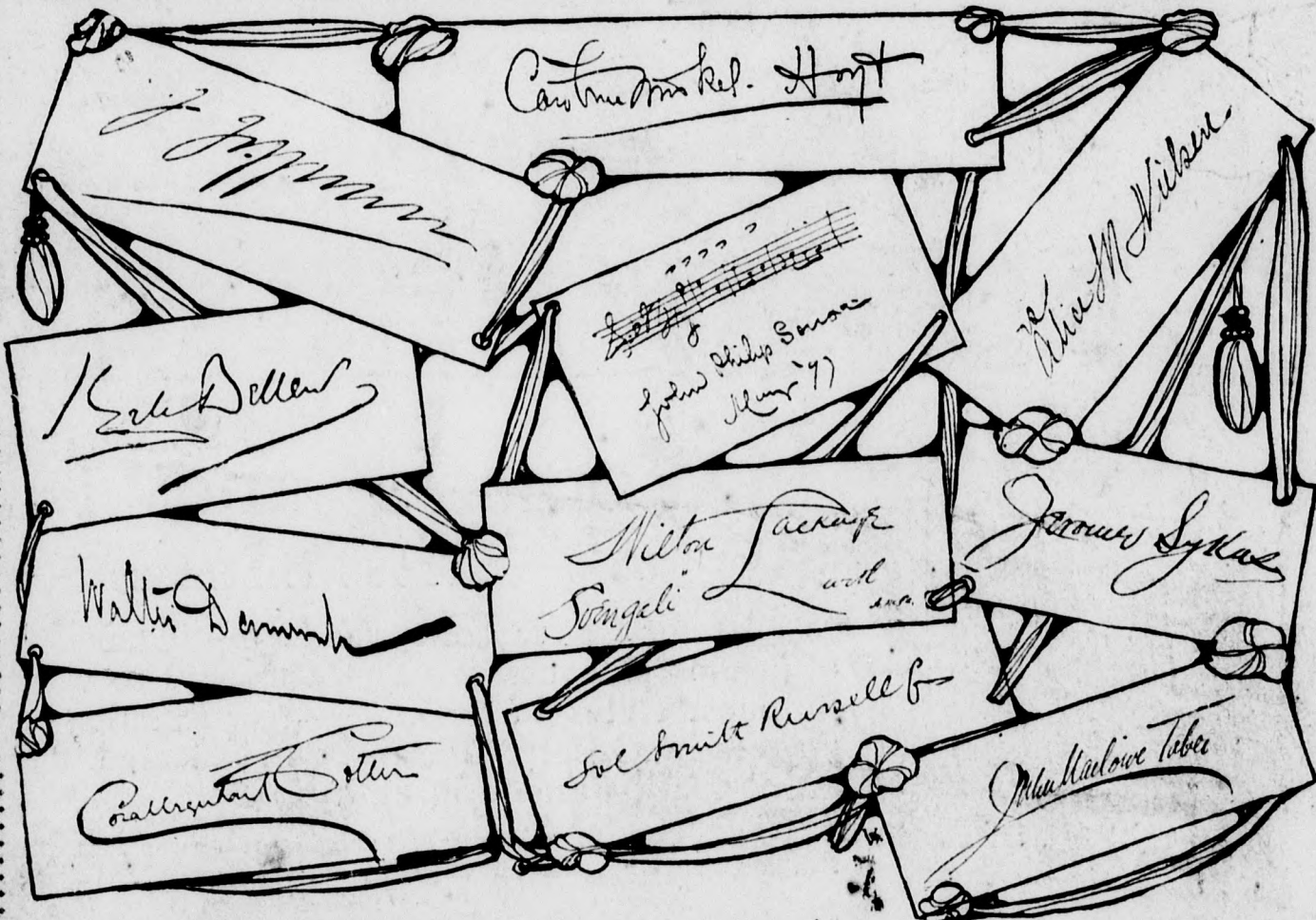
**EASTER ATTRACTIONS.**

Large audiences attended the two special concerts given on Saturday by Sousa, the popular American "march king," and his famous band; and judging from the enthusiasm displayed on both occasions they are as popular with local audiences as ever they were. The programmes were of a delightful character, and encores were given as freely as they were demanded. Chief among the items were a number of Sousa's own compositions, these including his latest works, "The Last Days of Pompeii" and "The Diplomat" (both of which were much enjoyed), and many of his well-known and equally well liked march pieces. Then there was the singing of Miss Estelle Liebling (who created such a sensation upon a previous visit), and the violin solos of Miss Maud Powell, a most charming player. Should Sousa favour Bournemouth upon a future occasion he may be sure of the heartiest of welcomes.



The Pittsburgh Gazette. 4/16. 05.

GROUP OF SIGNATURES OF PROMINENT STAGE PEOPLE



Daily Express 5/2. 05.

MANY COMPLAINTS TO WHICH THEY ARE LIABLE.

"Express" Correspondent.

New York, Monday, May 1.

M. Paderewski hopes to be able to travel from Boston to New York to-morrow. He is suffering from severe nervous prostration, and has considerable pain.

M. Paderewski's sudden collapse after playing at a concert in London, Ontario, has come as no surprise to Mr. Hugo Gorlitz, who for nine years was the famous pianist's manager, and conducted several of his tours in America.

"The present attack," said Mr. Gorlitz to an "Express" representative yesterday, "is a recurrence in an aggravated form of a trouble which first arose during his first American tour in 1891. In the course of 117 days he played in no fewer than 107 concerts, and attended as many as eighty-six dinner parties, the result being that he had a serious nervous breakdown.

"At every concert subsequently the nerves at the back of his neck and the top of his shoulder blades would rise up in great knots, and he would frequently suffer great agony. It was always my custom at the conclusion a performance to massage his neck."

To attain fame in the musical world, whether as a singer or as an instrumentalist, involves a great physical as well as a great mental strain. A regular course of training is almost as necessary, in fact, for a famous musician, as for a famous footballer or cricketer.

Here, for instance, are some of the maladies to which various kinds of musicians are liable if they are not in robust health:—

Pianist: Swollen hands and arms; softening of the brain.

Violinist and harpist: Paralysis of the finger muscles.

Singer: Laryngitis.

Trombone and cornet player: Eye and lung disease; paralysis of lip muscles.

Drummer: Heart disease and nerve complaints.

Celloist: Spinal disease and swollen shoulders.

Mr. Sousa has several curious experiences of accidents due to musical strain. "I remember," he told an "Express" representative yesterday, "when conducting my band at Detroit, a French tenor, who was suddenly seized with what I suppose was paralysis of the vocal chords.

"He was just about to reach a high C when an extraordinary change came over his face. He gasped and gasped, and not a sound came forth. The chords were paralysed, and for the rest of the season he had to retire.

"Another case was one of my trombone players, whose lip muscles became paralysed at a concert, and who has never been able to play again."

The Star 5/2. 05.

Apropos of M. Paderewski's nervous breakdown, Mr. Sousa has been telling a morning paper of the case of one of his trombone players, whose lip muscles became paralysed at a concert, and who has never been able to play again. Artists are not alone subject to these dangers. We have heard of a member of the audience who sustained paralysis of the auditory nerves during an encore performance of the "Washington Post," and has not been able to hear a Sousa march since.

Western Mail. 4/28. 02

An interesting item in the Sousa programme at the Queen's-hall on Thursday night was the first performance of Mr. Edward German's Welsh rhapsody, as arranged for a military band.



Essex Citizen.  
4/27.05.

Mr John Philip Sousa has a letter in the press to-day informing the British public, in no uncertain tones, of his sentiments towards musical piracy. The lax state of the law in this country, he mentions, prevented him from publishing here one of his operas, "The Bride Elect." This work earned for him in royalties in America something like \$5000. The popular American musician concludes:—"I believe I do not violate any confidence when I say the sooner the law-makers of this United Kingdom protest the interests of the above-mentioned subjects of His Majesty the better it will be for everyone concerned. The music pirate does not add to the gaiety of nations, and the sooner he is effectually and eternally squelched the sooner will happiness return to the soul of John Philip Sousa."

Gravesend & Head Post  
Reporter. 5/6.05.

### SOUSA AT GRAVESEND.

If there were any lingering doubt as to Sousa's continued popularity, it was dispelled on Monday evening when the Public Hall, packed from end to end, welcomed the "March King" to Gravesend. As to the capabilities of the men and his band, the magnificent ovation each item of a somewhat lengthy programme received sufficiently voiced the people's verdict.

Sousa is a personality. Nothing so well marks the advance in complexity of modern music as the fact that it is the conductor rather than the orchestra, that is the principal attraction. But even amongst conductors, Sousa is unique. The ideal conductor is an intelligence, living, breathing, emotional, playing upon a hundred instruments instead of one, weaving the curiously intricate symbols of sound into a harmonious whole. He is the interpreter between the musician and his audience. Sousa is all this; what marks him off from all others is his curious restraint of gesture. Imagine him as he stands, an erect figure of medium height, essentially military in his bearing. His face is dark, immobile, inscrutable; nothing shows of the feeling playing beneath the mask. In conducting, his pose is easy, the arm moves from the shoulders as he sways the baton, at times the left hand is raised from the elbow with a curious gripping or plucking gesture, when the volume of sound sinks or rises in intensity. There is little more, the rest is discipline—the discipline of the rehearsal, of the rapport between the virtuoso and his complex instrument. It is with such restraint, with such discipline that he interpreted Liszt's magnificent symphonic poem, "Les Preludes," the type of which is always a perfect test of quality in conductor and orchestra, for the symphonic poem is the perfect expression of a mood which must be reproduced in the mind of the listener. Here, in the first movement, the gentle accents of the reeds declares the peaceful dawn of life, with fair winds, fair hopes. Then with soft and growing insistence creeps in the brass, rising louder and louder to the storm which breaks upon life's illusions, shattering and crushing the spirit. The storm past, once more the reeds, oboe and bassoon, bring their emotions of rustic peace until in the finale the spirit rising once more to grandeur steps triumphantly to its duty in the world of men. This, — and the spectator at last remembers that on his tiny platform a slight erect figure is waving a little white wand and that three score instruments are sounding or are silent at the gesture of his hand.

After this it was realised that nothing was wanting. The "March King" was something more than a maker of marches; he was a supreme artiste. Never again did the orchestra rise to the supreme height of music, for the simple reason that never again did the music rise to that height. Sousa's Suite, "At the King's Court," far in advance as it is of his more popular marches, does not show the skill of orchestration exhibited in the Symphonic Poem. The genre, of course, is different, less complex, being a trio of dance measures. Yet these were well differentiated, full of melody and sound music. Of a more popular kind still was the movement "Mars and Venus" based upon a simple air, and recalling a soldier's parting from his love, the battle and the return. In his more ambitious pieces, Sousa perhaps depends too much upon the peculiar effects of each instrument rather than its quality in conjunction with other instruments. As a matter of experience, however, one would have been sorry to have missed the remarkable exhibition of the capacity of the kettle-drum whose sound swelled from the dim far-off murmur of battle to a roar which filled the building. What we have learned to expect from Sousa, however, is the march, and it must be admitted that his latest efforts will have equal popularity with the famous "Washington Post." "The High School Cadets," is a ratling march, the "Diplomat" full of good melody and harmony, but nothing pleased the audience as did the quick-step "Dixie-Land."

For the rest, the cornet solo of Mr. H. L. Clarke was good, though by no means better than Gravesend has heard on other occasions; Miss Estelle Liebling sang Isabelle's Air from Le Preaux Clercs with much skill, if one regarded it only as an exhibition of technique, while Miss Pearl Bryer's cello solo was quite admirable from every point of view.

Gravesend & Northfleet  
Standard. 5/6.05

### VISIT OF SOUSA'S BAND.

On Monday evening the Public Hall, Gravesend, was filled by an admiring audience to listen to what was only to be expected from the above accomplished band—excellent throughout. The programme, which was a lengthy one, opened with Liszt's symphonic poem, "Les Preludes," the famous composer being moved to the composition by Lamartine's Meditations Poetique. To speak adequately of the manner in which "Les Preludes" was rendered is an almost impossible task. The technique shown throughout was of the most brilliant description. The storm, to the rolling of the drums and the intonations of the deep instruments, was realistic in the extreme. This work thoroughly deserved the encore which it received and Mr. Sousa gave "High School Cadets" in response, a piece which was full of vim, throughout, and made one's nerves tingle with pleasure. A cornet solo, "Sounds from the Hudson," by Mr. Herbert L. Clarke, was a delightful interpretation of what can be accomplished upon this instrument in a master's hands, and for an encore he responded with "The Rosary," which met with a most cordial reception. The third item upon the programme was Sousa's "At the King's Court"—(a) "Her Ladyship the Countess," (b) "Her Grace the Duchess," and (c) "Her Majesty the Queen," three masterly compositions, the latter item being particularly well received from the grandeur involved in its composition, and the march of triumph so inspiring. Encores were given with "Dixie Land" and "The Washington Post," both of which were rapturously received by the audience. "Le Pré aux Clercs" by Miss Estelle Liebling, accompanied on the flute by Mr. Marshall Luffsky, was delightfully rendered in a voice of surpassing refinement. Her imitations of the flute with the highest notes firm and pure were marvellous, and fully entitles her to the cognomen of the "human mocking bird." Her encore, wholeheartedly given, was responded to with "Will you love when the lilies are dead?" and further enhanced this brilliant singer's reputation. This was followed by "Mars and Venus" from Suite "Looking Upward," a grand composition. In this was a rare manipulation of the drums, the gradual approach from *dimuendo* to *crescendo* and back to *dimuendo*, with a repetition thereof receiving a well-deserved encore, in reply to which "Liberty Bell" was given.

The interval was very short, and the next item a valse, founded on themes from "Rhapsody Espagnol" (Waldteufel), was a most beautiful one, the encore it received being fully warranted. In response "Bedelia" was rendered, the audience receiving it with full expression of delight. (a) Idyl "Rondo d'Armour" (Westerhout) and (b) march "The Diplomat" (Sousa) were the next items, at the conclusion of which an encore was demanded. To the great delight of all, Sousa's famous march was rendered, "The Stars and Stripes for ever." It is almost impossible to describe the stage effect of this scene, as the piccolo, cornet players, and trombones took their positions in a line at the front and faced the audience, the volume of sound emanating from the instruments being tremendous, but truly as one of the audience remarked, "Only one band can play that piece and that band is Sousa's." Vociferous applause greeted the termination of this delightful march, and once again an encore was demanded and granted, "El Capitan" appearing upon the card to meet with a likely reception, and deservedly so. (a) "The Swan" (Saint-Saens) and (b) Scherzo (Von Goens) with a cello accompanist in Miss Pearl Evelyn Bryer was a rich treat, her manipulation of this instrument being faultless, and as an exhibition of skill, worth going miles to witness. To the great regret of all time did not allow of an encore. The evening concluded with an introduction, third act, "Lohengrin" (Wagner), beautifully and brilliantly executed throughout, and "God Save the King." We hope we shall be favoured with yet another exhibition of this famous band's skill before it leaves our shores for the States.

Islington D. Gazette.  
5/2.05.

That though there may be a little more than patriotism which says our British bands are better than Sousa's, there is no doubt that Sousa can draw the crowd. The great Alhambra, on Sunday, was twice full of people—and sound—consequent on the Sunday League's enterprise in bringing the popular band to the multitude; and the performance certainly was a begone-dull-care one when a comparison was made with the weather outside and the music within. The people do not take their pleasures so sadly as some of you may suppose; but they sit and evidently enjoy tunes which haunt them for the rest of the week and fill thought receptacles which otherwise might be occupied by doleful dumps. Therefore, let me commend to you all the National Sunday League; and as there is a threatened attack upon their work of bringing the best of music at the cheapest rate to the masses, send half a crown to Alderman Henry Mills at Red Lion-square, become a member, and consequently a bulwark for Sunday freedom and elevating recreation.

Kent Globe. 5/2.05.

### GRAVESEND.

HOSPITAL CONTRACTS.—Mr. J. Ibbetson, 179, Windmill-street, has secured the contract for supplying meat to the Gravesend Hospital for the next six months. This is the third time that Mr. Ibbetson has secured the contract.

SOUSA'S BAND AT GRAVESEND.—Sousa's famous Band played in the Public Hall on Monday evening, Sousa himself conducting. The players were welcomed by a large audience, and appreciation was shown in such a demonstrative way that the March King was pleased to add to the programme several lengthy pieces. It was perfectly astounding to observe realistically music could be made to illustrate comedy and tragedy, the battle piece being a "picture" of great proportion and otherwise inexpressible.



The Star. 5/2.05.

Brighton Gazette.  
4/27.05.

apropos of M. Paderewski's nervous breakdown, Mr. Sousa has been telling a morning paper of the case of one of his trombone players, whose lip muscles became paralysed at a concert, and who has never been able to play again. Artists are not alone subject to these dangers. We have heard of a member of the audience who sustained paralysis of the auditory nerves during an encore performance of the "Washington Post," and has not been able to hear a Sousa march since.

### "Sousa and his Band."

"Sousa and his band." Not "Sousa's Band." The form of words is well chosen. For it is "the March King" himself who is the chief attraction, and without him a performance by his band, admirable as it is, is a little like "Hamlet" without the Prince. He was at the Dome on Saturday to direct the two concerts given there, and Brightonians were not denied the pleasure of renewing acquaintance with his interesting personality—impassive, bearded face, high forehead, symmetrical back, hands delicately gloved in white kid, and so forth. Those who saw him for the first time may have been a little disappointed, for there is no doubt that he has considerably toned down his methods since he first convulsed the musical world. He might have been an ordinary military bandmaster during the early part of Saturday afternoon's programme. Later on a few of the old characteristics showed themselves—his left arm swinging round while the hand closed and opened as if he were pulling out the stops of an imaginary organ. With the baton, too, would come now and then one of those curious motions which are so entirely his own. At other times he adopted a statuesque attitude, the baton just wagging to and fro. It was a typical Sousa programme—that given in the afternoon, opening with the introduction to the third act of "Lohengrin," reaching its climax in a "symphonic tone poem" of Richard Strauss and finishing with Thomas's "Raymond" overture. In between these three outstanding items were any number of lighter pieces. There was a charming suit of Sousa's composition, "Maidens Three"—"The Coquette," "The Summer Girl," and "The Dancing Girl." The second number was delightful, conjuring up as it did a vision of a sunny, breezy June day, with a particularly piquant specimen of femininity in the foreground. A work which pleased the audience very much was called "The Musical Critic's Dream," in which the gentleman in question was supposed to hear a popular melody treated in turn by Mozart, Beethoven, Chopin, Rossini, Hadyn, and Wagner. It was a clever essay in parody. As encore pieces, some of the famous marches—"King Cotton," "Stars and Stripes," and "Manhattan Reach"—were given, together with a piece of musical buffoonery which no one but the inimitable Sousa would have attempted. This was nothing less than the hackneyed and treacherous air "Blue Bell" served up in all sorts of bizarre fashions—delicately piped on the oboe, rumbled out on the tympani, blared forth by the trombones, and so on, the most unlikely instruments being coupled together. The really serious items on the programme—the Wagner and Strauss selections—were magnificently given, and fully justified Sousa's claim to be considered a great conductor and his band one of the finest of its kind in the two hemispheres. As welcome relief to the instrumental numbers was the singing of Miss Estelle Liebling, a sweet soprano, who gave a Tyrolean air and variations—a wonderful example of vocal gymnastics. Miss Pearl Evelyn Bryer gave 'cello solos, and there was also a solo on the fluegelhorn by Mr Franz Helle. The fluegelhorn may be described as a cross between the cornet and the saxophone, the combination being far from unpleasing. Altogether, no one had reason to complain that he did not get his money's worth.

The engagement, as on former occasions, was made by Mr Cecil Beryl, of the Theatre Royal, and Messrs Lyon and Hall, of Warwick Mansion, East Street, Brighton, and 22, Church Road, Hove, carried out the seating arrangements.

Free Press. 5/5.05.

### SOUSA'S BAND AT WYCOMBE.

A treat of unique kind was afforded to lovers of instrumental music in Wycombe by the visit of Sousa's Band to the Town Hall on Tuesday last. There was a large audience, though the seats were not all filled, a very wet evening perhaps keeping some away. Those who were there were delighted, as their enthusiastic applause showed. The playing of the band was indeed something like a revelation to many. Not only was there a grand volume of sound exquisitely balanced with regard to the various instruments, but the feeling and expression in the rendering of every concerted piece, and the perfect interpretation of light and shade, showed plainly that every performer was an artist in the truest sense of the word. The opening piece, Liszt's symphonic poem, "Les Preludes"—a musical picture of the changes and chances of life—was heartily encored, and "Il Capitan" was substituted in repose. The suite "The King's Court" (Sousa's own composition) was equally effective, and the encore in this case was "Dixie Land," while another production of the conductor's genius, "Mars and Venus," with its wonderful drum effects, again called forth loud and insistent demands for more, to which the band responded with the familiar "Washington Post," played in a manner that fairly electrified the hearers. One of Waldteufel's waltzes was deliciously played, and in answer to the inevitable encore, "Bedelia" was given. A double item—Idyll, "Rondo d'amour" (Westerhout) and a March "The Diplomat" (Sousa)—again brought out storms of applause, in reply to which the well-known "Stars and Stripes" was played. This only further whetted the appetites, and the conductor was good enough to allay them with "Manhattan Beach." The final band piece was a classical gem—the introduction to the third act of "Lohengrin," and this wound up a splendid series of successes by Sousa's musicians. Two instrumental soloists added to the pleasure of the evening. One of these was Mr. Herbert L. Clarke, who is a perfect master of the cornet; his rendering of his own composition, "Sounds from the Hudson," charmed everyone, and on reappearing in acknowledgment of the loud calls, he gave "Robin Adair" with touching pathos and sweetness. The other was Miss Pearl E. Bryer, a 'cello player whose breadth of treatment and fine execution are remarkable. She scored heavily in "The Swan" (Saint-Saëns) and a Scherzo by Von Goëns, and acknowledged an encore with "Nymphalium." The effect in the first piece was greatly enhanced by a beautifully-rendered harp accompaniment. A vocal solo was contributed by Miss Estelle Liebling—"Isabella's air from Le Pre aux Clercs" (Herold) with flute obligato by Mr. Marshall Lufsky. Miss Liebling's voice is a high and pure soprano, and her trills in echo of the flute were very skilfully given. Responding to a recall she sang "Will you love when the lilies are dead." The National Anthem concluded an entertainment which gave unqualified pleasure to every listener.

Sunday Times & Special.  
4/30.05.

Mr. Caldwell on Copyright.

Mr. James Caldwell passes patience. Replying to Mr. Clifton Bingham, who wanted to know when the member for Mid-Lanark would "dictate to the butchers at what price to sell chops and steaks," the latter writes that the butchers' chops and steaks "are property, whereas copyright is a privilege granted as much in the interest of the public with the view of promoting music as in the interest of individuals." Was there ever more arrant and pestilent nonsense talked outside Bedlam? The coinage of one's brain is property in the strictest sense, and the right to it defensible by the most elemental form of jurisprudence. The law of copyright, so far from granting a privilege, is a special curtailment of private property in the general interest, and in many cases has inflicted great injustice on the children of authors and composers. Unfortunately, Mr. Caldwell remains a very effective stumbling-block in the way of legislation, and as yet the Government has shown no intention of dealing with the matter. There has been some indignation expressed at the rather cavalier manner in which the Home Secretary dismissed the subject, but the present Ministry has become so used to adverse criticism that a little more or less hardly counts.

### Sousa and "The Bride Elect."

One result of the impunity enjoyed by the pirates is that Mr. Sousa will not allow us to hear for the present his latest comic opera, "The Bride Elect." He had arranged with a well-known manager for the production of the work in London this season, and had sent for the full score, prompt copy, orchestral parts, plates of costumes, etc. "The owners had copies made of all these things at some considerable expense, and shipped them to me, but as my profit would necessarily depend on the success of my music, and as the music pirate could steal all the numbers, and I would be without redress, I reshipped the opera to America." Incidentally he tells us that arrangements of the music have sold in America to the number of 314,994 copies, the accruing royalties being \$25,000. Figures like this must make even the mouth of a popular author water, and it is evident that, so far as immediate fame and fortune go, it is far, far better to be a Sousa than a Strauss.



To day, 5/3.05.

S. B. Standard  
5/5.05.

### The Price of Parsifal.

THE annual American invasion of these shores has now begun, and our transatlantic visitors are again adding to London's gaiety by their naive comments on men and things. On Good Friday the entrance to the Queen's Hall was besieged by a mighty crowd eager to hear the excellent programme that Mr. Henry Wood had drawn up for the afternoon concert. But among the late comers was a party of typical American tourists, who apparently had not expected to find items from Parsifal as the principal attractions of the programme. Above the din of conversation could be heard the voices of the attendants calling out, "Only five shilling seats left; only five shilling seats left;" and this exclamation gave the Americans pause. "Waal," said the leader of the party, "do you think it's worth it?" "I guess not," his good lady replied; "you see, it's not as if it was Sousa!" So scorning Mr. Henry Wood, and Wagner, and Handel, and Schubert, they took their departure for what they quaintly styled the "Na-ational Museum."

### S. B. Standard May 5 05 SOUSA AT WYCOMBE.

Sousa brought his world-famed band to Wycombe last Tuesday night, but owing, largely, no doubt, to the inclemency of the weather, there were many empty seats in the new Town Hall, although the balcony, which appeared to be the popular vantage-ground, was quite full. The back of the hall was also well-tenanted, but the higher-priced seats in front were poorly patronised. What is quite certain, however, is that those who were present had the pleasure of listening to a revelation in orchestral performances. In fact, it is doubtful whether the effect produced by the skilful efforts of Sousa's seventy or eighty performers, who included but one lady—a harpist—could be matched by any similar combination in the world. One talks a little lightly sometimes as to the precision with which musical works are performed—but here we had more than precision; we had something like mechanical regularity in its best sense, i.e., not a note nor a part by so much as a fraction misplaced, but all blending together in one harmonious whole beneath the sway of that wonderful baton. It was indeed a marvellous, and in many ways a soul-inspiring performance; and we are almost inclined to the view of an enthusiastic member of the audience, who openly avowed that those who had not heard Sousa had never heard a band! The fear that the full band would be too much for the hall was found to be quite a mistaken one. While Sousa believes in plenty of brass; he also employs reed instruments to a large extent, and there was quite a small battalion of clarionets and flutes, so that the audience were able to enjoy the full effects of the great band without the ear-splitting results that some people appear to have prepared for. But beyond the execution of the music, there was the music itself, and thanks to Sousa's courtesy in submitting to encores to almost every item, the audience enjoyed not only the programmed numbers, but an additional repertoire, which included all Sousa's best known marches, such as "El Capitán," "Dixie Land," "Washington Post," "Stars and Stripes for ever," "Manhattan Beach," and "The Diplomat." Sousa's suite, "At the King's Court," and "Mars and Venus," from the Suite "Looking Upward," in which some wonderful effects were produced upon the drums, were also performed. The other items by the Band included the symphonic poem, "Les Preludes" (Liszt); a valse founded on themes from "Rhapsody Espagnol," by that charming "valse-maker," "Waldteufel"; and the introduction to the third act of "Lohengrin" (Wagner), which were all given in a masterly manner. Among the miscellaneous items, Miss Estelle Liebling, who possesses a wonderfully flexible soprano voice, was encored for a charming rendering of Isabella's Air from "Le Pré aux Clercs" (Hérold), and in reply, sang with equally good effect, "Will you love me when the lilies are dead." Miss Pearl Evelyn Bryer was heard to advantage on the cello in "The Swan," by Saint-Saëns, and a scherzo by Von Goëns, for which she was encored, replying with "Nymphalium." Last, but not least, there was Mr. H. L. Clarke's cornet solo, "Sounds from the Hudson," a most attractive number. Mr. Clarke's performance on the cornet was quite a revelation to many of those present, every note being clear and liquid, and there was an inevitable encore, to which he replied with "Robin Adair." The effect which the performance had upon the audience was remarkable, and we have seldom seen a more enthusiastic reception given to any entertainment in Wycombe. As we have said, practically every item was encored, and in some cases a second and third encore was demanded. We feel sure that those who had the good fortune to be present will remember with keen feelings of pleasure for some time to come the wonderful evening which Sousa and his Band gave them.

West Hill Post  
Wofford 5/5/05

### SOUSA AND HIS BAND AT WATFORD.

#### A RARE MUSICAL TREAT.

On Tuesday afternoon a grand concert was given in the Clarendon Hall by Sousa and his Band, the arrangement for the visit being made by Mr Philip Yorke with Messrs F Downer and Sons, and the latter are to be congratulated upon providing the public of the neighbourhood with a very fine musical treat. There was a large attendance, but the Hall was not crowded to the extent we should have expected. The audience included several from St Albans and other places. The selections by the Band were, of course, the most popular items. First was performed Liszt's symphonic poem "Les preludes," who conducted, the famous Sousa, being heartily applauded at the conclusion of the same. A cornet solo, "Sounds of the Hudson" followed by Mr Herbert L. Clarke, this being a magnificent performance. The Band followed with the suite, one of Sousa's latest, "At the King's Court," the music of which is quite in the approved Sousa style. Miss Estelle Liebling, a soprano possessing a very remarkable voice then gave Isabella's air from "Le pré aux clercs" (Hérold), this being with flute obligato and in response to an encore sang "Will you love when the lilies are dead." The next selection by the Band was "Mars and Venus" from the suite "Looking upwards," by Sousa, and this being encored they favoured with the "Washington Post" galop, which needless to say immensely delighted the audience. Other selections by the Band, including the encores pieces, were a valse founded on themes from "Rhapsody Espagnol" (Waldteufel), an idyl, "Rondo d'Amour" (Westerhout), the new Sousa march "Diplomat," the introduction to the third act of Wagner's "Lohengrin," "Dixie Land," "Hands across the sea," "The stars and stripes" and the "Biscayan love song." In the latter part of the programme Miss Pearl Evelyn Bryer, a talented violoncellist, performed a "Scherzo" (by Von Goëns) and "The Swan" (Saint-Saëns). In every respect it was a thoroughly enjoyable



Bromley Times.  
5/5.05.

Bromley Telegraph.  
5/5.05.

Watford Observer  
5/5/05

## SOUSA AND HIS BAND.

### SECOND VISIT TO BROMLEY.

That the Lyric Theatre was not filled on Wednesday evening was not due in the slightest to any lack of appreciation of Mr. J. P. Sousa and his world famous band on the part of Bromley people. In the first place, such extremely short notice was given that many people had no time to re-arrange their engagements in order to permit of their attendance, and in the second place the weather on Wednesday evening proved so disastrous that large numbers undoubtedly refrained from venturing out. There was, however, a good audience, who had the pleasure of hearing—not all of them for the first time—the wonderful effects this company of musicians accomplish. Sousa, of course, is almost as well known for the marches and descriptive compositions that have come from his pen as for the merits of his band, but on this occasion the full beauty of the latter was revealed in their interpretations of other composers rather than in Sousa's own works. The first and last pieces on the programme were undoubtedly the richest in full interpretative merit, and in the first, Liszt's symphonic poem, "Les Preludes," the reading, while doubtless quite peculiar to Sousa, was abundantly sympathetic, and the infinitesimal gradations of light and shade were such as are only heard in the finest orchestras. If the brass wind was grand, the wood wind was magnificent. The last item was the introduction to the third act of Wagner's *Lohengrin*, and its rendering was one of grace and majestic dignity. In the suite "At the King's Court" (composed by himself), Mr. Sousa employed all the legitimate devices possible to a large band of (individually as well as collectively) clever instrumentalists, and the impressions he sought to convey were presented in a wealth of fine effects and entrancing sounds. Exquisite renderings were also given of an Idyl, "Rondo d'Amour," by Westerhout, and a Valse, founded on themes from "Rhapsody Espagnol" (Waldteufel). Mr. Sousa is wise in that he gives a short printed programme, and relies on encores to fill it up. Everything was encored on Wednesday evening, and in response one of his own compositions was generally given, a particularly fine rendering being given to the well known "Stars and Stripes" March. While, however, a steam hammer may crack a nut, and be marvelled at accordingly, it hardly appears consistent with the dignity of this magnificent band to give variations of such hackneyed airs as "Bedelia." A fine cornet solo was given by Mr. Herbert L. Clarke, "Sounds from the Hudson," and he played his instrument in a manner that is rarely heard, many passages being played with almost flute-like tone. In response to the inevitable encore he played "Killarney." In Isabella's air from "Le Pré aux Clercs" (Hérold), Miss Estelle Liebling proved herself a distinctly clever singer, and Miss Pearl Evelyn Bryer revealed agreeable traits as a cellist, her rendering of Saint-Saëns' "The Swan" being graceful and sympathetic, a Scherz. by Von Goëns showing considerable executive ability.

B. J. Time

## SOUSA'S BAND AT BROMLEY.

### A MUSICAL TREAT.

What may be fairly described as the greatest musical treat of the season as far as Bromley is concerned took place at the Lyric Theatre on Wednesday night, when a grand concert was given by Mr. Sousa and his famous Band of nearly sixty first-class instrumentalists. The building was well filled, and, indeed, it appeared that in the case of the most moderately priced seats applicants were being refused admittance. The audience was keenly appreciative, and in fact at one or two points the approbation found vent in a hearty outburst of applause, before the strains that had evoked the demonstration had completely died away. The opening item was the symphonic poem, "Les Preludes," and, needless to say, the piece received a fine interpretation at the hands of the orchestra, under the skilled bâton of their chief. Indeed, it may be said that no item in the programme furnished them with a better opportunity of showing their skill as musicians. In response to the plaudits of the audience, "El Capitan" was given immediately afterwards. The next number was a cornet solo, "Sounds from the Hudson," which Mr. Herbert L. Clarke rendered in a manner which suggested a marvellous mastery of the instrument. The applause burst out almost before the artiste had finished, and in response to the evident desire for an encore, he gave the ever-popular "Killarney." In the suite "At the King's Court" (Sousa), a variety of impressions are produced—brilliance, lightness, of solemnity and majesty alternating with one another. To this succeeded, as an encore, "Dixie Land." Miss Estelle Liebling gave evidence of the possession of a fine soprano voice, to which is added a wonderful faculty for manipulating it, in her rendering of Isabella's air for "Le Pré aux Clercs" (Hérold), a tastefully rendered flute obligato being given the while by Mr. Marshall Lufsky. There was a pronounced demand for an encore, in response to which she gave "Will you love when the lilies are dead?" In "Mars and Venus" for suite, "Looking upward" (Sousa), probably the most noticeable feature was the marvellous imitation of the roll of the drums advancing, passing and retreating, an almost thrilling effect being produced on the hearers. The encore was the well-known "Washington Post." A valse founded on themes from "Rhapsody Espagnol" (Waldteufel), followed, and, as an encore, the familiar "Bedelia." Idyl "Rondo d'Amour" (Westerhout), and march "The Diplomat" (Sousa), were succeeded by another demonstration of approval, and "The Stars and Stripes for Ever" and "Manhattan Beach" were added. Miss Pearl Evelyn Bryer captivated the audience with two cello solos, "The Swan" (Saint-Saëns), and Scherzo (Von Goëns), and, in response to the enthusiastic applause which followed, she returned and gave "Nymphalin" as an encore. The introduction to the third act of "Lohengrin" (Wagner), formed a suitable concluding item to a programme of much excellence. The performances of the Band keenly gripped the musical sympathies of the audience, and the impression created spoke volumes, no less of Sousa's genius as a conductor, than of the ability of his instrumentalists.

"THE MARCH KING" AT WATFORD.—Sousa and his famous band paid a flying visit to Watford on Tuesday afternoon. The Clarendon Hall was not so well filled as it was expected to be, but in a considerably good house, reserved and second seats were fully taken up. Besides the band, into which Sousa has introduced the harp, there were Miss Estelle Liebling (soprano), and Miss Pearl Evelyn Bryer (cellist). For her splendid rendering of Isabella's air from "Le Pré aux Clercs," Miss Liebling was warmly encored, and in response, gave "Will you love when the lilies are dead." Recalled on her first appearance, Miss Bryer played "Nymphalin." One of the best items was a cornet solo, "Sounds from the Hudson," a composition of his own, by Mr. Herbert L. Clarke. To a flattering encore, Mr. Clarke bowed his acknowledgments. The compositions of the talented conductor had a prominent place in the programme, the first being the popular suite, "At the King's Court." The extras given in response to encores included "The Washington Post," "The Stars and Stripes for ever," and the "Biscayan Love Song." The programme was as follows:—Symphonic Poem, "Les Preludes" (Liszt); cornet solo, "Sounds from the Hudson" (Clarke), Mr. Herbert L. Clarke (encored); suite, "At the King's Court" (Sousa) (a) Her Ladyship the Countess; (b) Her Grace the Duchess; (c) Her Majesty the Queen. Isabella's Air from "Le Pré aux Clercs" (Hérold), encored, "Will you Love Me when the Lilies are Dead," Miss Estelle Liebling; flute obligato by Mr. Marshall Lufsky; "Mars and Venus" from suite "Looking Upward" (Sousa). Valse founded on themes from "Rhapsody Espagnol" (Waldteufel); encored, "Dixie Land," and "Hands across the Sea." (a) Idyl, "Rondo d'Amour" (Westerhout); (b) "The Diplomat" (Sousa); encored; "The Stars and Stripes for Ever," and "Biscayan Love Song." (a) "The Swan" (Saint-Saëns); (b) Scherzo (Von Goëns), encored, "Nymphalin," Miss Pearl Evelyn Bryer. Introduction, Third Act, "Lohengrin" (Wagner).

Extracts  
5/18/05

An interesting little ceremony took place last Sunday at Christ Church, East Sheen, during the usual afternoon choral service when Mr. and Mrs. Percy W. Heanly's infant son was christened, the sponsors being Messrs. John Philip Sousa (represented by Mr. Roland Carse), who was unable to be

present, and Harry R. Wilkinson and Mr. Nicholson, the boy being christened Robert Leicester Sousa Warburton.



Hull Mirror  
Apr 1/05

### SOUSA'S BAND IN HULL.

Sousa and his celebrated band commenced a two days' engagement at the Hull Assembly Rooms this afternoon. It is two years since Sousa made acquaintance with a Hull audience, and the tremendous success on that occasion encourages the belief that his welcome will be no less cordial to-day and to-morrow. Sousa's band is still unrivalled, and like any other of its kind in the world, its programme is equally so. It is full of variety and novelty, and not the least characteristic feature of it is the "hustle," which his compatriots would call it. There is no tedious waiting in intervals—no hesitation in giving encores, which invariably take the form of saucy marches and enlivening tunes, which have won for Sousa (their composer) a world-wide fame. This afternoon's concert was a typical one, and that it was thoroughly enjoyed was frequently manifested by the hearty plaudits of a large audience. To-night another concert is to be given, and again on Monday afternoon and evening.

Birmingham Post  
2/21/05

### SOUSA AND HIS BAND.

His Band paid their third visit to Birmingham yesterday, and gave two performances at the Town Hall. On both occasions there was a large attendance, and apparently the concerts were to the taste of the audience, though how many came out of curiosity and how many were attracted by the class of music associated with the Sousa Band must remain an unsolved problem. There is really very little to be said about these Sousa concerts which has not been said before. Mr. Sousa seems to have abandoned some of his eccentricities of manner, and there was nothing in his mode of conducting much out of the common. How far it is the same combination of players that has accompanied Mr. Sousa on his previous visit we have no means of knowing; but that he has them completely in hand is unmistakable. Presumably the same selection of music does service pretty often, for the programme from which we write bears no date and gives no place of meeting. Moreover, as the band are always ready with an encore, and every sign of applause is accepted as an encore, it is evident that the whole programme is a very well rehearsed performance. What is supposed to be gained by printing the names of nine items, and inserting nine or ten others (for one encore piece was itself encored—by the band), we cannot pretend to say; but it has the disadvantage of postponing some of the selections on the programme until many of the audience have been obliged to leave. For instance, at yesterday's matinee, what ought to have been one of the real tests of the band's capacity—Liszt's Fourteenth Hungarian Rhapsody—was not reached until considerably after five o'clock, although the concert commenced at three. The last piece but one on the programme proved to be one of the few genuine musical treats of the afternoon. This was a violin solo by Miss Maud Powell, "Ballade et Polonaise," by Wieniawski; and those who missed it had cause for regret. Mr. Sousa may not know it, but musical people here are doing their best to abolish the encore nuisance; and if the slightest token of appreciation is to be interpreted as a recall players and vocalists must be prepared by-and-by to be received in a respectful but emphatic silence. It is quite unnecessary to take the long list of items in detail. What can be said of a professedly first-class brass band combination which concentrates its energies on such trifles as "Dixie Land," "Washington Post," "Oh, my, my, my!" "Stars and Stripes for Ever," or "Hands Across the Sea"? Mr. Sousa's suite "Looking Upward" and his new march, "The Diplomat," were characteristic; but jingle and brass, with plenty of drum, do not constitute first-class music. It is, however, fair to say that some astonishing effects were obtained in a drum solo, and Mr. McCreeman's performance on the saxophone was a revelation of what can be made of a seldom-heard instrument. To conclude, we remain of opinion that the Sousa Band reputation must rest on the merry-go-round marches and song tunes, with their startling effects which the band has made its own. As Barnum and Bailey in music the combination is unique and evidently popular; but from a clever band of over fifty performers something better might be expected, yet the performance of Liszt's splendid tone-poem "Les Preludes" was certainly disappointing, and the only other important item in the programme was left till the very last. That the band can play, and play well, we freely admit; the question is whether much that they play is worth playing. Of the evening performance it is only necessary to say that the selection was similar; the audience applauded loudly, and the encores were unstinted. A word of praise must be given to Miss Estelle Lieblich, the vocalist, though it will be well for her not to overtax her voice for a sensational effect.

Yorkshire Herald  
3/29/05

### SOUSA'S VISIT.

The Londesborough Theatre at Scarborough was last night the scene of a magnificent musical triumph. Sousa's Band, probably the most distinctive musical organisation of the world, rendering a programme which has seldom been equalled in local history.

The Londesborough Theatre has never probably accommodated as many people as were present at last night's performance. Every seat in every part of the house was occupied, and the corridors at both sides were so packed that ingress or egress was impossible except at the interval and conclusion of the performance. The enthusiasm of the audience was boundless, and every item of an excellent programme was applauded to the echo.

Commencing with the overture from "Maximilian Robespierre" (Litolff), "Sounds from the Hudson," composed by Mr. Herbert L. Clarke, who himself took the cornet solo, was brilliantly played, and as an encore "The Rosary" was rendered, "El Capitan" having been played as an encore to the overture. A suite, composed by Sousa, was next given, including "At the King's Court," "Her Ladyship the Countess," "Her Grace the Duchess," and "Her Majesty the Queen," and as encores "Dixie's Land," and "Hands Across the Sea" were excellently rendered.

Miss Estelle Lieblich, the soprano soloist, who has the remarkable distinction of having sung at 1,000 Sousa concerts in various parts of the world, not having missed a single performance; in fact, since her engagement, and who is an American by birth, then sang "The Nightingale Song" from "Marriage of Jeannette" (Masse), the flute obligato being taken by Mr. Marshall Lufsky. This gifted soprano also sang "Sunrise," from the Japanese opera "Iris" (Mascagni), and as an encore gave "Will you love when the lilies are dead?"

After an interval, four of Kroeger's American character sketches were splendidly rendered, these being followed by "Scene Espagnol" and "Sevillano" (Elgar), and "The Diplomat" march (Sousa). Miss Maud Powell, the successor of Lady Halle, who plays a 21,000 Joseph Guarnerius violin which she has just acquired, was enthusiastically received for her rendering of the fantasia from "Faust" (Wieniawski). The overture from "The Merry Wives of Windsor" (Nicolai), transcribed for military band from the original orchestral score by Mr. Sousa, concluded a really notable performance.

This afternoon Sousa and his band appear at York.

Southport Guardian  
5/10/05

### SOUSA.

Once more this pioneer of bands has favoured us with a visit. Time deals very gently with John Philip Sousa. One would imagine that with his hurry-scurrying life he would look at times quite faded. Perhaps his tonic is an easy mind and living only one day at a time. The performance savours of America all through. Sousa marches up to his stand, makes a little bow, and the concert commences, without any preliminaries, such as an extra tune up or the tapping of the baton on the music stand. The selection ended, comes the round of applause. In walks a coloured man, holding high over his head the great sheet of cardboard announcing the encore. There is certainly no time wasted. It is all on a par with the Chicago pork butcher, who runs his pigs in at one door, and in a short space of time runs them out through another door done up as sausages. The mixture is incongruous, of course, but you can't help thinking of it all the same. There is some glorious harmony at times; the varied tones of all reeds go to make up the most beehiving melody, which is infinitely more pleasing in a hall than the grand fortes, when all the minstrels are blowing for their lives.

The "Blue Bell" Valse, with variations, took immensely. Miss Estelle Lieblich a soprano with a remarkably pure voice, sang most charmingly, and Mr. Marshall Lufsky's piccolo solos were much appreciated. And the 'cello solos by Miss Pearl Evelyn Bryer called forth loud applause. She has a beautiful touch, and the delicate runs in her solo, "Nymphalia," were executed with a marvellous dexterity. I liked the way they played our "National Anthem" at the close of the performance.

While the audience were streaming out down one staircase the men were carting away the luggage down the other one, ready for the next journey and next performance. Although we are fond of saying, "Take my advice," and never be exactly what your calling may happen to be, nevertheless, I would rather have my calling to that of Sousa and his band.

Cambridge Express  
5/12/05

### SOUSA AT CAMBRIDGE.

The Guildhall, Cambridge, reverberated with the strains of inspiring music last Saturday afternoon and evening, when Sousa, the "March King," visited the ancient University town for the first time with his famous band of instrumentalists. Despite the warm weather, and the strong counter attractions at the New Theatre, both the afternoon and evening concerts attracted large audiences, by whom the programmes submitted were immensely enjoyed. Somehow, under the skilful baton of Sousa, the most aggressive of brass instruments—even the Sousaphone, than which it would be difficult to conceive one more aggressive—sound less brazen than under ordinary conditions, and there is no question that he commands the services of a band of highly accomplished musicians, who enable him with ease to produce instrumental music in a manner peculiarly his own. Every item was enthusiastically received and encored, and the vocal contributions of Miss Estelle Lieblich, a soprano of wonderful compass, Miss Pearl Bryer, a 'cellist of real talent, and Mr. Lufsky, who played piccolo solos, lent pleasing variety. The booking arrangements were in the capable hands of Messrs. Ling, of Cambridge.