

Left at U.P. Hotel  
Cheyenne Wyo.  
The year 1907 or 1908

# The Asbury Park Journal.

ASBURY PARK, N. J., FRIDAY, AUGUST 9, 1907.

table

**The Weather.**

Fair; slightly cooler; light, variable winds.

Vol XXIV., No. 188.

# SOUSA MADE VE 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.

SEPTEMBER 4, 1907.

SEPTEMBER 4, 1907.

SOUSA'S CONCERT.

Eastonians Applauded Until Their Hands Were Sore and the Leader, Responded With Popular, Catchy Music.

The concert given by Sousa last evening was the most delightful of its kind given in the local opera house in many years. The audience applauded until hands were sore. Sousa, gracious and smiling, acknowledged the applause and for encores played popular airs in a manner that drew forth enthusiasm. The program follows:

Overture, "Kaiser". Haydn-Westmeyer  
Cornet Solo, "Rondo Caprice" (new) ..... Clarke

Suite, "At the King's Court".....Sousa  
(a) Her Ladyship, the Countess.  
(b) Her Grace, the Duchess.  
(c) Her Majesty, the Queen.

Aria for Soprano, "Roberto".....  
..... Meyerbeer  
Miss Lucy Allen.

Till Eulenspiegel's Merry Pranks..  
..... R. Strauss  
Grand Mosaic, "The Free Lance".

(a) Night Scene from "Madam Butterfly" ..... Puccini  
(b) March, "Powhatan's Daughter" (new) ..... Sousa

"Pocohontas his own daughter, She the dove of Woroconoco, The Pride of Tuscarora."

Violin solo, Adagio and moto perpetum ..... Ries  
Miss Jeannette Powers.

Overture, "Zampa" ..... Herold

The soloists were greeted with equally as much applause as that given the famous leader, and they, too, were forced to respond to encores. The audience was not as large as it would have been were it not for the fact that a great many Eastonians heard Sousa at Willow Grove during the summer.

Sousa's Band Pleased.

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

The program included the overtures "Kaiser," (Haydn-Westmeyer) and "Zampa," by Harold, and Sousa's own suite "At the King's Court" and grand mosaic "The Free Lance." For encores the "El Capitan," "Stars and Stripes Forever" and "Manhattan Beach" marches were given and their well-won place as favorites were again attested with the ovation with which the familiar and inspiring strains were greeted. His new march, "Powhatan's Daughter," shows much of the Long-fellow rythm and Sousa punctuation. There was not much fuss made over the band arrangement of "Waiting at the Church" which was given as one encore.

Mr. Clarke's "Rondo Caprice," cornet solo, followed by "Love Me and the World is Mine," were much enjoyed, as were the violin solos of Miss Jeannette Powers who gave the "Schubert Serenade" as an encore, showy and artistic rendition. Miss Lucy Allen rendered the difficult Meyerbeer aria "Roberto" in strong voice.

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.

- The program follows:
- 1 Overture, "Kaiser" ..Haydn-Westmeyer
  - 2 Cornet Solo, "Rondo Caprice" (new) ..... Clarke  
..... Herbert L. Clarke.
  - 3 Suite, "At the King's Court" ..Sousa  
a Her Ladyship, the Countess.  
b Her Grace, the Duchess.  
c Her Majesty, the Queen.
  - 4 Aria for Soprano, "Roberto".....  
..... Meyerbeer  
Miss Lucy Allen.
  - 5 Till Eulenspiegel's Merry Pranks..  
..... R. Strauss
  - 6 Grand Mosaic, "The Free Lance".....  
..... Sousa
  - 7 a. Night Scene from "Madam Butterfly" ..... Puccini  
b. March "Powhatan's Daughter" (new) ..... Sousa
  - 8 Violin Solo, Adagio and moto perpetum ..... Ries  
Miss Jeannette Powers.
  - 9 Overture, "Zampa" ..... Herold

*Pennsylvania*

**THE NEW ERA—LANCASTER. THE LANCASTER**

**SEPTEMBER 5, 1907.**

**DAILY INTELLIGENCER.**

**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 Jeannette 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 LANCASTER**

**DAILY EXAMINER.**

**SEPTEMBER 5, 1907.**

**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.

**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, led "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 Jeannette 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 Jeannette Powers; overture, "Zampa" (Herold).

CLEARFIELD PA

SEPTEMBER 7 1907

# 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."

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.

THE ALTOONA TIMES,

ALTOONA, PA.

SEPTEMBER 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.

ALTOONA EVENING GAZETTE,

SEPTEMBER 9, 1907.

### Sousa's Great Band.

Sousa's band has the reputation of being one of the world's greatest musical organizations and Altoonans 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.

MORNING TRIBUNE,

SEPTEMBER 9, 1907.

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'S BAND COMES TO EXPO THIS WEEK

**S**OUZA is coming to town tomorrow. The inimitable John Philip Sousa will be back to the Exposition this week for the eleventh consecutive season. He has toured the country over since last fall and is headed for Pittsburg again, with a two weeks' series of concerts arranged, promising vibration, dash and sparkle at every stroke of his baton.

One of the marvels of the musical age is the wearing quality of Sousa and his band of 50 musicians that he has made famous and loved the world over by the power of his own magnetic personality. In the entire history of music there is nothing to compare with the career of the Sousa organization. To date it has appeared in 892 different cities throughout the United States and Europe; has given 7,334 concerts; has traveled 296,275 miles and has paid for musicians' salaries alone the enormous sum of \$2,100,000. And Pittsburg is looking forward to the engagement this week of Sousa just as eagerly as it did five years ago—if not more eagerly. The public everywhere welcomes the Sousa band with an enthusiasm which seems to grow more pronounced each season.

Mr. Sousa, in a letter enclosing the advance proofs for his programs for this week to the Exposition management, takes occasion to answer through the press a letter which he received from a Pittsburg musical enthusiast, addressed to him at Altoona on Friday. The letter contained the query: "Can you tell me, Mr. Sousa, what class of music the people of Pittsburg prefer, and how do you arrange your programs for your engagement here to suit all tastes?"

Sousa, in his characteristic way, answers the Pittsburg inquirer thus:

"I can answer that question best by saying, no bad music for Pittsburgers. Millions of dollars are being spent in this country today upon musical educations and during the last 10 years there has been much music in this country. Pittsburg has spent thousands and thousands of dollars for good music. But whether the music be rag-time or that of the old masters, it must always be good, mark that. No other kind will be accepted permanently by the American people and leastwise by the Pittsburg people."

The programs for the Sousa concerts this



A Few Sousaesques."

week have all been prepared by Mr. Sousa with an eye to pleasing Pittsburgers. As is his custom he will be most liberal with his encores, usually playing something lively between numbers. There are no long waits or intermissions during a Sousa concert. That is one of the things that makes the band so popular. The soloists to be heard tomorrow will be the cornetist, Mr. Clarke; Miss Jeannette Powers, the violinist; Mr. Leo Zimmerman, the trombonist, and Miss Lucy Allen, the soprano. Five new selections will be played at the afternoon and evening concerts: "Rondo Caprice," airs from "The Orchid," "Pride of the West," "Dancing Songs" and Sousa's new march, "Powhatan's Daughter," which will be heard at both the afternoon and evening concerts.

The program for tomorrow afternoon and evening is as follows:

**MONDAY, SEPTEMBER 9—2 O'CLOCK.**  
 Mosaic, "The Free Lance".....Sousa  
 Cornet solo, "Rondo Caprice" (new).....Clarke  
 Mr. Herbert L. Clarke.  
 Scenes from "Die Walkure".....Wagner  
 Airs from "The Orchid" (new).....  
 .....Caryll-Monckton  
 Violin solo, "Zigeunerweisen".....Sarasate  
 Miss Jeannette Powers.  
 Introduction Third Act "Lohengrin"....Wagner  
**4 O'CLOCK.**  
 Overture, "Kaiser".....Haydn-Westmeyer  
 Trombone solo, "Pride of the West"  
 (new).....Zimmerman  
 Mr. Leo Zimmerman.  
 Tone picture, "Dancing Songs" (new).....  
 .....Meyer-Helmund  
 Aria for soprano, "Bel Raggio".....Rossini  
 Miss Lucy Allen.  
 March, "Powhatan's Daughter" (new)....Sousa  
 "Pocahontas, his own daughter,  
 She the dove of Woroconoco,  
 The Pride of Tuscarora."  
 Chorus and March from "Tannhauser". Wagner  
**7:30 O'CLOCK.**  
 Airs from "The Belle of Mayfair" (new)  
 .....Stuart  
 Trombone solo, "Leona".....Carpenter  
 Mr. Leo Zimmerman.  
 Excerpts from "Madame Butterfly".....Puccini  
 Aria for soprano, "Roberto".....Meyerbeer  
 Miss Lucy Allen.  
 Valse, "Village Swallows".....Strauss  
 March, "On to Victory".....Sousa  
**9:30 O'CLOCK.**  
 Scenes from the latest European success,  
 "The Merry Widow".....Lehar  
 Duet for cornets, "The Swiss Boy".....Arban  
 Messrs. Clarke and Millhouse.  
 The most admired works from "Die  
 Meistersinger".....Wagner  
 Violin solo, Allegro from Concerto.....  
 .....Mendelssohn  
 Miss Jeannette Powers.  
 March, "Powhatan's Daughter" (new)....Sousa  
 "Pocahontas, his own daughter,  
 She the dove of Woroconoco,  
 The Pride of Tuscarora."  
 Prelude to "Carmen".....Bisot

MONDAY MORNING, SEPTEMBER 9, 1907

SEPTEMBER 9, 1907.

## 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.

Following are the Sousa programs for this afternoon and evening:

2 O'CLOCK.  
Mosaic, "The Free Lance".....Sousa  
Cornet solo, "Rondo Caprice" (new).....Clarke  
Mr. Herbert L. Clarke.  
Scenes from "Die Walkure".....Wagner  
Airs from "The Orchid" (new).....Caryll-Monckton  
Violin solo, "Zigeunerweisen".....Sarasate  
Miss Jeannette Powers.  
Introduction Third Act "Lohengrin".....Wagner  
4 O'CLOCK.  
Overture, "Kaiser".....Haydn-Westmeyer  
Trombone solo, "Pride of the West" (new)  
.....Zimmerman  
Mr. Leo Zimmerman.  
Tone picture, "Dancing Songs" (new)  
.....Meyer-Helmund  
Aria for soprano, "Bel Raggio".....Rossini  
Miss Lucy Allen.  
March, "Powhatan's Daughter" (new).....Sousa  
"Pocahontas his own daughter,  
She the dove of Woroconoco,  
The Pride of Tuscarora."  
Chorus and March from "Tannhauser".....Wagner  
7:30 O'CLOCK.  
Airs from "The Belle of Mayfair" (new).....Stuart  
Trombone solo, "Leona".....Carpenter  
Mr. Leo Zimmerman.  
Excerpts from "Madame Butterfly".....Puccini  
Aria for Soprano, "Roberto".....Meyerbeer  
Miss Lucy Allen.  
Valse, "Village Swallows".....Strauss  
March, "On to Victory".....Sousa  
9:30 O'CLOCK.  
Scenes from the latest European success,  
"The Merry Widow".....Lehar  
Duet for cornets, "The Swiss Boy".....Arban  
Messrs. Clarke and Millhouse.  
The most admired works from "Die Meis-  
tersinger".....Wagner  
Violin solo, Allegro from Concerto.....Mendelssohn  
Miss Jeannette Powers.  
March, "Powhatan's Daughter" (new).....Sousa  
"Pocahontas his own daughter,  
She the dove of Woroconoco,  
The Pride of Tuscarora."  
Prelude to "Carmen".....Bizet

## SOUSA AND BAND HERE; NEW MARCH ON PROGRAM.

Four Soloists to Assist in Ex-  
position Concerts—New Act  
for Animal Show.

John Philip Sousa and his band of 50 musicians arrived in Pittsburg 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.

A new act will be added to the Bostock animal arena this afternoon. A number of lions, leopards, jaguars and several tigers were brought in from the East yesterday for the act.

The following are the programs for this afternoon and this evening:

AFTERNOON—2:00 O'CLOCK.  
Mosaic, "The Free Lance".....Sousa  
Cornet solo, "Rondo Caprice" (new).....Clarke  
Mr. Herbert L. Clarke.  
Scenes from "Die Walkure".....Wagner  
Airs from "The Orchid" (new).....Caryll-Monckton  
.....Caryll-Monckton  
Violin solo, "Zigeunerweisen".....Sarasate  
Miss Jeannette Powers.  
Introduction Third Act "Lohengrin".....Wagner  
4:00 O'CLOCK.  
Overture, "Kaiser".....Haydn-Westmeyer  
Trombone solo, "Pride of the West"  
(new).....Zimmerman  
Mr. Leo Zimmerman.  
Tone picture, "Dancing Songs" (new).....Meyer-Helmund  
Aria for soprano, "Bel Raggio".....Rossini  
Miss Lucy Allen.  
March, "Powhatan's Daughter" (new).....Sousa  
"Pocahontas, his own daughter,  
She the dove of Woroconoco,  
The Pride of Tuscarora."  
Chorus and march from "Tannhauser".....Wagner  
EVENING—7:30 O'CLOCK.  
Airs from "The Belle of Mayfair" (new)  
.....Stuart  
Trombone solo, "Leona".....Carpenter  
Mr. Leo Zimmerman.  
Excerpts from "Madame Butterfly".....Puccini  
Aria for soprano, "Roberto".....Meyerbeer  
Miss Lucy Allen.  
Valse, "Village Swallows".....Strauss  
March, "On to Victory".....Sousa  
9:30 O'CLOCK.  
Scenes from the latest European success,  
"The Merry Widow".....Lehar  
Duet for cornets, "The Swiss Boy".....Arban  
Messrs. Clarke and Millhouse.  
The most admired works from "Die  
Meistersingers".....Wagner  
Violin solo, Allegro from Concerto.....Mendelssohn  
Miss Jeannette Powers.  
March, "Powhatan's Daughter" (new).....Sousa  
"Pocahontas, his own daughter,  
She the dove of Woroconoco,  
The Pride of Tuscarora."  
Prelude to "Carmen".....Bizet

## 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 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 proved quite captivating.

For this week Sousa has some new selections on his program. The following are the programs for tomorrow afternoon and evening:

### AFTERNOON, 2 O'CLOCK.

Mosaic "Babillonia" (new).....Musse  
Clarinet Solo, "Norma".....Bellini  
Mr. Joseph Norrito.

Suite, "Three Quotations".....Sousa  
a. The King of France marched up the hill.  
b. And I, too, was born in Arcadia.  
c. Nigger in the wood-pile.

Aria for Soprano, "Semiramide".....Rossini  
Miss Lucy Allen.

Waltz, "Frau Luna".....Lincke  
March, "Liberty Bell".....Sousa

### AFTERNOON, 4 O'CLOCK.

Scenes Pittoresque .....Massenet  
Ballad for Cornet, "Alice, Where Art  
Thou?" .....Archer  
Mr. Herbert L. Clarke.

Benediction of the Poignards.....Meyerbeer  
Fantasie for Violin, "Faust".....Wienlawski  
Miss Jeannette Powers.

Idyl, "Baby's Sweetheart".....Corri  
Military Episode, "Custer's Last  
Charge" .....Luders

### EVENING, 7:30 O'CLOCK.

Prelude to "Lohengrin".....Wagner



Lucy Allen,  
Soprano with Sousa's Band.

Sextet from "Lucia".....Donizetti  
Excerpts from "The Three Little  
Maids" .....Rubens

Serenade for Violin.....Schubert  
Miss Jeannette Powers.

Idyl, "Pan Pastoral" (new).....Godard  
Airs from "Patience".....Sullivan

### EVENING, 9:30 O'CLOCK.

Overture, "Stradella".....Flotow  
Duet, "Oh, Fatal Stone" from "Aida".....Verdi  
Messrs. Clarke and Zimmerman.

Fantasie, "Scotland's Pride".....Godfrey  
Aria for Soprano, "Bel Raggio".....Rossini  
Miss Lucy Allen.

Waltz, "Century Plant".....Waldteufel  
Grand Scene and Soldier's Chorus from  
"Faust" .....Gounod

Trombone Selection, Messrs. Zimmerman,  
Corey, Lyon, Williams, Paone and Perfetto.

## SOUSA IS LOVER OF ANIMAL LIFE

Accompanied by His Wife, Great Bandmaster Has Visited Many Big Kennels in Both Cities

John Philip Sousa, the bandmaster at the Exposition this week, is seeing Pittsburg as he never before saw it. Yesterday he was accorded a pleasant surprise when Mrs. Sousa quietly slipped into Pittsburg and joined her husband at the Hotel Lincoln, announcing that she intended to make a long western trip with him. Mr. and Mrs. Sousa are both great lovers of outdoor life and almost as soon as they had breakfasted were out "doing the city."

Mr. Sousa is a great lover of dogs and has visited nearly all the big kennels of Pittsburg and Allegheny this week. During his last trip abroad he found time to cultivate a more intimate acquaintance than he had ever had with dog life. He had always loved the animals but had not had the opportunity he had often wished for to acquire thoroughbreds, and he brought back three good dogs with him to his home in Washington, two of which have died since. Yesterday he announced that he had almost concluded to establish an extensive kennel on his South Carolina estate and is now making plans to do so. He has sent to England for five fine animals that may arrive here

in a few weeks. These are two Blue Beltons, two Llewellyns and a Gordon setter. These are but a mere nucleus of what others that are to come as soon as quarters and other preparations have been made for them in South Carolina.

Tonight Sousa's program will include excerpts from the most admired works of Berlioz, Wagner, Strauss, Ponchielli, Liszt, Rossini, Mendelssohn, Meyerbeer and Sousa. The symphonic poem, "Till Eulenspiegel's Merry Pranks," by Strauss, will be included in the early program this afternoon. The soloist will be Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Mr. Herbert L. Clarke, cornetist.

Today the members of the following schools of Pittsburg are enjoying themselves at the Exposition: Duquesne, Forbes, Franklin, Hancock, Grant, Rail-

ton, Springfield, North and South.

Much interest is being shown in the coffee packing machine in the main building of the Exposition. This machine, which does the work of a dozen men, folds the wrapper for the bag, packs a pound of beans into the sack and seals up the package ready for the customer, all before the eyes of the public, and is considered one of the greatest machines ever invented.

The following is the program for this evening:

### 7:30 O'CLOCK.

Excerpts from most admired works of  
.....Berlioz  
Scenes from the operas of.....Wagner  
Soprano solo, "The Carrier Pigeon".....Sousa

Miss Lucy Allen.

Flute obligato by Mr. J. Spindler.

Symphonic poem, "Till Eulenspiegel's Merry Pranks" .....R. Strauss  
Scenes from "La Gioconda".....Ponchielli  
9:30 O'CLOCK.

Symphonic poem, "Les Preludes".....Liszt  
Cornet solo, "Inflammatus" from  
"Stabat Mater" .....Rossini

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.

Violin solo, Allegro from Concerto.....Mendelssohn

Miss Jeannette Powers.

Grand march, "The Prophet".....Meyerbeer

# 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.

The programs this afternoon and this evening are as follows:

**2 O'CLOCK.**  
Masterpieces from the works of Meyerbeer. Duet for flute and clarinet, "Lo Hear the Gentle Lark".....Lax  
Messrs. Spindler and Norrito.  
Judex, Mors et Vita.....Gounod  
Serenade for violin.....Schubert  
Miss Jeannette Powers.  
Suite, "The Two Pigeons" (new).....Messenger  
March, "The Diplomat".....Sousa

**4 O'CLOCK.**  
Overture, "Tannhauser".....Wagner  
Sextette from "Lucia".....Donizetti  
Messrs. Clarke, Zimmerman, Millhouse, E. G. Clarke, Williams and Perfetto.  
Mosaic, "The Grand Duchess".....Offenbach  
Valse for soprano, "The Carrier Pigeon".....Sousa  
Miss Lucy Allen.  
Second Polonaise.....Liszt  
Airs from "The Bride Elect".....Sousa

**7:30 O'CLOCK.**  
Processional of the Knight of the Grail from "Parsifal".....Wagner  
Song for cornet, "Because of Thee".....Tours  
Mr. Herbert L. Clarke.  
Airs from "The Spring Chicken" (new).....Carle  
Violin solo, "Nocturne".....Chopin  
Miss Jeannette Powers.  
Scenes from "Faust".....Gounod  
March, "King Cotton".....Sousa

**9:30 O'CLOCK.**  
Fantasie, "A Musical Joke".....Hamm  
Euphonium solo, "Evening Star".....Wagner  
Mr. John J. Perfetto.  
Hymn, "Kol Nedrel".....Bruch  
Waltz song from "Romeo and Juliet".....Gounod  
Miss Lucy Allen.  
"Humoresque".....Dvorak  
Ride of the Valkyries from "Die Walkure".....Wagner

# 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, "Roberto," and Miss Jeannette Powers closed the solo parts with an exquisite number from Mendelssohn. All received enthusiastic encores.

Yesterday the pupils from the Lincoln Homewood and Mt. Albion schools spent the day at the Exposition, having been given a holiday and free tickets to the show. The buildings were thronged with the youngsters, from about 10 o'clock in the morning until dark, when most of them had left the Exposition, tired, but happy and thoroughly satisfied.

**2 O'CLOCK.**  
Masterpieces from the works of Meyerbeer. Duet for flute and clarinet, "Lo, Hear the Gentle Lark".....Lax  
Messrs. Spindler and Norrito.  
Judex, Mors et Vita.....Gounod  
Serenade for violin.....Schubert  
Miss Jeannette Powers.  
Suite, "The Two Pigeons" (new).....Messenger  
March, "The Diplomat".....Sousa  
**4 O'CLOCK.**  
Overture, Tannhauser.....Wagner  
Sextet from "Lucia".....Donizetti  
Messrs. Clarke, Zimmerman, Millhouse, E. G. Clarke, Williams and Perfetto.  
Mosaic, "The Grand Duchess".....Offenbach  
Valse for soprano, "The Carrier Pigeon".....Sousa  
Miss Lucy Allen.

The audience is respectfully urged not to change or leave seats while the band is performing, as too much annoyance results.

SEPTEMBER 15, 1907.

# HERBERT COMING TO EXPO THIS WEEK

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.

Mme. M. L. Morelli, the French "Queen of Jaguars," who introduces one of the most refined animal acts in the Bostock animal arena has had a wonderful career since coming to this country. She comes of a famous French family of animal trainers. Her father was in the French army for several years, but even in his early childhood exhibited a fondness for animals. When but a boy and while visiting a zoological garden in Paris, he slipped into a cage of untrained and most ferocious lions and to the surprise of the keepers who found him in the cage, came out unharmed after having patted the heads of the animals. His daughter inherited this peculiar faculty and has overcome the animals which she

puts through the difficult tricks simply by kindness.

Captain Ed Cardo, who has the famous group of brown, white and black Teddy bears, is the proud possessor of the only Teddy in the Bostock collection which was weaned on a bottle. The little Teddy was found in the Adirondacks when about six weeks old, its mother having been killed by a hunter. The innumerable side attractions which are to be seen at the Exposition drive away dull moments. "Pharaoh's Daughter," the wonderful electrical illusion, has created no end of interest among the clergy and laymen of the two cities. In the gallery there are also innumerable attractions which catch the gaze of the passerby and hold it.

For this week Sousa has some new selections on his program. The following is the program for tomorrow afternoon:

- 2:00 O'CLOCK.
- Mosaic, "Babillonia" (new)..... Musse
  - Clarinet Solo, "Norma"..... Bellini
  - Mr. Joseph Norrito.
  - Suite, "Three Quotations"..... Sousa
  - (a) The King of France marched up the hill.
  - (b) And I, too, was born in Arcadia.
  - (c) Nigger in the wood-pile.
  - Aria for Soprano, "Semiramide".....
  - ..... Rossini
  - Miss Lucy Allen.
  - Valse, "Frau Luna"..... Lincke
  - March, "Liberty Bell"..... Sousa
  - 4:00 O'CLOCK.
  - Scenes Pittoresque ..... Massenet
  - Ballad for Cornet, "Alice, Where Art Thou?".....
  - Mr. Herbert L. Clarke.
  - Benediction of the Poignards.....
  - ..... Meyerbeer
  - Fantasia for Violin, "Faust".....
  - ..... Wienlawski
  - Miss Jeannette Powers.
  - Idyl, "Baby's Sweetheart"..... Corri
  - Military Episode, "Custer's Last Charge"..... Luders

# 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-



MISS LUCY ALLEN,

Soprano Soloist With Sousa's Band. Attention 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 Pittsburgh. 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.

Mme. M. L. Morelli, the French "Queen of Jaguars" who introduces one of the most refined acts in the Bostock animal arena, with her panthers, leopards, and jaguars, has had a wonderful career since coming to this country. During the past week a handsome gown of velvet, which was the creation of a Parisian modiste, was completely ruined by one of her pet leopards. The leopard, in a spirit of playfulness got one of its claws caught in the folds of the gown and gave it a rip which was found to have put the costume out of repair. When it is considered that the gown worn by the "Queen of the Jaguars" are made at a cost of about \$400, the loss was a keen one.

Captain E. Cardo, who has the famous group of brown, white and black Teddy Bears, is the proud possessor of the only Teddy in the Bostock collection which was raised on a bottle. The little Teddy was found in the Adirondacks when about six weeks old, its mother having been killed by a hunter. When about six months old it was given over to the care of Cardo, who has trained it to do the most amusing stunts.

The invitation to the school teachers of Allegheny county to visit "Indra," the sacred white elephant, has been taken advantage of by several hundred teachers during the past week. Any teacher presenting herself at the exhibition at 8:30 or 9:30 each evening will be admitted free to see the wonderful animal.

For this week, Sousa has some new selections on his programs. Following are the programs for tomorrow afternoon and evening.

**2 O'CLOCK.**  
Mosaic, "Babillonia" (new).....Musse  
Clarinet Solo, "Norma".....Bellini  
Mr. Jos. Norrito.

Suite, "Three Quotations".....Sousa  
a. The King of France marched up the hill.

b. I too, was born in Arcadia.  
c. Nigger in the wood-pile.

Aria for Soprano, "Semiramide".....  
.....Rossini  
Miss Lucy Allen.

Valse, "Frau Luna".....Lincke  
March, Liberty Bell.....Sousa

**4 O'CLOCK.**  
Scenes Pittoresque.....Massenet  
Ballad for Cornet, "Alice, Where Art Thou?".....Archer  
Herbert L. Clarke.

Benediction of the Poignards, Meyerbeer  
Fantasia for Violin, "Faust".....Wieniawski  
Miss Jeannette Powers.

Idyl, "Baby's Sweetheart".....Corri  
Military Episode, "Custer's Last Charge".....Luders

**7:30 O'CLOCK.**  
Prelude to "Lohengrin".....Wagner  
Sextette from "Lucia".....Donizetti  
Excerpts from "The Three Little Maids".....Rubens  
Miss Jeannette Powers.

Idyl, "Pan Pastoral" (new).....Godard  
Airs from "Patients".....Sullivan

**9:30 O'CLOCK.**  
Overture, "Stradella".....Flatow  
Duet, "Oh, Fatal Stone" from "Aida".....Verdi  
.....Mssrs. Clarke and Zimmerman.

Fantasia, "Scotland's Pride".....Godfrey  
Aria for Soprano, "Bel Raggio".....Rossini  
Miss Lucy Allen.

Valse, "Century Plant".....Waldteufel  
Grand Scene and Soldier's Chorus from "Faust".....Gounod  
Trombone Selection, Messrs. Zimmerman, Corey, Lyons, Williams, Paone and Perfectto.

# 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 Jeannette 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.

Strangers are seen everywhere on Pittsburgh's streets today, the majority of them carrying grips and dress suit cases. The biggest majority of these are in town for the Exposition, this being the second of the general excursion days. Up until noon, several hundred out-of-town visitors had registered at the Exposition and this number will be increased to several thousand by this evening.

Tomorrow the following schools of Pittsburgh will attend the Exposition: Duquesne, South, Grant, North, Hancock, Forbes, Franklin, Ralston and Springfield.

Two numbers of particular interest will be included in tonight's program: "At the King's Court," which was heard here last year, and Nevin's "A June Night in Washington."

Following is the program for this evening:

- 7:30 O'CLOCK.
- Overture, "Carneval Romains".....Berlioz
  - Duet, "See the Pale Moon".....Campana
  - Messrs. Clarke and Zimmerman.
  - Fantasia, "Zick-Zack" (new).....Schreiner
  - Violin solo, "Slavonic Dance".....Gelosio
  - Miss Jeannette Powers.
  - Scenes from "Cavalleria Rusticana".....Mascagni
  - .....Sullivan
  - Finale, "Iolanthe".....Sullivan
- 9:30 O'CLOCK.
- Ballet Suite, "Yedda".....Metra
  - Duet for Flute and Clarinet, "The Gentle Lark".....Lax
  - Messrs. Spindler and Norrito.
  - Suite, "At the King's Court".....Sousa
  - (a) Her Ladyship, the Countess,
  - (b) Her Grace, the Duchess, (c)
  - Her Majesty, The Queen.
  - Valse for Soprano, "The Free Lance".....Sousa
  - .....Miss Lucy Allen.
  - En Passant, "A June Night in Washington".....Nevin

# 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 first baseman 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.

Mme. M. L. Morelli, the French "Queen of Jaguars," who introduces one of the most refined animal acts in the Bostock animal arena with her panthers, leopards and jaguars, considered among the most treacherous animals in captivity, has had a wonderful career since coming to this country. During the past week a handsome gown of velvet, the creation of a Parisian modiste, was completely ruined by one of her pet leopards. The animal in a spirit of playfulness in the arena the other afternoon, got one of its enormous claws caught in the folds of the gown and gave it a rip which was found to have put the costume out of repair. Mme. Morelli comes of a famous French family of animal trainers. Her father was in the French army for several years, but even in his early childhood exhibited a fondness for animals. When but a boy and while visiting a zoological garden in Paris, he slipped into a cage of untrained and most ferocious lions and the surprise of the keepers who found him in the cage came out unharmed after having petted heads of the animals and fondled them.

The man seemed to have possessed some peculiar faculty of overcoming the most dangerous of beasts purely through kindness. His daughter inherits this peculiar faculty and has overcome the animals which she puts through the difficult tricks simply by kindness. While she strikes at the animals with her whip and cracks it loudly, never once does any one of the beasts feel the sting of the lash. The lash does not touch the animal's body, and Mme. Morelli never permits any of the keepers to treat the jaguars or leopards harshly.

Capitan Ed. Cardo, who has the famous group of brown, white and black Teddy bears, is the proud possessor of the only Teddy in the Bostock collection which was weaned on a bottle. The little Teddy was found in the Adirondacks when about six weeks old, its mother having been killed by a hunter. It was taken to the hut of a villager and there weaned on a bottle belonging to one of the children. When about six months old it was sold to Mr. Bostock and given over to the care of Cardo, who has trained it to do the most amusing stunts.

The invitations extended to the school teachers of Allegheny county to visit Indra, the sacred white elephant on exhibition in the amusement area outside the music hall, has been taken advantage of by several hundred teachers during the past week. Any teacher presenting herself at the exhibition at 8:30 or 9:30 in the evening will be admitted free to see the wonderful animal. Among the side attractions at the exposition "Pharaoh's Daughter," the wonderful electrical illusion, has created no end of interest. In the gallery there are also innumerable attractions which catch the gaze of the passersby and hold it.

For this week Sousa has some new selections. The following are the programs for tomorrow afternoon and evening:

- 2 O'CLOCK.
- Mosaic, "Babylonian" (new).....Musse
  - Clarinet solo, "Norma".....Bellini
  - Joseph Norrito.
  - Suite, "Three Quotations".....Sousa
  - Aria for soprano, "Semiramide".....Rossini
  - Miss Lucy Allen.
  - Valse, "Frau Luna".....Lincke
  - March, "Liberty Bell".....Sousa
- 4 O'CLOCK.
- Scenes Pittoresque.....Massenet
  - Ballad for cornet, "Alice, Where Art Thou?".....Archer
  - Herbert L. Clarke.
  - "Benediction of the Poignards".....Meyerbeer
  - Fantasia for violin, "Faust".....Wieniawski
  - Miss Jeannette Powers.
  - Idyl, "Baby's Sweetheart".....Corri
  - Military episode, "Custer's Last Charge".....Luders
- 7:30 O'CLOCK.
- Prelude to "Lohengrin".....Wagner
  - Sextet from "Lucia".....Donizetti
  - Excerpts from "The Three Little Maids".....Rubens
  - Serenade for violin.....Schubert
  - Miss Jeannette Powers.
  - Idyl, "Pan Pastoral" (new).....Godard
  - Airs from "Patience".....Sullivan
- 9:30 O'CLOCK.
- Overture, "Stradella".....Flotow
  - Duet, "Oh, Fatal Stone" from "Aida".....Verdi
  - Messrs. Clarke and Zimmerman.
  - Fantasia, "Scotland's Pride".....Godfrey
  - Aria for soprano, "Bel Raggio".....Rossini
  - Miss Lucy Allen.
  - Valse, "Century Plant".....
  - Grand scene and solo.....
  - "Faust".....

MONDAY, SEPTEMBER 23, 1907.

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.

*Mitchell Daily  
Republican  
Sept. 24, 1907  
Mitchell, So. Dak.*

## 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 Reiz, 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.

The specialties are now put on at the close of the Sousa band concert. Johnny West, the black face comedian, does a stunt that brings out the laugh from the people and his work seems to give satisfaction. One of his specialties is to ask for a hat when about 50 will come tumbling down from the fly gallery and with them he plays a sort of a bell solo.

The Great Santell, the man of muscle, gives a fine exhibition of muscular control in physical exercise and then displays his marvellous strength with heavy dumbbells, handling them with seeming ease. With a man suspended on each arm, another across his shoulders and a fourth hanging to his back he walks around the stage and thus ends his act of the great strength he displays.

Mitchell Daily  
Republican  
Mitchell, So. Dak.  
Sept. 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 in 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.

The entertainment was finished off with the specialties of Johnny West, the black face artist, and the Great Santell.

## 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.

Sept. 27, 1907

Sept. 30, 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 in 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 ready sympathy with all. The program closed with "A Hunting We Go" 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 net player and his work shows careful training on the instrument. Miss Allen sang "Bel Raggio" from the opera, a selection that is well suited to her dramatic voice and rings with execution the reserve power of her work. Miss Allen has constantly shown in appreciation from the start, and in her selection from the Bride-Elect showed an adaptability in the closing passages that was something remarkable, where the tones are sustained in a high range and calling for broad strong tones. Miss Powers played a Mendelssohn Concerto for her viola 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 Santell in his feats of strength.

### 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 amidst 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 on their trip across the continent, going west through North Dakota to Seattle, Wash., thence to Vancouver, B. C., and then south through California and back east through Wyoming, Colorado, Kansas, Nebraska, Iowa, Minnesota, Wisconsin, Illinois, Ohio, Michigan, Ontario, and closing in New York at the Hippodrome Dec. 15.

OCTOBER 2, 1907

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 numbers 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 3, 1907.

SOUSA'S BAND

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

Every seat was occupied at the Atheneum 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. Following was the program given, not mentioning the encores:

- Overture, "Kaiser" .... Westmeyer
- Cornet Solo, "Rondo Caprice" (new)
- ..... Clarke
- Mr. 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", Meyerbreer
- Miss Lucy Allen
- 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" .. Geloso
- Miss Jeanette Powers
- Ride of the Valkyries, from "Die Walkure" . . . . . Wagner

Dillingo Daily Journal, Oct. 4, 1907, with Sabote

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# 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

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."

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 "Hungarianesque," 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 startling grandeur.

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.

### 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

### 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.

**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.

**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. Following is the program, the marches of Sousa being given as encores:

1. Overture—"Kaiser" .. Westmeyer
2. Cornet solo—"Rondo Caprice" (new) ..... Clarke  
Mr. Herbert L. Clarke.
3. Suite—"The Last Days of Pompeii" ..... Sousa
  - (a) "In the House of Burbo and Stratonic."
  - (b) "Nydia."
  - (c) "The Destruction of Pompeii and Nydia's Death."
4. Soprano solo—"Roberts" ..... Meyerbeer  
Miss Lucy Allen.
5. "Till Eulenspiegel's Merry Pranks" ..... R. Strauss
- Intermission.**
6. Suite—"Peer Gynt" ..... Grieg
  - (a) "Morning."
  - (b) "Asa's Death."
  - (c) "Anitra's Dance."
  - (d) "In the Hall of the Mountain King."
7. (a) Humoresque ..... Dvorak
  - (b) March—"Powhaton's Daughter" (new) ..... Sousa  
"Pocahontas his own daughter  
She the dove of Woronoco  
The pride of Tuscarora."
8. Violin solo—Caprice, "Slav" ..... Gjeloso  
Miss Jeanette Powers.
9. Ride of the Valkyries, from "Die Walkure" ..... Wagner

**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'S FINE BAND SCORES GREAT HIT

VERY 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 Grieg compositions, was given last night and it, too, will be repeated this evening by request. The Normandenes 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 Grieg 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.

The selections of the most opposite type 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.

The 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.

### Program for Tonight's Concert.

The program for this evening is 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 Smithy scene from "Siegfried"..... Wagner

### INTERMISSION.

"Invitation a la Valse"..... Weber-Weingartner  
(a) Idyl, "The Gypsy" (new)..... Ganne  
(b) March, "Powhatan's Daughter" (new)..... Sousa  
Violin solo—"Adagio and Moto Perpetuum"..... Ries  
Mosaic—"The Free Lance"..... Sousa

## 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 vehemance 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 the 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 Smithy scene from "Siegfried"..... Wagner

### INTERMISSION.

"Invitation a la Valse"..... Weber-Weingartner  
(a) Idyl—"The Gypsy" (new)..... Ganne  
(b) March—"Powhatan's Daughter" (new)..... Sousa  
Violin solo—"Adagio and Moto Perpetuum"..... Ries

# 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 callsthenic movement of his arms which brings his hands below the waist line. Those gestures are characteristically Souselian 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.

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**Evening** Despite the ext of the rival er Broadway last n was well filled by applauded every his band to the Westmeyer's "K program with an manded a double lowed by Mr. C Caprice," his own cornet. All the p technique possible is involved, and executed. The sca llance of the vel storms of appla the accompanying spired the soloi ment of artistic top notes. He called to give a same selection as

Mr. Sousa's su of Pompeii," was the supreme number of the program. The descriptive tone-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 sug-

## 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

The suite, "Looking Upward," by Sousa, which comprises (a) "By the Light of the Polar Star," (b) "Under the Southern Cross," (c) "Mars and Venus," 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-Welngertner; "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

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 wailings 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 "Slav" 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 stirring music.

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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," 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 an enthusiasm that demanded a double encore, and was followed by Mr. Clarke's solo, "Rondo 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 tone-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 Stratolice," 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 sug-

### Sin of Impurity.

Sin of impurity should be detested and hated. A man should so live that on his wedding day he can say a life as pure as the one he re-

quires today. God loathes it, and so should hate it. We must not misunderstand me. I said that we must hate evil. We know of it and hate it. We must fight it. Combat it always. But must not hate the sinner. To a brother we must extend a helping hand and lift him up to a higher, purer life.

There are places in Butte—scores of them—where a man would not see his sister or his wife or his daughter go for anything in the world. He would cut off his right arm before he would permit them to go to these places. Yet you meet men all the streets every day who could tell you very much about these places. What are you going to do? Are you going to cast these men from you as lecherous reprobates? Would Jesus do that?

"My brothers, these are the people for whom Christ shed his precious blood. These are the people for whom he pleads."

Mr. Morrison spoke at considerable length on the liquor evil, and designated what he believed to be the proper attitude of the church towards it.

Before the sermon Mrs. Riley sang beautifully "The Holy City," and the choir sang two anthems.

**STOP SCRATCHING YOUR HEAD.**  
You won't need to scratch your head if you use Ten-Day Dandruff Cure. An absolute cure guaranteed or your money back. Ask your barber about it or address postoffice box 561. Butte.

**NOTICE.**  
All expressmen are requested at 1024 George street Tuesday evening eight o'clock for the purpose of forming a union.



JEANNETTE POWERS,  
VIOLINISTE,  
WITH  
SOUSA



JOHN PHILIP SOUSA  
DREAMLAND RINK



LUCY ALLEN, SOPRANO,  
WITH SOUSA.

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-quickenning compositions, 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 was admirably varied, classics alternating

with lighter numbers, and encores 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.

Sousa's Band

It is five years since Sousa played in Seattle, the last date being October 9, 1902. Sousa is now coming toward Seattle from the East and will be here on Friday, Saturday and Sunday, October 11, 12 and 13, three evenings and matinees on Saturday and Sunday.

Manager John Cort found it necessary to secure Dreamland rink for this series of concerts, as every other place of proper proportions in the city is already occupied. However, the arrangement may be most fortunate after all, as in the matter of capacity Dreamland rink has an advantage. The acoustics are beyond question, and for this reason, and also that of capacity, Manager Cort was eager to secure the rink.

This will give the public an advantage in prices also, a matter of an agreeable nature. The band on the present tour (Sousa's ninth transcontinental) is larger than any Sousa has

ever before brought to the Coast. It numbers fifty-five, including special soloists. These are Miss Lucy Allen, soprano; Miss Jeannette Powers, violinist, and Mr. Herbert L. Clarke, cornet virtuoso. As a rule Sousa changes soloists each tour, with the exception of Mr. Herbert Clarke, but the rule is not enforced at this time in the case of Miss Jeannette Powers, violinist, the present being her third tour with Sousa's band. Her success as an artist en tour and in a series of New York concerts was such that Sousa re-engaged her for the third time. Miss Lucy Allen, vocalist, has had undoubted success in Italy and Germany, and was selected from among many candidates.

For the Seattle concerts Mr. Sousa is preparing special programmes, with a view of providing the largest measure of musical enjoyment. Sousa's last march, "Powhatan's Daughter," will be heard for the first time here.

# 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 Phillip 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 au-

dience 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 Dvorak were cheek by jowl for the evening with Clarke, Westmeyer, Geloso and Sousa, the latter frequently. But if the shades of the masters felt themselves in unfamiliar company it made little difference to the big audience, for every number pleased.

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.

# 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, wall 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 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.

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:

BELLINGHAM, WASH.

THE MORNING REVEILLE,

## 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 en masse 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, 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.

BELLINGHAM, WASHINGTON,

## 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.

PORTLAND, OREGON,

OCTOBER 19, 1907.

## DR. PALMER ACCEPTS CALL IN MISSOURI

Former Portland Pastor Will Have Charge of Gov. Folk's Church.

Dr. Ray Palmer, for five years pastor of the Second Baptist Church of this city from 1896 to 1901, and for the next four years an evangelist, covering all the important cities and towns of the Pacific Coast, has just accepted the pastorate of the First Baptist Church of Jefferson City, Mo., the capital of the state. He will assume charge of the new pastorate on Sunday, November 3, and in the meantime, while getting ready to take up his new work, he is enjoying a brief honeymoon.

Dr. Palmer was married only a week ago at Missoula, Mont., to Miss Lavinia Mae Slocum, a prominent young woman of that city, a graduate of the State Normal School of Montana, and who until the time of her marriage to Dr. Palmer had been preparing herself for missionary work in the foreign field. Dr. Palmer admits that his bride will confine her future "missionary" work to the "home" field.

For a number of years Dr. Palmer was followed by "El Capitan," 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, "Slave," 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.

BELLINGHAM, WASH.

THE MORNING REVEILLE,

# BAND KING GIVEN WARM WELCOME

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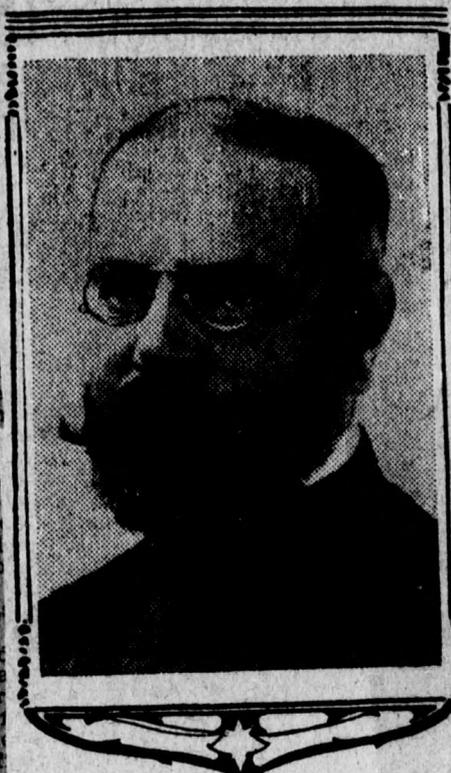
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It was a treat—no one can deny that—and today with Sousa's wonderful music still ringing in their ears, no one will have the inclination to do other than sing the praises of the band king and his wonderfully trained company of fifty pieces.

## SOUSA RECEIVES ROYAL

JOHN PHILIP SOUSA



John Sousa... posed an... hundred... list his... of the... countries... filled... evening... picked... eral... was... times... gram... come... and the... His... audience... ing and... swing... and no... the cla... choice... nounced... cert wa... number... sound... tions... is conf... auditor... There... the ent... tener... Clarke... as a... select... exagger...

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

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# 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 largo 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.

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OCTOBER 22, 1907.

# 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—criticise 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 multitudi-

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.

### LOS ANGELES EXPRESS.

OCTOBER 22, 1907.

#### Sousa and His Great Band

In the Auditorium, the afternoon and evening of Friday and Saturday, Sousa and his great band will give a concert. Mr. Sousa is peculiarly fortunate this season in his soloists, of whom there are three. The soprano is Miss Lucy Allen of Boston, and of brilliant European training. Commendations on her performances have been as lavish as could be wished. The violinist of the combination is Miss Jeannette Powers, a native of Decatur, Ill., who has passed several years in Europe under the instruction of the master Joachim, and has acquired an ability of execution that gives her fine rank among all women violinists now having vogue. The cornetist is Herbert L. Clarke, known in all parts of America and Europe. He is playing this season upon a cornet made especially after his own design.

## 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 Philip 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.

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.

FRIDAY, OCTOBER 25, 1907.

## 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 into 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 enthrallment 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 G-leg.

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 "Serenade" 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 fine 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.

LOS ANGELES EXPRESS.

OCTOBER 26, 1907.

## 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.

Los Angeles.

THE EVENING NEWS.

OCTOBER 26, 1907.

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 stately 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 flute 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 with 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.

THE SAN FRANCISCO CALL,

OCTOBER 24, 1907.  
Ten Thousand Persons Hear  
Sousa's Great Band Play  
in the Greek Theater

By Walter B. Anthony

John Phillip 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

THE SAN FRANCISCO CALL

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 a 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 prank were funny I missed the joke; and the composer's German idiom proved untranslatable to me, at least.

"The Last Days of Pompeii" is realistic for San Francisco really enjoy for some while. That coss grumble and rumble of the second period in the last movement of Sousa suite sounds too much like a certain April 18 which we are trying to forget. People in the audience turned one another knowingly when the ton 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 enjoyed and earned their reception. Miss B. Allen possesses a soprano of range and considerable flexibility, is sympathetic and resonant and articulates with excellent method. sang a showy Meyerbeer aria last night which displayed her upper voice to brilliant advantage. For encore sang a new Sousa waltz song which

dainty charm. Miss Jeanette Powers played Deloso's rather inconsequential "Caprice Slav" with more grace and technique 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.

SAN FRANCISCO CHRONICLE,

OCTOBER 30, 1907.

THE SAN FRANCISCO CALL.

## 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 requisition of it in the playing of Sargate's "Zegeunerweisen," which calls for many violinistic qualities.

Sousa's versatility is always a marvel; his big, fine band giving forth the mysterious 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 one 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.

OCTOBER 27, 1907.

## SOUSA TO GIVE SEVEN CONCERTS AT DREAMLAND

Three Soloists and 50 Other  
Artists Will Appear  
Here This Week.

Beginning tomorrow night Sousa will give seven concerts at Dreamland rink, in Steiner street near Sutter. These are the dates: Monday night, October 28, Tuesday night and matinee, Wednesday night and matinee and Thursday night and matinee.

His fifty instrumentalists, artists all of them, will be assisted by Miss Lucy Allen, whose voluminous, vibrant and expressive soprano won a triple encore at the Greek theater last Wednesday night; Miss Jeanette Powers, violiniste, who also scored a great success in Berkeley, and Herbert Clarke, cornet virtuoso, who was declared to be one of the greatest players that ever visited the coast. The soloists will appear at all the concerts.

Sousa himself will remain the premier soloist, and his control over his bandmen is still as wonderful as it is picturesque. Each concert will be different from the others, except in point of merit, and the engagement of Sousa in San Francisco promises to become one of his greatest successes in a career of success. As a sample of what music lovers will enjoy seven times during the week the following program for tomorrow night is given: "Kaiser" overture, Westmeyer; "The Last Days of Pompeii," Sousa; "Peer Gynt Suite," Grieg; "Humoresque," Dvorak; "Ride of the Valkyries," Wagner; "Powhatan's Daughter," march by Sousa, and Strauss' tone poem, "Till Eulenspiegel's Merry Pranks."

OAKLAND, CALIFORNIA.

OAKLAND TRIBUNE, 1G.

OCTOBER 24, 1907.

## HOOTED VOCALIST AT THE SOUSA CONCERT

Youthful Disturber Fined \$10  
by Berkeley  
Justice.

BERKELEY, Oct. 24.—At least one of a crowd of twenty or more boys who climbed into the trees behind the Greek Theater last night and disturbed the peace of the audience by hooting the performers was punished this morning, when Edward R. Kelley, a young East Oakland beer bottler, was fined \$10 by Judge Edgar. The continued presence of several police officers was necessary to keep order among the hoodlums.

Not content with gaining free admittance to the concert by climbing the trees, they made the earlier portion of the Sousa concert hideous by their noise. The climax came when Miss Lucy Allen, the soprano, was singing her first number. Every high note was answered by a chorus of cat-calls, and when the lady had retired behind the scenes she burst into tears.

Chief Vollmer, who sat in the audience, went, with several of his men, back of the theater. Kelley refused to keep quiet after being ordered to do so and was placed under arrest. This morning in court he was convicted on the testimony of Policeman C. D. Lee and fined \$10.

In addition to the 8,000 people in the theater last night over 3,000 sat on the slope outside and enjoyed the concert. E. A. Hugill, superintendent of grounds, plans to put up barbed-wire netting to prevent future difficulties such as last evening's.

THE OAKLAND HERALD,

THURSDAY EVENING, 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.

OCTOBER 28, 1907.

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 "Romeo 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.

THURSDAY, 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, too.

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.

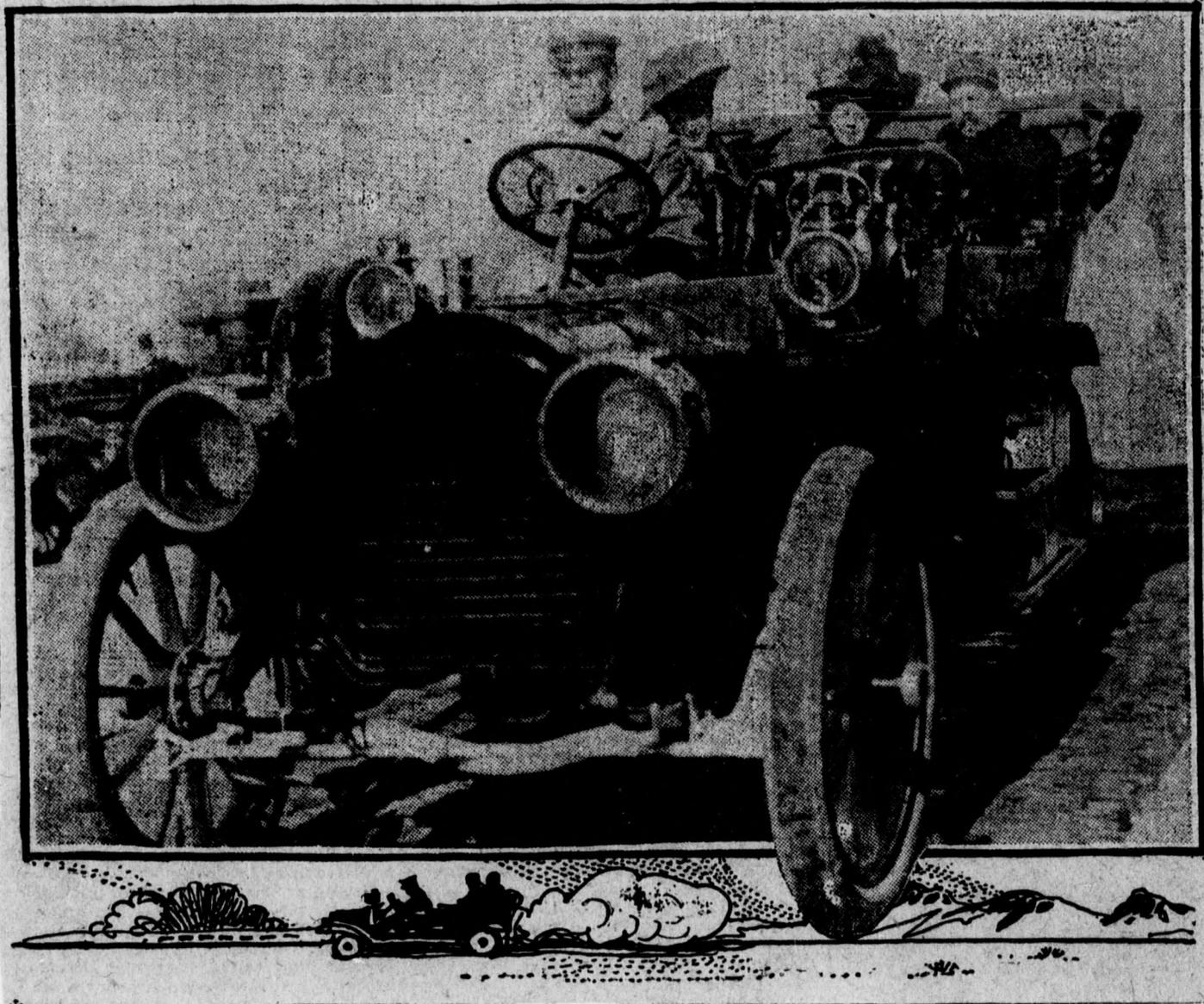
SATURDAY, NOVEMBER 2, 1907.

### 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 Forever." 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.

THE SAN FRANCISCO CALL, THURSDAY, OCTOBER 31, 1907.

*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.*



TUESDAY, 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 hurry 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 rare 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 Pastasie 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 fife 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 Thoburn," "The Coming of Sheridan" and "The Apotheosis."

"Hail 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 Jeanette 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 Jeanette 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 and 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."

and 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 Country '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 hearty encore. Miss Jeanette Powers, the violinist, though late on the programme, rendered the "Slav," by Gelsolo, 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.

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THE SALT LAKE TRIBUNE, TUESDAY MORNING,

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 Philip 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-

TUESDAY EVENING, NOV. 5, 1907.

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 band-master'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.

# 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.

## 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

bit, strung every nerve to its highest tension.

For a space of four hours yesterday Sousa made a part of Zion's population realize that after all, as long as the flag was waving and the band playing life was worth living, even if money was tight and the city in the throes of politics.

Sousa's concerts will be given in the tabernacle this afternoon and evening.

# 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 with him 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 "Ava 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."