

THE SHOW WORLD

CHICAGO July 27, 1907

The world-famous Sousa band derives its name from its founder and conductor, John Phillip Sousa, who may be fairly called the leading American musician.

Sousa is a self-made man. His father, Antonio Sousa—a Spanish exile—was a poverty-stricken musician. Sousa was born in Washington, D. C., November 6, 1856. He commenced studying the violin at the age of eight; at 11 he made his public debut as a violin soloist. At 17 he was conducting a theatrical orchestra, and three years later was one of the first violins in Jacques Offenbach's orchestra. In 1880 he became director of the United

States Marine Corps band, which brought him straight into the White House. For twelve years he remained at this post, and through five presidencies—those of Hayes, Garfield, Arthur, Cleveland, and Harrison. It was while occupying this position that he first attracted world-wide attention by his compositions. One of these was the famous "Washington Post" march, published by the John Church company, which firm has published all of Mr. Sousa's work.

In 1892 Mr. Sousa resigned the leadership of the U. S. Marine band and organized a band of his own—the renowned "Sousa Band." This organization is entirely private and devoted to concert music. In the course of its existence it has given at least 6,000 concerts and traveled over 250,000 miles, playing at every city of consequence in the United States and Canada, as well as in the principal cities of France, Belgium, Holland and Germany. It consists of fifty-six picked men, reed instruments predominating over brass.

Sousa is remarkable in that he never refused an encore or the giving of just as many as the audience demands, so that his program of nine or ten pieces expands into twenty or thirty—all given without a break, his own exhilarating marches, of course, being given prominence.

Sousa has been a very prolific composer—400 compositions, among them 75 marches and six operas (including the



famous "El Capitan") can be placed to his credit. He has also compiled "The National, Patriotic, and Typical Airs of all Nations." This latter work consumed three years' work, and includes every national air from "Yankee Doodle" to the "Ma-Ma-Mine-Ga-Ga" of the Apache Indians; and from the Cher Aben of Brava Island to the Kutch Kenwhanana of Bengal. Light operas: "El Capitan," "Bride Elect" (libretto and music), "The Charlatan," "Chris and the Wonderful Lamp" and "The Free Lance." Sousa and his band toured in Europe in 1900, 1901, 1903, 1905.

Mr. Sousa is also the author of two very charming novels (published by the Bobbs-Merrill Company, Indianapolis), "The Fifth String" and "Pipestone Sandy," which have been numbered among the "best sellers," and which are today meeting with a popular demand.

This famous bandmaster is full of the most extraordinary peculiarities. He acts like an actor, a specialty performer, a sort of universal genius. He swims, he exhibits himself as a contortionist, he strikes (figuratively) his players with his baton, he leans far back, then stands stiff and erect, after the fashion of a Prussian Guardsman in the front rank, sways his musicians with his little finger, and at all times is master of the band that has for years been accepted as America's representative aggregation.

JOHN PHILLIP SOUSA.

Asbury Park Journal.

N. J., AUGUST 9, 1907

SOUSA MADE BIG HIT Gave Fine Benefit Concerts MANY PRESENT

North Asbury Firemen
Clear Nice Sum By
Band Concerts

PROGRAMS WERE GOOD

Sousa and his band gave benefit concerts at the Casino yesterday afternoon and evening for the benefit of the North Asbury Engine and Hose Company. They rendered magnificent programs to crowded houses at both performances. The march king, together with his soloists and band, was applauded both long and loudly. The fire company will realize a fine sum from the concert, altho it is not believed that it will amount to as much as last year's benefit.

The appearance of John Philip Sousa was the signal for prolonged applause. Bowing to the applause without hardly a perceptible pause he raised his magic baton to which the music of the band floated out, holding the attention of the vast audience to the end of the number, which was a signal for renewed applause.

Herbert L. Clarke in his cornet solos showed himself a complete master of his instrument.

Luss Lucy Allen, soprano soloist, was a favorite. The numbers she rendered in her strong sweet voice were applauded to an encore.

Sousa's new march, "Powhattan's Daughter," rendered in public for the first time at the afternoon concert, was also a favorite in the evening.

Miss Jeannette Powers, violin soloist, played with power and feeling. Her selections were especially well chosen. Handel's "Largo," which she gave as an encore, was beautifully rendered.

ASBURY PARK EVENING PRESS,

AUGUST 9, 1907.

OVATION TENDERED THE MARCH KING

Large audiences greeted Sousa and his band at both afternoon and evening concerts in the Casino yesterday. The "March King," appearing in a benefit for the North Asbury Engine and Hose company, received a big ovation. Both concerts were fine. The fire company will realize a neat little sum, but not so much as was made last season.

When Sousa stepped out with his characteristic brusqueness he was welcomed with loud applause. He stopped only for a short bow and then lifted his baton and the concert began. Sousa's soloists were Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Herbert Clark, cornetist. At both concerts was given "Powhattan's Daughter," a new march written by Sousa and played here yesterday for the first time. This number made a decided hit afternoon and evening. Clarke's cornet solo in the afternoon was "Rondo Caprice," written by himself. At that concert Miss Allen sang "Bel Raggio" from "Semiramide" by Rossini and Miss Powers gave "Slavonic Dance," by Gelsop. In the evening Clarke gave "La Reine de la Mer," Miss Allen "Roberto" by Meyerbeer and Miss Powers "St. Patrick's Day."

The number of the evening was a suite written by Sousa entitled "The Last Days of Pompeii," including (a) "In the House of Burbo and Stratonicce;" (b) "Nydia" and (c) "The Destruction of Pompeii and Nydia's Death." While here Mr. Sousa was a guest at the Hotel Brunswick.

New York Telegraph.

BUSY SOUSA STILL COMPOSING OPERAS

He's Richer Than Ever, but He
Likes to Work, His Friends
Say, Whether or No.

John Philip Sousa, the "March King," is passing the Summer at Philadelphia, where his band is filling a season's engagement at one of the resorts. Sousa, as almost everybody knows, is a native Washington, and first gained fame as a leader of the Marine Band. He is of mixed Spanish and Portuguese blood, and is now 51 years old. His hair and beard, becoming grayer, bespeak advancing years, but otherwise he is the same Sousa of the past two decades.

All the Old World countries have decorated him, but, to his credit as an American, he seldom wears these decorations. Occasionally, when his coat is thrown back, the Gridiron Club pin is revealed—he being a member of that famous dining organization—but as a rule he eschews badges and jewelry in any form.

He has written a new opera that is to be produced before long, and has another novel in mind upon which he will soon begin work. Whiting Allen is authority for the statement that Sousa likes to write music in other than march time. But it is his marches which the public continues to demand. He has become rich, and his income is larger now than ever before.

No other Marine Band leader—although there have been good ones, including Professor Santelmann, has ever secured such a hold upon the Washington public as did Sousa. Fanciulli, who was his immediate successor and a capable bandmaster, used to fret because Washingtonians insisted upon having Sousa's music.

A funny episode happened at the Washington Press Club one night in those days. Magician Herrmann was there entertaining a choice company of newspaper friends. Fanciulli was Herrmann's subject, and he drew from the bandmaster's beard gold and silver coins, eggs, and all sorts of things. Then he invited the company to name anything else and it would be forthcoming from the same source. "Let's have a Sousa march," said the wit of the party. This stumped Herrmann, and so piqued Fanciulli that he withdrew and went home. He is now managing a popular band in New York.

John Philip Sousa Says Absolute Originality and Simplicity is Secret of His Success.



By Whiting Allen

JOHAN PHILIP SOUSA, musician, author, globe trotter, champion trap shot, and crowned in all the countries of the world the "March King," sat easily in a huge arm chair, his dark eyes gleaming with pleasure as he contemplated the beauty of Willow Grove through a second-story window back of the hood, or sounding board, of the music pavillon.

"What may I tell you that will be of interest? You see, I am neither modest nor shy about being interviewed, and I

SOME OF SOUSA'S CHARACTERISTIC POSES

John Philip Sousa has a manner and motions peculiarly his own while directing his orchestra. With head and body held rigid, he gives his arms full play, and has a swing of his baton, held below the waist line, that no other conductor imitates, but which many comedians burlesque.

A little story well illustrates the real character of John Philip Sousa. Nearly two years ago a monster concert was given in honor of the memory of the late Patrick Sarsfield Gilmore. A meeting was held for the purpose of arranging the program, at which the writer was present. Walter Damrosch, Victor Herbert and John Philip Sousa had been asked to conduct. They were present. Naturally, the laymen present were a little timid about making any suggestions when it came to a matter of precedence between the three greatest musicians in the country, each at the head of his own great organization. A long silence ensued until Sousa spoke:

the bald fact that I have been interviewed more than any other musician in this or any other country. The reason is obvious. I have been with my band into more countries than any other musician has ever traveled in, and in our time the interview is far more in vogue than it ever was before. I suppose I have been interviewed in every language spoken in Europe.

"So I am only too glad to tell anything you may regard as interesting to the people of this city, who have always been so generous in their applause and appreciative of my efforts. I have just finished my first extended vacation in many years. I suppose you will laugh when I tell you how I put in my time.

New Novel Still Unpenned.

"At first I had intended to write another novel, as I have met with gratifying success in my previous efforts in that line. Then, I also had a contract to write a new opera for Klay & Erlanger. Well, I may as well say now that the opera has been written, although the name is not yet to be made public; but the novel is not yet on paper, and I don't know now when it will be.

"Each year sees the rise of some new musician who writes worthy things. I am perfectly sincere when I say that this country is going ahead so rapidly in music that it is forging to the front very fast. It is almost enough work for one to do to keep track of the really good new music that is being written right along, and I always try to keep my program right up to date and present all the novelties worth hearing, no matter what part of the world they may come from.

Lauds American Sopranos.

"And, then, look at our singers, especially our sopranos. This country already leads the world in their production. The Old World admits that fact without question. We have the greatest music-loving people in the world.

"American music—there is no such thing. For that matter, I will go still further and say that music is not national; it is and must always be individual. Take Wagner, for an example. If he had written his music in America, it would be called American, wouldn't it, because his style of music was new and written by no one before him? He happened to originate it in Germany. But that fact does not make it German music. The influence he exerted upon writers who imitated him or come after him was undoubtedly great, and was most felt in Germany; or, perhaps, I had better say first felt in Germany, and so all dramatic music of the style of Wagner is classified as German; but that does not make it so.

SOUSA, "THE MARCH KING," TALKS ABOUT HIS MUSIC

*Tells of Trap-Shooting, Composing, Globe-Trotting, and Discusses
the Existence of American Harmony*

No Nationality in Music.

"Sir Arthur Sullivan wrote his music in England, and, although he was an Irishman, his music is English music, and the music written by other Englishmen who felt the influence of his success is of the same classification nationally as that of Wagner in Germany.

"The argument of the influence of folk songs carries little or no weight with me. Some of the greatest compositions of the greatest composers were not suggested in either theme or treatment by folk songs of the land of the composer. Tchaikowski himself wrote some of the purest sort of what we call Spanish and Italian music, and the same thing may be said of other composers.

Asked to what he attributed the popularity of his own theme, the composer said that his success was due first to absolute originality, and second to simplicity.

It is an open secret among the friends of John Philip Sousa that he likes to write music in other than march time. His "Free Lance," the last of his operas to be produced, had to have its Sousa march, but it was full of the most elegant and delicate music that was as far away from his marches as it is possible for music to be, and it seemed almost impossible that it could have been written by the same hand that wrote the Sousa marches.

It may surprise many to learn that he has written eleven operas, although he smilingly disclaims any credit for "Cath-

erine," his first effort in the operatic line. His other operas were "The Smugglers," "Desiree," "Queen of Hearts," "El Capitán," "The Charlatan," "The Bride-Elect," "Chris and the Wonderful Lamp," "The Free Lance" and the new Klaw & Erlanger opera still unnamed.

Sousa has exerted an educational influence in music in this country second to no other man, if, indeed, any other has done so much. Appealing to all classes of persons, he has taught the public much by his custom of printing upon his program a brief and intelligent explanation of the scene or idea the composer is trying to give a tonal illustration.

He was reminded of the statement that a knowledge of how he had put in his time this summer would cause laughter.

Fond of Trap Shooting.

"Oh, yes, I had forgotten that. Well, when I was much younger and in charge of the Marine Band at Washington, I was very fond of trap shooting. For several years I have had a positive hunger for some more trap shooting. So, this summer I went down to Pinehurst for the express purpose of entering the tournament there. It is the biggest trap-shooting event of the summer.

"Of course, I had to have a lot of rehearsals, as I was up against a great many of the crack shots of the country. I knew I would have to have a lot of rehearsals, and I shot away over 500 shells in practice before the match. Then I went in and won all the events and the championship," and there was as much exultation in his voice as there could have been if he had been telling about being knighted.

Indeed, to be knighted would not be so very much a greater honor than he has already received from the potentates of the older worlds, for he has been given nearly all the decorations that may be conferred upon a foreigner. It is all the more credit to his genuine Americanism that he does not deck himself out with them whenever he appears before the public. Instead, his only decorations are the gold-bowed spectacles that have come along with more gray in his hair and beard.

Gray Hairs Have Come.

But if gray hairs have come, they have not dimmed his view of the beautiful nor dulled his temperament. The last number he had conducted before the conversation began was the introduction of the third act of Lohengrin. The tempo was taken at a rapidity that made the same composition interpreted by one of his predecessors at Willow Grove this summer seem like a dirge.

"That was the correct tempo," said Sousa. "It was Wagner's own," and it must have been, the effect of it was so beautiful.

Time was up for the intermission. The entire hour had slipped by so rapidly in listening to the masterful, scholarly conversationalist, with all the wisdom of the world of music apparently well within his grasp, that it had seemed more like six than sixty minutes in duration. He had spoken freely of himself, but it was the candor of honesty, and not the boasting of vanity.

"Gentlemen," said he, "I am in hearty sympathy with this concert. I would suggest that Mr. Damrosch, as the exponent of symphonic music, should begin the program; let Mr. Herbert follow, and, as for me, I will fit in anywhere you may want to place me. My band will play along with the musicians volunteered by the union or play by itself, as you choose. Don't wonder what I am willing to do. Only let me know what I can do and what you want me to do, and it will be done if it is in my power."

Out in the pavilion the public was awaiting Sousa. When he appeared the applause was just as great as when he made his initial bow. He swung his baton in the same nonchalant manner as of old. It was a new Kaiser march. In it were both delicacy and power. The force of attack of the fortissimo passages, the languorous breathing of a gentle theme deftly introduced and the return to strength, all with the most absolute precision and certainty, told the story of a great band of men who saw in the swinging of that baton the commanding purpose in the mind of a master—a many-sided man, who employs music to interpret a worthy mission among men.

NEWS.

AUGUST 31 1907

Now that Sousa and his fine band will be in Salt Lake again in November, after an absence of two years, his public appearances from now on will be of interest to local music loving people. The Philadelphia North American of recent date prints half a page about the "March King," with illustrations, the latter showing that Mr. Sousa has a manner and motions peculiarly his own while directing his band. With his head and body held rigid, he gives his arms full play, and has a swing of his baton, held below the waist line that no other conductor imitates, but which many comedians burlesque.

Bill Board

SOUSA, THE MARCH KING.

John Phillip Sousa, author, globe trotter, champion trap shot and universally known as the March king, is in Philadelphia with his famous band, delighting thousands of patrons at Will Grove Park. In an interview with White Allen, of the North American staff, he had the following to say: "I am only too glad to do anything you may regard as interesting to the people of this city, who have always been generous in their applause and appreciative of my efforts. I have just finished my first extended vacation in many years. I suppose you will laugh when I tell you how I put in my time.

"At first I had intended to write another novel, as I have met with gratifying success in my previous efforts in that line. Then, I had a contract to write a new opera for Kalmus & Erlanger. Well, I may as well say now that the opera has been written, although the name is not yet to be made public; but the novel is not yet on paper, and I don't know when it will be.

"Each year sees the rise of some new music who writes worthy things. I am perfectly sincere when I say that this country is going ahead so rapidly in music that it is forgotten very fast. It is almost enough work for one to do to keep track of the really good music that is being written right along, and I always try to keep my program right up to date and present all the novelties worth hearing, no matter what part of the world they may come from.

"And look at our singers, especially our operas. This country already leads the world in their production. The Old World admits that fact without question. We have the greatest music-loving people in the world. American music—there is no such thing. For that matter, I will go still further and say that music is not national; it is and must always be individual. Take Wagner for an example. If he had written his music in America it would be called American, wouldn't it? Because his style of music was new and written by no one before him. He happened to originate it in Germany. But that fact does not make it German music. The influence he exerted upon writers who imitated him or came after him was undoubtedly great, and was most felt in Germany; or, perhaps, I had better say first, in Germany, and so all dramatic music of the style of Wagner is classified as German; but that does not make it so.

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EASTON ARGUS

SEPTEMBER 4, 1907.

Sousa's Band Pleaged.
 Philip Sousa, the march king, band entertained a fair sized audience at the Able opera house Tuesday evening. Sousa's music appeals to masses no less than formerly and generous appreciation was manifested in the applause accorded every portion of the program.

The program included the overtures "Haydn-Westmyer" and "The King's Court" and grand marches "The Free Lance." For encores "El Capitan," "Stars and Forever" and "Manhattan" were given and their place as favorites were again shown with the ovation with which these stirring strains were received. His new march, "Powhatan's Song," shows much of the Long-Island rhythm and Sousa punctuation. There was not much fuss made over the arrangement of "Waiting at the Church" which was given as one of the favorites.

Herbert L. Clarke's "Rondo Caprice," cor- net followed by "Love Me and the World is Mine," were much enjoyed. The violin solos of Miss Jeannette Powers who gave the "Scherzando" as an encore, showing the rendition of Miss Lucy Allen. The difficult Meyerbeer "Bertha" in strong voice.

EASTON DAILY EXPRESS: SEPTEMBER 4, 1907.

SOUSA'S CONCERT.
 Audience Applauded Until Their Feet Were Sore and the Leader Responded With Popular, Catchy Music.

The concert given by Sousa last evening was the most delightful of its kind in the local opera house in years. The audience applauded until their feet were sore. Sousa, grandly smiling, acknowledged the ovation and for encores played popular music in a manner that drew forth the loudest applause.

The soloists were greeted with as much applause as that accorded the famous leader, and they were forced to respond to the ovation. The audience was not as large as it could have been were it not for the fact that a great many people have heard Sousa at Willow Grove during the summer.

EASTON FREE PRESS. SEPTEMBER 4, 1907.

JOHN PHILIP SOUSA AND HIS FAMOUS BAND
Gave Delightful Concert in Able Opera House Tuesday Evening—Fine Work by the Soloists.

For the first time in about twelve years John Philip Sousa and his band of fifty musicians gave a concert in Able Opera House Tuesday evening. Although many Eastonians have heard this famous band recently at Willow Grove, the theatre was well filled and in the upper portions of the house, seats were in demand.

Sousa and his band always touch the American heart. No one has done more for the development of musical taste, where the great masses are concerned, than this famous leader and composer, for by the clever intermixing of music of artistic merit with his popular march program, he has acquainted the people at large with a higher class of music. And thus Sousa's has been an educational mission, whose importance and value cannot be over-estimated.

Last evening's program was varied in character and Sousa was most obliging in regard to encores. All the old favorite marches were given including "El Capitan," "The Diplomat," "Manhattan Beach," and "Stars and Stripes Forever." A novel arrangement of "Waiting at the Church" was another popular encore selection.

Sousa has three excellent soloists with his organization for this year's tour. Herbert L. Clarke stands for perfection in the artistic manipulation of his chosen instrument, the cornet. In response to enthusiastic applause, Mr. Clarke played "Love Me and the World is Mine."

Miss Lucy Allen, soprano, possesses a powerful voice of delightful quality and extensive range. She sang a difficult aria by Meyerbeer and for an encore favored the audience with one of Sousa's compositions, "I've Made My Plans for the Summer."

Miss Jeannette Powers has rare gifts as a violinist and Sousa has made no mistake in associating her with his aggregation of gifted musicians. Hearty applause followed her admirably executed solo and for an encore she played Schubert's "Serenade." In this selection she was beautifully accompanied by a harpist.

LANCASTER, PA., SEPTEMBER 5, 1907 INTELLIGENCER,

SOUSA BAND CONCERT
The March King Delights Large Audience at Fulton Opera House.

John Philip Sousa brought his band of musicians to Fulton Opera House on Wednesday night, and the March King surely could not have wished for more substantial evidence of his popularity in Lancaster than the large audience that braved one of the hottest nights of the summer to hear him. Nor could there be any doubt of the enjoyment and appreciation of the audience, which, despite Mr. Sousa's liberality in responding to encores, seemed unable to get enough of his music. None of the numbers went without an encore, and most of them got three or four.

The programme was excellent, charming from a strictly musical standpoint, and relieved of any tedium for those not initiated to all the delights of the tutored ear by the introduction of a number of Sousa's stirring marches and the humorous elaboration of popular melodies that make Sousa concerts so enjoyable to the general public.

In soloists Sousa is particularly fortunate. Herbert L. Clarke scored a pronounced success with his cornet solos, and was repeatedly encored, while Miss Lucy Allen sang in a fine soprano, and Miss Jeannette Powers stirred the enthusiasm of the big audience with her brilliant playing of the violin.

SEPTEMBER 5, 1907.

FULTON OPERA HOUSE.

A Delightful Performance By Sousa's Band.

John Philip Sousa and his band was the attraction at Fulton Opera House last night, and in spite of unpleasant weather conditions a large audience greeted the famous composer and band leader. They never gave a more enjoyable entertainment than they did last evening. The audience was not chary of its applause, and Sousa was just as liberal in responding to encores, and as a consequence the programme was very materially enlarged. Among the band selections was Sousa's new march, "Powhattan's Daughter," which has all the snap and melody of the best of his creations. Special features of the programme were the singing of Miss Lucy Allen, a soprano with a voice that is all music; the playing of Miss Jeanette Powers, violinist, and the selections of Mr. Herbert L. Clarke. The great band leader must certainly have felt flattered at the warmth of his reception, and in return he gave an evening of rare pleasure to his audience.

The attraction to-night will be "The Lily and the Prince," which is favorably known in this city. The presenting company is said to be a good one.

The attraction on Friday night will be Harry D. Carey's story of Western life, entitled "Montana." The piece is filled with realistic situations and startling climaxes.

A noteworthy production of the favorite drama, "East Lynne," will be given at the Opera House, matinee and night, on Saturday, by Joseph King's company. The production will be given under the personal supervision of Mr. King, a stage director of reputation and ability, and a highly artistic, meritorious performance is assured.

The attraction all next week will be the Helen Grayce repertoire company.

LANCASTER EXAMINER.

SEPTEMBER 5, 1907.

SOUSA'S BAND.

Large Audience Delighted at Fulton Opera House Wednesday Night.

Fulton Opera House was filled with lovers of music on Wednesday evening, when Sousa and his band gave their annual concert there, and to say that everyone was pleased would be putting it in a very mild form, for the great leader and his famous band of musicians held the audience spell-bound for several hours by their superb playing. Piece after piece they played and yet the audience would not allow them to stop, demanding encore after encore. There were nine numbers on the programme and they were

compelled to play two or three encores after each one, giving a number of well-known and popular selections, such as "El Capitan," "Manhattan Beach," "Miss Dixie," "Waiting at the Church," "Sextette From Lucia" and others.

The work of the soloists, too, was of the unusually high standard maintained by the organization and they came in for their full share of the thunderous applause. Herbert L. Clarke, the cornet soloist so well-known in Lancaster, rendered "Rondo Caprice" (new) in his usual excellent manner and was compelled to respond to two encores, playing "Love Me and the World Is Mine" and "The Rosary." Miss Lucy Allen, who is the possessor of an unusually sweet and clear soprano voice, sang "Roberto" very charmingly and as an encore "I Have Made My Plans for Summer." Miss Jeanette Powers showed herself to be a past master of the art of violin playing. Her tone is clear and round and she fairly makes the instrument talk. As an encore she rendered Schubert's "Serenade."

The programme rendered was as follows, two or three encores being given after each number.

Overture, "Kaiser" (Haydn-Westmeyer); cornet solo, "Rondo Caprice" (new), (Clarke), Mr. Herbert L. Clarke; suite, "Looking Upward" (Sousa), a "By the Light of the Polar Star," b "Under the Southern Cross," c "Mars and Venus;" aria for soprano, "Roberto" (Meyerbeer), Miss Alice Allen; Till Eulenspiegel's "Merry Pranks" (R. Straus); Grand Mosaic, "The Free Lance" (Sousa); (a) Night Scene from "Madame Butterfly" (Puccini); (b) march, "Powhattan's Daughter" (New), (Sousa); violin solo, Adagio and moto perpetum (Ries), Miss Jeanette Powers; overture, "Zampa" (Herold).

SUNBURY, PA.,

SEPTEMBER 6, 1907.

Daily

Sousa's Band the Initial Attraction Last Evening

MANY MUSIC LOVERS PRESENT

Theatre was Filled With Large and Representative Audience Which Enthusiastically Encored Each Selection Again and Again—Sousa's Marches the Favorites.

The Chestnut Street Opera House opened last evening before a large and representative audience for the season of 1907-1908. The attraction

was Sousa's band and the spontaneous enthusiasm with which every number was greeted, and the deafening applause which demanded encore after encore showed how thoroughly the concert was appreciated.

As usual in Sousa's concerts most of the numbers on the program were classics, while the encores were popular selections or Sousa's marches, which have made him the greatest composer of this class of music in the world to-day. There was El Capitan, The Diplomat, Manhattan Beach and The Stars and Stripes Forever, which are all familiar to every American and are of never ending popularity.

The most difficult selection undertaken by the band was Till Eulenspiegel's "Merry Pranks," composed by R. Straus, a wonderfully vivid tone picture. Eulenspiegel was the merry Jester of legendary repute, who never could or would be serious and who was forever given to lying. At last his merry pranks brought him to the gibbet to be hanged, but even there in face of death he could not withstand the various instruments of the orchestra and by means of all manner of tricks rhythmic figures and devices, Composer Straus has here depicted the wantonness of this doing trickster up to the moment that the sombre march to the scaffold foretells his dismal end.

A feature of the program was a new march composed by Sousa, entitled "Powhattan's Daughter." It has all the charm and dash of his earlier compositions.

SUNBURY, PA., ITEM.

SEPTEMBER 6, 1907.

Large and Enthusiastic Audience Greeted John Philip Sousa and His Famous Band.

PLENTY OF HEARTY ENCORES

The Popular Play House Was More Inviting and Cozy Than Ever Before.

Sunbury's popular amusement place, the Chestnut Street Opera House, opened its seventh season last evening, a large and enthusiastic audience greeting John Philip Sousa and his band. The interior of the playhouse during the summer months was freshened by paint and varnish and it presented even more of a cozy appearance than that which has made it so popular season after season. All of the dressing rooms were touched up and put in excellent shape presenting a neat and tidy appearance, and nothing is lacking for the proper presentation of a play or for the comfort of patrons and actors.

Of the concert given by Sousa and his band it is only necessary to say that the audience gave it their emphatic endorsement. Evidently the public never tires of the brilliant work by the organization under this brilliant director, for they demanded

encore after encore and Mr. Sousa was liberal, responding one, two and even three times. Among the varied selections rendered none were more popular than the old time Sousa's marches, which were played as encores.

The cornet solo by Herber L. Clark, the vocal selections by Miss Lucy Allen and the numbers by Miss Jeanette Powers engaged the interest of the audience. "The house airily rocked" with applause is the only phrase that fits the occasion.

All in all it was a very successful evening and with the excellent list of attractions which have been booked for the seventh season of "The Chestnut Street Opera House should run ahead of all others."

CLEARFIELD, PA
SEPTEMBER 7 1907

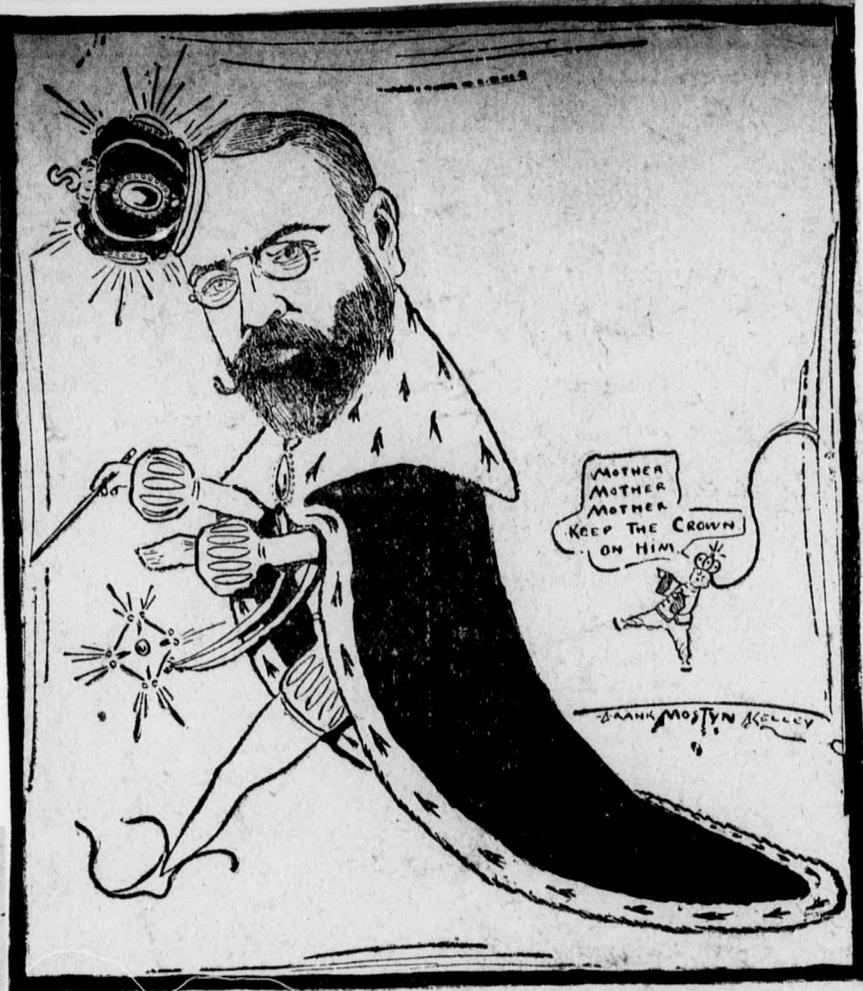
Herald.

**SOUSA GAVE
VERY FINE
CONCERT**

The only Sousa and his great band won hundreds of new admirers by the excellent concert given at the opera house last evening. It was the master bandmaster's first visit to Clearfield, and it is safe to say that it will not be his last. A big audience greeted him, and every bit of music that came from the great band was greeted with storms of applause.

While there are a number of fine concert bands on the road, Sousa's is without a doubt the most popular of them all. The great director and composer seems better able to feel the public pulse than any other men in his line of business. About everything that he plays makes a hit with the audience.

While the program was replete with fine selections, none were better played or more thoroughly enjoyed than the sextette from Lucia, and the "Stars and Stripes Forever."



**JOHN PHILIP SOUSA,
"The King of Bandmasters."**

Miss Lucy Allen, the vocal soloist, has a soprano voice of wide range and excellent quality and flexibility, and her rendition of Meyersbeer's aria was most delightful. Miss Jeannette Powers, the solo violinist, is thoroughly artistic in all her work, and her stage presence adds materially to her value. Her rendition of Schubert's serenade was exquisite. Herbert L. Clarke, the solo cornetist, has been with Sousa for a number of seasons, and every person who heard him last evening knows just why he is reengaged each season. Cornetists of ability are very, very scarce. The trombone solo was fine.

**SPIRIT
CLEARFIELD, PA.,**

SOUSA AND HIS BAND LAST NIGHT
Sousa and his band of 54 players, were all that could be desired from the standpoint of the highest class music in the country. The first base was played to perfection while the short stop and second and third base together with the pitcher and catcher made the program complete and sweetly perfect. Sousa himself as umpire played his part in a distinguished manner and the whole entertainment was a delight and great treat to the fair sized crowd assembled to hear and see the great musician and his noble band blow themselves.

Altoona

*Altoona.
Nov. 9/9.07.*

TIMES, 9, 1907.

SOUSA AND HIS GREAT BAND CAPTURE LARGE AUDIENCES

March King's Organization Believed
to Be Just a Little Better
Than Before.

John Philip Sousa and his truly wonderful musical organization pleased Altoona audiences with two delightful concerts Saturday afternoon and evening. So well established is this great band, and so firmly is it rooted in the affections of music-lovers, that any special or extended comment upon its excellence would be supererogatory. Suffice it to say that those who were privileged to enjoy the feast of melody thought it just a trifle better

than on its previous visitations, if the best can be better.

Miss Lucy Allen, who possesses a perfect soprano voice enraptured her auditors, while selections by Miss Jeannette Powers, violinist, and Leo Zimmerman, trombonist, rendered spice and variety to a well chosen program of selections. These three are artists of unquestioned talent.

EVENING GAZETTE,

Sousa's Great Band.

Sousa's band has the reputation of being one of the world's greatest musical organizations and Altoonians who were privileged to attend one of the entertainments given at the Mishler theatre on Saturday by the band are convinced that it is a well merited reputation. Every member of the great band is an artist of the first rank, and such a magnificent harmonious blending of sounds has probable never before been heard in Altoona. Everybody was delighted and satisfied.

TRIBUNE,

Sousa's Band.—Two more delightful band concerts could not have been given than were those by Sousa's band at the Mishler last Saturday afternoon and evening. There was a good attendance at each performance. The programme on each occasion was made up of some of the finest and most captivating of music and the manner in which the selections were produced was beyond criticism. The singing of Miss Lucy Allen, soprano, was most enjoyable, while the violin playing of Miss Jeannette Powers was exquisite. Leo Zimmerman was the trombone soloist, and his rendition was all that could be desired. John Philip Sousa was at his best as a director and his arrangement of the programmes showed that he has lost none of the skill which has made his music and his concerts world famous.

SOUSA MEETS OLD CHUMS.

During the visit of Sousa with his band in Altoona on Saturday the famous bandmaster was greeted by two of his playmates in boyhood days, and schoolmates whom he had not seen for over twenty-five years. Mr. Sousa on Saturday night was visited at the Colonial hotel by Mr. James W. Hedding-er of 1825 Eleventh avenue and Mr. Samuel Hutchinson of Fifth avenue and Sixth street. The three conversed upon the days when they were "kids" in Washington city. They spoke of the school they attended, way back in 1867, that was held in the Odd Fellows' hall, Washington. When asked how did you become what you are? the genial leader responded: "By accident. You know, fellows, how I loved music when with you, don't you?"

Pittsburgh

SEPTEMBER 9, 1907.

GAZETTE TIMES,

POST.

SOUSA TELLS OF HIS EARLY TRIALS

Famous March King, Who Is Here for Exposition Engagement, Grows Reminiscent.

NEW FEATURES AT POINT SHOW

John Philip Sousa and his 50 musicians arrived in Pittsburgh last night for their Exposition engagement, which begins this afternoon. Mr. Sousa, as brown as the proverbial berry, having had a most enjoyable rest in the mountains and at the seaside, was in a jovial mood last evening when a group of newspaper men chatted with him at the Hotel Lincoln. Mr. Sousa has written several new marches, one of which has become almost as popular as his famous "Washington Post," which will be played for the first time this afternoon and will be repeated again this evening, entitled "Powhatan's Daughter." Mr. Sousa took occasion to give a little advice to the young men of today.

"Take courage! Don't lose heart!" is the advice he urgently impressed upon the band of interviewers last evening. "Men who are conscientiously and honestly ambitious, but who have become disheartened because recognition and success are long delayed, should not get down in the mouth." As an incentive to "hold on," Mr. Sousa recited his own distressing experience in disposing of his first musical composition.

"It was to a Philadelphia house that I journeyed with my precious first production, which in my estimation was too valuable to entrust to the mails. I sacrificed my little savings for a railroad ticket, because I was confident my outlay would be returned tenfold when the golden stream of royalties began flowing in. Well, after much persuasion the firm accepted the piece and as pay gave me 100 copies of the composition. And that was the extent of my 'golden royalties,' against which stood the expense of my trip, about \$15, which to me then was a very large amount of money. Discouraged? Down with the blues? Well, if ever a struggling musician saw the world through dark glasses, I was that chap. Indeed, I was so down in the mouth when the publishing business was mentioned that even some years afterward I sold my 'Washington Post' march and 'The High School Cadets' for the beggarly sum of \$35. The 'Washington Post' later brought its publisher a fortune, but its author—well, he made up for it next time, for the reason that the tide finally turned, as it always will if you work hard enough, and wait long enough for it. Therefore I say, boys, hold on!"

Mr. Sousa is accompanied by four soloists, Miss Jeannette Powers, violinist; Miss Lucy Allen, soprano; Herbert L. Clarke, cornetist, and Leo Zimmerman, trombone soloist. They will be heard at the concerts this afternoon and this evening.

SOUSA AND BAND HERE; NEW MARCH ON PROGRAM.

Four Soloists to Assist in Exposition Concerts—New Act for Animal Show.

John Philip Sousa and his band of 50 musicians arrived in Pittsburgh last night for their Exposition engagement, beginning this afternoon. Mr. Sousa has written several new marches, one of which has become almost as popular as his famous "Washington Post," which will be played for the first time this afternoon, and will be repeated again this evening. It is entitled "Powhatan's Daughter." During his conversation, Mr. Sousa took occasion to give a little advice to the young men of to-day.

Mr. Sousa is accompanied by four brilliant soloists, Miss Jeannette Powers, violinist; Miss Lucy Allen, soprano; Herbert L. Clarke, cornetist, and Leo Zimmerman, trombone soloist. They will be heard at the concerts this afternoon and this evening.

Dispatch.

ENTER THE MARCH KING FOR WEEK'S STAY AT EXPO

Sousa Comes to Town With Promise of Treat in Store With "Powhatan's Daughter."

MORE ANIMALS FOR SHOW

John Philip Sousa and his band of 50 musicians arrived in Pittsburg last night for their Exposition engagement, which begins this afternoon. Mr. Sousa, as brown as the proverbial berry, having had a most enjoyable rest in the mountains and at the seaside, was in a most jovial mood last evening at the Hotel Lincoln, where he went directly from the depot. Mr. Sousa has written several new marches, one of which has become almost as popular as his famous "Washington Post," which will be played for the first time this afternoon, and will be repeated again this evening, which is entitled "Powhatan's Daughter."

A new opera, dealing entirely with the American people of today, is nearing completion by Sousa. He has not yet given it a name. The characters deal with people and events of the past 10 years. The first scene is located in New York. The second act is shifted to the surrounding country. For the third and final act the characters are down in Cuba, just before the battle of San Juan. "The people demand something entirely American," is the composer's defense of his innovation.

Sousa is accompanied by four brilliant soloists: Miss Jeannette Powers, violinist; Miss Lucy Allen, soprano; Herbert L. Clarke, cornetist, and Leo Zimmerman, trombone soloist. They will be heard at the concerts this afternoon and this evening.

CHRONICLE TELEGRAPH

SEPTEMBER 10,

SOUSA CROWDS BIG HALL

Large Audience Welcomes March King on First Night of Appearance at Exposition.

HAS MANY NEW SELECTIONS

Every available seat in Exposition Music Hall was taken last night to hear the "March King" and his band. Sousa has new marches galore this season and the liveliest of encores. His new march, "Powhatan's Daughter," is one of the catchiest he has written.

Yesterday the pupils of the Lincoln, Homewood and Mt. Albion schools attended the Exposition. Next Friday will be the third of the school days for the Pittsburgh children, when the following schools will attend: Duquesne, South, North, Grant, Hancock, Forbes, Franklin, Ralston and Springfield.

LEADER

PRESS

LEGIONS OF HIS FRIENDS GREET SOUSA AT EXPO

With New Marches, Excellent and Stirring Music Famous Bandmaster Returns.

SCHOOL PUPILS AT SHOW

The bandmaster of all American bandmasters, John Philip Sousa, back at the Exposition for a two weeks' series of concerts, proved yesterday afternoon and last night that his popularity is still in the ascendancy. Fresh from a tour of conquests in the East and then a rest in the mountains, Sousa came back to Pittsburg yesterday after a year's absence and stirred the hearts of everyone in the big music hall last night with the music under his baton.

His new march, "Powhatan's Daughter," was played yesterday afternoon and repeated last night. It is snappy, with an Indian swing to it that immediately appeals to the hearers as a most catchy and popular air.

Sousa has been fortunate this year in the selection of his soloists. The soprano, Miss Lucy Anne Allen of Boston, won favor last night. She was repeatedly encored for her "Roberta" solo. Miss Jeannette Powers, Sousa's solo violinist, engaged the interest of her audience from the moment she made her first bow. Leo Zimmerman, trombone soloist, and Herbert Clarke, cornetist, brought forth applause last night.

Pupils from the Lincoln, Homewood and Mount Albion schools spent yesterday at the Exposition, having been given a holiday and free tickets to the show. The building was thronged with the youngsters from about 10 in the morning until dark.

GAZETTE TIMES,

SEPTEMBER 10, 1907

SOUSA SETS PEOPLE TO CHEERING WILDLY

In His Own Inimitable Fashion Famous Bandmaster Begins Exposition Engagement.

"Waiting at the Church" is a commonplace thing, but Sousa at the Exposition last night found some real music in it. He gave it as an encore to the "Merry Widow," and set the big crowd in the music hall at the Pittsburg Exposition howling. It was a Sousa trick. The people who applauded didn't know whether they were "waiting at the church" or walking a tight rope. They rose in ecstasies when they heard it on the violin and did a delirium stunt when the trombones broke in. After it was all over they discovered that they enjoyed it, and broke forth in hearty cheers.

In a word that's how Sousa opened the Exposition. Leo Zimmerman in a trombone solo caught them first. Miss Lucy Allen, Sousa's new soprano, sang Meyerbeer's aria, "Roberta," and Miss Jeannette Powers closed the solo parts with an exquisite number from Mendelssohn. All received enthusiastic encores.

SOUSA GREETED BY GREAT CROWDS

Big Turnouts Hear Popular Bandmaster at Expo at Both Concerts Yesterday

Only John Philip Sousa could do this—certainly no other band in the world could crowd the Exposition music hall as he did last evening, when every available seat was taken to hear the "March King" and his excellent band of 50. Sousa is the same John Philip Sousa as last year, only perhaps a little more "Sousanesque." He has new marches galore this season, and the liveliest of encores which he was not a bit stingy with last night, and for the balance of his engagement he promises to stir things to the liveliest degree down at the Point with his typical American music. His new march "Powhatan's Daughter," is one of the catchiest marches he has written, and the audience last evening would not let up on the encore until he had given them half a dozen brief, but airy selections to appease them.

SUN.

SOUSA PLAYS A NEW MARCH

Favorite Bandmaster Sends Thrills Through His Audience With Strains of "Powhatan's Daughter."

The Exposition music hall was crowded last evening and every available seat was taken to hear John Philip Sousa and his excellent band. Sousa has new marches galore this season, and the liveliest of encores with his typical American music. His new march, "Powhatan's Daughter," is one of the best marches he has yet written.

Sousa's soloists this season are among the best musicians in the country, and their popularity was attested to in the manner in which the audience received them last evening. Miss Lucy Allen, the soprano; Miss Jeannette Powers, violin soloist; Herbert L. Clarke, cornetist, and Leo Zimmerman, trombonist, were all on last evening's program and appear at every concert during the engagement.

SOUSA OPENS TO MONSTER AUDIENCES

Only John Philip Sousa could do this—certainly no other band in the world could crowd the Exposition music hall as he did last evening when every available seat was taken to hear the "March King" and his excellent band of 50. Sousa is the same John Philip Sousa as last year, only perhaps a little more "Sousanesque." He has new marches galore this season and the liveliest of encores, which he was not a bit stingy with last night, and for the balance of his engagement he promises to stir things to the liveliest degree down to the Point with his typical American music.

Beobachter,

Unsere Ausstellung.

Der populäre Philip Sousa mit seiner vortrefflichen Kapelle Herr in der Musikhalle.

Kapellmeister John Philip Sousa wurde in der Ausstellungs-Musikhalle bei seinem Erscheinen gestern Nachmittag nach einjähriger Abwesenheit so begrüßt, wie eben ein alter, verehrter Freund begrüßt wird. Seine vortreffliche Kapelle beantwortete den gewaltigen Begrüßungsapplaus mit schmetternden Tönen. Sousa's neuer Marsch "Powhatan's Tochter" hat sehr gefallen. Hoffentlich wird der Kapellmeister nicht unterlassen, alle Ausstellungsbesucher in den zwei Wochen seines Hierseins mit diesem effektvollen Marsch bekannt zu machen. Die Solisten der Kapelle haben durch ihre Darbietungen gestern Nachmittag und Abend alle Hörer entzückt. In den heutigen Konzerten werden wieder erwünschte Solo-Vorträge geboten, wie das hier folgende Programm zeigt:

POST.

OLD-TIME CROWDS GREET SOUSA.

Popularity of Director-Composer Undiminished Here. Exposition Aglow.

The bandmaster of all American bandmasters, John Philip Sousa, back at the Exposition for a two weeks' series of concerts, proved yesterday afternoon and last night that his popularity is still in the ascendancy. Sousa stirred the hearts of everyone in the big music hall last night with his many new marches which he has written during the past year, with his old-timers, such as "Washington Post," "High School Cadets," and with his bright and lively encores which always make the Sousa concerts go with a bang. Miss Lucy Anne Allen, of Boston, soprano, is an accomplished mistress of the art of vocalization and is endowed besides with a keen and sensitive musical temperament. She was extremely popular.

SOUSA OPENS TO MONSTER AUDIENCES

Only John Philip Sousa could do this—certainly no other band in the world could crowd the Exposition music hall as he did last evening when every available seat was taken to hear the "March King" and his excellent band of 50. Sousa is the same John Philip Sousa as last year, only perhaps a little more "Sousanesque." He has new marches galore this season and the liveliest of encores, which he was not a bit stingy with last night, and for the balance of his engagement he promises to stir things to the liveliest degree down to the Point with his typical American music.

Probachter,

11. September 1907.

Unsere Ausstellung.

Sousa macht Furore mit seinem neuen Marsch Powhatan's Tochter.

Sousa's neuer Marsch „Powhatan's Tochter“ hat so starken Anklang gefunden, daß der Kapellmeister von vielen Personen angegangen wurde, eine „Pocahontas Matinee“ zu geben und in derselben den neuen Marsch zu spielen. Das „Motoaca Chapter of Pocahontas“ von Allegheny County, eine Organisation, die vor mehreren Monaten zu dem Zwecke gegründet wurde, Geld zu sammeln, um in Pittsburg ein Pocahontas-Denkmal zu errichten, wird die Matinee in corpore besuchen. Für dieselbe wurde noch kein Tag bestimmt. In den gestrigen Konzerten waren die Musiker sehr angestrengt, da das Auditorium nach jeder Nummer auf einem Encore bestand. Herr Sousa entsprach prompt dem Verlangen, wie immer.

Pittsburgh

Dispatch.

SEPTEMBER 11, 1907

POCAHONTAS LADIES WILL GO TO THE EXPO

Prepare to Attend in a Body to Hear Sousa's New March. Courtesies to Teachers.

Sousa's new march, "Powhatan's Daughter," which he has been playing at the concerts at the Exposition, has stirred the blood of the descendants of Pocahontas in Pittsburg and Allegheny to such a degree that they have written to Mr. Sousa requesting a "Pocahontas matinee," at which his new march "Powhatan's Daughter" will be played. The Motoaca Chapter of Pocahontas of Allegheny County includes several hundred members. The officers of the society are Mrs. Howard Morton, regent; Mrs. William H. House, first vice regent; Mrs. A. B. Sperry, recording secretary; Miss Kline, treasurer, and Mrs. Reuben Head, corresponding secretary. It is the intention of the society to attend the Exposition in a body.

Scores of requests for encore numbers have been received in the mail this week by Mr. Sousa. An invitation has been extended to all the school teachers of the county visiting the Exposition to view "Indra," the royal sacred elephant from Bangkok, Siam, any evening at 8:30 or 9:30 in the pavilion of the Exposition west of the music hall.

Another typical Sousa crowd packed music hall last night. The program today and tonight will be as follows:

SUN. 11

SOUSA GREETED BY COMPOSERS

Many of Pittsburgh's Young and Ambitious Composers Visit Conductor and Are Given Some Good Advice.

"I never knew Greater Pittsburgh had so many young aspiring composers until this week," said John Philip Sousa at the Exposition this morning, after the rehearsal of his band in the new music hall. "Every day for the past week almost I have been visited by some young men desiring that their composition be heard and lamenting over their lack of success. I have listened to them patiently, always sympathetically, then have kindly pointed out a number of music bars that are imitations, pure and simple."

"Think harder, my boy," was his advice to one of these fledgling composers; "don't write down everything that comes into your fingers and accept it as the work of genius. Brood over your manuscript until you strike some pathway of beauty and expression overlooked by others, then watch the result as your composition is performed."

AMERICAN TALENT BEST, SAYS SOUSA

Bandmaster Thinks Native Musicians Superior to Foreign—Crowds Here

"No imported musical talent for me," said John Philip Sousa at the Exposition this morning, as he was discussing the merits of native musical talent. "The artists of America are good enough."

Sousa is a firm believer in the merit and brilliancy of American musical talent and this belief he gives a practical turn to by engaging almost solely for the tours of the Sousa band such vocal and instrumental soloists as are American by birth and have received their instruction largely, if not entirely, in this country. His soloists who are pleasing so immensely this week at the Exposition concerts are Miss Lucy Anne Allen, the soprano from New England, and the brilliant little violinist from Illinois, Miss Jeannete Powers. She appeared for her first performances before Mr. Sousa three years ago, and he was not slow in recognizing that her best asset was her deep grounded technique, beautiful, luscious tone and a healthy musical insight. Her success has proven his faith in selecting musical talent.

MUSIC LOVERS MEET SOUSA AT RECEPTIONS

Admirers Receive Advice From "March King. Pocahontas Matinee

John Philip Sousa has been holding receptions, between concerts, in his private room in the new Exposition music hall and judging by the number who have dropped in on the "March King" every music lover in Western Pennsylvania has paid his respects. Mr. Sousa between concerts, as he sat in an easy chair last evening, continually puffing at a Pittsburg tobe, took occasion to deliver a little impromptu talk to a party of musical guests, giving them a little friendly advice. He declares that success is made of just three elements, namely, providence, the world and ourselves.

"Success," he said, "comes mostly through hard work—the continuous pounding at that for which one is talented. But no man need get the big head over success attained. He is not responsible for all of it, for the Almighty and the world have much to do with the success of any man. My warning always is, 'Beware of 'Big Head.'"

Sousa's new march, "Powhatan's Daughter," which he has played several times this week and which has been most popular, has brought forth a request for a Pocahontas matinee from the Motoaca Chapter of the Pocahontas Society of Western Pennsylvania. This society includes several hundred members in this end of the State, Mrs. Howard Morton being regent and Mrs. William H. House vice regent. This new march will likely be made the official air of the society.

Pittsburgh

Dispatch.

SEPTEMBER 13, 1907

NEVIN'S MUSIC GREETED BY OLD-TIME FRIENDS

Remarkable Demonstration During the Evening Program by Sousa at the Exposition.

"SOCIETY NIGHT" TONIGHT

Nevin's "A June Night in Washington," given by Sousa's band during the evening program at the Exposition last night, was given an ovation which was a decided tribute to the memory of the Pittsburgh composer. The bandmaster was surprised and delighted at the outburst, for Sousa is a great admirer of Nevin.

"Masterpieces" at the rate of two and three a day are being received by Mr. Sousa this week. Sousa has great sympathy for the young composer. In every city he visits he is called upon by incipient geniuses. Pittsburgh, according to Mr. Sousa, has more beginners than any other city he has visited so far. Their range is only limited by the limitations of music. Everything from "The Great White Throne" to "The Great White Way" has been submitted to him, and if one's heart is congealed by "The Iceberg Dance" it may be melted again by "The Song in the Sun."

Today the Duquesne, South, North, Forbes, Hancock, Grant, Ralston, Springfield and Franklin school children will attend the Exposition and several thousand youngsters will spend the day at the Point show. On Monday the Moorhead, O'Hara, Minersville and Brushton schools will attend the Exposition.

Tonight will be the third of the "society nights" at the Exposition. Miss Lucy Anne Allen, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist, will be heard at the concerts this afternoon and this evening. Strauss' symphonic poem, "Till Eulenspiegel's Merry Pranks" will be one of the best numbers tonight. The programs for today and tonight follow:

GAZETTE TIMES

SEPTEMBER 13, 1907.

ASPIRING GENIUSES HAUNT BANDMASTER

Conductor Sousa, Now at the Exposition, Is Asked to Pass Judgment on Works.

"Masterpieces" at the rate of two and three a day are being received by Mr. Sousa at the Exposition this week. Sousa has great sympathy for the young composer and at every city he visits he is called on by incipient geniuses who have a march or a waltz or a symphonic poem and plead for a rendering by the band. Pittsburgh, according to Sousa, has more geniuses of this sort than any other city he has visited so far. Their range is only limited by the limitations of music and sometimes even that does not altogether confine them. If the compositions possess any sort of merit Sousa says the request will likely be granted—if only to show as is so often the case, the work is hopeless.

Other callers on Sousa are violinists and singers, anxious to become the band's soloists. He has been hearing as many of them as he can. Once in a while a composition sent in by an unknown is found to possess considerable merit, as was the case during the past summer, when several marches were given.

Today the Duquesne, South, North, Forbes, Hancock, Grant, Ralston, Springfield and Franklin school children will attend the Exposition. On Monday the Moorhead, O'Hara, Minersville and Brushton schools will be guests of the management.

Tonight will be the third of the "society nights" at the Exposition and Sousa has gathered together a collection of what he considers his best works. Miss Lucy Anne Allen, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist, will be soloists. The following is the program for this afternoon and this evening:

Sousa and Party to See Pittsburgh as Guests of Col. Schoonmaker.

GAZETTE TIMES, 14,

John Philip Sousa and Mrs. Sousa, who joined her husband here, for a few days, are being lavishly entertained while in Pittsburgh. This morning at 10 o'clock Mr. and Mrs. Sousa, Miss Jeannette Powers, violinist, Miss Lucy Allen, soprano, and a party of Pittsburghers will be the guests of Col. Schoonmaker on a sight-seeing tour of Pittsburgh in Col. Schoonmaker's special car. They will make the circle of the city in the observation car and return about 1 o'clock.

There is nothing of the recluse about Sousa when he is traveling. Next to riding horseback, he loves walking, and he has hoofed it in almost every part of the two cities during the past week. Whether it be in a luxurious palmy city of California or in some rather barren town of the Dakotas, he is to be seen walking through the cities and out into the country, sometimes with a companion, but usually alone. During these walks, he says, he finds inspiration for many of his compositions and when certain of his men see him coming back toward the hotel, only nodding absent-mindedly to those who speak to him, they say: "Sure thing, we will be playing a new march soon."

Sousa will close his first week's engagement tonight with his new march, "Powhatan's Daughter," which is being heard on all sides since it was played here first on Monday, and it bids fair to be whistled by the street urchins before he closes his engagement here next Friday night. Miss Jeannette Powers, violinist, Miss Lucy Allen, soprano, and Herbert L. Clarke, cornet soloist, will appear.

LEADER

Sousa Leaves for Dakota Friday—New Conductor Begins Engagement Saturday

CLOSING PROGRAM GOOD

In order not to disappoint the thousands and thousands who have long been accustomed to hear John Philip Sousa and his band open the famous Corn Palace in Mitchell, South Dakota, Sousa will make a record run to the far-off western state in a special train, leaving the Exposition immediately after the concert on Friday night and hoping to arrive in Mitchell in time for the dedicatory exercises of the season of the palace which begins on Monday afternoon.

The honor of opening the palace each year has been accorded to Sousa and last year negotiations were closed whereby the March King and his band were to be in the grain palace on the afternoon of September 23 and strike up the lively air which is to pronounce that another prosperous season is in full swing. When it came to booking the Exposition for the nineteenth season, Sousa found that he would be compelled to leave a day ahead of time in order to reach South Dakota, per schedule. The Western Pennsylvania Exposition society agreed to this and decided that Victor Herbert could open his engagement on Saturday afternoon instead of on Monday, as has been his custom in former years. So the Exposition will be the gainer, inasmuch as its patrons will be given the opportunity of hearing two of the greatest artists of the country within the week. Sousa leaves next Friday night and Victor Herbert begins his engagement at the Saturday matinee, remaining all of next week.

To the ball player who must stand in the sizzling sun hurling a baseball as nearly as he may over home plate, the swinging of a baton by the conductor of an orchestra seems lazy work and he might be surprised to learn that when John Philip Sousa wants rest it is in the pitcher's box that he seeks diversion. For it is true, no matter how astonishing it may seem to those to whom the thought of Sousa calls nothing but the swinging of the baton and the creation of good music, is really a pronounced baseball fan: not one either whose fandom merely leads him to a seat in the bleachers or grandstand, but one who is captain of a ball team of his own, who is a pitcher of no mean skill, who strikes 'em out with the best of them and whose players in one series of games won 11 out of the 13 games played.

For the remaining five days of the Sousa concerts at the Exposition Sousa has an array of delectable delights in the way of musical poems. He will play the heaviest of selections, then to boom forth with one of the airy, breezy songs or some rag-time ditty. His soloists, Miss Jeannette Powers, the violinist; Miss Lucy Anne Allen, soprano, and Herbert Clarke, cornetist, who have won so many admirers during the past week, will be heard again at all of the concerts this week. Miss Allen and Miss Powers have proven quite captivating.

PRESS

SOUSA HAD A GREAT WEEK

Audiences Yesterday Were Largest Since Opening of the Exposition

WILL LEAVE FRIDAY NIGHT.

HERBERT OPENS SATURDAY—LEOPARD RUINS \$400 GOWN.

WILL GIVE LOVELY PROGRAMS.

In order not to disappoint the thousands and thousands who have long been accustomed to hear John Philip Sousa and his band open the famous Corn Palace in Mitchell, South Dakota, Sousa will make a record run to the far-off Western state in a special train, leaving the Exposition immediately after the concert Friday night and hoping to arrive in Mitchell in time for the dedicatory exercises of the palace, which begin the Monday afternoon following.

The honor of opening the palace each year has been accorded to Sousa and last year negotiations were closed whereby the "March King" and his band were to be in the grain palace on the afternoon of September 23. When it came to booking the Exposition for the nineteenth season, Sousa found that he would be compelled to leave a day ahead of time in order to reach South Dakota on time.

The Exposition Society agreed to this and decided that Victor Herbert could open his engagement on Saturday afternoon instead of Monday, as has been his custom in former years. So the Expo-

sition will be the gainer, inasmuch as its patrons will be given the opportunity of hearing two of the greatest artists of the country within the week. Herbert begins his engagement at the Saturday matinee, remaining all of next week.

GREATEST OF ALL NIGHTS.

Sousa has had a big week during the past six days. At each and every concert he has had immense audiences that have thoroughly enjoyed his concerts of the classical and rag-time. His popularity is greater than ever, judging by the manner in which he has been greeted during the afternoon and evening concerts, the night of all nights of the season coming last evening, when the greatest throng since the opening packed into the new music hall and wandered about the various promenades.

But withal, Sousa has had much time for recreation during his stay in Pittsburg. While he has been extremely busy in the afternoons and evenings, he finds time every morning for healthful exercise, which keeps him in such youthful trim. For the remaining five days of the Sousa concerts at the Exposition, Sousa has an array of delectable delights in the way of musical poems. He will play the heaviest of selections, then to boom forth with one of the airy breezy songs or some rag-time ditty. His soloists, Miss Jeannette Powers, violinist; Miss Lucy Anne Allen, soprano and Herbert Clarke, cornetist, will be heard again at all of the concerts this week.

GAZETTE TIMES,

SOUSA'S CONCERTS CLOSE THIS WEEK

Bandmaster Goes Next to South Dakota and Herbert Comes to Exposition.

WITH THE ANIMAL TRAINERS

In order not to disappoint the thousands who have been accustomed to hear John Philip Sousa and his band open the famous Corn palace in Mitchell, S. D., the bandmaster will make the record run in a special train, leaving the exposition immediately after the concert on Friday night and hoping to arrive in Mitchell in time for the dedicatory exercises of the palace, which begins on Monday afternoon. The honor of opening the palace each year has been accorded to Sousa and last year negotiations were closed whereby the March King and his band were to be on hand the afternoon of September 23. When it came to booking the exposition for the 19th season, Sousa found that he would be compelled to leave a day ahead of time in order to reach South Dakota per schedule. The Western Pennsylvania Exposition society agreed to this and Victor Herbert will begin his engagement at the Saturday matinee, remaining all the following week.

An entirely different side of Sousa from that which is seen by the thousands sitting in the Exposition music hall has been exhibited unwittingly by the great bandmaster during the past few days. While it is the privilege and more and more nowadays the inclination of the man of affairs to seek in music a surcease of care and rest from business, it is also becoming the habit of the musician to find his rest nowadays in ways utterly diverse from anything partaking of melody. And John Philip Sousa has demonstrated that he is no exception. When a friend called about 9 o'clock yesterday morning at his hotel, the bandmaster intercepted him in the lobby. "Good morning," he said, "just been out for a spin across your boulevards. Started about 6 and have been riding furiously for three hours. Nearly famished but feeling fine." And the bandmaster in his riding togs resembled more the rough rider—sunburned and aglow with health. During the conversation it leaked out that he is also a ball player—almost in the professional class.

The composer is intensely interested in the national game and a nine of which he is captain is made up of members of his band. They have played in many cities throughout the country and have usually acquitted themselves well. It was at Atlantic City they won all but two out of 13 played and at Buffalo they have victories over members of the Marine corps there to their credit, while at Willow Grove last month they beat the Marines from League Island handsomely. In addition to the chief team there are auxiliary nines in the band, one made up from the players of reed instruments and another from those who blow the brass. Young John Philip Sousa is as much of a baseball enthusiast, as his father and is as accomplished a firstbaseman as there is on the amateur diamond.

Sousa is a great lover of home life. It is not generally known, but Mr. and Mrs. Sousa are grandparents, their son John having been married a couple of years ago, just after his graduation from Princeton.

For the remaining five days of the concerts at the exposition Sousa has an array of delectable delights in the way of musical poems. His soloists, Miss Jeannette Powers, violinist; Miss Lucy Anne Allen, soprano, and Herbert Clarke, cornetist, will be heard again at all of the concerts this week.

Sousa's Last Week at Expo

Jeannette Powers, Lucy Anne Allen and Herbert Clarke Will Be the Soloists.

FOR the remaining five days of the Sousa concerts at the Exposition Sousa has an array of delectable delights in the way of musical gems. He will play the heaviest of selections, then to boom forth with one of the airy, breezy songs, or some rag-time ditty. His soloists, Miss Jeannette Powers, the violinist; Miss Lucy Anne Allen, soprano, and Herbert Clarke, cornetist, who have won so many admirers during the past week, will be heard again at all of the concerts this week. Miss Allen and Miss Powers have proved quite capti-

Volkblatt und Freiheits-Freund

15. September 1907.

Am Point.

Bis zum Freitag Abend dieser Woche wird Sousa in der Ausstellung spielen.

Victor Herbert und sein Orchester werden am Samstag eintreffen.

Um nicht Tausende und Abertausende zu enttäuschen, die es gewohnt sind, von Jahr zu Jahr bei der Eröffnung des Mais-Palastes in Mitchell, Dakota, Sousa und seine Kapelle zu hören, wird der beliebte Marschkönig mit seinem berühmten Orchester nach Schluß des letzten Abendkonzertes am Freitag dieser Woche unsere Stadt verlassen und die Reise nach Mitchell antreten, um bei der am Montag-Nachmittag, den 23. September, stattfindenden Eröffnungsfeier des Mais-Palastes die dort jedenfalls in ungezählten Schaaren erschienenen Besucher des Festgebäudes mit seinen Klängen zu entzücken. Die Ehre der Eröffnung des Palastes fällt alljährlich Sousa zu, und da der Weg von Pittsburg nach der erwähnten Stadt in South Dakota ein weiter ist, muß Sousa die Reise schon am Freitag Abend antreten, um zur bestimmten Stunde am Nachmittage des darauffolgenden Montages dort eintreffen zu können. So also wird Sousa am Freitag Abend um 9:30 Uhr sein letztes Konzert in der hiesigen Ausstellung geben, und am Samstag, dem darauffolgenden Tag, wird Victor Herbert seine Stelle in der Musikhalle der

Ausstellung einnehmen, um die ganze darauffolgende Woche die Besucher am Point mit seinen Weisen zu begeistern.

Ein dankbares Publikum.

hatte Sousa im Verlaufe der vergangenen Woche. An jedem Nachmittag und Abend war die Konzerthalle bis auf den letzten Platz besetzt und alles lautete mit Begeisterung und höchstem Interesse den meisterhaften Klängen. Jedes einzelne Stück wurde mit stürmischem Applaus aufgenommen, und der Einlagen, die Sousa in seinen Konzerten machen mußte, waren es ungezählte. So war also Sousa mit seinem berühmten Orchester in vergangener Woche an jedem Nachmittag und Abend zum Ueberfluß beschäftigt, doch nichts destoweniger war ihm genug Zeit gegeben, sich zu erholen, nämlich an seinen freien Vormittagen; dies that er aber auch sehr gründlich, indem er Pittsburg und seine Umgebung nach allen Richtungen hin durchquerte; Stadt und Umgebung scheinen bei ihm großen Gefallen erregt zu haben. Sousa steht nicht nur als Marschkönig einzig da, er leistet auch in anderen Dingen Bedeutendes, so z. B. im Baseballspiele. Man sollte gar nicht glauben, wie er, der gewohnt ist, den Taktstock zu führen, mit sicherer Hand den Baseball schleudert. Er ist der Kapitän eines Amateur-Baseballklubs, zusammengesetzt aus Mitgliedern seines Orchesters, und daß diese Amateurspieler auch etwas leisten können, beweist der Wettkampf zwischen dem „Sousa Klub“ und dem Marine Baseballklub von League Island. Sousa's Spieler gewannen im letzten Jahr elf von 13 Spielen mit dem genannten Marineklub.



MISS LUCY ALLEN,
Soprano Soloist With Sousa's Band.



Mrs. Jeannette Powers,
Violinist in Sousa's Kapelle.

SEPTEMBER 17, 1907.

SOUSA'S MARCHES PAINT SCENES IN IMAGINATION

Popular Bandmaster at the Exposition Talks on the Power of Music.

Sousa and his band begin the second week of their engagement at the Exposition this afternoon with two programs of exceptional merit. Several new marches will be played this week. The popular bandmaster, in discussing the music of today, last evening, drew some interesting pictures of the imagination created by his stirring marches. One of the true tests of a musical composition's merits rests in its ability to create in the listener's imagination definite pictures and impressions. Two of these pictures came to Mr. Sousa's notice in countries as widely separated as France and Canada and he spoke of them last night.

"During my concerts at the Paris exposition in 1900, 'The Stars and Stripes Forever' seemed to make a deep impression with the French people and they spoke of it as the musique Americaine with a greater frequency than they did of any other composition. One night, at a dinner, a brilliant French woman said to me that the march seemed to epitomize the character of our people. 'For every time I hear it,' she confessed, 'it seems as if I can see the American Eagle throwing arrows into the Aurora Borealis.'

"A charming Canadian girl confided to me that she hoped as long as 'The Stars and Stripes Forever March' existed, there would be no war between Canada and the United States. 'For,' said she, 'if your army should come marching into Canada with your bands playing 'The Stars and Stripes Forever,' there would be nothing for our soldiers to do but fall in line, with your men and march along, while we of the gentler sex would two-step in the wake of the troops.'

Today the Moorhead, O'Hara, Minersville and Brushton school children will attend the exposition, the day having been declared a holiday in these four schools. On Friday, the Hiland, Sterrett and Peebles students will visit the exposition. One of the most attractive exhibits in the main building this season is the napkin cabin designed after a "Lincoln log cabin," in which thousands of napkins have been used instead of logs. Many hundreds yards of linen were used in building the cabin which is the display of one of Allegheny's big department stores.

LEADER

MANY NUMBERS TO BE ON PROGRAM

Sousa Always Plays Fair With Audience—School Children Will Attend Exposition

Sousa's second week of concerts begins this afternoon at the Exposition. Tonight there will be twelve excellent numbers on the two programs, sandwiched in with short Sousanesque encores. Sousa has the happy faculty of keeping the music going from the time he takes his stand on the stage until he leaves. He does not believe in intermissions and long waits, and he never punishes an audience because, for example, a furious rainstorm comes up unexpectedly and naturally keeps many people away who otherwise would have attended his concerts. One of the reasons why John Phillip Sousa wears from year to year is he always plays fair with his audiences.

REQUEST NIGHT AT EXPOSITION

Sousa Will Render Selections Picked by Outsiders at Concert This Evening

Sousa is having difficulty getting in all the encore requests during his concerts at the Exposition, which are filling up his mail two and three times a day. As is well known, Sousa prides himself on being a player for the public—that is, in giving the people what they want—and as a result anywhere from fifty to one hundred requests are received every day. His program tonight at both concerts will contain many of these request numbers, which will be played in between the regular program numbers. While most of the requests are sensible ones, there are a few absurd ones which have been made to Sousa by overzealous enthusiasts during his engagement at the Exposition this season.

One of these reads: "Bandmaster Sousa: Will you please give us the 'Ice Cold Cadets' March?"

Another reads: "Kindly oblige me by playing tonight everything you have ever written." This would have taken three days and nights of steady work.

A third reads: "Sir: I've got my girl almost to the deciding point. Will you please play 'Love's Old Sweet Song.' That will fetch her around, I'll bet."

Sidelights on Music

Antiquity of Songs and Laws and of the Fully Organized Orchestra of Many Pieces.

BY JOHN PHILIP SOUSA, MUS. D.

[Written for The Dispatch.]

More than two hundred years ago Andrew Fletcher of Saltoun, a philosopher and a keen observer of men and their ways, said: "I knew a very wise man who believed if a man were permitted to make all the ballads he would not care who should make the laws of a nation."

At the very beginning of man's authentic record there came a series of laws, now known as the Decalogue, that have remained through all the ages as a very Gibraltar of universal justice.

Biblical history tells how the people with fear and trembling heard these commandments; still, they have remained as a monument erected on a foundation of everlasting truth. Tomes upon tomes of statutes have been enacted since the days when the finger of God traced the Decalogue upon the tablets of stone, but very few of man-made laws have lived. Macklin says: "The law is a sort of hocus-pocus science that smiles in your face while it picks your pocket, and the glorious uncertainty of it is of more use to the lawyers than the justice of it."

Music, on the contrary, reassures and comforts. It tends to soften the hardships of life and add joyousness to our days. Its appeal is to the most lovable traits in man's nature, therefore it is not difficult to understand why Fletcher's wise man preferred writing the songs of a nation to making its laws.

The first popular song ever written was the one sung by Moses and the children of Israel in exultation over the destruction of Pharaoh's hosts. Nothing but song and dance were adequate to celebrate that great event. In triumph and mighty unison they sang, "I will sing unto the Lord: the Lord is a man of war," and Miriam and the women played upon timbrels and danced in graceful abandon to the accompaniment of the mighty choir.

That happened at the dawn of history. Let us for a moment come down to our own time. The land, Cuba. The year, 1898. Just as the children of Israel raised their voices in those ancient days so did we in 1898. The unison, the abandon, the joy were the same; only the music was different. Moses and his people sang, "The horse and his rider hath he thrown into the sea: the Lord is a man of war." Uncle Sam and his people sang, "There'll Be a Hot Time in the Old Town Tonight" and "The Stars and Stripes Forever." After all, human nature is much the same throughout the centuries. Fletcher's wise man was right.

With the advent of the sweet singer of Israel came the first great writer of popular songs, for by his genius he swayed the multitude and became the idol of all his land, David, the beloved one, he who wrote the Book of Psalms. He was a musician, a poet and a first-class fighter.

By common consent he is the most fascinating figure in history, a child of genius, ample in faculty, fertile in resource and rich in all those qualities that stir admiration and evoke love. To quote Hillis, "What the 'Iliad' did for Greece, what Dante's 'Inferno' and 'Paradiso' did for the Renaissance, what the 'Niebelungen' did for the German tribes, what the 'Legends of King Arthur' did for the age of chivalry, that and more David's songs did for the ancient church and the Jewish people. If Moses' laws laid the foundation David's songs and psalms built the superstructure."

Singing the forty-sixth Psalm, "God is our refuge and strength, a very present help in trouble," Polycarp went toward his funeral pile, as did Savonarola. Centuries later, strengthened by this Psalm, Martin Luther braved his enemies. Cromwell's soldiers marched forth to their victory at Marston Moor chanting the songs of David.

Time has kept for us a record of David as a poet, a record of David as a ruler, a record of David as a fighter, but not one vestige remains of David as a composer. More's the pity, for he must have written splendid music or he could not have moved the people as it is recorded.

David might well be called the first bandmaster mentioned in history. Of course, we know in Genesis Jubal is spoken of as father of all such as handle the harp and pipe. But David was the first orchestral organizer. His band numbered two hundred four score and eight, and he thus led the first body of players on record. He no doubt possessed a knowledge of instrumentation and tone-color effect, for he assigns his subjects to special instruments. The fourth Psalm, "Hear me when I call, oh God of my righteousness," he directs to be played by his chief musician, who was a player of the harp and the sackbut. Psalm fifth, "Give ear to my words, oh, Lord," he assigns to the chief musician, who was the solo flutist of his band. In Psalm sixth, "Oh, Lord, rebuke me not in Thine anger," the chief musician or soloist on the string instrument, who had a virtuoso's regard for expression, is called upon to perform, and so on through the Psalms.

David without question had in his band all of the component parts of the modern orchestra—strings, wood winds, brass and percussion. At the dedication of Solomon's temple David and all the house of Israel played before the Lord with all manner of instruments made of firwood and with harps, and with psalteries, with timbrels, castanets, cornets and cymbals, and the sound of the trumpet was heard in the land even as it is heard today. Popular as a composer and popular as a conductor David was certainly to be envied. These ancient records are the lamps that lead the way to our days, where music has taken its place among the recorded inspirational outbursts of man.

Pittsburg, September 17, 1907.

VALPARAISO, INDIANA.

SEPTEMBER 23, 1907.

SOUSA'S BAND

Gives Fine Concert at the Memorial Saturday Evening.

Memorial Opera House, under the direction of Mr. A. F. Heine-man, has a reputation second to no playhouse in northern Indiana for the character of the entertainments produced there. It is rare that people living in a town of this size have the opportunity of hearing so much good talent as appears at Memorial in a season, plays and entertainments which have held the best audiences of Chicago and New York for weeks, after making a night's stand here. The opening of the playhouse Saturday evening by Sousa's band was an earnest of what may be looked forward to this winter.

Sousa's Closing Concert.

John Philip Sousa closed his engagement at the Exposition last night and almost tallied a new record for Exposition attendance. Thousands took advantage of the last chance to hear Sousa.

GH GAZETTE TIMES,
SEPTEMBER 21, 1907.

John Philip Sousa closed his engagement at the Exposition last night and almost tallied a new record for Exposition attendance. Thousands upon thousands took advantage of the last chance to hear the Sousa concerts and were not disappointed.

POST.

SEPTEMBER 21, 1907.

John Phillip Sousa closed his engagement at the Exposition last night and almost tallied a new record for Exposition attendance. Thousands upon thousands took advantage of the last chance to hear the Sousa concerts. There was a stirring scene in Music hall when Sousa brought his program to a close with "The Stars and Stripes Forever."

mesenger.

The program for the evening had been widely advertised and the audience was prepared for a feast of popular classical music; the encores were generally the famous band master's own compositions and here his wonderful command of his men was most apparent. Sousa is the military band master par excellence; his band is thoroughly American in spirit and technique; their precision might be compared to the firing of the American gunners at Manila, their enthusiasm to the wave of emotion that swept over the nation after that victory, all dominated by the compelling personality of the leader.

The solo members were of the highest order and a welcome change from the heavy music of the great band. Here again the encores were especially pleasing, in particular Mr. Clark's second cornet solo, his own composition.

VALPARAISO, INDIANA

SEPTEMBER 23, 1907

AN EVENING OF RARE ENJOYMENT

Widette

Sousa and his band delighted a fair sized audience at the Memorial Saturday night by presenting a program so varied as to be of interest to all. The first number was the overture "Kaiser," founded on Haydn's majestic melody known as "The Emperor's Hymn." It was a masterly composition in majestic rhythm, affording opportunity for the voicing and character of each section of instruments to be clearly discerned.

Sousa's almost incomparable grace and skill in conducting immediately became apparent. In this and the numbers following, the extent of his magnetism could be determined by the precision and sympathy with which the players responded to every gesture. Thus were the interpretations so clear that every member of the audience could easily understand and enjoy them.

Each number was vigorously encored and the responses were chosen to please those music lovers who demand the so-called "popular music." Sousa's willingness to entertain his audiences is one of the bulwarks of his success; his freedom from sensational and grotesque mannerisms leaves him free to express that exquisite taste that characterizes all he does. Audiences are amused by, but quickly forget, acrobatics a la Creature; and they are edified by, and gratefully remember, offerings in good taste.

Miss Allen, the soprano, possessed a powerful voice and sang in a sprightly manner.

The gems of the evening seemed to be the violin solos by Miss Powers. This little lady in pink played Geloso's "Caprice Slav" with splendid finish, and greatly endeared herself to the audience by playing as encore Schubert's Serenade. This was more beautifully given than ever before heard in Valparaiso. Such violin playing is seldom heard anywhere, and Miss Powers's work alone was worth the price of admission.

There were many empty seats in the house and one could not but wonder why the "cheap shows" enjoy crowded houses and the very good offerings suffer neglect. Can it be because Valparaiso is not yet cultured enough? Or are her citizens too busy with politics and money-making to take time for the eminently worthy things that now and then come along, but do not savor of the commonplace?



FORT DODGE

SEPTEMBER 21, 1907.

FORT DODGE IOWA

SEPTEMBER 23, 1907.

CHRONICLE.

SOUSA PLEASURES LARGE AUDIENCE

Every Seat Was Sold at the
Midland Last Evening.

PROGRAM SATISFIES ALL CLASSES OF PEOPLE

The Soloists are Very Much Appreciated---Miss Powers, Violinist, is Perhaps the Favorite.

Every seat in the Midland opera house was sold Sunday evening for the concert of John Philip Sousa, America's most popular director and composer, and his band; and for two hours the audience was feasted with the music of this excellent aggregation, fired to the spirit of war by the martial music, soother into thoughtful peace and quiet by the sweetly sad, amused by the humoresque, delighted and enlivened by the airy and fantastic, and lifted heavenward by the sublimely and transcendently beautiful. The program showed much breadth of selection. Every class of people and every human emotion were appealed to. The audience was enthusiastic, by the way, an unusual thing for a Fort Dodge audience. The fact may be attributed partly to the fact that Sousa's reputation is already made and his hearers run no risk of committing themselves on a musician who might subsequently be denounced by the critics. Every number on the program Sunday evening was encored, and the encores met with generous response. Only two of his old compositions were played as encores, namely "The Stars and Stripes" and "El Capitan." Powhattan's Daughter, one of his new works, made a big hit and "Experience" from The Little Cherub in which Hattie Williams is now starring, was much appreciated. The heavier and descriptive pieces as well as the lighter things, were well received.

Miss Lucy Allen, the soprano soloist, instead of giving a selection from "The Bride Elect," as announced on the program, sang a selection from French opera. She displays a wonderful volume, but as far as color, purity, sweetness and flexibility are concerned, Miss Allen is not a particular star. She responded to the hearty encore with "I've Made My Plans for the Summer."

Herbert L. Clarke plays with a master hand upon his favorite instrument, the cornet. His composition, "Rondo Caprice," was pleasingly executed and demonstratively encored.

Miss Jeannette Powers, the violinist, is an artist of high grade. She evinces deep sympathy and remarkable versatility, while her tone productions are superb. The "Caprice Slav" was her first number and as an encore the charming little artist rendered "Schubert's Serenade."

Sousa has been heard here previous to his appearance Sunday evening and his popularity in this city will ever increase. At the close of the program the audience left almost reluctantly and with a feeling that a Sabbath eve had been spent with much profit to their spiritual being.

MESSENGER

AMUSEMENTS

Sousa and his band played to a large audience at the Midland Sunday evening and if quiet attention and spontaneous applause are reliable indications he gave more than his unusual measure of enjoyment to his listeners.

Mr. Sousa was, as always, the ideal leader. He draws from his men the best that is in them and gives it generously and responsively to his audience.

The band seemed in unusually good form, its fifty or sixty members playing like one man and with great dash and spirit.

Mr. Herbert Clarke, the cornet soloist has played here before and was greeted with applause when he came

forward to give a Rondo Caprice of his own composition.

The soprano, Miss Lucy Allen, was a powerful and finished singer. Her original number was a magnificent Italian song which together with a light encore, "I've made my plans for the summer," showed her range and skill.

The violinist, Miss Jeannette Powers, played the violin as it has not often been heard in Fort Dodge. She had perfect poise of manner, great technical skill and a clear singing tone. Her original number was a Russian caprice, her first encore the ever lovely Schubert Serenade, her second encore, Zigeunerwiesen, (Gipsy Ways) whose long name as it appeared on the announcing placard seemed to please the audience as much as did its whimsical melodies.

According to his custom Mr. Sousa gave his own marches as encores between the program numbers.

The bursts of applause with which the opening strains of old favorites, like "Stars and Stripes," "King Cotton," "Manhattan Beach," and others were received showed what a hold they have on the affections.

We wish Fort Dodge might often have the pleasure of listening to Sousa and his Band.

A WELCOME TO MITCHELL.

To John Phillip Sousa and his magnificent band we extend a sincere and cordial welcome. It is something of an honor and high distinction to a town to be able to keep this distinguished bandmaster for one week, and while the first engagement looked like a pretty big financial matter it came out successfully and Mitchell was not in the least afraid to try it again. Mr. Sousa has been before the world for years and has come to be the recognized head of American conductors. There is nothing of the fantastic about him; he goes into the depth of his music, reads the thoughts of the composers and through his musicians tenders to the public his conception of the classics in a manner that has reached the acme of success. Then the music of a lighter vien the Sousa band plays with that distinction which gives it even a higher tone. The week will be full of music surprises and the great leader will do everything possible to give Mitchell and her friends the very best that he has.



Corn Palace

A GRAND OPENING DAY

Mr. Sousa and His Band Was Greeted With Great Applause When the Leader Appeared.

Tenth Annual Corn Palace Given Under an Auspicious Opening With the Governor Present

The Occasion Was Made one of Great Importance in the History of the Corn Palaces.

And so it is again. Mitchell's great corn palace enterprise was declared open for the entertainment of the people and for the greater upbuilding of South Dakota by Governor Coe I. Crawford, who spoke to several thousand people this afternoon at the tenth annual dedication of Mitchell's palace of corn and grain.

With the great building finished inside and out and the people ready to come, the doors were thrown open this afternoon at 1 o'clock and within a half hour afterward the great crowd found its way into the interior, finding seats on the lower floor and in the gallery. The sun smiled benignly on the corn palace, notwithstanding the wind broke in with a strong gale from the northwest. When the thousand lights in the palace were turned on it was a dazzling, brilliant scene which greeted the vision of the audience, and many ex-

ARRIVAL OF MR. SOUSA

The Great Bandmaster and His Band Reached the City via the Omaha This Morning.

With the arrival of the Omaha passenger train this morning at 10:20 John Phillip Sousa and his band reached Mitchell to play the week's engagement at the corn palace. There was a large crowd of people present at the depot to greet Mr. Sousa and the individual members of his band, many of whom had made acquaintances in Mitchell on their former visit.

The band arrived in two Pullman palace cars, with a baggage car for the equipment of the organization. Mr. Sousa was very kindly greeted by the officers of the corn palace and friends and himself and his party were placed in the automobile driven by Mrs. C. A. Davison, while the others were placed in cars of Louis Beckwith and D. B. Miller and taken to the Widmann, where they will make their headquarters for the week. Mr. Sousa was accompanied by Miss Allen and Miss Powers.

At the hotel Mr. Sousa expressed his pleasure to the editor of the Republican on coming back to Mitchell. The great bandmaster is looking in fine health and he said that he was ready to cope with the splendid business that he anticipated the corn palace would do. Speaking of the corn palace Mr. Sousa said that down in Pittsburg, where he just closed his annual engagement at the exposition, the corn palace and Mitchell received some generous advertising. It was stated through the papers that Mr. Sousa would have to close his engagement on Friday evening, one day earlier than usual, in order for him to reach Mitchell, S. D., where he was to play a week's engagement at Mitchell corn palace. At first the people did not understand what was meant by the corn palace and Mitchell they had not heard of. After the announcement was made several times, the people commenced to look up the town out west that could afford to take the great bandmaster away from them, and wondered what kind of a town Mitchell could be that was able to keep the organization just as long as places of much larger proportions. Mr. Sousa says he anticipates a very pleasant week with the corn palace and the people of Mitchell and the thousands of strangers who will be coming and going throughout the week.

clamations of delight and wonder were heard as the beauties of the interior were unfolded and a panorama of beauty was seen in all its grandeur.

With the audience seated the exercises commenced. Dr. Dundas presided during the preliminary program and the invocation was delivered by Dr. Thomas Nicholson, president of the Dakota Wesleyan University, whose prayer was sincere and effective. Mayor O. L. Branson made the address of welcome, and while he was brief, it was of the kind that came strongly from the heart and was received responsively. The mayor then introduced Governor Crawford, who was greeted with cheers, as he rose to speak. The governor spoke in the most kindly vein, as he referred to the opening of the corn palace as one of the biggest events of the year, and that he esteemed it a great privilege to be present on the occasion. He referred in most eloquent terms to the importance that the corn palace was to the state, and he gave it as his personal and official testimony that it was the most effectual advertisement of the resources of South Dakota of anything in the state. He declared that the people all over the state were deeply sympathetic and keenly interested in Mitchell's corn palace and its success, and he pledged his personal as well as his official influence in doing everything in his power to make it the success that it deserved. The governor congratulated the people of the state in the great progress that had been made in the past twenty-five years, and believed that the future held out the best and most alluring promises of greater growth and development. He believed that the time was coming and that soon, when every acre of tillable soil in the state would be occupied and made to turn out the products for which the commonwealth was now famed. It was through just such an enterprise as the corn palace and the state fair at Huron which had brought the attention of easterners to what this state was capable of doing. In closing the governor wished the people of Mitchell the greatest possible success, and he declared they deserved all the more when it is taken into consideration that the entire enterprise was fostered and built up alone by the citizens of Mitchell, not wholly for the benefit of the city, but for the good of the state as well.

Sitting behind the speakers was the great band, waiting for the moment when its leader should appear for the opening of the musical program. Dr. Dundas then introduced the greatest bandmaster in the world John Phillip Sousa. With the words the great bandmaster stepped smiling from the wings and he was greet-

ed with thunderous applause, and taking the hand of Dr. Dundas in his own for a friendly grasp, he stepped upon his platform and with a wave of his baton the great band opened the strains of the first number, "My Country 'Tis of Thee."

And such music! Just as Mr. Sousa and his band can produce it and none other. It is the same grand band that enchanted us in 1904, playing with the same beauty of spirit, great volume and tender, sympathetic passages. The audience sat entranced as it listened to the rich program of the afternoon, which was enhanced by the four soloists, who appeared, Mr. Herbert Clarke, cornet, Miss Lucy Allen, soprano, Mr. Leo Zimmerman, trombone and Miss Jeannette Powers, violiniste. All were given an enthusiastic reception on their appearance, each of whom responded to an encore. After playing the first number, Mr. Sousa gave as an encore his famous "Stars and Stripes Forever," and it was warmly welcomed as the familiar strains rang through the building.

SEPTEMBER 24, 1907

THE SOUSA BAND CONCERT

Monday Evening the Audience Was
Large and Enthusiastic Over
Work of the Band.

It was an enthusiastic audience which gathered at the corn palace for the first evening concert of corn palace week, and there were many people in the vast building—a larger one than has been present at any former opening night concert, which is a high testimonial to Mr. Sousa and his band. When the bandmaster came out for his first number he was very cordially greeted and he swung into one of the most beautiful overtures that he has ever performed in this city. It was the overture "Kaiser," founded on Haydn's world-famous "Emperor's Hymn," by Westmeyer. It has a gorgeous setting throughout the long and difficult number where the work for every section of the band is on the same high scale of composition. To the bass section is handed a class of work that is seldom found among bands, but it was played with that clearness and decision for which the Sousa bass section is famous. Of all the bands that have appeared in the corn palace none have ever approached that dignified section of the band. But when it comes to speaking of sections in the band every one of them is filled out to the important point of thoroughness, the clarinets and cornets being simply superb. The Kaiser is

a beautiful presentation of the theme and it is treated with great deference in the various portions of the number.

Mr. Herbert L. Clarke, the cornet soloist, played a number of his own composition, "Rondo Caprice," which enabled the artist to display some great technical work. Mr. Clarke shows a great improvement over his work of three years ago, and is taking his place among the noted cornet players of the country.

Miss Jeanette Powers is a violiniste whom it is a great pleasure to hear. There is a quality of richness in the tone that she produces that appeals to the lovers of that famed instrument and there is little left to be desired in her work. She played Adagio, moto perpetum, by Reis, the first movement of which was of the slow and measured character and the latter part brought into execution a swift movement that was handled very cleverly by the young lady. She played Schubert's Serenade for an encore.

Miss Lucy Allen rendered a soprano solo with grace and skill, and her grand voice permeated every portion of the vast auditorium. She sang the waltz song from Romeo and Juliet, which brought into requisition some splendid vocal effects. Her soprano voice shows a fine cultivation and a rich quality in tone color. She was very much appreciated by the audience and was forced to respond to an encore.

The duet by Messrs. Clarke and Millhouse on the cornet was a gem, and was played faultlessly. They were heartily encored.

The rest of the program was made up of rich and dignified numbers, with an occasional drift into the lighter and with encores of the same character, made the program an exceedingly pleasing one. Mr. Sousa is playing more numbers of his own composition this year and they find a ready and popular reception among the people. The concert closed with the ever popular Poet and Peasant, and Sousa's band plays it with a distinctive personality all its own—just as the bandmaster interprets it in his characteristic way. The rest of the program for the week contains some of the very best things in Mr. Sousa's repertoire, and he is furnishing the citizens of this city and the state with the same class of music that the band plays in any of its eastern engagements. Mr. Sousa says that he discovered on his first trip into this section three years ago that there was a high appreciation of the classics and the more dignified grade of music, while he throws in quite often something of the lighter vein.

A GREAT CROWD TODAY

The Palace Building Was a Sea of Faces When Concert Opened for the Afternoon.

The oldtime crowd was in the corn palace this afternoon, and whichever way one looked a sea of faces greeted the vision. The people had come to the corn palace en masse and the great building was practically filled, there being just a few vacant seats on the outer edges on the lower floor and upstairs in the balcony. It looked like the former days of the palace when the building was thronged day after day. The crowd today is an exceptionally large one for the second day.

The audience was enthusiastic over the playing of the Sousa band, and the encores that it demanded nearly doubled the length of the afternoon program, but Mr. Sousa was in an amiable frame of mind and very kindly yielded to the many requests for additional numbers. The playing of the band received the closest attention and it was given an ovation after the playing of "The Chariot Race," written by Mr. Sousa.

The solo numbers by Miss Powers and Miss Allen were greatly appreciated and they responded to encores. One of the gems of the afternoon was the sextette from "Lucia" by Messrs. Clarke, Zimmerman, Millhouse, Williams, Roeder and Perfetto, and the duet by Messrs. Clarke and Zimmerman for the cornet and trombone was equally as good.

Tomorrow a large crowd is expected to arrive in the city for the palace, and an excellent program has been arranged for by the band.

SEPTEMBER 25, 1907

AN EVENING OF CONQUEST

The Sousa Band Aroused Unusual Enthusiasm Over the Music That Was Produced.

With the magnificent audience assembled in the corn palace Tuesday evening the situation was harmonious for a most successful and thoroughly enjoyable entertainment. The people seemed determined to enjoy Mr. Sousa and his band to the utmost during their short stay in the city. The encores were rained on the conductor and his band, and it would have been a heart of stone that remained untouched by the sympathetic and generous applause which followed the various numbers. On one occasion three encores were demanded by the audience and were generously supplied by Mr. Sousa, who was perfectly

willing to satisfy the eager demand from his several thousand admirers in the building. First he played his Stars and Stripes Forever, and then followed it with a comedy selection "In Kansas" in which the various sections carry on a sort of a little dialogue in music, each rising in their places and playing a short strain of the melody, and for the third one Mr. Sousa played "Down in Dixie."

One of the gems of the evening was the duet for the clarinet and flute by Mr. Noritto and Mr. Spindler, when they played "Lo, Hear the Gentle Lark." The union of these two instruments, played by artists, resulted in a most enjoyable and sympathetic tone number. Their execution was brilliant and they vied with the lark in the purity of tone and sweetness of tone. The gentlemen responded to a well merited encore.

Mr. Clarke played a cornet solo, and the marked work he did at the opening of the concerts is holding good through the week. Mr. Clarke is a genuine favorite of the audience and the people extract much pleasure from his playing.

Miss Allen was generously received when she appeared for her soprano solo, when she sang an aria for "Roberto," which just fitted her grand voice to a nicety, and enabled her to increase the splendid impression she had already gained. She responded to an encore.

Miss Powers played for her violin solo a fantasia on St. Patrick's Day, which was very much appreciated and she was brought back with hearty applause.

The last half of the program had some very heavy numbers, opening with the Tannhauser overture, which brought the full strength of the great band into full action. We were particularly impressed with the work of the clarinet section when it played a most difficult and intricate accompaniment to the theme that was carried by the bass section. It was a succession of runs that were played brilliantly and without a flaw. Mr. Sousa played his own selection of "Sheridan's Ride," an historical scene from the rebellion. It was a grand number throughout in which the various scenes were depicted with great clearness. The conductor has constructed a grand selection in this war music and one can listen to it with patriotic and inspired feelings. With a beautiful rendition of the famous Blue Danube waltzes and a selection from the "Belle of Mayfair" the concert came to a close.

JAMMED TO THE DOORS

A Magnificent Crowd Filled Into the Corn Palace to Hear the Great Sousa Band.

When the doors to the corn palace were opened this afternoon at 1:30 o'clock there was a vast crowd of people standing on the outside extending into the street, waiting to get in. In the hour in which the people had to come before the concert began every seat in the building was occupied, and many stood in the vacant spaces upstairs and in the rear of the room on the lower floor. It was an audience that inspired Mr. Sousa and his band to the very best possible effort and the music that was rendered found an echoing response on the part of the people. Many people had never before heard the great band and they expressed themselves as being highly pleased with the organization, and that they intended to come again before the week was out. The soloists of the afternoon were richly appreciated and gave great satisfaction to the audience.

SEPTEMBER 26, 1907

ONE OF THE VERY BEST

Wednesday Evening's Concert Found Favor With the Great Corn Palace Audience.

The greatest proportion of the vast audience in the corn palace Wednesday evening was composed of Mitchell people and the program that was rendered by Mr. Sousa and his band was one of the best that he has given since the opening night. With the opening selection of the Second Hungarian Rhapsody, by Liszt, it paved the way to some magnificent musical numbers. The rhapsody number was a splendid test in the expressive playing of the band, and it gave the same harmonic effects that one finds in the orchestra. It is a difficult matter for a band to play a selection of this character, owing to the rich tonal effects that must be brought out and which the string and reed instruments are particularly capable of, but the musicians and the Sousa band have been trained to the point where they handle the orchestral number with practically the same precision. The audience was so enthusiastic over the playing of the band that three encores were demanded on the first number and to Mr. Sousa, who responded all right, the evening commenced to look like one that was going to be very long, and the rest of the encores did string it out to past the usual hour.

John J. Perfetto, the euphonium soloist, played the "Evening Star" from Tannhauser with the sweetest tone that instrument can produce and he gave a second selection in response to the encore. Perfetto stands out in the front rank of the euphonium players of the country. Miss Powers in her violin solos, Miss Allen in her voice efforts and Mr. Clarke in his cornet solo contributed to the pleasure of the evening.

One of the most dignified numbers played by the band was the overture to "Robespierre," by Litolff, which tells an interesting story musically of the war period in France. It is a collaboration of intricacies in music that seems to be beyond the work of man, and that it was more than the effort of a genius in bringing it together. We doubt if there is a more difficult selection written for a band than this, and the way in which Mr. Sousa and his band presents it is something of the highest possible order. For an encore the band played "Powhatan's Daughter." This is one of Mr. Sousa's latest marches and was played for the first time Aug. 1, while filling an engagement at Willow Grove, near Philadelphia. It has the most entrancing swing to it and with a little touch of the weird Indian rhythm it makes a splendidly popular piece.

With the "Welsh Rhapsody" and the chorus and march from Tannhauser as additional numbers on the program, it was the strongest that the band has played during the week. The music of the Sousa band is a grand tonic for a person who is the least down hearted, for it permeates every fiber of one's body and lifts to the highest pinnacle of good feeling. Being with Sousa for a week puts new life in a community and makes the world look brighter and easier to take up the duties that are ours to perform.

THE PALACE WAS PACKED

Every Seat Occupied, and the People Were Standing in Aisles and Vacant Spots.

Thursday was one of the hummer corn palace days and the biggest crowd of the week was jammed into the building. Every seat in the vast building was taken and in the side aisles on the lower floor, on the stair way and the aisles upstairs and all the vacant spots were filled with a mass of humanity. The building never held a larger audience, and finally the doors had to be closed to avoid a further crush.

Mr. Sousa and his band and soloists entertained the audience with a program that was greatly appreciated.

SEPTEMBER 27, 1907

CROWD REMAINED LARGE

The Crowd of Thursday Afternoon Made the Attendance in the Evening Larger.

It was a magnificent audience that greeted Mr. Sousa and his band at the corn palace Thursday evening. The attendance in the afternoon was so great that the house overflowed and many of the visitors remained over to the evening concert, and as a consequence an exceptionally large audience was present. Mr. Sousa commented with pleasure on the sincere and hearty appreciation that was shown throughout the evening for the music that was rendered, and there were some very excellent selections on the program for the evening. The scenes from "Coppelia," which opened the program, was a particularly fine thing and received the richest kind of treatment at the hands of the band. The Plantation Songs and Dances were given with the snap and vigor to make those pieces popular, while the Forge in the Forest brought one to the realization of the beautiful ensemble of the band with delicate shadings of the dainty music.

With the scenes from Lohengrin, and the beautiful suite, L'Arlesienne, in which four movements were given with beautiful expression, and the Morning Journal waltz found a ready sympathy with all. The program closed with "A Hunting Scene" that was well presented.

There were four soloists of the evening, Ross Millhouse giving a cornet solo that was received with great applause. Mr. Millhouse is a fine cornet player and his work shows careful training on the instrument. Miss Allen sang "Bel Raggio" from Semiramide, a selection that is well suited to her dramatic voice and rings into execution the reserve power of her work. Miss Allen has constantly grown in appreciation from the start, and in her selection from the Bride-Elect of the evening before she showed an adaptability in the closing passages that was something remarkable, where the tones are sustained at a high range and calling for broad and strong tones. Miss Powers played a Mendelssohn Concerto for her violin number that was a perfect gem in every respect. Throughout the week Miss Powers has shown a wide range of playing and it has received the highest appreciation from all. Mr. Zimmerman was again pleasingly heard in a trombone solo.

The entertainment came to a close with the presentation of the vaudeville work of Johnny West the comedian, and the Great Santall in his feat of strength.

A GOOD CROWD PRESENT

The Gallery Was Entirely Filled and Three-Fourths of the Seats on the Lower Floor.

While there was not as large a crowd present in the corn palace this afternoon as there was Thursday afternoon, there was a magnificent number of people in the palace this afternoon. All the seats in the gallery were taken and three fourths of those on the lower floor were occupied. The sale of tickets at the door Thursday afternoon was the largest for one afternoon in the history of the palace, and the fact is quite a tribute to Mr. Sousa and his band.

The afternoon concert today was a fine one throughout. The opening number was the Tannhauser overture, one of the best of the selections that the band plays, and in response to a request Mr. Sousa played his

oldtime popular march, Washington Post, a piece that was famed some years ago for its rhythmic swing and pretty melody, and it had lost none of its qualities in the playing of it by the band.

There are but three more concerts to be given by Mr. Sousa and his band, this evening, tomorrow afternoon and the closing one Saturday night.

SEPTEMBER 28, 1907

MANY GRAND NUMBERS

Mr. Sousa Played Through a Magnificent Program Friday Evening With Many Encores.

Sitting entranced under the magic spell of the music produced by the Sousa band, the magnificent audience at the corn palace Friday evening found the fullest kind of enjoyment in the program that the great bandmaster presented for the edification and uplift of the people. One can listen to the music of Mr. Sousa's band without thinking of the possible discordant note to mar the performance of a great number and he can be assured that the music is being interpreted by a master mind—a mind that is a genius in the musical line and one that delves far into the mysteries of the most classical selections and plays them in such a manner as to make the melody and music find its way into the hearts of the people. It is the years of training that Mr. Sousa has

gone through with which has made it possible for this success to be attained. The word classical in music seems to many people beyond their appreciation, but in the interpretation of Mr. Sousa and his band it does not seem so difficult to understand.

The bandmaster presented a grand array of splendid selections on this occasion, and with the opening number of the overture to "Rienzi" to the closing overture of "Fra Diavolo" it was a feast of good things. With the applause came the encores, and numerous they were, too. These two numbers, with "The Lorelei" and a symphonic poem, "Les Preludes", were the strongest numbers of the evening, each of which were played with that conscientious effort that so distinguishes the work of the band. A duet, "Miserere," from Trovatore, by Messrs. Clarke and Zimmerman was a gem in every respect and for encore the sextette of the band played the sextette from Lucia which was one of the most entrancing things we have ever heard. The whole program was a positive delight and thoroughly enjoyed.

Miss Powers, for her violin solo played the "Hungarian Dances" with intuitive discernment for the beauties of the selection and it was one of the great pleasures of the evening. Miss Powers has played with great success during the week, and she has done her utmost to please the crowds which have come to Mitchell. Miss Allen sang a waltz song from Mr. Sousa's opera, "The Free Lance," that was a charming number which she presented in a manner faultless. The fullness of Miss Allen's voice, the power and dignity of her tones and the fine adaptability in her work makes her singing of the most pleasurable character, and the various songs she has presented during the week will linger as among the most happy memories.

EVERYBODY GOES TONIGHT

Corn Palace Closes This Evening and the Home People Should Turn Out Enmasse.

Tonight the corn palace closes. Let it end with the Mitchell people turning out enmasse to hear Mr. Sousa and his band before they take their departure from the city. The business at the palace has been excellent all the week, the crowds have been large, the concerts of the highest possible character, and everybody is exceedingly well pleased with the results of the week. With this the closing night the Mitchell people are particularly urged to make the corn palace their headquarters for a couple of hours. Mr. Sousa has

prepared a most excellent program for his closing concert, and it will delight him to show his appreciation of the kindly favors that have been extended to him during the week. There is no band director in the country who takes greater pleasure in conforming to the wishes of the people than Mr. Sousa, and it will afford him just as much pleasure to practically double his program as it will entertain the people who hear it.

Let the tenth annual corn palace go out in a blaze of glory tonight and make it the most successful night of the week in point of attendance and enthusiasm.

An Interesting Incident.

Perhaps the proudest little girl in the city is June, the daughter of Mr. and Mrs. Thos. Wallace, the foundation for which was laid three years ago, when Mr. Sousa and his band were in Mitchell. At that time Miss Liebling took a picture of Mr. Sousa and June and presented it to M. C. Lyons, who is an old friend of the Wallace family, and with whom he has stopped on the occasion of the two visits of the band to Mitchell. When Mr. Lyons reached San Francisco, Cal., he had the picture enlarged by a leading photographer, and with the autograph of Mr. Sousa attached Mr. Lyons sent it to Mrs. Sousa. On the return of Mr. Sousa to Mitchell for the opening day of the corn palace, during the concert, little June went forward and presented Mr. Sousa with a bouquet of flowers, which he accepted, and for the kindly recognition of the little miss he presented her yesterday with a copy of "Pipetown Sandy," a recent book which Mr. Sousa wrote, and inscribed on a blank page Mr. Sousa wrote: "To June Wallace, my youngest admirer. John Phillip Sousa." In a pamphlet containing the life of Mr. Sousa also appears the picture of little June. The little miss is very proud, and justly so, of her association with the greatest band leader of the world.

Mr. Sousa and his band will leave the city tomorrow morning via the Omaha road for Brainerd, Minn., where a concert will be given Monday afternoon. The band will be transported on a special train leaving Mitchell at 9 o'clock. The band is on its way to the Pacific coast and will make the trip back to New York, reaching that place Dec. 15, and after a rest of two weeks will begin its 1908 engagement in the great Hippodrome amusement building.

BIGGEST SATURDAY EVER

Corn Palace Concert Crowd Outdid all Previous Efforts in History of the Palace.

The corn palace Saturday is rather looked upon as a day when the crowds are liable to be a little small in the number of people who attend the concert, but in this instance today has been the biggest Saturday that the enterprise has ever had. In looking over the vast crowd in the building and counting the people who were standing around in the rear passage ways upstairs and down and taking the empty seats into the count there would not be a vacant seat in the building if all the people had been seated. The management could not have asked for a larger crowd for the closing day of the palace.

Mr. Sousa and his band played a splendid program and Miss Powers, Miss Allen and Mr. Perfetto in their solos found high favor with the audience. Mr. Sousa played an extra selection of some Scotch airs that aroused the enthusiasm to a high pitch.

SEPTEMBER 30, 1907

CORN PALACE ALL OVER

A Week of Splendid Success Came to an End Saturday Evening for the Tenth Time.

Saturday evening saw the close of the tenth annual corn palace, and it wound up in such a way as to place everybody in a very amiable frame of mind. Being the last day, Saturday was naturally looked upon as a day for the falling off in attendance. But there was a happy disappointment. The crowd in the afternoon filled every seat in the vast auditorium and some were standing up in the rear of the building. It was gratifying to break all former records for a Saturday afternoon crowd.

For the evening's concert by Mr. Sousa and his band Mitchell people turned up in very large numbers, and it was an enthusiastic crowd which greeted the great bandmaster. The program that he presented was one worthy of the great capabilities of the band and was appropriate to the importance of the enterprise that came to a close.

The first number was that grand overture to "William Tell," one of the masterpieces of Wagner and the beautiful interpretation and the grand music that the band produced will be remembered. Another of the greater selections was that of Les Huguenots that was played with the

rarest skill. In the closing number of the first half the band played the soldiers' chorus from Faust for an encore the band's sextette played the sextette from Lucia de Lammermore that is one of the richest things for sextette work played. For the opening of the second half each member or section of the band appeared from off the stage and played a solo and then took their seats in the circle, resulting in quite a bit of comedy work. When the band had fully assembled it struck into the inspiring strains of "Washington Post," and Mr. Sousa entered from the wings midst the applause of the crowd and took his place on the stand. The balance of the program was given with enthusiasm.

Miss Allen sang her solo from the Bride-Elect and when she appeared in response to the encore Dr. Dundas met her at the front of the stage and presented her with a bouquet of red roses, as an appreciation of the management for her excellent work during the week and for the kindness in responding to the demands of the people. When Miss Allen finished her encore number she was recalled for the second time and sang "The Years at the Spring." Miss Powers, the violiniste was treated in the same generous manner when she was presented with a bouquet of white roses by the management.

Mr. Sousa was loaded down with honors during the evening when he was presented with tributes. Dr. Dundas presented the conductor with a bouquet of roses from little June Wallace and later presented him with a bouquet from the corn palace management as their appreciation of his magnificent work of the week. Later in the evening Dr. Dundas, in behalf of the W. C. T. U., presented Mr. Sousa with an emblem of the union, which was a work of art. The design and letters were made of grains of corn which had been nailed on a background of black and it was a beautiful piece. In accepting the emblem Mr. Sousa said that he acknowledged the corn.

The closing number on the program was "The Stars and Stripes Forever," which was received with the same enthusiasm that was shown it throughout the week. Mr. Sousa then played "The Star Spangled Banner" and "Auld Lang Syne," during which the band and the audience rose to their feet. Thus it was that the corn palace came to a glorious and happy end.

The music produced by Mr. Sousa and his band throughout the week was of the highest character, and the wide range of compositions and prominent composers indicated that the band aspires to present the very best in the line of music. The

occasion of the visit of Mr. Sousa and his band will always be remembered as the choicest week in music in the history of the corn palace and all will trust that the day is not far distant when this great organization will be brought to Mitchell's corn palace for the third time.

Sunday morning Mr. Sousa and his band left on a special train via the Omaha road or their trip across the continent, going west through North Dakota to Seattle, Wash., thence to Vancouver, B. C., and then south through Wyoming, Colorado, Kansas, Nebraska, Iowa, Minnesota, Wisconsin, Illinois, Ohio, Michigan, Ontario, and closing in New York at the Hippodrome Dec. 15.

SOUSA'S BAND HAS A SPECIAL TRAIN

Gave Matinee at Brainerd This Afternoon and Concert Here Tonight; Man Injured.

John Philip Sousa's famous band and leader passed through St. Cloud this morning in a special train bound for Brainerd, where some matinee was given this afternoon. The musicians' special will return to the city about 6 o'clock tonight prepared for the concert here. From St. Cloud Sousa goes to Fargo, thence to Glendive, Butte and other Montana cities. John Mowa, one of the musician's left the special at this point this morning to secure the attendance of a physician. Mowa was shaving himself on Saturday and accidentally dropped his razor. A gash over four inches in length and quite deep was cut in his forearm. The wound is giving him considerable trouble.

SAINT PAUL

PIONEER PRESS:

SEPTEMBER 30, 1907.

MARCH KING IN CITY.

Sousa Tells of Interview He Had in Paris.

John Philip Sousa, the famous march king, spent last evening in St. Paul. "I am probably the most interviewed man in the world," he announced confidently. "At home in my scrapbook I have interviews with all the newspapers in London, Paris, Berlin, in fact, from all the large cities I have visited. But the funniest interview I ever had was in Paris. A reporter of the Figaro, accompanied by an interpreter, came to visit me and in the course of our conversation asked me for my opinion of a famous French band, the National Guard. Now the conductor was a personal friend of mine, and naturally I declined to give an opinion, but instead went into rhapsodies over the organization. The next morning the Figaro appeared with the interview, and the officious reporter, instead of giving my rhapsody, had written as follows: 'Mr. Sousa, when asked his opinion of our famous band, raised his hands to the blue sky and exclaimed "We are far superior." Now the embarrassing part of this was the fact that the conductor of that band had given me a card at his club and invited me to luncheon. When I arrived he met me with a long, solemn face, but I only slapped him on the shoulder and told him that I had thought that America lead the world in yellow journalism, but that the French had us beaten.'"

Mr. Sousa is returning from a successful engagement at the corn palace in Mitchell, S. D.



A Few "Sousasques."

Among all of John Phillip Sousa's possessions he values none more highly than a little album wherein are record-

ed the eulogistic things written by his brethren in art—composers, conductors, authors and poets. Some of the celebrities to this chorus of praise are Dudley Buck, Edward German, Dan Godfrey, Lieut. Williams (leader of King Edward's private band), W. S. B. Matthews, the distinguished critic, (who wrote of Sousa's band, "it is as much alone as the Boston Symphony orchestra under Gericke, or the Chicago orchestra under Thomas." Alexander Lambert, James Whitcomb Riley,

Homer N. Bartlett, Luigi Arditi, Percy Godfrey, James G. Huneker, William H. Crane, Henry E. Dixey, Alfred Hertz, Heinrich Conreid and many others. "However," says Sousa, "all the famous names in the world, endorsed under their written praise, could not give me more pride or pleasure than the knowledge that I have a place in the hearts of my eighty millions of countrymen. And if I could, I would engrave all their names in huge albums of gold for the American public—is the greatest critic in the world."

Theatre magazine Salt Lake City. 11/21. 07.



"Sousa is called the March King. It is not hard to guess why. His marches as he plays them are marches to battle. You can feel the swing of the movement and hear the tramp, tramp, tramp of the feet. They are marches playing away men who never knew battle blows and never heard the gurgling of blood in welling death wounds. No, they are full of joyous sound and excitement, are these tunes; and one could laugh and cry together at the lilt of the song they sing. They conjure up waving flags and hearty farewells and cheers of the light-hearted that remain at home, and the hysterical pride of the girls they leave behind them. The pibroch comes afterward and the ditch for a common grave, and red eyes far away, and the pain in the heart that never dies." He will be at the Tabernacle Nov. 4 and 5.

FARGO BILLINGS JOURNAL

OCTOBER 2, 1907. FORUM

The Sousa Band.

John Phillip Sousa, as graceful, handsome and artistic as ever, was at the Fargo opera house last evening again with his famous band. There's nothing like Sousa's marches and few aggregations like his band. Last night Sousa was evidently in a happy mood and appreciated are demonstrations of the audience for he was prodigal with his encores—a great majority of which were his own compositions—much to the delight of the audience. The great musical director has his men under the same perfect control, playing with the greatest precision and delicacy and the programme last evening was well selected. It created the greatest interest and appreciation. Besides the band members Herbert L. Clarke, the premier American cornetist; Miss Lucy Allen, soprano, and Miss Jeanette Powers, violin, appeared on the programme and were enthusiastically received.

OCTOBER 4, 1907

GREAT BANDMASTER GIVEN AN OVATION AT THE RINK

Sousa's Matchless Organization Plays in Superb Form to an Audience That Fills the Coliseum to Capacity—Vocal Solos and Artistic Violin Work Features

JAMESTOWN, OCTOBER 3, 1907

CAPITAL

Sousa and his band again delighted a large audience at the opera house Wednesday afternoon. The program was delightful and all that the most ardent lover of Sousa and his compositions could desire. He comes closer to the American heart than any other leader and composer and gave a popular and classic program, which was encored again and again. The orchestral effects were wonderful, charming, enthralling, holding the audience spell bound. Sousa is master of his men and his music. Especial mention should be made of Miss Jeannette Powers, an Illinois girl with rare powers, who thoroughly imbued her hearers with the beauty of her violin playing. She charmingly responded to an encore with Schubert's "Serenade." Sousa and his band are always cordially welcomed in Jamestown.

Swaying his audience of a thousand as though they had but a single mind and he the master mind, John Philip Sousa, king of music, came to his own last night at the Coliseum rink before the largest audience which ever flattered a visitor in Billings. 'Twas his first visit since five years ago.

The Sousa of today is not the Sousa who first rose to fame by his wonderful abilities as a leader and mastery over the marvels of march time—the passage of nigh a score of years in public has not been without leaving its traces. He is quieter, less energetic and more wonderful, directing by a slight indication where once he made a gesture, and by a gesture where he once seemed to fairly throw himself on the volume of sound.

Sousa's Favorites.

But in his beloved compositions, the marches of "El Capitan" and "The Stars and Stripes Forever," with arms swinging far behind his back and body vibrating to the rush of melody like a reed in the wind, it is the Sousa of yore once again. Not even "Powhattan's Daughter," his latest march, staged in repeated choruses and dramatic effect, can rouse the Sousa of today like the pieces that made his reputation when he was surmounting the heights of fame on whose pinnacles he now stands.

John Philip Sousa, the individual, the private citizen, is a pleasure to meet. Years of travel and foreign associations, combined with the tribute of his native country have made him the polished, genial gentleman of the world who is at home in any clime with whoever he chances to meet.

"Your city is a wonderful one today, a regular beehive of industry," said the famous leader to a representative of The Journal. "I well remember it as I was here five years ago, but was quite unprepared for the amount of improvement I see going on everywhere. Naturally this is the first point which strikes a traveler like I am."

The renowned composer is an enthusiast in his art and very attentive to the finest of details. To him is referred the smallest questions arising regarding the performances, and with youth-like enthusiasm he awaits the moment of his appearance.

BISMARCK DAILY TRIBUNE,

OCTOBER 3, 1907.

SOUSA'S BAND

A GREAT OVATION GIVEN THE GREAT BAND MASTER BY A PACKED HOUSE.

Every seat was occupied at the Athenaeum last night and standing room was at a premium, the occasion being the visit of Sousa and his band. This most popular of bands gave one of the best concerts it has ever offered the people of Bismarck and Mandan and every number required an encore so great was the pleasure expressed by the audience. The program was probably the heaviest which Sousa has yet presented here, yet that fact lost nothing in its popular reception, showing that the people of the Slope appreciate the best in music. Sousa responded to the many encores with his own compositions and in this the playing of the "Stars and Stripes Forever," brought out the wildest enthusiasm.

The singing of Miss Lucy Allen was a most pleasing feature as was also the violin selections by Jeanette Powers and cornet solos by Herbert Clarke. Over 300 people came over from Mandan to hear the concert.

Plays to the Soul.

"A musician who does not play to the living soul becomes dead professionally," said Sousa earnestly, with a flash of latent fire in his eye. "Some of my boys, 18 in number, accepted engagements at an excellent figure from the Victor Phonograph company several years ago in Philadelphia, and the last time we were through one of them came to me with tears in his eyes following the recital and exclaimed: 'Tonight I have lived, tomorrow I will be dead in the old grind.' You must play to the finer emotions of your hearers always, or you have lost the genius of your art."

The crowd at the Coliseum rink last night was a compliment to Sousa and

his band. People lined the sidewalk four abreast for a half block, patiently awaiting their turn to get inside, and it was fully a half hour after the time set that the overture, "Kaiser," thrilled the audience of 1,010 people. The ovation which greeted the appearance of the great leader was deafening.

Good Things Are Many.

To give in detail the good things of music presented would require much space. Suffice it to say that in the familiar marches of Sousa was found the greatest enthusiasm. At the marvelous accuracy of execution and delicious harmony of the other selections the crowds wondered and applauded, at "El Capitan," "The Free Lance," and "The Stars and Stripes Forever" they went wild with enthusiasm.

There might be mentioned the cornet solo of Herbert L. Clarke, "Rondo Caprice," with its perfect tonguing and enchanting thrills and high notes, the sextett from "Lucia" with the trombone duet, and original musical surprises, or the rendition of the popular song "Everybody Works But Father" in which every instrument of the 60 pieces comes out in solo work, the shrill piccolos following the muffled roars of the mammoth big bass horn and the shrieking clarinets preceding the tubas. All were of a like but seldom heard.

To the place of honor must be given the climax worked up with the finished skill of a gifted leader, wise in the subtlety of human nature. Starting with the unique "Humanesque," arousing the audience by the march time of "Powhattan's march," especially effective with the work of the sextette, the finale of "The Stars and Stripes Forever" carried the audience away in a whirl of splendor as the spirited measures were repeated first by the piccolo trio, who came out to the front, then the trombones and cornets and finally the whole band closing the selection in a flare and volume of glorious sound.

Special Mention Due.

Especial mention is due to Miss Lucy Allen, soloist, in whose "Roberto," sung in Italian was delineated her artistic rendering of the Meyerbeer opera. As an encore she favored with a popular song, "I've Made My Plans for the Summer."

Little Jeannette Powers, her slender figure vibrating with the thrill of the occasion, was one of the features of the evening in violin artistic work, her solo "Slay" with harp accompaniment being exquisite, excelled only by the soothing harmony of "Schubert's Serenade," the encore response. The audience were only satisfied when Miss Powers returned for the second time to play the "Hungarian Dance."

"The Ride of the Valkyries," wild, stormy, Norwegian war music, proved a fitting close to the enjoyable evening. It was one of the most successful musical occasions ever seen in Billings.

WRECK NARROWLY AVERTED

Sousa Special Runs Into Rear of North Coast Limited

By the foresight and nerve of the engineer in charge of the Sousa special, a bad accident was prevented at Terry, Mont., near the Dakota line about 7:30 yesterday morning when the train slid into the rear of the observation car of No. 1, the North Coast Limited, during a heavy fog.

The special was running as the second section of No. 1, and but for the precautionary slowing up of the train as it approached the station where it was not to stop and the prompt action in setting the brakes the mishap would have been serious.

As it was the cow-catcher of the Sousa train came into the rear car with a crash that awoke everybody although it did not do more than bend the back railing. It was extremely fortunate that under the circumstances there was no wreck. No. 1 was furnished with a new car on its arrival at Billings.

GAZETTE

FAMOUS BANDMASTER IS GREETED WITH APPLAUSE.

SEXTET MAKES HIT

Vocal Solo by Miss Allen Well Rendered—Capacity House Greets Musicians — New March, "Powhatan's Daughter," Delightfully Rendered.

John Phillip Sousa and his famous band of 60 musicians were greeted by a crowded house last night at the Coliseum rink. Every available seat in the building was taken. There were 950 admissions recorded at the box office. The applause which followed each number rendered was profuse.

Two hours before the concert started or the doors opened, people began to gather at the entrance of the rink, and by the time the doors were thrown open, a crowd extending a block was lined up on the sidewalk waiting to enter the building. Long before the opening overture started every seat in the house was taken and many were standing.

The appearance of the famous bandmaster on the stage was greeted with applause which lasted for several minutes. After acknowledging the applause, Director Sousa took his place on the director's stand and the strains of the "Kaiser" overture burst forth in a riotous wave of incomparable melody. The rendition of the overture was followed by Sousa's famous "El Capitan," played in the unimitable manner in which it is always rendered under the leadership of its composer. A cornet solo followed by the encore, "Love Me and the World Is Mine," was played by one of the cornetists and was followed by "The Free Lance" by the entire band.

Miss Allen rendered a vocal solo in her rich contralto voice, and responded to the encore by singing, "I've Made My Plans for the Summer."

The announcement of the rendering of a selection from Lucia by a sextet was greeted with glad acclaim, and the sextet did justice to the difficult selection.

The features of the second part of the program was the violin solo played by Miss Geneva Powers, and the rendition of Sousa's new march, "Powhatan's Daughter." The playing of "Stars and Stripes Forever," was greeted with hearty applause.

OCTOBER 7, 1907.

**SOUSA'S GLORIOUS BAND
PLEASES GREAT CROWDS**

Sousa's glorious band delighted big crowds at the auditorium yesterday afternoon and evening. The people who attended wanted plenty of the distinctively "Sousa" music, and they got a rare supply of it, the Sousa marches, old and new, being usually rendered for encores.

One of the finest encores at the afternoon concert was the "Sextet from Lucia," grandly rendered by six cornets and trombones.

Mr. Sousa is assisted by Miss Lucy Allen, soprano; Miss Jeanette Powers, violinist, and Herbert L. Clark, cornetist.

GREAT FALLS TRIBUNE,

OCTOBER 6, 1907.

SOUSA'S BAND

John Philip Sousa, the world's "march king," and the greatest of band directors, delighted two Great Falls audiences at the Grand yesterday, his famous band playing to a rather a small audience in the afternoon at the matinee performance, and entertaining a full house in the evening. It may be said, however, that the afternoon's audience more than made up in appreciation what it lacked in size. Sousa and his band were greeted with the greatest possible enthusiasm in the evening. The concerts were among the musical treats of the season to the theatergoers of the city.

At the afternoon concert, a most enjoyable program was rendered, the band responding to frequent encores with their leader's famous marches, including "El Capitan" and "Dixie Land." The last number comprised selections from Sousa's opera, "Freelance."

The work of the band is almost perfect—as near perfect as it is possible to realize, and every number played was a new joy to hear and recollect. The aggregation stands for the best in this class of work, and comprises a collection of artists with a peerless leader.

Sousa is accompanied by three soloists, each of whom is as good in his or her way as the band.

Miss Jeanette Powers, an extremely pretty and vivacious little lady, is the violinist. This is her third tour with Sousa, and each year she has become a greater favorite. A native of Illinois, she studied with the great Joachim, and later, with Celoso. Miss Powers has rare gifts as a violinist, and everywhere receives the highest commendation for superior work.

Miss Lucy Anne Allen, soprano, is also an American, trained in Germany and Italy. She is the possessor of a powerful voice of delightful quality and extensive range.

Herbert L. Clarke, cornet virtuoso, stands for perfection in the artistic manipulation of his instrument. His tone ranges from loud to soft with exquisitely good quality; he plays rapid chromatic and other difficult passages with the most accurate tonality, and reaches very high notes.

**IT IS NOTHING IF NOT
AMERICAN**

SOUSA'S BAND HAS CAUGHT SPIRIT
OF UNCLE SAM.

TWO SPLENDID CONCERTS

Greatest March Band in the World.
Composer at His Best.

One of the pleasing reflections, in contemplating Mr. John Philip Sousa on his stand, with baton raised for the strains, or blares, as it may be, of a concert, is that the conductor is thoroughly American. It is quite possible that more artistic aggregations have been heard in America; it is true that the character of the selections is not always classic; but the composer has outpaced all American competitors because he has caught, by dint of thirty odd years' effort, the spirit animating Americans in everything they do. "El Capitan" was the first encore at the concert at the Auditorium yesterday afternoon and was greeted with tumultuous applause. The theme is trivial, the orchestration of the A B C order. But there is something in its swing and dash; something in its sudden mood-transition, that rouses us when more meritorious productions from a purely musical point of view, fall upon cold ears. Mr. Sousa has succeeded through accurate estimation of the state of American culture, and much praise be to him, for it! For what avails it to spread olives before gentlemen who dote upon sugar?

Case of Half-and-Half.

Sousa's programs, as time fleeth, however, grow heavier and yesterday it was a case of half-and-half. Miss Allen, his soprano soloist, rendered Elizabeth's prayer from "Tannhauser," and as an encore gave us "I've Made My Plans for the Summer." Whereupon, the musically inclined in the audience were bitterly reminded of the shortest sentence in the New Testament. Then, going to the other extreme, as an extra number after the smith scene from "Seigfried," out marched Cornetist Clarke, ably seconded by a French bass, two trombones and two second cornets, and blared away at the sextette from "Lucia di Lammermoor" until they had 'em on their chairs. It was worth hoofing it from Rucker to the Auditorium, that sextette and John Philip Sousa should have ordered 'em up again. But he wouldn't!

Greatest of March Bands.

Of the band itself, it is Sousa's band, which is sufficient remark. It is neither misrepresented nor lauded when it is stated that the musicians comprise the great march band of the age. Moreover, their ranks have not been decimated from the "tank town" circuits. Not a reed, not a brass, is missing, and more than one of the men in the chairs are stars. The harpist had no peer, on a Butte stage, in many years. Mr. Clarke was not at his best yesterday. His climaxes were thin. Perhaps he found the altitude oppressive.

Miss Allen's soprano is full and strong, but not sweet. Her "Tannhauser" number was worthy of a classical encore. Meyerbeer's "Roberta," her evening selection, was less well known and not so heartily received. Miss Powers, the violinist, has acquired high technique without sacrificing ability to coax sweet strains upon her bit of wood. Her selections were a trifle above the remainder of the program.

Splendid Tone Picture.

"The Ride of the Valkyries," the climax of the evening program, gave the band an opportunity to exhibit itself at its best. Fifteen such minutes are rarely to be had by the local lover of tone-pictures. The "Peer Gynt" suite was not so well done. The training commonly acquired in march band unites them for such numbers. Sousa's "Last Days of Pompeii" suite, like his "Looking Upward" suite of the afternoon program, was vague.

The attendance afternoon and evening was only fair.

NEWS: OCTOBER 7, 1907.

**BLTTE PEOPLE LIKE
SOUSA AND HIS BAND**

Large Audiences at Auditorium Feel
Thrill of the Famous March Music.
Soloists Find Their Way to Hearts
of Listeners and Receive Applause.

Two large audiences enjoyed the concert given by John Philip Sousa, the famous band master, and his aggregation of artists at the Auditorium yesterday. The program was well selected, but the audiences appreciated most the Sousa compositions which, when played under the supervision of the composer himself, really transport his audiences.

The martial swing and rythm of the marches make thrills and chills play up and down one's spine, and under the inspiring influence of Sousa's compositions many a man could accomplish deeds of valor and daring and bravery, where in the ordinary moments of life he would flinch.

Auditorium Too Small.

While the Auditorium is too small a hall for the enormous volume of sound which pours from the trombones and cornets of Sousa's players, the audiences, although dazed, rewarded the composer-director with round after round of applause until the famous band had played nearly every one of the popular Sousa marches.

Sousa the Conductor.

Sousa has been caricatured and copied and burlesqued for years because of his peculiar manner when directing the playing of music, which he has himself composed. Yesterday many studied him. He is quiet and reserved when leading his artists through the compositions of great masters such as Wagner and Liszt, but when for the encores he gave the Sousa marches he seems to change in an instant and every gesture, every direction to his players is rythm; every instrument receives its individ-

GOOD PARENTS HELPED SOUSA TO WIN SUCCESS

Famous Leader of Musicians Talks of His Past and Future.

"To a great extent I have my parents to thank for my success and achievement, for they, unlike many parents, humored my boyish ambitions and helped me to take up for a life profession which I longed for as a lad."

This is the assertion of John Phillip Sousa, the great American musician,—a man to be identified among a thousand by his firm yet unassuming military air, if by no other means. He was cordially greeted in the city this afternoon for about the seventh time in the 15 years of the career of his famous band.

The famous musician was born a



John Phillip Sousa.

little over 50 years ago in the shadows of the capitol building at Washington, D. C. His parents were of moderate means but as their child yearned for music they managed to send him to Espitas academy in the home town, where he overjoyed them with rapid advancement in the study of his liking and afterwards became a musical conductor at the tender age of 11 years.

Came at Washington.

Then when Sousa was about 23 years of age the eyes of the government officials were turned upon him as the manager of the Washington, D. C. Military band. In this capacity the young musician served for 12 years, when big offers were made to him to quit Washington and to organize the now

famous Sousa's band. The outcome of this offer is evident. That was but 15 years ago, but in that brief time his band has visited 16 different countries, has made four tours of Europe and has visited every city of consequence in the United States and Canada.

and attention; every player receives his cue from the baton as Sousa, with head erect and both arms swinging, calls forth the notes with the slightest motion of his white-gloved fingers. It almost forces one to begin marching, and so compelling and forceful is the music of the march king. No other band can play the Sousa music and bring the same result. Sousa has certainly earned his title as master of this kind of music, and he alone can bring from a band such wonderful military harmony.

The Soloists.

The soloists with Sousa's band are all excellent. Herbert L. Clarke, the leading cornetist, received hearty applause for his work, and Miss Lucy Allen's soprano solo, "Elizabeth's prayer," was well received and heartily applauded. She was recalled at each performance for an encore.

Pupil of Joachim.

Miss Jeanette Powers, who was the pupil of the famous violinist, Joseph Joachim, who recently died, was twice recalled at each performance. Her first rendition, "Adagio and Moto Perpetuo" by Ries, quickly found its way to the hearts of her audience, and her rendition of Shubert's "Serenade" brought greater applause, and she was called to play a third time. Sousa and his artists will always be welcome in Butte and they will always be assured of large and appreciative audiences.

Another keen ambition that lurked in the bosom of the aspiring musician since early childhood, was to become an author, a writer of music and a composer of songs. In this he has evidently succeeded as well as in the first, for John Phillip Sousa is the writer of about 10 operas, approximately 100 marches, at least 200 waltzes and two steps, besides two successful novels—"Fifth String" and "Pipe Town Sandy."

"These," Mr. Sousa said, "I dug out of my own head," when asked what suggested the humorous title of the second mentioned novel.

"We will continue on the road till well into the spring and then we are scheduled to fill our annual engagement at Willow Grove and at the Pittsburg annual exposition," stated Mr. Sousa. "After that I am not just decided as to what we will do, but as we have had many European offers we may again go across the waters before next fall."

During the interview Mr. Sousa stated that his mother still lived at Washington, D. C., and was in good health.

The Sousa's band is filling an engagement at the Spokane theater this afternoon and will give another attraction at that place this evening.

MARCH KING IS STILL GREATER

LESS OF THE SPECTACULAR LEADER AND MORE THE ARTISTIC CONDUCTOR.

Noted Musical Organization Delights Two Audiences at the Auditorium. Sousa Band Furnishes a Treat for Local Music Lovers.

John Philip Sousa has harkened to the lesson of experience and is becoming more and more a maestro of artistic conductorship and less of a spectacular leader. Many of those in his audiences at the Auditorium yesterday afternoon and evening already had heard him, because his personality so strongly dominates his band as to make its playing seem almost his own personal efforts. Yet they found him entirely different. His leadership certainly has not been toned down because he has in any way become blase, or because his inspiring march music no longer fails to move him to enthusiastic action, for his band plays the dashing Sousa march music with all its old time vim and action and Mr. Sousa gives every evidence of liking to hear it.

Of Mr. Sousa's band this season it must be said that he never had associated with him a more competent organization of artists. Naturally, a leader who for years was conductor of the famous United States marine band and whose own band for years has been recognized as one of the greatest, would have an organization that is perfectly balanced. Mr. Sousa puts his trombones to the front in most of the march numbers of his own composition. In others he emphasizes the fifes and in some the cornets, but in each instance it is the martial swing and ardor that he brings to the fore.

Mr. Sousa's present methods in his conductorship surely could not jar on the sensibilities of the most artistically tempered music student, and yet he still preserves sufficient animation to satisfy the enthusiastic. With his right arm he grips and guides his band. With his wonderfully graceful left hand he graduates the tone shades. He hasn't abandoned that peculiarly interesting underhand, horizontal swing of the baton, nor the callisthenic movement of his arms which brings his hands below the waist line. Those gestures are characteristically Sousaian and he alone knows how to use them. As always, Mr. Sousa takes his work most seriously and conscientiously watches every detail. His concerts here were as finished as they would have been before a much greater audience in New York.

Afternoon Program.

The afternoon program began with Liszt's symphonic poem, "Les Preludes." The encore brought "El Capitan," and quite naturally the audience manifested the utmost approval. Whatever may be said in praise of the band's technique and melody in the playing of classical compositions, it surely must be admitted that it takes Sousa's band to play the march king's compositions. The swing and dash that it puts into "El Capitan" is irresistible.

Herbert L. Clarke, solo cornetist of the band, played his "Sounds From the Hudson," and he had to respond to an encore, his second selection being, "Love Me and the World Is Mine." To say that Mr. Clarke is an artist of rare ability is to use a hackneyed term, but that is the kind of artist he is.

The suite, "Looking Upward," by Sousa, which comprises (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," (c) "Mars and Venue," was delightful. It demonstrated that while march music is Sousa's great forte, he also is a composer of other music of bewitching sweetness. The response to the encore was "The Diplomat," another sprightly march.

Miss Lucy Allen's soprano solo, "Elizabeth's Prayer," from "Tannhauser," demonstrated her capability, and the audience insisted on another song. Miss Allen then sang a modern and tuneful composition, "I've Made My Plans for the Summer." The band's whistling chorus was effective.

The remainder of the program was: The Smithy scene from Wagner's "Siegfried"; "Invitation a la Valse," Weber-Weingartner; "The Gypsy," Ganne; march, "Powhatan's Daughter," Sousa; mosaic, "The Free Lance," Sousa. For encores a sextet selection from "Lucia," "King Cotton," and the "Directorate" march, were greeted with great applause.

Of course, the audience had an intuitive feeling that the program would not close without "The Stars and Stripes," and when it was announced, the applause that greeted it must have stirred Mr. Sousa, even

accustomed as he is to ovations. And the way the band played that most celebrated of Sousa's marches was splendid.

The band also took "Everybody Works But Father" and juggled it into a semi-classic composition, then let it return slowly to earth with a most entertaining "arrangement humoresque."

Miss Jeanette Powers, violin soloist with the band, played as her first selection "Adagio and Moto Perpetuum," and by Ries. Schubert's "Serenade," and an Hungarian dance were her encore numbers. Each was heartily applauded, the serenade especially meeting with marked favor. Miss Powers brings sweet tones from her violin; she does not sacrifice harmony to technique, although her playing was at all times true in detail.

The band's "Free Lance" selection, of which the "On to Victory" march is the most noteworthy feature, couldn't do otherwise than win high favor. The "On to Victory" march is the big hit of the "Free Lance's" comic opera success, and it is almost in the class with "The Stars and Stripes." **Evening Concert.**

Despite the extraordinary attraction of the rival entertainment at the Broadway last night, the Auditorium was well filled by the audience, which applauded every member of Sousa and his band to the echo. The overture, Westmeyer's "Kaiser," started the

program with a double encore, and was followed by Mr. Clarke's solo, "Bondo Caprice," his own composition for the cornet. All the perfection of brilliant technique possible for the instrument is involved, and it was wonderfully executed. The scarlet and purple brilliance of the velvety tones evoked storms of applause that interrupted the accompanying orchestra, and inspired the soloist to superb attainment of artistic climax in his golden top notes. He was imperatively recalled to give a second number, the same selection as in the afternoon.

Mr. Sousa's suite, "The Last Days of Pompeii," was the supreme number of the program. The descriptive tonal-blending of the three parts was as the open pages of the book which has held generations of readers fascinated. The bizarre revelry, "In the House of Burbo and Stratonice," is revived in the fancies of the composer, and is recalled once more to reality in the strains of his strange melodies; the second part, "Nydia," glides into a sobbing pathos, as the blind flower girl hopes and sorrows and despairs; the third part, "The Destruction of Pompeii and the Death of Nydia," introduces a vivid suggestion of thunderous chaos in the convulsions of the mountain, the panic of the people, and the onrush of destruction; it subsides into the calm of morning on the bay which welcomes the refugees and the melodies sink into peacefulness as imagination once more sees the blind girl slip noiselessly into the cooling waters that drown the bitterness of affliction.

Grieg's "Peer Gynt" suite, the first number of the second part, was the other tone-poem of the program, and the elfin eeriness of Norse tradition was faithfully reproduced in the suggestive strains. The indispensable Wagner number, without which the classic concert would be incomplete, was the "Ride of the Valkyries," from "Die Walkure." The marvellous work of the wood instruments in the weird wallings of the "choosers of the slain" was most noticeable of features, though the entire rendition was a triumph of ensemble effect. The other regular numbers of the band were Strauss' "Till Eulenspiegel's Merry Pranks" and Dvorak's "Humoresque."

But it was in the encores that the organization showed itself peerless. A Sousa program would be incomplete without "El Capitan," "The Stars and Stripes Forever," "Manhattan Beach" and the newer favorites, "The Free Lance" and "Powhatan's Daughter." They were all received with overwhelming enthusiasm, and deserved it. With the cornets, the trombones and piccolos filing forward to the front of the rostrum, and standing on tiptoe to set the sound waves a-spin in mazy whirl; with the leader swinging with short-arm jabs and keen side-swipe and every player throwing himself with fullest zest into the martial melody—even a victim of ten years' amnesia couldn't mistake the result for anything but Sousa and his band revelling in all that music has of sheer gleefulness and unrestrained ecstasy. That's why the band has made itself popular by its cordial willingness to respond to encores.

One of the hits of the evening was the burlesque variation on "Waiting at the Church," which was given as one of the encore numbers, while another which captivated the audience with its rippling melody was "Experience."

The soloists, Miss Allen, soprano, and Miss Powers, violinist, repeated the triumphs of the afternoon. Miss Allen sang Meyerbeer's "Roberto," and responded with the same encore as at the matinee. Miss Powers played Geloso's caprice "Slay" and was twice recalled to give again Schubert's "Serenade" and the "Hungarian Dance."

Sousa and his band won new laurels in Butte by the two concerts, and confirmed their place as favorites with the lovers of music.

OCTOBER 8, 1907.

SOUSA SAYS HIS BAND IS GOOD BAROMETER

Musicians Become Experts in
Measuring Prosperity of the
United States.

Marriage and Lack of Sand
Are the Only Menaces to His
Organization He Declares.

"Perhaps our band," said John Philip Sousa, "the March King," at the Hotel Yakima this morning, "is as good a barometer of the prosperity of the country as can be found. In every city save one in which we have played it has been to a larger audience than we had before appeared to. The exception was Butte, Montana. I did not know how to account for it there except by the explanation that the smelters were closed down, which increased the class that might not care to spend money to hear us.

"We have never been to your city before but we have traveled the country pretty thoroughly. We have been ten times from coast to coast, have made four tours to Europe, have played in 16 countries of Europe and have played twice by command before King Edward of England, once at Sandringham and once at Windsor in the Waterloo room. We also played in the drawing room at St. Patrick's hall in Dublin for the Lord Lieutenant of Ireland. Our ten trips across America embrace a period of fifteen years and of course we have got to know the country pretty thoroughly. We might be called experts, by this time, on the prosperity of the United States.

"I don't think I ever told the newspaper men of an incident of our trip into Russia. We were at St. Petersburg the week of the czar's birthday. Some time in May it was, but I don't remember the date. A military attache of the governor of St. Petersburg came to me and asked, as a favor that we should open our concert there with the Russian National anthem, which we of course consented to do. He then asked that if we received an encore that we should repeat it, and that if we were again encored we should render it a third time. In Russia, you know, there

is no middle or lower class. The audiences there are all of wealthy people. As a matter of fact we received twice as much for our seats in St. Petersburg as we did in London or New York. Well, when we began our concert with the Russian national anthem that splendid audience rose, the men, many of them military men, saluting and the ladies in their way recognizing the tribute. We played it a second and a third time. Our program had been made up entirely of Russian music. During the intermission before the second part of our concert the same military attache came to me, expressed the appreciation of the governor over the manner in which the anthem had been received and asked as a special favor that we open the second part with the American national anthem. Also that if encored we repeat it. We acquiesced in the request. He said that in order that the audience might understand it he would have the piece announced in Russian, which was done. Exactly the same reception was accorded by that Russian audience to our Star Spangled Banner as had been given their own national hymn, and we played it three times as we had done the other, because they insisted.

"We do not have many changes in the personnel of our organization," said Mr. Sousa in response to a question. "I have some men with me who have been with me for over 20 years. I do not say that our men cannot be equalled but it would be hard to equal them. They are practically all specialists. The lowest salary paid is \$35 a week and salaries run from that up to \$150. Musicians have their unions. Well, if we could get our men at the union scale we would save \$25,000 a year. However, we cannot judge it that way. If we get a man who fits his position we practically pay him what he asks.

"Changes come about in our organization practically only from two causes. You know in the old days when we used to fight chickens we used to talk of a chicken which couldn't stand the gaff. That is the way it is with us. If there is a streak of yellow in a man he cannot stay with our organization. He must have the sand. Some players are artists but they can't stand up under the work. Physically it is a hard strain. Sometimes we play two concerts a day and you know how our concerts go—right off from the word. A man must be able to keep in and retain his skill and his clearness. I don't say that it requires an athlete to do it but it does take sand and sometimes good men don't last a week.

"Many of our best best men are lost because they marry. Take a clean cut young fellow who is a specialist or a good general man. He looks well and plays well. Bye and bye some girl likes him so well that she decides to marry him. Then she says you must not go

home. That is where we lose him. Many a promising young man has been lost to us that way. Those are the only causes, practically, which bring about changes with us."

Asked whether as an artist he was Sousa or Mr. Sousa, the leader of the famous band declared that he thought himself entitled, in private life, to the "Mr." Sometimes, he said, he was called Sousa when the organization was spoken of but when he was referred to he was given either the prefix or the term which had been accorded him over twenty years ago was added and he was called "The March King."

Reminded by the writer that he had several times given medals to bands composed by and of boys, Mr. Sousa said he liked to do that as it was possible that some youth would thus receive his inspiration for progressive study.

From North Yakima the band goes to Ellensburg to play tonight and from the Sound it goes through Canada.

Yakima Apples for Sousa.

The musicians of the city presented this afternoon to "The March King", John Philip Sousa, a box of the finest Spitzenberg apples that could be obtained in the valley. In the box of apples was a card bearing the following. "As refreshing as your music." Compliments of Your Brother Musicians." Sousa almost lost his speech when he saw the size and quality of the apples, and he could hardly find words to express his appreciation for the gift.

ELLENSBURG, OCTOBER 9, 1907 "MARCH KING" PLAYS TO OVERFLOW HOUSE

Spick and span and with military precision, John Philip Sousa and His Band, last night, made their initial appearance in this city to a house that was packed and jammed from cellar to garret. The "Standing Room Only" sign was out early, and seats of any kind were at premium after seven o'clock.

The great composer and director was at his best. He swayed his audience by his masterly rendition of classical pieces, and the playing of a catchy rag time had them humming and longing for the ball room. The "March King" responded to a round dozen encores. The work of Miss Lucy Anne Allen, soprano, Miss Jeanette Powers, violinist, and Herbert L. Clarke, cornet virtuoso was of a high order. Society was out in full force and music lovers enjoyed a rare treat.

SOUSA PRAISES MACONDA**FAMOUS DIRECTOR LAUDS BRASS BAND VOCALISTS.****Says Nordica Was One of Them—
Likens Encores to Pie.**

"I have a partiality for singers who started with brass bands," said John Philip Sousa as he pulled on a pair of white kid gloves just prior to his concert at the Spokane theater last night.

"Mme. Charlotte Maconda, who will sing in this theater Thursday night, is one of these; so was Mme. Nordica. Both started with Gilmore's band and from there rose to heights rarely attained by vocal soloists. Every one knows of Mme. Nordica, Mme. Maconda ranke with her as a soprano, and while she has confined herself to concert work she is equally as good as any of the great singers. I know the people will not be disappointed in her for her work is marvelous."

Mr. Sousa is making his seventh visit to Spokane and wonders at its growth. He is turning a trifle gray, but is nevertheless as sprightly as ever and his reputation for a ready answer is still maintained.

"Will you play the usual number of encores tonight?" he was asked.

With a smile the conductor replied: "Oh, my, yes. A Sousa concert without encores would be like an American dinner without pie."

Mme. Maconda and Mr. Sousa are acquaintances of long standing.

"She has done wonders with her voice," he said, "since she began as a brass band soprano. People who were here three years ago should recall her, for she sang here then."

Sousa and his band are as flighty as a one night stand comic opera troupe when it comes to making quick shifts. They play a concert in North Yakima this afternoon and tonight will be in Ellensburg. Their next stop is Seattle.

CHRONICLE,**Sousa and His Band.**

Last evening John Philip Sousa and his famous band packed the entire Spokane theater to its fullest capacity, chairs were even placed upon the stage to accommodate the masses which crowded the very door.

From the great masters to "Waiting at the Church" is what might in truth be termed; from the sublime to the ridiculous—Sousa's program did all this and more, covering from the light popular compositions to Wagner and Grieg.

The audience responded quickly and easily to Mr. Sousa's keen interpretation and wonderful sympathy. One of the remarkable things about Mr. Sousa's work is that he seems to have absolute control over his men and without the least apparent effort on his part. The band truly seems a part of himself.

Special mention should be made of the "Peer Gynt" suite by Grieg. The band seemed at its best when playing this. The symphonic effects combining the brass and wood wind instruments were perfect. The ensemble left nothing to be desired.

"The Humoresque," which came directly after this, was most charming in its daintiness and showed plainly the plaintive negro melody which appealed so strongly to Dvorak when he was first forming his ideas of America.

Miss Lucy Allen, soloist with Mr. Sousa, has a beautiful and satisfying dramatic soprano. In her "Roberto" aria from Meyer's "Roberto il Diavolo" Miss Allen was splendid. She sang with effect, bringing out the full dramatic force in the aria and giving it a color which was most even and pleasing.

Miss Allen's voice is true in tone and intonation and in all parts she displayed the skill of a true artist.

The violin solo played by Miss Jeanette Powers was vastly pleasing, she displaying remarkable skill with that instrument. The "Hungarian Dance," which Miss Powers played as an encore, was handled by her with an ease and grace which was very pleasing, the young woman proving herself an easy master of its technique, which is most difficult.

"The Ride of the Valkyries," from "Die Walkure," seemed a fitting close to a most delightful program.

Praises for Maconda.

Lucy Allen, dramatic soprano with Sousa, when she learned of the coming of Madam C. Maconda in concert to Spokane, expressed the wish of again having the pleasure of hearing this rare artist.

"Maconda has a voice of most wonderful and delightful quality," said Mrs. Allen. "Add to this a wealth of temperament and a remarkable range and you have an idea of the real Maconda. Besides being endowed with a marvelous voice, Maconda is a beautiful and charming woman. Immediately upon seeing her, you are impressed with personality and charm of the woman. Maconda can be classed only as an artist and I can say truthfully that she is a great one."

Maconda has been received with open arms wherever she has sung in the east. At a concert given in Ann Arbor the audience gave vent to the most unrestrained enthusiasm, making it a most sensational triumph for the singer.

From New York to San Francisco Maconda receives praise as being one of the world's greatest artists.

THE YAKIMA DAILY REPUBLIC.

OCTOBER 9, 1907.

AT THE THEATRE.**SOUSA'S BAND****Renders Program Highly Appreciated by
Local Music Lovers.**

North Yakima music lovers Tuesday afternoon heard the popular Sousa two-steps interpreted by the best known band in the country under the direction of the man who wrote them and frequent and persistent applause testified to their enjoyment. The marches were given as encores to a program of unquestionable excellence, including such compositions as "Till Eulenspiegel's Pranks," by Richard Strauss, Wagner's "Ride of the Valkyries." There was also a descriptive suite from the "Last Days of Pompeii," composed by Mr. Sousa, and a new march called "Powhatan's Daughter," the latter seeming to lack something of the famous swing of former successes. Mr. Herbert Clarke, the cornetist, gave a solo which was warmly

encored. The other soloists were Miss Lucy Allen, a soprano of sweetness and effective execution, and Miss Jeanette Powers whose rendering of a Slav dance and followed by Schubert's Serenade showed her to be a young violinist of admirable technique and much promise. A Dvorak piece was one of the delightful numbers.

The bandmaster was generous with his encores and El Capitan, the Stars and Stripes Forever and Manhattan Beach were given the greeting of old and favorite friends. Effective finales in several of them were brought about by a line up of the cornets and trombones across the front of the stage. The operatic selections were rendered with a delicacy and richness of tone surprising when one considers the limited number of instruments available for band use.

Sousa, speaking through the Republic, of an incident of his last trip to Russia, said that when asked from the American National anthem his band played the Star Spangled Banner. Of course some will argue that it should have been America, but Sousa should be a pretty good authority.

OCTOBER 9, 1907.

YAKIMA MORNING HERALD**Sousa and His Band.**

America's musical favorites, John Philip Sousa and his band, accompanied by Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Herbert L. Clarke, cornetist, always welcome in the northwest, proved themselves even more wonderful musicians than ever at a grand concert given yesterday afternoon in Yakima theatre. Every one is familiar with Sousa and the marches which have made him famous. Under his leadership, the band, selected from the best musicians to be secured, has succeeded in furnishing classical music in such a manner as to be interpreted by the most confirmed lover of rag time. But Sousa's marches are the favorites the country over and Monday the old selections which have been played by every band, every orchestra and every hand organ grinder, set the audience wild, and the demonstration must have been pleasing to even Sousa himself, who is used to such demonstrations. Throughout the program was of an exceedingly superior nature and the soloists were most thoroughly appreciated.

ENTHUSIASTIC AUDIENCE HEARS SOUSA'S BAND

Popular Director and His Players Are Given An Ovation—They Play Again Tonight.

A splendid audience in numbers and enthusiasm greeted the matchless Sousa last night as he strode across the stage, looking nothing short of a general and baton in hand, mounted the conductor's platform.

The band, arranged in irreproachable form, quite filled the spacious stage, and made a stunning appearance, equipped with splendid instruments and the confidence born of their famous leader.

It needed but a wave of Sousa's stick to get the program under way. Almost before the audience had done with its complimentary applause on seeing Sousa's familiar smile, a wave of the baton had started things and the famous band was off in the swinging measure of the popular "Kaiser" overture. With the first compelling notes every one settled back to enjoy the well-known dash and "go" of Sousa's music. Every one knew it and every one likes it, and last night's program, although played at times with a vehemence which made one's head swim with the noise, was well up to the Sousa standard.

The numbers best liked and best played were the inimitable marches and popular things which have given Sousa his fame. These were not in the majority by any means, but came in incidentally and were greeted each time with the sort of applause Sousa is well used to hearing and which brought to the audience what is clamored for—something else equally fetching.

Of the heavier music, most notable was the matchless Grieg suite, "Peer Gynt," which was played with marked finish as to technic, and gave something at least of the rare beauty and harmony which marks this most famous of Grieg's compositions.

The Dvorak Humoresque was a gem in the program ensemble and Sousa's new march, "Powhatan's Daughter," not heard here before, was characteristically good.

Two numbers were of the descriptive order, Sousa's "Last Days of Pompeii," a study in tonal contrasts, and the Richard Strauss "Eulenspiegel," which is built on German folk lore. "The Ride of Valkyries" (Wagner) closed the program.

Among the Sousa soloists, Frederick Clarke, cornetist, was, as always, a prime favorite. He played a number of good things in solo, and also distinguished himself in the Lucia sextet, a number which sent the audience into roars of applause, but which was much too loud for the auditorium.

Miss Jeannette Powers, who plays the violin, was given an ovation. She looked like a bit of Dresden china and played like a born musician. Her only fault is a decided lack of repose in manner.

Miss Lucy Allen, the soprano soloist, made a favorable impression in the splendid aria "Roberto," which she sang in good form, showing a voice of dramatic strength and adequate training. Her encore number was a popular song, "I've Made My Plans for the Summer."

Sousa and his band will be at the Tacoma theater again tonight, and an equally attractive program is announced. It will by request contain the "Peer Gynt" suite, in compliment to the Nordmendenes Singing society, which is attending the concert in a body. The Lucia sextet has also been requested, and will be repeated during the program, which in full will be as follows:

- Symphonic poem—"Les Preludes".....
-Liszt
- Cornet solo—"Sounds From the Hudson" (new).....Clarke
-Herbert L. Clarke.
- Suite—"Looking Upward".....Sousa
- (a) "By the Light of the Polar Star."
- (b) "Under the Southern Cross."
- (c) "Mars and Venus."
- Soprano solo—Elizabeth's Prayer From "Tannhauser".....Wagner
-Miss Lucy Allen.
- The Smyth scene from "Siegfried"....
-Wagner
- INTERMISSION.
- "Invitation a la Valse".....
-Weber-Welngartner
- (a) Solo—"The Gypsy" (new).....Gahne
- (b) March—"Powhatan's Daughter" (new).....Sousa
- Viola solo—"Adagio and Moto Perpetuum".....Ries
- Muscle—"The Free Lance".....Sousa

JOHN PHILIP SOUSA

A Glimpse at the Great Bandmaster as the Man as Well as a Genius of Music.

John Phillip Sousa was born in Washington in 1854, hence is 53 years of age. He was a teacher of music at 15 and a conductor at 17; was one of the first violinists of Jacques Offenbach's orchestra when the latter was in America; was band leader of the United States Marine Corps 1880-92, and since then director of Sousa's band. He has composed and published many marches, orchestral suites, "Te Deum" songs, waltzes and light operas and is admittedly the most popular of musical conductors in the United States, if not in all the world. Success has not increased the imaginary size of the hats he wears, and John Phillip Sousa is a plain everyday American gentleman in private life—one it is a rare pleasure to meet and converse with.

After the concert last night a News representative saw Mr. Sousa and talked—or, rather, listened to Sousa talk—of music. The famous director was, as seen when in action on the stage—ever smiling, cordial and courteous. Despite rumors of failing health he is robust and as well as any man might wish to be.

"Tacomans have enjoyed the concert?" said Sousa. "I am very glad, and have enjoyed the applause that has convinced me that the splendid audience entered into the spirit of the occasion. It is glorious to get in touch with band and auditors and remain there throughout a concert—and that is what happened tonight."

"Are great musicians developing as rapidly as of yore? Yes, but conditions are different. It is no longer so much individual as collective talent. Masters of music are in demand to a degree that cannot be met. The perfect artist, no matter what his instrument, is eagerly sought, and practically fixes his own remuneration."

"Is classic music growing in popularity? Yes, and even more so. In later years we have had light operas and extravaganzas without stint, and seemingly the classic has been neglected, for there are few bands similar to ours in existence. We realize the importance—the necessity of interlarding the classic with the light and airy—which is made easy by sandwiching the humorous and popular in the encores. We all like the dainties, delicacies and relishes, but the musical soul also craves for an occasional slice of roast beef in the shape of the classic."

"American musicians? They are the equals, at least, of any. I need not be gallant in calling your attention to the violin offering of Miss Jeanette Powers, this evening. She is an American girl—not from New York or from any great metropolis or center of musical culture, but from Decatur, Illinois. Miss Powers is a daughter of wealthy parents in that little city. She early developed musical talent and desire. Her parents had the money and sent her abroad to gain light from the great teachers. You see the result. There may be more famous artists, but Miss Powers certainly satisfies the cravings of the most radical demand for a high quality of violin music."

Mr. Sousa was asked about his recent visit to England, where his famous band played before King Edward at Sandringham palace and elsewhere.

"The king was delighted—enthusiastic," said Mr. Sousa. "At the conclusion of the concert he said to me: 'You have a wonderful band, Mr. Sousa. There is no need of speaking of its membership individually; it is marvelously strong collectively, and I have greatly enjoyed this concert.'"

"We were given a most cordial reception in England on our visit, and the tour is one of the pleasant memories of my career."

Being familiar with an amusing incident in the earlier experiences of the great bandmaster the News representative said:

"You remember succeeding the late Pat Gilmore at the exposition in St. Louis, and your meeting with Joe McCullagh of the Globe-Democrat?"

Sousa laughed heartily and replied: "How can I forget it? McCullagh was an odd character. And Pat Gilmore was his ideal and idol in music. The somewhat sudden death of Gilmore was a sad blow to McCullagh, and when I came to St. Louis and to the exposition in Gilmore's place I got what I expected in the columns of his newspaper. Comparisons are odious, and especially so when you know that the author of them has not heard or seen you. Now the fact is, as you know, if you knew Mr. McCullagh—Joe never heard Gilmore's band play—nor mine, for that matter. It was like a man who has lost his first wife and taken a second. The first—especially after she was gone—loomed up before his vision as an angel—the second—well, he would often

glance at her slyly and say to himself—'it is impossible for her to be as good as the first.' And so it was with McCullagh, Gilmore and myself. Gilmore was the first—I was the second. My manager said to me one day: 'You must meet Joe McCullagh. He is a grand man, but does not understand you. I agreed, and a meeting was arranged. I jumped right in and told Joe a few of Pat Gilmore's stories. He melted—though never effusive, you know—and until the death of the great editor of the St. Louis Globe-Democrat I had no better friend or loyal admirer. The joke in it all was that when I appeared at the St. Louis exposition I had with me twenty-one of Gilmore's greatest artists, in addition to my own strong band."

"It was not in St. Louis alone that I met with the Gilmore following. Upon my first visit to Manhattan conditions similar to those in St. Louis existed. Gilmore had been the bright particular favorite at that place. Gilmore's band and royal music were synonymous. I realized what was before me, and diplomacy won the day. I played Gilmore's music. Never in my life did I work harder to please. And after a time I was accepted by Manhattan. It was an arduous courtship to win the faithful widow of the lamented Gilmore—Manhattan."

"Gilmore was a great leader. In addition he was a man among men, and counted personal friends by the hundreds—I might say thousands. He was never the unapproachable artist—ever the genial, affable commoner."

And such is John Phillip Sousa. To meet him is a pleasure. He wears the smile that will not come off—not so much in features, for his beard conceals the lines—but despite the glasses there is a merry, soulful twinkle in the keen eye, and an honest grip in the cordial handshake that denote the man and, as Sousa says of Gilmore—the sturdy commoner any typical American gentleman.

OCT. 12, 1907.

March King Pleases As He Did of Yore

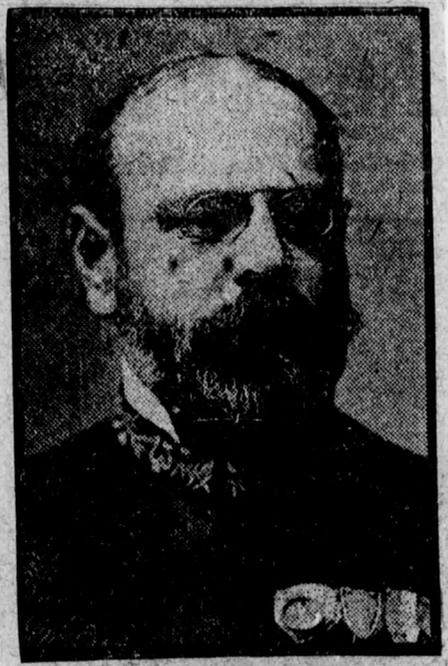
THERE is only one Sousa, and he and his band played to two thousand people last night at Dreamland Rink. The "March King" looks a trifle grayer than in former years, but otherwise he's just the same. The same pose, resting his weight on one foot while with thumb and second finger he deftly picks the notes out of the air; or with head modestly cast down and to one side, he swings his arms forward and back from his shoulders in the way that impersonators have delighted for years to mimic.

No band leader compares with Sousa in the crisp rhythm of his marches or his dashing style of playing them, and the great audience was instant and sincere in the expression of its enjoyment. The program last night was half classical and half popular; the printed part of the program, with the exception of his new march, "Powhatan's Daughter," being classical, and the encores, to which he responded generously were his own marches and the popular songs of the day. "El Capitan," "The Washington Post" and "The Stars and Stripes Forever," were strong favorites with the audience.

Sousa is a joker. Hardly had the impressive notes of the last number in the "Peer Gynt" suite been drowned in applause, before his baton was raised, and the melancholy strains of "Waiting at the Church"—bells, wail and all, were heard. The "Peer Gynt" suite was beautifully played, and although the strings were missing in "Morning" and "Anita's Dance," the brasses and wood instruments were tremendously effective in "In the Hall of the Mountain King," which was played with such a strict regard to tempo and such a gorgeous sound volume as to be most impressive. The new piece, "Powhatan's Daughter," composed for the Jamestown Exposition, is very Sousaesque and has some nice Indian yells in it.

Sousa has some able assistants with him this year; Miss Lucy Allen, who has a rich soprano voice, Miss Jeannette Powers, who plays the violin in a most musicianly manner, and Mr. Herbert Clarke, a cornetist of much ability. Miss Allen's aria was magnificently sung and she responded to the appreciation of the audience with a pretty ballad. Miss Powers played an odd "Caprice," by Geloso, and for encores Schubert's "Serenade" and a little Hungarian dance.

Mr. Clarke played one of his own compositions and "Love Me and the World Is Mine," for an encore.



JOHN PHILIP SOUSA

MORNING TIMES, OCT. 16.

Sousa liked Dreamland Rink. He said it was one of the best auditoriums his band had ever played in. The big sounding board, which was especially built in for his concerts, helped the acoustic properties greatly, and Miss Lucy Allen, the soprano soloist with the band, said the rink was a glorious place to sing in. Nobody has heard what Miss Jeannette Powers, the little violinist thought of it, especially from the platform, but from the audience it seemed too big a hall for one violin. Possibly the band was too strong an accompaniment, but even, accompanied by the harp only, the tone volume from the violin sounded weaker than it ought to have.

SOUSA ENCORED AGAIN AND AGAIN

MARCH KING IS POPULAR

Bandmaster Pleases Large Audience With Music Designed to Gratify All Classes, From Military March to "Peer Gynt"

John Philip Sousa, "March King," author and more recently light opera composer, opened his Seattle engagement



last night at Dreamland Rink with the band, as the leader of which he has won international fame. The programme was liberal in its offering of Sousa's own stirring music, but whether in this or the productions of other composers, he was recalled again and again by an audience keyed to enthusiasm at the masterly wielding of his baton and its magical results.

The first number was the famous overture "Kaiser," which is always played by the united bands of Vienna on the birthday of the emperor. The national hymn of Austria is the leading feature and in many variations its majestic movement was carried to a climax not possible except when rendered by brass instruments perfectly directed. It was a splendid introduction to a programme in which there was a strange mingling of classical names with those of lesser note. Meyerbeer, Wagner, Strauss, Grieg, and Dvornik were used by jowl for the evening with Gounod, Wagner, Geloso and Sousa. The latter, however, was the

Miss Lucy Allen, the soprano soloist, sang the world-famous aria, "Robert, toi que j'aime," from the third act of Meyerbeer's "Robert le Diable," and though it lost much, through no fault of Miss Allen, by its separation from its dramatic setting, it was superbly sung. And the audience was no less pleased when she sang as an encore the vivacious and almost ragtime "I've Made My Plans for the Summer," and the sweetly sentimental "Years at the Spring." The first part of the programme was concluded by a composition of Richard Strauss, he who is said to speak in such a strange musical tongue that only the elect can understand. It was very beautiful, and the famous sextet from "Lucia" was worth every bit of the generous appreciation shown it.

The second part was introduced by Grieg's suite, "Peer Gynt," music that is much talked of nowadays along with the late Ibsen. A suggestion of the career of Peer Gynt opens with "Morning," with a quick transition to the funeral march descriptive of "Asa's Death," which is very depressing. This was followed by "Anita's Dance," during which the luckless wight, Peer Gynt, is supposed to be stripped of all his possessions. The music here is light and airy and fascinating. The suite was concluded by a beautiful number, "In the Hall of the Mountain King."

Miss Jeanette Powers, the violinist, pleased everyone, although she played at great disadvantage, in a hall unsuited to her instrument. Her rendition of Schubert's Serenade was an artistic performance.

The programme concluded with Wagner's "Ride of the Valkyries," which is well known and always a thing of beauty. Altogether Sousa sustained his reputation for pleasing the people, no matter what their musical tastes may be, for he knows them as few leaders ever knew them, and while he makes sure to gratify the average expectation, he never neglects to give entertainment to those who ask for music of the highest character.

AUDIENCE ON OUTSIDE IS ALSO APPRECIATIVE

One of the features of the Sousa band concert was the audience which surrounded the rink and occupied all the windows of the surrounding buildings. It was a well-conducted audience, even though it heard the fine music at a disadvantage. But that did not seem to put a damper on their enthusiasm, for the hundreds of listeners applauded in their

own way with as much genuine satisfaction, apparently, as if they had paid the price and sat with the more favored.

STAR-

First Sousa Concert.

John Philip Sousa, "The March King," and his band gave the first of five concerts at Dreamland rink last night and pleased a crowd that completely filled that big auditorium. Sousa is famous for his marches, the several operas he has written, as the leader of the famous band he has organized, and for the excellence of that organization itself.

While the spirit of Sousa's organization seems to be a martial one, and while the band seems to belong at the head of marching troops, playing one of the "March King's" own pulse-quickeners, it is equal to the heaviest classical numbers and the most exacting of the examples of delicate music. Comparison with some of the Italian bands which have visited Seattle would point to a superiority of the foreigners in classical numbers, but as an all-around entertainer, Sousa has provided the public with about what it wants in the way of concerts.

The program last night

lighter numbers, and several drawing out popular melodies worked into fantasias. A liberal sprinkling of Sousa's own compositions helped to make the program thoroughly characteristic.

Perhaps the most pleasing thing of the evening, however, was not furnished by the band. Miss Jeannette Powers' violin solo, caprice "Slav," was exquisitely rendered and appreciated even by those uninitiated in the wonderful technique that is necessary to play such a wilderness of notes. As an encore Miss Powers rendered "Schubert's Serenade," most artistically, and her hearers were only sorry that she would not play again.

Miss Lucy Allen has a fresh, clear and well cultivated soprano voice which was heard to advantage in an excerpt from Meyerbeer's "Robert le Diable." As an encore, "I Have Made My Plans for the Summer" was a pleasing bit.

A second concert is being given this afternoon, and others will follow tonight, tomorrow afternoon and tomorrow night.

TIMES, EVENING,

Sousa's Big Band Delights His Local Worshipers

THE inimitable Sousa, the one and only "March King," appeared with his big brass band at Dreamland Rink last night. If there's one thing more than another that the great American public likes to listen to it's a brass band; and of all bands, Sousa's comes close to being the star favorite.

There were 2,000 people in the rink last night when the alert blue-clad figure of the leader came quickly through a small forest of brass horns and took his place at the conductor's stand. He is a trifle grayer than in former years, but his pose, his gestures, his smile is the same as ever; and—especially when playing his own quicksteps—his manner is the identical one which impersonators have for years delighted to mimic.

Nobody ever wrote marches with such crisp rhythm as Sousa, and no band ever played them with such dashing style as his own.

The program last night was half classical and half popular; the printed part of the program, with the exception of his new march, "Powhatan's Daughter," being classical, and the encores, to which he responded generously, were his own marches and the popular songs of the day. "El Capitan," "The Washington Post" and "The Stars and Stripes Forever" were strong favorites with the audience.

Sousa is a joker. Hardly had the impressive notes in the last number in the "Peer Gynt" suite been drowned in applause before his baton was raised, and the melancholy strains of "Waiting at the Church"—bells, wail and all, were heard. The "Peer Gynt" suite was beautifully played, and although the strings were missing in "Morning" and "Anitra's Dance," the brasses and wood instruments were tremendously effective in "In the Hall of the Mountain King," which was played with such a strict regard to tempo and such a gorgeous sound volume as to be most impressive. The new piece, "Powhatan's Daughter," composed for the Jeannette Powers' concert, is very beautiful and has some

Some last come this concert with him this year. Miss Lucy Allen, who has a rich soprano voice, Miss Jeannette Powers, who plays the violin in a most musicianly manner, and Mr. Herbert Clarke, a cornetist of much ability. Miss Allen's aria was magnificently sung, and she responded to the appreciation of the audience with a pretty ballad. Miss Powers played an odd "Caprice" by Gelman, and for encores Schubert's "Serenade" and a little Hungarian dance. Mr. Clarke played one of his own compositions and "Love Me and the World is Mine," for an encore.

The Sousa concerts continue this afternoon and evening and tomorrow afternoon and evening. Seats are on sale at the rink instead of down town.

A few changes have been made in the programs since they were printed, and the complete and amended programs are herewith given:

Saturday Evening.

1. Symphonic Poem, "Les Preludes" Liszt
2. Clarinet solo, "Sounds From the Hudson" (new) Clarke
Mr. Herbert L. Clarke.
3. Suite, "Looking Upward" Sousa
(a) "By the Light of the Polar Star."
(b) "Under the Southern Cross."
(c) "Mars and Venus."
4. Soprano solo, Elizabeth's Prayer, from "Tannhauser" Wagner
Miss Lucy Allen.
5. The Sinfidly Scene from "Egmont" Wagner

Intermission.

6. Introduction & a Valse Weber-Weingartner
7. (a) Ryt, "The Gypsy" (new) Ganne
(b) March, "Powhatan's Daughter" (new) Sousa
8. Violin solo, "Adagio and Mote Perpetuum" Riss
Miss Jeannette Powers.
9. Introduction to Third Act of "Lohengrin" Wagner

Sunday Afternoon.

1. Welsh Rhapsody (new) Ed German
2. Clarinet solo, "Norma" Bel'Zol
Mr. Joseph Neerrita.
3. Suite, "At the King's Court" Sousa
(a) Her Ladyship the Countess.
(b) Her Grace the Duchess.
(c) Her Majesty the Queen.
4. Valse for Soprano, "The Carrier Pigeon" Sousa
Miss Lucy Allen.
5. Love Scene from "Furzeoth" K. Straus

Intermission.

6. Suite—Mazurka, Valse, Marche Funebre Chopin
7. (a) Fun Festival (new) Godard
(b) March, "Powhatan's Daughter" (new) Sousa
"Powhatan's his own daughter. She the drive of Worecomoco. The pride of Tuscarora."
8. Violin solo, Allegro Vivace from Concerto Mendelssohn
Miss Jeannette Powers.
9. Overture to Wilhelm Tell Rossini

Sunday Evening.

1. Ballet Music to "Tosca" (new) Metra
2. Trombone solo, "American Beauty" Mr. George Zimmerman
3. Suite, "L'Arlesienne" Bizet
(a) Prelude
(b) Minuetto.
(c) Adagio.
(d) Carillon.
4. Aria for soprano, "Bel Raggio" Rossini
Miss Lucy Allen.
5. Overture, "Tannhauser" Wagner
6. Fantastic Episode "The Band Came Back" Sousa
7. (a) Hymn, "Kol Nidrei" M. Bruch
(b) March, "Powhatan's Daughter" Sousa
8. Fantasia for viola, "St. Patrick's Day" Vieuxtemps
Miss Jeannette Powers.
9. Airs from "The Free Lance" Sousa

OCTOBER 10, 1907.

SOUSA'S FINE BAND SCORES GREAT HIT

WHOLLY DELIGHTFUL PROGRAM
GIVEN AT TACOMA THEATER.

Famous Leader and His Superb Musicians Delight Audience That Completely Taxes Capacity of the House—Final Appearance Will Be Tonight.

"Sousa's band," synonymous for all that is perfection in band music, gave one of its famous concerts before a tremendous audience at the Tacoma theater last evening, and, as usual, it was pronounced better than ever. As if the famous Sousa's band could be improved on—it is only because the people haven't heard anything like it since Sousa was here last. Sousa's band has always been the best of its kind, the acme of snappy rhythm and crisp, incisive tune. It never fails to charm.

John Philip Sousa has crept nearer to the hearts of the American people than any other bandmaster the country has known. His secret is, next to the selection of his musicians, the arrangement of his programs. The classic and popular are intermixed with just enough of each to meet the demands of the masses. It has been said that Sousa has done more than any other musician to educate the masses in music—he attracts with his dashing, inspiring marches and he educates with the best the world's masters have offered.

The program last night was a delight from the opening overture to the weird "Ride of the Valkyries," from Wagner's "Die Walkure." Between these widely different selections were a collection of Sousa's best marches and gems from other composers. The encore numbers played by the band were invariably to meet the popular taste, and included the rousing "Stars and Stripes Forever," "El Capitan," "Manhattan Beach" and others. Much merriment was created by a unique arrangement of the popular "Waiting at the Church" and "I Don't Know Where I'm Goin', but I'm Certainly on My Way."

Sextet From "Lucia" Popular.

Great enthusiasm greeted the announcement of the sextet from "Lucia" for an encore number. This stirring number was beautifully played and a second encore was demanded. By special request Mr. Sousa has consented to repeat the sextet for an encore this evening.

The wonderful Peer Gynt suite, one of the most famous of the Greig compositions, was given last night and it, too, will be repeated this evening by request. The Normaendenes Singing society will attend in a body this evening and it is in response to its particular request that the number will be repeated. In the Greig suite are: "Morning," "Asa's Death," "Anitra's Dance" and "In the Hall of the Mountain King." This music was used by Richard Mansfield in his last production of "Peer Gynt." "Morning" and "Anitra's Dance" were exquisitely played, though the "Hall of the Mountain King" seems most adapted to band music.

Two selections of the most opposite types are Dvorak's "Humoresque" and Sousa's new march, "Powhatan's Daughter." The dainty "Humoresque" was followed by the swinging march and the number met with tumultuous applause.

Sousa's soloists are always of the best and those who expected to hear artists were not disappointed in Lucy Anne Allen, Jeannette Powers and Herbert L. Clarke.

Soloists Score Distinct Success.

Miss Allen, who possesses a delightful soprano voice of splendid volume and extensive range, made a profound impression with her singing of Meyerbeer's "Roberto," a number which displays her vocal powers to decided advantage. She responded to an encore and, true to the Sousa program, it was a popular song. She gave "I Have Made My Plans for the Summer," a dainty little waltz song by Sousa.

Miss Jeannette Powers, who has been with Sousa's band for three seasons, was greeted with an ovation when she appeared with her violin. She is a charming young woman and how she does play the violin! She is one of the most gifted violinists appearing here in recent seasons. She gave Geloso's caprice "Slav" with faultless interpretation and her brilliant technique was evidenced in the rendition of a delightful little Hungarian dance which she gave for a second encore number. Her playing of Schubert's serenade for her first encore number completely charmed her audience.

Of course, there is only one Herbert Clarke, at least only one who plays the cornet. He has been with Sousa a number of seasons and is always a prime favorite. He is master of the instrument and his playing of the delicate chromatic passages and clear high notes is marvelous.

THE SEATTLE OCTOBER 14, 1907.

POST-INTELLIGENCER,

SUNDAY CROWD CHEERS SOUSA

PATRIOTIC MARCH DID IT

Crowd Thunders Applause When the Popular Director Waves Baton and Band Swings Into Strains of "Stars and Stripes Forever"

Sunday afternoon traditions were broken at the Sousa concert yesterday. After he had run up and down the musical scale from the sublime to the ridiculous and aroused various emotions in his audience, the "March King" swung his baton and launched into the "Stars and Stripes Forever." Then it was a gallery packed full of humanity, anxious to express patriotic feelings, gave vent to a volley of yells that sounded even louder than the brass instruments.

Everything from Chopin's funeral march to "Waiting at the Church" was included in the Sousa bill of fare. If appreciation is measured by amount and length of applause Seattle likes "Waiting at the Church" a good deal better than Chopin. And the barnyard chorus that the "March King" extracted from that simple ballad entitled "In Kansas," was realistic enough to make a Chicago packing house scene look underdone.

The clarinet solo "Norma," by Mr. Joseph Nerrite; Miss Lucy Allen's vocal solo, "The Carrier Pigeon," and Miss Jeannette Powers' violin solo, the allegro vivace from concerto, were well received. Miss Powers had the misfortune to break the bow of her violin, but quickly secured another bow and picked up her solo so cleverly that the audience insisted on hearing her three times more.

As in every performance, Sousa was prodigal of his encores and the crowd recognized old favorites with delighted handclapping.

The closing performance last evening was played to as large a house as any of the preceding ones. Solos rendered were a trombone solo by Mr. Leo Zimmerman, aria for soprano, "Bel Raggle," by Miss Lucy Allen, and "St. Patrick's Day," violin solo by Miss Powers.

OCTOBER 15, 1907.

THE DAILY NEWS-ADVERTISER,

MUSIC AND THE DRAMA.

Sousa's Band.

Here are a few notes on the excellent Band Concert given in the Opera House last night before a huge audience, by the "March King" and his admirable company of musicians. To criticize the concert would take more time and space than it is possible to devote to the subject this morning.

The tone of the Band was better balanced than on the occasion of its former visit to Vancouver. The quartette of cornets was extremely good, the brass rich and the woodwind clear and mellow. Sousa's conducting was an object-lesson in quiet, restrained power. He absolutely controlled yet never gesticulated, and he has taught his men the difference between Wagner and a "two-step," both excellent in their respective ways, but not to be confused.

The opening overture "Kaiser" (Westmeyer), with its theme of the German National Anthem, was followed by the "El Capitan March" and "Experience," two delightful Sousa compositions, as encores. The "Pompeii" Suite, also by Sousa, and a clever descriptive work, was very well rendered. Its encores, "Rose, Shamrock and Thistle" (introducing "Soldiers of the Queen," so reminiscent of the days of Great Britain's victory in South Africa) and "Imperial Edward," brought down the house.

Then a jump was made to Richard Strauss, most modern of moderns. Whether he is profoundly marvellous in his music, or merely making fun of his hearers—that it is sometimes hard to tell—but of his colossal genius there is no shadow of doubt. His "Till Eulenspiegel" was charmingly played by the Band, and its fantastic humour, expressed in rondo form with definite themes varied and developed with orchestral irony, was duly emphasized. The sextette from "Lucia" was applauded to the echo.

Grieg's "Peer Gynt" Suite was the

gem of the evening. The fresh major harmonies and pastoral effects of "morning," the wonderful legato and gloom of "Ase's Death," the joyousness of "Anitra's Dance" and the dramatic frankness of "In the Hall of the Mountain King"—all were splendidly interpreted. To play "Waiting at the Church" as an encore to the Grieg Suite was a very poor compliment to the composer the world is now mourning, and to the intelligence of a Vancouver audience. "The Ride of the Valkure" (Wagner) was finely played.

Miss Lucy Allen has a good voice, but she should not force it as she did last night in Meyerbeer's "Roberto." Miss Jeannette Powers played her two encores, Schubert's "Serenade" and "Hungarian Dance" better than her opening solo by Geloso, in which her violin was sadly out of tune; and Mr. Herbert Clarke proved himself a first-class corneter in both his selections, his last top note in "Love Me and the World is Mine" being a marvel of

OCTOBER 16, 1907.

REVELLE.

BAND KING GIVEN WARM WELCOME

Second Bellingham Audience to Greet Sousa, Pays Great Musician Gratifying Tribute—Able Soloists Support Him.

The pessimist who has declared that Bellingham audiences have gone comic opera mad has another guess coming, for it was proven last evening that Bellingham audiences appreciate music and turn out enmasse to hear the best. The house in the afternoon was lamentably small, but the audience which greeted Sousa and his band last evening was in itself a gratifying tribute to the world-renowned "band king."

The saying that if there is one thing more than any other that American audiences love to hear it is a brass band is a true one. The powerful blending of tone, and the swing and dash of a band music appeals strongly to everyone.

Mr. Sousa is supported this season with three very able soloists—Miss Lucy Allen, a soprano; Miss Jeanette Powers, a violinist, and Mr. Herbert L. Clarke, a cornetist—and the variance in the program was pleasing to all.

Miss Allen has a voice of wonderful richness. She sings with the greatest possible ease and gracefully responds with charming little ballads. Her "I've Made My Plans for the Summer" was one of the hits of the afternoon performance. For one so young, Miss Powers possesses a wonderful gift. Her bowing is absolutely perfect and the notes rich and clear and vibrant with expression.

Mr. Clarke, long recognized as one of the very first of the living cornet virtuosos, was showered with appreciative applause. One of his encores, "Love Me and the World Is Mine," was especially well received. The programs were half classical and half popular, the encores all being of the popular order, the best of this class of music being, of course, selected. A deference was noticed for Mr. Sousa's own compositions, several of which appeared on the programs.

It was a treat—no one can deny that—and today with Sousa's wonderful music still ringing in their ears, no one will have the inclination to do other than sing the praises of the band king and his wonderfully trained company of fifty pieces.

OCTOBER 16, 1907.

SOUSA RECEIVES ROYAL WELCOME AT BECK'S

John Philip Sousa, the great composer and band leader, added several hundred more admirers to the long list he has collected in the many cities of the United States and all civilized countries, for Beck's theater was filled from pit to gallery roof last evening, when he appeared with his picked band of fifty pieces, and several competent soloists. But Sousa was the center of attraction at all times and every selection on the program followed by his name was welcomed with the greatest admiration and the heartiest applause.

His personality held the gaze of the audience, for the proud military bearing and each and every gesture and swing of the baton was grace itself, and no jarring note detracted from the classical productions. Even the choice of musical numbers pronounced him a genius, and the concert was exceptionally free of those numbers requiring such a volume of sound for rendition that the detonations deafen the ear, when the music is confined to the four walls of an auditorium.

There were variations throughout the entire program so that every listener could be satisfied. Herbert L. Clarke, famous at home and abroad as a cornetist, gave one of his own selections requiring the best and most exaggerated technique at times, and after a most hearty encore, responded with "Love Me and the World Is Mine," which caught the fancy of everyone.

Miss Lucy Allen, soprano, possesses a voice of finest tone that will long give her prestige as a concert soloist, for she can sing with greatest ease even when the selection requires running the gamut of several octaves. Her interpretation in either French or German is faultless, and her encore gave ample proof that she enjoyed singing a popular air as well as a classical number. The first selection was from Meyerbeer, while the encore was the pretty ballad "I've Made My Plans for the Summer."

Lovers of the violin could find no criticism and only the highest praise for Miss Jeannette Powers, who is young, but is an artist of excellent standing. Her life has been devoted to her instrument and she inherited both the taste and ability to render the most classical music. Her technique was perfect and as the dreamy caprice, "Slave" by Geloso, with the band accompaniment, floated out over the auditorium she was oblivious to everything but her selection. In response she gave Schubert's serenade and was accompanied by the regular harpist. It was likewise pleasing in every respect.

For the concert numbers Sousa selected a majority of classics portraying the strong sense of German folk-feeling which pervades the entire selections of such composers as Strauss and Wagner. Life and death, joy and sorrow, were developed on the inanimate instruments by the great skill of the musicians, while at other times the martial air of El Capitan and the leaders own marches refreshed the audience, and snatches of the humorous in popular airs relieved the tension and sent the visitors home well pleased with the entire concert.

JOHN PHILIP SOUSA

Who With His Famous Band Is
Playing an Engagement in
Portland.

EVENING TELEGRAM,

OCTOBER 19, 1907.

THOUSANDS LISTEN TO SOUSA'S BAND

March King Captures His Audience and Is Liberal With Encores.

More than 3000 people heard a Sousa-phone solo last night, at the Armory, and few of the throng that applauded "Everybody Works but Father," in which it was sandwiched, knew that the massive instrument bellowing large tones is distinctly an invention of the march king. Hidden in the background, save for its ponderous bell, which terminated a brass twist about the body of the player, the Sousaphone had much to do with the majestic harmony of Sousa's first concert. The Sousaphone is an innovation of the march king, and has its efficiency as a brass instrument in a crook not known to the band world until Sousa decided a twist would improve the instrument's mellow tones. Forthwith the brass was bent and christened after its concert poet-inventor.

Sousa and his 50 artists had a cosmopolitan audience last night, and the programme seemed to have been framed accordingly, for it appealed to the artist and the artisan. The "Last Day of Pompeii," with its intricate bars, was followed by "El Capitan" and "Till Eulenspiegel's Merry Pranks," encored vociferously brought forth "Everybody Works but Father," in which the Sousaphone, the tinkling cymbal and even the kettle-drums essayed solos.

Several times throughout the concert the auditors were reminded of their Sabbath duties. If they had but closed their eyes they could easily have imagined themselves seated in church. The melodious pipe-organ effect of the big instruments, mingled with the tiny sounders, was a feature of the concert.

Herbert L. Clarke, the cornetist of the march king, would have made a hit simply by bowing. He bears a striking resemblance to President Roosevelt, and seemed to be preparing to say "de-lighted" when framing his lips for the press of his instrument. He gave three solos in perfect repose, and next to the bandmaster of our own United States, was the favorite.

Miss Lucy Allen, the soprano, sang "Roberto" effectively, her strong tones filling the Armory and retaining evenness without faltering. She responded to two encores, her rendition of "I've Made My Plans for Summer" showing her great versatility.

Miss Jeannette Powers, the violinist, rendered the caprice, "Slav," by Geloso, with remarkable execution, and responded to two encores, all of which brought forth applause spelling hit with the "h" up.

Sousa is generous with his encores, and responded promptly to the noise prayer of his auditors.

THE MORNING OREGONIAN.

OCTOBER 19, 1907.

Sousa and His Band, at the Armory

**March King Returns With Musical
Organization Bigger and Better
Than Ever, and Audience Is En-
thusiastic.**

BY ARTHUR A. GREENE.

THOSE few lone and solitary American citizens who do not think that there is but one bandmaster in all the world are fit for treasons, stratagems and spoils. His name is John Philip Sousa and he's as thoroughly American as the Fourth of July. We went to one war, marching in time to his inspiring airs, and when the next one comes we will rally round the flag boys in step with his martial music. No one can be patriotic without being a Sousa admirer, and fortunately there is no incompatibility between patriotism and artistic appreciation in this case. The March King and his band as they appeared in the presence of a vast audience at the Armory last night represented all that is admirable in the varied forms of brass and reed music.

The programme ranged all over the field of music, which was right and proper in that all tastes were catered to. Mr. Sousa does not posture to his shadow in the sun and ask that the goggle-eyed aesthetes proclaim him great because of his gyrations and his devotion to the severely classic. He represents as no other musician the land of the free and the home of the brave. He and his musicians are equal to the most trying compositions of the tone wizards, but they are not above a good, hearty rendition of the songs of the streets. That is the reason that John Phillip Sousa and his band comprise one of our National Institutions.

Three thousand people applauded when he raised his baton at the Armory last night and led his players into a revel of melody which continued for two hours and a half. This was in the "Kaiser" overture of Westmeyer, in which it was clearly shown that the band has in no wise deteriorated since last it was heard here. In fact there has been a strengthening in every direction. This is especially noticeable in the reed section, which has been greatly reinforced. This very conscientiousness of the master is what has made his organization the greatest that has ever played on this side of the big waters. He searches the world for performers. His reeds come from Italy and France, his horns from England and his trumpets from Germany. Wherever the best are there comes the Sousa inducement to join the bulkiest band on earth.

Herbert L. Clarke, a cornetist whom band musicians all know, is a feature of the concerts. His was the second number and he gave "Ronda Caprice," one of his own compositions, beautifully. In response to his encore he played "Love Me and the World Is Mine." The audience started to applaud at the first strains of this popular ballad and it was one of the big successes of the evening. That is the Sousa way. He knows enough to know that the people want what they want. All of his encores were either his own thrilling marches or something that the plug citizen can recognize without an introduction. For instance, after the "Peer Gynt" suite, the most pretentious and exquisitely rendered selection of the evening, he responded with an excruciatingly funny arrangement of "Everybody Works but Father." This was out of compliment to Charley McClintock, who wrote the piece and was in the house. Is it any wonder there is no band but Sousa's?

The transition from the most elaborate of luxury shading in the "Last Days of Pompeii" group, for instance, and the crushing crescendo of his own stirring marches set the versatility of the man and his players before the public in a light never before attained by a similar organization here. We have had all the big ones in band music, but none has displayed the sureness and versatility of this good American organization.

The new Sousa march, "Powhattan's Daughter," was a number that attracted much attention. It is typical of the man and yet it is different. It is mediocre in parts, just a quibbling to start the horses prancing, but occasionally there are touches of a really great hand. It is almost Wagnerian in some of its strains.

The soloists, aside from Mr. Clarke, are Miss Lucy Allen, soprano, who gave "Roberto," a Wagnerian number, and answered an encore with a humorous trifle, "I've Made My Plans for the Summer," and Miss Jeannette Powers, violinist. Miss Allen's voice has remarkable volume and a range not frequently excelled, but the quality is not above criticism. She might not have been in the best of voice last night and the acoustics of the Armory are sufficient to damp the bravest. She will not, however, be remembered here as an epoch-making soloist.

Miss Powers' violin solo, the "Slav" caprice of Geloso, was rarely beautiful in all that makes the art of the violin virtuosos. She instantly captured her hearers and was required to give two encore numbers, Schubert's "Serenade" and the dainty little "Hungarian Dance." Portland has not recently heard such command of the violin.

The concluding band number was the magnificent "Ride of the Valkyries," from "Die Walkure," upon which one of the pillars of Wagner's individual temple of fame rests. It was a glorious treatment which was given it and it rounded out most beautifully what was one of, if not in fact the very finest, evenings Portland has ever spent with a band of music.

JOURNAL, PORTLAND,

OCTOBER 19, 1907.

Sousa and His Band

After two hours of playing his band last night at the Armory, Sousa remained preeminently in the minds of the huge crowd that cheered him the "March King." This was partly because his own encore marches, known the world over, received the greatest applause, and partly because, after the introduction of his other compositions, he proved himself at his best in these popular marches.

Almost 3,000 people greeted Sousa and his band last night. Applause ring freely and easily, and encores came just as freely and easily. Sousa, knowing his audience, aided their memories by making a list placed bearing the name of the encores swung into view. All his best-known writings were played, and the hall rung with "Stars and Stripes Forever," "El Capitan" and others just as old and popular. And they are masterpieces in their own realm. That is why Sousa is better in his marches than in his pretentious suites. They are not Wagnerian or Straussian, but they don't even pretend to be.

The program covered a variety of work. The opening overture, Westmeyer's overture, known everywhere by sound if not by name, served at once to show the band's range. The Sousa suite, "The Last Days of Pompeii," was interesting in the same way as is a reading with the actions of the "written-about" actually demonstrated.

A Strauss number was given and proved exceptionally interesting as one of that writer's characteristic though less great works. Band music can reproduce such pranks suitably. In the "Peer Gynt" suite of Grieg one longed for the strings, but it was, however, admirably done. The Dvorak humoresque was one of the daintiest bits given. "The Ride of the Valkyries," the great Wagner operatic number, was a splendid climax for the evening and must have been fitting, since about a third of the hall's population was served to

ride away during its progress. To say nothing of their missing one of the best numbers of the evening, the slight rustle of moving bodies was slightly disturbing.

As for the soloists, probably Miss Jeanette Powers made the biggest hit. Her violin work is rather better than the ordinary. She plays with ease and abandon and a good deal of temperament, and yet preserves the Sousa ideal. "Give the people what they want." That was the reason for her encore, "Shubert's Serenade," which would have been a cheap catering in any other place.

The cornetist, Herbert L. Clarke, is known to all band players and his windy gymnastics brought forth a storm of admiration. He handles his instrument easily and does many of the things that cornetists like to do without breaking his notes. Miss Lucy Allen was the soprano soloist, a woman of good singing physique and some powerful notes, as well as some good ones. She sang the popular Roberto aria with more or less fire but needed rekindling.

Sousa himself, the center of attraction, is a quiet man of quiet manners. He uses his baton in an unshowy way, and gets effects with the quirk of his little gloved fingers. One could not imagine the immaculate figure in gyrations that spoil the "set" of his clothes or hair-pulling ecstasies or agonies that efface the carefully chosen part of the hirsute surface. Maybe some of the Italian organizations play with a little more abandon and more temperament, more spontaneous fire, but their instruments are under no better control than Sousa's.

Sousa is preeminently the American band man, and there was a feeling of appropriateness when the audience stepped in and saw a stage and background swathed with the Stars and Stripes. Sousa is quick and punctual, a business man, one feels, more than a real musician. There was only one in-harmonious thing about him. His music is like him; his band is like him; they play like him; his manner of giving encores is like him; his immediate passing from one number to the next after the allotted encore without pause for applause to subside is like him; his playing an absurd burlesque variation on "Everybody Works but Father," which brought more applause than Wagner or Grieg or even Sousa, is like him; but beginning a half hour late was not like him. However, the railroad was to blame for that and the railroad is not a new culprit.

As soloist there were Miss Lucy Allen, soprano; Miss Jeanette Powers, violinist, and Herbert L. Clarke, cornetist.

Miss Allen's voice, wonderfully adapted to band accompaniment by reason of the volume of her tones, was none the less sweet, and the vigorous encores attested the audience's appreciation.

Vieing with the numerous instruments that go to make up the band, Miss Allen easily demonstrated the violin "the king of instruments" in her hands at least. Herbert Clarke, cornet soloist, won equal praise with the other artists for his remarkable command of the cornet, his "Rondo Caprice," a new production of his own, being remarkably well received.

Sousa's "Powhatan's Daughter" was the newest Sousa production played, and although not without its charm did not score the hit accorded some of his better known pieces. "Stars and Stripes Forever," with first the fifes and then the slide trombones and cornets at the front, there was a perfect riot of musical tones that fairly made breathing difficult, so completely did the sound fill the auditorium.

Sousa's good nature was apparent by the rapidity with which responses were made to encores. There was scarcely a moment during the evening when music was not being played and ever the intermission was very brief.

One of his best descriptive selections was, perhaps, "The Destruction of Pompeii," during which the audience listened thrilled with the beauty and strength of the composition. One could almost see the inhabitants of the city carrying on their daily duties and pastimes as this eminent director described those scenes to us in music.

Sousa's interpretation of the greatest recent composer, Grieg, was superb. The delicacy and feeling with which he handled a widely varied set of selections from this man showed that he got at the deeper meaning of Grieg's compositions.

The numbers that were the most universally liked were Sousa's own arrangements of popular songs and his own catchy marches. There is no question of his ability to play marches and play them to suit the tastes of all, for he picks up his audience and carries it right along with him. After every one of his numerous encores the house showed its unalloyed pleasure by its enthusiastic applause.

The soloists that accompany Sousa on this tour are performers of great ability. Miss Allen's vocal solo, "Roberto," and Miss Pomer's violin selection, caprice, "Slow," were greeted heartily, while Herbert Clark's own composition, "Rondo Caprice," and the encore, "Love Me and the World Is Mine," captivated the hearers.

SAN JOSE DAILY MERCURY:

OLYMPIA, WASH.,

OCTOBER 18, 1907.

THE MORNING OLYMPIAN,

SOUSA'S BAND DELIGHTS ALL

From the most critical musician to the small boys in the gallery nothing but praise and expressions of satisfaction came after John Philip Sousa and his band played last night at the Olympia theater. Truly American was the appreciation of the bandmaster and composer, shown by the fact that his own compositions, the popular marches and two-steps, mostly played as encores, received greater applause than the usual numbers. It marked the popular admiration for Sousa as a composer, a bandmaster and an American citizen, that greets him wherever he goes.

No program selected for band effect could have been more like what is expected of Sousa's band. It was crowded with music and old Olympia theater rang with harmony as never before.

OCTOBER 22, 1907.

MANY CROWD VICTORY TO HEAR THE 'MARCH KING'

Audiences Unusually Enthusiastic Over Skill of the Italian Musicians.

Sousa's Interpretation of Greatest Recent Composer, Grieg, Superb.

John Phillip Sousa was heard again at the Victory Theater in two performances yesterday by crowded houses. The audiences were unusually enthusiastic over his program, which was above his usual high standard of work.

While a detailed account of the concert is impossible, some of the members stood out in prominence and deserve special mention.

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One of his best descriptive selections was, perhaps, "The Destruction of Pompeii," during which the audience listened thrilled with the beauty and strength of the composition. One could almost see the inhabitants of the city carrying on their daily duties and pastimes as this eminent director described those scenes to us in music.

Sousa's interpretation of the greatest recent composer, Grieg, was superb. The delicacy and feeling with which he handled a widely varied set of selections from this man showed that he got at the deeper meaning of Grieg's compositions.

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OCTOBER 22, 1908

Famous Band Leader Compliments "Times"

"Morning Times Triumphant" Was Played by Sousa's Band In Victory Last Night

Last night the Victory thrilled with the sonorous strains of "The Morning Times Triumphant"—played by Sousa's Band. The audience that packed the building cheered again and again—enthusiastic at the compliment paid to Senator Shortridge by America's greatest musician. To those who have watched for more than a year the great struggle carried on by the editor of The Times, a struggle now raging more violently than ever before, the stirring strains of the march seemed the music of battle, full of prophecy of ultimate triumph. It is not given to everyone to be complimented by Sousa, and the audience felt that the compliment was well deserved, both by Mr. Moore and Senator Shortridge.

To praise Sousa seems superfluous—to criticize him is well nigh impossible. One who has watched the man in the white gloves, who makes all the music with little flourishes of the baton, is so filled with admiration for the guiding genius of the great conductor that he can say but little. Sousa is wonderful, marvellous, superb. The great company of varied instruments with all their multitudin-

ous notes breathe in perfect unison, sinking or swelling in magnificent harmony at the movement of the baton, which, in the hands of Sousa, seems the wand of some master of magic.

The program consisted of the most varied selections—everything from the rush and thunder of Wagner to such popular classics as "My Wife Won't Let Me," and "Experience." Then there were also the good old Sousa marches—"El Capitan" and "The Stars and Stripes Forever." All these were enthusiastically applauded.

Of all the selections the one best rendered was the last, which was from Wagner's "Die Walkure." It was magnificent—full of the thunder of the tempest, the crash of hoofs, and the storm-blown hair of the Valkyries. The selections from Strauss and from Grieg's Peer Gynt were also superbly rendered.

It would be unfair to pass over the performance without mention of the singing of Miss Lucy Allen and the violin solos of Miss Jeanette Powers. Both acquitted themselves with great credit and were forced to respond to repeated encores.

OAKLAND TRIBUNE.

OCTOBER 24, 1907.

SOUSA'S BAND PACKS THE HEARST THEATER.

BERKELEY, Oct. 24.—Only Sousa, the march king, and his band of matchless musicians could have packed the Hearst Greek Theater as it was filled last evening. Fully 10,000 people from San Francisco, Oakland, Berkeley and the nearby towns filled the Greek Theater to its utmost capacity and hundreds thronged the grove back of the structure, where the music could be heard fully as well as in the reserved section.

As usual Sousa responded to encores with selections of his own composition which were greeted by the audience with thundrous applause. The singing of Miss Lucy Allen, the soprano, and Miss Jeanette Power's performance on the violin added greatly to the enjoyment of the evening.

Oakland

SAN FRANCISCO CHRONICLE,

OCTOBER 24, 1907.

SAN FRANCISCO EXAMINER-SAN FRANCISCO CALL,

OCTOBER 24, 1907.

10,000 WELCOME SOUSA'S RETURN

Great Bandmaster and Composer Gives Concert in Hearst Greek Theatre.

BAND POPULAR AS EVER

Classic Programme Interpersed With Encores of Sousa's Famous Marches.

A cloudy sky did not prevent the Hearst Greek Theatre at Berkeley from filling every seat to overflowing last night at the opening concert by John Philip Sousa and his band. There was an audience of at least 10,000, the largest of any performance in months. The enthusiasm created by the famous leader's spirited conducting was tremendous and encore after encore was demanded and graciously given. Although this is Sousa's fifteenth transcontinental tour, his popularity as a composer and leader has in no wise diminished and his reception last night was a royal one.

While the programme had less of a "popular" character than the usual band concert, there was a plentiful supply of Sousa among the encores. Of his two compositions appearing on the programme, the suite "The Last Days of Pompeii," with its theatrical effects, was not so well received as his latest march, "Powhattan's Daughter," a stirring, rhythmic piece, filled with melody and having an air that deserves to be whistled.

Those who remember Mascagni's visit to the Coast had an opportunity to compare his rendition of the Hymn to the Sun from his opera "Iris," with the dashing and vigorous treatment of the same composition by Sousa. If there is any one thing which can be said to have caused Sousa's popularity it is his "vigor and vim," his "Sunny Jim" method of attack and the extent to which he has succeeded in filling the members of his band with the same spirit.

OCTOBER 24, 1907.

Ten Thousand Persons Hear Sousa's Great Band Play in the Greek Theater

By Walter B. Anthony

John Philip Sousa, march king of every nation, was yell leader last night on the Berkeley campus. A crowd of 10,000 persons constituted a part of the performance and his band of 51 musicians the other part. Both acquitted themselves splendidly, according to the testimony of Sousa himself, who was delighted with the reception given him; the wonderful acoustic properties of the Greek amphitheater, and the spirit and dash of his bandsmen. He made "rah! rah" boys out of his audience, part of which, unable to find seats inside, took up their places on hills and heard almost as well. A half hour before the music began all the general admission seats had been sold, and by the time Sousa stepped upon the stage there was not even standing room left inside the great amphitheater.

As long as the thrill is the essence of music Sousa and his marches will hold first place in the affections of the vast majority of the people of this great nation. When he swings his arms at his side and marches into the rhythm of "Stars and Stripes Forever" everybody follows. You can't help it. His marches have the verve, which with Sousa means nothing more technical than "zip, smash, bang," and they are constructed to please even a pedant, if a pedant can be pleased. Sousa is as essentially American as Roosevelt. His music is a success, and instinct with racial spirit, whatever that is.

There isn't space to tell about the program, but one number should be discussed a bit because it shows Sousa in the role of humorist and convinces one that he should turn out more scherzo music. This piece was "Waiting at the Church," and he played it for an encore. It was popular music Wagnerized. He turned the pitiful wail of the one who waited into a long, sad story for the reeds, and then the brasses intoned with mock heroism and great pomposity "My wife won't let me." Before he got done with it he was contrapuntally tossing the popular song into the measures of Gounod's "Funeral March of a Marionette," and then as though that wasn't enough he dumped Mendelssohn's "Wedding March" into the tone mix-up and gave a delicious bit of comedy music that only one man could have done, and that is Sousa himself.

The "Peer Gynt" suite was a close copy of the orchestral score and his instrumentalists showed themselves capable of handling delicate music with keenest sense of shade and color. His own suite, "Last Days of Pompeii," was another hit, and so was everything else, for that matter.

All of his soloists were well received; Clarke for his remarkable cornet virtuosity, Miss Lucy Allen for her excellent interpretation of a Meyerbeer aria and Miss Jeannette Powers for her sympathetic toned violin work.

SOUSA'S BAND GIVES CONCERT

Thousands Gather to Hear the
Moonlight Concert at
Greek Theater.

BERKELEY, October 23.—Thousands gathered in the Greek Theater this evening for the moonlight concert by Sousa and his band under the direction of the University authorities. Hundreds of prominent society folk, including members of the faculty and their wives, were in the audience. This is Sousa's second appearance in the Greek Theater, the first being at an afternoon concert two years ago, when he played at popular prices to the undergraduates.

A special feature of the programme was the fifth number, the Hymn to the Sun, from "Iris," by Mascagni. The programme varied between the popular and the classic, and was keenly appreciated by the record crowd.

The programme was as follows: Overture, "Kaiser," Westmeyer; cornet solo, "Rondo Caprice," Clarke (Herbert L. Clarke); suite, "The Last Days of Pompeii," Sousa; soprano solo, "Robert, toi que j'aime," from "Robert le Diable," Meyerbeer (Miss Lucy Allen); Hymn to the Sun, from "Iris," Mascagni; suite, "Peer Gynt," Grieg; humoresque, Dvorak; march, "Powhattan's Daughter," Sousa; violin solo, "Caprice Slav," Geloso (Miss Jeannette Powers); Ride of the Valkyries, from "Die Walkure," Wagner.

OCTOBER 23, 1907.

THE ONLY SOUSA AND HIS ALWAYS WELCOME MUSICIANS

None of the diverse other bands visiting us please the popular fancy or draw the crowded houses that does Sousa's. The long line in waiting at the ticket office and the lack of empty seats within the Clunie Theater last evening made one wonder if there were not to be some disappointed ones after all.

And still another noticeable feature, as the concert progressed, was the not only warm but wildly enthusiastic applause ready to spring to life on any and all occasions. The appearance of a soloist, the first notes of one of the leader's popular marches, given as an encore—each and all were the incentive for an outburst—and that in a city where audiences have a reputation of being a little cold, if anything.

As usual, there was something new in the introduction of instruments. Not before has a harpist been among the number, and in looking over the ensemble, one or two other instruments new even to musicians, were to be seen and heard when one listened keenly for the new tone which, upon hearing, they recognized as being the necessary part in making an altogether satisfying whole. Particularly was this to be felt in his own suite, "The Last Days of Pompeii"—a descriptive work of three parts in which the instruments are made to tell a wonderful story. The instrumentation of this is exceedingly fine. Mr. Sousa has done nothing better than this—a thing of altogether different character from his marches and operas, and one which did not suffer in comparison among musical people.

The suite "Peer Gynt," by Grieg, coming later on was one of the classical numbers interpreted with rare insight. This "March King" who caters to the popular taste so delightfully, has a keen appreciation of the other side of the art, and in combining the two gives a program pleasing to the musically fastidious as well as to those having a taste for the popular. In reality, Sousa might well be called a true educator in music since he has discovered the art of making all styles desirable and pleasing to his listeners.

Who can resist his marches played by his own band and under his leadership?

Other bands may have them on their programs and please their audiences, but if one has not heard them under the composer's own touch they have

missed really knowing them. The real soul of a Sousa march comes to life under no other inspiration—they lack an inimitable something only given them by him.

Herbert L. Clarke, the cornetist, is still with the band, and did something out of the ordinary last evening in the way of taking unusually high tones. It is extremely difficult on that instrument and Mr. Clarke accomplished the unusual in a pleasingly easy manner and with a very sweet tone, instead of the commonly piercing one.

Miss Jeannette Powers, who played with much confidence and spirit on the violin, was also with the band two years ago and was well received because of the remembrance of her former playing, as well as the pleasure she gave at this concert. Miss Powers has exceedingly good technic and very good style but there is a bit too much of the vibrato throughout her work.

The soprano soloist was not up to the usual standard of artists heard with Sousa. L. M. N.

"The Vanderbilt Cup," a satire on the so-called "smart set" and their automobile enthusiasm, is the bill to-night at the Clunie. In its production in the East it is reported to have been put on with a wealth of stage settings and detail. There are said to be catchy music, novel dances and some really beautiful choruses in the show. The management of the Clunie promises that the Sacramento audience will see nearly all of the principals who created the leading roles in New York.

The theme of the play is the great Vanderbilt Cup race, the national event, which takes place each year on Long Island, for a trophy presented by W. K. Vanderbilt, Jr., and the plot centers around a clever little country miss who circumvents a plan to rob her millionaire uncle of the cup by substituting her lover for the old man's driver.

Among the many amusing situations reported are those depicted at the Marjorie Wellington Hotel in New York, a woman's hotel, strictly, where the only male in the establishment is the clerk. Altogether, a general ensemble of rattling conversation, good fun, animation, beauty, grace, extravagance, oddity, stirring scenes, and a general atmosphere of beautiful music is promised.

OCTOBER 24, 1907.

8,000 HEAR SOUSA AT THE GREEK THEATER

Leader, His Band and Soloists
Play to Crowd Overflowing
the Aisles.

BERKELEY, Oct. 24.—Eight thousand people filled the tiers and chairs at the Greek Theater last night and overflowed into the aisles when John Philip Sousa and his band gave their concert. Sousa's Band seems certain of bobbing up serenely at intervals and of bringing each time something that is well worth hearing. The same good playing that has marked its former appearances was noticeable last night. Moreover, the conductor and his soloists as well showed a generosity in encores that was apparently pleasing to the great crowd.

To many in the audience the piece of most interest was the "Peer Gynt" suite by Grieg. The University Orchestra played it recently, and many there were who were anxious both to hear it again and to compare its renditions by band and orchestra. Though it must be admitted that the band played it exceedingly well, there was still a feeling that the piece belonged to the orchestra. The second movement—Ase's Death—approached in the band most nearly the orchestral excellence, almost exceeding it at times in beauty of the ponderous bass.

"The Ride of the Valkyries" was the last number of the evening, and the best played. The audience was apparently, however, not one that craved the classic, for the piece received not nearly the applause it deserved. Dvorak's dainty "Humoresque" suffered the same fate, while "Waitin' at the Church," played with a multitude of contrapuntal variations, almost brought cheers.

The one piece, however, of classic excellence, that got its full share of applause from all sides was Schubert's "Serenade," played with rare expression by the violin soloist, Miss Jeannette Powers. Much appreciated also was the soprano singing of Miss Lucy Allen. Her only error was giving the audience "The Year's at the Spring." Too many of them had heard it from Gadski's throat the week before. The concert work of Herbert Clarke was as good as ever.

Several of Sousa's inimitable marches were played as encores, and were received with enthusiasm. His suite, "The Last Days of Pompeii," was easily recognized as a composition of much excellence and greeted as such at the conclusion of its thunderous third movement.

REVELLE, BELLINGHAM, WA OCTOBER 16, 1907.

The man who can listen to the rendition of the "Stars and Stripes" by Sousa's band and not have a distinct swelling of the heart is fit for all kinds of treason, stratagem and spoils.

AND CALIFORNIA ADVERTISER. NOVEMBER 2, 1907.

The programme for the League of the Cross concert, which is to be given at Golden Gate Hall on Monday night is as follows—March, "Stars and Stripes," Sousa; Overture, "William Tell," Rossini; vocal solo, Miss Edna Walsh, Selected; Selection, "The Vanderbilt Cup," Jerome; Quartette, (a) "Good-night, Beloved," Pinsudi; (b) "My Old Kentucky Home," Foster. Cornets—Mr. William Wetzel and Mr. Walter Rosner; French horns—Mr. Carl Von der Mehden, Jr., Mr. Jos. Walsh. Grand Selection, "Faust," Gounod. March, "National Emblem," W. Williams.

OCTOBER 26, 1907.

SOUSA'S HARMONIES CHARM AUDIENCES

BANDMASTER WELCOMED AT
AUDITORIUM

His Own Compositions Are Rendered
Advantageously—Soprano Solo-
ist, Miss Allen, Wins
Applause

The walls of the Auditorium vibrated yesterday afternoon and last night with the harmonies of John Philip Sousa's band. His interpretations are worthy the appreciation and applause granted him.

Herbert L. Clarke, the cornet virtuoso, proved a master of his instrument. His execution was excellent, his tone was clear and resonant. He played a composition of his own which showed to great advantage his wonderful technique, range and marvelous tone quality.

Miss Lucy Allen, the soprano, has a strong, clear voice and received much applause, responding with "I've Made My Plans for the Summer."

The dainty little violinist, Miss Jeannette Powers, charmed her audience with her artistic playing. She draws a full, broad tone, a little jerky in style, no doubt due to apparent nervousness. She received an ovation which was deserved and it took two encores and several bows to satisfy her audience. The first was "Schubert's Serenade" and the second was the Hungarian dance from Sarasate's "Zigeunerweisen." Following is the program of last evening:

Overture, "Kaiser" (Westmeyer).
Cornet solo, "Rondo Caprice" (new) (Clarke)
Herbert L. Clarke.
Suite, "The Last Days of Pompeii," (Sousa);
(a) "In the House of Burbo and Stratonice";
(b) "Nydia"; (c) "The Destruction of Pompeii and Nydia's Death."
Soprano solo, "Roberto" (Meyerbeer). Miss Lucy Allen.
"Till Eulenspiegel's Merry Pranks" (R. Strauss).
Suite, "Peer Gynt" (Grieg); (a) "Morning"; (b) "Asa's Death"; (c) "Anitra's Dance"; (d) "In the Hall of the Mountain King."
(a) Humoresque (Dvorak); (b) march, "Powhatan's Daughter" (new) (Sousa).
Violin solo, caprice, "Slav" (Gelosso) Miss Jeannette Powers.
Ride of the Valkyries, from "Die Walkure" (Wagner).

Sousa's suite, "The Last Days of Pompeii," was very odd and was certainly descriptive. It was in three parts: (a) "In the House of Burbo and Stratonice," (b) "Nydia," and (c) "The Destruction of Pompeii and Nydia's Death." The (a) number was very sweet and delicate and the effect of the harp accompaniment was beautiful. This composition was quite a departure from his usual style. For an encore to this he played "The Free Lance."

The Strauss number was interesting in the extreme and was a study in centripetal difficulties. The encore to this was the famous sextet from "Lucia." The keyed trombones instead of the awkward slide instruments would have lent a more artistic effect in appearance if not in tone.

The house was crowded to its utmost capacity, even to chairs in the orchestra pit, and it was a Sousa ovation from the beginning to the end. His organization is composed of excellent musicians and their instruments were of such beautiful quality that they were a delight to the eye as well as ear.

OCTOBER 26, 1907.

MUSIC AND THE STAGE.

Mr. Sousa, the P. T. Barnum of the bands, did the biggest business of the Auditorium's history yesterday. At two concerts—without very much preliminary advertising—he succeeded in turning at least 1000 disappointed people from the doors of the great playhouse.

In the evening the music stands of the grand opera folk were at last taken from the orchestra pit, and chairs were put in there, though practically below the band's best sound level, to accommodate the latest of the eager ticket buyers. All indications point to an exact repetition of that unprecedented display of interest in today's patronage.

It is a great thing to hand the American public exactly what its artistic palate craves. But though the public appetite is voracious, even to gormandizing proportions, when it finds something to its fancy, it is nevertheless very discriminating. It resents novelties; it resents being educated, and experience pretty nearly teaches us that it resents everything of which it does not know.

Sousa remains at his best in the interpretation of Sousa. Here the celebrated bandmaster is absolutely unapproachable, and of all directors now before the public he alone seems to have fathomed the secrets of complete success in popular composition. Did you ever hear of a Sousa "piece characteristic" being a failure? Never! I believe he has slipped at times on more serious music, but in his own field he is a Napoleon without a Waterloo.

In the first part of his yesterday afternoon's programme he "struck his streak" in his "Looking Upward" suite. Now this does not bear out its name by being a melodious fabric of sacred tendencies, nor does it even have astronomical relations, save in name. "Jingle Bells," "Under the Southern Cross," and "Mars and Venus," lightsome poems passing from happy sleigh rides to torrid love and war, furnish material for the distinctive march rhythm and lighter measures of varying dance motif. After "Powhatan's Daughter," his newest march, successive tides of manual applause opened the way for such honored pieces as "The Stars and Stripes Forever," and "Manhattan Beach," delivered in resonant brass and directed, as of old, by the posefully nonchalant though cunningly guided arms of the little man at the desk.

Varying tastes find varying degrees of excellence in Sousa's translation of the classics.

His rendition of the smithy scene, from "Siegfried," the writer deems an unusually clever piece of work. As played yesterday afternoon, we heard something really Wagnerian—which means music complex, but absolutely descriptive—forceful and vigorous always, but never blatant and noisy. Wagner's wonderful tone picture is almost unparalleled in its kind, and even though the casual concert goer had never heard of Siegfried or his wonderful sword, the wheezing of the forge, the regular showers of sparks, the hammer blows, the song of triumph and even the splitting of the anvil were all vividly pictured in Mr. Sousa's fine interpretation.

But against this Wagnerian bit might be set his "Lucia" sextette. This, though enthusiastically received, was an inglorious anti-climax, for it not only lacked utterly its proper Latin passion, but American cornets and slide trombones, blasted with all the power of strong lungs, turned out a volume of sound that was almost ear-splitting.

Mr. Sousa opened his afternoon programme with Liszt's "Les Preludes," and concluded it with a mosaic from his own opera "The Free Lance." In another place he put "Waiting at the Church," played in polyphony against something which sounded very much like the "Funeral March of a Marionette."

The band itself is characteristically American in composition, and contains an exceptionally fine bank of mellifluous wood-wind. I noted a reliable tympani player, a capable oboe, and a tuba with a rich, organ-like tone.

In tonal entity the band is smooth and well balanced, though the climaxes lack that golden depth and flawless transparency so characteristic of an Ellery tutti when that band—the greatest Los Angeles ever heard in the interpretation of serious music—was in its prime, during the first year of Ferullo's brief reign.

Miss Jeannette Powers, violinist, is the best of Sousa's soloists outside the band. She has a brilliant technique, a warm, flexible tone of size and rich coloring, and a fine sense of interpretation.

Miss Lucy Allen, soprano, is a young woman of imposing presence and very pleasing manner, but I doubt if she will ever get very far on her vocal accomplishments.

Herbert L. Clarke, cornetist, is known here of old. He is the possessor of a fine, even tone of great range, and manifests unusual technical skill.

Space forbids the detail of Sousa's programmes for today. They are really of very unusual character, and contain much new material of the pretty sort which has made him famous.

Long Beach is preparing vigorously for a Sousa gala day tomorrow.

Los Angeles Times.

OCTOBER 27, 1907.

SOUSA AND THE PEDANTS.

Let the musical pedants and pettifoggers rail at Sousa! His answer is to pack the immense Auditorium four times in two days as it had never been packed before.

In literature, in journalism and in other walks of life the pedants, the pettifoggers and the disappointed theorists are always carping at the successful—and the successful continue to make hits. To be scoffed at by the sore is the penalty of achievement.

Is it not amusing to notice that almost invariably the most forward in assuming the role of a pretentious censor are those with least warrant for the job by reason of performance or standing?

The originator of the lecture on "How to Make Money" had to beg his old railroad friend for a free pass to the town of his first engagement. The fellows who constantly lecture on how to make a newspaper are those who have fallen down miserably in trying to make one.

The musical demagogues who declare that Sousa knows nothing about music are not appreciated by the public. That's what ails them.

Go to, go to, all ye failures and pretenders!

SOUSA HARRIMAN OF MUSIC WORLD



John Philip Sousa, Who, With His Band, Appeared at the Auditorium Yesterday, and Miss Jeanette Powers, Violinist, Who, as a Young Artist, Gives Great Promise.

Not a Musicianly Artist, but Knows Value of Publishing and Catches Paying Public

BY FREDERICK STEVENSON.

MY poor muse seems to have fallen upon evil days. "La Traviata," Gadske—and now Sousa.

Who shall deny the mysterious fate which visits our troubles upon us in three-fold form ere better things may come to be?

Blessed be God that on Monday night the peerless Bertozzi will break the spell with her "Mignon"!

Sousa is all my judgment painted him. I cannot account him a great director in any true sense of the word. I cannot account him the musicianly artist in any acceptable sense of the word.

Sousa is the Harriman of the music market. He makes things hum, he gets the crowd, he catches the eye and the ear of the paying public.

He has his trained lieutenants, his splendid retinue—the very best to be obtained for love or money—and, as for the quality of his service, why, the public may take it or leave it, just as it best pleases them.

Do they take it? Surely. All the world loves a good advertiser—if he speaks loudly enough—and Sousa knows the advertising ropes if any man does.

Sousa is not to be compared for one moment with Ferrulo. His artistic instinct is immeasurably below that of the Italian, and the emotional quality seems sadly wanting.

I would not write thus strongly, save for the fact that I am weary unto death of the vaunting of Sousa as the greatest American bandmaster. I do not believe that Mr. Sousa, despite his great material successes, both here and abroad, is anything of the kind. If he really be so, I say, with all the fervor which in me lies, that I know of nothing which could so thoroughly set the seal of inartistry upon us as the admission of any such claim on his part.

Take the Sousa compositions of yesterday afternoon's performance as an instance in point. Out of the twenty-two numbers played—counting the three separate movements of the Suite as three—no less than eleven bore the Sousa name; and it is quite within the bounds of moderation to say that not one-half of them are properly in place on a dignified program.

And, then, the trashy travesties with which Mr. Sousa will consent to lower the standard of his art! Imagine Ferrulo following the "Peer Gynt" Suite with a fearsome medley on "Waiting at the Church," with trombone groans, bass drum crashes and phrases from Gounod's "Funeral March of a Marionette" thrown in for the hired mourners.

Imagine Ferrulo following "Elizabeth's Prayer" with "I've Made My Plans for the Summer"—a Coney Island song with a whistling refrain, and Miss Lucy Allen the unwitting victim of such an antithesis.

The band, as a whole, is a superb body of men—the reed and brass choirs being of unquestionably high caste. The quiet reed work is of very beautiful quality, and the pianissimo brass accompanying has a chaste balance of extreme rarity.

It is when Mr. Sousa permits the introduction of these vulgar burlesques and trashy trivialities that he belittles his art and lowers the standard of American music. We have the right to ask the best and the highest at the hands of a man wielding the power that Mr. Sousa wields; and, if we do not get it, it must be that he either holds his own art lightly or looks with contempt upon the taste of the people.

I felt especially aggrieved yesterday afternoon, when over a thousand school children were present, that American music at the hands of an American musician should take the shape it did. And I sincerely hope that, for the present credit and future welfare of American band music, Mr. Sousa may see his way to eliminate at least half of his own march material, and kill for all time the unforgivable blots that now stain his work.

Of the delicate work of the band I have already spoken in high terms. The fortissimos, however, are nothing but unbridled noise. They have no homogeneity, and absolutely no magnetic quality. The "Lucia" Sextet, played in most mechanical fashion, was an instance in point. Ferrulo used to bring us to our feet in a frenzy of enthusiasm. Not so Sousa.

One or two words of appreciation regarding the soloists, and I have done. Miss Jeanette Powers, apparently quite a young girl, gave a large measure of delight in respect of an exquisitely pure and liquid tone. For so young a violinist Miss Powers holds large promise for the future, and, even now, is more than ordinarily

SOUSA, AS PRETTY AS EVER, IS HERE

John Philip Sousa is an expert shot, something of a wit and a good conversationalist.

He is a firm advocate of an all-the-year-round exposition of the comedy of life, delights in attitudes until they have become second nature to him, and drinks Apollinaris water or some other colorless fizzy stuff that comes in green bottles.

Sousa, the fashion plate of the bandmaster world, the exponent of optimistic melody, arrived in Los Angeles on the delayed Owl en route from Fresno Friday morning.

When he had been in his elegant apartments at the Angelus just 11 minutes and no seconds, according to his own trusty time-piece, the popular march-maker and opera writer had put two telephones out of commission and commenced on the third, answered 'steen queries as to his actual arrival and state of health, granted half a dozen requests to have "a little private talk" with would-be fame-makers and had been "touched" for at least three complimentarys to the matinee at the Auditorium, his opening performance in this city.

Taking an attitude, which for its very ease and unconsciousness cannot be called such an one, Sousa sat down at the expiration of the 11 minutes to "talk a column," as he expressed it, for the benefit of the public.

Requested not to talk music, he good-naturedly talked around it, showing at one and the same time

that his vocation is his life-interest and a dexterity for turning the conversation into the main channel without seeming to do so.

Sousa is an out-and-out optimist. If his hearty handshake and pleasant smile didn't carry conviction, the third button of his immaculate coat would.

Sousa is a "stickler" for appearance. If a casual glance at him in the concert hall didn't suggest this, a careful scrutiny of his perfectly-fitting, perfectly-tailored suit and scrupulously-polished footwear would. He doesn't confess to any particular physical culture fad, but the preservation of that shapely taper from shoulder to waist, which so many thousands of music-lovers have had hundreds of opportunities to behold in one who frankly confesses 50 winters, suggests some hidden secret in the art of gentlemanly athletics. He doesn't think politics and music go well together and is considering another European tour next year.

Sousa's local engagement is for Friday and Saturday, afternoon and evenings. He believes in putting his optimism into practical effect, as is exhibited in all his programs.

"Life wouldn't mean much to me without comedy, even in music," was his parting shot as he turned to his fizzing bottle again.

Don't judge by outward appearances. The coat of an honest man and that of a grafter may be cut from the same pattern.

well equipped in the two important matters of technic and purity of intonation.

Mrs. Lucy Allen has a voice of large dimensions and good intonation, but wanting in distinction and native charm. Her solos, both the morning and the afternoon, were exceedingly well received, but suffered from the encore to which reference has already been made.

Herbert L. Clarke, a celebrity of long standing, achieved his usual success with his cornet solos, "Sounds from the Hudson" and "Rondo Caprice"—both from his own pen, both exceedingly effective and both richly scored. Mr. Clarke is a supreme master at this work.

The Auditorium was well filled in the afternoon and crowded to excess in the evening. In fact, the great building was sold out.

And it would be more than unfair if estimony were not borne to the fact that the public manifestation of applause was all that Mr. Sousa and his admirers could desire.

SCHOOL CHILDREN HEAR COMPOSER.

More Than One Thousand Earn Money for Tickets.

After having earned by their own efforts money with which to buy tickets for the concert given by Sousa and his band in the Auditorium yesterday afternoon, over one thousand school children of this city heard the superb rendition of the works of the famous composers.

Miss Catherine Stone, supervisor of music in the public school, obtained from Sousa the concession of half rate for the children, thereby placing the entertainment within their reach. Some of the boys cut wigs, sold papers, and nickels and pennies have been saved for days that their desire for music might be realized.

The past few years have shown wonderful developments in the methods of teaching music in the schools. Where before there could be found in the music text books of the schools just ordinary simple tunes, now there are transcriptions and simplified copies of the famous operas. Each composition has its story or interpretation told, which never fails to awaken interest. During the past year selections from "Carmen" and "Lucia" have been brought, and it is no uncommon thing for a school child to be heard whistling Handel's "Largo."

The entire gallery was taken by the children, and it was certainly one of the most appreciative audiences to which Sousa ever played. Today five hundred more children will attend, and it is certain that Sousa and his band will be the theme of conversation among the children for many days to come.

RECORD

OCTOBER 26, 1907.

SOUSA'S BAND.

Ferullo is gone, but Sousa is "in our midst!" Had the Italian been compelled to turn away the populace by the thousand after using every bit of available space as Sousa has done it might speak well for our love of artistic interpretation of all that is fine in music.

Sousa knows what the people want and gives it to them. As a people our artistic education is only begun, and we must not expect that we shall be able to digest the world's masterpieces all at once.

So give us Sousa with his wealth of display and so much that is really good and we will use it as a stepping stone to rise to higher things.

'Tis but a step from the sublime to the ridiculous, and bearing this in mind, we know why an audience will applaud with equal enthusiasm Donizetti's sextet from "Lucia" and "Waiting at the Church."

THE DAILY TELEGRAM, MONDAY, OCTOBER 28, 1907

SOUSA GIVEN AN OVATION

Sousa has come and gone and created a stir in the musical firmament, which will now have to settle back to that which we have always with us. The Long Beach musical loving public is a large one and critical, having within themselves musicians of world wide note and organizations which people come across continents to hear and therefore when five thousand people turned out to hear the Sousa band gave him such a royal reception was a compliment to that great leader and organization.

The fact that the latter numbers of the program and some more than others proved that it was not the popularity of the band that won the applause, but the real merit of their music, and the various pieces. If an audience was unlimited in their praise the bandmaster was as generous in his responses and his generosity of encores and the matter of dividing their desires in this line in the greatest of favor.

There was a certain captivation as well as respectful admiration that the leader's quiet, gentle dignity created that soon became contagious and the charm of his personality was felt by all.

The night audience was as large as the afternoon and as appreciative. Sousa honored Long Beach and Long Beach honored Sousa and let us hope that he will pay us another visit next year.

Long Beach

the kind of music he liked best. This afternoon another big house is in attendance and tonight yet another of massive proportions will greet the band, when one of Paul de Longpre's best compositions, "Spanish Waltz," will be included in the program. Yesterday afternoon Miss Stone of the city schools added 500 or 600 school children to the matinee audience.

* * *

Most Delightful Work By Sousa's Great Band

Sousa and his magnificent band opened a brief engagement at the Temple auditorium yesterday afternoon before a large and delighted audience, which included about 1,000 public school pupils. In the evening the house was early sold out and the band faced a compact mass of humanity extending from the director's stand to the faraway, heavenward gallery seats. Sousa caters very largely to the popular taste. He knows what most pleases the average citizen, the man who figures conspicuously as the "paying public;" the man who does not seek aesthetic instruction but who likes the relaxation of melody, harmony and dynamics of a quality requiring no especial musical culture or mental effort to enjoy; the man who just likes music. To this man Sousa gives in good measure exactly what such average citizen wishes. One need not assume, however, that the popular American bandmaster ignores the better things in music, for his program invariably includes gems of genuine, lasting worth.

Sousa does not rest on past laurels, as far as his band is concerned. The present aggregation of players has never been excelled by any instrumentalists heretofore composing his musical organization. There have apparently been changes in the balance, and consequently in the tone color of the band during recent years—and for the best, as far as artistic effects are concerned. There is more of the beauty of the flute family and of the softer brass, and less of the nasal reed than formerly. Some of the diapason, organ-like effects obtained at times last night were surprisingly beautiful. The band plays with its old-time verve whenever the occasion demands, and the solo trombones, solo piccolos, etc., added zest to the marches and other popular ear-tingling music so largely reminiscent of other days gone by.

The modern concert band, such as is Sousa's, more nearly approaches the ideal symphony orchestra than did those of a few years ago, and the work done last night by Mr. Sousa and his players in such exquisite things as the "Peer Gynt" suite, and in the remarkably cleverly "orchestrated" "Till Eulenspiegel's Merry Pranks" of Richard Strauss, was most delightful and could not have been equally well done by a band of half a decade past.

The soloists last evening were Miss Jenette Powers, violinist; Miss Lucy Allen, soprano, and Herbert L. Clarke, cornetist, each of whom were received with marked favor. Miss Allen has a robust voice of good quality, heard advantageously in an aria from Meyerbeer's "Roberto." Miss Powers makes a dainty stage picture and plays with a breadth of tone, technic and musical intelligence that makes her work of interest. Mr. Clarke, an old favorite here, is recognized as the peer of any living cornetist and one who does not have to resort to trickery to win the admiration of his audience. A matinee will be given this afternoon, and this evening's performance will close the Sousa engagement.

FRANK H. COLBY.

Sousa, his band and his encores came to town yesterday. If doubt



lingered in the mind of anyone as to the popularity of this combination, it would have been dispelled had he tried to get a ticket to last night's concert. Every seat in the house was sold and all possible chairs were crowded into the boxes and loges and the audience numbered at least 3,500 persons, being the largest assembled at a musical event in the house since the opening night, and probably surpassing that in

numbers, though not in social brilliancy.

All "had their money's worth." One always does at a Sousa concert. There always is a favorable reply to a demand for more, and that reply generally comes in the form of a Sousa march, which style of composition has proved a gold mine to the composer. But the serious musician had no ground for complaint last night as there was a goodly supply of solid numbers, even the man who has said the last word in music, Richard Strauss, being represented by his "Till Eulenspiegel" selection. While this is not Strauss at his most complex point, even in the band arrangement it shows the marvelous power of instrumentation and thematic treatment possessed by that composer. Then there was the "Ride of the Valkyries," which is strong enough for any palate. The "Peer Gynt" suite was appropriate in commemorating the composer's recent passage from earth.

Miss Lucy Allen, a statuesque soprano, sang an aria from Meyerbeer's "Roberto" with a well developed voice and followed this with a trivial encore number. Miss Jeannette Powers, is a doll-like damsel, about three times the size of her fiddle. She stands with shut eyes reeling off the varieties of bowings, double stoppings and harmonics as if they were child's play; but they mean that she has conquered a large technique and plays with warmth and feeling as well as with absolute surety. Herbert Clark, cornet soloist, manipulates his instrument so as to eliminate the objectionable features and produces a tone clear as a trumpet and at times almost as soft as a flute. The writer never has heard better cornet playing than that of this soloist.

One reason why Sousa can get such excellent effects from his band is found in the large size of his woodwind section, which numbers twenty-one players. Though the brass tones were at times ponderous, they never gave an unpleasant overbalance. Many of the effects produced by the divided reeds were delicious. Sousa has not forgotten his sensationalism. Of course, the six soloists came to the front for the "Lucia" sextet, but worse was to happen. In one of his marches there paraded to the footlights three piccolo, five cornet and six trombone players. This aggregation in unison sufficiently impressed "The Stars and Stripes" on the audience. There was music a-plenty, of all kinds, and the three and one-half thousand people went away filled to the brim, each

SOUSA DELIGHTS LARGE AUDIENCE

"March King" Still Retains His Power to Thrill.

Played the "Plutocrat" March of Clarence Barton Without Hearers Knowing.

Sousa, "the March King," came in to his own at the Barton last night when for more than two hours a theater full of people listened enthralled by the magic of his power. He stood before his audience not only as a director of unsurpassed skill but likewise as a composer of tuneful marches and numberless other works of greater magnitude. It is as the "march king" that he is most popularly known and the most generally beloved.

The years have only added a dignity to his bearing and a few less hairs to the bald spot on top of his shapely head, and have in no way detracted from his power to thrill through and through the audiences that are so responsive to his spirited music. The only fault to be found with the whole evening was the thinness in the ranks of the band. One always associates with Sousa a stage crowded with tousled-headed musicians. There were vacant spaces between the chairs last night. But quality not quantity counted when things really got to stirring.

Through a program considerably lengthened by encores the big audience sat drinking in the melodies of a Grieg Suite, the Dvorak "Humoresque" or keeping time to the rhythmic measures of "El Capitan," "Stars and Stripes," "Manhattan Beach" and one or two other brisk marches, including his newest, "Powhatan's Daughter." While all of Sousa's marches have a Sousaesque flavor that is unmistakable, there is a fine distinction between them that makes each one have a separate thrill all of its own.

When "El Capitan" begins one immediately remembers that that is his favorite. "Stars and Stripes" touches another chord and recalls some bygone memories or stirs the patriotic feeling within one's heart. All charm and enthuse audiences until, like the one last night, it bursts forth at the close in a mighty, thunderous applause that brings the master back to his stand for another. He was generous with his encores and for several minutes played popular songs in an inimitable way that was truly captivating. "Waiting at the Church" had a different interpretation by this well directed company of artists and revealed heretofore hidden possibilities in orchestration. "Experience" was another. One could almost see the "nice green cabbages" and the dainty "lace coming down" or "peeping out" or whatever it does in the song. Anyway the music designated the "frilliness."

But the program was not all light and popular, although one must confess that this was the part that pleased best. Sousa's own suite "The Last Days of Pompeii," a descriptive work of considerable merit, met with great enthusiasm and likewise the Peer Gynt suite of Grieg.

The director was fortunate in having with him some soloists of exceptional excellence. Miss Lucy Allen, the soprano soloist, is a fine specimen of womanhood. Unusually tall, of superb physique and a warmth of temperament her voice combined power and sweetness in well adjusted proportions. She sang the Roberto solo of Meyerbeer's with much dramatic feeling and won appreciations of the heartiest approval from the enthusiastic audience. She responded with "I've Made My Plans for the Summer."

One could not forget the name, it was such an unusual one for a song.

Miss Jeannette Powers is a charming young violinist whose powers were fully tested last night in the Caprice she played with Schubert's "Cerenade" for an encore. The last named number was played with a delicious harp accompaniment and the audience held its breath until the last plaintive note died away completely under the spell of the young violinist. She put her whole soul into the music and played with much finish and abandon.

Herbert Clarke is a cornetist of marked skill. He played one of his own compositions and for an encore the popular song, "Love Me and the World Is Mine." The sextette from Lucia was an extra number, which was greatly enjoyed.

A feature of the evening which perhaps not the entire audience appreciated was the tribute paid our own gifted young composer, Clarence Barton, whose new march "The Plutocrat" was played by the band for an encore. Those not familiar with the composition and not expecting to hear it, were not aware of the authorship. It is a march well worth being played by so far an organization as Sousa's band and was indeed a high compliment to the young composer. The number was roundly applauded and had everyone known its origin would beyond a doubt have demanded a repetition.

Having seen Sousa direct, watched his handsome figure as it moves ever so slightly as he controls his men, observed his numberless tricks, which have been imitated but never really appropriated by others, no other director will ever satisfy.

SAN FRANCISCO EXAMINER—
OCTOBER 29, 1907.

DOUBLE BILL AT SOUSA CONCERT FOR TO-NIGHT

**Band Unable to Appear Last Night
Owing to a Wreck, but To-Day's
Matinee Will Be Held.**

The Sousa concert did not take place at the Dreamland Rink last night, the Sousa band being detained at Bakersfield by a wreck. The concert scheduled for this afternoon at 3 o'clock, however, will take place as advertised, and to-night at 8:15 the programme arranged and the one planned for last night will both be rendered.

SOUSA'S BAND IS DELAYED

Musicians Are Blockaded Near Bakersfield, but Will Play This Afternoon.

A disappointed throng was turned away from Dreamland Rink last evening because Sousa and his band had been blockaded in a train wreck near Bakersfield. As Manager Greenbaum did not receive the news until noon yesterday, the first-nighters were ignorant of the delay to the musicians, until they reached the rink. Tickets will be honored at any of the succeeding concerts, or money will be refunded at the box office.

This afternoon's concert will be given as already arranged, and tonight the programme will be composed of the most important compositions as announced. These will include the "Peer Gynt Suite" (Grieg); "Ride of the Valkyries" (Wagner); "Till Eulenspiegel" (Strauss); "Last Days of Pompeii" (Sousa).

During his stay Sousa will endeavor to compensate for the unavoidable delay of his band. There will be matinees to-morrow and Thursday, besides the evening concerts on the same dates.

SAN FRANCISCO CALL,
OCTOBER 29, 1907.
SOUSA DELAYED BY WRECK

Sousa and his great band did not come last night. A northbound train out of Los Angeles bearing the musicians was delayed and so there was no concert. Instead there was a chorus, "a capella," at the box office—"Isn't that too bad!" Will Greenbaum and his assistants were busy till 9 o'clock exchanging tickets for the concert which did not happen to others that will take place this afternoon and evening and Wednesday and Thursday afternoons and evenings.

According to advices, the cause of the disappointment was the clashing together of two freight trains ahead of the special in which the band was riding. A delay of 10 hours resulted before the special could resume its journey north. It reached this city after midnight last night.

There will be no particular change in the programs. Greenbaum announced that, as many patrons had selected a particular night to hear particular numbers, he would arrange to have the band play the Tuesday night program as printed and, in addition, to give, for the benefit of those who reserved seats for last night, the Strauss tone poem, "Till Eulenspiegel's Merry Pranks," and Grieg's "Peer Gynt" suite. The matinee program today will be played as advertised.

Greenbaum said last evening that there should have been no difficulty in making San Francisco after the concert which Sousa played Sunday at Long Beach, "but the freakishness of the freight trains which mixed," he said, "could not have been foreseen."

SOUSA IS A MUSICAL POLITICIAN AND PROGRAM PLEASAS EVERYONE



Enjoyable Concert Numbers Skip From "Parsifal" to "Waiting at the Church".

BY RALPH E. RENAUD.

It is impossible for anyone who can tell a tune from a tomato not to be pleased at one of Sousa's concerts. He is like a musical politician appealing to all classes. Yesterday afternoon, for instance, those who felt bored by the grail music from "Parsifal" could sit back and enjoy his uproarious parody on "Waiting at the Church," while those who crawled in their seats at the gooey sweetness of "Love Me and the World Is Mine" could cleave to the tenderness of "Madam Butterfly." Moreover, with three or four encores to every number, no one went away without getting his money's worth.

Sousa is an old friend of mine, though he doesn't know me from Adam. When I was a boy back at my old home in Washington, D. C., it used to be the stunt of a Saturday afternoon to visit the White House and hear him lead the

deign to come out and listen on the rear portico of the official mansion. That was when the natty leader was writing the "Washington Post March" and just laying the corner-stone of his present reputation.

Several of the old men in the Marine Band are with him now, though it's a far call from the White House green, where the kilted children roll Easter eggs, to Dreamland Rink. He has a better aggregation than he ever had before, and what he can do with the reeds is particularly noteworthy, for in such a selection as "Madam Butterfly," for instance, he really manages to approximate the strings of an orchestra, though much of the poignancy and tone color is lost, of course. In those stirring military airs whose sweep and gusto have made him the March King, he has a perfect instrument to his hand.

The first number, "La Source," Missions-Dalibab, was a real clever

ish as much attention or leadership as though it amounted to something. A euphonium, negotiated to the melodies of the "Evening Star Romance," from Tannhauser, sounded something like a large, ripe strawberry, though not as scarlet in tone as a cornet.

A suite of three quotations was next, and proved tuneful as well as ingenious. "The King of France Marched Up the Hill and Then—" had a fine martial swing and developed from and disappeared into silence, like Victor Hugo's *Djinns*. "And I, Too, Was Born in Arcadia" was too saccharine and suggested Nevin at his weakest, if you can imagine that esthetic composer on a band or magazine poetry. There were some birds and brooks in the music, but the nature call was really only that of stage scenery. "Nigger in the Woodpile" proved the apotheosis of Primrose & West and Sandpaper. All three were by Sousa himself.

After "The Free Lance" Miss Lucy Allen, a large lady in white, sang the familiar waltz song from Gounod's "Romeo and Juliet" with some labor, an appealing smile and considerable power. She plunged into crime, however, when she attempted Mrs. Beach's "The Year's at the Spring." This was an awful thing to do when Gadske had sung it in the same place scarcely a week before.

The Knights' Processional, from "Parsifal," gave Sousa an opportunity to show that he could leave the fields of clear-cut melody for the mystery of deeper harmonies. The solemnity was not lacking, though, of course, no band could bring out all of the brooding occultism that Wagner intended. A cornet solo furnished the anti-climax.

The beautiful, vague, sad, charming "Madam Butterfly" was the first number after the intermission, and was followed by the craziest parody on "Waiting at the Church" that any one ever listened to. Some people were puzzled at first and afraid to laugh frankly at Sousa's musical humor, but before he finished every one wore a broad smile. A new and dainty number, "Mignonne," after Poldini, preceded Sousa's latest composition, "Powhattan's Daughter," a rouser with a trombone chorus.

Miss Jeannette Powers' violin solo, "Zigeunerweisen," scarcely had all the gypsy wildness that Sarasate imagined when he wrote it, and an intricate arrangement of Schubert's Serenade, given as an encore, was played without great feeling or distinction. Miss Powers is good for a girl, though hardly a Maud Powell. However, the house applauded her vociferously.

Suppe's "Poet and Peasant," which we are apt to hear at Golden Gate Park every other Sunday, was the last number, and every one went away happy, remembering most of all, perhaps, some of the explosive, nitro-glycerine encores like "Manhattan Beach" by a certain tingling of the ears.

OCTOBER 30, 1907.

Sousa's Band Interprets Orchestral Scores Without Strings

By Walter B. Anthony

To the musician who thinks an orchestral score cannot be arranged for a band, Sousa's organization is commended. It is not imitation of an orchestra either when he plays a transcribed classic. The band does not lose its individuality as such, but expresses normally the beauties first penned for strings and wind.

This fact had ample demonstration last night, when Sousa played to a house full of enthusiastic listeners at Dreamland rink, and was proved in the afternoon when the matinee was played. The throng last night could not have been larger without climbing the stairs into the balconies. Every seat on the floor was occupied, from the front row to the walls, and the music was worthy of the crowd.

With the addition of Liszt's symphonic poem, "Les Preludes," which was added, the program was the one intended for Monday night, and it was "Les Preludes" that inspired the assertion of the interchangeability of orchestral to band music when Sousa leads. The arrangement was made by Sousa himself and is in the original key. The addition of a harp to his list of instruments completed the possibility of arranging this delicate, expressive and majestic composition for the band.

The arpeggios of the harp glittered over the tones of wood wind and brass and the suggestive haunting beauty of the number was made plain. Such a variety of tone color which was brought forth under the leader's baton was never before located in a brass band. In Dvorak's "Humoresque" the same gossamer like and fragile effects were obtained. Imagine a melody so light and graceful as to engage the art of Kreisler and Maude Powell with their violins being translated by a band of 50.

Yet it is done, and on the plaintive theme the composer's thought rides as sure as though nothing but a fiddle and a bow were employed. Incidentally the oboe players were largely responsible for the applause which rewarded leader and band. I wonder why Dvorak called it a "Humoresque." Nothing could be sweeter or sadder than its theme. It is the sad humor of tears and a wan smile. Anyway it was very beautiful.

I cannot get excited over "Till Eulenspiegel's Merry Pranks," by the modern wizard, Strauss. If the pranks were funny I missed the joke; and the composer's German idiom proved untranslatable to me, at least.

"The Last Days of Pompeii" is too realistic for San Francisco really to enjoy for some while. That cosmic grumble and rumble of the second period in the last movement of Sousa's suite sounds too much like a certain April 18 which we are trying to forget. People in the audience turned to one another knowingly when the tones depicted the "Destruction," and said, "Yes, that's what it was like!" It is a remarkable piece of pure program writing.

The soloists were cordially encored and earned their reception. Miss Lucy Allen possesses a soprano of wide range and considerable flexibility. It is sympathetic and resonant and she articulates with excellent method. She sang a showy Meyerbeer aria last night which displayed her upper voice to brilliant advantage. For encore she sang a new Sousa waltz song with dainty charm. Miss Jeanette Powers played Geloso's rather inconsequential "Caprice Slav" with more grace and technic than it deserves. Her sense of pitch is faultless and her double stopping is utterly above reproach. Her tone, while not large, is clean, clear vibrant and she bows intelligent phrases. Her encore was Schubert's serenade, which gave her a chance to play to the heart. The number was done with emotional fervor and would leave nothing to be desired if she would forget the chromatic torture to which the arranger subjected the final measures of the largorous melody of Schubert. Clarke's cornet virtuosity is a marvel, and won him a recall for his performance of a caprice, which he wrote himself.

This afternoon and evening at Dreamland rink Sousa will present an entirely different program. Manager Greenbaum says another big house is in sight for tonight.

EXAMINER—OCTOBER 30, 1907.

SOUSA IS POPULAR AS EVER BEFORE

His Lifting Marches Cause an Enthusiastic Outburst From a Big Audience.

The delay in the arrival of the Sousa band caused an increase of audience, programme and enthusiasm at the Dreamland rink last night at the second of Sousa's series of concerts, though lack of time made the increase of programme less extensive than had been advertised. Instead of rendering the numbers arranged for both nights, those intended for the first concert were given with the substitution of Liszt's "Les Preludes" for Westmeyer's overture from "Kaiser."

If the mood of the audience were judged by the violence of the applause it would have seemed that everything but the Sousa marches were received with a sort of indulgent patience, and it was very evident that Sousa's rather democratic manner of treating composers, cheerfully permitting themes like "Experience" and "Waiting at the Church" to follow "Les Preludes" and "Peer Gynt," detracts nothing from his popularity.

But for those who understood, the buffoonery of that unfortunate postponement of a wedding could easily be forgiven for the sake of the emotions Liszt weaves into sound from the thought that life is but a prelude to the beyond. And the thought was given last night in such manner that it was not needful to follow the labels on the programme to know which of the human problems was throbbing through the consciousness. But when the preludes were followed by the "Last Days of Pompeii," the realism of the disturbance on Mt. Vesuvius was so painful that there seemed a rather general conviction that sound is a better avenue for the interpretation of life's abstractions than its material convulsions.

Miss Lucy Allen's soprano solo from Meyerbeer's "Roberto" called for an encore, and Miss Jeanette Powers charmed with her caprice on the violin, but crept into the heart and dimmed the eye with her Schubert's "Serenade."

The programme for this afternoon and evening will be given as advertised without change.

OCTOBER 30, 1907.

SOUSA CHARMS LARGE AUDIENCE

Well Balanced Band Augmented
by Some Acceptable
Soloists.

John Philip Sousa, with his corps of assistants, showed himself to be none the worse for a train blockade. A large audience greeted the opening concert yesterday afternoon.

Many new numbers have been added to his repertoire since the last concert of Sousa in this city, but that the former compositions of his musical pen are still held in keen memory was fully signified by the mighty outburst of applause which greeted the familiar strains of "El Capitan" and "Liberty Bell." The new march, "Powhatan's Daughter," vividly dispersed the Indian color in phrases of weird minor strains, with sudden changes to dramatic chords. A trifle more of complication entered into this march and less of continuous melody, still it is safe to predict that it will be whistled.

Miss Lucy Allen, soprano, disclosed a voice of the coloratura type, pleasing in quality and used with intelligent taste. Her rendition of Gounod's waltz song from "Romeo and Juliet" was met with loud acclamation and vigorous applause.

Miss Jeannette Powers, violiniste, did great credit to her art and personal acquisition of it in the playing of Sarasate's "Zegeunerweisen," which calls for many violinistic qualities.

Sousa's versatility is always a marvel; his big, fine band giving forth the boisterous tones often found in popular airs, seems at the time suited for nothing else. But with the approach of these same instruments upon the classics, they modify and mellow, even in the use of fortissimo passages. The "Processional of the Knights of the Holy Grail," from "Parsifal," amply proves the last statement, and a most exquisite picturesque value is given to "Madame Butterfly" (Puccini), a true tone painting being presented of the dainty scenic effects surrounding the opera.

The euphonium solo, "Evening Star," from "Tannhauser," given by John J. Perfette, was very beautiful and very warmly appreciated.

Many popular airs were introduced, such as "Waiting at the Church," delineated in a fashion to compel admiration even from the most rabid of the anti-popular-song ilk.

The evening programme brought a crowd which overflowed the capacity of the large auditorium of Dreamland Rink, and, beside the orchestral numbers, a cornet solo by Herbert L. Clarke elicited enthusiasm. He plays with great clarity and evenness upon the highest notes, as well as upon those with body. Wagner was again on the programme, "Siegfried" and "Tannhauser" both having excellent exposition from solo work and band.

There will be programmes to-day at 3 and to-night at 8 o'clock, when among the new numbers will be the ballet music to "Yedda," "Powhatan's Daughter," Welsh Rhapsody, and at night a clarinet soloist, Joseph Norrito. Classics will be played from Gounod, Chopin, Elgar, Rossini, Bizet, Vieuxtemps, and the usual interlineation of popular airs.

Prof. John Phillip Sousa and party of friends enjoying a ride through the Presidio and park in the 1908 Packard yesterday. At the wheel, Ray Dennsmore, the Packard expert; from left to right in the tonneau, Miss Allen, Miss Powers and Professor Sousa.



SAN FRANCISCO CALL, OCTOBER 31, 1907.

Sousa's Band Thrills and Mansfeldt Charms Hearers

By Walter B. Anthony

Sousa's program last night presented as its first number one of the best pieces he has rendered here. It was a "Welsh Rhapsody," by German, which is a new work of much importance. For thematic treatment the Welsh national air, "March of the Men of Harlech," is taken, and a rhapsody a la Liszt is worked out for band which rises to great heights.

Originally it was written for a Welsh celebration and was composed for orchestra. The arrangement which Sousa uses was played in 1905 for the first time in band form in the presence of the composer, who approved. It would have been strange if he had not, because it seems to me that the band treatment must be an improvement on the original form. The militant bigness of the air is wonderfully treated, contrapuntally, and after a working out section which employs other Welsh airs the crescendo leads back to the march, which is then intoned by full band in broad, sonorous chords, developing into a thrilling climax.

It is in such big things that the resources of Sousa's band become apparent. Though the volume of tone is almost overwhelming, it is without edges; there is as perfect balance of the voices as though but four were playing instead of 50.

Sousa's suite, "At the King's Court," was another interesting number. It depicts three grand dames: "her ladyship the countess," all frills and dainty rustlings, a regular "scherzo" of a dame; "her grace the duchess" much more dignified in her waltz garb, and finally "her majesty the queen," herself, who very properly comes in with a fan fare and a stately march.

Miss Lucy Allen sang the waltz song from Gounod's "Romeo and Juliet," and earned the recall that was given her. The number suits her high and large voice well and she sang it with good phrasing and sympathy. Both she and Miss Jeanette Powers, violinist, are the best soloists Sousa has brought west for a long time. In the afternoon Miss Powers played for encore what seems to me the best thing she has done. It was a Chopin nocturne, the one in E flat, op. 9 No. 2, I think. She did it with fragile grace and beauty and made one forget the "St. Patrick's Day" fantasia which preceded it, which incidentally she did with fine skill, and was not to blame for what Vieuxtemps did to the good old Irish tune. I did not hear her last night because there was a Mansfeldt program to be heard in part, and this afternoon and tonight will be

the last appearances of the band. Tonight W. J. McCoy's "Hamadryads" will be played as an extra number by the band. The Bohemian club music was especially arranged for the occasion and should appear to advantage in its new clothes.

It would be trite to say that going from a Sousa to a Mansfeldt concert was like passing from frescoes to water colors. Besides it would be true. About all one can say is that both are the limit in different directions on the same highroad of art; and that doesn't mean much.

Mansfeldt is one of the most subjective players I have ever heard at a piano. It is a pity he has kept silent before the public for six years. Surely it was not from lack of appreciation, for the audience last night at Lyric hall filled the room physically and with enthusiasm. He should play oftener and keep the atmosphere clear of false notions in music. Such reticence isn't fair while there are so many garrulous musicians ready to give you tons of notes and bushels of technic, whether you like it or not.

It will be taken as a bit of a paradox that a Liszt pupil and disciple should be introspective in his attitude toward his music. Yet it is not so. The notion that all Liszt pupils are dry technicians is a survival of traditions of the master wizard's wonderful dexterity of finger. Mansfeldt is no gymnast on the five bars of the staff. He

is all poet, and he plays for and to himself. If you like it, so much the better; but it would not appear essential to the player. Even the Tenth Hungarian rhapsody by Liszt, as played by his pupil last night, became a vehicle for pure, transcendent musical thought, and you forgot to be surprised when passages of counter melodies in either hand were played faultlessly through their bewilderingly various rhythms. Then there was the "Consolation" in E major, by the same composer; the "Dance of the Gnomes" and the forest music, breathing deep shadow and somber thought. It was just music.

Of course if any one wanted technique there was nothing to prevent one from listening to it, and there was plenty of it in Chopin's "Fantaisie Impromptu" and other numbers played, but on the runs and trills and octave and sixth passages in either hand there rested the real music which the player comprehended and expressed. The Chopin mazurka (the beautiful A minor, sour sweet dance, op. 17, No. 14) was a glimpse into the philosophy of sorrow and a perfect gem.

Mansfeldt has surely dipped his finger tips in the fountain of perpetual youth, though he himself declares he no longer attempts the purely technical compositions. His digital control is more than ample to touch into magic the stiff keys and make them say again what Liszt and Chopin and Schumann have said, and he adds to the message a note of true poetry all his own. He has promised to play again soon.

Organ Grinder a Pupil of Sousa

I suppose this story has been told of more than one musical celebrity, but it was John Philip Sousa who was the rightful original:

The bandmaster was taking a stroll along the back streets of New York one day when he came upon a blind man playing a hand organ. He was grinding out a march to the slowest time imaginable and at first Sousa did not recognize it as his own composition. When he did, "Let me show you how to time that," he said, and seized the crank himself. Under his spirited manipulation the march took on its proper melodic garb.

A short time afterward Sousa again strolled along this particular street, and there again sat the blind organ grinder, grinding out a Sousa march. And on the front of the instrument a large placard informed the public that the player was:

"A Pupil of Sousa."

Whole Country in Bandmaster's Name

Walter Anthony likes Sousa because Sousa is an American. He ought to be. He carries the whole United States in his name—"So" is John Philip's real name—John Philip So. The story goes that he registered in a strange city as "John Philip So, U. S. A.," and the version of it that appeared in the published list of arrivals was "John Philip Sousa." The bandmaster liked the name and it has been his ever since. The story is a good one—only it isn't true. John Philip Sousa was on the rolls of the public schools of Washington, D. C., where he was born, long before he was old enough to indulge in the luxury of having his name entered in a hotel register.

EXAMINER—OCTOBER 31, 1907.

SAN FRANCISCO CALL, FRIDAY, NOVEMBER 1,

SOUSA PATRONS IN LONG LINE

Band's Tones Elastic Enough
to Express Differences in
Social Position.

The fourth of the Sousa concerts not only showed last night an audience undiminished in number and enthusiasm, but presented a further evidence of the conductor's popularity in a line of patrons a block long, cheerfully awaiting turns to purchase tickets for his musical offering.

And in the offering at both afternoon and evening performances was revealed the same Sousa policy of resting one set of emotions by playing on another through a skillful arrangement of programme, whereby a Yankee shuffle followed a classic rhapsody. The love scene from Strauss' "Feuersnot" was the most elaborate number rendered in the evening, and Sousa's suite, "At the King's Court," demonstrated the interesting fact that tone is sufficiently elastic to express the delicate matter of differences in social position.

The motif expressive of the countless disclosed so pronounced a tendency on the part of the lady to flirt, that the responsive in the audience were conscious of the moment when she permitted her hand to be squeezed.

The affair of the duchess was somewhat more serious, and the queen's position in court seemed a trifle too strenuous enjoyment. Both Miss Lucy Allen, the soprano, and Miss Jeannette Powers, the violinist, appeared in new gowns and achieved encores and flowers.

There will be a concert this afternoon and another this evening, which will conclude the series.

Sousa Rewards Great Crowd at Concert With Encores

By Walter B. Anthony

If Sousa were to give any more concerts he would have to hire a bigger hall than Dreamland rink. Last night the largest crowd of the present season assembled to see him and hear his band. The balconies were well filled and the floor was crowded. Will Greenbaum was pleased in the box office, Sousa was pleased at the director's stand and everybody acquitted himself creditably. As a special reward Sousa played more encores than at any previous concert, so that the measure of enjoyment was filled even though the first concert was never played.

The big crowd wanted his marches. He played "Manhattan," "Washington Post," "El Capitan"; his last lightener of brain and foot weariness, "Powhatan's Daughter," and some more that I don't recall this minute, besides his immortal "Stars and Stripes Forever."

None of those were down on the program, but were given to make the measure good. Besides, he played Mascagni's barbaric "Hymn to the Sun"; and speaking of hymns reminds me, he played "Nearer My God to Thee," perhaps because somebody requested it to see how it really goes, then he played Litoff's "Robespierre" overture with its bloodthirsty "Marseillaise"; a delightful suggestion of symphony from our own George W. Chadwick; Sir Edwin Elgar—or maybe it is Sir Edward Elgar—was down for an "Idyl Sevillana," which is a Spanish waltz with no chile peppers in it at all; Wagner and Berlioz completed a goodly company and figured on the same program with extras like "Waiting at the Church."

If you wouldn't enjoy something on a program like that it is a sign of deafness.

A special feature was made of W. J. McCoy's "The Hamadryads," which we have heard in its orchestral garb as originally presented by the Bohemian club at its high jinks; but the presentation for full band was the first in this city. It has been played elsewhere by Sousa with success. McCoy directed the band himself last night, and "got away" with his task gracefully. He was heartily encored and was forced to respond to a recall. The work loses nothing in the transcription. Its forte passages are emphasized tonally by the great brass of the band, and the climatic moments are big and splendidly resonant. It is, however, a work which must suffer something—as Mascagni's music did when played last night—from the lack of scenic aids.

Miss Lucy Allen sang an excerpt from Sousa's "Bride Elect," and was encored heartily; Miss Jeannette Powers played a violin transcription from "Der Meistersingers," and did it well, though the fullness of Wagner's sonorous orchestration covered her pretty tone sometimes.

The entire band left last night for Stockton and the sooner it comes back the better. The thanks of the community are due Sousa for what he has given us in the way of variety, quantity and quality in band music, and for what he has not given us. He didn't play "William Tell" once and hid that other stock salvation of the country band, "Poet and Peasant," at the bottom of a program where you could get out and still not miss a Sousa march.

PACIFIC COAST MUSICAL REVIEW

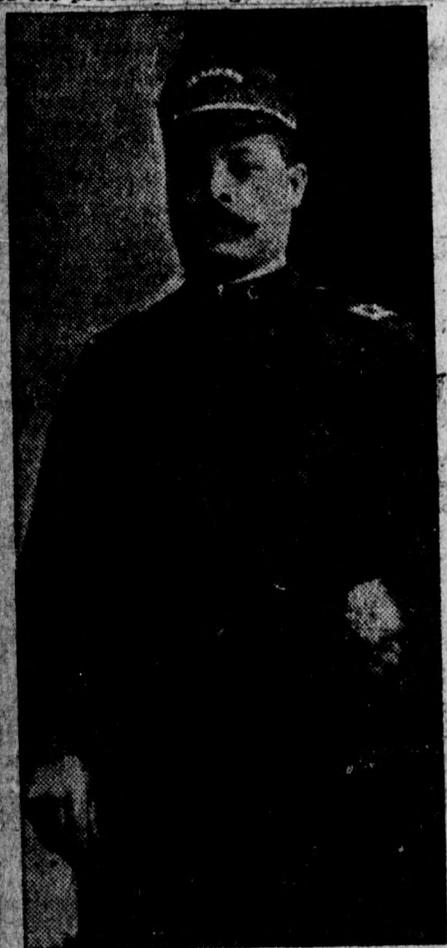
"Sousa and his band" is a term of positive and authoritative meaning; it is a trade mark that stands for the highest artistic finish in America and in Europe. The Sousa organization remains intact in the sense that from its founding in 1892 to the present, it has included the greatest of individual performers in the world, and an ensemble incomparable. With the affinity between such direction and such a body of players the unity of purpose and action, command and compliance, is a matter of instant demonstration.

FESTIVAL MARCH MAKES BIG HIT

De Caprio's Composition Is Roundly Encored When Played by Sousa.

Sig. A. De Caprio's festival march, played by Sousa's great band under direction of the Portland bandmaster and composer, made a decided hit, and when published should do much to advertise the rose festival, for which purpose it was created. It is a catchy piece, the most striking part being the rhythmic swing of the trio.

Arrangements of the march for piano will be placed on the market and half of the proceeds will go towards the rose festival fund, and it is safe to say that it will not be long off the press before everybody in Portland will have tried it, and the little boys will be whistling it on the streets. Copies will be distributed all along the coast and placed on sale where they will do the carnival the most good.



Sig. De Caprio, Who Lead Sousa's Band While It Played the "Rose Festival March."

Sig. De Caprio did himself proud when he led the great Sousa band at the Armory Saturday night, and the fact that the audience would not be appeased without a da capo, notwithstanding the long program before them, immediately placed the stamp of public approval upon the work that had occupied no little amount of Sig. De Caprio's time.

An idea of what work had to be put down in order to place the piece before a band of the Sousa magnitude might be faintly understood when it is said that in the first place a full instrumentation had to be arranged and then enough copies made to supply each performer. For instance, there were about 20 clarinet parts, some with variations enough to make the copyist dizzy, and then 30 or more other parts, from piccolos and oboes down to the sousaphone, the big belled bass, and the piano score for the harpist.

Sig. De Caprio is said to be one of very few bandmasters ever accorded the honor of wielding the baton before the acknowledged peer of all bands, while the man who brought it out and made it famous formed one of the vast audiences.

THE SAN FRANCISCO SAN FRANCISCO EXAMINER.

AMERICO GENTILE, YOUNG CORNETIST IN SOUSA'S BAND



RETURNS SUNBURST; REFUSES REWARD

Americo Gentile Finds \$1,000 Brooch, But Declines \$100 Offered by Owner.

Nineteen-year-old Americo Gentile, cornet player in Sousa's band, read in "The Examiner" two days ago that Mrs. Alfred Simpson of 1320 Pierce street had lost a diamond sunburst worth \$1,000, while returning from the Baptist Church in O'Farrell street, near Fillmore. Gentile had found the sunburst the night previous, and took it at once to the home of Mrs. Simpson, who had in the meantime offered a reward of \$100 for its recovery. Gentile refused to accept any reward.

"I'm glad to be of service to you," he said, bowing like a young cavalier. He then left.

Gentile was born in New York of Italian parents, and has been traveling with Sousa two years.

- Sousa Played to Large Audiences.

Stockton lovers of music had two great treats in the performances given by the famous bandmaster, Phillip Sousa and his band of 50 artists. The band numbers were played with the splendid finish for which Sousa's men are famous and the leader was gracious and gave many encores at both performances. The audience at the matinee was not very large but the attendance last night was the largest that ever greeted Sousa here, the Yosemite being filled. Miss Lucy Allen, the vocalist, sang in the afternoon "Elizabeth's Prayer," from "Tannhauser," and for an encore gave, "I've Made My Plans for the Summer." Last night she sang an aria, "Roberto," by Meyerbeer, and was obliged to give a second number. Miss Jeanette Powers, the violinist, played with rare artistic skill and was enthusiastically applauded for every number. Last night she played for an encore Schubert's "Serenade," with a harp accompaniment, and it was one of the most beautiful performances ever heard here. Mr. Herbert Clarke, the solo cornetist, played several selections and was enthusiastically applauded. Finally the obliging band master gave the audience the ever popular sextet from "Lucia" and the people were almost ready to shout their patriotism when the band played Sousa's famous march, "Stars and Stripes Foreyer." Both performances were thoroughly enjoyed and the musical people were pronounced in their applause for every number. Lodi was well represented at both performances and a special car was required to carry the music lovers home last night.

LEADS SOUSA'S BAND

Signor De Caprio Takes Baton
on Invitation of Master.

RENDERS HIS OWN MARCH

Compliment of Eminent Bandmaster
to Portland Musician Earns
Ovations for Both From Great
Audience at the Armory.

It would be hard indeed to say whether the fulsome applause which was rendered to Sousa, the March King, or the unrestrained ovation that was given to Signor A. DeCaprio, composer of the "Portland Rose Festival" march, was the conspicuous feature of last night's concert at the Armory, which 3000 music lovers attended. It is also difficult to say whether loyalty to a local artist did not have much to do with the record-breaking crowd which poured and jammed its way inside the massive building of stone and brick.

DeCaprio acquitted himself nobly, that much cannot be gainsaid, for when he stepped on the dais to which Sousa had led him, and from which the eminent bandmaster had just retired, there was resounding applause and salvos of spontaneous greeting. DeCaprio had labored long and arduously arranging his "Rose Festival" march for a full band of 85 pieces, and had had only one rehearsal, but when he raised his baton the house was hushed and the three-score of Sousa artists swung gracefully into the march and carried it through to the finish in accurate and rhythmic response to every motion of the leader's baton.

DeCaprio was compelled to play the march through twice and was forced to decline a third recall, and when he tripped down from the platform, Sousa shook him by the hand and exclaimed, "DeCaprio, you are a master of melody; you can't beat the Italians in that."

Huge bouquets of flowers were presented to the local director and fully 100 people jammed into the dressing-room, during the intermission, to tender their congratulations. Before the concert was ended, Sousa announced that he would incorporate the "Festival March" in his programmes during his present tour of the country, and was lavish in his praise of the composer's work as well as his intelligent leadership during the rendition of the selection.

As for the Sousa programme itself, the tremendous crowd would hardly let the band rest between numbers, applauding constantly. "Los Preludes," by Liszt and the "Smithy Scene from Siegfried," receiving the warmest greeting. Sousa's suite, "Looking Upward," a melange of the catchy and classic, held the audience spell-bound, because of its broad swing through the vast range of human emotions, and because of its delicate coloring, its tremendous power, its force, its vigor, its gentleness and sweetness, all changing with such easy transition and rapidity that it carried the thousands of listeners with it in silent rapture to the very end.

The cornet solo of Herbert Clarke, the wizard of wizards on that instrument, and the vocal solo, "Elizabeth's Prayer," from "Tannhauser," by Miss Lucy Allen, elicited encores until the artists were obliged to decline further response.

Miss Jeannette Powers showed marvelous technique and fine feeling in her violin solo, "Adagio and Moto Perpetuum," but to most of the audience the selection was entirely unknown and especially to a Saturday-night crowd. Interlarded among the regular numbers on the long programme were numerous encores of Sousa's own, and they were greeted just like all old friends are greeted when they return after long absence.

Sousa, himself, remarked after the concert was over that he hadn't received such welcome and felt that he owed so much to any audience as he did the one that listened to and applauded him last night.

A large crowd attended the matinee concert in the afternoon. The feature was a clarinet solo by Signor Joseph Norrito, who acquitted himself admirably and was enthusiastically encored. Signor Norrito showed great breadth of tone, splendid execution and played with fine expression.

AUBURN, PLACER COUNTY, CALIFORNIA,

NOVEMBER 9, 1907.

Sousa's Band was given an ovation at the Auburn Opera House last Saturday night. Every seat in the house was taken, and Manager Jacobs has a right to feel proud. Every number was appreciated, but the audience was particularly enthusiastic over Sousa's own selections, "The Last Days of Pompeii" and "Powhatan's Daughter." "Eulenspiegel's Merry Pranks" by Strauss was new here and artistically rendered. "Hail to the Spirit of Liberty," a march, was played upon the request of L. F. Ursenbach. In "The American Patrol," when the "Red, White and Blue" was played, the vast audience rose to their feet. Miss Lucy Allen, soprano, has a magnificent voice, full and strong. Her first selection was in Italian, difficult, with notes ranging to the two extremes. Her encores, delightful and new, were, "I've Made My Plans for the Summer" and "Years at the Spring" and much enjoyed. Miss Jeannette Powers, violinist, gave Geloso's "Slav" in a charming manner, and for an encore rendered the always beautiful "Shubert's Serenade." Her effort was thoroughly enjoyed. Herbert L. Clarke's cornet solos were as fine as we have ever heard.

STOCKTON RECORD

11/3.07

SOUSA CONCERTS WERE ENJOYABLE

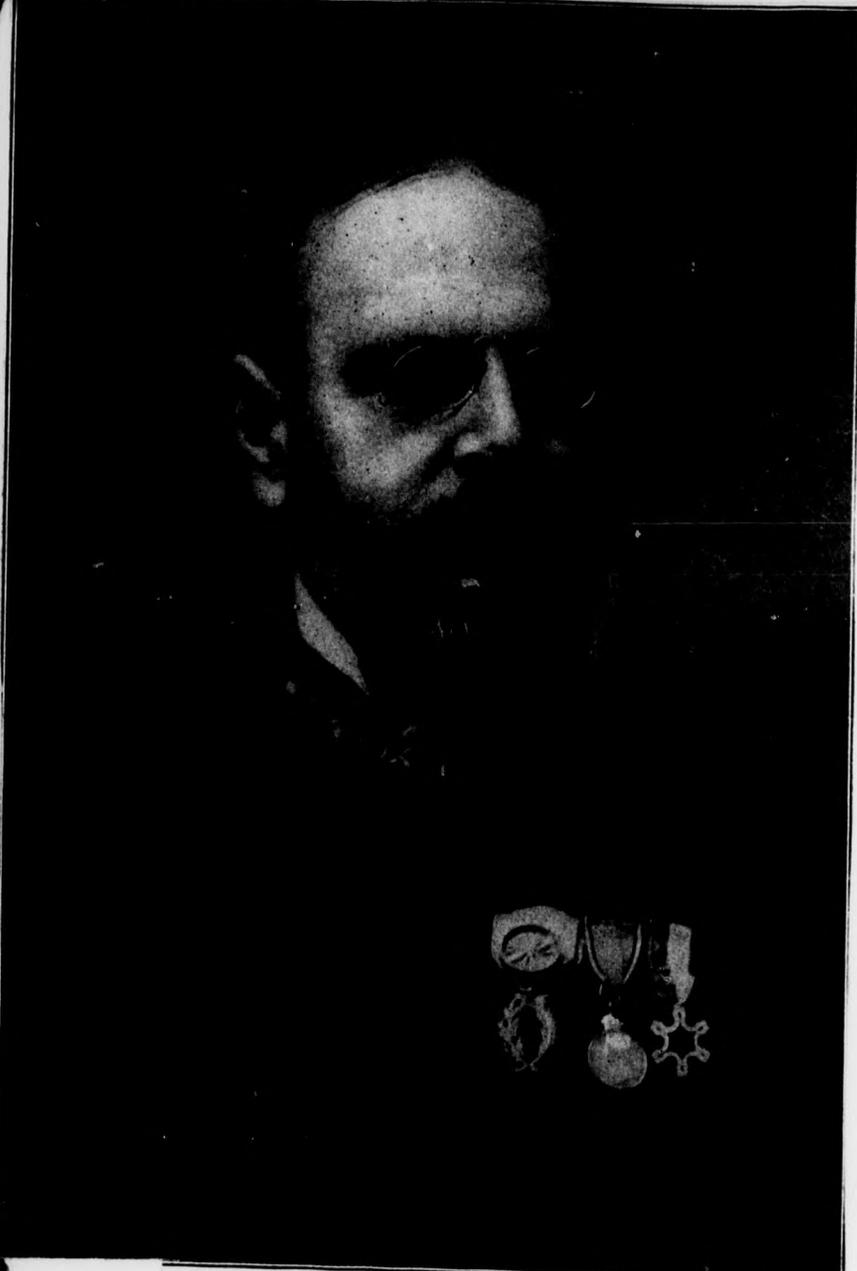
It is doubtful if all of those who listened to the Sousa concerts yesterday really realized what a prominent public figure the great bandmaster is. Yet he has led thousands of concerts before all nations and their rulers.

After watching the dramatic leadership, as evidenced by the acrobatic poses of other leaders, Sousa seems rather cold, but his system is absolute and he holds the players closer under his control than any of the other leaders.

The programs of afternoon and evening were varied to suit different musical inclinations, but there was no mistaking the strong sentiment of Americanism embodied in the march compositions of Sousa himself. Everyone enjoyed the "El Capitan," "Manhattan Beach," "Stars and Stripes Forever" and other marches that gave the great bandmaster the title of the original "March King."

The Royal Italian band and the Scotch Kilties may each have their distinctive character and coloring, but for perfect rendition of high class compositions, Sousa's band is undoubtedly the premier musical organization of its kind.

The solo parts of the musical program were well rendered, although it must always seem that the voluminous band music minimizes the effect of other forms of musical expression, such as that of the voice and delicate stringed instruments.



SOSA
At Dreamland Rink commencing Monday, October 28

TOWN TALK *San Francisco. 11/2.07.*
Sousa and His Band

On the way to Dreamland, to hear Sousa, our ears encountered the skating rink band at a nearby corner, which was tearing off at a run-a-way pace something to appeal to the feet. It certainly got no further. In this, the cornets and trombones answered each other in a fearful dispute, but the cornets had the best of it all through; an incident serving to remind us that Sousa features his cornet virtuoso on his bills. Afterwards, with cornets on the mind, it struck us that herein lay the peculiar soft effect of the Royal Italian Band of several years past, to cite a Latin instance. For we find only trumpets in these visiting foreign bands. But Sousa is our musical Uncle Sam and knows our weaknesses. Who has not noticed the eager and admiring crowd that gathers close in under the shower bath when a cornet solo is in progress at the Park? And Sousa is deservedly our musical Uncle Sam, for he introduced "rag time" to effete Europe, which straightway went into ecstasies over the "cack-valk." He is, seriously, a great musician who has written excellent music, marches that are models of that form; who has advanced the band in dignity, achieving remarkable effects in transposing orchestral music, adapting the band to orchestral music as well as it for the band; and has done far more than anyone else in America to popularize the best in modern

music, beginning with Wagner and ending with Richard Strauss. For these services Sousa deserves the gratitude of the nation—and he has got it—however musical people may abstractly underrate a band as compared with a symphony orchestra. But how has Sousa elevated the band? There are tricks in all trades, if one but keeps his ears open, and sharp attention lays bare the most obvious means by which

Sousa imitates, or rather emulates, the orchestra. In the familiar "Peer Gynt" suite of Grieg, in which the University Orchestra recently refreshed our memories, the two middle movements are for the strings alone. Now in Anitra's dance, there is a dainty descending figure taken alternately by the first violins with the bow and the second violins with plucked strings. Here Sousa's cleverness is exposed. For the bowed part he uses the clarinets, while the oboes with their lighter quality carry the pizzicati. In these string-numbers, only the reed instruments are played, except for the tubas which act as double-basses, and among the tubas a giant of a horn that looms up like the funnel of a battleship. In the lighter parts, the bass clarinets quite evidently act as 'cellos, combining with the reed-brasses of the saxophone type when more volume is needed. But these are only the most obvious of Sousa's tricks of his trade, his genius being felt rather than caught in these matters. It is interesting to note also that his cornets are of a new type, elongated more like the trumpets, and have a sweeter tone than the ordinary cornets. Would that all cornetists played so sweetly on this much abused instrument as does Mr. Herbert L. Clarke, who cuts pigeon wings and cadenzas with the light airy grace of a Sembrich.

Sousa as a Composer

Nothing throws so much light upon Sousa as his choice of serious composers and compositions. These were, citing Tuesday night, Liszt's tone poem "Les Preludes" (played recently at the Greek Theatre), Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks" (on Dr. Wolle's programme of last June), Grieg's "Peer Gynt" and the "valkyries' ride" from "Die Walkure." Sousa's own serious composition was a suite "The Last Days of Pompeii," which in spite of its three movements is a true tone poem of the new "programmie" school. Even the "programme," quoted from Bulwer Lytton, appears on the printed programme as do those of the other tone poems. The movement, which describes the roistering, dicing and drinking in the house of Burbo and Stratonice, suggests drinking songs, marked in places by brawling from the brasses and uproar on the drums. The second, descriptive of the blind girl Nydia, is beautifully lyric and is carried by the reeds—in an orchestra. Sousa would have drawn upon the strings. But in the "destruction of Pompeii," we have something that brought April 18th instantly back; here is tragedy for you—drums, ominous minors and chromatic scale passages, deafening crashes from the brasses. Indeed it is frankly imitative in spots. Yet it is great stuff as Sousa plays it. There is another thing, which though an arrangement of an unworthy comic song displays Sousa's technical genius as well as his merry humor in which there is an undercurrent of practical joking. It also serves to show how completely the men enter into the spirit of this perfection-of-a-band-master; who have certainly absorbed his tremendous energy, for there are no musicians' union intermissions in a Sousa concert. The tricks played

by Sousa on "Waiting at the Church" are too numerous to more than touch upon; the sniveling grief of "my wife won't let me"; the indignation of the de-luded lady; anti-climaxes jumping from the oboes to the combined brasses; church-organ effects on the reeds; all ending in the introduction of Gounod's "Funeral March of a Marionette" into which is woven contrapuntally "Waiting at the Church." In

short, it is the greatest true farce we have heard in music. Then there are the old familiar, blood-firing Sousa marches, introducing the latest one of "Powhatan's Daughter," where the trombones step to the front. With these trombonists the martinet of our story would have found no complaint, for the slides of their instruments came out "together."

—Herbert Thompson.

THE LONG BEACH PRESS:

OCTOBER 28, 1907.

MARCH KING PLEASED IMMENSE THRONGS

AUDITORIUM FILLED AT
TWO SPLENDID CON-
CERTS SUNDAY

*King of American Band Men
on Ninth Transcontinental
Tour Gives Two Varied Pro-
grams to Pleased Audiences*

Sousa, the King of American band-masters, who is on his ninth transcontinental tour, gave two concerts at the Auditorium yesterday and the immense hall was crowded at both concerts. One thousand disappointed people were turned away from the Los Angeles Auditorium Friday and in the vast audience yesterday were many from Los Angeles and surrounding places, who came to see the march king and hear his magnificent band, whose fame has reached over the seas.

The great audience was most appreciative and their continual demand for repetition was generously met by Sousa who almost exclusively confined his encores in the afternoon to his own spirited marches to which the whole world has kept time. Such old-time favorites as Manhattan Beach, El Capitan, Stars and Stripes Forever, were among these and given with the inimitable swing, dash and spirit for which the Sousa band first won fame in their interpretation of their leader's own compositions. Among the newer compositions heard were Powhatan's Daughter, the latest, and the Free Lance delivered in resonant brass and the martial thrill of the old-time marches. Thunderous applause followed the Sousa numbers and the courteous leader acceded again and again to the request for additional selections.

John Phillip Sousa, the celebrated American band master, caters largely to the popular taste, but does not overlook the good things in music at the same time. The classical is always given a place on his programs and his interpretation of this class of music is always intelligent. The tonal quality of the organization is beautiful and despite the large amount of brass, is never blatant. The reeds and soft brass blend beautifully and among the variety of pleasing tone effects are the Japanese which were particularly noticeable in the superb rendition of the Processional of the Knights of the Holy Grail from "Parsifal," in the afternoon.

Greater preference was probably shown for lighter compositions at the afternoon concert although a number of heavy numbers were given. Among the selections heard in the evening were the Rubinstein nocturn "Kammenil Ostrow," a Mosakowski "Tone Picture," a Nevin number and others. A descriptive number by Sousa, "Sheridan's Ride," was a favorite with the audience and was full of color and action.

Those who have not heard Sousa's band for several years say that a better balance now obtains than ever before and that the tonal quality is superior. The vigorous interpretation of the Wagnerian numbers and the exquisite rendition of the more piquant compositions established the musical versatility, depth and ability of the splendid organization and their celebrated leader.

The soloists were: Miss Jeannette Powers, violinist; Miss Lucy Allen, soprano; Herbert L. Clarke, cornetist; John J. Perfette, euphonium; Leo Zimmerman, trombone.

Miss Powers is a violinist of pre-eminent ability and her depth and quality of tone, delicacy of shading and brilliancy of technique are remarkable. The instrument in her capable hands sang out with rare beauty and fullness. Miss Powers is one of the most superior violinists who have been heard in Long Beach. For encore numbers at both afternoon and evening concerts she was accompanied on the harp. The Schubert Serenade with harp accompaniment was exquisite.

Miss Lucy Allen, soprano, was heard to better advantage in her evening selection which was Meyerbeer's "Roberto," her afternoon number being the soprano Waltz Song from "Rome and Juliet." Her encore number in the evening was Mrs. Beach's setting of the "Year's at the Spring." Miss Allen has a powerful voice of good quality. Mr. Clarke is conceded to be one of the best concert cornetists today and his tone is noticeably even and of beautiful quality. His skillful manipulation and range make his capable of splendid interpretation.

One of the most delightful numbers was the euphonium solo, "Evening Star from Tannhauser."

Long Beach made great preparation for its gala Sousa day and the arch at the entrance to the pier bore a welcome to the popular American bandmaster and his musicians. The day was superb, one of balmy air, and golden sunlight and the sea was rolling foamy billows which the immense crowds admired all day. The enthusiasm of the band over Long Beach was great and immediately upon their arrival large numbers armed with cameras were frequenting the beauty spots and snapping the shore line and other scenic stretches.

John Phillip Sousa himself was seen by The Press and expressed unbounded admiration for Long Beach. He was much surprised by the size of the city and said that his anticipation over the Long Beach engagement was pleasantly met. He was particularly impressed with the beauty of his surroundings and regretted that more than a day could not be spent here. The band left last evening for their San Francisco engagement.

Paul De Longpre of Hollywood, artist and composer attended both concerts and at the afternoon engagement one of his compositions "Pablita," a Spanish Waltz, was given.

Sousa Gives Two Magnificent Programs at the Tabernacle.

Bands may come and bands may go, but Sousa bids fair to go on forever. It is stated that he has passed his seven thousand five hundredth concert, and from the way he goes on composing, and the electric manner of his conducting, it seems safe to say that he will double his record before he lays down his baton for good.

The Salt Lake engagement began yesterday, with two concerts at the tabernacle. Owing to election time, the sudden financial stress, and the big opposition at the theater, the turnout at both concerts was not what it should have been, though it was much larger than any other band could possibly have drawn, as it seems difficult to arouse the enthusiasm of the public nowadays for band programs.

THE MATINEE.

The train was so late from the west, that Mr. Sousa had only time to hurry to a restaurant and get a brief meal, going directly then to the tabernacle to superintend arrangements for the afternoon matinee. The attendance was fair for an afternoon band performance, the house being a little over one-quarter full.

Mr. Sousa brought was is considered the best aggregation of artists he ever had together. He certainly presented a model instrumentation, where each group or class of instruments is given full consideration with respect to the other groups of the general ensemble, which makes a perfect balance, an harmonious whole. The instrumentation is as follows: Three flutes, 2 oboes, 1 cor anglais, 2 bassoons, 1 E flat, 1 first B flat, 4 second B flat, 2 third B flat, 1 alto, 1 bass clarinet; alto tenor and bass saxophones, 4 cornets, 2 trumpets, 4 French horns, 4 slide trombones, 2 euphoniums, 3 tubas, 1 in C, and 2 BB, 1 harp, tympanis, drums and traps. The latter include a very fine set of carillons, or musical steel bars representing chimes.

The afternoon program was of a varied and patriotic nature, with Prof. Stephens' juvenile chorus of some 300 enthusiastic boys and girls, all provided with flags, filling the choir seats, presenting a lively appearance; and they certainly sang in a lively strain that mirrored their enthusiasm. The children appeared to advantage in the "Hail Columbia" number with Mr. Kimball at the organ, and when Mr. Sousa, in response to an encore gave the "Stars and Stripes Forever" march, the children sang parts of the march, waving their flags, as in the national hymn, with decided vigor. As Prof. Stephens led the choir and Mr. Sousa the band, the somewhat novel spectacle was presented of two conductors in action at the same time. The choir also sang "Ye Valleys and Mountains," by Donizetti with the organ.

The band gave a performance that not only charmed but stirred up the audience's enthusiasm to an high pitch. Everything was encored, and the encores readily acknowledged by the remarkably obliging bandmaster. Musicians in the audience remarked, "There's the best band in the country today." "Sheridan's Ride," and the "Chadwick Symphonic Sketches," were masterpieces in tone and tune, as well as in effectiveness of interpretation.

Melody and dramatic presentation are the characteristics of Mr. Sousa's marches, in which he has grasped hold of the sensibilities of the listener everywhere, and the ready response of the audience yesterday afternoon evidenced that the great bandmaster knew just how to reach their musical affections, as he played march after march in response to recalls. Mr. Clarke, the cornetist, reached F above the scale in

his solos, dropping at one time four octaves, to the astonishment of the house. He has what might be called a "manganese steel" lip, and is readily one of the most brilliant performers in the country. Miss Allen's heavy and rich, dramatic soprano was very acceptable in the Gounod "Ave Maria," the artistic effect being heightened by the violin obligato by Miss Powers, the organ by McClellan and W. A. Chase at the harp. Miss Allen reaches D above the staff. Miss Jeanette Powers brought out remarkably clear cut, singing tones from her Guarnerius violin. Her musical temperament showed to good advantage, and her conception of interpretation was that of an artist. Her floriture work was excellent.

EVENING PROGRAM.

Mr. Sousa's program at night was made up with a taste and variety which always distinguish him; it contained the gay, the grave, the bewitching, and the humorous. Nearly every number had a big encore, and Sousa certainly lived up to his old reputation in the matter of his responses. After the big number by Richard Strauss, the band and the organ together, rendered "The Pilgrim's Song of Hope," which was rarely beautiful, except where the flutes and the organ hardly agreed in tone. After the "Peer Gynt" suite, the band struck up a characteristic arrangement of "Waiting at the Church," which brought down the house. The big feature of the evening was "The Last Days of Pompeii," by Sousa, indicating the tremendous episodes in Bulwer's novel; this, too, had a royal reception. The Wagner number from "Die Walkure," which ended the program, was given in electric fashion. Mr. Clarke, the cornetist, made his usual hit, and had a double encore, responding once with "Love Me and the World is Mine," beautifully rendered. Miss Lucy Allen has a big soprano voice, and she also made a strong hit with the audience. After her rendition of "Roberto," she was recalled and rendered a charming "Waltz Song." Miss Jeanette Powers, the violinist, also scored heavily, and showed herself a mistress of the instrument. The concert was an ideal one throughout, and the hope is there will be a bigger turnout this afternoon and evening.

The features of tonight's program are: Solos by Mr. Clarke and Mr. Morrito; "Moonlight," rendered by the tabernacle choir; "Romeo and Juliet Waltz Song," by Miss Allen; Sousa's new march, "Powhatan's Daughter," a solo by Miss Powers; and the "Hail Bright Abode" number, by the choir, band and organ, Mr. Stephens assisting Sousa in conducting, and Mr. McClellan presiding at the organ.

Following the retirement of the audience last night there was a brief and informal organ and vocal recital attended by Mr. Sousa, members of

the band and a few friends. Prof. McClellan extemporized on the organ, displaying its varied capabilities, his selections being the Pilgrim's chorus from "Tannhauser," variations on the theme of "Ben Bolt," and other numbers. Miss Lucy Allen, the soprano of the visiting company, sang, by request, the Inflammatus from the "Stabat Mater" of Rossini, to organ accompaniment. The visiting musicians were much taken with the extemporization on "Ben Bolt."

SALT LAKE TRIBUNE, NOVEMBER 5, 1907.

For some unfortunate reason Salt Lake City is so far removed from the regular trail of the famous bands of the world that seldom is the city treated to a genuinely artistic programme of band music. From the crowds that flocked to hear the noted Sousa band Monday afternoon and evening, it is more than apparent that Salt Lake is neglected wrongfully on this score. There is only one John Phillip Sousa, and there is only one Sousa's band, and on Monday evening both received a splendid ovation at the hands of large audiences. There is a distinctive charm in listening to this band, all magnificently trained musicians who treat the classical and the lighter music of the day with equal skill, the first with consummate technique and feeling, the sec-

ond with that swinging charm which is the real mission of wind instruments. Then there is a fascination about the March King himself. Placid and without undue ostentation, yet picturesque, Sousa guides his aggregation of talent with a dignity and rhythm, by no means the least attraction of the evening's entertainment. A swing of the arm here, a wave of the hand there, an almost imperceptible movement of one finger now and then, controlled the rise and fall of melody to the right and to the left with all the certainty of a master. By this peer of leaders and his associates all the poetry of concords is lifted from what commonplace may surround them, and held high for the gratification of both the critical and the sympathetic. The large Tabernacle, an ideal setting for such entertainment, was alive with melody from first to last, for here was illustrated perfection in wind instrument construction and rendition. The programme was a delightful treat. When Sousa raised his baton at the afternoon performance, 2000 people were present, and when his band rendered the overture, "My County 'Tis of Thee," he had the big audience, as he always has, with him. It was the opening number on his first programme for the four concerts which he gives here and when he responded to the encore which welcomed the opening number with "El Capitan," again the audience went wild. Sousa's band is a wonderful organization. Sousa's music is always popular. He plays for the people, not for the few. The second number, a cornet solo by Herbert L. Clarke, was also heartily encored and was responded to. Then came scenes historical, "Sheridan's Ride," followed by "Hail Columbia," by Stephen's children's chorus and the big organ, which was splendidly sung. The soprano solo, "Ave Maria," was charmingly rendered by Miss Lucy Allen, as was the violin solo by Miss Jeanette Powers.

The programme Monday night was full of good things. Among the numbers that were especially enjoyed were the suites, "The Last Days of Pompeii," and "Peer Gynt," yet "Till Eulenspiegel's Merry Pranks" and the "Ride of the Valkyries" were rendered in an ideal manner. It is to the encores, however, that credit belongs for the real "Sousa" of the programme. For encores were given such good old-time favorites as "El Capitan," "Diplomat," "Stars and Stripes Forever," and "Manhattan Beach," while the song, "Waiting at the Church," with variations, was played in such a manner that no one regretted its appearance, even with Sousa as its temporary sponsor. Herbert L. Clarke with his cornet solo in his "Rondo Caprice" gave one of the most enjoyable treats ever heard in Salt Lake. His cornet work could not be surpassed. For encores he gave "Love Me and the World is Mine." Miss Lucy Allen, the soprano, has a sweet, powerful and clear soprano voice that delighted thoroughly. She responded with the "Waltz from Romeo and Juliet" to a

NOVEMBER 5, 1907

SOUSA DIRECTS TWO INSPIRING CONCERTS

Band and Soloists Give Splendid Music and Children's Chorus
Furnishes Patriotic Background.

As her glittering gems add their lustre to the efforts of the prima donna, so does the waving of the stars and stripes give life and color to a Sousa band concert. The march king knows his followers and makes the most of a patriotic background for his lively airs.

There may be fresher and later melodies than "The Stars and Stripes Forever" and more classic numbers than the selection from "El Capitan," but none gives sweeter music to the popular ear than the spirited marches of the band master. Two large audiences in the tabernacle yesterday afternoon and evening

applauded the tuneful efforts of the finished performers.

Facing 500 wee tots, each waving an American flag, the spruce Sousa waved his baton to his trained musicians and—well then there was music.

Following the opening number by the band, the mellow notes of a cornet solo, given by Herbert L. Clarke, furnished a beautiful testimonial to the delicate acoustics of the hall.

The band's second number was a wonderfully descriptive bit, entitled "Sheridan's Ride." Bugle calls, booming of cannon and whistle of bullets in one glorious potpourri of melody, kept the pulses stirring and the final of this number, the beautiful, mournful notes of "Taps," had scarcely died away before the edifice shook with applause.

Although the descriptive music was interpreted as only Sousa can interpret, and although "Symphonic Sketches," "A Night in Washington," and other numbers charmed, it was the old, old melody of "The Stars and Stripes Forever" that made the audience suddenly realize that before them stood the march king. Somehow, though Sousa aims to have his patriotic marches patriotic, they suggest youth and love and dancing very strongly and played under the baton of the master himself they are irresistible.

Perhaps the number that appealed most strongly to the youthful fancy at the afternoon performance was "Waiting at the Church" with variations. The lachrymose maid of the ditty never so eloquently expressed her grief as when the band wailed forth her teary tale. And never for a moment did the incongruity of the rollicking music hall favorite played in a house of worship, disturb the audience, but laughter rippled over the entire auditorium.

The work of Miss Lucy Allen, the soprano soloist, met with instant favor. Possessed of a pure, well-rounded voice, Gounod's "Ave Maria" in all its classic, polished beauty, gave her an opportunity to display her powers to the fullest. She followed the classic with a love song, "Geraldine," rather commonplace after the other, though the accompaniment of the organ with the vox humana gave distinct beauty to the song.

The violin playing of Miss Jeannette Powers was an additional treat. Playing an obligato to the "Ave Maria," the piercing sweetness of her tones proved her an artist though seemingly a very young girl.

And last, but not at all least, were the tots, the 500 youngsters, directed by Evan Stephens, who brandished their flags with right good will and sang, sang very loudly and heartily and watched the baton of the master as he led in the patriotic choruses. That the children were surprisingly good, particularly in the number "Ye Valleys and Mountains," was conceded by all. The afternoon performance was concluded with the mellow strains of Stephen Foster's never to be forgotten melodies, and although applause was plentiful at the conclusion it left many almost thoughtful, so touching were the simple old things that for so many years have been the folk songs of the American people.

In the evening "The Last Days of Pompeii" was given with startling and realistic effect. The roar of the rent earth, the crashing of buildings and the screams of the perishing were vividly portrayed.

Finishing the evening's performance "The Ride of the Valkyrie," a Wagnerian

hearty encore. Miss Jeannette Powers, the violinist, though late on the programme, rendered the "Slav" by Geroso, delightfully and with telling effect. For encore she gave "Largo," assisted by Professor McClellan and the organ, scoring one of the distinctive successes of the evening. "Powhatan's Daughter," the new march by Sousa, was included in the programme, and bids fair to be equally as popular as any of this composer's marches which have crowned him the king of that delightful class of music. Sousa will give a matinee this afternoon, and will appear at the Tabernacle for the last time this evening at 8:15.

SALT LAKE CITY,

NOVEMBER 5, 1907.

NOVEMBER 5, 1907.

Sousa's Band, Bettered With Age, Stirs Patriotism With Its Music

Two distinct successes were scored by John Philip Sousa and his supporting body of soloists and musicians in concerts in the Tabernacle Monday afternoon and evening. Large crowds greeted the famous band-master on his return to Salt Lake and round after round of enthusiastic applause greeted such nationally popular selections as "The Stars and Stripes Forever," "The Liberty Bell," "The Last Days of Pompeii," "El Capitan," and other compositions from Sousa's own hand, which have made him doubly famous as a leader and composer. Two more concerts will be given today, one at 3:30 and the other at 8:15 this evening.

The great organization arrived in the city at 12:30 Monday afternoon, fresh from an uninterrupted series of triumphs on the Pacific coast. Music-loving Salt Lake may be said to have been waiting for the master melody-maker, for at mid-afternoon they forgot politics, and apparently everything else to carry to his initial performance at the tabernacle. And the big audience that more than half filled the great auditorium, were certainly well paid for their pains, for the vigor and spontaneity of the outbursts of applause left no room for doubt as to the genuineness of their appreciation.

The opening overture, "My Country, 'Tis of Thee," rendered by the full Sousa band, led by the master himself, filled the atmosphere with patriotic enthusiasm and prepared the way for the treat to follow.

The numbers came one after the other in rapid sequence, so that before the audience had time to recover from the measured rush and swing of the blaring horns and kettle drums, it was drinking in the sweet, velvety strains, the far-reaching silver notes and the dying, tremulous tones of the cornet, which told its tale of love and life and death under the masterly direction of the premiere artist of the day, Mr. Herbert L. Clarke. The Columbia Fastasia was rendered in masterly style and for encore Mr. Clarke played El Capitan.

One of the most attractive numbers of the afternoon was "Sheridan's Ride,"

written by Mr. Sousa. During its rendition the audience followed the recital which was synopsised on the printed program. This gave added realism to the story told by life and drum and horn and cymbal. The various sections of the synopsis on the bill were headed, "Waiting for the Bugle," "The Attack," "The Death of Troburn," "The Coming of Sheridan" and "The Apotheosis."

"Hall Columbia," by the complete visiting aggregation, assisted by Stephens's Children's chorus and the great Tabernacle organ, filled the audience with patriotic enthusiasm which found expression in a storm of applause.

Lovers of vocal music of the highest class were entranced by the singing of Miss Lucy Allen. She opened with "Ave Maria" and for an encore sang "My Geraldine." The great soprano was accompanied by J. J. McClellan, organ; Miss Jeannette Powers, violin; W. H. Chase, harp.

Sousa's great chorus, "The Stars and Stripes Forever," was received as a splendid treat and, after an intermission, Chadwick's "Jubilee," The Warblers' Serenade and Manhattan Beach March and other favorites were given.

The violin performance of Miss Jeannette Powers was greatly appreciated, and the performance closed with Foster's "Songs and Dances of the North and South."

In every particular the performance was greatly enjoyed, and there is every reason why it should have been.

Another success was scored in the evening. Sousa knows how to reach his audience whether it be the classic productions of Wagner and other masters, or his own "El Capitan" or his latest march, "Powhatan's Daughter." The program was admirably arranged and aroused the audience at times to the highest point of enthusiasm. Miss Lucy Allen's "Roberto" called for the encore, "Waltz from Romeo to Juliet."

The encores to the band numbers consisted of Sousa's marches and other popular music, some of which were: "El Capitan," "Stars and Stripes Forever," "Powhatan's Daughter," "Diplomat," "Pilgrim's Song and Love" and "Waiting at the Church."

SOUSA IS A LEADER WITHOUT ANY "ISMS"

Time has been friendly to John Philip Sousa, and has not left many marks on the great band leader. A sprinkling of gray in his beard and a small bald spot on the top of his head are the only evidences that the "March King," who leads his band in concerts at the tabernacle this afternoon and tonight, has passed the forty-year mark. He has the feeling and the vigor of youth still in his blood. The same fire, enthusiasm and love for work that made him a marvel many years ago are still noticeable.

Mr. Sousa's first visit to Salt Lake City was in 1892. He was leader of the United States Marine band. It was his first western trip. So successful was the western tour of that band under Sousa's leadership that when he returned to the east, capitalists persuaded him to resign and take charge of a private band. He acted on their

advice, and they backed him with financial support. He has led his own band ever since then.
He's No Gymnast.

Sousa is not like any other noted band leader who has ever appeared in this city. It seems to be no effort for him to get splendid music from his men. He is easy and graceful in his movements. There is none of the gymnastic jumping of Creatore about his leadership. And he does not make so many gestures as Innis does when leading his band. The late Patrick Gilmore was something like Sousa in his easy manner, but even he showed more physical effort in getting music from the band than Sousa does. And yet the "March King" really is a harder worker than any of those leaders, but he works quietly and with little display.

He Has no "Isms."

"How is it that you always have a program that strikes the fancy of your audience? Why is it that your programs are always popular?" Sousa was asked in his dressing room at the tabernacle yesterday afternoon.

"I try to please my audiences; I try to judge them and to find out what they want, not only before I enter on an engagement, but every minute that we are playing," he replied.

"If my band is popular, one reason is because I have no 'isms.' I was born in Washington, D. C. Both my father and mother were foreigners by birth, but both became American citizens before I was born. I am an American. I love music—all music. The people of this country love music.

"The leader who is tied up to one or two great masters and insists on giving only their music to the people whether they want it or not, hasn't such a good chance at popularity.

Has Varied Programs.

"On my program I have seven great European composers represented. Why? Because there were persons in the audience who were admirers of them.

"But I do not overlook American composers. Why should I? Am I not playing to an audience of Americans, who love the music of their own country, an audience who loves 'America,' 'The Star Spangled Banner,' 'Dixie' and a dozen others? Who is it that is to be pleased, the audience or the leader and his band? I think that it is the audience, and I try to please them."

John Philip Sousa is an easily approached man. He will talk on any subject except religion and politics, but prefers to talk on music.

John Philip Sousa—the only Sousa—and his famous band delighted the audience in the tabernacle last night. The Sousa cult, now one of the distinctive and unique features of American musical life, numbers many devotees here and they gave a manifestation of approval which was all that the great master and his musicians could desire.

Sousa fairly won his place as the greatest of directors. And his aggregation, as a whole, is a body of superb players. The reed and brass choirs, particularly, are of high caste, the reed work of an exceptionally beautiful quality and the pianissimo brass accompanying has a chaste balance of extreme rarity.

The program, as scheduled for last night, contained only two of the bandmaster's own compositions, his suite, "The Last Days of Pompeii," and the march, "Powhatan's Daughter," but he was generous in offering more of his own works in response to the repeated recalls. These invariably struck the popular chord. When the public goes to a Sousa concert it wants to hear Sousa and it associates with his name the dozen or so stirring marches which move the feet and almost inspire the hearers to shouting.

But the more dignified offerings, such as "The Last Days of Pompeii" and the other suite, "Peer Gynt," by no means failed of the warm appreciation which they deserved. The "Ride of the Valkyries" from Wagner's "Die Walkure," pleased, of course, and attested the wonderful power of the great band.

The soloists are well deserving of words of appreciation. Herbert L. Clarke, a celebrity of long standing, achieved a great success with his cornet solo, "Rondo Caprice," one of his own compositions. Mr. Clarke is a master at this work. Miss Jeannette Powers, a gifted violinist, delighted the audience with her solo, caprice, "Slav," and Miss Lucy Allen's soprano solo, "Roberto," was exceedingly well received.

The band gave a great patriotic festival yesterday afternoon, which was a rare treat to every one who attended. John J. McClellan accompanied on the organ the vocal selection by Miss Allen. Concerts will be given again this afternoon and this evening.

BOYS MEET GREAT LEADER

Juvenile Band Members Serenade Sousa, Who Tells Them They Are Doing Splendid Work.

One of the pleasant features of Mr. Sousa's visit to Salt Lake was the serenade of the famous bandmaster by the Salt Lake boys' band. The band played Sousa's "Occidental" march in the lobby of the Knutsford at 6:30 o'clock last evening. Mr. Sousa appeared on the balcony and applauded the rendition of his popular march. In a brief talk he complimented the boys' work and said that if they continued to improve in a few years they would be his rivals. He extended to them an invitation to attend his concert last evening. The boys closed the serenade with a selection from "Little Johnnie Jones."

Following the concert last evening Mr. Sousa shook hands with all of the boys and congratulated them on the reputation they had made. He said that he had frequently heard of their work during their tour of the east. He said that he was happy to have the pleasure of hearing them and hoped that the citizens of Salt Lake would see to it that the organization was made permanent.

He told the boys that it was but a few steps from the chair to the conductor's stand and he hoped that some of them would some day become great band masters.

THE WASHINGTON POST.

The popularity of SOUSA's march music in England does not abate. The Briton clings to the things he likes, from HANDEL'S Hallelujah Chorus and LANDSEER'S painted dogs, to the humblest national viands; and he likes SOUSA. But though he never tires of the "Washington Post" March, he can never be informed of the meaning of its title. He will not listen. The G. A. R. does not exist in England.

When ARTHUR WALKLEY, the dramatic critic of The London Times, who begins his accounts of burlesque shows at the Gaiety with quotations from PLATO or SOPHOCLES, for which a special font of Greek type is kept on hand, visited Washington in his official capacity as a civil servant, he took a very bright young lady in to dinner one evening. She proved so agreeable

a listener that he imparted to her many autobiographical facts. "They all appeared in print next morning," says Mr. WALKLEY, "in The Washington Post, which I had previously supposed to be a dance."

The Bishop of London, too, was as much astonished to find that The Washington Post was the name of a newspaper as Sam Weller was to discover that "swarry" was another name for a leg of mutton and turnips. "The name," the Bishop explains, "always reminds me of our annual children's dance at Fulham."

This explanation of a joke, we know, would be condemned as "bromide" by Mr. GELETT BURGESS. But it seems justifiable. We do not always remember Sousa here, for we are changeable and prone to follow new gods. But

Pen

New York Times. 11/2/07.

A NEW SOUSA OPERA.

The March King and His Collaborator Hatch Out Something New in the Line of Music and Comedy.



LEONARD LIEBLING.

JOHN PHILIP SOUSA.

John Philip Sousa has just completed a new comic opera, or, as it will be called in the bills, a "musical play." The few who have been privileged to hear excerpts from the March King's score declare it to be unequivocally the finest work he ever has done, and he makes no secret of the fact that he thinks so himself.

In this musical venture Sousa associated with himself Leonard Liebling, associate editor of THE MUSICAL COURIER, and writer of the "Variations" department in that journal. Liebling wrote the book, and, as he probably knows more about it than any one else, let him tell the readers of THE AMERICAN MUSICIAN what he told the representative of this paper who pressed him for information.

"Mr. Sousa and I," said Mr. Liebling, "have put ourselves under heavy bonds to speak of the new piece only as a musical play, for it is all that a comic opera should not be. There is no jiggling king with comedy legs; nobody seeks a magic island, iniquitous isthmus or promontory of plenty; there is no parental objection to the heroine's marrying the man of her choice, and—best of all, perhaps—there is to be no flannel suited tenor warbling into the upper boxes ditties about violets, seashells or the moon.

"The whole thing is an attempt to tell a modern story

in a pleasant and plausible way, and to make the music grow out of the situations as much as possible. The acts are three, two in New York and the last in Cuba; time, 1898, but it is not a war play. The atmosphere of the second act will be something new and rather surprising in the way of stage setting.

"Sousa had a long vacation last summer and put his entire time on the music, with the result that he has produced—you'll smile—the best and freshest thing he has done since 'El Capitan,' if one can say that of a composer whose every work has been so spontaneous and buoyant.

"If all this mystery about the plot sounds a bit far-fetched, it is intentional, for the production will not be until after the holidays, and unduly premature disclosures are not good omens or good business. Mr. Sousa and I have so far guarded the name of the play even from our wives, to whom no comic opera writing husbands are heroes.

"I think that is about all there is to say, and if the work is a success you may come back and I'll be glad to tell THE AMERICAN MUSICIAN what are my favorite amusements, colors and flowers, and what I think of politics, plays and pies."

+

Dear Sousa

How do
you like
it. Came
out fine.

Waborey

Dear Mr. Sousa
You're o.k.
but who
is that with
you?

Yours
Leonard Liebling

OVATION TO SOUSA'S BAND

Music Lovers from City and County
Crowd the Opera House

John Phillip Sousa and his magnificent band drew a crowded house on Saturday night. The Auburn Opera House was filled with the music loving people, not only of Auburn, but of all the surrounding country. There was a large contingent from Newcastle and some from as far away as Lincoln. There were so many teams in from the suburbs of the city that the livery stables were unable to accommodate them all.

It was a glorious entertainment. Many new numbers have been added to the repertoire of the band since it was last here and the selections presented on Saturday night were a compliment to the musical taste of this community. It was a program of high class music, the numerous encores affording opportunity for the presentation of lighter numbers. As usual, compositions from his own musical pen were greeted by mighty outbursts of applause. The familiar strains of "Liberty Bell," "El Capitan" and others of his well known marches, roused the enthusiasm of the audience to the highest pitch. Sousa's new march, "Powhatan's Daughter," was somewhat more complicated than many of his productions and had not so much of continuous melody, but it is a grand work and will become popular when it has been heard more.

Herbert L. Clarke, cornet soloist, gave a new production of his own, entitled "Rondo Caprice." He was recalled and gave "Love Me and the World is Mine," but the audience was not yet satisfied and he was compelled to respond to a second encore. He plays with consummate skill, the clarity and evenness of the very highest notes being wonderful.

As indicating the character of the program which Mr. Sousa evidently thought suitable to an Auburn audience, it may be said that Wagner, Geloso, Dvorak, Greig, Strauss, Meyerbeer and Westmeyer were represented, by some of their best work.

Miss Jeanette Powers, violiniste, gave Geloso's Caprice "Slav" in a most charming manner and was enthusiastically recalled, when she gave "Shubert's Serenade," much to the delight of the audience. She is a true artist.

One of the great delights of the evening was the singing of Miss Lucy Allen, a soprano of splendid talent. She first gave Meyerbeer's "Roberto," in Italian. Her conception of this work differed somewhat from that of others we have heard, but in was a thrillingly grand performance. Then she sang, in English, "I've Made My Plans for the Summer." Still the audience was not satisfied and she returned and sang: "Two Years at the Spring."

During the evening, at the request of L. F. Ursenbach, director of the Auburn Orchestra, Mr. Sousa gave his march "Hail to the Spirit of Liberty."

Auburn gave Sousa and his band an ovation and her people will be glad of the opportunity to repeat it. He may always count upon a crowded house when he returns.

STOCKTON EVENING MAIL.

NOVEMBER 2, 1907.

An enthusiastic audience—that is, enthusiastic for Stockton—greeted Sousa's band at the Y Semite theater last night, following a well-attended matinee.

Time seems to have stood still with the popular baton master, and he "hasn't changed a bit" since he was here seven or eight years ago, but his band has changed and for the better. The program was a fine one and varied enough to suit all tastes. "The Last Days of Pompeii" was a dramatic composition by Sousa. "Till Eulenspiegel's Merry" by Strauss, the "Peer Gynt" suite by Greig and Wagner's "Ride of the Valkyries" brought out the full majestic strength of the band. Herbert L. Clarke's cornet work was greatly appreciated. Following his custom, Sousa rendered many popular airs as encores. The sextet from "Lucia," which never fails to bring the thrills, was one of the encores, followed by many lighter airs of the day, until it seemed that everybody must be satisfied. "The Stars and Stripes Forever" one of the best marches ever written, found the audience almost ready to rise and throw up its hat—a most, but not quite. Stockton never forgets itself. One of the best things was Miss Lucy Allen's rendition of Meyerbeer's "Roberto." She has a pure soprano voice of most dramatic timbre and was fully equal to the demands made upon it in this difficult composition.

Miss Jeanette Powers, the pretty little violinist, was heard in an "Adagio and Moto Perpetuo" by Kuhl and for an encore played Schubert's "Serenade" exquisitely, so well, indeed, that she was obliged to respond to another encore, when she played the "Hungarian Dance."

One of the pleasantest things about Sousa's concerts is that one is never left in doubt as to what is being played. Even the encores are placarded in full view of the audience. L. C. D.

ANY musician, or person musically well read, knows where exists the greatest orchestral organization in the world, and, furthermore, he will tell you that one need not go beyond the United States to find it. Measured by what it has accomplished in the past, and does accomplish on every tour it makes, the greatest band organization is found in America also, and its name is spelled

Sousa. It is the greatest for the reason that it can travel the world over and make money. The public supports it, without reference to distance or length of time of travel. Uniformly, Sousa's band draws large and enthusiastic concourses of people everywhere—plays to the largest crowds and money. This is proof positive of the truth of the statement. If the whole public did not indorse it and believe in it, Sousa would not travel his famous band as he does.

Sousa has played thirty-one semi-annual tours, nine trans-continental tours and four tours through Europe, with wonderful success. He has played in the following foreign countries: Canada, England, France, Belgium, Bohemia, Denmark, Austria, Germany, Holland, Ireland, Poland, Prussia, Scotland and Wales. Australia, New Zealand and South America are yet possible vantage-grounds.



SOUSA AND HIS BAND AT ST. LOUIS EXPOSITION 1904