

YORK HERALD, MONDAY, MAY 11

## DANCE SOCIETY

### LUNCHEON PARTIES AT HOT SPRINGS

Several Are Given at Fassifern Farm and the Oaks, and One Is Followed by a Drive.

#### MANY GO RIDING OR DRIVING

Some Return with Wild Flowers and Blossoms, Which Are Used to Decorate Dining Room of Hotel.

HOT SPRINGS, Va., Sunday.—This has been an ideal day, with bright sunshine and cool breezes. In the afternoon the lawns at the Casino were a lounging place for those who did not care for long walks or for driving, but who wanted the inspiration of the invigorating mountain air.

Mr. Frank J. Gould entertained a party of four men at luncheon at the Oaks, which was followed by a carriage ride through the Bath Alum Springs mountain section. Several other parties were given at the Oaks, while others were entertained at Fassifern Farm by Mr. and Mrs. George A. Ellis, Jr., of New York; Willard Nowland, of Chelsea, Mass.; William Nelson Pelouze, of Chicago; Mr. and Mrs. Hugo R. Johnstone, of Boston.

Mr. Johnstone left Hot Springs on the "bankers' special" to-night to spend a few days in New York. This train was the last of the special Sunday trains which were started last month. Another passenger on it was Mrs. John Philip Sousa, who returned to New York after a three months' absence. Mr. Sousa will start tomorrow and will ride on horseback to Washington, and after a short stay there will go on to New York. For Mr. and Mrs. Sousa a farewell party was given last night in the Japanese room of the Homestead Hotel.

Mr. and Mrs. Nathaniel F. Moore, of New York, are expected at Hot Springs this week.

There was no diminution in the number out driving and riding to-day, and many of those returning to the hotel brought in dogwood blossoms, wild azaleas and branches of crab apple blossoms. These were used to-night to decorate the dining room, and made it pink and white, the blossoms being arranged somewhat in Japanese fashion.

NEW YORK AMERICAN.

## Wife Reaches Bank in Time SOUSA'S \$29,570 SAVED

### Doors Close 10 Minutes Later

Miss Helen Sousa, who persuaded her mother to draw \$30,000 from the bank 10 minutes before it closed.

Miss Friscilla Sousa, who aided in saving the funds of her father's band from the New Amsterdam Bank.



### Bandmaster's Daughters Persuade Mother to Withdraw New Amsterdam Deposit.

John Philip Sousa and his band must doff caps to woman's superior judgment and quick wit at the time of a financial crisis. Three women—the wife and daughters of the bandmaster himself—saved the entire funds of the organization—nearly \$30,000—on deposit at the New Amsterdam National Bank, just ten minutes before it closed Wednesday.

Yesterday at the home of Mr. Sousa, No. 37 Madison avenue, the feminine members of the Sousa family were kept busy responding to the congratulations that came pouring in.

Miss Helen Sousa, the youngest daughter, whose persistent urging persuaded her mother to take the step which resulted in saving the funds, yesterday afternoon told an American reporter all about the affair.

"Mother barely had time to reach the bank before it closed. As the cab dashed up she saw by the big clock in front of the bank that she had just ten minutes. The officials were very nice to her and



Mrs. John Philip Sousa, wife of the famous bandmaster.

she soon left, carrying the bank notes, in large rolls, in her muff.

"That night Mr. Barnes, the manager of the band, came hurrying here from Nashville, where the band was playing, with what he thought was news to us of the bank's failure. He was overjoyed when he learned the facts. He had telegraphed to father, and told him the band had \$29,570 on deposit. Far from being depressed over the bad tidings father, who always sees the humorous side of any happening, even a misfortune, telegraphed back, 'Sorry it wasn't an even \$30,000; easier to remember.'"





## The Band



The *American Bandsman* has the pleasure of introducing to its readers, the first of a series of articles by no less a man and bandmaster than Mr. John Philip Sousa. It is promised that these articles will follow each other as closely as possible and will be very instructive and useful as well as interesting. American bandmen should be interested in the history of well known bands from a degree of comparison if for no other reason. As this magazine grows in usefulness and importance, it is planned to have instructive articles from all the associate editors which must be of lasting benefit. We respectfully submit the following:



When it is noted that the now celebrated Coldstream Guards Band of

Great Britain consisted, a little more than a hundred years ago, of eight musicians only, viz: two oboes, two clarinets, two horns and two bassoons, the thought must present itself that the wind band is by far the youngest of instrumental bodies. The purely string combination has existed for many centuries and the symphonic or operatic combination, using a mixture of strings, wood and brass, has been in vogue a very long time, but the combination consisting of wind instruments exclusively, has attained an artistic level only within the past fifty years. It is said of the Coldstream Guards, that through the efforts of the Duke of York, its first step forward was made by the addition of flute, trumpets, trombones and serpents, and to quote the historian, "three negroes with tam-

bourines and crescents were also added."

The efforts of Beethoven and other great masters to write for a wind combination showed that in the early days there was a paucity of voices and a circumscription of possibilities.

To three men primarily is due the advance of the wind band, Wilhelm Wieprecht of Germany, Antoine Joseph, known as Adolph Sax, of France, and Theobald Boehm of Bavaria. The first two with their numerous improvements and inventions in brass instruments; the latter by his improvements in the mechanism of the flute, oboe and bassoon. To those can be added the name of Klose for his application of the Boehm system to the clarinet family.

The most important element in the make-up of either an orchestra or a band, i. e. purity of tone and intonation, was helped to a marvelous degree by these men, and since, by others who have improved the facility and intonation of many other instruments. The orchestra as well as the band has profited by the genius of the instrument maker of the past century.

The properly equipped band of to-day, notwithstanding the absence of strings, is as rich in quartettes as the symphonic orchestra. The harp which has no simulating substitute in any instrumental combination, must of necessity be the one stringed instrument of the band. In the early days, that is to say, in the beginning of the career of such famous bandmasters as Saro, Wieprecht, Sellenik, Dan and Fred Godfrey, P. S. Gilmore, Dodsworth, Cappa, Reeves and many others known to the world twenty-five years ago, it was a common practice to draw from the orchestral body many of its voices, and with the addition of

new inventions like the family of saxophones and sarrusophones etc., the complexity and richness of the wind band was assured. A strange condition is presented now, for the orchestral body is rushing to the wind band for addition to its voices, no lesser a composer than Richard Strauss, using the saxophone in his compositions; the Russian composers are employing the cornet with more and more frequency; the great Frenchmen are inducting into the orchestra many band instruments, and even the great Richard has employed the euphonium in his scores.

No one would want to see the Violin dethroned from its position as the king of instruments, and I, who in my young days earned my living as an orchestral violinist, have a love for the instrument that will never change. Within certain limit and time duration, there is nothing so beautiful as a large body of strings in a sustained theme with much concordant harmonic structure. But when we speak of a symphonic or operatic orchestra, it is of a body that has within its organization four distinct groups, viz.—the strings, the wood winds, the brass choir and the instruments of percussion.

We can only respect the orchestral composer when he shows ingenuity in the employment of the various groups and vies with the great painter in the blending of his colors. Nothing is more tiresome than an entire orchestra going at a selection hammer and tongs, and everybody engaged throughout the composition. Unless there is an unmistakable display of figuration, complexity and ingenuity in the handling of the voices, the orchestral work loses its interest. And it is right at this point where I believe, under certain conditions, in the equality if not the superiority of

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[Continued from page 11]

the perfectly equipped band in opposition to the symphonic orchestra, as understood by classic tradition and traditional judgement. There are a huge number of compositions of the great moderns, such as Wagner, Tchaikowsky, Rubinstein, Richard Strauss, etc., in which the strings in certain passages, and especially the violas, cellos and second violins, are overwhelmed with the force of the wind

and brass sections of the orchestra, and the lack of true balance is found.

With the equal pianissimo of the middle voice instruments of the great band in opposition to the middle voices of the orchestra, the power of penetration of the band instruments is greater when the full force of the musical body is employed. And therein lies a compensating quality that will eventually make the most prejudiced

acknowledge the power of equal artistic good of perfect band with the perfect orchestra.

There is as great a future in America for the wind band as the symphonic orchestra. The public is here, the love of music is here and I am confident out of the talent of our country will come many fine conductors, fine players and magnificent wind bands.

John Philip Sousa

Emil Sauer, the well-known German piano soloist and composer, who is a native of Hamburg and whose home is in Dresden, Germany, was seen at the Raleigh yesterday, and being asked to give his opinion as regards government subvention of musical schools, said he did not believe in giving elementary musical institutions government help, but that he would advocate that the government assist or establish a university of music in which those who had absolved the lower musical schools and had been found to be endowed to a certain degree at least with musical talent could continue their studies under the very best instructors.

"The only country that I know of at present carrying out a similar plan is France. The government of that country pays annually about 400,000 francs to the National Conservatory of Music, which makes the institution practically a state or national university of music. There are thousands of applicants for admission to this institution, but only the most efficient candidates are admitted. No charge is made for tuition and instruction."

Mr. Sauer wears the narrow red ribbon of the Legion of Honor in his coat lapel, being a chevalier of that order, which was established by the first Napoleon. Mr. Sauer has a profusion of gray hair, but his blue eyes, clear complexion, rosy cheeks, and vivacity of speech and manner are evidences of his youthful nature.

"American audiences are very appreciative," said the player. "I love to play before them; they understand and are liberal in their appreciation. America is a young country and it cannot be expected that there should already have sprung into life an exclusive national American music; I mean classical music. You have quite a number of very successful composers of operettas and musical comedies, and I think their work is highly commendable and has many most attractive features. Victor Herbert, Sousa, Reginald de Koven, and others are appreciated and enjoyed by European as well as American audiences. But America will have its own national school of music the same as any other country."

## SUPPORTS NEW THEATRE.

### Augustus Thomas Tells Dramatists It Should Have Their Aid.

At a dinner given in his honor last night at Delmonico's by the American Dramatists' Club, Augustus Thomas advised that organization to rally to the support of the New Theatre and abandon for a time the project of establishing the "ideal" theatre, which some of its members had advocated. Mr. Thomas's advice followed a suggestion by Sydney Rosenfeld that Charles Klein and Augustus Thomas should be in the van of the theatre millennium in this country.

"We ought all to support the New Theatre," he said. "It is here now. If it can do what it proposes to do it should have the support of every member of this organization. I hope it will succeed. It offers an opportunity for American dramatists, and because it does it should have our support."

Speaking of the writing of plays, Mr. Thomas remarked that he had never known an American dramatist to "write above his audience." He intimated that it was a mistake to suppose that American audiences were incapable of grasping the subtle points in a representation. In advising young dramatists he said:

"Every dramatist has an obligation to write highly and present to the public his best thoughts," he said. "The play in a measure reflects the man. Because of that, dramatists should aspire to high and noble characterizations, and this organization should teach the younger fellows to achieve a high standard."

Mr. Thomas closed his remarks with counsel concerning profits. He said the spirit of the age was essentially commercial, and that while he had no reason to complain he was surprised to hear of men who had written "big successes" deriving little profit from them. Among those at the dinner were William Gillette, Victor Herbert, Victor Mapes, F. Mackey, Frederic Thompson, W. A. Brady, Theodore Burt Sayre, John Philip Sousa, De Wolf Hopper, Channing Pollock, Charles Klein and W. C. De Mille.

J. P. Sousa, the composer, will act as conductor of the fourth annual concert of Boston Musicians' Protective Association, A. F. of L., to be held in Mechanics building, Jan. 14. The band will include 400 players making the largest band ever heard in this country.



From

Address

Date

From

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Date

A NEW SOUSA OPERA.

John Philip Sousa has completed the

DEC 26 1908

Mary Garden

Mlle. Chaminade

these were contradictory. That of Genevieve Clark Wilson, for instance, was declared most perfect from a musical point of view as well as symmetrically speaking.

It will be remembered that the ear of Conductor Frederick Stock stands out from his head rather prominently. If photographs do not misrepresent they turn forward so directly as to upset preconceived theories.

"What of this ear?" was asked next upon producing the famous conductor's picture. "It must make up by being good internally for it is not good externally—it sticks out from the head too much." The concha of this ear was also pronounced small.

The ear of Tetravzini and several others were pointed out by Dr. Robertson as high bred ears as well as musical ones, and the ear of Melba was especially indicated as having a superb trumpet, also that of Massenet, while that of Caruso was specified as an ear having animalism in its thick edges.

"There is a funny side to that," said the doctor, "for an ear may be developed to show the finest qualities in its general conformation and yet have the desirable quality of approaching the animal in its trumpet formation. The best is nearest like that of a dog, while the donkey is the best example of a good listener, because he turns his ears forward, and when you get that—the attitude he strikes then, I mean—you get the suggestion as to how the ideal outer ear is placed musically. If it is placed flat to the head it is not a good receiver, and again if it stands out sideways it only makes it necessary for the owner to turn his head in order to hear perfectly.

"You might have had a musical ear yourself as good as Melba's up to the time you were 5," suddenly said the doctor, "and then you probably had the scarlet fever or diphtheria or some childhood troubles, and that settled it. Most of the variations from the perfect ear are in the transmission of sound waves to the inner ear and most of us have lost our good middle ear from childhood. Bella Alden, for instance, has a dandy ear internally as well as externally, and she has with it the finest vocal cords that I ever saw."

Brain Capable of "Sound" Education.

"Then the fact that the ordinary ear isn't cultivated makes another difference. The brain can be educated or stimulated into perceiving the sound and into hearing inflections of sound that were before impossible. It can be made to gather new musical material, just as it builds new cells on other lines. The organ tester can distinguish the sixteenth of a tone you know."

are thousands of insects which may be singing beautiful songs, such as birds produce, which are to us distressing noises. Were we to have a more extensive key board in our own ears we would be able to hear things which at present are a dark page to our understanding.

"The same can be said of the sense of sight, smell, and taste. We are weak in them compared to other human beings. The eye of the eagle is many times more perfect than ours, the retina being composed of twelve coats or layers. The smell of the dog and deer and some of the other quadrupeds is many times more acute than ours. This is true of the organ of hearing also. There are differences in the acuition of hearing on account of the perfection of function rather than the physical form, and what we wish to determine is whether or not the shape of the ear gives any intimation of the perfection of the organ per se. In the opinion of the writer the points of vantage in the hearing organ are

"First, the shape of the ear.

"It is more perfect when it is most shaped like a funnel. The part of the external ear which is called the concha, consisting of the concavity, around the opening of the canal leading toward the deeper parts, should be deep and large with as smooth a surface as possible. It is indifferent whether the larger part of the ear is extensive or limited in area, but this part of the ear can assist in the formation of

Edouard De Reszke

gathering sound waves by being concave and sloping toward the deeper cavity. In this manner the external ear gathers wave sounds or reflects them

Sarah Sherman Naxon

Jan Kubelik

Fritzi Scheff

Richard Strauss

Adelina Patti

Melba

Mme. Olga Samaroff

Ignace Paderewski

Mme. Calve

Pietro Mascagni

into the auditory canal and strikes upon the drum membrane.

"The shape and size of the canal have something to do with the perfection or imperfection of hearing. The canal is supposed to perform its function best in ears in which the canal is small, although this is hard to prove by observing the ears of great musical artists. In observing the types of ears in great artists as to their anatomic parts it is easy to determine that the concha is larger in all.

"In most the entire external ear resembles a funnel more in great artists than among nonartistic individuals. It is difficult to tabulate this on account of the fact that many who have physical types of musical ears have had the misfortune to become diseased from some infection during the childhood years. It is essential in comparing ears by physical signs to have only those who have been free from diseases of this organ, and unfortunately there are but few such. It is said that there were great musicians who were deaf and who despite this fact produced great musical creations.

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USA OPERA.  
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Mlle. Chaminade

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"Beethoven composed some of the world's greatest music after he became deaf. The Ninth Symphony was written after he became afflicted and when he produced it he conducted the orchestra but behind him stood a director who gave time to the musicians, and as the last strains passed from the instruments into the ears of the audience a great burst of applause occurred, which the composer could not hear, and he had to be turned around so that he could see the hands clapping and handkerchiefs waving. This creation was worked out by a musical mind rather than an ear. This composer knew by his long training just what notes to write. The symphony was musically faulty, as the music was written too high, although it is sung occasionally the way it was written.

"This was a similar performance to writing after loss of sight. It is possible, then, in a limited way, to determine the shape of what we term a musical ear. However, by a musical ear, as we commonly use the term, we mean an ear or an individual who has a peculiar aptitude for music, either in appreciating sounds or recording them. This is more of a mental phenomenon which has been developed to a higher or lesser degree by education.

"Thus, birds sing songs, but some of these songs are musically incorrect. We might say that the musical ear is a translation to the mind of the vibrations received through an irritation produced on the terminal filaments of the acoustic or eighth nerve through the medium of vibrations which strike the ear and are transmitted through the external ear and the drum membrane. From here the intervention of small bones to a second drum membrane causes vibration in the fluid of the internal ear, which produces irritation of the nerve, and this stimulation is conveyed to the brain by the auditory nerve, where the hearing cells are stimulated."

Aside from the interesting tendencies here outlined what he called the "ideal ear" from the physical standpoint and its functions, were pointed out by the doctor. "The larger the cavity surrounding the orifice, the better the sound is carried into the canal. The vibration strikes the drum with more volume

ear thus producing a vibration of the end filaments of the auditory nerve which transmits its vibration to the brain. If the auditory nerve has its natural function more acute the ear naturally is a more perfect musical organ. The auditory impulse which is carried to the brain can be educated the same as sight or smell by educating the brain in perceiving the sound, by perceiving impressions that were before impossible.

Theodore Thomas

"Most of the variations from the perfect ear are in the transmission of sound waves from the middle ear. This is caused either by some obstruction by gross or foreign bodies in the external canal such as ear wax or by some derangement of the different parts of the middle ear. In other words, the sound does not reach the inner drum membrane. The common causes of middle ear obstructions to vibration are by way of the eustachian tube which gets stuffed up to the spoiling of many ears musical and otherwise."

#### Exceptions Only Prove Rule.

Once in a while there is found a man or a woman with an ear which has all the attributes, externally, that go with a musical temperament, and yet who has utter inability to play or sing. These are the exceptions which prove the rule, as it is proved on the other hand by cases like that of Mr. Stock, whose genius cannot be disputed. These people who have the musical ear without the ability are nearly always admirable critics. They cannot execute, but they are natural musicians, and often have the most perfect sense of rhythm and melody. They may have, too, a keen appreciation of the highest class of music.

One of the best critics in town, it is said, cannot play on any instrument, and his voice is so bad that he is unable to sing any air—the simplest air. In his case, perhaps there is some physical difficulty in the ear itself. But in many of the exceptions there is no satisfactory explanation.

Edouard De Reszke

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M. Jean De Reszke

THE CHICAGO SUNDAY TRIBUNE.

11/49/08



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Herb

minious defeat? It is an open secret that he has been worshipping at the shrine of the fair and successful candidate who has overthrown him at the ballot box. Will he cease to woo? Will he hit the trail for parts unknown, or swallow his pride and remain to sue at the feet of his beautiful conqueror? Tom, the eyes of the community are upon you!"

With an explosive snort Baxter threw the newspaper on the floor and got to his feet. "I've sure been handed the grape fruit all right," he growled, "and after the citrus juice the tabasco! Will I stop wooing her? Not on your chromo! When a woman has a man roped and thrown, and the fellows are bringing the branding irons—well, about that time he'd better get busy and touch off some fireworks of his own. I'm thinking!"

He looked round at the inanimate objects of the room as if asking assent to the wisdom of his assertion, ran his eye over a mountain lion's velvety pelt and the broad spreading skin of a grizzly serving as floor rugs and glanced inquiringly at the head of an elk, a mountain ram and an antlered buck, each of which, though he had slain them, gazed down upon him benignly with yellow glass eyes. He then walked over to a window and stood before it looking out, his disturbed mental state strongly reflected in his bronzed face.

Of one thing he was profoundly conscious, and that was of regret that he had ever argued with Kate Saxon against female suffrage, and especially that a wild fit of temerity had prompted him to end the argument by daring her to contest with him for the office of sheriff. That, indeed, had proved a luckless challenge. What could he do? As the editor of the Star had facetiously remarked, "the eyes of the community were upon him."

He stood for a little time gloomily looking across the housetops at a blue crenated billow of far mountains lifting against the sky, then suddenly laughed outright. He threw up the window and looked down in the street. People of divers sorts were passing by, here and there a group of men stood talking, far down the street a bunch of cowboys were racing their horses toward the open plains.

"Hello, there comes Poke Prindle," muttered Baxter. "I wonder when he came in from the ranch? Looks like he was feeling pretty fly, sort of joyous and soshy, as if he'd been shooting up a town or helping to hang a horse thief, though maybe it's just plain booze. Hi, there, Poke!"

The hilarious gentleman thus hailed looked up, opened his mouth and emitted a startling whoop, and made for the main entrance of the Antler building. A few moments later he burst into Baxter's apartment, a red headed cyclone of energy, grins, and wolfskin chaps. He put out a freckled, hairy hand and grasped Baxter's warmly.

"By all the ring tailed monkeys, I'm tickled t' meet up with ye, Boss Baxter!" he shouted. "Here's a full hand, all my fingers! Take 'em, squeeze 'em, I'm y'r friend! But how in the name of the lopin' long-horns did it happen, Boss? I've read the papers and I'm shocked!"

"You can search me for the cause of the disaster, Poke," laughed Baxter. "The lady simply held the cards, and I lost. She beat me to it. Pretty considerable tough to be defeated by a woman, eh? Have a chair, sit down."

The cowboy remained standing, swaying slightly and gazing at Baxter with an expression of unspeakable commiseration, then aroused himself with a jerk. "No, thank ye, Boss, I'll not set; I'm too feverish. It does sure paralyze one some t' think of a woman as sheriff, roundin' up the moral mavericks and juggin' 'em, don't it? And t' see a man like you bucked clean from the saddle and bitin' the alkali in defeat fair gives one the chills. But consider the lady, Boss, consider the lady! She's the finest that ever throwed a shadder on sagebrush, the real creep de chin, double width and apangled with diamond poka-dots, that's her! I rode in, Boss, t' celebrate y'r election, but—well, if you had won I'd have bought it by the glass, but since the lady won I am buying it by the quart! Shake once more, all my fingers, squeeze 'em, I'm y'r friend!"

Baxter shook his hand again, slapping him on the back and laughing heartily. "Poke, your optimism infects me," he said. "You are a genuine gallant, and no mistake. I'm proud of you. Why, boy, though she bested me, if you didn't celebrate for her, you and I would have a gun fight, that's what! But, Poke, I've had a flash of intelligence, a real lucid brain wave crossed me just now. You are aware, of course, that I have been feeling pretty tolerable tender for some time about the aforesaid lady?"

"Well, yes, I must plead, Boss, that I've been up agin spirit rappings that indicated intimations of such."

"Certainly, and I'll play my hand straight above-board with you, Poke. I care for the lady in a way that makes the Roosevelt English seem weak as a medium of expression, and you know what that means. I believe, too, that the lady cares for me, but I don't know; that's the rub, I don't know. You see, I got things muddled, I sort of fozzled my wooing. I'd been working for weeks toward a declaration and one evening my heart was on the tip of my tongue, and I was just starting to ease it toward her, when we got into an argument about female suffrage and office holding. The result was yesterday's inundation. Did you ever hear of a man getting a fiercer jolt than that?"

"Ole Cataclysm sure did put a pucker in your rhythm, Boss! But don't there seem to be any way that you can again get in tune, as it were, with the infinite?"

"That's what I'm coming to; the ray of intelligence that smote me a bit ago was along that line. Of course, I expected to be elected, and I was sort of grieving because it might hurt her. But I said to myself, 'When

From  
Address

NEW YORK CITY  
DEC 26 1904

In the east corner of the street, seated at a big table, eye to her morning dant, shining, beautiful, a milky skin and red-brown, that sparkled and snapped with the glow of a splendid inner vigor. She seemed a tall girl, with the full, strong beauty that should come to every woman of twenty-seven who lives sanely, which is to say, not fashionably.

Just now there seemed unusual color in Miss Saxon's cheeks and her long, shapely fingers were a trifle unsteady. She could not but acknowledge to herself that her life had been flung up to the wavecrest of an extraordinary crisis.

She had been elected sheriff of Brokenbow county; she had defeated a man the thought of whom gave a pleasurable stir to her pulses. A vision of the human elements of Brokenbow county rose before her—miners, cowboys, irrigation ranchers, store keepers, saloon men, what not and who not. A bold front and unfaltering courage were surely needed to keep the proud banner of her sex floating at the conspicuous point to which it had been advanced by reason of her success. This she fully realized.

Despite the obvious fact that political preferment for herself, or any other capable woman, formed no just basis for surprise, she marveled a little that she had been elected. Two special accomplishments credited to her had aided in marked degree: Those who had advocated her cause declared she was one of the best horsewomen in the United States, and that she could handle a revolver with the damning accuracy and facility of Wild Bill. Indeed, one lying eulogist had spread the report that she had been seen riding her horse at full speed as she stood in the saddle upon one foot while unconcernedly studying a plan for a new drift in the Blue Goose mine, and that she had been known to take off the front of a piano and play "The Star Spangled Banner" upon the instrument by shooting the wires, never missing a note. It looked, indeed, somewhat difficult for her to live up to her reputation.

At the present moment she pushed aside the letters and took up the Brokenbow Star, reading again, as had Tom Baxter, the account of her triumph. It seemed glorious, and yet while she smiled she shook her head slowly and whispered "Poor Tom! Poor, dear Tom, to think of you, my hero, my grizzly bear slayer, being beaten by a mere woman! And, as if this account of your defeat were not humiliating enough, they have printed a halftone picture of you here! It's a shame! Why, it looks as if you had whiskers all over your face, and you have only a lovely brown mustache. And your nice wavy hair looks just like a smear of ashes! But the eyes are not so bad, such smiling, kind eyes! Ah, well, I suppose all is over between us now; through my victory I have lost you! I wish—yes, I really wish you had won!"

She touched the picture to her lips and looked around at the objects in the room, flushing guiltily. At that moment her telephone bell rang and she took up the receiver and put it to her ear.

"Hello!" she said. "Yes, this is Miss Saxon. . . . What? Who? O, the editor of the Star! . . . What? . . . O, thank you. Well, I will do my best, I will try to do my duty, but really . . . Beg pardon? . . . O, you say the full returns are in and that my majority over Mr. Baxter is 289? Well, well, not quite so large as we supposed, is it? . . . What? . . . O, whom am I going to appoint as my chief deputy? Gracious, I don't know! . . . Appoint Tom Baxter? Now, Mr. Manders, you are really cruel! . . . What? . . . Pshaw! he won't, of course, have anything to do with me now, I mean with the office. He is so proud . . . Beg pardon? . . . Of course, he would be just grand, but . . . Really? Well, I will—I couldn't say just yet, you know . . . Say, Mr. Manders, here is an item. The other day some one sent me two pairs of handcuffs and a revolver; a joke, of course. . . . O, yes, I kept them; I have them here in my desk—am really ready for business. You didn't send them, did you, Mr. Manders? . . . No? Well, probably Tom, I mean Mr. Baxter, sent them. . . . What? . . . Yes, if he did, the joke is hardly on me. . . . Yes, Mr. Manders, I do certainly appreciate what your paper has done for me. . . . Pardon me, I don't quite get your drift. . . . O, yes, certainly, Mr. Manders, I will throw what printing I can to you in preference to the Weekly Dugout. The things they said about me! . . . Yes, it was just awful. . . . You say you think I will make a real politician in time? O, thank you, Mr. Manders. . . . Just a moment, Mr. Manders. Pardon me, some one is knocking at the door. . . . Yes, Good-by."

Miss Saxon arose and with one hand still resting on the desk looked toward the door and said quietly, "Come in." The door slowly opened and Poke Prindle entered, sombrero in hand. He glanced around the finely appointed room and perceptibly quailed, but in the next moment seized his sprangly topknot of red hair and pulled himself forward in a profound obeisance. When he had straightened himself he looked at Miss Saxon and a brighter gleam came into his eyes, and, if possible, a richer scarlet illumined his face as he saw that she, too, had Titian hair.

"How do, Miss Sheriff, how?" he said. "Havin' no keyrds with me, allow me to introduce myself personally, to wit and versus: Plain Poke Prindle, broncho buster and cowpunch; residence, the United States in general, the Round Butte region in particular. Come in early this mornin' t' sort of celebrate the election; thought I'd drap in and congratulate ye and hand ye a little bunch of information."

Saxon. . . . What is that? . . . out at Round Butte? are looking for—Sh-s-s—now! You say he led t wanted . . . Very well arrest him. . . . Ce hung up the receiver and her red brown eyes, and explained why the Blue success. "Mr. Brindle!"

The apparently oblivious Sheriff, Prindle is my hat across in front of

Miss Saxon laid one the handcuffs with the will you please step here

The gentleman addressed blushing face and laughing centipedes," he said to rope us!"

Miss Saxon drew her "Put out your wrists!"

Prindle drew nearer. for, anyhow?" he queried handcuffs.

"Chiefly for assisting fore yesterday. Put out

"O, say, Sheriff, I ca "After the irons are talk, not before!"

"All right, Sheriff, K real cowpunch ever buc female gazelle. Do you female officer? Not me, mint sauce, I am!"

Miss Saxon rather cuffs on his wrists and severely. "Now, sir," she feel no regret, no sympathy that lynching?"

Prindle laughed. "S "I was the victim myse Arizona."

"You were?"

"Yes; I married the strung up for horse stealin'."

The lady sheriff's lips maintained her dignity. time for humor. You are ing a party of men who ly days have gone by when commonwealth can take own hands. What have y

"Only, Miss Sheriff, th larly guilty, jus' sort of without really pullin' it o tell ye how it was, honor heart. I'll tell the truth.

the human coyote that sto tied his hands and feet. about that, of course? The there was a storm comin' spare him an umbrella ver him under a tree. Tha thoughtful of us, wasn't it? the clouds kept gatherin' purty high, and as we o blow away we tied a rop and fastened the other e him, not tight, Miss Sheri hold him steady, and we solid on his feet. Of cou know that there was noth that."

"Certainly, what you far was not illegal, but—

"Then I can be excu You'll relieve me of this h

"No, for the man wa from the tree stone dead t ing."

"None of us boys had that, Miss Sheriff! You s standing there in good he we give him all he could o good-by, but, as divine pro it, the rain came up dur s'pose the rope got purty liftin' him a couple of f That's how the sad accid Sheriff!"

The lady sank into a laughing. "Why," she s the paper somewhere!"

"So did I," said Prin

Miss Saxon got to he dignity. "This nonsense you," she asserted. "I deputy and have you t turned with decision tow As she did so the bell of t and she placed the receiv



# Have You A Musical Ear?

**Almost Without Exception the World's Great Musical Geniuses Have Trumpet Shaped Ears Which Stand Out from the Head. The Concha Is Large and the Point of the Helix Is Placed Low.**

**T**HE musical ear has physical characteristics which may be recognized by looking at it. The outer ears of the great musicians are built like trumpets and have large round receivers easily recognized by the observer."

This is the way Dr. Charles M. Robertson, the Chicago aurist, analyzes the fifty ears here photographed, under each of which he has written the physical characteristics and what they imply.

This analysis shows the "musical ear" to be an appendage with definite shape and measurements, instead of being the entirely mental property which makes us use the term "musical ear" figuratively.

Those who have noticed the statue of Mozart in the Art Institute have noticed the enormous ears with which he is represented. He is shown as a child tuning his violin and the ears stand out in especially large proportion to his youthful stature. There are few close observers of this work who have not wondered if the large ears have any mysterious connection with that elusive and partly intangible thing—an ear for music.

To those who have been conscious of the mental and physical similarity here involved, Dr. Robertson's analysis has especial interest.

The thirty-five ears here reproduced are all "musical ears" beyond the peradventure of a doubt, as they are those of famous composers, vocalists, and instrumentalists, and Dr. Robertson points out that they are also "musical ears" physically.

## Difference from Ordinary Ear.

The main points of likeness among them and in which they differ from ordinary ears are the shape, the angle at which they stand out on the head, and the size and shape of the "receivers." From these characteristics the ordinary observer may make a good guess at the musical tendencies of the chance person whom he meets. He can learn to tell the musical ear from the nonmusical one, just as he can tell the stingy ear from the generous one and the pretty ear from the ugly one.

It is the "receiver," Dr. Robertson declares, which is the psychological point of the outer ear, and here the ear physiognomist must revive his physiology by looking

refined personality. But the bend and direction of this part of the ear makes a difference with the way the sound collects.

"If you will look at the ear of Fritz Scheff you will see that the helix and antihelix bend out just enough to give the whole ear the shape of a trumpet. If this part lay back flat to the head the ear would not be a perfect receiver as it is. Theodore Thomas had a most perfect outer ear physically—that is, it was most perfect as a receiver, and the ear of Richard Strauss is also near perfection, while that of his wife, Ella Strauss, is excellent."

## Melba's Ear Superb Trumpet.

The ears of several Chicago musicians were then dissected, with results generally bearing out the theories of the ear doctor, although in some instances

And then the aurist touched on another fairyland of mysteries by mentioning pigments. "You have been told that an albino is seldom a musician—and that a white cat is always deaf? Well I have never verified it. But it is partly due to the plentifulness of colored pigments in the middle ear that we hear, which would explain the fact of the 'good ear' of the colored person."

Here is an analysis of the musical ear which was written by Dr. Robertson especially for THE TRIBUNE:

## Expert's Analysis of Musical Ear.

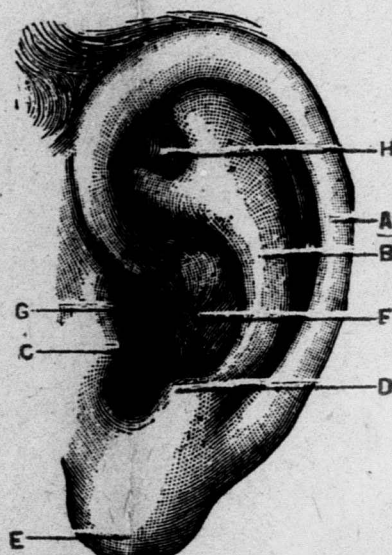
"Is there such a thing as a musical ear?"

"If there is a musical ear is it physical or mental?"

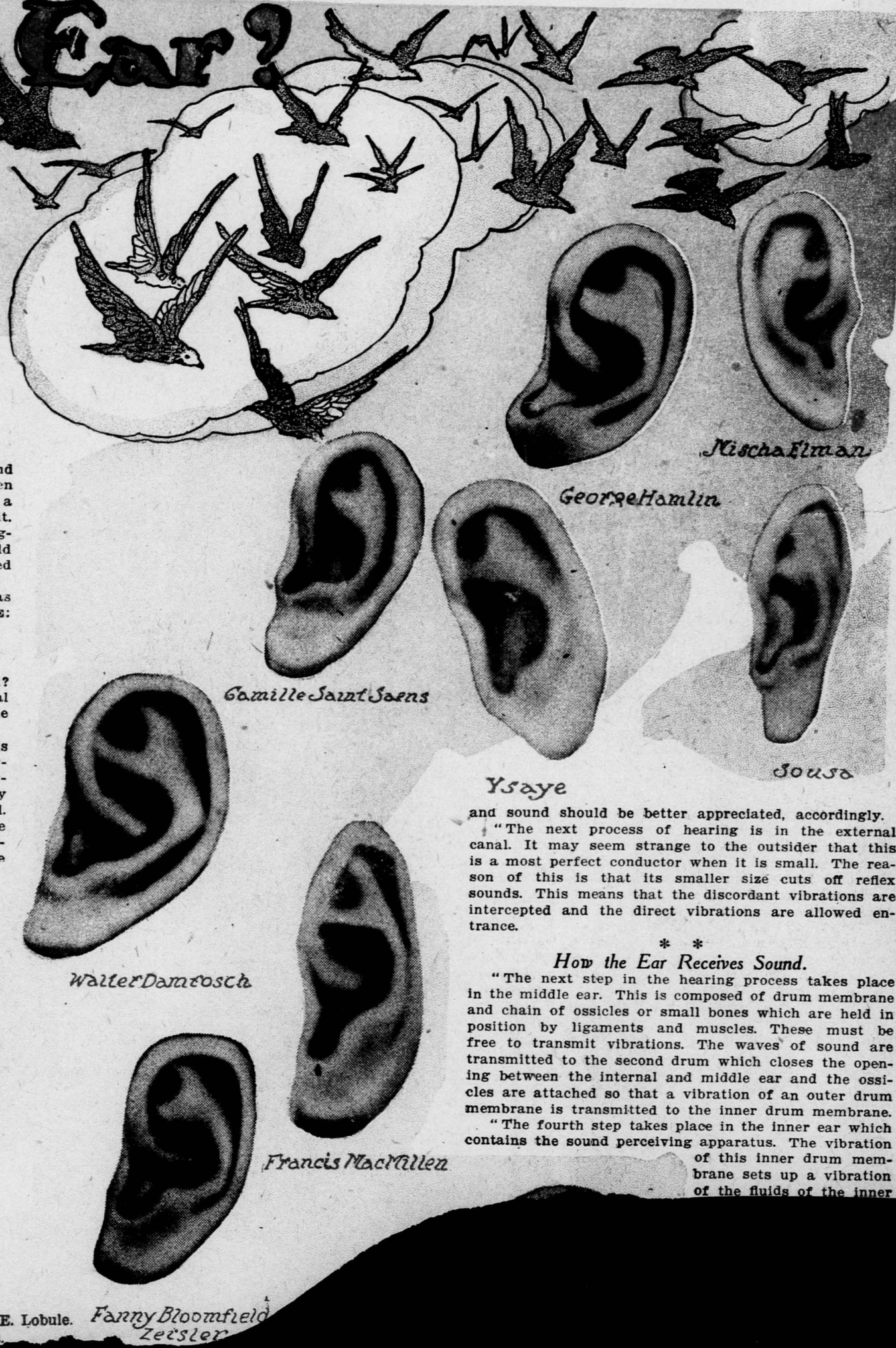
"Is it possible by observing the gross external appearance of the organ of hearing to tell whether the individual possessor is especially musical or not?"

"In order to answer these questions it is necessary to consider the essentials for hearing. Humans are endowed with a tone perceiving apparatus ringing from about twenty double vibrations a second to 80,000 a second. Below this the human ear cannot appreciate sound vibrations and above this the sound becomes, if heard at all, a discordant noise. There

FIG. 1



Auricle (POLITZER.)  
A. Helix. B. Antihelix. C. Tragus. D. Antitragus. E. Lobule.  
F. Concha. G. Orifice of the external meatus.



and sound should be better appreciated, accordingly. "The next process of hearing is in the external canal. It may seem strange to the outsider that this is a most perfect conductor when it is small. The reason of this is that its smaller size cuts off reflex sounds. This means that the discordant vibrations are intercepted and the direct vibrations are allowed entrance.

## How the Ear Receives Sound.

"The next step in the hearing process takes place in the middle ear. This is composed of drum membrane and chain of ossicles or small bones which are held in position by ligaments and muscles. These must be free to transmit vibrations. The waves of sound are transmitted to the second drum which closes the opening between the internal and middle ear and the ossicles are attached so that a vibration of an outer drum membrane is transmitted to the inner drum membrane.

"The fourth step takes place in the inner ear which contains the sound perceiving apparatus. The vibration of this inner drum membrane sets up a vibration of the fluids of the inner



Nov-1908

DEC 20 1908

# How I Earned My Musical Education

John Philip Sousa.

The struggle for existence after I left the parental roof and the school room was terrific. Looking back and down the Road of Life I can see the whitened bones of many of my companions who perished in the fight for place and power. Why did they fail and I succeed? From the earliest period of my professional life I had confidence in my ability to win out. A momentary reverse increased my persistency; a lack of appreciation increased my combativeness.

In reply to your query "How I earned my Musical Education," I beg to state I did not earn it. That is, my father put up for it.

It sounds wonderfully romantic and mysterious when we read of one of our profession coming into this cold, cold world with nothing on but a big yell and even lacking a golden spoon in his toothless mouth. It brings large and luminous saline tears to my sad optics when I read of the weary days and sleepless nights spent by the average musical genius in his salad days. How I shudder when I read of one of the starters in my profession fired by a wild ambition, but minus the wherewithal, paying for his tuition by sawing wood, carrying water, digging sewers, in fact, working at any of the numerous dollar a day jobs, and then reading how finally, he, with indomitable will and dauntless courage emerged from the subway of doubt and despair into the bright sunlight of a full-fledged harmonist, contrapuntist, composer, theorist, violinist, pianist, organist and yellow clarinetist.

No, Mr. Editor, between two most earnest and capable teachers, two most loving and doting parents, splendid boy companions, a rose garden of American beauties of music school girls, I cannot see where my struggle came in. Golly, but I'd like to go back and do it all over again.

the *Daily Telegraph*  
28 Nov. 0.  
.....  
.....  
.....

That irrepressible humorist, Mr. Leonard Lieb-ling, has been answering a further batch of imaginary correspondents in the columns of the New York "Musical Courier." From his genial flights of fancy we select the following:

Replying to yours of this date, we would say that we think the best place to study the piano is at the instrument."

"Madame E. is an excellent vocal teacher, for she told us so herself."

"If your left hand is as weak as you say, you had better use only the right, and turn pages with the left."

"Does Caruso sing higher than Bonci? is a stupid question. Of course he does, for he is nearly a foot taller."

"Correspondence lessons in violin playing are very useful—to the teacher, if you pay promptly."

"Richard Strauss did not write the 'Blue Danube' waltz."

"Yes; 'Pelléas et Mélisande' is a great work; it has not yet been heard in London."

"Sings with fire' is a permissible expression. See closing of 'Walküre' and 'Götterdämmerung.'"

"Yes; anybody can write marches like Sousa's. The only reason no one else did it is because he wrote them first."

"You ask whether 'Parsifal' was given more frequently four years ago, because it was greater then than now. No; it is just as great now; but the audiences are not."

*Telegraph*  
1/17/09

BY MAURICE ROSENFELD.



PROPOS of comic opera and musical comedy. It has always been the custom, even from Mozart's time, to write operas for and around particular singers and stars, and that vogue has not yet

found any diminution.

We find musical comedies written for Fritz Scheff, for Elsie Janis, and for numbers of other clever actresses, some of whom have had vocal training and some who sing more from habit than method, but though Mozart, Donizetti, Auber and Offenbach have all paid tribute to particular stellar operatic singers, several light opera composers have made their greatest successes in this field by writing fitting music to texts which had no personal incentives for their musical flights.

## Popular Productions Cited.

"Boccaccio," by Suppe; "The Fledermans," by Strauss; "The Beggar Student," by Millocker; "Pinafore" and "The Mikado," by Sullivan; "The Serenade," by Victor Herbert; "The Burgomaster," by Gustave Luders; "The Tales of Hoffman," by Offenbach, and countless other most tuneful operettas and musical comedies that could be recalled are some examples.

The days of Lillian Russell, who sang in the "Merry War" of Strauss; of Marie Geistlinger of "Boccaccio" fame; of Mathilde Cottrelly, whose role of Annette in "The Fledermans" was a feature in the early '80s; of Galmeyer, of Jessie Bartlett Davis, of Alice Nielsen and of Schumann-Heink in comic opera are in mind, and there was not that catering to one person in the cast in these melodious, shall we say evanescent, operettas as we find it to-day, when the whole evening's entertainment halts and is of little interest unless the "star" occupies the center of the stage.

## Even Lehar Falls in Line.

Even Lehar, composer of the "Merry Widow," could not resist the building around one star his entire operatic structure, and gives to the character of Sonia the most important music of the play. Perhaps it is but natural that this should be so—and in all art works there are principal characters—in fact, the principal part—but in the later musical comedies, so-called, the intention to build the play around them is more obvious than was the case formerly, and this is especially so of those which have been written to exploit Fritz Scheff, Elsie Janis, Blanche Ring and others. That the last-named "made good," so to speak, in these specially written pieces there is no question, for the composer pays less attention to a coherent and consequent development of a plot than he does to the particular talents of his star, and sometimes the result is an abnormal, a hybrid, sort of composition which is neither music nor comedy, and of course this makes the name "musical comedy" most appropriate.

## Amusement Chief Aim.

It is a sort of entertainment, however,

which particularly appeals to Americans, who go to the theater not to think, but to be amused, and in these plays the amusement feature is amply supplied. Such composers as Victor Herbert, Reginald DeKoven, John Philip Sousa and Gustave Luders have a musical training which frequently comes to the surface in their orchestral scores and in their concerted numbers, and the musician is always pleased to discover a clever little instrumental setting or a contrapuntal orchestral passage in these works. Some of the songs are little short of inspiration, and of late the national patriotic songs are often found "entwined" with the more original music of these writers.

## NELLA BERGEN SOON TO STAR.



Following a Vaudeville Engagement at Poli's New Haven Theatre on Feb. 1 She Will Be Starred in a New Comic Opera by John Philip Sousa.

## WANT ROYALTIES ON "CANNED MUSIC"

Special to The Inquirer.

INQUIRER BUREAU, POST BUILDING.

WASHINGTON, D. C., Dec. 28.—At the coming sessions of Congress there will be an interesting battle between the owners of "canned music" and some composers of the standing of John Philip Sousa and Victor Herbert. Sousa and Herbert and a number of others declare that they should be paid royalties on all their music that finds its way to phonographic records. They say that they cannot collect under the present copyright laws and want the laws changed. The "canned music" people want the laws to stand as they are.

Bookbinders are also going to make a big protest. They say that the present copyright laws merely provide that the title page shall be printed in this country and that this clause permits many publishers to send their books over to Japan, have them printed there, and then pay the duty upon their return to this country, still saving seven cents on each book printed. They say there should be a clause stipulating that all the books should be printed here in order to be protected by the copyright.

There has been a storm of contention over it, but within the last few days an agreement seems to have been reached. Congressman A. J. Barchfield, of Pittsburg, is going to introduce a bill covering the entire copyright situation. His hope is that it may please all sides.

## American Bandman's Only Woman.

Mrs. J. Christopher Marks, of New York, is the only woman connected with The American Bandman, a periodical devoted to the work and play of bands, mostly brass and reed. She is an associate editor with other famous editors—John Philip Sousa, John S. Duss, Paul de Longpre, Ellis Brooks, Samuel F. Treloar, Martin Klingler and John C. Weber. Mrs. Marks is a clever writer. She is also the founder of the International Arts Society which aims to better the material condition of artists. Mr. Marks, her husband, is organist of the Church of the Heavenly Rest, New York, and a well-known teacher and composer.

I saw John Philip Sousa or his double just now getting over the slippery surface of Broadway with as much dignity and dispatch as is compatible with an icy pavement and a bag of golf sticks catty interspersed with a roll of manuscript music.

I don't know what scores the March King may have been holding close to his heart, but for his sake I hope it was a new song for Nella Bergen.

No one has ever interpreted Sousa's music like De Wolf Hopper's handsome wife, and it would be just his luck to have her sing him into further fame with a new song during her vaudeville tour.

I believe that Miss Bergen is going a-vaudevilling in a few days for a term of some weeks, and that she is getting a salary as big as George Considine for singing three numbers with the usual encores over the Grand Circuit.

## SOUSA OPERA FOR MISS NELLA BERGEN

That's Because She Did So Well in "El Capitaine" and Others of His Works.

Miss Nella Bergen, who will begin a short vaudeville tour at Poli's Theatre, New Haven, on February 1, will be starred in the new comic opera by John Philip Sousa, which Klaw & Erlanger are to produce next fall.

Miss Bergen has filled a prominent role in nearly all of Mr. Sousa's operas among them being "The Frog Lancers," "El Capitaine" and "The Bride Elect," and the composer, realizing her ability, has written the new opera around her.

*Telegraph* 1/17/09





MR. JOHN J. PERFETTO.

Mr. John J. Perfetto, the Solo Euphonium player of Sousa's band, got a new Euphonium before the opening of the 1908 season, and is very much elated over its superior qualities. After giving the instrument a thorough trial both in band and in orchestra and for solo playing, he writes as follows.

New York City, August 29, 1908.  
C. G. CONN CO., Elkhart, Ind.

Gentlemen:—It is with great pleasure that I write you regarding the new gold Double Bell Euphonium sent me recently. I should have written you long ere this, but I have been so extremely busy that with my solo work and various engagements it was almost impossible for me to find time to write. I am so delighted with the instrument that I feel as though I could never part with it under any consideration. The instrument seems to fill the bill so perfectly in every particular that there is very little more to say about it. However I can scarcely refrain from speaking of the splendid quality of tone which your Euphonium possesses. The intonation through the instrument is simply superb. In my work in Mr. Sousa's Band which you know is strenuous, I find that it would be almost an impossibility for me to stand such heavy work on any other make than a Conn. Light of action, free of blowing, easy to hold, and a most artistic shaped instrument—what more could one ask for? I have tried many Euphoniums and I can absolutely say that the scale of this instrument is as true as fine workmanship could possibly make it. A great fault of most other makes lies in their scales and most unfortunate it is that so many amateurs seem unaware of this fact. I do not suppose I shall ever give up this model, unless by your extraordinary genius you should chance to make improvements. If such be the case I shall, of course, give the new model a fair trial. But even so, who would want a better Euphonium than the present American Model which you are turning out. Wishing you unbounded success which you so undoubtedly deserve in your work for the advancement of musical instruments and for the advantage of the working musician, I beg to remain,  
Yours sincerely, JOHN J. PERFETTO.  
Euphonium Soloist Sousa's Band.

## DRAMATISTS AND MANAGERS ALLIES

Idea Cheered at Banquet in Honor of Augustus Thomas at Delmonico's.

### PLAN COMPLETE COPYRIGHT

Also It Might Mean Elimination of Play Brokers and Dealing Direct.

Late in the evening, after the festivities at its banquet in honor of Augustus Thomas had reached an altitudinous plane of good cheer, the American Dramatists' Society heard with cheers that the National Association of Theatrical Producing Managers was holding out an invitation for the dramatists to ally themselves with the managers with a view to the more complete protection by copyright of the children of their brains, and also to do away with the playbroker.

As the final strains of "My Thomas, 'Tis of Thee We Sing, Sweet Scribe of Celebrity," floated through the second floor banquet hall J. I. C. Clarke rose to lead in the speechmaking at the coronation of Augustus Thomas as the new president of the society.

Mr. Clarke, perhaps in contrast to the remarks of those who followed, spoke seriously. He paid a brilliant tribute to the late Bronson Howard, the founder and first president of the society. He then proposed a toast to Mr. Thomas and called upon Sydney Rosenfeld.

Mr. Rosenfeld, in accordance with the spirit of the occasion, made remarks that were ambiguously appropriate.

That it is not necessarily a dangerous matter to bring such authors together, even side by side at table, that professional jealousy, perhaps accentuated by the counteracting of each other's plays, is not always predominant, was here demonstrated. Affection and respect were the order of the day. Mr. Rosenfeld's remarks, which did not hesitate to say a

E. E. Kidder then read a clever poem that extolled the virtues and abilities of the new president. Mr. Thomas was then called upon. His speech was serious in the main, though relieved at intervals by amusing sentences. It also contained much good advice to the young playwright.

Mr. Thomas' speech in length would be very interesting reading, and his advice to the young playwright was distinctly worth while. The tenor of his speech in general was "That we cannot write on a high plane unless we live on a high plane."

The rest of the evening proved very amusing, until late the subjects of discussion became serious and the subject of copyrights came up. Then Hollis E. Cooley brought up a plan that has been proposed in the National Association of Producing Managers to aid in the protection of the manager, the playwright, the player and all others concerned in a production. It would be, if adopted, a very long step forward in the elimination of piracy of all sorts. The resolution as adopted by the Producing Managers' Association and presented to the Dramatists' Society for their approval and support, which was voted it, is best explained by its own words, which follow in the words of William A. Brady, who proposed the matter to the Managers' Association, and last night read a copy of the resolution:

"We, the committee upon play copyright and brokerage by the association, beg to report as follows:

"We recommend that the association establish, exclusively for the benefit of its members, a play agency bureau which shall embrace the following features:

"1—The proper copyright of plays.  
"2—Any member or author supplying a play to a member may secure through such bureau a copyright for his play; the association guaranteeing due copyright of the play filed by it in all things, except as to the originality of the play and the priority of the author's rights.

#### Bureau as Sole Agent.

"3—The bureau shall act as exclusive agent, subject to previous contracts, for the member in the brokerage of the member's plays, checking through the dramatic papers and all other possible sources the unauthorized production of the play and securing immediate suppression of the piracy thereof.

"4—The bureau shall be prohibited from supplying any person proven to be guilty of piracy with any plays in its keeping as agent for the members.

"5—Any author desiring to submit his play to the members may also secure his copyright through the bureau upon the payment of its charges, and thereupon the bureau shall list such play for reading to its members. No member shall be notified of the submission of any play except through the medium of the bulletin list, the members being entitled to read the play in the order of application after notice by bulletin. If no application is received within ..... days the bureau shall assign or otherwise secure a reading of such play."

At the guests' table were E. E. Kidder, Eugene Presbrey, Sydney Rosenfeld, Augustus Thomas, J. I. C. Clarke, William Gillette, William C. de Mille, Judge Dittenhoeffer and Victor Herbert.

#### The Others Present.

At the other tables were seated Douglas Taylor, Paul M. Potter, Bernard Ernst, Roscoe C. Gaige, B. B. Valentine and guest, Milton Nobles, J. J. McCloskey, Wilton Lackaye, Henry E. Dixey, Dore Davidson and Ligon Johnson.

John P. Sousa, F. F. Mackey, Hollis E. Cooley, William A. Brady and guest, John Corbin, Victor Mapes, Winchell Smith, Louis Mann, C. T. Dazey, Marshall P. Wilder, R. A. Purdy, Charles Klein and guest, Manuel Klein, William Harris, Jr., Isadore Whitmark, Frederic Thompson, De Wolf Hopper, A. Selwyn, R. H. Burnside, Lee H. Dodd, Arthur Hornblow, Thomas A. Wise and Henry B. Harris.

Rupert Hughes, S. W. Morrison, William Hodge, Frank Howe, Jr., E. Yancey Cohen, Harry P. Mawson, Channing Pollock and guest, Theodore Burt Sayre, William J. Clarke, Cecil de Mille and Bruce McRae.

The committee in charge of the banquet was Harry P. Mawson, Charles Klein, J. I. C. Clark, Theodore Burt Sayre, Channing Pollock and William C. de Mille.

TIMES

New York City.

Miss Estelle Lieblich is to sing at the musicale tea to be given at the Plaza on Jan. 26 for the earthquake sufferers, when Nathan Franko, John Philip Sousa, and Victor Herbert will alternately conduct the orchestra. The tea will be in the Plaza tearooms on the first floor. Many tables have already been reserved.

ished: London, 1881; New York, 1884

Newspaper Cutting Bureau in the World

From

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## OUR OFFICIAL DRAMATISTS.

So much is being said all the time about American dramatists that the public has really become interested to know who they are. To satisfy that desire we publish an official list as represented by the American Dramatists' Club, which gave a dinner last night to Gus Thomas, author of The Capital and other plays. The list runs as follows:

Joseph I. C. Clarke, Gus Thomas, William Gillette, E. E. Kidder, Sydney Rosenfeld, Victor Herbert, William C. de Mille, Eugene Presbrey, Channing Pollock, Rupert Hughes, Bruce McRae, John Philip Sousa, Hollis E. Cooley, Frederic Thompson, Glenmore Davis, William A. Brady, R. H. Burnside, De Wolf Hopper, Winchell Smith, John Corbin, Charles Klein and his brother Mannie of the Hippodrome; Theodore Burt Sayre. To these may be added Eugene Walter, Mark Twain, W. J. Hurlbert, William Young, Mrs. Leslie Carter and Dave Belasco, who were not present to honor Gus Thomas.

## ITALY'S HIPPODROME BENEFIT.

Performance To-night Will Last from 8 o'Clock Till Midnight.

The benefit at the Hippodrome to-night for the earthquake sufferers of Italy, which has been arranged by Shubert & Anderson, under the patronage of the King of Italy and the Italian Ambassador at Washington, will be one of the largest ever held in the city. Every facility of the enormous stage will be brought into play, and all of the soloists will have the support of the Hippodrome company. The performance will begin at 8 o'clock and last until midnight. R. H. Burnside is the stage director, and the programme is as follows:

#### PART I.

Manuel Klein's Symphony Orchestra, supplemented by the orchestras of the Lyric, Casino, New York Hippodrome, and Majestic Theatres.  
Triumphal March, "The Proud Prince," by Manuel Klein.  
The Classic Italian Quartet  
The quartet from "Rigoletto" and a Neapolitan song.  
Mr. Edwin A. Clark, supported by the entire Hippodrome chorus, will sing "Moon Dear" and "Lucia."  
Miss Grace Cameron.  
Miss Marguerite Clark and Mr. John Phillips, supported by the entire chorus of the De Wolf Hopper Opera Company, will sing, "I'm Looking for a Sweetheart" and "Whose Little Girl Are You?" from "The Pied Piper."  
The Hippodrome Zouaves, drilled by Capt. Harry Millins.  
Cook and Madison of the Casino Theatre.  
Miss Nella Bergen will sing "The Card Song" from John Philip Sousa's opera, "The Bride Elect."  
Mr. Eddie Foy will sing "Mr. Hamlet of Broadway."

#### PART II.

Overture, Sollenelle "1812," by Tschalkowsky.  
Miss Nannette Flack.  
American Fantasia by Manuel Klein's Symphony Orchestra.  
Sextet from "Lucia di Lammermoor," sung by Miss Nannette Flack, Miss Esther Davis, Mr. George Minor, Mr. John Phillips, Mr. W. H. Clark, and Mr. J. Parker Coons, (of the Hippodrome Company.)  
De Wolf Hopper.  
Digby Bell.  
Miss Bessie McCoy and "The Yama Yama Girls" of "The Three Twins" company—by kind permission of Mr. Joseph M. Gaites.  
Mr. Melville Ellis, Pianologue.  
Miss Maud Raymond.  
Miss Esther Davis and the Hippodrome company.  
The Pissutis.  
Maiden Plotz.

NEW YORK HERALD,

New York City.

JAN 24 1908

## MANY AT PINEHURST RIDING TO HOUNDS

Women Join Hunting Parties and Breakfasts Are a Feature of the Sport.

PINEHURST, N. C., Saturday.

VISITORS have spent much of the week in the open air, and fox hunting leads in popularity. Many women are among those who assemble with the notes of the horn to follow the chase, and hunt breakfasts have added a social side to the sport. Saddle picnics are also much enjoyed.

At the Carolina this week a dinner was given for Mr. and Mrs. Booth Parkington, Mr. John Philip Sousa and Mr. Harry Young, who were in the city on their way to the Pinehurst.





John Philip Sousa



Harriet Ware



Bruno Huhn



Reginald De Koven

## The American Composer is Honored and Helped by the Wanamaker Store

"Much has been written anent the American composer; even societies exist to help his cause. All this is as it should be, but Wanamaker's (Philadelphia) have gone a step further and originated a system of concerts to be given by the composers themselves (American by birth or adoption) whereby it is possible for them to give programs of their works and to properly present them.

And this not to a **sparse few** but to the **great public**, which is the supreme test.

And that is why we are having the hearty co-operation of John Philip Sousa, Reginald De Koven, C. B. Hawley, Harriet Ware, Chas. Gilbert Spross, Oley Speaks, Wm. G. Hammond, and other composers of great note, who appear in Egyptian Hall, Wanamaker's, Philadelphia, this season."

**T**HE preceding is quoted from a Wanamaker program. 'Tis but a terse statement, and to amplify it a bit might do no harm. It is our idea to give to the American composer a square American deal. Any one who has written something really worth while may have opportunity to be heard here. This was one great reason for planning the wonderful Egyptian and Greek Halls and for securing as musical director a man broad enough to include every composer in his philosophy. By reason of its Philadelphia, Paris, New York facilities, this store is able to give to the American composer the opportunity to take the public into his confidence, to rise or fall according to the character of his work. This plan is so approved of by representative men in their profession that a number of noted composers, men who have already won their spurs, have come to the Wanamaker auditoriums and personally conducted a program of their own compositions. First came Charles B. Hawley, whose "Because I Love You, Dear," "The Sweetest Flower that Grows" and many other compositions have gone around the world. Then Reginald de Koven, busy as he was with the production of his successful opera, "The Golden Butterfly," gave, in Egyptian Hall, two notable recitals. Following these, Oley Speaks, one of the coming song-writers, with several recognized compositions already to his credit, appeared twice on the day following that

which was rendered noteworthy through the appearance of Mr. de Koven. Succeeding week gifted Harriet Ware played and directed concerts of her works. Miss Ware's great "Boat Song" and "The Cross" will long be remembered. Then John Philip Sousa, out of the bigness of his heart, came and took the helm. Mr. Sousa thoroughly rehearsed the Wanamaker Boys' Military Band and the two bugle and drum corps, besides the large chorus. The result was a day that will never be forgotten. A man in every way an honor to his profession, world-famous, he was not too big to give two days of his most valuable time to the cause. And we are quite sure that the young people who participated in the concerts under his direction will never forget the gentle admonitions and helpful words of this great composer and director. Following Mr. Sousa our audiences enjoyed Charles Gilbert Spross, a rapidly rising young composer, whose songs are making headway out of the ordinary. Just now Mr. Spross is playing piano duos, *en tour* with Mme. Chaminade, but he came cheerfully and greatly pleased a large audience in Egyptian Hall. Bruno Huhn, who followed, is a song-writer of inspiration and musicianship. His works bear the stamp of genius. Best of all, they are original. His "Irish Songs," for example, are truly remarkable. And his church anthems are most satisfying. Altogether a man rapidly "arriving" is Mr. Huhn.

Many more composers are coming to our American composers' concerts during 1909, and their names are comprised in the most exclusive list. Wanamaker's will continue to bring the American composer and the American public into their proper relation, each towards the other. How well this is being worked out was a matter of the greatest interest to Madame Chaminade when this most gifted of women composers visited the Egyptian Hall upon the occasion of Sousa Day.



Charles Gilbert Spross



Ethelbert Nevin



J. Lewis Browne



Oley Speaks



Charles B. Hawley





MR. RALPH H. COREY.

Mr. Ralph H. Corey is the solo trombone player of Sousa's Band, having succeeded Mr. Leo Zimmerman in that capacity. This gentleman has made an immense hit, his solos being greatly applauded. Before commencing the last season with the band, he ordered a new Conn trombone and thus writes of its qualities:

Willow Grove, Pa., Sept. 22, 1908.

C. G. CONN CO., Elkhart, Ind.

Gentlemen:—The trombone received O. K., and I am very much pleased with it, as it is a dandy. Every one in the band has spoken about it, including Mr. Herbert L. Clarke. I congratulate you on making the greatest trombone in the world. Thanking you for past favors, I am, Very truly yours, RALPH H. COREY, Solo Trombonist Sousa's Band.

## MLLE. M

It is certainly one large, rich and radiant joy to see Mabel Fenton around again—looking the picture of health and ten years younger than when she went into social eclipse at a sanitarium a few months ago.

Mabel Fenton is one of the few women who count in the rapid rush of here-to-day, there-to-morrow stage life, and when she drops out of our set for awhile we all feel that something very vital and warm is missing.

Now that she is back again Charlie Ross is giving himself every sort of airs and is all over the place doing the proud husband act to beat the band.

I saw John Philip Sousa or his double just now getting over the slippery surface of Broadway with as much dignity and dispatch as is compatible with an icy pavement and a bag of golf sticks coyly interspersed with a roll of manuscript music.

I don't know what scores the March King may have been holding close to his heart, but for his sake I hope it was a new song for Nella Bergen.

No one has ever interpreted Sousa's music like De Wolf Hopper's handsome wife, and it would be just his luck to have her sing him into further fame with a new song during her vaudeville tour.

I believe that Miss Bergen is going a-vaudevilling in a few days for a term of some weeks, and that she is getting a salary as big as George Considine for singing three numbers with the usual encores over the Grand Circuit.

## OUR NATIONAL ANTHEM

There is nothing surprising in the report cabled from our battleship fleet that "a woeful lack of knowledge of the national anthem" exists among the sailors of the fleet. The report goes on to say that at most places which have been visited by the fleet the natives were prompt and vigorous in the delivery of an appropriate air; particularly upon the occasion of the visit to Japan, where 10,000 children sang "America" with much fervor; but that when our sailors attempted to respond with the "Star Spangled Banner" they made a flat failure of it and were barely able to get beyond three lines. Even after repeated failures led to combined rehearsals, the rendition was not much more successful.

As a matter of fact, the United States is perhaps the one civilized country that has no national air. We believe the "Star Spangled Banner" is officially designated as such, but it is not so recognized among the people; and nobody can blame them, for notwithstanding the inspiring incident that gave it birth there is little inspiration to patriotism either in the air or words. Our so-called national hymn, "America," is as bad if not worse. A more doleful, lugubrious tune was never foisted upon the artistic sense of a music-loving people. Both of these songs are utterly lacking in the magnificent swing and emotional impulse of the "Watch on the Rhine," or the "Marseillaise." They are also far inferior to the national airs of Russia, Italy and Spain. The air of "America," which is also the air of "God Save the Queen," is so doleful that King Edward a few days ago called for a new and livelier national air for England. As for "Yankee Doodle," it is the acme of puerile nonsense, more resembling the jingles of "Mother Goose" than anything else. "Dixie" has the inspiring dash and go which is essential to a patriotic air, but it is out of the question not only on account of its relationship to a negro minstrel, dialect end song, which its author intended it to be, but because it is purely sectional in meaning and sentiment. It is strange that such an intensely patriotic and music-loving people as Americans unquestionably are should have no distinct, acknowledged national air, but that is the simple truth.

It would not be amiss if some one of our patriotic millionaires would offer a big prize for the best composition to fill this national want. Even the federal government could better occupy itself in this direction than in doing some of the things it has been doing in the recent past. We feel confident that the general welfare would be better promoted in this manner than by presidential preachments in favor of conjugal strenuosity and such like purely private and personal matters. Of course, it would have to be understood that the right was reserved to reject any and all compositions, poetical or musical. Obviously, in such a case the horse might be brought to water, but he could not be forced to drink. If the people's taste balked at the offering, that would settle it. It might be well, too, to offer separate prizes for the music and words—or,

rather, to try for the words first and have them adapted to music afterwards. In lieu of anything better, Sousa's "Stars and Stripes Forever" would answer the national need pretty well if the proper words could be found to express the sentiment. Sousa's piece has the requisite swing—in fact, it is rich in patriotic inspiration, and possibly would prove the necessary setting for a rhythmic national song.

However, national anthems are usually born of some great event which stirs the patriotic feeling of a people to its depths and demands such a vent for its expression. The most thrilling of all such airs, the "Marseillaise," owed its birth to the French revolution, and most of the national hymns of the South American countries came into being in the same way.

## NEW YORK PRESS,

ESS

New York City.

JAN 2

## BIG HIPPODROME SHOW AIDS EARTHQUAKE VICTIMS

21-Act Vaudeville Performance Lasts Until After Midnight.

### MANY COMPANIES REPRESENTED

Artists from Different Theatres Entertain Immense Crowd for the Benefit of Italian Sufferers.

A big benefit performance for the Italian earthquake sufferers was given by the firm of Shubert & Anderson, "under the patronage of the King of Italy and the Italian Ambassador to this country," in the New York Hippodrome last night. What the total of box office receipts derived from the immense crowd that saw the twenty-one-act vaudeville show will be could not be learned during the performance, which lasted into the early morning.

If the wretched survivors of the disaster could have seen last night's show, even they would have forgotten temporarily their awful trouble in pleasure at the performers' efforts. From the moment the first bar of the "Sporting Days" march, played by the Hippodrome orchestra, sounded harmoniously through the auditorium, until a few minutes after 12 o'clock, when several circus acts were introduced, there was light and laughter every second.

Henry Clews, vice chairman of the American-Italian General Relief Committee, addressed the audience briefly in behalf of Count A. R. Massiglia, Italian Consul General to this city, who speaks no English. Clews gave the heartiest thanks of every one connected with the relief committee to every one connected with the entertainment.

After the playing of the march tune, the Classic Italian Quartette gave selections from "Rigoletto." Two songs next by Edwin A. Clark and the entire Hippodrome chorus. This was followed by Grace Cameron, who in turn gave way to Marguerite Clark and John Phillips of the De Wolf Hopper "Pied Piper" company. Little Miss Clark scored a big success in her singing of "I'm Looking for a Sweetheart," supported by the entire chorus of the "Pied Piper" company and that of the Hippodrome.

The Hippodrome Cadets, under Captain Millins, were followed by Madison and Cook, from the Casino, Nella Bergen, in "The Card Song" from Sousa's "The Bride-elect," and Eddie Foy, trilling tunelessly "Mr. Hamlet of Broadway," finished Part I. of the bill.

Part II. opened with a Niagara of melody. Manuel Klein's Symphony Orchestra, supplemented by the orchestras of the Lyric, Casino and Majestic theatres and the Hippodrome, gave operatic selections. Nannette Flack with several songs, another bit of harmony by the assembled musicians and the singing of the "Lucia di Lammermoor" sextette, were followed by De Wolf Hopper's "Casey" recitation and some verses by Digby Bell. Bessie McCoy and her girls Yama-Yamaed gracefully as of yore, and Melville Ellis played the piano. The Casino Theatre contributed Maud Raymond, after which Esther Davis of the Hippodrome kept up the interest well until the hour of midnight. An instant afterward the statue-like Plisiat, barred from appearing before that hour because of its being Sunday, bounded on a snow-white steed onto the stage and the circus part of the programme was on. Moving pictures ended the extravagant bill.

From

Address

Date

### Sousa to Lead in Boston.

The Musical Union, of Boston, will give its annual concert on February 14. It is for the Union's death benefit fund. There will be 400 musicians in the band, which is to be under the direction of John Philip Sousa, with Herbert L. Clarke as cornet soloist. Last year Mollenhauer directed, but Sousa was asked this time and generously consented. The program will be as follows:

Overture, Rienzi	Wagner
Suite, Three Quotations	Sousa
Cornet solo	Clarke
Processional, Holy Grail, Parsifal	Wagner
Marche Slave	Tschaikowsky
Sextet from Lucia	Donizetti
Valse, Espana	Waldteufel
March, Fairest of the Fair	Sousa
Overture, Jubel	Weber
My Country Tis of Thee	



From  
Address  
Date

# A One-Night Stand

BY QUINCY KILBY

I met him out in Eastern Illinois.  
I hadn't seen him since he was a boy.  
We took a little walk,  
And had a friendly talk,  
The night I played the town with Eddie Foy.

I asked him how the business was of late.  
He answered, "Say, Bill, it is simply great.  
Our time is filled to-day  
Till the latter part of May,  
And stacks of first-class shows can't get a date.

A dandy house saw Madam Butterfly,  
Though not so good as Coming Thro' the Rye.  
Miss Annie Eva Fay  
Had a bully matinee,  
And Otis Skinner sold out, pretty nigh.

A Hot Old Time by John and Emma Ray  
Done all the house could hold, St. Patrick's Day.  
The show I liked the best  
Was The Gambler of the West,  
Though some preferred The Bells by Thomas Shea.

Then Howard Gould he played The Witching Hour,  
Grace Merritt done When Knighthood Was in Flower.  
That little Buster Brown  
Was the kid that caught the town,  
And Himmelein's Ideals played In His Power.

Some good old shows are always sure to please,  
Like Peck's Bad Boy and Bothner's Bunch of Keys.  
But they rang the curtain down  
And fired out of town  
A play called Madam Vestry's Busy Bees.

We sold out in advance for Soussy's Band.  
In Old Kentucky made a two-night stand.  
The Thief and Paid in Full  
Had a pretty tidy pull,  
And Berthy Kalich, she was something grand.

We'd Hamlet by a local amachure.  
The star was fine, but all the rest was poor.  
Then Hopper came in Wang,  
And the Baptist choir sang  
The Chimes or Normandy and Pinafore.

Tom Jefferson done big in Rip Van Wink.  
And everybody seemed to take to Drink.  
The Lion and the Mouse  
Had a corker of a house,  
But old Superby beat them all, I think.

Next good old Monte Cristo with O'Neill,  
And coffee-colored coons in Down Mobile.  
Bert Whitney's Piff, Paff, Pouf  
Packed the old place to the roof,  
And Clara Turner knocked 'em with Camille.

We let the house a week or two for fairs,  
And local children done The Teddy Bears.  
Abe Leavitt's burlesque show  
Had to hang out s. r. o.  
But East Lynne packed the house with empty chairs.

The folks out here are stuck on Louis Mann,  
And think he's most as good as Billy Van.  
What, have you got to go?  
Oh yes, it's late, I know.  
Well, look us up next season if you can."

## WORLD,

New York City.

### Charity Tea at the Plaza.

The charity tea given by the management of the Plaza Hotel yesterday afternoon was a success. The tea and dining rooms were filled and Sousa, Herbert and Franko received much applause. Among those seen at the musical were Mrs. H. S. Redmond, Mrs. W. S. Roelker, Mr. and Mrs. Clifford Brokaw, Mr. and Mrs. Reginald Ronalds, Mr. and Mrs. Berry Wall, Mr. and Mrs. Smith Hollins McKim, Dr. Isaac Emerson, Mr. and Mrs. W. A. Tucker, Miss Tucker, Miss Gould, Mr. and Mrs. Percival Kuhne, Mr. and Mrs. A. H. de Haven, Mr. and Mrs. Augustus Thomas, Mr. and Mrs. A. L. Judson, Mr. and Mrs. Robert Dunn Douglass, Countess Gloria, Mr. and Mrs. B. N. Duke, Mr. and Mrs. G. K. Clarke, Mr. and Mrs. Thomas F. Oakes, Mrs. Isabelle Jex and her daughter, Mrs. Sutton, the Misses Nash, Mr. and Mrs. Reinecks, F. C. Inman, Mr. and Mrs. E. C. Knight, Mr. and Mrs. Rufus L. Patterson, Mr. and Mrs. H. J. Hlands, Mr. and Mrs. A. W. Mundy, Gen. and Mrs. E. P. Meaney, Mrs. A. J. Maxwell, Mrs. John Philip Sousa, Mr. and Mrs. L. C. Krauthoff, Mr. and Mrs. Benjamin Douglass Jr., Henry McQueen, Townsend Pinckney and Mrs. Platt-Hunt.

Lord and Lady Clifford entertained in the tea room Mrs. Seth Baron French, Miss Holt and Mr. and Mrs. Lyon Clarke. Mme. Estelle Liebling sang and received a great deal of applause.

## YORK AMERICAN,

New York City.

### Successful 'Quake Benefit.

There was a large attendance at the Charity Tea given yesterday afternoon at the Plaza by its management, for the benefit of the Italian earthquake sufferers. A delightful programme was rendered by an orchestra of fifty pieces, which was conducted alternately by Nahan Franko, John Philip Sousa and Victor Herbert. Mme. Estelle Liebling sang. The programme was as follows:

Coronation March, "Le Prophete".....Meyerbeer  
Overture, "Mignon".....Thomas  
(Conducted by Mr. Nahan Franko.)  
Suite, "Three Quotations".....Sousa  
(a) The King of France, with twenty thousand men,  
Marched up the hill and then marched down again.  
(b) And I, too, was born in Arcadia.  
(c) Nigger in the woodpile.  
(a) Reverie-Symphonic from Pilgrims of the Rhine. (b) March-The Fairest of the Fair.  
March, "Stars and Stripes Forever".....Sousa  
(Conducted by the composer, Mr. John Philip Sousa.)  
Anna, "Le Pre aux Clercs".....Herold  
Mme. Estelle Liebling.  
(a) Yesterthoughts. (b) Punctello. (c) Oriental dances from "Wonderland."  
(Conducted by the composer, Mr. Victor Herbert.)  
Waltz, "Bodmer Madin".....Konsak  
Little Nemo.....Herbert  
March, "Hands Across the Sea".....Sousa

## From TRIBUNE

Address New York City.

### TEA FOR EARTHQUAKE RELIEF.

About \$1,000 was raised for the Italian earthquake sufferers by a charity tea and musical held yesterday at the Hotel Plaza, under the auspices of the hotel management. The musical programme was conducted by John Philip Sousa and Nahan Franko. Mme. Estelle Liebling contributed a vocal number, "Le Pre aux Clercs." Mr. Sousa conducted for several of his own compositions, including two of his marches.

## TIMES,

Address New York City.

ite

A musical tea for the earthquake sufferers was given yesterday at the Plaza. Victor Herbert, John Philip Sousa, and Nahan Franko took turns in conducting the latter's orchestra.

First Established and most Complete  
Newspaper Cutting Bureau in the World

### READY FOR THE MACHINE.

The editors of The Baseball Magazine are quick to discover what is the popular fancy and then to cater to it. The whole country is Marathon mad; man, woman and child are talking nothing but Marathons. And The Baseball Magazine talks Marathons. In a fine article is told the story of the Olympic race, the big races at New York and the great events to come. All the stars are mentioned, their chances calculated, in an instructive and complete summing up of the popular track game.

But baseball is not neglected. Far from it. The East, the West, the North and the South are all told about, and told about well. There's a story of Outlaw Ball in Chicago by "Jimmy" Callahan, and a great tale by John Philip Sousa, the March King. "Al" Martin sums up the Pacific Coast situation, and Daniel Howley, the Indianapolis backstop, tells how his team won the American Association pennant. And there are lots of other stories just as interesting.

Then there's basketball college

## Newspaper Cutting Bureau in the World

WITH every celebration comes the question of a National anthem. Undoubtedly, "The Star Spangled Banner" is entitled to this distinction, but nobody, except professional vocalists, can sing the high notes. "America" and "Columbia" are set absurdly to British tunes, and "The Battle Hymn of the Republic" is as impossible in half of the Union as "John Brown's Body" or "Marching Through Georgia." There is a general demand for a new and singable National song, but our poets and composers lack inspiration and cannot respond. What can easily be done, and ought to be done at once, is the revision of "The Star Spangled Banner" music by Sousa or Victor Herbert or some other expert, so as to bring it within the compass of ordinary voices, without materially altering the air. This may be effected by the change of a few notes which now make the song a screech. The words are all right.

No refuge could save the hireling and slave  
From the terror of flight or the gloom of the grave  
may no longer be applicable to our British cousins, but will be appropriate in case of an Oriental invasion.

Cable Address.  
"ROMEIKE" NEW YORK

NEW YORK

The First Established and most Complete  
Newspaper Cutting Bureau in the World

From

Address

Date

Nella Bergen, who is well known in this city, will star next season in an opera by John Philip Sousa, under the management of Klaw & Erlanger.

From NEW YORK PRESS,

Address New York City.

Date

Sousa and his band will take part in the benefit for the Italian earthquake sufferers to be given next Sunday in the Casino, the last of the series. Others on the programme are Helen Noid soprano; Alice Dean, violinist; Edward Boccalari and John G. Perfetto.

Established: London, 1881; New York, 1884



# WELCOMES ITS NEW PRESIDENT.

THE AMERICAN DRAMATISTS' CLUB TENDERS  
A DINNER TO AUGUSTUS THOMAS.

A Notable Gathering at Delmonico's on Sunday  
Night—A Great Number of Speakers on Various  
Topics Related to the Organization and  
Its Aims—Who Were There.

At Delmonico's, Sunday evening, the American Dramatists Club tendered a dinner to its new president, Augustus Thomas, the successor to the club's founder and late president, Bronson Howard. A committee including Harry B. Mawson as chairman, Charles Klein, J. I. C. Clarke, Theodore Burt Sayre, Channing Pollock, and William C. De Mille had charge of the preparations, and their efforts resulted in a charming dinner and a gathering together of an imposing group of notable dramatists, managers and actors. There were many brilliant speeches, and that portion of the night's programme was none the less scintillating because several good-natured differences of opinion between two groups of speakers, one representative of the playwrights the other of the managers, brought forth much amusing repartee.

J. I. C. Clarke presided, and with apt introductions announced the gentlemen who had been invited to address the association and its guests. These included, besides Mr. Thomas, Eugene Presbrey, Sydney Rosenfeld, ex-Judge Dittenhoeffer, and William C. De Mille. Extemporaneous speeches, and many of them were among the best of the evening, were delivered by Charles Klein, De Wolf Hopper, William A. Brady, Thomas A. Wise, Louis Mann, Ligon Johnson, Hollis E. Cooley, William T. Hodge, John Philip Sousa, and Victor Herbert. E. C. Kidder read an original poem which he called "A Word of Welcome," and so short that Mr. Kidder suggested that it be described as a "soft-boiled poem," since it took but three minutes.

Despite the assertion of the first speaker, Sydney Rosenfeld, that he had been miscast, his talk was most interesting and sincere in suggestions of plans by which the club might be of help to the younger and as yet unknown aspirants in the field of playwriting. He suggested that the older and already famous dramatists might contribute a portion of their royalties to a fund which could be used for the production of good plays written by unknown and struggling dramatists and disapproved, for various reasons, by the moneyed managers. His remarks were warmly applauded.

Mr. Thomas followed Mr. Rosenfeld and amusingly begged off from the many kind things the latter had said of him. He felt, he said, that the point of his seniority in his field had had more than a little to do with his choice as president of the Dramatists Club, and that consequently he was beginning to feel his years. In 1886 Mr. Thomas' first little piece was produced in New York, and his first big play three years later.

Mr. Thomas took exception to Shakespeare's adjuration to "hold the mirror up to nature." Such advice, he said, would be ruinous to a young playwright. Successful playwriting does not consist of holding a mirror up to nature. Nor can any great lasting success be obtained by "writing down." Rather can the best work be done by standing on tiptoe. Clean living, too, Mr. Thomas declared, had something to do with a young dramatist's success. A man can't write highly if he lives on a low level, and while he should see all sides of life it should be from the objective view alone, above the muck and mire, and with his ideals kept clean and good.

Among the more practical aims of the club, Mr. Thomas explained, was one to teach the young newcomers how to conduct the business side of their work, the settling of terms, and the protection of the unsophisticated writer from those among the managers who, commercially, were not inclined to be too generous. Mr. Thomas in his talk wove reminiscences interestingly of Dighy Bell, whom he likened to Jefferson and Sol Smith Russell; of meeting Charles Klein in 1884, when he was stage-manager and low comedian of an obscure touring company in which Mr. Thomas was leading man; and of a time, just following the appearance of Robert Hicken's smart burlesque, *The Green Carnation*, when he (Mr. Thomas) suggested to Sydney Rosenfeld that they should write and publish anonymously just such a little book, burlesquing, in smart Oscar Wildisms, people well known in New York, and Mr. Rosenfeld's subsequent objection to their "joining reputations in order to become anonymous."

Mr. Thomas concluded with a short tribute to the aims of the New Theatre and the opportunities it gave to American dramatists for a hearing. He said that the plays written about things were the timely plays, those written about things of which the people were now thinking, composed of fresh material, with no rehashing of time-worn ingredients. A great play, for instance, he thought could be written on the American Jew, as timely a topic as Mr. Klein's handling of the millinaire question or his (Mr. Thomas') use of the interest in telepathy in *The Witching Hour*. Mr. Thomas concluded his talk amid much applause and exclamations of approval.

Ex-Judge Dittenhoeffer spoke next on "The Past and Present," and paid a delightful tribute to the late Bronson Howard and extended a word of praise and welcome to Mr. Thomas. William C. De Mille spoke for the younger dramatists and the American drama. The latter, he declared, was already developing American character, American clean thought, and more than all, the keen American sense of humor. Eugene Presbrey talked enthusiastically of "The Future of the Club." He suggested a broader and more comprehensive name (he objected, with Mr. Thomas, to the term "club") and a much enlarged membership. He wished to welcome the unknown aspirants and, all gathered together, make the associated dramatists in America the strongest and most powerful society of its kind in the world, excelling even the famous French association.

William A. Brady spoke for the managers who had been maligned for their "commercialism" and their lack of artistic discernment. He declared that the managers were as anxious as the club to find new and young dramatists. Ligon Johnson and Hollis E. Cooley, of the Managers' Association, spoke of that organization's efforts to protect the dramatists' rights by fighting for an adequate copyright law, and told of Mr. Johnson's long struggle in Washington with that end in view. The most humorous speech of the evening was that of De Wolf Hopper, replete with Hopperisms, and greeted with hearty laughter. Thomas A. Wise, Louis Mann, William T. Hodge, John Philip Sousa, Charles Klein, and Victor Herbert were called on, and responded with good wishes for the club, its aims and its new president. Nearly all the speakers of the evening had suggestions and hopes of their own for an ideal theatre, apart from a "new" theatre, and in the progress toward such ideal conditions, impelled by sincere aims and ambitions, the American Dramatists Club promises to play an important part.

The plan submitted by Hollis E. Cooley for the protection by the National Association of Theatrical Producing Managers of the dramatists in whose behalf the association was working, in the matter of copyright protection, received approving applause. The plan called for the establishing by the association of a bureau for the benefit of its members, which would undertake the work of properly copyrighting plays; acting as exclusive agent, for the members, in the brokerage of plays, "checking through the dramatic papers and all other possible sources the unauthorized production of the play, and securing immediate suppression of the piracy thereof"; withholding from persons found guilty of piracy all plays in its keeping; and making it possible for any author desiring to submit his play to the association's members to obtain his copyright through the bureau and thereupon have his play listed for reading by the members, the latter being entitled to read the play in the order of application after the play has been duly announced on the bureau's bulletin. So carried out, such a bureau could not fail of being a good working medium between manager and author.

Other than those already mentioned, the guests included William Gillette, Douglas Taylor, Paul M. Potter, Roscoe C. Gaige, Milton Nobles, M. V. Samuels, Dore Davidson, F. F. Mackay, R. A. Purdy, Marshall Wilder, C. T. Dazey, Winchell Smith, Victor Mapes, John Corbin, Frederic Thompson, Isadore Witmark, William Harris, Jr., Manuel Klein, R. H. Burnside, Lee H. Dodd, Henry B. Harris, Rupert Hughes, E. W. Morrison, Frank Howe, Jr., E. Yancey Cohen, Bruce McRae, Cecil De Mille, Vincent Serrano, and William J. Clarke. Telegrams of good wishes were read from Wilton Lackaye and Daniel Frohman.

## NEW YORK HERALD.

New York City.

JAN 18 1909

## HERALD FUND NOW NEAR \$34,000 MARK

Nahan Franko's Orchestra Sends  
Check for \$100 as Contribution  
for Relief of Sufferers.

## SHIPS HOUSES TO MESSINA

American Government Charters Steamship  
and Sends Material for Five Hun-  
dred Residences to Victims.

John Wanamaker.....	\$1,000.00
The Herald.....	1,000.00
Frank A. Munsey.....	1,000.00
Bernheimer & Schwartz, Pils- ener Brewing Company.....	1,000.00
"E. G.".....	1,000.00
Lion Brewery.....	1,000.00
M. Guggenheim's Sons.....	1,000.00
Jacob Ruppert.....	1,000.00
William E. Corey.....	1,000.00
Peter Doelger.....	1,000.00
William Nelson Cromwell.....	1,000.00
Huyler's.....	500.00
Robert M. Thompson.....	500.00
James R. Keene.....	500.00
Richard Croker.....	500.00
Klaw & Erlanger.....	500.00
P. W. Rouss.....	500.00
National Democratic Club, New York.....	500.00
Joseph Gatti.....	500.00
James B. Regan.....	500.00
Mrs. Juilliard.....	500.00
Fruit Despatch Company.....	500.00
Cafe Martin, Proprietor, Em- ployes and Guests.....	500.00
Previously acknowledged.....	16,601.05
Nahan Franko's Orchestra.....	100.00
A. F. Bertin.....	25.00
"Gale".....	5.00
"Little" Hester Fox.....	2.00
"E. M. S.".....	1.00
Emma M. Wilson.....	1.00
D. E. Griffith.....	1.00
Walter E. Griffith.....	1.00
L. C. Griffith.....	1.00

Total .....\$33,638.55

For the benefit of the HERALD fund for the sufferers by the Italian earthquake John Philip Sousa, Victor Herbert and Nahan Franko will on Tuesday, January 26, conduct a concert in the tea room of the Plaza. For the concert seats will sell at \$1 each.

In addition Mr. Franko last night sent to the HERALD his check for \$100, representing the contribution of the members of his Plaza orchestra.

"That money," said Mr. Franko, "might in all honesty be credited to the laborer who sent \$1 to the HERALD fund. One of our men saw the announcement and said if a poor laborer could afford to give \$1 surely musicians could do something. The hundred came in quickly.

"Previously I was planning this concert. I wired to Mr. Sousa at Pinehurst and got this answer:

"I will be pleased to conduct for the benefit of Italian sufferers."

"Mr. Herbert was delighted with the idea. So are the musicians of New York. My orchestra will be at least doubled, and there will be a second orchestra also. In addition I expect to be in a position later to announce that some of the greatest singers now in America will contribute their services."

## NEW YORK HERALD.

New York City.

## \$35,000 NOW IN HERALD'S FUND

Mrs. J. R. Drexel Contributes  
\$1,000 to Aid Earthquake  
Sufferers.

## CONCERT AT THE PLAZA

Messrs. Sousa, Victor Herbert and  
Nahan Franko Will Conduct Or-  
chestra of Forty Pieces.

## WILL HAVE "TAG DAY" HERE

American-Italian Relief Committee Appeals  
to Women's and Men's Clubs for  
Volunteers in Charity's Cause.

John Wanamaker.....	\$1,000.00
The Herald.....	1,000.00
Frank A. Munsey.....	1,000.00
Bernheimer & Schwartz, Pils- ener Brewing Company.....	1,000.00
"E. G.".....	1,000.00
Lion Brewery.....	1,000.00
M. Guggenheim's Sons.....	1,000.00
Jacob Ruppert.....	1,000.00
William E. Corey.....	1,000.00
Peter Doelger.....	1,000.00
William Nelson Cromwell.....	1,000.00
Huyler's.....	500.00
Robert M. Thompson.....	500.00
James R. Keene.....	500.00
Richard Croker.....	500.00
Klaw & Erlanger.....	500.00
P. W. Rouss.....	500.00
National Democratic Club, New York.....	500.00
Joseph Gatti.....	500.00
James B. Regan.....	500.00
Mrs. Juilliard.....	500.00
Fruit Despatch Company.....	500.00
Cafe Martin, Proprietor, Em- ployes and Guests.....	500.50
Previously acknowledged.....	\$17,384.50
Mrs. John R. Drexel.....	1,000.00
A. J. Michelbacher.....	10.00
B. K.....	10.00
F. V. Lauder.....	4.00
Mrs. F. V. Lauder.....	4.00
Master C. F. Lauder.....	1.00
Master A. W. Lauder.....	1.00
Three members Church of the Ascension, Rockville Centre, L. I.....	3.00

Total .....\$35,418.00

By contributions aggregating \$1,033 received yesterday, the HERALD's fund for the relief of the sufferers from the earthquake in Italy now amounts to \$35,418.

In the tearoom of the Plaza Hotel at three o'clock this afternoon, there will be a concert by an orchestra of forty pieces directed by John Philip Sousa, Victor Herbert and Nahan Franko, for the benefit of the earthquake sufferers. Admission to the tearoom, including tea, cakes and sandwiches, will be \$2.

### Programme of Concert.

- The programme is as follows:
- 1—Coronation march, "Le Prophete".....Meyerbeer
  - 2—Overture, "Mignon".....Thomas
  - 3—Suite, "Three Quotations".....Sousa
    - (a) The King of France with Twenty Thousand Men Marched Up the Hill and Then Marched Down Again.
    - (b) "And I Too Was Born in Arcadia."
    - (c) "Nigger in the Woodpile."
  - 4—(a) Reverie, "Nymphs and Satyrs," from "Pillgrims of the Rhine,".....Sousa
    - (b) March, "The Fairest of the Fair."
  - 5—March, "Stars and Stripes Forever".....Sousa
  - 6—Aria, "Le Pre aux Clercs".....Herold
    - (a) "Yesterthoughts."
    - (b) "Punchinello."
    - (c) "Oriental Dance from Wonderland."
  - 8—Waltz, "Badner Madin".....Komzak
  - 9—"Little Nemo".....Herbert
  - 10—March, "Hands Across the Sea".....Sousa

Mr. Franko will conduct the first two numbers, Mr. Sousa the next three, Mr. Herbert the seventh number and Mr. Franko the remainder.

## NEW YORK PRESS.

New York City.

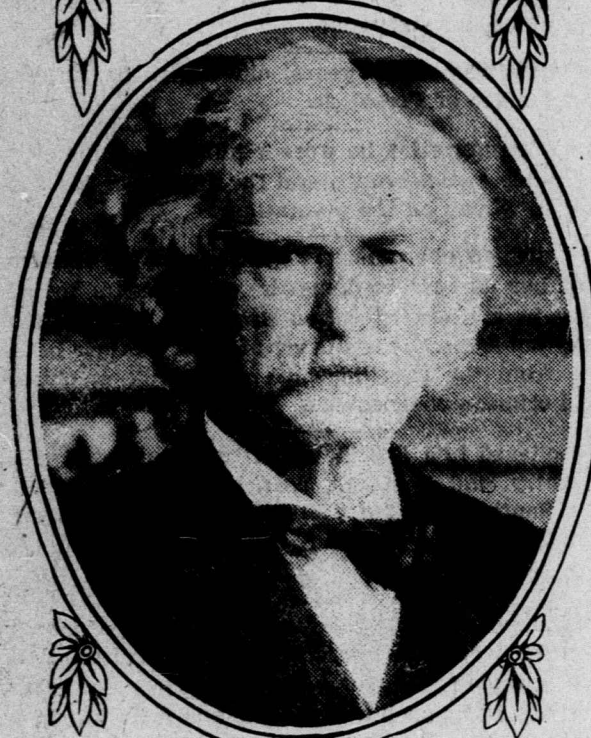
JAN 27 1909

A tea was given in the Plaza by its management yesterday afternoon for the benefit of the Italian earthquake sufferers. It was from 4 until 6 o'clock, and Nahan Franko, John Philip Sousa and Victor Herbert were the featured artists.





John D. Rockefeller.



Mark Twain.

Photo Copyright by Theo. C. Marceau.

test is... forgotten, Jeffries coming first and "Bob" second.

The Bench and the Bar find candidates in Joseph H. Choate, Justices Brewer and Fuller, Judge George W. Gray and Benjamin B. Lindsay (the "Kid Judge"), all named in the order of preference.

Women also have their champions, Mrs. Eddy leading. Mrs. Julia Ward Howe and Miss Helen Gould come in tied as bad seconds.

Other celebrities who receive scattering votes are Jacob Riis, George Blair, Thomas Crittenden, William Le Baron Jenney, Captain T. S. Baldwin, Abraham L. Erlanger, Gifford Pinchot, Gus Lembeck, John Barrett, Horace Fletcher, Samuel Gompers, D. O. Mills, Thomas W. Lawson, Charles M. Schwab, Frank Munsey, Alexander Agassiz, John Bigelow, Captain Eads, Elbert Hubbard, Simon Newcomb, Louis F. Post, J. R. Keene, General O. O. Howard, Edwin Bruce, Charles F. McKim, John Hays Hammond, Luther Burbank, William T. Harris and Henry Waterson.

### Puts Mr. Edison First.

To the Editor of the Herald:—

The first, in my opinion, of the ten most noted men now living who have benefited their fellow men in one capacity or another is that most noted man of America, Thomas A. Edison, who is known in all countries of the world as having snatched from Jupiter his thunder and lightning, and with brilliant rays turns night into day, saddled and bridled electricity for the benefit of the human race, and keeps him working.

Next is Alexander Bell, who invented the telephone, the most useful of inventions. This man has been the greatest benefactor to the human race.

Two others who I think deserve to be classed among the ten great men are Dr. Eliot and Lyman Abbott, who educate the youth and fit him out for the great responsibilities he will have to carry in the future, making him useful in all callings and positions of life.

Then James J. Hill and Edward H. Harriman, who took the iron horse and went into the wilderness of the West and built railroads over mountains and streams that seemed impossible to pass and which could only be crossed by a bird—yet these men crossed and recrossed them with lines of railroads, subduing Nature itself, building up great cities and towns and populated them densely. According to the Scriptural word, the West now "flows with milk and honey."

Then Andrew Carnegie is one of the greatest bene-

### His First Ten.

To the Editor of the Herald:—

I believe the ten greatest Americans to be:— Thomas A. Edison. Concededly the greatest. Alexander Graham Bell. Next to Edison in inventions.

Dr. Charles W. Eliot. As an educator. Wilbur Wright. Inventor, aviator. W. A. McAdoo. Engineer, builder of tunnels. Henry Clews. Lecturer and educator. James J. Hill. Builder of the great West. Andrew Carnegie. Philanthropist. J. Pierpont Morgan. Philanthropist and benefactor. Cardinal Gibbons. Wise counsellor. New York city. WILLIAM J. THOMPSON.

### Mr. Rockefeller His Choice.

To the Editor of the Herald:—

In my opinion Mr. John D. Rockefeller is one of the ten greatest living Americans.

Great riches bring great temptation, great opportunity for good or for evil. Mr. Rockefeller resists temptation and uses his wealth for the good of his fellow beings, and though ridiculed, maligned and spitefully used he seeks no vengeance and is without malice. Hard working, temperate, economical and charitable, blameless in private as in public life, he is a worthy example to the youth of our land.

Controlling his own spirit, "he is greater than he that taketh a city." He is worthy of a monument as a token of our wonder, our affection, our gratitude and our esteem.

Greenport, L. I.

To the Editor of the Herald:—

I look upon Mr. John D. Rockefeller as the greatest, noblest and most powerful man that ever lived.

I believe he has lived in accordance with the teachings of the Saviour. "Let not thy left hand know what thy right hand doeth;" "Tribute to whom tribute is due;" "Whosoever shall smite thee on thy right cheek, turn to him the other also."

His mind is broad beyond the conception of almost every one, his work so perfect that it will benefit posterity for centuries, his name will ever be honored and his life recognized as a blessing to the world.

Stapleton, S. I.

RICHARD H. VILLARD.

### Puts in Sousa.

To the Editor of the Herald:—

I regard Luther Burbank, America's wizard, as the greatest of all living Americans, as he has n

great... and good achievement the memory of which will outlast the performance and gather lustre with years. It is an almost invidious selection among American people, whose average greatness is so remarkable.

I place Mary Baker G. Eddy first in the list, for her accomplishment seems nothing short of miraculous. She threw down the gauge to the three sciences most inveterate in dogma and intrenched for centuries in the convictions of the human race, declaring to the physicist and materialist that there is no such thing as matter; declaring to the medical scientist that as sin and ignorance are the cause and principle of disease, so divine principle, or truth, fixed star-like in the understanding, is the one sufficient cure for both sin and sickness, and declaring to the theologian that his various "schemes" of salvation, founded upon the letter and not the spirit of the Scriptures, dishonor every reasonable concept of the Deity. And through the ridicule, denunciation and even persecution which she thereby encountered she lives to behold her teachings accepted by hundreds of thousands in America, England, Germany and France, while many of her ideas have been adopted by those whom she combated, henceforth to mould and modify their doctrines and curricula.

New York city.

H. D. E.

### Another List.

TO THE EDITOR OF THE HERALD:—

In my opinion the following are the ten greatest living Americans:—

In science, Thomas A. Edison. In education, President Eliot and Booker T. Washington.

In religion, Cardinal Gibbons and Dr. Cuyler.

In philanthropy, John D. Rockefeller.

In finance, J. P. Morgan.

In literature, Jack London.

In dramatic art, David Belasco.

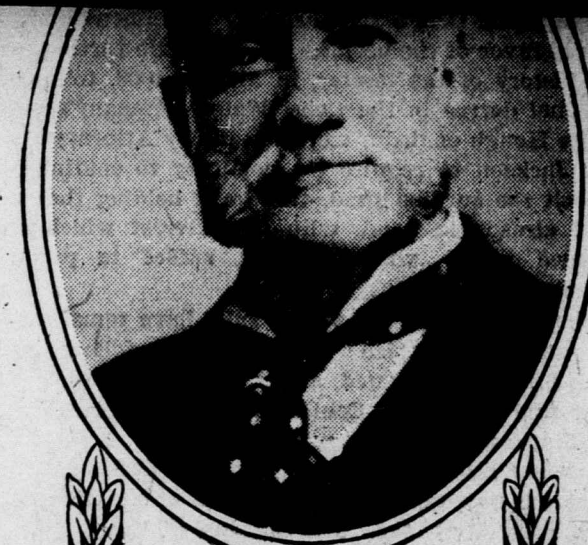
And our hero, Admiral George Dewey.

To my mind the above men are really great men. They have the essential qualities that go to make up great men. They have not only risen to the very top of their respective callings, but have learned the one great law—they have learned how to live. While they were growing physically and mentally they grew spiritually until now we can honestly call them great in every way. And I believe their names will not be quickly forgotten, but that they will be handed down to our children and our children's children.

These men are simple, honorable and good—qualities that make any man great.

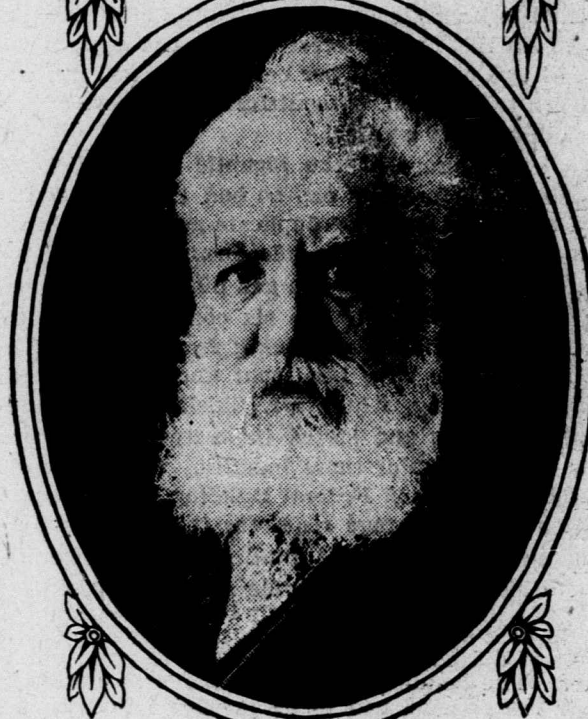
BROOKLYN.

JOHN PFALZGRAF.



Henry Clews.

Photo by Alme Dupont.



Alexander Graham Bell.

Photo Copyright 1908, by Harris & Ewing.



# MERICANS

worthless fruit and vegetable plants produce nutritious food, thus adding to the food resources of the world. He has produced a new fruit, which foreign scientists said was impossible, and also disproved many laws which were made by foreign horticulturists. He has shown to the world's agriculturists, horticulturists and florists how to raise better vegetables, fruits and flowers, and we Americans should feel proud of Mr. Burbank and hope that he will be with us to do good for many years more. He is better known abroad than at home. My choices are:—

- First—Burbank, agriculturist.
- Second—Edison, electrician.
- Third—Rockefeller, philanthropist.
- Fourth—Mark Twain, humorist.
- Fifth—Sousa, musician.
- Sixth—John Drew, actor.
- Seventh—Frederick MacMonnies, sculptor.
- Eighth—"Bob" Evans, sailor.
- Ninth—General Miles, soldier.
- Tenth—W. Wright, aeronaut.

New York city.

R. NOVAK.

## Eliot and Clews.

To the Editor of the Herald:—

I would answer that next to Edison comes Wilbur Wright as an inventor, with Professor Bell alongside. As an educator and instructor of youth I would say Dr. Eliot is first. Henry Clews' "Individualism vs. Socialism" ranks him as one of our greatest public educators and uplifters of the masses. Andrew Carnegie's great and constant benefactions have stamped him the world's (or at least America's) greatest philanthropist. John Wanamaker is recognized as the country's greatest merchant. William McAdoo, whose fine mind and unerring judgment wrought the great tunnels, is surely America's greatest engineer. As a patriot, philanthropist and ever ready and wise counsellor, J. Pierpont Morgan must be named as greatest. I think that James J. Hill has opened up a new territory in the Far West, and his work entitles him to first place as a railroad builder.

New York city.

S. M. LEVITT.

## Includes the Cardinal.

To the Editor of the Herald:—

I hereby enclose the names of the ten greatest living Americans, according to my choice:—

- Thomas A. Edison, who has already been chosen.
- George Dewey, hero of Manila, naval officer.
- Sargent, America's foremost painter.
- Andrew Carnegie, public benefactor.
- R. E. Peary, noted explorer and discoverer.
- Cardinal Gibbons, distinguished prelate.
- George Westinghouse, inventor of airbrake.
- J. P. Sousa, greatest band leader and musician.
- Wilbur Wright, inventor and aviator.
- Alexander Bell, inventor of telephone.

Trusting that these names mentioned will meet with your approval and also that of the public.

New York city.

HARRY B. BINGHAM.

## Includes Mrs. Eddy.

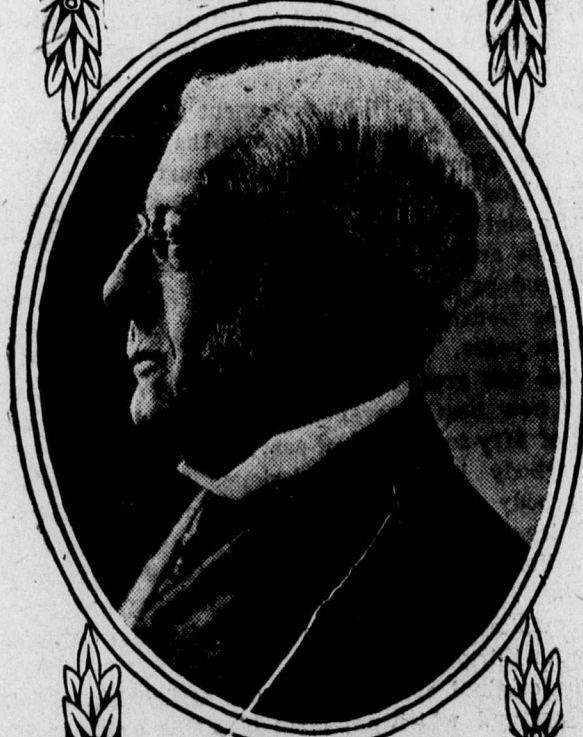
To the Editor of the Herald:—

You have asked for answers to your question, "Who are the ten greatest living Americans?" While your question expressly excepts those in political life, it does not expressly except women, though you seem to assume that the ten greatest living Americans are "mere male men." Herein I differ with you. My list is as follows:—

- Mary Baker G. Eddy.
- Julia Ward Howe.
- Thomas A. Edison.
- Alexander Graham Bell.
- Wright brothers.
- Booker T. Washington.
- Samuel Clemens (Mark Twain).
- William McKinley.



Admiral George Dewey.  
Photo by Harris & Ewing.



Prof. Charles W. Eliot.  
Photo Copyright 1924, by Elmer Chickering



Cardinal Gibbons.  
Photo Copyright by M. Knoedler & Co.



JANUARY 27, 1908.

# AYED \* AID CONCERT AIDS HERALD'S FUND

Messrs. Sousa, Herbert and Franko  
Conduct at Charity Tea for  
Earthquake Sufferers.

BIG GATHERING AT PLAZA

Many Well Known Society Persons At-  
tend the Performance Given in Aid  
of Italian Survivors.

John Wanamaker.....	\$1,000.00
The Herald.....	1,000.00
Frank A. Munsey.....	1,000.00
Bernheimer & Schwartz, Pils- ener Brewing Company.....	1,000.00
"E. G.".....	1,000.00
Lion Brewery.....	1,000.00
M. Guggenheim's Sons.....	1,000.00
Jacob Ruppert.....	1,000.00
William E. Corey.....	1,000.00
Peter Doelger.....	1,000.00
William Nelson Cromwell.....	1,000.00
Mrs. John R. Drexel.....	1,000.00
Huyler's.....	500.00
Robert M. Thompson.....	500.00
James R. Keene.....	500.00
Richard Croker.....	500.00
Klaw & Erlanger.....	500.00
P. W. Rouss.....	500.00
National Democratic Club, New York.....	500.00
Joseph Gatti.....	500.00
James B. Regan.....	500.00
Mrs. Juilliard.....	500.00
Fruit Despatch Company.....	500.00
Cafe Martin, Proprietor, Em- ployees and Guests.....	500.50
Previously acknowledged.....	17,417.50
Mr. and Mrs. Dudley M. Irwin..	50.00
Cash.....	25.00
Mrs. John H. Flagg.....	10.00
"M. A. I. D.".....	5.00
<b>Total .....</b>	<b>\$35,508.00</b>

Given for the benefit of the HERALD  
Fund for the relief of the Italian earth-  
quake sufferers, a charity tea held yester-  
day in the tea room of the Plaza was  
largely attended. During the afternoon a  
concert programme was given, the differ-  
ent numbers being conducted by the com-  
posers of the music—John Philip Sousa,  
Nathan Franko and Victor Herbert. Miss  
Estelle Liebling sang two solos.

Among those who attended the tea and  
entertained friends were Lord and Lady  
Clifford, who had as guests Mrs. Seth Bar-  
ton French, Mr. and Mrs. Lyon Clarke and  
Miss Holt. Others present were:—

Mrs. Hermann Oelrichs, Mrs. Henry S.  
Redmond, Mrs. W. G. Roelker, Mr. and  
Mrs. Clifford Brokaw, Mr. and Mrs. George  
Rose, Mr. and Mrs. Reginald Ronalds,  
Mr. and Mrs. E. C. Knight, Mrs. R. C.  
Watson, Mrs. J. A. Mundy, General and  
Mrs. E. P. Meany, Mr. and Mrs. E. Berry  
Wall, Mrs. A. T. Wall, Mr. and Mrs. Rob-  
ert Dun Douglass, Mrs. John Philip  
Sousa, Mrs. Florence O'Neill, Miss O'Neill,  
Mr. and Mrs. Ralph Cavanaugh, Mr. and  
Mrs. H. I. Highland, Mr. and Mrs. W. E.  
Reis, Mr. and Mrs. Thomas Haviland, Mr.  
and Mrs. Augustus Thomas, Mrs. H. Sell-  
ers McKee, Mr. Frederick Townsend Mar-  
tin, Mrs. John Wanamaker, Howard  
Townsend, Mrs. Frank Sullivan Smith,  
Mrs. A. L. Judson, Mrs. C. D. Donohue,  
Mr. and Mrs. Woodhouse, Mr. and Mrs.  
C. K. G. Billings, Mr. and Mrs. R. L. Pat-  
terson, Mrs. Sloan Chauncey, Mr. and Mrs.  
Berclval Kuhne, Mrs. Devereaux Clapp,  
Mrs. Smith Hollins McKim, Mr. and Mrs.  
A. H. de Haven and Mr. and Mrs. R. V.  
Lindabury.

er Cutting Bureau in the World

## GRIDIRON CLUB'S QUIPS DELIGHT THE PRESIDENT

Some Quite Personal, But Mr.  
Roosevelt Enjoys  
Them All.

DINNER WAS THE BEST EVER.

Secret Service Men, Farmers "Uplift"  
Commission and Divers Other  
Things Cleverly Satirized.

Eagle Bureau,  
608 Fourteenth Street.  
Washington, January 30—Sleuthing  
secret service men with subpoenas for  
erring statesmen, sly old farmers who  
needed no "uplifting," House tariff  
tinkers in disguise, bogus Theodore  
Roosevelts thumping hapless Senators  
and Representatives, and other figures in  
the national life of Washington were  
paraded before the guests of the Grid-  
iron Club at its midwinter dinner here  
to-night. It was a Roosevelt dinner,  
marking his last appearance as a Grid-  
iron guest in the role of President of  
the United States, and many of the skits  
and musical stunts of the evening were  
built up on Roosevelt incidents.

As usual, it was a notable occasion by  
reason of the novelty of the entertain-  
ment and the distinguished list of guests,  
which included the President of the  
United States, the Vice President, am-  
bassadors representing European sover-  
eigns, judges of the United States Su-  
preme Court, members of the Cabinet,  
Senators and Representatives, captains  
of industry, editors, publishers, and  
others distinguished in various lines of  
activity. From 8 o'clock until midnight,  
there was a constant flow of sparkling  
wit, political satire and a succession of  
vaudeville acts which kept the guests in  
a state of delighted surprise throughout.  
A spirit of good fellowship prevailed.  
Every one entered into keen enjoyment  
of the fun and frolic. The President was  
gently roasted on the Gridiron time after  
time, but he always led the laughter  
over the quips at his expense and seemed  
to appreciate to the utmost the humor  
in the Roosevelt parodies and traves-  
ties.

### Table a Gridiron in Shape.

The dinner was given in the large ban-  
quet hall on the top floor of the Willard  
Hotel, and the table was laid in the  
shape of a gridiron with the President of  
the United States and the Vice Presi-  
dent on either side of Henry Hall of the  
Pittsburg Chronicle, and the newly  
elected Gridiron president.

The clanging of an old fashioned bell  
summoned the guests to the table  
promptly at 8 o'clock, and after the elec-  
tric gridiron had flashed out a welcome  
the fun was on. Each guest found at his  
plate, as a souvenir, a Gridiron almanac  
filled with jokes on public men, bright  
sayings, fake testimonials and weather  
forecasts, such as cover the pages of  
almanacs distributed at this time of the  
year by sellers of proprietary medicines.  
A total eclipse was predicted for early  
in March, which will be viewed "with in-  
terest by the United States, Canada,  
Africa and Oyster Bay."

### Some of Those Present.

Among the guests of the evening were  
the following from Manhattan and Brook-  
lyn:

Charles H. Boynton, Howard Carroll,  
A. I. Culver, James B. Curtis, J. H. Ed-  
wards, Samuel L. Elzas, Thomas A. En-  
nis, Joseph Garneau, William H. Gibson,  
John F. Harris, Dr. John Alton Harris,  
Joseph H. Hoadley, Darwin P. Kingsley,  
John J. Kirby, Joseph J. O'Donohue, Her-  
man Ridder, Henry H. Rogers, John A.  
Sleicher, John Philip Sousa, jr., Martin  
W. Smith, Gilbert G. Thorne, James N.  
Wallace, Manhattan; Colonel William  
Hester, William V. Hester, Brooklyn.

Respectfully Submitted with all  
good wishes of success to the

Authors & Composers Copyright League of America  
by  
Arthur J. Lamb

1907-1908

With apologies to Longfellow's "Excelsior"

## "Canned Music"

Arthur J. Lamb

The shades of Night fell much too fast,  
As thro' the city streets there passed  
A monster, who held o'er his head  
A banner, where the curious read:—  
"Canned music"!

Sighed Sousa:—"He goes on and on,  
"This freak-unchecked at Washington,  
"He jeers at the composers' cause,  
"He should be governed by Just Laws—  
"Canned Music"

"Tho' genius marvels all dismayed  
"Why has Canned Music ever made"?  
Grand Opera singers murmured "Aist!"  
"We need more money to exist—  
"Canned Music"

"Stop! stop!" thus Victor Herbert cried,  
"And let us all be satisfied!"  
A tear was in the monster's eye,  
Exultant tho' they heard him sigh:—  
"Canned Music"

"Beware our preparatory pill!"  
"Beware the coming Kiltredge bill!"  
This was Gus. Kerker's last good night—  
A voice replied from out of sight:—  
"Canned music"!

At daybreak when the little band  
Of men who made it understand,  
Uttered their oft petitioned prayer  
A voice rang thro' the startled air  
"Canned Music"!

Half smothered by the Kiltredge bill,  
They found the monster feeling ill.  
"Let me exist!" they heard him say,  
"And royalties I'll gladly pay—  
"Canned Music"!



# TOASTS AND ROASTS AT GRIDIRON FEAST

Distinguished Men Enjoy  
Good-Natured Raillery.

PRESIDENT IS A GUEST

Hears Songs, Speeches and Bur-  
lesques on Public Affairs.

NEW PRESIDENT INSTALLED

"Big Stick" Is Passed on to Mr.  
Hall With Much Friendly Ad-  
vice—Three New Members.

The annual winter dinner of the Gridiron Club at the New Willard last night was attended by a company of distinguished guests, who were entertained for four hours with an interesting program of songs, speeches, burlesques on public men and affairs, with caustic comment, though in kindly spirit. The President of the United States, the Vice President, the Speaker of the House, ambassadors, members of the Cabinet and the United States Supreme Court, senators and representatives in Congress—men high in the church and prominent in all walks of life honored the club with their presence.

They began to assemble by half-past seven and filled the ballroom adjoining the banquet hall, holding social converse, renewing old and making new acquaintances until the dinner bell rang out the invitation to the feast. Standing by their chairs, in the charmingly decorated banquet hall, for a few minutes, they listened to the song of greeting rendered by the Gridiron Quartet. Then the new president of the club, Henry Hall, addressed them in cordial welcome, the lights flashed, illumining the great electric gridiron over the head of the president, and the dinner was on.

The dinner had not proceeded far until the newly elected president was brought to the grill, the first of the sacrifices to be done to a turn before the evening's close. Mr. Hall was admonished of the character and arduousness of the duties which confronted him by the retiring president, James S. Henry, who produced and presented to him the big stick which he had found so useful in administering the dinners in the past season. He pointed to several spikes upon this formidable instrument of discipline which had been called into play with good effect. There was the knot, gory and clotting, which had been so efficacious in "answering foolish questions by Congress;" another which has subdued those "whose statements did not agree with the executives," and one which had been useful in "rounding up votes." Still another was said to be good for "Bumblepuppies."

The new president was required to agree to perpetuate the policies of the old administration, ride ninety-eight miles a day, keep the Ananias Club going and see that Congress did not jump the reservation. But Mr. Hall, reminding the outgoing president that he was down and out, refused to make any promises and swore, with left hand raised and fingers crossed, that he would not follow the advice, but would play his own hand in his own way.

## New Members Break In.

Three new members of the club were initiated during the evening. The first was Jewell H. Aubere of the St. Louis Globe Democrat. He was spotted as an intruder, present without invitation, and sternly called upon to explain his unwarranted intrusion. He stoutly protested that he was not "butting in," but was there by invitation. Pressed for the name of his host, he declared he was invited by the president of the Ananias Club. He thought this was the Ananias Club, as he could see around him of scores of that famous organization, members in good standing and a likely number of candidates for admission on the waiting list.

Explanation brought out the fact that, having been summoned as a witness before the grand jury by the President of the United States in the Panama libel case, he had mixed his dates with his drinks. The explanation was accepted and he was admitted to membership in the Gridiron Club.

A card handed in by a page announced that L. W. Strayer of the Pittsburgh Dispatch, having been elected a member of the club, was present and wanted to come in, so that he could hear President Roosevelt descend upon how dearly he loved Congress. Questioned by various members, in the light of recent developments in Pittsburgh, he indignantly denied that he was a member of the Pittsburgh common council, and in proof thereof said he was a poor man. He was too canny to deposit his meager savings in a Pittsburgh bank, but kept them in his sock. Was he committed on the Pennsylvania senatorship? Surely; he was pledged to all candidates. These statements appeared to answer all the qualifications of a Pittsburgh newspaper man and he was admitted to membership.

## Reporter Caught in the Act.

Some one raised an outcry that the inviolable rule of the club prohibiting the presence of reporters was being violated. A hustling young person with the earmarks of one popular conception of a reporter was seen circulating around the tables getting the names of guests and their speeches. When ordered to get out he said he was willing to go; his mission had been accomplished, and he exhibited a printed proof of the "impromptu" remarks of H. H. Rogers, a guest. He was told that Mr. Rogers had not been asked to speak, but he read the proofs of the speech and called attention to interlineations in Mr. Rogers' own handwriting. After the words "swollen fortunes must be taxed" the orator had written "loud applause," and following the statement that "Africa offers splendid possibilities for permanent settlers who believe in the strenuous life" there was "Tremendous cheering." The intruder was found to be Harris M. Crist of the Brooklyn Eagle, recently elected to the club, and as he had made good on his assignment he was paroled in the custody of Col. Hester, proprietor of the Eagle, and admitted to membership.

Among the most delightful features of the evening's entertainment were the skits furnished by the musical talent of the club.

In the midst of the gayety the lights suddenly went out. Knives and forks were poised, and a hush of expectancy fell upon the company. Weird chords softly played on the piano broke the stillness. There was a stealthy shuffling of feet and occasionally a sibilant "Sh-sh-sh" sounded from different sections of the hall. When the lights flashed up a curious-looking group stood in the center of the room. There was a tall fellow, with a big black mustache, a slouch hat and a general air of mystery about him. He might have stepped from the frontispiece of "Old Sleuth," or off the stage of the ten-twenty-thirty show. A policeman stood nearby, and around were men wearing black dominoes over their faces.

## Ha! It's Old Blinkerton!

Ha! There's Blinkerton, the famous detective. He and his bunch are trying to find out what the Congressmen do with their salaries. They are the secret service sleuths.

"Secret service," ejaculated the policeman, scornfully. "Why, you couldn't pass the civil service. You couldn't spell sleuth."

To demonstrate that this was a vile slander, the chorus warbled as follows: "Sleuth! Sleuth! I want to be a sleuth. 'Twas my ambition from my early youth. To make myself unpleasant by discovering the truth."

S L E U T H spells sleuth."

"And now to business," said Blinkerton. "Chief Bilkie, have you detected any counterfeiters?"

"No," was the reply, "but I have discovered a few four-flushers."

"And you, Monsieur Lecoq, have you found any second-story men in Congress?"

"No," was the mournful reply, "they are telling the same old stories."

The big policeman, in a bass voice, came next with a musical offering, sung to the tune of the policeman's song in "The Pirates of Penzance." He referred to President Roosevelt's activity and strenuousness.

Next came the whitewash man. Black of face, and with a brush and pail all white with lime, he looked the part. "It's the mos' important pusson in de whole investigatin' business," he said, and then he sang a song about the enormous amount of work which he had been called upon to do. "It took forty pails of whitewash for Archbold's letter files," he confidentially informed the company.

The black-mustached detective sang a song about sleuthing in general and White House sleuthing in particular, and then the secret service men departed. One of them went out on a hurry call because it was reported that Mr. Loeb was endeavoring to break into the cabinet. Another squad went to protect the letter boxes, in order to keep Tillman from franking a grand piano.

## The Banks of the Wabash.

A delightful episode was the vocal testimonial to Vice President Fairbanks, in which levity and genuine affection were mingled. Some verses suitable to his retirement—from public life were adapted to the air of "On the Banks of the Wabash, Far Away." The chorus sang:

"Oh, the cocktails they are crowing in the morning,  
And the buttermilk is flowing through the hay;  
They are waiting the return of Mr. Fairbanks  
On the banks of the Wabash, far away."

The singers concluded with a farewell tribute to President Roosevelt. A soloist told how President Roosevelt's stunts were really too numerous to mention; how the President made the air blue with the messages he wrote to Congress; how Mr. Roosevelt was bound to have something to say about everything on the face of the earth; and then he asked whether the wild beasts of the African jungle were really as scared as they ought to be over the news of Mr. Roosevelt's visit.

The dinner ceremony was the occasion for President Roosevelt and President Fairbanks of souvenir gridirons, the emblem of the club. These were full-sized gridirons of culinary pattern, gilded and suitably inscribed, which these distinguished men were to keep in recollection of many occasions upon which they had been figuratively grilled by the club.

Witty speeches accompanied the presentations and the recipients were admonished to hold the souvenir with the club's best wishes and affection.

## Fixing Up the Tariff.

A lively burlesque of the tariff situation in Congress was presented. Members of the club, representing Chairman Payne, Representative Dalzell and Minority Leader Champ Clark of the ways and means committee, were found seated around a table. They were engaged, it was announced, in revising the tariff—the revision, of course, being done by the friends of the tariff. The answer was to be found in the size of the campaign contributions to that party.

The first witness to appear was Andrew Carnegie, the great philanthropist, of whom it was said that "every time he gave away a dollar it sounded like a cook stove falling down stairs." The canny Scot was attired in kilts and plaid. He nearly threw the pseudo Mr. Payne into a fit by declaring at the offset that he favored abolishing the duty on steel. He gave his reasons for this astounding recommendation.

"What reason is there for a tariff on steel now that I have gone out of business?" demanded Mr. Carnegie. "None at all; it was well enough when I was producing steel. There are no longer any infant industries. They were only infants when I owned them. Now they are industrial giants. Why help a giant? Any person who is manufacturing steel now and can't get along without a protective tariff ought to get out of the business. I did."

"If you take the tariff off everything I shall be rejoiced. I've got mine. Do you understand? I've got mine."

This threw John Dalzell into a violent spasm of weeping. His walls filled the air. His grief was something terrible to behold, while Chairman Payne tried to assault Carnegie, but the Scotchman ambled defiantly off, threatening to "gleam a library if they dinna mind out."

Then Champ Clark demanded that some southerners be called: men who not from any personal or state motive demanded revision, but who insisted upon it because their party demanded a thorough revision of the tariff. He would show some real simon-pure revisionists. There entered a Texan, a South Carolinian and a Florida planter. They were loud in their denunciation of protection, that pernicious policy which robbed the many for the benefit of the few. They were tariff revisionists from the ground up and they made the welkin ring with their denunciations of the robber tariff.

## Free Trade in Everything But—

BUT—the Texan wanted a duty on hides. If it had to be revised it better be raised, but never lowered. The mainstay of Texas prosperity must be fostered. The South Carolinian, swelling with pride in the history of his state and the glory of his people, voices utter condemnation of protection in general as a pernicious policy, to be abhorred by all true democrats. BUT—there must be a duty on sea island cotton and retention of the duty on rice, or look out for the consequences. The representative of the "Imperial state of Florida" had a scathing denunciation for the northerners, with their swollen fortunes gained from the protective tariff, and the trusts, who in a short winter season left enough money in Florida to enable the inhabitants to live during the summer. Down with the tariff and protection. BUT—that duty on citrus fruits must be retained for Florida's dear sake.

At this Champ Clark wept loud and long. He denounced the southerners as apostates to their party and bid them begone in shame.

A timid soul, shivering and afraid, who said he "was only a poor consumer," came next, and wanted to know what the consumer would get. He was promptly and decisively told by Chairman Payne that the consumer "would get it in the neck," and that settled him.

Then the ghost of Winfield Scott Hancock, "the man who was laughed to death because he said the tariff was a local issue," stalked in and broke up the meeting.

## Country Uplift Problem Settled.

President Roosevelt's much discussed commission for the uplift of the farmer

was the subject of a burlesque. A group of "rubes," appropriately dressed to the comic supplement conception of the horny handed son of toil, strolled in. They passed a few amenities of the farmyard and then discovered the approach of the "uplifters." These were gentlemen faultlessly attired, and with a bored and supercilious manner, who proceeded to address some questions to the agriculturists. They allowed that they must hurry with their questions, since they had an afternoon tea engagement with the tennis cabinet.

The questions and answers covered a range of ridiculous subjects, and the uplifters who came to badger stayed to be joshed. There was a rapid fire colloquy, in which the questioners learned many things about farm life they had never suspected before, and finally the farmers were asked: "What was the most important single thing to be done for the general betterment of farm life?"

"To move to town," was the unanimous verdict.

## Some Exciting War Bulletins.

During the evening bulletins were read, describing the progress of a terrific battle between the White House and the Capitol forces.

The first one opened the battle:

One with special messages. One with amplified spelling they are terrible missiles. First message, loaded with secret service explosives, fired exactly at noon, with terrible effect. Dome is shot off. Capitol, and shrieks of wounded can be heard for miles. Privates Tawney Smith and Fitzgerald shrieking loudest. Senate, although badly wounded, shows more fortitude. Commander-in-chief at White House orders that no mercy shall be shown. Dozens of enormous messages thrown into the Capitol trenches, wounding and mutilating the brave boys there. Machine guns keeping up merciless rain of 'I's, 'musts, 'shall's and 'won't's."

The last bulletin said:

"Bird's-eye view of battlefield shows thousands of tons of language fired by both sides, but few people hurt. White House forces resting on arms. Senate still waiting reinforcements. Some sharp shooting on both sides. Representative Willett fires a blank cartridge. Reported on reliable authority that White House forces will evacuate their position March 4. Great rejoicing among Capitol forces. Gens. Aldrich and Cannon confident they can hold out until that time."

Later: "Report that White House forces will evacuate their position on March 4 proved to be true."

Later: "Senate still waiting reinforcements."

Later: "In view of news of evacuation Gens. Aldrich and Cannon say they will never surrender."

## The Gridiron Almanac.

The souvenir of the dinner was a sixteen-page illustrated Gridiron almanac, replete with interesting information upon subjects political and otherwise and with dates of celebrated occurrences. One theme ran through the almanac, a dissertation upon the various qualities, uses and appliance of H<sub>2</sub>O, having reference to the virtues of water as a cure-all when conveyed on a certain kind of wagon. It was stated that the total eclipse early in March will be viewed with interest by the United States, Canada, Africa and Oyster Bay. Mars will be in apogee February 20 and the occultation of the Big Stick March 4. One of the illustrations represented Senator Tillman interviewing E. H. Harriman and asking: "How do you get an immunity bath?" The answer was: "See the President before the secret service sees you."

A testimonial from E. H. Harriman said: "In my practice I have freely prescribed copious doses of your H<sub>2</sub>O. In acute attacks of railroad congestion, torpid bonds and sluggish markets, it has not only afforded me complete relief, but had a marked effect on my patients."

This was the menu:

- Canape Gridiron.
- Cape Cod Oysters.
- Celery, Radishes, Olives, Salted Nuts.
- Clear Green Turtle.
- Maine Smelts, Tartare Sauce, Cucumbers.
- Fillet Plique, New String Beans.
- Terrapin Maryland.
- Gridiron Punch.
- Roast Quail, Mexican Salad.
- Fresh Strawberry Mousse, Cakes, Coffee.
- Cigars, Cigarettes.
- Martini Cocktails, Sauterne.
- Moet & Chandon Imperial Crown Brut.
- Apollinaris.

## The Guests.

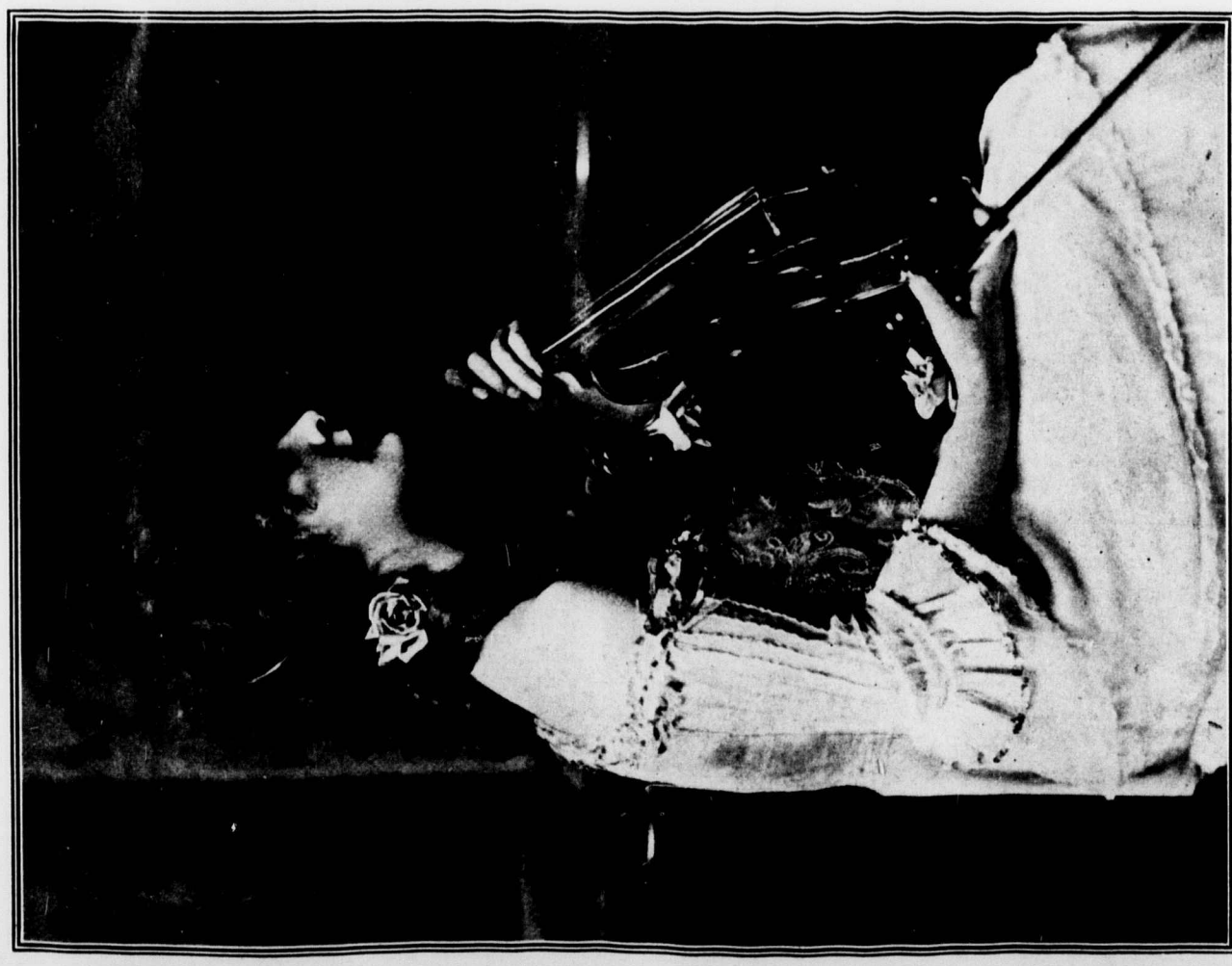
These were the guests:

- The President of the United States.
- The Vice President of the United States.
- The British Ambassador.
- The German Ambassador.
- Felix Agnus, Baltimore American.
- Robert Bacon, Secretary of State.
- Charles J. Badger, captain, U.S.N.; A. J. Barchfield, representative from Pennsylvania; Richard Bartholdt, representative from Missouri; Charles G. Bennett, secretary of the Senate; C. J. Blanchard, Washington, D. C.; George W. Boyd, Pennsylvania railroad; Jonathan Bourne, senator from Oregon; Charles H. Boynton, New York; Dr. George W. Boynton, Washington, D. C.; David J. Brewer, associate justice, U. S. Supreme Court; William B. Brigham, Boston Transcript; Theodore E. Burton, senator-elect from Ohio; W. H. Burnett, Washington, D. C.; James F. Burke, representative from Pennsylvania; Richard P. Buchanan, Cincinnati.
- J. D. Callahan, Washington, D. C.; Joseph G. Cannon, Speaker of the House of Representatives; Otis Carmichael, New York World; John Condit Carpenter, Washington, D. C.; John M. Carson, Jr., major, U.S.A.; Howard Carroll, New York; Frank H. Chappell, New London, Conn.; Fred E. Chapin, Washington, D. C.; Champ Clark, representative from Missouri; Moses E. Clapp, senator from Minnesota; George L. Cooper, New York Herald; Robert Clark, Baltimore, Md.; W. Murray Crane, senator from Massachusetts; A. I. Culver, New York; Charles Curtis, senator from Kansas; James B. Curtis, New York.
- John Dalzell, representative from Pennsylvania; E. Golden Donaldson, Washington, D. C.; Edwin B. DeGraw, Washington, D. C.; Frank L. Denny, colonel, U. S. M. C.; Walter S. Denegre, New Orleans; W. C. Denny, Washington, D. C.; Jonathan P. Dolliver, senator from Iowa; Proctor L. Dougherty, Washington, D. C.; Edward H. Droop, Washington, D. C.; John F. Dryden, Newark, N. J.; Henry P. Dubois, Washington, D. C.
- Clarence R. Edwards, brigadier general, U.S.A.; J. H. Edwards, New York; Samuel L. Elzas, New York; Thomas A. Ebnis, New York; Arthur P. Evans, Chicago; John C. Eversman, Washington, D. C.; John M. Ewen, Chicago.
- E. A. Fenton, Montreal, Canada; David J. Foster, representative from Vermont; Harry W. Fuller, Chesapeake and Ohio railroad.
- Joseph Garneau, New York; Charles H. Grasty, St. Paul Dispatch.
- N. J. Hall, Pittsburg, Pa.; Griffin Halstead, Washington, D. C.; George E. Hamilton, Washington, D. C.; Charles A. Hamilton, Buffalo Times; H. Rev. Alfred Harding, Bishop of Times; John F. Harris, New York; Dr. John Alton Harris, New York; William Hayward, Lincoln, Neb.; J. Tishman Hendrick, Washington, D. C.; William Hester, Brooklyn Eagle; W. V. Hester, Brooklyn Eagle; W. B. Hibbs, Washington, D. C.; Francis L. Hine, New York; Joseph H. Hoadley, New York; James F. Hood, Washington, D. C.; James C. Hoof, Snicker's Gap, Va.; Frank H. Hitchcock, Washington, D. C.; James H. Hustis, Boston and Albany railroad.
- Ollie M. James, representative from Kentucky; Spaulding L. Jenkins, Baltimore, Md.; Dr. A. E. Johnson, Washington, D. C.; Robert E. Joyce, Washington Herald.
- Julius Kahn, representative from California; Victor Kaufmann, Washington Star; D. J. Kaufman, Washington, D. C.; Darwin P. Kingsley, New York; John J. Kirby, New York; Alfred B. Kittredge, senator from South Dakota.
- James H. Lambert, Philadelphia Press; Jordan W. Lambert, St. Louis; Dr. D. Olin Leach, Washington, D. C.; E. B. Lilley, Cleveland Plain Dealer; Charles Linkins, Washington, D. C.; William Loeb, Jr., secretary to the President; John G. Logan, New York Herald; H. C. Lonsdale, representative from New Jersey.



MUSICAL AMERICA 2/6/09

Canadian Violinist Enters New York Field



ALICE DEAN

**Gifted Canadian Violinist Who Has Won Laurels in This Country and Abroad**  
in the highest terms of praise regarding her accomplishments.

Another promising young violinist, who has come to New York to enter the ranks of the concert players, is Alice Dean, who has already won laurels throughout Canada. She comes well fortified with recommendations, one from Antonio de Grassi, the noted concertmaster of the Bohemian Philharmonic, of Prague. This musician expresses his confidence in Miss Dean's career by writing, "I have great faith in her future as a soloist. In a concert given at the Prague Anglo-American Club she surprised the audience by her rendition of the difficult Bach Chaconne. In this position Miss Dean had an opportunity to show her musical qualities in their best light." Newspaper critics in Toronto, Winnipeg and other Canadian cities have spoken

**Sousa**—John Philip Sousa, bandmaster, composer and novelist, is an enthusiastic club man. He is a member of various Masonic bodies, the Sons of Veterans, the Gridiron, Republican, Salamagundi, the Players, Dramatists' and Baton Clubs; also the National Geographic Society.

**P**RENATAL influence and environic suggestion has as much to do with baseball in America as it has to do with music in Germany. While music, as a scientific art, has spread over the world, baseball as a scientific game has not made the headway with other nations that we of America believe the game entitled to. I have seen games such as cricket and the Spanish game of pelota played in foreign countries, and, while I admire them, I still believe that baseball is far superior to any other game of ball and bat.

If baseball has a drawback, it is the early time of life at which the player is forced to retire and give way to younger blood. In cricket they have their "grand old men" who are able to pile up their

"century"; in pelota they have men who play to a good old age; but in baseball we speak of men, as we did of Anson, as old when they are but forty. There is but one way to account for the short careers of ball-players—the extreme violence of the game when the player is in action, and the extreme inactivity when the player is out of action. This gives an unevenness in effort that does not hold in any other game, and therefore is apt to tie up muscles earlier in life. I have seen matches where the only exercise a player had was when he walked in at the end of the inning and swung his bat three times hopelessly at three deceptively-pitched balls, and sometimes he has not even swung his bat, but has been called "out" on strikes by the

# The Greatest Game in the World

By John Philip Sousa

Illustrations from Photographs



THE SOUSA BALL TEAM

## THE GRIDIRON ALMANAC

ILLUSTRATED ALMANAC H & O ILLUSTRATED ALMANAC

**Let us generously assist one another in an effort not to take ourselves too seriously**

*The Menu Committee*

**Menu Committee**

FRANKLIN C. JOHNSON, Chairman  
CLIFFORD E. BERRYMAN J. HARVEY CUNNINGHAM  
H. CONQUEST CLARK WILLIAM E. CURTIS  
JOHN M. CARSON P. V. DUGRAW  
L. A. COLLINGS RICHARD LEE FEARS

**After This There Is No Telling What Will HAPPEN !**

1. Mon. Quadrennial street cleaning.  
2. Tues. Nearly last of multiple messages, 1909.  
3. Wed. Blasted, T. R. preparing to leave White House.  
4. Thurs. Fall Day—Rain, sleet, snow, high winds, thunder and lightning.

How do you get an immunity bath?  
See the President before the secret service



umpire. The only thing that ninety-nine per cent. or more of the players, amateur or professional, have left of their individual connection with the game, after they have passed their fortieth year, is a happy memory of what used to be.

I played ball off and on from my sixth year until about my forty-fifth. The last game I played, probably the grand finale of my diamond career, was with a nine composed of members of my band. In the report of the game, my forty years of off and on service was dismissed by the following criticism of a reporter:

"It has long been apparent to those who have watched Sousa leading his band that if he ever got into a pitcher's box he would be too swift for the eye to follow. The only trouble was that the March King had no control over the ball when he started to wrap himself up and you could not tell whether the ball was coming out in the direction of the batsman or the center fielder." And this scathing criticism simply because, in one inning, I gave four men bases on balls and forced in a run! Ye gods and little fishes, but I was sore on that reporter! Handing out such a line of talk to a man who had been in the game for almost forty years! But I knew that there must be something wrong and I decided to quit the game.

In my band we have had a ball team for many years. Playing at the Exposition in Paris in 1900, on our natal day, the Fourth of July, our team played the nine of the American Guards on the Bagatelle Field in Paris. What could have been more appropriate for two American organizations in a foreign land to do on the glorious Fourth?

Last June, a year ago, at Willow Grove, Philadelphia, our band played the Marine Corps nine, my old colleagues, for I was for twelve years bandmaster of the United States Marine Corps. The following is the account of a baseball reporter of that, to us, great event:

"If Connie Mack could have witnessed the game of baseball yesterday morning he would have been tempted to make John Philip Sousa an offer. The March King proved a wonder in the pitcher's box, and although he lasted but one in-

ning, he retired Lieutenant O'Leary's colts in one, two, three order; then Mr. Sousa retired to the coaching line, where he gave an imitation of Arlie Latham that caused the spectators to howl with delight. When Umpire Schlotterbeck said 'play ball,' the versatile athlete musician, composer and author cast an eagle eye over the field, noted that his men were all in place and ready to come in on the first beat; then he spat on the new ball, threw his right leg around in front of the left, raised his arm above his head, lunged forward, and the umpire said 'Strike one!' Suffice it to say Hopkins fanned. It was a surprise for the Marines. They had been looking for something easy, and no one imagined that any man could write a march to King Edward VII and twirl the sphere for a strike out on big Hopkins, the slugger, all in the same season."

The following is from *Musical America*, 1907:

"To the baseball player who must stand in the sizzling sun hurling a baseball as nearly as he may over a home base, 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 to rest, it is in the pitcher's box that he seeks diversion. For it's true, no matter how astonishing it may seem, that the composer of the worldwide-known marches and exceedingly tuneful operas is really a pronounced baseball fan; not one whose fandom merely leads him to a seat in the bleachers or grand stand to yell at plays or misplays, but one who is a 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 campaign won eleven out of thirteen games played."

I was born in what we fondly called, in our childhood days, "the cradle of baseball," the city of Washington, which town gave birth to such great players as George Fox, Billy Williams, Paul Hines, Charley Snyder, Joe Gerhardt and a host of others. One of the players of the old Nationals of Washington, a man who became famous as a statesman, was no less a person than the late Senator Gorman, the great leader from Maryland.



JOHN PHILIP SOUSA

In my childhood days Billy Williams was our hero in the pitcher's box and the Hans Wagner, twenty times multiplied, was George Fox. When the mighty George came to the bat the fielders in the old White House grounds always moved back, because when he swatted the ball, oh, how it sailed and sailed and sailed! And then we little fellows had something to talk about until the next game.

I have always believed in the honesty of the game, and I have always admired the men who have had charge of the affairs of the leagues for their ability in keeping gambling out of it, thus preserving a clean and wholesome sport. As long as we know that the game is on the level and that the gambling element does not run it, just so long will it remain the greatest of all American outdoor pastimes.

No one conversant with the true inwardness of the sport will believe for a moment that the game is otherwise than absolutely square, and it is my candid

opinion that it was never conducted as competently as at the present time. The National League was fortunate indeed to have for its head for so many years a Washington gentleman who was loved by everybody who ever came into contact with him, and who was a pattern to be followed by all who may come after him. I refer to Nicholas E. Young, whom I have known all my life. Proud indeed am I to call such a man friend and to be enumerated among his army of friends. He is active today in his position in the treasury department, in fact it is not in him to lead a life of idleness. Mr. Young had more to do with the start of professional baseball than any man living today, and the game and the country owe him a deep debt of gratitude which I, for one, am glad to voice.

In my novel "Pipetown Sandy," I give an illustration through baseball which I think carries force with it to every boy who has played in a game where they have made up sides for

MUSICAL AMERICA

2/6/09

Canadian Violinist Enters New York Field





practice. Any youngster who played under those conditions usually noticed that one boy has assumed the position of captain as against another equally popular boy who has assumed that position for the opposing nine; and every man who has played ball has noticed how each of those respective captains has selected his nine and placed them, and, whether educated or not, would remember the position he had placed each and every boy of the team. The knowledge of that fact makes the following quotation from "Pipetown Sandy" truthful and forceful to every baseball player:

"Sandy, name one of the Northern States," said Miss Latham.

"Did yer say one of the Northern States, Miss Maisie?" echoed Sandy, sparing for time and scratching his head.

"Yes, that is my question."

"Lemme see"—drawing this slowly, stroking his forehead and looking perplexed.

"Hurry, Sandy, we cannot wait all day," said the teacher, a little impatiently.

"I'm awful sorry, Miss Maisie," replied Sandy, 'but jest now I disremember whether Lou'siana will do fer an answer; but if it don't, how would Georgy fit?"

"Sandy, Sandy, will you ever comprehend? When the class go to their seats you sit down by Gilbert Franklin and let him teach you the names of the Northern States. He might be able to get them through your head. I despair of doing so."

"Yes, I'll go right off," responded Sandy, delighted, while the little fellow

was overjoyed at the prospective pleasure of having Sandy next to him.

"The older boy came, and, opening his geography at the page containing map of the Northern States, he whispered 'There they are, all bunched together an' they look harder'n a puzzle.'

"Smilingly Gilbert commenced: 'My father says absent-minded people forge things because they do not consider them of sufficient importance. Perhaps that's what you think about the Northern States?'

"When Sandy returned home, he told his mother how he had learned the names of the Northern States.

"Now take g'ography," continued Sandy, warming up. 'It's jest the same 'cept g'ography is baseball, and 'rithmetic is figgers. Fer instance, take the Northern States; Maine is right field, New Hampshire is center field, Vermont is left field, New York is third base, Connecticut is shortstop, Massachusetts is second base, Rhode Island is first base, New Jersey is pitcher, Delaware is catcher an' Pennsylvania is at the bat. Now ask me what third base is; New York of course. Yer can't fool me, and I never know'd it till the little feller told me.'

"The interested boy took a piece of paper, and, drawing the plan of a baseball field, wrote the names of the states in the positions with which Gilbert had associated them, then handed it to his mother and said, 'I dare yer to try to fool me.'

"To all her questions his answers were invariably correct, and mother and son were proud and happy."

Great indeed is baseball!

Henry C. Mackall, Virginia; George S. Mandel, Boston Transcript; Frederick May Martin, Providence Journal; Brockholst Mathewson, Collier's Weekly; Hy. Mayer, New York Times; Charles L. McCawley, colonel, U.S.M.C.; George P. McClellan, Honolulu, H. I.; McKee Dunn McKee, Asheville, N. C.; William B. McKinley, representative from Illinois; William A. Mearns, Washington, D. C.; David H. Mercer, Nebraska; Norman Allan Merritt, Washington, D. C.; Dr. James Dudley Morgan, Washington, D. C.; Lee R. Mosher, Washington, D. C.; Clarence Moore, Washington, D. C.; J. Hampton Moore, representative from Pennsylvania; George Leon T. Meyer, Postmaster General; George A. Mitchell, Buffalo, N. Y.

S. C. Neale, Washington, D. C.; Truman H. Newberry, Secretary of the Navy; Knute Nelson, senator from Minnesota; Charles F. Norcross, New York; Clarence F. Norment, Washington, D. C.; Henry Norment, Washington, D. C.; Theodore W. Noyes, Washington Star; Frank B. Noyes, Chicago Record-Herald; Thomas C. Noyes, Washington Star.

J. Edward O'Brien, Florida; Joseph J. O'Donoghue, New York; George T. Oliver, Pittsburg; Jesse Overstreet, representative from Indiana; Henry T. Oxnard, California.

Sereno E. Payne, representative from New York; David G. Pfeiffer, Washington, D. C.; Clifford Pinchot, Washington, D. C.; Herbert Putnam, Librarian of Congress.

W. H. Rapley, Washington, D. C.; Dr. J. J. Richardson, Washington, D. C.; W. P. Richardson, major, U.S.A.; Herman Ridder, New York Staats Zeitung; Douglas Robinson, New York; H. H. Rogers, New York; Charles A. Root, Pittsburg Dispatch.

Herbert I. Satterlee, assistant secretary of the navy; George Shiras, 3d, Washington, D. C.; W. S. Sims, commander, U.S.N.; John A. Schleicher, Leslie's Weekly; John H. Small, representative from North Carolina; Morton W. Smith, New York; John Philip Sousa, Jr., New York; W. P. Spurgeon, president National Press Club; George W. Stevens, Chesapeake and Ohio railroad; F. C. Stevens, representative from Minnesota; Melville E. Stone, Associated Press; William J. Stone, senator from Missouri; Oscar S. Straus, Secretary Department of Commerce and Labor; Frank B. Swigard, Washington, D. C.

James A. Tawney, representative from Minnesota; Edward L. Taylor, Jr., representative from Ohio; Hugh K. Taylor, St. Louis Star; V. Stoddard Taylor, Washington, D. C.; Charles W. Taylor, lieutenant colonel, U.S.A.; Dr. J. Ford Thompson, Washington, D. C.; Gilbert G. Thorne, New York; Robert J. Tracewell, controller of the Treasury; Anthony Tyssowski, Washington, D. C.

John H. Walker, New Hampshire; Thomas F. Walsh, Colorado; James N. Wallace, New York; T. A. Wickersham, Washington, D. C.; Huntington Wilson, United States minister to Argentine Republic; James Wilson, Secretary of Agriculture; Henry R. Withrop, New York.

Dr. Glendie B. Young, Washington, D. C.



MUSICAL AMERICA 2/2/09

Canadian Violinist Enters New York Field





at the prospective plea Sandy next to him.

boy came, and, opening at the page containing them States, he whispered, all bunched together harder'n a puzzle.

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Dr. Glendie B. Young, Washington, D. C.

## PAGES FROM THE GRIDIRON ALMANAC

**SIGNS OF THE ZODIAC**  
Not as they were but as they should be  
Revised by Ren Jimmoids  
Forwarded to the Congress as Special Message  
No. 232323232323



named water, or a word meaning the ing up oceans in flat ships on, if you can get a subsidy.

The uses to which H2O can be put are so numerous that it is difficult to list them. It is a command in this publication. It has saved the lives of hundreds of athletes and philanthropists as used in the Blue and Harbor movement.

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No higher praise is sought.

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**THEODORE ROOSEVELT**  
Etc.

Let us generously assist one another in an effort not to take ourselves too seriously

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**Menu Committee**  
FREDERICK C. JENNISON, Chairman  
CLIFFORD K. BERRYMAN, J. HARRY CUNNINGHAM  
H. CONQUEST CLARK, WILLIAM E. CURTIS  
JOHN M. CARSON, P. V. DEGRAU  
L. A. COOLIDGE, RICHARD LEE FEARN



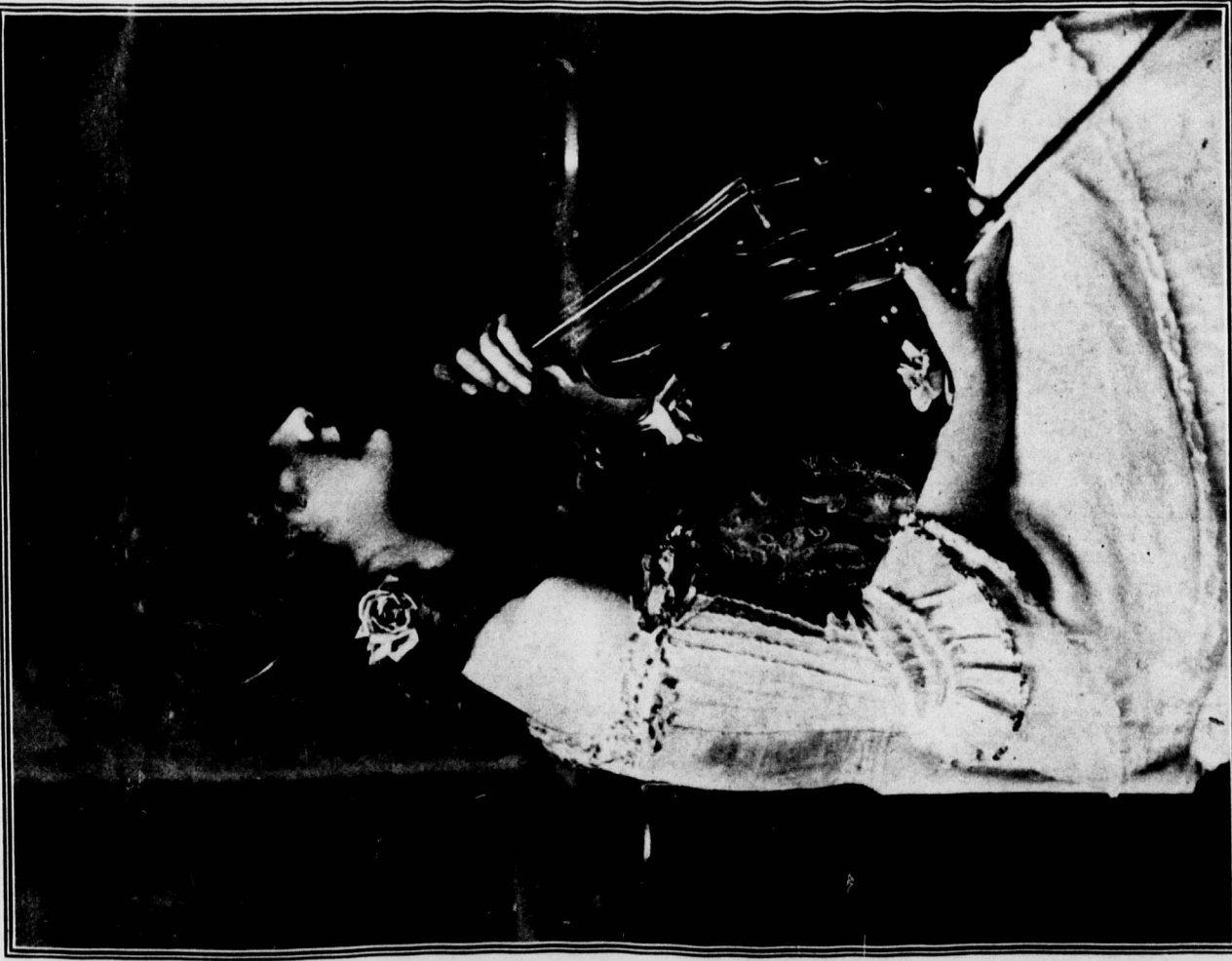
**MARCH**  
1st Mon. Quadrant street cleaning.  
2nd Tues. Nearly last of multiple messages, 1900.  
3rd Wed. Blizzards, T. R. preparing to leave White House.  
4th Thurs. Fall Day—Rain, sleet, snow, high winds, thunder and lightning.

**After This There Is No Telling What Will HAPPEN !**



MUSICAL AMERICA 3/4/09

### Canadian Violinist Enters New York Field



**ALICE DEAN**

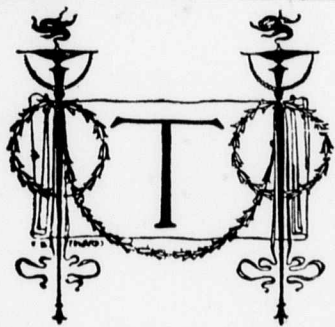
**Gifted Canadian Violinist Who Has Won Laurels in This Country and Abroad**  
in the highest terms of praise regarding her accomplishments.

Another promising young violinist, who has come to New York to enter the ranks of the concert players, is Alice Dean, who has already won laurels throughout Canada. She comes well fortified with recommendations, one from Antonio de Grassi, the noted concertmaster of the Bohemian Philharmonic, of Prague. This musician expresses his confidence in Miss Dean's career by writing, "I have great faith in her future as a soloist. In a concert given at the Prague Anglo-American Club she surprised the audience by her rendition of the difficult Bach Chaconne. In this competition Miss Dean had an opportunity to show her musical qualities in their best light." Newspaper critics in Toronto, Winnipeg and other Canadian cities have spoken

**Sousa—John Philip Sousa, bandmaster, composer and novelist, is an enthusiastic club man. He is a member of various Masonic bodies, the Sons of Veterans, the Gridiron, Republican, Salamagundi, the Players, Dramatists' and Bacon Clubs; also the National Geographic Society.**



## MUSIC AND MUSICIANS.



THE New York *Herald* gave the place of honor, a short time since, to a most interesting talk on music between Mme. Chaminade, the composer, and John Philip Sousa, the composer and band leader, reported by Rupert Hughes, a writer and author of distinction.

In the course of the conversation Mr. Sousa made some statements with regard to what is called "popular" music, which are of interest, especially as the ground he takes is sound and his plea that prejudice in this regard be removed is well taken.

"I get hot" said Mr. Sousa, "about that word 'popular.' 'Popular' doesn't mean bad, by a long shot. Technical rot is written by big men, and untechnical rot is written by little men. Popularity is the verdict of the public on the success of a work in its special field.

"A symphony conductor at a time my band was packing Queen's Hall in London, said: 'He gets the mob because he gives them marches.' Now, marches are only a small part of my program. There is never more than one in the regular list; if the audience get others, it is because they demand them. A large part of my program is always devoted to music of the highest class. Just to answer this critic, however, I offered to give the most popular concert ever given in London, and to include only the works of the classic composers. I did, and it was a tremendous success."

Mr. Sousa is absolutely correct that "popularity" is the verdict of the public. We have, of course, popular music, which has not much very high class, but is forgotten that it is stone to music of the for the best music what is called "popular" music is popular. Let orchestra give por- better-known works how the crowd appreciates it—something which the critics did not do when it was first brought out.



As Mr. Sousa said in his talk with Mme. Chaminade, he gave at the London concert he referred to Mendelssohn's Violin Concerto, which was played by Miss Maude Powell. It is one of the most popular of all violin works. He also gave Handel's Largo, Bach's Loure, the andante from Haydn's "Surprise Symphony," Beethoven's "Leonore" Overture, Schubert's Military March, Weber's "Invitation to the Dance," Schumann's "Träumerei" and Mendelssohn's "Wedding March."

All this is popular music, in the sense that an average audience will be delighted to hear any of these pieces played finely—and yet all these works are standard, and written by great composers.



Newspaper Cutting Bureau in the World

From *MUSIC AND MUSICIANS*  
Address *No. 32*  
Date

The phenomenal and steadily increasing sale of "Intermezzo Gentile" by Dr. J. Lewis Browne, is but an evidence of the irresistible fascination of the composition, which has undoubtedly reached a permanent popularity. The composition was introduced to the general public by Sousa's band and made an immediate impression "for good" and has since been programmed by many traveling organizations and theatre orchestras. "Intermezzo Gentile" is published for piano, for band and for orchestra.

The First Published and most Complete  
Newspaper Cutting Bureau in the World

From *ROCHESTER, N. Y.*  
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Date *FEB 13 1909*

### Sousa Musician to Direct Band.

Clyde, Feb. 13.—During the fair to be held in the Clyde opera house, beginning Wednesday, February 17th, under the direction of the A. M. Graham band and the Sons of Veterans, the band will be directed by Walter E. Schaeffer, of Lyons, solo clarinetist for the past two seasons in Sousa's celebrated band.

## THE NEW SOUSA OPERA

Soon to Be Produced in New York, with Music  
by John Philip Sousa, and Book and  
Lyrics by Leonard Liebling

For some months past, the air has been heavy with rumors of the impending production of a new comic opera by John Philip Sousa, and according to reliable advices received by THE AMERICAN MUSICIAN, this latest opus of the celebrated musician is about to see the light of day in our metropolis very shortly. One of the most prominent managerial firms in the country—in fact, the Shubert Company—has the new Sousa opera in hand, and a cast is now in process of being selected with a notable prima donna and a leading comedian to take the chief roles.

Sousa's reputation as a master of opera scoring was gained through his tremendously successful "El Capitan," his "Bride Elect," which also found immense favor; his "Kris and the Wonderful Lamp," "The Charlatan," "The Free Lance," etc.

All in all, the March King has written over a dozen comic operas, most of which won exceptional vogue in their time. The Sousa trademark in that line of musical endeavor has been recognized as consisting of endless melodic resource, unceasingly stirring rhythmic variety, masterful orchestral scoring, full of color and descriptive power, and a keen intelligent grasp of dramatic possibilities, mixed with a never-failing sense of refined humor. The best librettists in the country have been proud to furnish Sousa with the texts for his works, and some of those who did so were Charles Klein, Glen MacDonough, Harry B. Smith and John Philip Sousa himself. He wrote all the book and lyrics of "The Bride Elect."

In his latest production, Sousa sought the services of a librettist able to furnish something along strictly modern and unhackneyed lines, as the famous composer had grown tired of the old-fashioned "costume" opera with its ridiculous plot and improbable figures, and wished a good, strong, swiftly moving story, filled with personages of our own time and kind. In Leonard Liebling, writer of humorous matter, short stories, and satirical sketches, Sousa found the man he sought, and the result of the combination is a three-act opera called "The Glass Blowers," dealing in an ironically humorous vein with New York society, socialism and politics—in other words, it combines the three elements of cosmopolitan life that possess the most interest for the greatest number of people at this time.

Absolutely nothing definite has been revealed as to the nature of the story or its treatment, but it has leaked out that the "big" act is the second, with a climax and action quite as thrilling as any melodrama. The plot throughout is handled consistently and logically, and the musical illustrations grow naturally out of the tale, and are not interjected therein by sheer force. For instance, Sousa and Liebling do not introduce American cake-walks into an Arabian desert scene, nor do they make a group of Yankee tourists burst forth suddenly into well-trained song and step on a public place in Paris, or in a private park in Monte Carlo.

Those who have heard the Sousa music to "The Glass Blowers" pronounce it the best the March King ever has penned; and he admits when questioned, that he believes the work to be his masterpiece, and hopes the public will agree with him.

There is one noticeable feature about "The Glass Blowers" which commends itself as an example to be followed by other composers and authors. With their uncommon facilities for press exploitation, both Messrs. Sousa and Liebling have done absolutely no newspaper talking about their opera, preferring to let the work speak for itself when it is produced before Eastertide.

### CONCERT BY KNAPP'S BAND

Last Sunday night Knapp's Band gave a concert at Belasco Theater, which was much enjoyed by a large audience. The program announced Carl Eduarde as conductor, and he acquitted himself satisfactorily. There was, however, another conductor who very unassumingly exchanged places with Mr. Eduarde occasionally during the evening, and this was none other than Charles P. Knapp, the owner of the band. Mr. Knapp is the proprietor of the magazine *Outing*, and it is one of his pastimes to wield the baton, and he evinced good taste and discrimination in the manner of conducting.

Lillia Snelling, an excellent contralto, gave great pleasure by her finished singing.

Dorothy Hoyle, the violinist, who has figured as soloist on many tours of Sousa, was again heard to advantage, and her accompaniments were artistically played by Florence Wessell.

Miss Hoyle had a very exciting experience on her way to the concert, as the taxicab which conveyed her came near being smashed in collision with another machine and a street car.

This not being a daily paper, THE AMERICAN MUSICIAN refuses to make any further sensation of the incident. Suffice it to say that Miss Hoyle's Stradivarius or Nicholas McCarty was not injured.

American Musician, Feb. 12/09

60924



# Pro Calabria e Sicilia

La modesta  
Opera nostra

## Gran Concerto Musicale

AL CASINO THEATRE

(39.a Strada e Broadway)

DOMENICA, 7, ALLE ORE 8 P. M.

Diretto dallo stimato ed apprezzato Maestro Americano.

John Philip Sousa

il geniale compositore italiano

Mo. Eduardo Boccalari



M.o John Philip Sousa

### PROGRAMMA

#### PRIMA PARTE

1. Overture, William Tell, Rossini — Conductor Mo. John Philip Sousa
2. Euphonium Solo — Grand Fantasia, Boccalari — Signor John J. Perfetto.
3. Excerpts from Cavalleria Rusticana, Mascagni — Conductor M.o John Philip Sousa.
4. Singer — Male.
5. (a) Royal Italian March, Robaudi.  
(b) Star — Spangled Banner.  
(c) Hands across the Sea, Sousa — Conductor M.o John Philip Sousa.

#### SECONDA PARTE

6. Grand Fantasia — "Aida", Verdi — Conductor M.o Edward Boccalari.
7. Rhapsody — "Hungarian" Boccalari — Conducted by composer.
8. Soprano Solo — "Aria La Traviata", Verdi — Signora Helen Noldi
9. Ballet Music — Dance of the Hours from "La Gioconda", Ponchielli — Conductor Edward Boccalari.



Mo. Eduardo Boccalari

Col concorso di oltre  
dei migliori musicisti ita  
ni e di altre nazionalita  
Sotto la dipendenza  
Comitato Centrale Italia

## Pro Calabria e Sicilia

Comitato Organizzatore

PROMOTORI

PROF. GIOVANNI PERFETTO, President  
SIGNOR FERDINANDO D'URSO, Segretario

COMPONENTI

SIGNORI: GIUSEPPE MORRITO —

PIERO CESTINI — GENARO

VITO — FEDERICO S.

— SALVATORE AVIGNONE



Prof. Giovanni J. Perfetto

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MUSICAL AMERICA.

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FEB 13 1909

NEW YORK HERALD,

From  
Address New York City.

DI DIVERSIONS AT PINEHURST.

[SPECIAL DESPATCH TO THE HERALD.]  
PINEHURST, N. C., Wednesday.—Mr. and Mrs. Booth Tarkington and Mr. Harry Leon Wilson were guests of Mr. and Mrs. John Philip Sousa at dinner at the Carolina this evening.  
At the weekly hop to-night, which was well attended, several cotillon figures were danced. Billiard and pool tournaments are in progress at the Carolina and the Berkshire, and the second of the season's equestrian gymkhanas has been arranged for Monday.  
Miss Helen Blanche Foster, of Jamaica Plain, is a guest of Mr. and Mrs. George F. Blake at Rose Cottage.

SOUSA'S BAND AT CASINO THEATRE.  
Sousa and his band gave a concert at the Casino Theatre last night for the benefit of the earthquake sufferers. The net receipts were about \$5,000. The house was filled, and a number of prominent Italians occupied the boxes. Mr. Sousa's programme for the most part was made up of classical Italian selections. Helen Noldi, Edward Boccalari, John G. Perfetto and Alice Dean, a young English violinist, were the soloists.



WORLD'S BIGGEST  
BAND IN CONCERT

8000 Hear Sousa and 400  
Musicians at Benefit  
Concert.

The biggest band in the world, led by America's most noted bandmaster, assisted by the greatest living cornetist, played in Mechanics' Hall last night to the largest audience Boston ever turned out to a concert, and made memorable the fifth concert given here by the Musicians' Mutual Aid Society.

The exact proportions of the crowd that filled the big auditorium are unknown, but it is estimated that over 8000 people got inside the building, about 8000 of whom succeeded in finding seats. Aside from this spectacle of one mass of humanity that blotted out every patch of floor space of the auditorium, flanked the balconies above and hung three deep from the rail of the top gallery around the entire building, the stage itself was the center of interest up to 8 o'clock when John Philip Sousa, the leader, appeared and started smashing out the first chords of the overture to "Rienzi."

#### Four Hundred Players in Band.

The magnitude of the undertaking in getting together a band of the size that gave last night's concert could hardly be estimated, even from the sight that met the gaze of the thousands that crowded into the building, hundreds of them after fighting for hours for standing room. The entire stage at the end of the auditorium from wing to wing was jammed full of musicians, four hundred of them in all, and every man representative of the best bands in the eastern United States. The right wing of the stage was occupied by trombone

(Continued on Fourth Page.)

## 400 MUSICIANS IN BAND CONCERT

Sousa Leads and Clarke Is  
Soloist—8000 in Audience  
at Mechanics' Hall.

(Continued from First Page.)

players, forty-five of them in a bunch. On Sousa's left as he stood on the little blue-and-white rostrum at the edge of the stage eighty cornetists were packed, and farther over were a hundred B-flat clarinet players, four bass drums, four snare drums, two dozen piccolos, an equal number of French horns, thirty-two tubas, twenty-five baritones, with tympani, string basses, bassoons, etc., completing the rest of the mighty military orchestra.

After four numbers had been played Herbert L. Clarke, the cornetist, appeared and, with the 400 accompanists, played a "Rondo-Caprice" of his own composition and three encores, ranging from "The Rosary" to "Love Me and the World is Mine." Clarke was recalled again and again, and at the end of his last selection a sturdy usher appeared at the edge of the stage staggering under a load of roses and pinks, making two mammoth bouquets. A like bouquet was given Conductor Sousa at the close of the intermission number.

#### A Faultless Concert.

In spite of the unwieldy number of instrumentalists, Conductor Sousa turned out a faultless concert and played music much more difficult than his marches, the big favorites with the audience. Besides the overture and one of Sousa's suites the program included the processionals from "Parsifal," Tchaikowsky's "Slavic March," the "Espana" waltz of Waldteufel and the sextette from "Lucia." In the last selection the cornetists were Messrs. Clarke and Williams; trombones, Corey and Ripley; baritones, Garring and Bedard. In the regular program numbers the entire band was in action. Last night's receipts from the concert will be directed to the assistance of the Musicians' Mutual Benefit Fund, whose officers took charge of the concert. The officers of this year's board are: F. E. Partridge, president; John Leavitt, vice president; F. L. Doten, secretary; Joseph Bedard, treasurer; William Abdy, librarian; trustees, A. P. Ripley, Frank Eaton, A. D. Coule; claim committee, W. J. Watt, A. B. Roundy, and Schubert.

## THE BOSTON HERALD.

### SOUSA LEADS BAND OF 400.

Concert by Boston Union Musicians  
Heard by 6000 Persons.

Magnificently pummelled last night for twice seven times by blasts from all the modern descendants of the ram's horns of Jericho, the walls of Mechanics' Hall still refused to fall.

It had been announced that 400 local A. F. M. bandsmen, for the benefit of their mutual relief society, would compose the "largest band in the world," and that "Sousa the Great" would lead them. If 400 musicians were not actually present enough of the chairs were filled to flood the old building with the sound of wooden tube and brazen bell. Titanic waves of martial sonority came rolling audience-ward at the signal of the "march king's" wand. As always, he was John Philip Sousa, the urbane, the nonchalant, the be-gloved, the Beau Brummel of the baton. Neither the bligness of the monster band nor its lack of acquaintance with his routine could ruffle his suave demeanor.

The battery, that first aide-de-camp in the Sousa staff, gave early signs of initiation into the Sousa wireless code. The persuasive side glance of the head, the comely beckoning of white kid finger tips or the picturesque low cut aslant of the baton, brought answering crash of cymbals or the booming of bass-drum thunder.

The program (after a game of Sherlock Holmes in the voluminous hand book) was found to range from Wagner's militant overture, "Rienzi," to Weber's triumphal "Jubel," with a lighter bill of fare interspersed and all interlarded with the old friends, the Sousa marches, as sweetmeats, and good healthy mouthfuls they were. The appetite of the audience was voracious; the larder was well stocked, and Sousa, as always, was generous. Mr. Sousa could never feel much at home in a climate where encores are not indigenous to the soil.

What if the balance of tone swayed a little ponderously at times, or by the very bligness of the ensemble made perfect acoustics impossible? The concert drew a mammoth audience of 6000 persons, who packed the floor and overflowed and filled the galleries and aisles of the great auditorium.

Most welcome was Herbert Clarke's cornet playing in his own solo, "Rondo Caprice." Mr. Clarke, with one or two other virtuosos of our time—Paris Chambers among them—notably succeeds in playing the cornet as a voice might sing. His tone is pure and sympathetic, even in fortissimo. His ease of production betokens both proper breathing and embouchure.

Yes, the sextet from "Lucia" was played, too. It wouldn't have been a Sousa program without it. The efficiency of the union musicians of Boston is attested by the fact that there was but one rehearsal of the band prior to the concert.

Mr. Sousa came from Virginia especially to direct this program.

## Boston Post.

### SOUSA LED BAND OF 400

More than 400 trained musicians sat on the stage at Mechanics' building last night and sent the strains of Wagner's Procession of the Knights of the Holy Grail from "Parsifal" resounding through the great auditorium, where were 8000 people.

With John Philip Sousa as the conductor, the band treated Wagner and other composers in a manner that has been seldom heard in this city. The occasion was the fifth annual concert in aid of the Musicians' Relief Association of Boston. Tickets were at a premium, and long before the first strains of the "Rienzi" overture by Wagner had begun with the trumpet calls, the great hall was filled to its capacity.

It was also a Sousa night, for the composer took advantage of the many encores to play some of his famous marches. Herbert L. Clarke, who is known as the world's premier cornet soloist, played "Bundo-Caprice" and for an encore Nevins' "Rosary." One of the great features of the evening was the playing of the grand Russian march "Slav," by Tschalkowsky.

The sextet from "Lucia" was well done by Messrs. Clarke and Williams, cornets; Corey and Ripley, trombones; and Garring and Bedard, baritones. Waldteufel's "Espana" with its decided Spanish atmosphere proved decidedly popular.

When the band had completed the last number of "Jubal" by Weber they closed the programme with "My Country, 'Tis of Thee."

## Boston Globe.

### WELCOME TO SOUSA.

Large Audience Attends  
Band Concert.

Proceeds for the Benefit of  
Musicians' Relief Society.

John Philip Sousa and a band of 400 players attracted a great audience to Mechanics hall last evening for the fifth annual concert for the benefit of the Boston musicians' mutual relief society, held under the auspices of the members of local 9, A. F. of M.

The hall, prepared for the evangelistic meetings of the week coming, was literally packed to the doors, hundreds standing in the galleries and corridors. The concert financially was the most successful of all undertaken by the Boston musicians, this perhaps due to the presence of the great conductor and composer, whose own marches and lively airs formed no inconsiderable part of the program.

On the stage with Mr. Sousa were 400, it seemed more, musicians, who comprised an orchestra much larger than that directed at the last two concerts by Emil Mollenhauer. This great orchestra, or band, was classified into no less than 100 B-flat clarinets, 80 cornets, 45 trombones, 25 french horns, 25 altos, 24 flutes and piccolos, 32 tubas, 16 baritones, 15 string basses, 12 E-flat clarinets, six each of oboes, saxophones and bassoons and four each of tympanums, bass drums and snare drums.

Mr. Sousa was given a wonderful welcome, for it was known what personal effort had been necessary for him to come to Boston to lead the musicians. The numbers all were encored repeatedly and in responding to the demand the leader led his players through practically the entire repertory which has given the bandmaster his international reputation.

Wagner's overture, "Rienzi" was the opening number on the program, and the excerpts were rendered with an effect that was truly wonderful. The players were as completely under Mr. Sousa's control as if all had been always beneath his uniquely manipulated baton. Three of Mr. Sousa's own compositions were quoted in the second number, the selections being the famous "King of France" march up the hill, etc.; "I, too was born in Arcadia," and "Nigger in the woodpile," encores for these being the "Washington Post" and "National Emblem."

The soloist of the evening was Herbert L. Clarke, cornetist, who, accompanied by the assembled players, rendered "Rondo-Caprice," a composition of his own, the professional of the knights of the Holy Grail, from "Parsifal," being the band's next offering. Then came the grand Russian march from Tschalkowsky's "Slav," which was enthusiastically received.

The remainder of the program included as regular numbers, a waltz from Waldteufel's "Espana," and "The Fairest of the Fair," the march written by Mr. Sousa for concerts given in Boston in 1908. The sextet, comprising Messrs. Clarke and Williams, cornets; Corey and Ripley, trombones; and Garring and Bedard, baritones, then rendered a selection from Donizetti's "Lucia," and "My Country, 'Tis of Thee" closed this most remarkable concert.

Mr. Sousa interspersed all these numbers with the airs which there can be no doubt were well recognized. He was the recipient of a huge bouquet of flowers from the musicians, and, from his reception, could not have but felt the warmth of Boston's friendship for him.

### TONIGHT LARGEST BAND IN THE WORLD

## SOUSA

400—AND THE—400

Of Boston's Best Musicians

HERBERT L. CLARKE

World's Premier Cornet Soloist

MECHANICS HALL

Sunday Evening,  
Feb. 14th, 1909

Benefit of Charitable Fund of  
the Musicians' Mutual  
Relief Society (Inc.)

Sparkling Program  
Dashing Sousa Encores

TICKETS 50c

Box Office closed today at 10 A.M.

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address

### SOUSA LEADS BIG BOSTON CONCERT

The annual concert for the benefit of the Boston Musicians' Mutual Relief Society, held Sunday night in Mechanics' Hall, attracted large crowds of the music loving public. Four hundred musicians took part and John Philip Sousa was conductor.

One hundred B-flat clarinets, 12 E-flat clarinets, 80 cornets, 45 trombones, 25 French horns, 25 alto horns, 24 flutes and piccolos, 32 tubas, 16 baritones, 15 string basses, 6 each of oboes, saxophones and bassoons and 4 each of tympanums, bass drums and snare drums were included in the huge band.

The soloist of the evening was Herbert L. Clarke, cornetist, who, accompanied by the assembled players, rendered "Rondo-Caprice," a composition of his own. Mr. Sousa was given a huge bouquet by the musicians.

#### TRIBUNE

From

New York City.

Address

Date

MAR 8 1909

### THE COLUMBIA 'VARSITY SHOW.

Students to Play This Week "In Newport"  
at the Waldorf

Books and lessons will be relegated to second place at Columbia University this week and the annual 'varsity show, which will open at the Waldorf-Astoria to-morrow night, will be the centre of attraction. For more than two months the student players have been devoting most of their time to rehearsing.

"In Newport" is the name of the musical comedy. It is the joint work of K. S. Webb, '06, and R. D. Webb, '10. The play was produced in parts by a semi-professional company last summer at Slasconett, Nantucket Island, and met with the approval of the theatrical colony there.

The cast of the show is made up of veterans of former 'varsity shows. W. E. Kelley, '10L, who has been the leading comedian in six of Columbia's comic operas, will again have a leading part. The chorus will consist of thirty underclass men.

The show will be staged by Frank Stammers, who has had charge of the production of a number of professional pieces, including "It Happened in Nordland," and the Chicago version of "The Merry Widow." Arthur Pryor has orchestrated the score.

Among the patronesses are Mme. Emma Eames, Mrs. George J. Gould, Mrs. Eronson Howard, Mrs. Cass Gilbert, Mrs. Clarence M. Hyde, Mrs. Arthur H. Hearn, Mrs. Andrew Carnegie, Mrs. F. A. De Feyster, Mrs. N. M. Butler, Mrs. S. Herbert Mapes, Mrs. Samuel Moffatt, Mrs. Brander Matthews, Mrs. S. S. McClure, Mrs. I. N. Seligman, Mrs. John Philip Sousa, Mrs. James Speyer and Mrs. Seth Low.

Those in the cast are D. R. Fox, '09; R. H. Webber, '10; H. V. B. Darlington, '10; R. S. Adler, '10; E. E. Horton, Jr., '11; R. H. Richter, '11; A. T. Hopping, '11; S. F. Weiner, '12; H. V. Story, '10; W. E. Kelley, '10L; E. J. Mordant, '11; J. T. Blaher, '10; A. C. Haight, '11; A. N. Joerg, '11; T. Kent, '10L; S. D. Stephens, '11; E. J. Bulwinkel, '11, and J. P. Rome, '09.

From

Address

Date

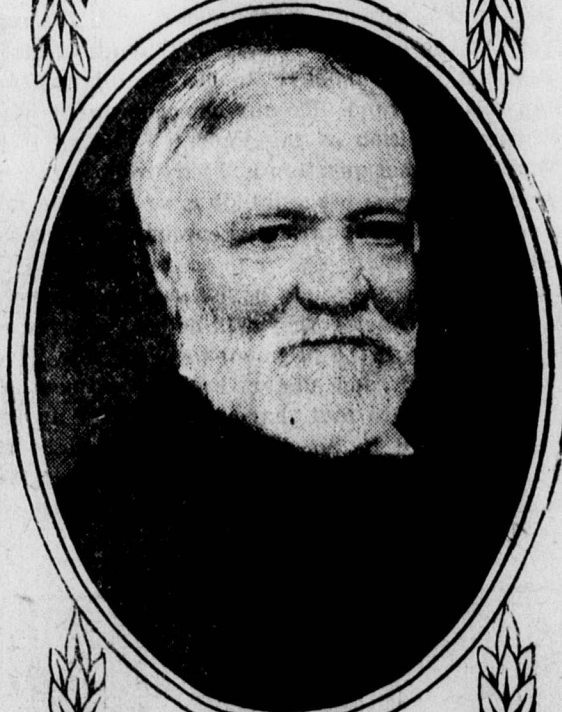
John Philip Sousa, best known to the public as the "March King," is the author of two books, "The Fifth String" and "Pipetown Sandy." The last named book is his pet, and he is almost, if not quite, as proud of it as of his ability to compose his famous marches and light operas.



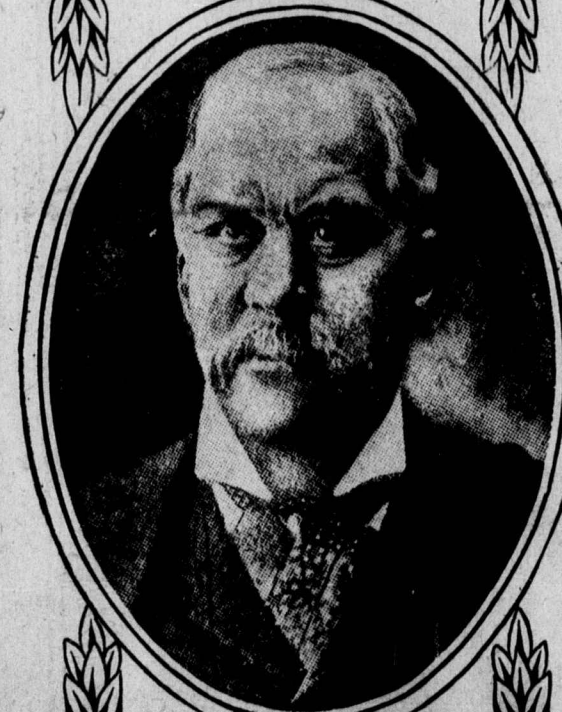
# TEN GREATEST A



Thomas A. Edison.  
Photo Copyright 1904, by Pach Bros., N. Y.



Andrew Carnegie.  
Photo Copyright by Rockwood.



J. P. Morgan.

**“W**HO are the ten greatest living Americans?”—barring men in political life—the question put by the New York Herald to its readers, has been answered by an inundation of letters from all parts of the country. It is only possible to publish a few of these, but the vast majority were intelligent, interesting and instructive, and some were very amusing.

Only about twenty per cent of the writers voted for the full complement of ten candidates. Others contented themselves with urging the claims of one or more favorites. Summarizing the result the following ten names are found to be in the lead:—

THOMAS A. EDISON.  
ANDREW CARNEGIE.  
J. PIERPONT MORGAN.  
JOHN D. ROCKEFELLER.  
MARK TWAIN.  
ADMIRAL DEWEY.  
CHARLES W. ELIOT.  
CARDINAL GIBBONS  
HENRY CLEWS.  
ALEXANDER GRAHAM BELL.

Admiral Dewey, it will be seen, led the roll call of the actual heroes of the late Spanish war. If we except Mr. Roosevelt only two other warriors were voted for—Rear Admiral “Bob” Evans and Richmond Pearson Hobson. General Nelson A. Miles had indeed a few supporters, but these made little or no mention of his Puerto Rico campaign.

Although Theodore Roosevelt, as politician and President, was expressly excluded from the contest, many voters (though not enough to disturb the result) remembered his exploits in Cuba and cast their ballots for him as a purely military candidate. Similarly, but to a far smaller extent, John Wanamaker and Chauncey M. Depew were suggested by people who called attention to their civil as distinguished from their political achievements.

Among inventors George Westinghouse's name came next to those among the winning ten, while a smaller clientèle urged the respective claims of J. P. Holland, of the submarine boat; John B. McDonald, subway builder, and A. Frederick Collins, of wireless telephone fame.

Among ecclesiastics, after Cardinal Gibbons, the list runs as follows in the order of their prominence:—Rev. Thomas R. Slicer, Dr. Edward Everett Hale, Archbishop Ireland and the Rev. Lyman Abbott.

Among literary men William Dean Howells comes in a bad second to Mark Twain. Others with even a smaller following are James Whitcomb Riley, Jack London, John Burroughs and F. Marion Crawford.

At the head of the medical and surgical profession stands Dr. William Bull, followed at some distance by Karl Colber, oculist.

Among business men and men of affairs Edward H. Harriman, Anson Phelps Stokes and Cornelius Vanderbilt are the favorites after the names on the winning list.

Among educators Booker T. Washington comes in a close second to Dr. Charles W. Eliot and is closely followed by James H. Carlyle, of North Carolina. Woodrow Wilson, Andrew G. White and William G. Sumner have a smaller clientèle, who call attention to their literary as well as their collegiate work. Dr. Felix Adler, who is also a man of many attainments outside of his work as an educator, gets several votes; so does Nicholas Murray Butler.

The stage is remembered only in three instances—John Drew, Oscar Hammerstein and David Belasco. William F. Cody (Buffalo Bill), as manager of the Wild West Show, might come in the same class, but most of his votes are given in honor of his exploits on the plains.

The or musician whose name appears in the con-

AS  
CHOSEN BY  
PATRIOTIC  
READERS  
OF THE  
HERALD



factors to his fellow man. He has given millions away, and is still giving millions away—not only in his adopted country but all over the world—to educate and enlighten the rising generation.

Among the leaders of the Bar and of diplomats we find Joseph H. Choate, who stands at the head of his profession and who has conferred high honors on the American government in his foreign mission.

Among the great capitalists is J. P. Morgan, who is also a great railroad king and philanthropist. He has built one of the most beautiful hospitals in the world and is a collector of rare and antique relics.

The greatest capitalist is John D. Rockefeller, who through his energy and enterprise has built up the largest, strongest and most powerful combination of wealth known, during his own lifetime, and who is still active and vigorous. He has given away, and is still giving away, more money to educate and prepare the new generation of our young men for the great responsibilities that they will have to carry in the future than any other man in the world, and his name will live when the names of kings and emperors will be forgotten—in fact, his name will never die.

New York city. A. G. GREENWOOD.

To the Editor of the Herald:—

To your question, “Who are the ten greatest living Americans?” I have given much conscientious thought, and yet I am unable to name more than one, Thomas A. Edison. The word “great” is susceptible of many shades of meaning, so that whom one person might consider great another might regard as merely notorious. “Conspicuous,” I think, would have been a more appropriate term than “great” in your question. We have great money getters, great grafters, great humbugs, but unfortunately few living eminent Americans.

Avarice has blighted true greatness and is hurrying us into a period of mental and moral decadence.  
East Orange, N. J. W. C. MOORE.

Andrew Carnegie First.

To the Editor of the Herald:—

I beg to submit the following:—Andrew Carnegie is the greatest living American. Beginning his career by a life of self-denial, adversity and industry from youth, he came into rigorous contact with the truth of life that put into possession the benefits that are due to one who never falters. His success as an organizer of great things and his wonderful judgment in selecting young men and giving them opportunity to succeed are unequalled in history. Now, a result of his many successes, his philanthropy is simply incomprehensible. He is always kind and kindly to the whole world, and knows so much. WILLIAM CUNNINGHAM  
No. 235 West 103d street.



SOME REPRESENTATIVE AMERICAN COMPOSERS

The following list of composers and the forms in which they have worked is not to be regarded in any sense as complete; but it is hoped that by means of such a list we will begin to get down to a working basis in the study and knowledge of American music. The only composers intentionally excluded from this list are those who have done nothing more important than "teaching pieces," and those whose names appear are all composers who have genuine artistic ideals and strive to realize them. All information which will help in making the list more complete, while preserving its intention, will be gladly received at the office of MUSICAL AMERICA.

NAME	CLASSES OF COMPOSITIONS											
	Orchestra	Chamber Music	Grand Opera	Comic Opera	Pianoforte	Songs	Organ	Cantata	Chorus	Part Songs	Oratorio	Pantomime
Arnold, Maurice.....	1865	*	*	*	*	*	*	*	*	*	*	*
Avery, Stanley.....	1876	*	*	*	*	*	*	*	*	*	*	*
Ayres, Frederic.....	1845	*	*	*	*	*	*	*	*	*	*	*
Bartlett, Homer.....	1867	*	*	*	*	*	*	*	*	*	*	*
Beach, Mrs. H. H. A.....	1877	*	*	*	*	*	*	*	*	*	*	*
Beach, John.....	1881	*	*	*	*	*	*	*	*	*	*	*
Beale, Frederick Fleming.....	1870	*	*	*	*	*	*	*	*	*	*	*
Bird, Arthur.....	1839	*	*	*	*	*	*	*	*	*	*	*
Branscombe, Gena.....	1864-1904	*	*	*	*	*	*	*	*	*	*	*
Brockway, Howard.....	1862	*	*	*	*	*	*	*	*	*	*	*
Buck, Dudley.....	1876	*	*	*	*	*	*	*	*	*	*	*
Bullard, Fred Field.....	1854	*	*	*	*	*	*	*	*	*	*	*
Busch, Carl.....	1874	*	*	*	*	*	*	*	*	*	*	*
Campbell-Tipton, L.....	1871	*	*	*	*	*	*	*	*	*	*	*
Chadwick, George W.....	1862	*	*	*	*	*	*	*	*	*	*	*
Clough-Leiter, H.....	1871	*	*	*	*	*	*	*	*	*	*	*
Coerne, Louis A.....	1871	*	*	*	*	*	*	*	*	*	*	*
Converse, Fred. S.....	1862	*	*	*	*	*	*	*	*	*	*	*
Damrosch, Walter.....	1859	*	*	*	*	*	*	*	*	*	*	*
de Koven, Reginald.....	1872	*	*	*	*	*	*	*	*	*	*	*
Elkus, Albert.....	1854	*	*	*	*	*	*	*	*	*	*	*
Farwell, Arthur.....	1853	*	*	*	*	*	*	*	*	*	*	*
Foerster, Adolph M.....	1853	*	*	*	*	*	*	*	*	*	*	*
Foot, Arthur.....	1853	*	*	*	*	*	*	*	*	*	*	*
Freer, Mrs. Eleanor Everest.....	1868	*	*	*	*	*	*	*	*	*	*	*
Gaynor, Mrs. Jessie L.....	1878	*	*	*	*	*	*	*	*	*	*	*
Gilbert, Henry F.....	1848	*	*	*	*	*	*	*	*	*	*	*
Gilman, Lawrence.....	1872	*	*	*	*	*	*	*	*	*	*	*
Gleason, Frederick Grant.....	1871	*	*	*	*	*	*	*	*	*	*	*
Goldmark, Rubin.....	1871	*	*	*	*	*	*	*	*	*	*	*
Gottschalk, Louis M.....	1859	*	*	*	*	*	*	*	*	*	*	*
Hadley, Henry K.....	1864	*	*	*	*	*	*	*	*	*	*	*
Herbert, Victor.....	1862	*	*	*	*	*	*	*	*	*	*	*
Hill, Edward Burlingame.....	1857	*	*	*	*	*	*	*	*	*	*	*
Homer, Sidney.....	1857	*	*	*	*	*	*	*	*	*	*	*
Huss, Henry Holden.....	1858	*	*	*	*	*	*	*	*	*	*	*
Johns, Clayton.....	1878	*	*	*	*	*	*	*	*	*	*	*
Kelley, Edgar Stillman.....	1862	*	*	*	*	*	*	*	*	*	*	*
Klein, Bruno Oscar.....	1867	*	*	*	*	*	*	*	*	*	*	*
Kreider, Noble.....	1867	*	*	*	*	*	*	*	*	*	*	*
Kroeger, Ernest R.....	1867	*	*	*	*	*	*	*	*	*	*	*
Lambord, Benjamin.....	1867	*	*	*	*	*	*	*	*	*	*	*
Lang, Margaret Ruthven.....	1865	*	*	*	*	*	*	*	*	*	*	*
Loeffler, Charles Martin.....	1861	*	*	*	*	*	*	*	*	*	*	*
Loomis, Harvey W.....	1872	*	*	*	*	*	*	*	*	*	*	*
MacDowell, Edward.....	1854	*	*	*	*	*	*	*	*	*	*	*
Manney, Charles F.....	1863	*	*	*	*	*	*	*	*	*	*	*
McCoy, William J.....	1863	*	*	*	*	*	*	*	*	*	*	*
Mildenberg, Albert.....	1871	*	*	*	*	*	*	*	*	*	*	*
Neidlinger, W. H.....	1862-1901	*	*	*	*	*	*	*	*	*	*	*
Nevin, Arthur.....	1865	*	*	*	*	*	*	*	*	*	*	*
Nevin, Ethelbert.....	1874	*	*	*	*	*	*	*	*	*	*	*
Norris, Homer A.....	1866	*	*	*	*	*	*	*	*	*	*	*
Oldberg, Arne.....	1839-1906	*	*	*	*	*	*	*	*	*	*	*
Page, Nathaniel Clifford.....	1863	*	*	*	*	*	*	*	*	*	*	*
Paine, John K.....	1857	*	*	*	*	*	*	*	*	*	*	*
Parker, Horatio.....	1846	*	*	*	*	*	*	*	*	*	*	*
Pasmore, Henry D.....	1860	*	*	*	*	*	*	*	*	*	*	*
Pommer, W. H.....	1857	*	*	*	*	*	*	*	*	*	*	*
Pratt, Silas G.....	1857	*	*	*	*	*	*	*	*	*	*	*
Robyn, Alfred G.....	1872	*	*	*	*	*	*	*	*	*	*	*
Rogers, James H.....	1855	*	*	*	*	*	*	*	*	*	*	*
Schneider, Edward F.....	1855	*	*	*	*	*	*	*	*	*	*	*
Schoenfeld, Henry.....	1860-1907	*	*	*	*	*	*	*	*	*	*	*
Schuyler, William.....	1858	*	*	*	*	*	*	*	*	*	*	*
Seeboeck, W. C. E.....	1880	*	*	*	*	*	*	*	*	*	*	*
Shelley, Harry Rowe.....	1880	*	*	*	*	*	*	*	*	*	*	*
Shepherd, Arthur.....	1877	*	*	*	*	*	*	*	*	*	*	*
Smith, David Stanley.....	1859	*	*	*	*	*	*	*	*	*	*	*
Sousa, John Philip.....	1837	*	*	*	*	*	*	*	*	*	*	*
Strong, Templeton.....	1840	*	*	*	*	*	*	*	*	*	*	*
Troyer, Carlos.....	1863	*	*	*	*	*	*	*	*	*	*	*
Weil, Oscar.....	1861	*	*	*	*	*	*	*	*	*	*	*
Whelpley, Benjamin L.....	1861	*	*	*	*	*	*	*	*	*	*	*
Whiting, Arthur.....	1861	*	*	*	*	*	*	*	*	*	*	*
Whitmer, T. Carl.....		*	*	*	*	*	*	*	*	*	*	*

MARCH 6, 1909. *Ev. Mail*

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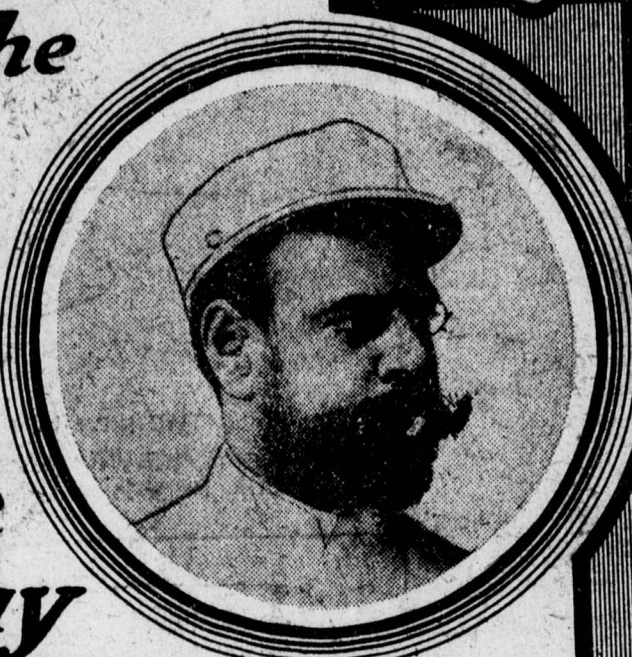
Long Island.

REAL ESTATE FOR SALE.

Long Island.

# All the World Will Go To LONG BEACH

## When the Band Plays But the Man of Brains Goes There To-Day



Every city has had a beginning. The New York of to-day isn't the New York of yesterday. LONG BEACH IS MAKING READY FOR HER TO-MORROW! Just think of it—23 miles lie between her and the four million eight hundred thousand population of our metropolis! Take a radius of twenty-five miles more and add to the millions and millions. The brain staggers at the thought of her future. Even the world, that is always buying and selling, marvels. Coney Island is only a day resort. The more substantial Atlantic City is also a day resort—for the New Yorker wastes the best part of a day getting there. He wants an Atlantic City nearer his doorstep. LONG BEACH IS GOING TO BE THE BIGGEST AND BEST ATLANTIC CITY EVER BUILT—THE SEA CITY BEAUTIFUL.

If you count on a place of your own; if you believe that a solid real estate investment—with the sure prospect of doubling and tripling your money—is worth looking into; if you just want to see what is being done in the world, write to the Long Beach Estates, or go there and secure seats in one of the special trains. They will leave on Saturday and Sunday next. Write for tickets now.

### ESTATES OF LONG BEACH

WILLIAM H. REYNOLDS, President  
225 FIFTH AVENUE, NEW YORK  
Telephone 3600 Madison

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

Mr. Sousa has poured contempt upon "canned music," and now it appears likely that future generations may be regaled with "wired music," according to the telharmonic system, which transmits music from a central keyboard to the homes, hotels and public places of the city. The wires would be distributed similarly to those of the telephone system, and the people in any particular house could merely by pressing a button treat themselves to the strains of a Beethoven or a Wagner. There is certainly a great deal of the potential music of the spheres pervading the universe about us, and what we have to do is to tap with our little wires those mysterious resources of power and of beauty. And best of all is it to tap for our own use and that of others that system of truth with which God has stored the world—of reality, and which, if we make the proper intellectual and spiritual connections, may, in large part at least, become ours.

MAR 17 1909

Bandmaster Sousa says "ragtime" is done for. He has not played a number of that kind of music this season, and is never going to do so any more. He says it has died of overfeeding. Incompetent musical nurses, as it were.

### What Is the Next Generation Going to Do?

Mr. Blaney says the day of the melodrama is over. Never again will we see the fire engine tearing across the stage, the sawmill gally cutting slices off the hero, the rainstorm of real water. Those of us who have lived through that terrible period in the American drama will be looked upon as reverently, perhaps, in another twenty years, as the last survivors of the Revolution or the Civil War.

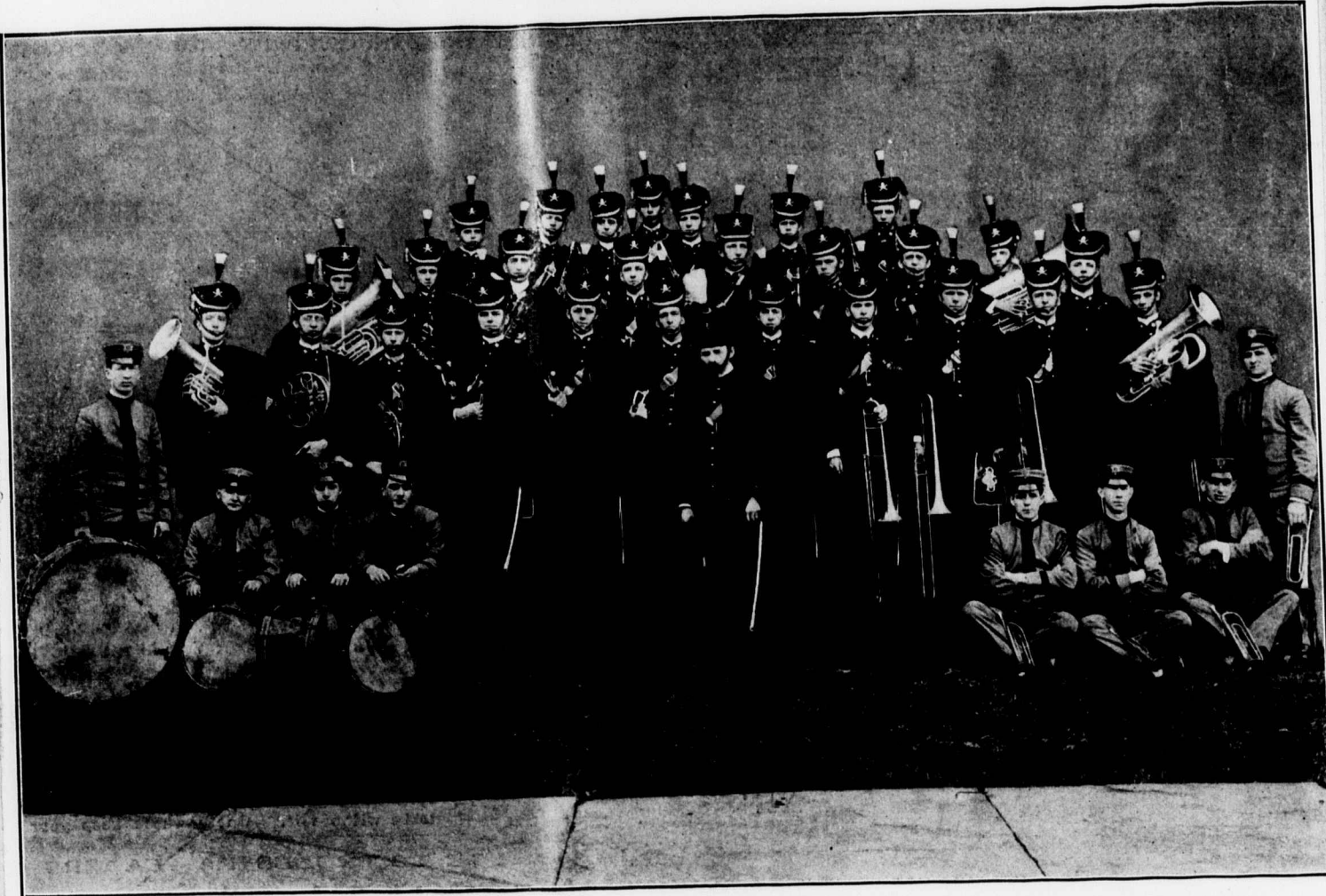
What are we going to do about it? Are we going back to the days "When You and I Were Young, Maggie," and pluck "A Flower From My Angel Mother's Grave"? Shall we never more be thrilled with the "Span of Life" and the thrilling experiences of the "Queen of the Opium Ring"? What is to thrill the next generation and get the blood of its representatives going as ours has gone, if all these things be true?

Shakespeare is left to us, but Shakespeare has been passe these many years. Of course, we have the problem play, and "Votes for Women" is becoming more and more agitated as the Spring advances. But can the future satisfy itself with all of these? Is the tender ballad to have a revival and drama to be uplifted, or we, as Mr. Blaney says we are becoming a nation of vaudevillians?



## BLACK HUSSAR BAND

A Popular Organization Which Is Meeting with Success Under the Able Direction of  
B. D. Gilliland



Gilliland's Black Hussar Band was organized by B. D. Gilliland, who has been pronounced by musical critics of the press, from Maine to California, one of the greatest conductors that ever toured America. The object in promoting this organization was to furnish for concert work the large parks, Chautauquas, lyceums, and the better class of amusement resorts, an organization that is a real artistic musical attraction and a splendid spectacular feature as of amusement resort, an organization that is a real artistic from every standpoint. Being composed entirely of professional schooled musicians, who have won national reputations as instrumentalists, it ranks as a musical organization second to none. In appearance, it enjoys the reputation of being one of, if not the finest, equipped bands in America. The elaborate, costly black Hussar uniforms, with silver trappings, create an imposing and beautiful spectacular picture in the stage grouping, and the handsome rich fatigue for traveling purposes lends an air of distinction possessed by no other organization.

R. D. Gilliland, conductor of the Black Hussar Band, has conducted opera and concert bands and was cornetist for five seasons with Sousa, both in Europe and America. Mr. Gilliland's musical experience covers a broad field, and has been a series of brilliant successes. He has been associated, as cornetist and cornet soloist, with such organizations as the United States Marine Band, the Baker Opera Company, Prouty's Orchestra, of Boston; the Kilties' Band, Brooke's Band, Sousa and his band, etc.; and as conductor with the Boston Lyric Opera Company, the Kilties' Band, etc., and at present the famous Black Hussars. The band is ably managed by Augustus J. Filliez, who is

also cornet soloist of this organization. A few of the many opinions of the press regarding Conductor Gilliland are given as follows:

The Band gave a concert last evening which was highly enjoyable from every standpoint. The conductor, Mr. Gilliland, is a graceful, undemonstrative leader, with perfect control of his men.—Pittsburgh, Pa.

Conducted by B. D. Gilliland, the band won immediate favor, capably playing programs that pleased everybody.—Indianapolis, Ind. Star.

The music furnished by Conductor Gilliland and his band was as fine as any that has been heard in Denver for some time.—Denver, Col., Daily News.

The playing of the band was musical, and the ensemble very harmonious. Much credit is due to B. D. Gilliland, the conductor.—Omaha, Neb., Herald.

The band, conducted by B. D. Gilliland, won immediate recognition. The audience was greatly delighted and showed their appreciation.—Toledo, Ohio, Times.

Conductor Gilliland is said to be the youngest bandmaster with a touring concert band. He has a sure beat, a discrimination in dynamics, and a good knowledge of his forces and the number he conducts.—Cincinnati, Ohio, Post.

Mr. Gilliland is an excellent conductor, gracefully obliging, and had the band under perfect control. He seemed to know just what would thrill the hearts of the audience, and they gave unmistakable evidence of their appreciation by rounds of generous applause.—Louisville, Ky., Herald.

Any music attempted by the band is so well rendered that there is no chance for criticism. Gilliland is a splendid conductor.—Chippewa Falls, Wis.

CABLE ADDRESS,  
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## TYPICALLY NATIVE AMERICAN MUSIC.

In announcing his belief that "rag-time" music has finally wearied the public to the point that makes its further popularity impossible, John Philip Sousa, the bandmaster, justly adds that some of the best of the old "rag-time" deserved respectful consideration.

This was because it was racially typical and rich in picturesque local color, precisely as are the native Hungarian czardas, or folk dances, a special Brahms arrangement of which was presented with much success by the Symphony Orchestra at its most recent regular subscription concert. The same claim holds good for the negro melodies of this country, the full value of which was first discerned by Dvorak, the Russian composer, and also for our Indian balladry, now finely enshrined in the works of the late Edward MacDowell, an American wise enough to find his musical material at home.

It would be of benefit to American music if others possessed the clear vision of Dvorak and MacDowell. There is much in our native songs and dances that deserves a permanent place in the world's music.

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Sousa says that ragtime is dead. Overwork he gives as the cause. Have any of the faithful friends been invited to the ragtime funeral or do they expect it to rise again at some inopportune moment?

Established: London, 1881; New York, 1886.

Newspaper Cutting Bureau in the World

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Sousa, the "march king," says he has his band to play anything the people want, whether it is "rag-time," or grand opera. He is willing to sacrifice art to the box office. Meanwhile he is very much gratified to announce the death and burial of "rag-time." It died of dyspepsia and gout, he says, because it was over-fed by ignorant nurses.

It is reported there is a butter famine in Montgomery. This is an opportunity for the paragraphers' union which keeps in close touch with the boarding house business.

Announcement that John Philip Sousa took a prize in a trap-shooting tournament suggests that Mr. Sousa can aim straight as a marksman, as well as keep in line as a "March King."

THE NEW YORK

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John Phillip Sousa won a trap shooting contest yesterday in North Carolina thus disproving the belief of those who have seen him conduct his band that he is a rather nervous gentleman.

Newspaper Cutting Bureau in the World

The verdict of John Philip Sousa, the noted bandmaster, that "ragtime" has had its funeral will be received by real musicians, generally, with extremely small regret. While some exceptions might be made, the average run of that sort of thing came about as near being an abomination as anything well could be.

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Bandmaster Sousa, who says ragtime is dead,



evidently is not a regular patron of our 5-cent shows.

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Date

Sousa—John Philip Sousa, best known to the public as the "March King," is the author of two books, "The Fifth String" and "Pipetown Sandy." The last-named book is his pet, and he is almost, if not quite, as proud of it as of his ability to compose his famous marches and light operas.



# ABOUT NATIONAL SONGS

An Interview With John Philip Sousa,  
Composer and Author.

England's Song, "God Save the King,"  
Has Been Appropriated by  
Many Nations.

MR. SOUSA says to bring you up," said The Carolina bell boy who took my card to the great composer, director and author, and a moment later I stood in the presence of the man who for twenty years has been one of the world's most conspicuous public characters.

Just a moments warm hand clasp, just one look into the kindly eyes which beamed upon me, and I understood just how much his personality has been responsible for his success and popularity, for first, last and always, Mr. Sousa is himself. Himself, not only in private, but public life. Fame, success, fortune, admiration and even adoration, have come; but still the man remains unchanged—himself! Genial, interested, kindly; his first and natural thought for others; a man in the highest interpretation of the word.

"Every man has within him a gold mine or an ash dump," said Mr. Sousa in the course of our conversation, "and it lies entirely with him which he is to develop for precisely the same energy that makes the crafty villian would make the respected citizen if perfected along opposite lines. The real secret and purpose of life is to make its service, to work for the uplift of humanity, for the good of a profession, and with this accomplishment life has purpose and achievement brings its own reward. 'So long as we love we serve,' says Stevenson, 'so long as we are loved by others I would almost say, we are indispensable and no man is useless while he has a friend.'"

"Talking of national songs," said Mr. Sousa in response to my opening query "one must be impressed with the tune, known as 'God Save the King,' in England, and under other names in a number of countries. That tune has been appropriated by more nations for national and patriotic purposes than any melody the world has ever known. I remember on one of my tours of Europe, playing it in some dozen countries as either their national song or their principal patriotic

one. While it is generally believed that the 'Wacht am Rhein' is the national song of Germany, this is a mistaken idea. The national song of Germany is 'Heil dir am Siegerkrantz' which is the same tune as 'God Save the King.' While there has been a great deal of controversy as to the composer of this tune authorities now agree that it was written by Henry Cary, an English composer, who also wrote the very famous song, 'Sally in our Alley.'

Later it was turned into a patriotic song and called 'For Adams and Liberty,' then Frances Scott Key wrote the 'Star Spangled Banner' to the old drinking song music, the title of that was originally 'The Defense of Fort Henry.'

"Why don't I write a national song? Well, maybe I have, one of them. How about the 'Stars and Stripes Forever?' In the opinion of many that is one of the national songs of America. All the children are taught to sing it at school,



MR. JOHN PHILIP SOUSA IN WALKING COSTUME.

"You ask what about our own national songs? We, being an emigrant people and a new people brought with us in the first days the music of our fatherland, but as we developed poets quicker than we did musical composers, we held onto the old music but substituted words suitable for patriotic occasion and feeling, thus our now 'Star Spangled Banner' came to America as 'To Anacreon in Heaven,' an English drinking song.

and upon most patriotic occasions the bands play it."

"But your 'Stars and Stripes Forever' hasn't been named by Congress as the national song like the 'Star Spangled Banner.'"

"What do I care for Congress," continued the composer. "I wouldn't want Congress to say that my song shall be the national air. If the people want it I

(Concluded on page 3)

## ABOUT NATIONAL SONGS.

(Concluded from Page 1.)

am glad if they adopt it, but I don't want Congress to make the 'Stars and Stripes Forever' the national song by proclamation."

"If a man", concluded Sousa, "would come to me and say, 'I have proclaimed that you shall play my song' I would reply, please go to the devil. So it is with the people. Congress cannot say what songs the people of this country must sing."

"There's music in the air," remarked John Philip Sousa at The Carolina the other morning, "no doubt about it," and picking up a pen, jotted down the following:

where the wind sings at Pinehurst

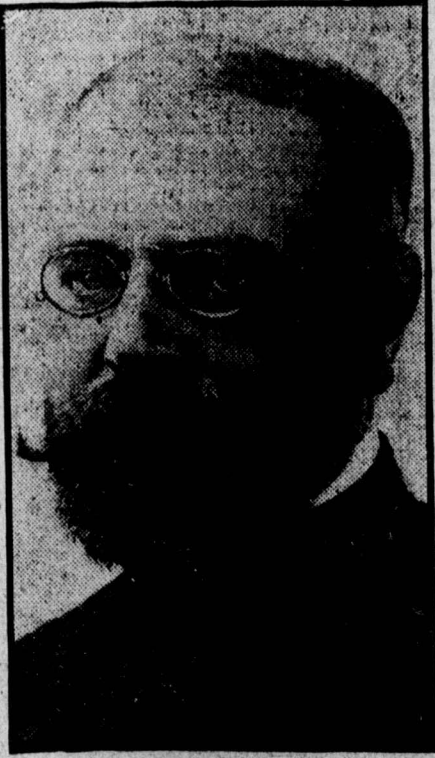


John Philip Sousa

"While resting from my ride this morning, I became conscious of an ever recurring theme, made by the wind as it whistled through the pines, which I gradually interpreted in the form I have given you."

Globe 3/15/09

## RAGTIME, HE SAYS, WITH POOR NURSING, HAS PASSED AWAY



JOHN PHILIP SOUSA.

PINEHURST, N. C., March 15.—"Ragtime has had its funeral," said John Philip Sousa, the bandmaster, now here, in discussing popular music. "It had the gout or dyspepsia long before it died. It was overfed by poor nurses. Good ragtime came, and then half a million imitators sprang up, and as a result the people were sickened with their 'stuff.'"

"I have not played a piece of ragtime this season," continued the march king, "and it's simply because the people do not want it. I used to play it. I do not discriminate between ragtime and grand opera, or anything else that possesses merit. Some of the best of the old ragtime pieces will bear as clever manipulation as the new ones."

The First Edition Bureau in the World

Newspaper Cutting Bureau in the World

From PINEHURST, N. C., MARCH 15, 1909.

Address

## A New Law.

Inauguration day of 1909 is a date to be remembered by the American composers. Upon this day was announced the revision of the present copyright law. For at least five years Victor Herbert, John Philip Sousa, Witmark and Sons, Leo Feist and many others interested in sheet music have been trying to bring about a change in the copyright law. The object was to make a law that would protect the rights of the composer against mechanical instruments in which a perforated role or a disc is used to reproduce sound. In so far as these instruments only date back about ten years it may be understood that the old law made no provision for anything that was not written or printed. The matter seemed hopeless when Mrs. Ethelbert Nevin decided to interest herself, especially as she has been one of the keenest sufferers from the law as it stood, and while Mrs. Nevin had nothing to gain, as there are no royalties to be paid upon anything already in use, she felt the inspiration to work for the cause. Mrs. Nevin, who was Anne Paul of Pittsburg, spent a number of weeks in Washington, where she is well known in social and diplomatic circles and during that time she fought valiantly for the cause. There was strong influence brought to bear before, but through her insistence the bill was put through the House in the afternoon and through the Senate in the night of the last day of the session. Mrs. Nevin argued feelingly because there are no more popular compositions used in the piano or in the talking machine than "Narcissus," "The Rosary," "Mighty Lak a Rose," and other songs and piano compositions of Ethelbert Nevin, whose works are singularly dear to the American people. Nor are the Americans alone in their appreciation of Nevin's tuneful and beautiful music, because wherever the English language is spoken his songs are sung.



## Mr. Sousa's Advice Sought on Musical Pitch for the U. S. Navy.

The United States Navy is contemplating the adoption of International pitch for the bands of its flagships, and in connection with that proposition the following correspondence between Rear Admiral Wm. S. Cowles, U. S. N., Chief of Bureau of Equipment, and Mr. Sousa will be interesting:

Oldgate, Farmington, Conn., Oct. 10, 1908.

DEAR MR. SOUSA:

Will you kindly tell me whether you think it advisable to change the ships' bands to low pitch and modern tone, and whether in making this change I will have to get all new instruments, or whether any can be changed and which, if any, could not be changed and must be bought new. Do not laugh at my ignorance please, and confer on me a great favor by making me wise as you can in the way of the change.

Yours very sincerely,

WM. S. COWLES,

Rear Admiral U. S. Navy,

Chief of Bureau of Equipment, Navy Department, Washington, D. C.

Boston, Mass., October 17, 1908.

Rear Admiral W. S. Cowles, U. S. N.,  
Oldgate, Farmington, Conn.

MY DEAR ADMIRAL:

I have always been a believer in what is known as the "International" pitch for bands and orchestras. There are two positive advantages in the use of the International pitch: first, the ability of the player to get a better intonation; and, second, less strain on the trumpet muscles of the brass instrument players. The French were among the first to adopt the normal pitch and they were followed by all great opera houses in Europe and many of the bands. I understood some years since that the British bands have not made the change owing to the enormous cost of replacing the instruments, but possibly they have done so since that time because the general recommendations are always in favor of the normal pitch. In America all the symphony orchestras, grand operas, metropolitan theatres, etc., together with the better class of bands, use the low pitch.

To what extent it would be necessary to replace the instruments in use in the Navy I cannot say, but if you so desire, I will write to my friend, C. G. Conn, the maker of the brass instruments in my band, and ask him to give you full and complete information on that point.

Anything I can do for you in this matter, do not hesitate to command me. We leave here tonight for New York, and any letter for me you can address to my office, Astor Court Building, 34th Street, New York City.

Very sincerely,

JOHN PHILIP SOUSA.

Oldgate, Farmington, Conn., Oct. 19, 1908.

DEAR MR. SOUSA:

Thank you so much for your kind note from the Loraine. I will be much obliged to you if you will find out for me from your Mr. Conn what the cost will be that I may form some estimate and judge what I can do. I am sending you an addressed reply, as I am going to Washington this week. With renewed thanks,

Very sincerely,

WM. S. COWLES,

Rear Admiral U. S. Navy.

New York City, Oct. 20, 1908.

C. G. Conn, Esq., Elkhart, Ind.

MY DEAR MR. CONN:

I am enclosing two letters from Rear Admiral Cowles, and my reply to his first letter, which explains what the Admiral is after. Will you kindly take up the question of the expense of changing the instruments used in the Navy, either by replacing or alteration, with the Admiral. Wishing you every success, believe me,

Very sincerely,

JOHN PHILIP SOUSA.

The First Established and most Complete  
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John Philip Sousa's statement that ragtime music is dead is good enough to be true, though it is rather distressing to be told that only classic selections from the grand operas are now played by the orchestras in the metropolitan restaurants. Let's hope that they aren't so hefty as seriously to interfere with digestion and the flow of soul.

1884

ress

John Philip Sousa has won several trap-shooting medals up at Pinehurst, but no one who ever saw him conducting his band would have suspected that he could keep still long enough to take aim.

Established: London, 1881; New York, 1884

## THE FUNERAL OF RAGTIME



TALKING about 'ragtime', said John Philip Sousa at The Carolina the other evening, "it's had its funeral; no doubt about it. I haven't played a piece this season and it's simply because the people do not want it. I used to play it. I do not discriminate between rag time and opera or anything else that possesses merit. If I find something artistic I play it if the people like it. Some of the best of the old ragtime pieces will bear as clever manipulation as Doviak bestowed on the old Slavonic dance tunes.

"Ragtime music had the gout or dyspepsia long before it died. It was overfed by poor nurses. Good ragtime came and then half a million imitators sprang up and as a result the people were sickened by the numerous imitators and their 'stuff'."

A moment's silence and Mr. Sousa continued: "During one of European tours my band was booked to appear in a town not a thousand miles from Chester, England. It was a most prosperous place and boasted an excellent hotel. When we arrived the dinner hour was near. Within half an hour our party, consisting of Miss Maud Powell, the violinist, Miss Uhling, our singer, Mrs. Sousa and myself, were enjoying a splendid meal.

"The waiter who served us was of the old school, ramrod back, muttonchop 'whiskers,' knee-breeches and the whole thing; polished as a diplomat and dignified as a Chesterfield. He amused and interested us. We hadn't the courage to call him Jim or Bill, or even waiter. His six feet of height seemed to entitle him to a greater consideration.

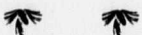
"It was suggested by the ladies that I ask him his name. When he returned to serve the roast, I said, 'Will you kindly tell me your name?' 'Yes sir,' he replied, 'my name is Stewart.'

"Stewart," I rejoined, "fine name Stewart, solid old name, Stewart," I continued.

"By the way, do you spell it with a U or a W?"

"No, sir," came slowly from the waiter, "He spells hit with a hess!"

Few except Mr. Sousa's intimates are aware of the fact that he is an officer of Academie Francaise and the l'Instruction Publique of France and that the Royal Victorian medal has been awarded him. His musical publications include some two hundred compositions and he has written a number of light operas, numerous orchestral suites and symphonic poems, waltzes, songs, etc. His books include "The Fifth String" and "Pipetown Sandy" and he has been a frequent contributor to magazines and newspapers.



## Times 11/6/09 RAGTIME MUSIC DEAD IN THIS TOWN

John Philip Sousa Says the People Have Had a Surfeit and Are Sick of It.

OLD COMPOSERS IN FAVOR

Hotel and Restaurant Orchestras Have Cut Out Ragtime Altogether—New Composers Also Popular.

Ragtime music is dead, according to the managers of the various hotels and restaurants in the city, and there is no longer a demand for the tunes that used to cause jig steps to come to the feet, accompanied by a desire to get up and do a cakewalk. According to the same authorities, ragtime has been shelved to make way for the tuneful airs of the popular musical shows that last but a season and for the music of the old composers. There is also a demand for the scores of Victor Herbert, John Philip Sousa, and other popular music writers.

The death and funeral of ragtime, according to John Philip Sousa, who has the credit of being the originator of that class of music, is due entirely to the poor class of the product turned out in latter years.

"Ragtime had the dyspepsia or the gout long before it died," says Mr. Sousa, who is now touring in the South with his band. "It was overfed by poor nurses. Good ragtime came, and half a million imitators sprang up. Then, as a result, the people were sickened with the stuff. I have not played a single piece of ragtime this season, and it is simply because the people do not want it."

Mr. Sousa's estimate of the popular taste is the result of observation on the tour of his band, and it is borne out by the hotel and restaurant managers of this city, who have entirely cut ragtime from their musical programmes.

"Our orchestras have not played ragtime in a long time," said Manager Barbo of the Waldorf-Astoria last night. "We have always made it a rule to furnish the music our patrons wanted, and most of the programmes have been made up 'by request.' The people have simply stopped asking for ragtime tunes. Mr. Boldt, the proprietor, is particularly fond of music, and he always supervises our programmes before they are played, but he has always been perfectly willing to let the people have a proportion of good ragtime when they asked for it."

At the Plaza Hotel Nahan Franko said that his clientele did not care for ragtime, and he is never asked to play it. "The people like high-class music, and are fond of Wagner, Liszt, and Beethoven, among the old composers, and Victor Herbert and John Philip Sousa among the new. They like the catchy airs from the Broadway musical shows while their popularity is at its height, but take it through and through, the general public is being better educated in music, and the standard works are growing more popular."

Manager Hahn at the St. Regis, Manager Wood at the Gotham, and Mr. Muschenheim of the Hotel Astor, all joined in the same opinion as to the death of ragtime and the desire of the people for high-class music.

"We find that our patrons prefer French and Viennese music," said the manager of Sherry's, "and we have an imported orchestra to meet their desires. Our musicians know absolutely nothing about ragtime and are, of course, never asked to play it."

Cakewalk tunes have been banished from Delmonico's, and in their stead may be heard the prettiest airs of the musical shows and light operas, interspersed with music from grand opera and the older composers.

A trip through Broadway, where the after-theatre parties had assembled for supper, showed the same condition to exist at Rector's, Churchill's, Shanley's, Martin's, the Hotel Knickerbocker, Murray's, the College Inn, the Marlborough, Imperial, and Victoria Hotels, while in the table d'hôte dining rooms ragtime music has been made to take a back seat.



From  
Address  
Date

## RAGTIME IS ON THE RAGGED EDGE

All Frayed Out, Says John Philip Sousa, Because It's Been Played to Beat the Band.

HARK'E, BILL, NO VIOLENCE!

For Melodrama's at the Last Stand Over the Chasm, Too, Says Charles E. Blaney.

Ragtime is on the ragged edge and melodrama stands on the brink of the awful chasm. John Philip Sousa, bandmaster and music epicure, and Charles E. Blaney, manager and tried and true friend of the heroine, are responsible for the promulgation of these pieces of news from the front.

Sousa has given us miles of ragtime and Blaney has put over melodramas that have frightened the villains. They ought to know what they are talking about.

While they are making these startling statements, along comes the song writers contest at the American Music Hall. Six of them are competing for the favor of the public at every performance there this week. But there is only one ragtime song in the collection. Even it is of such a highly ragtime nature that it almost gets out of the class and it is making a distinct hit.

Sousa Says Overfeeding Did It.

Bandmaster Sousa says ragtime has been done to death. He says it is the fault of its nurses. They have overfed it. Too much bad music has been put on the market and labeled ragtime, and the child was unable to live to grow up. It had too much to contend with.

Sousa is down in Pinehurst, S. C. In discussing popular music he said he had not played a ragtime number this season.

He has no particular feeling against ragtime. "I do not discriminate between it and grand opera or anything else that possesses merit," he said. "Some of the best of the old ragtime pieces will bear as clever manipulation as Dvorak bestowed on the old Slavonic dance tunes."

At the song writers' convention yesterday the ragtime song was offered by a colored gentleman. Harry and Ida May Ferguson sang "That's the Time for a Good Old Time" and the audience applauded them to the limit. Then Bert Grant sang "The Nicolet Girl." That also got a liberal hand. Next came Tederich & Barber with "Shame, Shame, Shame." The audience almost insisted on an encore.

"Real White Man" Is Real Rag.

"Deacon" Johnson was the colored contestant. He sang his own creation, "The Real White Man," to ragtime and made a hit, for the audience liked the catchy air and was satisfied with his singing. Dudley S. McDonald declared that, "I Need Just You," and everybody cuddled up a little to everybody else and accepted that as a good song. "Oklahoma Mona," by Charles Bronson, also made a hit.

Every person in the audience was given a voting slip and checked his favorite of the new songs. The votes will be announced every day on the blackboard. At the end of the week the figures will tell which song struck the American audiences as being the real good new one and the winner will get the \$100 prize.

So much for the decadence of ragtime. We might stand for that if Mr. Blaney hadn't gone and quit on us. He declares that melodrama has joined the lost arts.

"No sir," declared Mr. Blaney. "No more melodrama for me. I'm in vaudeville now. I made \$125,000 a year for several years out of melodrama. Last year I didn't make \$25,000. Melodrama is done. This is the age of vaudeville."

So the days of the "Queen of the Opium Ring" are numbered. No more shall she reign. "Michael Strogoff" and "The White Slave" are relegated to the dramatic scrap heap. Those sawmill scenes and the saving of the hero by the heroine just as he is about to be sawed into a 2x4 will be seen no more, if Mr. Blaney is right.

Song Writers Holding Back.

But evidently Mr. Sousa isn't altogether right. There is a vast crop of new songs waiting just around the corner, but song writers refuse to spring them upon the public until after July 1. On that date the new copyright law goes into effect. Song writers will get cents after that date for every phonographic record of their productions and phonographic record companies put

Evening Post.

New York City.

## NO RAGTIME FUNERAL YET

HARMONY BELT IS NOT CERTAIN THAT SYNCOPATION IS DEAD.

There Is a Market, However, Only for the Higher Class Varieties—Publishers Do Not Quite Agree with Sousa—French Songs and Sentimental Ballads Much in Favor.

All the popular music producers who have moved away from Tin Pan Alley and taken quarters in Harmony Belt were asking one another to-day whether ragtime was really dead. The question, answered in the affirmative yesterday by John Philip Sousa, troubled the residents of the Belt, many of whom have done little in the last ten or fifteen years but reel off ragtime as fast as a new idea came into their heads.

It would be hard to say just what the verdict of Harmony Belt will be. There were almost as many different opinions expressed to-day as there are new negro songs waiting on the shelf to be fed to a music-loving public.

From the number of ditties now ready for future consumption, it would seem that ragtime is not altogether dead. That was one view of the question often heard in the Belt.

But there were dissenters, who were just the least bit inclined to side with Sousa, although they were unwilling to go so far as to say, with him, that "ragtime has had its funeral."

STILL A MARKET FOR RAGTIME.

There is a good market still for syncopated melody, they say, but the "stuff" must be of a higher order than it was in years gone by. That is one thing that has puzzled the Belt not a little. Publishers have turned out new ragtime pieces which they were sure would rank among the "best sellers," only to see them dwindle away after a brief period of popularity.

They have concluded that ragtime has seen its best days, and the ivory keys have consequently exercised along new lines of melody. And yet, if you were to glance at the publishers' catalogues, you would find that for every waltz or rustic song or love ballad, there are at least three negro songs. It is true, however, that the season's musical output this year will number fewer ragtime pieces than formerly—at least that was the general comment of the Belt to-day.

RAGTIME HAS CHANGED GREATLY.

"It does seem as though the craze for ragtime music had fallen off," remarked Albert Von Tilzer, a composer of Harmony Belt. "Perhaps, it's because ragtime has changed. Nowadays, we have the dainty negro song in place of the slap-bang variety of former years. I suppose that is what Mr. Sousa meant when he said that ragtime was dead. The question is, of course, what is ragtime, anyway. A good many songs have been treated as ragtime that never were intended as such."

"It's a very easy matter to take a simple tune and alter the time so that it becomes ragtime. That has been done to a lot of songs. Leslie Stuart would probably be offended if you told him he had been guilty of writing ragtime, yet I have heard some of his pieces played in syncopated time. These troupes of colored entertainers play everything in ragtime; that is the only way they can play."

"At the same time, the tendency, it seems, is in the direction of music of a higher class. People appear to like light, dainty music rather than the noisy kind that flourished in the days when ragtime was a novelty. Taste has begun to revert to the good old 'child songs' like 'Daddy Wouldn't Buy Me a Bow-Wow' or 'I Don't Want to Play in Your Yard.'"

"It's a funny thing, the way they will suddenly take up with a new idea like this, which is really not new, but old."

Another producer of popular songs, Felix Feist, declared that Mr. Sousa was pretty nearly right when he said that ragtime was dead.

"It isn't dead, exactly," said he, "but it is on the wane. Ragtime to-day has to be far better than it used to be, in order to succeed. We are not turning out as much of it as we once did. And a lot of it now on the market is just as good as the ragtime of ten years ago, but somehow it does not sell as well. You see, coon songs have had a longer period of popularity than most other songs. We have had English songs for a while, and then Scotch songs, and a host of others, but the coon song has lasted longer than any of them."

"Now it begins to look as though the French song was coming into favor. Considerable music from Paris has been imported here, and I wouldn't be surprised if that were to supplant ragtime. Then, of course, people are beginning to turn back to the sentimental ballad again. There is a revival of the serio-comic ditty—a variety which always sells well in summer. These things have helped to counteract the craze for ragtime."

Among those of the Belt who still put their trust in ragtime is Joseph W. Stern.

Mr. Stern said that the demand for ragtime has not diminished, but that there was a dearth of new ideas. He was unwilling, apparently, to infer from this that negro songs were either dead or dying. All that was lacking, he said, were novel ideas on which to build a successful ragtime ditty. He pointed out that every musical comedy along Broadway was well equipped with ragtime music, and that these selections were as popular as anything else in the shows.

GLOBE & COMMERCIAL ADVERTISING

New York City.

## THE PASSING OF RAGTIME.

John Philip Sousa should know, if any one does. And as he in effect declares that the times are no longer syncopated, that ragtime is dead and buried, we may believe that such is the case. Mr. Sousa has not played a single piece of ragtime this season. He is intent upon giving the people what they want, and not having given them ragtime it is pretty obvious that they don't want it. Mr. Sousa's experiences are not localized. He batons his band up and down the land, and is the Barnum among musicians. His testimony, therefore, is testimony to the expiry of ragtime the country through.

This information is more important than it may appear to be upon its face. It betokens the arrest if not the end of what was rapidly taking on the proportions of a national characteristic. The American people were in danger of becoming jerky-jerky not merely in their music but in all their habits of life. The tendency to shuffle one's feet, due to the ragtime music, was giving some indications of communicating itself to the brain. And once the brain had become syncopated there's no telling where the mischief would have ended.

We are told that the place once occupied by ragtime is being taken largely by tuneful airs from grand opera and melodies of the old composers—the creations of Wagner, Liszt, Beethoven, and others. This is the best evidence that the reaction has been complete. Who shall say that without ragtime we should have had it? There is at least some reason now to trust that good music will take such a hold upon us that its effect will be permanent and its place secure.

## "Ragtime" to the Rear.

Mr. John Philip Sousa says the public demand for so-called "ragtime" melodies has absolutely died away, and that it is only on rare occasions his band renders one, and then only as a third or fourth encore number. So thoroughly, moreover, is the famous band leader impressed with the truth of his observation that he says he will not permit organizations over which he has control to play this class of music in the future under any circumstances.

We think this should carry an additional measure of conviction to the souls of those optimistic people who have of late allowed themselves to believe that we are entering a more cultured era, as concerns not only music, but the kindred arts as well. The day has passed, if managers are to be believed, when the hodgepodge and slapstick musical comedy may be considered a paying undertaking. The public has grown intensely weary of that form of amusement, and it has given way to much better things, and that, too, notwithstanding the fact that the progress to ideal things is yet somewhat far from complete. "Ragtime" played its ignoble part in many of the now discarded musical comedy successes, and the disappearance of the one was, naturally, largely incidental to the disappearance of the other.

It is rather surprising to look back at this time and contemplate the yesterdays, when we were all whistling "Won't You Come Home, Bill Bailey?" "Mr. Johnson, Turn Me Loose," and "I Want a Real Coon," the while we might have been turning our efforts to better and more elevating things of musical persuasion; albeit, perhaps, not such things even in that event as would have been approved by ultraconservatives and extreme purists in that actually blessed heaven reserved for the few elect. We contend that, for instance, while the "Merry Widow" waltz may not be the ultima Thule of musical excellence, it is high up in the realm of things worth while when considered in contrast with "I Guess I'll Have to Telegraph My Baby."

And so, we think we are able to view the passing of "ragtime" with a resignation that knows nothing whatsoever of sorrow. For its epitaph we shall incline to write, "Gone, but not regretted." It was such stuff as, take it all in all, let us hope, we shall not hear the like of again.

## RAGTIME DEAD.

John Philip Sousa begs to announce that ragtime music is dead. He does not say whether deceased was the victim of violence or died naturally, but he states the fact unequivocally that ragtime is no more.

By way of obituary, there is about the same to be said as in the case of the village scapegoat who dies and puts upon the village editor the burden of telling not the whole truth. Ragtime is no more inherently vicious than any other kind of time, but it was young and fell into evil companionship some time ago, and since then it has gone to the bad. It has been ignorantly maligned by people who wouldn't know rag from jig time, just as the uninformed decry whist because it is played with the same instruments that are used in gambling; but, after all, the faults of ragtime have been sins of omission. There is nothing to it. The same old hackneyed melodies and harmonies, worked over a hundred times by a hundred incompetents, and sold for two bits—doing no harm and no good—for all the world like the good-natured village good-for-nothing, who was a comical cuss while he was new but has exhausted his possibilities.

This we consider a good enough obituary for ragtime or anybody else; and if there are those who don't like it they may write one of their own. To tell the truth, we don't feel like really laying ourselves out to compose a high-grade eulogy, when there is the possibility that John Philip may be misinformed and the ragtime may not be quite so dead as he says.

Sousa says that ragtime is dead. The verdict comes as a blow to the music world.



# RAG TIME'S END.

Rag time is passing, says John Philip Sousa, the band leader, and Sousa ought to know. He has played his share of rag time in his day.

But for a whole season his band has played no rag time piece, because, he says, the public no longer wants it. If it be true, as Sousa says, that the funeral of rag time has been ordered and directed, one of the most remarkable crazes in modern history has ended. Assuredly this will be good news to the teachers of music. The first business of the music teachers has been to instill a horror of rag time in the minds of their pupils. Rag time was presented as a musical hybrid, worthy only of contempt and to be avoided, as an influence corrupting and debasing to refined art.

And yet no matter how zealous teachers might be they have never yet been fully successful in making rag time a thing abhorred to all pupils. There never was yet a teacher without pupils who fell from grace and slipped away to play the fascinating rag time instead of practicing on the Spring Song.

The popularity of this hybrid music is hardly understandable, even though its fascinating swing and movement be appreciated at its fullest. Over the loud protest of the united musicians of the country rag time was not only played, but it swept the country as no other musical craze ever did. Wherever a cottage organ, an installment piano or a raucous graphophone has appeared there too rag time has appeared.

And with all due regard to the opinion of an expert like Mr. Sousa it is barely possible that rag time is not as dead as he thinks it is.

From .....  
Address .....  
Date .....

Ragtime time is dead. That's what John Philip Sousa says, and its demise meets with his full approval.

Newspaper Cutting Bureau in the World

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ldress .....  
ite .....

John Philip Sousa says that ragtime is dead, but Detroit hand organs will soon announce a resurrection.

Established: London, 1881; New York, 1884

Newspaper Cutting Bureau in the World

From .....  
Address .....  
Date .....

According to an Associated Press dispatch, "Rag-time has had its funeral," said John Philip Sousa, the bandmaster. "It had the gout or dyspepsia long before it died." And there won't be so many mourners, either.

From .....  
Address .....  
Date .....

John Philip Sousa declares that "rag time" music is dead. Maybe it is so far as the famous bandmaster is concerned, but unfortunately such is not the general conditions in regard to it prevailing throughout the country.

Newspaper Cutting Bureau in the World

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"Rag-time music has been buried," announces Bandmaster John Philip Sousa. Is that a promise?

Established: London, 1881; New York, 1884

Newspaper Cutting Bureau in the World

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ldress .....  
ite .....

"Ragtime has had its funeral," says John Philip Sousa. Which may or may not account for the "Merry Widow" craze. Well?

From .....  
Address .....  
Date .....

John Philip Sousa's announcement that "rag-time" music is "no longer popular" and our own venerable "Johnny" Hand's joyful shouts over its impending "burial" are both decidedly premature. So long as the feet of youth yearn for the dance there will be "rag-time," which, in kind, is both the oldest music and the ever-young. Both Mr. Sousa and Mr. Hand will probably live long enough to be led to reflect on the musical bearings of Hosea Bigelow's prudent saying: "Don't never prophesy—unless ye know."

The First Established and most Complete Newspaper Cutting Bureau in the World

ress .....  
MAR 15 1909

Sousa says "rag time music" is dead. If we can "prove the corpse," President Taft should set aside a day for national thanksgiving.

Established: London, 1881; New York, 1884

Newspaper Cutting Bureau in the World

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## DEATH KNEEL OF RAG-TIME.

From Pinehurst, N. C., rings the death knell of rag-time, and the obsequies are read by no less a person than John Philip Sousa, the bandmaster. Says the author of that classic, "I've Made My Plans for the Summer:" "Good rag-time came and then half a million imitators sprang up, and as a result people were sickened with the stuff." Will Mr. Sousa now give us some information as to who sickened the great public of that class of march which made his brass band famous?

The First Established and most Complete Newspaper Cutting Bureau in the World

ess .....  
MAR 20 1909

Bandmaster Sousa says that rag-time music is a dead issue. Yet he made a fortune out of it.

The First Established and most Complete Newspaper Cutting Bureau in the World

From .....  
Address .....  
Date .....

## STAR POINTS.

Ragtime is not the only lively corpse that has read its own obituary, Mr. Sousa!

ress .....  
e .....

John Philip Sousa has gone on record down in Pinehurst, N. C., to the effect that "ragtime" has had its funeral, and John Philip ought to know, for he certainly has played enough of it.

"Ragtime," says the distinguished bandmaster, "had the gout and dyspepsia long before it died. It was overfed by poor nurses. Good ragtime came, and then half a million imitators sprang up and as a result the people were sickened with their stuff."

To this the "March King" adds that he has not played a piece of ragtime this season, simply because the people didn't want it. He also said that he did not discriminate between ragtime and grand opera, or anything else that possessed merit, and admitted that some of the best of the old rag-time pieces will bear as clever manipulation as Dvorak bestowed on the old Slavonic dance tunes.

However estimates may differ as to John Philip Sousa's position as a musician, there can be no question of the popularity of everything he has written and of his wonderful melodic gift, as shown in most of his stirring marches which have been exploited and played all over the world. If there is one distinguishing characteristic of his career, which includes now a long number of years in which he has maintained himself absolutely at the head of his particular line in the profession, it lies in his ability to gauge the popular taste.

If, as John Philip says, ragtime is disappearing, and has become a drug in the market, it goes far to show that the public taste is improving, and it also goes far to show that we should not despise popular music—even ragtime music—because, after all, it is a stepping stone to something better and higher.



From .....  
Address .....  
Date .....

#### PASSING OF RAGTIME.

The solemn interest with which our American composers have approached the idea advanced a few days ago by John Philip Sousa when he stated that ragtime music is moribund, is quite as astonishing as Mr. Sousa's remarks. That syncopated songs are gradually passing into a national unpopularity seems almost incredible, at first, even as it is difficult to believe that composers would become gravely apprehensive that such might be the case.

Yet, second thought affords us reasons for believing that Mr. Sousa may be a dependable prophet, and that the publishers and song writers, perhaps, have sufficient cause to be worried by what they more than half suspect is a tendency of the times. The fact is, there have been fewer really popular ragtime ballads this season than for a number of years, the serio-comedy songs of a light, lilting nature with a distinctly Gallic levity of intonation, apparently having come to take their place. And if this may be accepted as an indication of a transition in the popular musical taste the composers, no doubt, are justified in anticipating several lean years for themselves.

Some of the best known composers in the United States have been turning out the rattling, dashing negro songs for so long now that they will find it extremely difficult to contain their harmony in decorous measures. If the people desire half-sentimental songs which move in proper and unbroken periods, who is to furnish them? Most of the popular writers, by now, have distorted their sense of harmony by a too intimate and persistent association with choppy, broken-backed melodies which have most greatly pleased the irresponsible ear.

The epoch of the ragtime music has really harmed no one, excepting, perhaps, the composers themselves. The public has liked ragtime, has demanded ragtime, and has obtained ragtime, and now is beginning to weary of ragtime. Yet the influence of that singularly indigenous form of musical expression has not been degrading, or permanently bad. Perhaps it has not been even temporarily bad. The more conscientious musicians, with a few exceptions, have long since denounced the ragtime melodies as being vulgar and unworthy. Yet Mr. Sousa does not think so, and he, too, is conscientious. Of ragtime he said: "I used to play it, for I never discriminate between ragtime and grand opera, or anything else that has merit. Some of the

best of the old ragtime pieces will bear as clever manipulation as Dvorak bestowed on the old Slavonic dance tunes."

Whatever takes the place of ragtime, it will probably sound equally immature and unfinished to the more highly cultured ear. But cultured ears are rare in this country. We must have a popular music, of course, and whatever it is destined to be, let it be hoped that the composers of this country will not find it as difficult to meet the demand as they anticipate.

#### Ragtime.

Ragtime is dead, says the observant Sousa and he is a man whose opinion will go far with the masses, though not quite so far as it did when the "Washington Post" was played from Frisco to Vienna, from London to Rangoon. "Ragtime had the dyspepsia or the gout long before it died," Mr. Sousa says. He himself has not played a single piece of ragtime for some years past, for the simple reason that the people do not want it. The same report is made by the manager of the Waldorf-Astoria. The hotel orchestra dispenses music and endeavors to please the public. But people ask for ragtime no longer; consequently the bandmaster does not give it. Nahar Franko, who, besides being a well recognized dispenser of classic music, is also music-purveyor to the Plaza, says the people who listen to his men do not like ragtime. They are asking more and more for the good things of music. They like Wagner, Liszt and Beethoven. Of course, they cannot always be up in the clouds and when he thinks he discerns a yearning for the sprightlier, lighter aspects of music, he gives them Victor Herbert and Sousa. The manager at Sherry's says his patrons prefer French and Viennese music. They like the lilt and languor of Strauss; they have not yet wearied of Franz Lehar; the cooling measures of Delibes are an unceasing source of

pleasure to them. Delmonico's have flung coon songs and the cake walk to the wind. In fact ragtime seems relegated to the musical morgue. The reason is not far to find. John Philip Sousa hits the nail on the head when he says that the success of good ragtime created a myriad imitators. These good people copied the jagged rhythm; but they were weak on melody. But we need not think, simply because bad ragtime has created a reaction, that the genus is dead. The syncopated rhythm of this kind of music is a genuine factor in music and has been and will again be made use of by good composers. But the dislike of the spurious variety is a notable proof of the worth of the popular voice as a factor in criticism. We often hear it said that the public cannot judge in matters of taste. Yet here is a case in which deterioration in artistic quality is followed by decline in popular interest. Weber once put the matter well. He said that individually the public was an ass; but that collectively it spoke with the voice of God.

#### GOOD CANNED MUSIC.

John Philip Sousa says that ragtime is dead and Sousa ought to know. As he leads his band up and down the country he finds a taste for better music than was recently popular. Perhaps the change is due to the very thing which Sousa has fought so strenuously. This is the era of canned music. Thousands of Americans who have never seen a grand opera singer now hear them frequently. The graphophone makes more or less tuneful reproductions of the tones of the singers and the graphophone is heard in hundreds of thousands of American homes. Then there are the mechanical players, the pianos which call for a very limited musical education of the feet rather than for long and costly training of fingers and ears. Many a man who, a short time ago, knew intimately only

such composers as Sousa and the purveyors of the despised syncopated measures, now has at least a speaking acquaintance with the great masters among the composers and this has all come about because he has found that he can play the piano with his feet. Perhaps he does not in all respects do justice to immortal works but at least he knows something about them and as he becomes more and more familiar with really good music less does he care for the tunes which once satisfied his artistic cravings. In time he may become so highly educated that he will even look askance upon the strenuous marches of John Philip Sousa, although he will probably never learn to dislike them. Was it not a German musician who said that he was so fond of Sousa's compositions that at times he forgot they were not really music? So if the love of the average American for ragtime is dying out, let the graphophone and the piano which is played with the feet get their share of the credit.

From .....  
Address .....  
Date .....

RAGTIME IS dead, says John Philip Sousa. We've been wondering for some time why we couldn't bear to have it around. Will somebody please bury it?

From .....  
Address .....  
Date .....

John Phillip Sousa declares that rag-time is dead and that his band will play it no more. Well, it continues to make an awful amount of jerky noise to have cashed in.

John Philip Sousa has not played a piece of rag-time music this season. He says that rag-time is dead. We have not heard better musical news in a long time. The jerky stuff was in danger of becoming a permanent national obsession.

The First Established and most Complete  
Newspaper Cutting Bureau in the World

Ragtime music is dead, says John Philip Sousa, who has never denied the serious accusation of inventing it. New York restaurant proprietors agree that the people call for it no longer from their orchestras. And at about the same time rises a physician to say that dyspepsia is decreasing.

Sousa says "ragtime" has had its funeral. The phonograph probably had something to do with the demise, for the phonograph cultivates a popular taste for better music.

Published: London, 1881; New York, 1884

CABLE ADDRESS,  
"MEIKE" NEW YORK

NEW  
The First Established and most Complete  
Newspaper Cutting Bureau in the World

From .....  
Address .....  
Date .....

John Philip Sousa is authority for the statement that the craze for ragtime has passed. A worse horror will threaten the country if the Strauss operas ever gain a foothold here. They are said to discount the discords of a tin pan and horse fiddle orchestra.

Newspaper Cutting Bureau in the World

John Philip Sousa declares that ragtime is dead, but there is a suspicion that its ghost still lingers here and there in the fall timber.

Published: London, 1881; New York, 1884

Newspaper Cutting Bureau in the World

Now that Sousa has announced the death of ragtime, we are looking for a rag-time funeral march from him.



# AND SOMETIMES RAPIDLY

By **Irvin S. Cobb.**

THE EVENING WORLD'S HUMORIST.

is a peaceful pipe alongside what I've been  
is night.

ing all of us there was quite a crowd.  
ere a lot of the real steep-foreheads—  
I spot them easy by their eyes and their  
and their rapt expressions—and a few  
tsiders like me, with the wild, hunted  
oving about from side to side, as if seek-  
ay to escape, and here and there, trying  
all wrought up and interested and every-  
could pick out a charter member of the  
Husbands Who Go Everywhere With  
ives. You know what merry devils they  
one of those fellows needs is crepe on  
e and a derby hat worn in the crook of  
arm to be an honorary pall-bearer.

after our appetites had been all whetted up,  
out came a densely-settled foreigner, who  
aid a heavy duty under the wool schedule  
came into this country or else dodged  
oms officials by crouching down behind  
jungle. He certainly was a walking ar-  
against a low tariff on raw products.  
y, out he came and bowed very low and  
hands through his acreage a couple of  
it all stood up straight like a maiden  
n in a pink dish. Then he tuned up the  
ool to the right pitch after considerable  
and sat down and got up and spun her  
nd tuned her up some more and sat down  
nd wiped his hands on a handkerchief  
ked like silk to me and hurled it from  
h a great disregard for expense, and then  
his eyes and leaned forward and several  
true believers said 'Shh-h,' like that, and  
off.

tarted gently, I'll say that much for him.  
e leaned away over and pushed two of the  
a couple of gentle little nudges, 'tappy-  
like a second story man tiptoeing across  
orch with goloshes on, and then he swung  
nd bumped two of the bases 'bummery-  
y,' away down deep, like an indigestion  
n. But then without waiting to give the  
pepsin pellet or massage its abdominal  
e came sliding in home from third, tore  
hang nails' on the middle key with a  
nding sound, grabbed the poor thing by  
er lip and tried to pull all her front teeth  
the roots. I thought that was going  
ar, but he'd only started. All of a sudden  
e a convulsive start, and tore down to the  
and turned in a call for the entire dep-  
Almost instantly intense excitement began  
n. All you could hear was the engines  
and one of the hook and ladder trucks  
milk wagon and knocked it through the

front window of a tinware store and a lot of  
chemicals exploded in the basement, and at that  
flames burst out from the windows and people  
began to jump out of the upper stories with  
cooking stoves in their arms—I counted no less  
than fifteen Charter Oak ranges striking the side-  
walk before I lost tally—and a side wall fell, bury-  
ing many people in the ruins and their shrieks  
were pitiful to hear, and one of the ambulances ran  
away and crippled a dog. The programme called  
it a Bach fugue. But you can't fool me; I know  
a third alarm when I hear one.

"The holocaust lasted for twenty minutes, as near  
as I could tell, and was attended by great loss of  
life and suffering. But after our Polack friend got  
the ruins damped down, he went back behind the  
scenes to take off his slicker and helmet and put  
on his running trunks to do a Mozart Marathon in  
the second half. After the applause all was quiet,  
except for the gasps of the exhausted instrument,  
which was leaning back on its haunches panting  
like a lizard, and as I reached for my hat the lady  
sitting next to me leans over and says to me—she  
had bad teeth and she'd undoubtedly been doing up  
her hair with an egg-beater, but anybody could tell  
at a glance that she had one of those temperaments  
you could fry an egg on—she leans over and says:

"Excuse me, sir, for addressing a stranger, but  
I could tell that you also were deeply affected. Ah,  
me, music moves one strangely."

"Yessum," I says, 'me too. It often moves me  
strangely, not to say rapidly. And if you'll sit  
right still, ma'am, and watch me, you'll be able  
to see me moving.' And then I came away.

"I guess the trouble with me is, Larry, that I've  
been having too much music lately. If I go into a  
regular restaurant, they insist on backing me up so  
close to the orchestra leader that we're both wear-  
ing practically the same pair of suspenders, and the  
clarinet instrumentalist blows down my neck until  
I'm so tickled I can't eat. Sometimes I like those  
Bohemian eating places, where, if I spill some of the  
red wine on my shirt, I can wait until it dries and  
then brush it off, without leaving any stain. But as  
sure as I go out into one of them a troupe of bushy  
Italian bandits in green velvet coats and wide red  
abdominal bandages issue forth from behind the  
potted palms, armed with their national weapon, the  
guitar, and gathering in a bunch just outside my  
ear they render that famous Sicilian ballad, 'Come  
Into the Garlic, Maud,' until I'm a gibbering maniac.

"Now, on the other hand, if a good-looking girl  
comes out in a white dress and a rose in her hair,  
and sings 'In the Gloaming,' just dry so, I can get a  
lump in my throat that makes me remind myself of  
a blue racer trying to swallow a china darning egg.  
But I don't care deeply for Male Quartettes that rest  
their heads on one another's shoulders and announce  
that 'My Lady Sleeps,' in a tone of voice which  
makes it a dead omral certainty that my lady won't  
sleep a wink unless she's lucky enough to be in bed  
over in the next ward.

## SAYS THE HOTEL CLERK



"The big German with the little instru-  
ment that looked like a stick of licorice and  
sounded like a hog day at the Chicago  
stockyards, would join in."

"I used to like John Philip Sousa's line of stuff,  
too. I liked the way John Phil. would stand up on a  
little perch keeping time with that gifted spine of  
his to a little fountain pen that he was waving in his  
hand, and making threats at a large bunch of Ger-  
mans armed with steam heating fixtures. He'd wave  
it this way and the little German with the big in-  
strument that looked like a ventilator funnel on the  
Mauretania and sounded like Wallace the Untamable,  
would start up. And then he'd point it that way,  
and the big German with the little instrument that  
looked like a stick of licorice and sounded like hog  
day at the Chicago stockyards, would join in, and  
then all the others would open up with their sec-  
tions of open plumbing, and I couldn't hear the music  
on account of the noise, and liked it fine. But the  
last time I fell for a bra band concert they pro-  
duced 'My Old Kentucky Home' with so many varia-  
tions that I couldn't recognize the original premises  
for the furnace plant and the tra la la bay windows  
and the Italian pergola, and other things they hung  
on the poor old shanty. I guess, Larry, my musical  
education was neglected in my youth, or else my  
musical ear is all in my eye."

"Ain't you never heard any music that seemed to  
carry you away?" asked the House Detective.

"The kind I heard to-night carried me all the way  
here," said the Hotel Clerk.

MAGAZINE.

MARCH 28, 1909.



feet of their blood swiftly accelerated and their feet temptingly quickened by the stimulus of its pulsing rhythms. That this music of tantalizing tempo had its merits is proved by its long and world-wide popularity. That it also had fatal defects is asserted by music critics in attempting to explain its present decadence.

#### DEFINITION OF RAGTIME.

In defining ragtime many writers have maintained that its peculiar characteristic is syncopated time, a musical device by which composers throw the accent in a measure upon a beat not usually emphasized.

For instance, in waltz time, the accent is conventionally on the first beat of each measure. In syncopated waltz time, the accent is driven to the second beat, as in several of Chopin's best-known waltzes. The process is much as if a poet should vary his lines by forcing the accent upon the weak instead of the strong syllables.

But syncopated time is as old as music itself, and is frequent in the folk songs of many peoples, such as the Hungarians and the Scotch. It is, indeed, sometimes called the "Scotch measure."

Few classical composers have failed to employ it on occasion. The first page of Beethoven's mighty "Sonata Pathétique" contains several bars as truly ragtime in rhythm as Scott Joplin's "Mapleleaf Rag" or Bert Williams' "Let It Alone." In the famous "Moonlight Sonata" musical students point out a dozen successive bars of syncopated time.

Schumann delighted in the distorted beat. Tchaikowsky employed it. Schubert's compositions abound in it. Chopin used it incessantly in his delicious waltzes, and an excellent ex-

ment. This is in syncopated time, the accent falling upon the second instead of the first beat of the measure.

Therefore syncopated time, though characteristic of all ragtime, is not peculiar to it. It was some other quality which gave the music its immense vogue and sent it thrilling around the world, that made it different from anything musical ever before heard under the sun.

The property which makes ragtime distinct from all other forms of composition, according to authorities, is not syncopated time, but an outlandish exaggeration of syncopated time. With the classics, syncopated time was merely a means for conveying musical ideas, often of fairy delicacy.

But with the professors of ragtime, the displaced beat is the end, the all in all. To it the melody is subordinated until, with most performers of ragtime on the piano, the ideal is to let the unimportant melody in the right hand languish along as best it can, and, for the most part, permit itself to be drowned by the left hand's accompaniment of resounding octaves, as thunderous as blows upon a bass drum.

In fact, ragtime has quite the appeal of the monotonous drum, the martial rhythms of which have power to stir the most sluggish blood. Like the drum, ragtime pretends to make no address to the heart and mind. The message of both, and an animated one it is, concerns the feet and the muscles only.

Good music speaks to the soul, ragtime appeals only to the flesh. Therefore, say musicians, lies the cause of both its rise and its fall.

It is declared that the whole literature of ragtime may be searched

fluently with them. The ambition to achieve a barbaric violence of rhythm, crude and vigorous as the pounding of a tom-tom.

#### NEGROES BEST COMPOSERS.

That negroes have far outclassed white composers as manufacturers of ragtime is held to be significant of both its strength and weakness. The jungle African is excited to bodily ecstasy by the throbbing of drums and tom-toms, his musical development having never passed far beyond the stage of instruments of concussion.

Upon this racial foundation of delight in mere rhythm negroes in America have built ragtime, by adding a frail structure of Caucasian harmony, restricted in nearly every case to three simple chord changes and the transition to the major third. In ragtime songs, it is usual to give the verses a setting in a minor key, and this more or less empty theme, transposed to the major, serves in most instances for the chorus.

But beneath the veneer of harmony throbs and pulses a vigorous savage rhythm, harking back to the jungle, and to frenzied ghost dances about enchanted fires.

A negro woman, whose name is unknown to fame, is declared to have invented ragtime in St. Louis in 1888, in a house, now fallen, at Broadway and Clark avenue. She was as glossy black as her forbears of the Dark Continent, tall and stalwart, and rich-voiced.

It was the day of Proctor Knott, a famous racehorse, and he was the theme of the epoch-making ballad which she sang. One stanza has been preserved:

"I-ze a-gwine down tuh Little Rock,  
Tuh put mah money on-a Proctuh  
Knott."



From

Address

Date

other prominent men.

Mr. Sousa announces that "ragtime" music has been dead for some time—which is why so many people call it rotten.

Established: London,

Rag time music has returned to the bourne whence it came. So says John Philip Sousa. So say the cafe keepers and the managers of theaters where cake walk time was eternity less than ten years ago. Sousa says it vanished because so much poor music of this kind was written. This is doubtful. If poor imitations could end a thing most good things would have ended long ago. Let us believe, rather, that the people have passed on, leaving rag time in the rear. There is some evidence of this in the report that Wagner, Beethoven, Liszt and the like, and the more solid living composers have taken the place on musical programs that the jerky "rag" once filled. It is too wild a hope to dream that the rag time novel, the rag time play, the rag time newspaper, and even the rag time politician are beginning, also, to fall to the rear.

NEW YORK

The First Established and most Complete  
Newspaper Cutting Bureau in the World

EVENING

Bandmaster Sousa has declared ragtime to be dead. Now will he kindly bury the noisy corpse?

Published: L

It's a good thing for the men that

Newspaper Cutting Bureau in the World

rom

Address

Date

Liebling—One of the most thorough musicians and certainly one of the most able accompanists in this country is Max Liebling, brother of the noted pianists, George and Emil Liebling, and father of the popular and charming singer, Estelle Liebling, who has made such a success with Sousa on his concert tours.

The First Established and most Complete  
Newspaper Cutting Bureau in the World

SS

The music publishers are up in arms, denying the statement of John Philip Sousa that "ragtime" is dead and buried. The publishers say that the funeral has not yet taken place, and that there is no corpse in sight.

There is still a market for syncopated melodies, say some of the publishers, but the "stuff" must be of a higher order than it was in years gone by.

One of the publishers said that ragtime itself has changed, as to-day we have the dainty negro song in place of the slap-bang riot of former years. This gentleman says that he thinks it was the latter type to which Mr. Sousa referred when he said that "ragtime" was dead.

John Philip Sousa announces that rag time music is dead. So now we credited to it lately was its death.

### The Passing of Rag Time

(From the Cleveland Leader.)

Sousa is about the most reliable musical thermometer in the land. He registers the average public sentiment so often and so widely—from the Battery to the Golden Gate and from Canada to the Gulf—that a reading averaged from the mass will show what the everyday listener likes in the way of tunes.

"Rag time has had its funeral," he said, the other day. "It had the gout or dyspepsia long before it died. It was overfed by poor nurses. Good ragtime came and then half a million imitators came up and as a result the people were sickened by their 'stuff.'"

"I have not played a piece of ragtime this season, and it's simply because the people do not want it. I used to play it, for I never discriminate between ragtime and grand opera, or anything else that has merit. Some of the best of the old ragtime pieces will bear as clever manipulation as Dvorak bestowed on the old Slavonic dance tunes."

Sousa is as right in his estimation as in his experiences. Ragtime would be flourishing now, to the delight of the world to which its unexpectedness of rhythm was piquant, if it had been left a mere blossom on the tree of music. But those who wrote it wished to make it an entire forest, and so all will be uprooted.

It was local and full of color in its best estate. It reflected the spirit of the people from whom it was borrowed. The world has long known it, in an academic way, as syncopated time, and the great composers, from Beethoven down, have not disdained to use it in that way.

But as ragtime, as a distinct form of rhythm, it was as national as the tarantella, the czardas, the landler, the can-can, the fandango—any or all of the forms in which the people give expression to their joy.

If it could have been confined to this legitimate place, it would have been distinctive and pleasing all the time. But as it grew like a weed we're fortunate to discard it, even at this late date. Sometime, though, when the present irritation has passed away, a wise composer will revive it discreetly, and we will all be glad.

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Newspaper Cutting Bureau in the World

S

John Phillip Sousa says that ragtime is dead. The one unfortunate thing about it is that Sousa's saying so can not make it true.

Published: London, 1881; New York, 1884

NEW YORK

The First Established and most Complete  
Newspaper Cutting Bureau in the World

ress

Mr. John Philip Sousa says there is no longer public demand for "rag time" music. This means the early retirement of Mr. Sousa.

Established: London, 1881; New York, 1884

Newspaper Cutting Bureau in the World

From

Address

Date

RAGTIME IS dead, says Sousa. And classical music is being murdered every day. What have we left?

Established: London, 1881; New York, 1884

ess

business.

Established: London, 1881; New York, 1884  
Phillip Sousa, the great march king, declares that ragtime music is dead, thus bringing consolation to the fellow who has found he never can remember a tune he heard on the street.

The First Established and most Complete  
Newspaper Cutting Bureau in the World

is

Sousa says that "ragtime" has "had its funeral" and now the public will not listen to it.

ess

"Rag-time has had its funeral," says John Philip Sousa. Would that the same could be said of dull times.

The First Established and most Complete  
Newspaper Cutting Bureau in the World

ess

"Ragtime music is played out," says John Philip Sousa. "The people do not want to hear it." He is right. The aggravated syncopations of the latter-day rags have done the former popularity of that class of music to death. Ragtime composers thought that they had discovered something new when they introduced novel effects in syncopation, but they were only working over the ideas of the old composers. All the classical composers have used syncopations freely. Used in good taste, syncopated time adds a fillip to the even flow of melody that is agreeable to the ear. Used in excess, it makes rhythm halt and lame.

From TRIBUNE

Address New York City.

Date APR 4 - 1909

THROUGH THE GRAPHOPHONE.  
"Ragtime music, you know, according to Sousa, is dead."  
"Perhaps so, but it yet squeaketh."—Chicago Tribune.

Newspaper Cutting Bureau in the World

From

Address

Date

### SOUSA AND RAGTIME.

Sousa is as right in his estimation as in his experiences. Ragtime would be flourishing now, to the delight of the world to which its unexpectedness of rhythm was piquant, if it had been left a mere blossom on the tree of music. But those who wrote it wished to make it an entire forest, and so all will be uprooted.

It was local and full of color in its best estate. It reflected the spirit of the people from whom it was borrowed. The world has long known it, in an academic way, as syncopated time, and the great composers, from Beethoven down, have not disdained to use it in that way.—Cleveland Leader



## MR. SOUSA ON BASEBALL

**S**PEAKING of baseball the other evening John Philip Sousa expressed pleasure at the interest in the game here and prophesied for it increasing popularity as he considers it the greatest game in the world and takes special pride in it because it is distinctly American. Continuing he referred to a contribution of his which appears in a recent issue of the *Baseball Magazine* and which is of such general interest that it is reprinted in full:

Parental influence and environic suggestion has as much to do with baseball in America as it has to do with music in Germany. While music, as a scientific art, has spread over the world, baseball as a scientific game has not made the headway with other nations that we of America believe the game entitled to. I have seen games such as cricket and the Spanish game of pelota played in foreign countries, and, while I admire them, I still believe that baseball is far superior to any other game of ball and bat.

If baseball has a drawback, it is the early time of life at which the player is forced to retire and give way to younger blood. In cricket they have their "grand old men" who are able to pile up their "century"; in pelota they have men who play to a good old age; but in baseball we speak of men, as we did of Anson, as old when they are but forty. There is but one way to account for the short careers of ball-players—the extreme violence of the game when the player is in action, and the extreme inactivity when the player is out of action. This gives an unevenness in effort that does not hold in any other game, and therefore is apt to tie up muscles earlier in life. I have seen matches where the only exercise a player had was when he walked in at the end of the inning and swung his bat three times hopelessly at three deceptively-pitched balls, and sometimes he has not even swung his bat, but has been called "out" on strikes by the umpire. The only thing that ninety-nine per cent. or more of the players, amateur or professional, have left of their individual connection with the game, after they have passed their fortieth year, is a happy memory of what used to be.

I played ball off and on from my sixth year until about my forty-fifth. The last game I played, probably the grand finale of my diamond career, was with a nine composed of members of my band. In the report of the game, my forty years of off and on service was dismissed by the following criticism of a reporter:

"It has long been apparent to those who have watched Sousa leading his band that if he ever got into a pitcher's box he would be too swift for the eye to follow. The only trouble was that the March King had no control over the ball when he started to wrap himself up and you could not tell whether the ball was coming out in the direction of the batsman or the center fielder."

And this scathing criticism simply because, in one inning, I gave four men bases on balls and forced in a run! Ye

gods and little fishes, but I was sore on that reporter! Handing out such a line of talk to a man who had been in the game for almost forty years! But I knew that there must be something wrong and I decided to quit the game.

In my band we have had a ball team for many years. Playing at the Exposition in Paris in 1900, on our natal day, the Fourth of July, our team played the nine of the American Guards on the Bagatelle Field in Paris. What could have been more appropriate for two American organizations in a foreign land to do on the glorious Fourth?

Last June, a year ago, at Willow Grove, Philadelphia, our band played the Marine Corps nine, my old colleagues, for I was for twelve years bandmaster of the United States Marine Corps. The following is the account of a baseball reporter of that, to us, great event:

"If Connie Mack could have witnessed the game of baseball yesterday morning he would have been tempted to make John Philip Sousa an offer. The March King proved a wonder in the pitcher's box, and although he lasted but one inning he retired Lieutenant O'Leary's colts in one, two, three order; then Mr. Sousa retired to the coaching line, where he gave an imitation of Arlie Latham that caused the spectators to howl with delight. When Umpire Schlotterbeck said 'play ball,' the versatile athlete musician, composer and author cast an eagle eye over the field, noted that his men were all in place and ready to come in on the first beat; then he spat on the new ball, threw his right leg around in front of the left, raised his arm above his head, lunged forward, and the umpire said 'Strike one!' Suffice it to say Hopkins fanned. It was a surprise for the Marines. They had been looking for something easy, and no one imagined that any man could write a march to King Edward VII and twirl the sphere for a strike out on big Hopkins, the slugger, all in the same season.

The following is from *Musical America* 1907:

"To the baseball player who must stand in the sizzling sun hurling a baseball as nearly as he may over a home base, 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 to rest, it is in the pitcher's box that he seeks diversion. For it's true, no matter how astonishing it may seem, that the composer of the worldwide-known marches and exceedingly tuneful operas is really a pronounced baseball fan; not one whose fandom merely leads him to a seat in the bleachers or grand stand to yell at plays or misplays, but one who is a 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 campaign won eleven out of thirteen games played."

I was born in what we fondly called, in our childhood days, "the cradle of baseball," the city of Washington, which town gave birth to such great players as George Fox, Billy Williams, Paul Hines, Charley Snyder, Joe Gerhardt and a host of others. One of the players of the old Nationals of Washington, a man who became famous as a statesman, was

no less a person than the late Senator Gorman, the great leader from Maryland.

In my childhood days Billy Williams was our hero in the pitcher's box and the Hans Wagner, twenty times multiplied, was George Fox. When the mighty George came to bat the fielders in the old White House grounds always moved back, because when he swatted the ball, oh, how it sailed and sailed and sailed! And then we little fellows had something to talk about until the next game.

I have always believed in the honesty of the game, and I have always admired the men who have had charge of the affairs of the leagues for their ability in keeping gambling out of it, thus preserving a clean and wholesome sport. As long as we know that the game is on the level and that the gambling element does not run it, just so long will it remain the greatest of all American outdoor pastimes.

No one conversant with the true inwardness of the sport will believe for a moment that the game is otherwise than absolutely square, and it is my candid opinion that it was never conducted as competently as at the present time. The National League was fortunate indeed to have for its head for so many years a Washington gentleman who was loved by everybody who ever came into contact with him, and who was a pattern to be followed by all who may come after him. I refer to Nicholas E. Young, whom I have known all my life. Proud, indeed, am I to call such a man friend and to be enumerated among his army of friends. He is active today in his position in the treasury department, in fact it is not in him to lead a life of idleness. Mr. Young had more to do with the start of professional baseball than any man living today, and the game and the country owe him a deep debt of gratitude which I, for one, am glad to voice.

In my novel "Pipetown Sandy," I give an illustration through baseball which I think carries force with it to every boy who has played in a game where they have made up sides for practice. Any youngster who played under those conditions usually noticed that one boy has assumed the position of captain as against another equally popular boy who has assumed that position for the opposing nine; and every man who has played ball has noticed how each one of those respective captains has selected his nine and placed them, and, whether educated or not, would remember the position he had placed each and every boy of the team. The knowledge of that fact makes the following quotation from "Pipetown Sandy" truthful and forceful to every baseball player.

"Sandy name one of the Northern States," said Miss Latham.

"Did yer say one of the Northern States, Miss Maisie?" echoed Sandy, sparring for time and scratching his head.

"Yes, that is my question."

"Lemme see"—drawing this slowly, stroking his forehead and looking perplexed.

"Hurry, Sandy, we cannot wait all day," said the teacher, a little impatiently.

"I'm awful sorry, Miss Maisie," replied Sandy, "but jest now I disremember whether Louisiana will do fear n

answer; but if it don't how would Georgy fit?"

"Sandy, Sandy, will you ever comprehend? When the class go to their seats you sit down by Gilbert Franklin and let him teach you the names of the Northern States. He might be able to get them through your head. I despair of doing so."

"Yes, I'll go right off," responded Sandy delighted, while the little fellow was overjoyed at the prospective pleasure of having Sandy next to him.

"The older boy came, and opening his geography at the page containing a map of the Northern States, he whispered, 'There the are, all bunched together, an' they look harder'n a puzzle.'

"Smilingly Gilbert commenced: 'My father says absent-minded people forget things because they do not consider them of sufficient importance. Perhaps that's what you think about the Northern States?'

"When Sandy returned home, he told his mother how he had learned the names of the Northern States.

"Now take g'ography," continued Sandy, warming up. 'It's jest the same 'cept g'ography is baseball, and 'rithmetic is figgers. Fer instance, take the Northern States; Maine is right field, New Hampshire is center field, Vermont is left field, New York is third base, Connecticut is shortstop, Massachusetts is second base, Rhode Island is first base, New Jersey is pitcher, Delaware is catcher an' Pennsylvania is at the bat. Now ask me what third base is; New York of course. Yer can't fool me, and I never know'd it till the little feller told me.'

"The interested boy took a piece of paper, and, drawing the plan of a baseball field, wrote the names of the states in the positions with which Gilbert had associated them, then handed it to his mother and said, 'I dare yer to try to fool me.'

"To all her questions his answers were invariably correct, and mother and son were proud and happy."

Great indeed is baseball!



## MANY "WINE AND DINE"

hed: L



**A**MONG the most delightful of the many dinners which have added to the pleasure of the week was the one tendered Mr. and Mrs. Cleveland Moffett of New York, by Mr. John Philip Sousa, the guests including Mr. and Mrs. Alfred W. Wattenberg, Mrs. Myra D. Paterson, Miss Carolyn Fuller and Mr. W. Tyson Romaine, all of New York, Mr. and Mrs. Herbert L. Jillson of Worcester, Mrs. Henry St. John Smith of Portland and Mr. R. W. Pooley of Philadelphia.

The special feature of the evening were the dinner cards, each bearing a few bars of some musical compositions of Mr. Sousa's: "The Fairest of the Fair," for Mrs. Moffett; "El Captain," for Mr. Moffett; "Semper Fidelis," Mrs. Wattenberg; "The Gladiator," Mr. Wattenberg; "Powhattan's Daughter," Mrs. Jillson; "The Washington Post," Mr. Jillson; "The Bride Elect," Mrs. Smith; "Hail to the Spirit of Liberty," Mrs. Patterson; "Hands Across the Sea," Miss Fuller; "The High School

Waters, Cassidy and Beall and Misses Fink, Beall and Bousfield; Mrs. Beall acting as chaperon.

### YOUNGER SET DINE.

The younger set enjoyed a jolly dinner, the group including Messrs. Paul and Ralph Gardner, Cassidy, Waters, Kirkpatrick, Beall, Todd, and Misses Beall, Fink, Longley, Bousefield, Fuller, Priest and Horton.

### MR. ROMAINE'S BIRTHDAY.

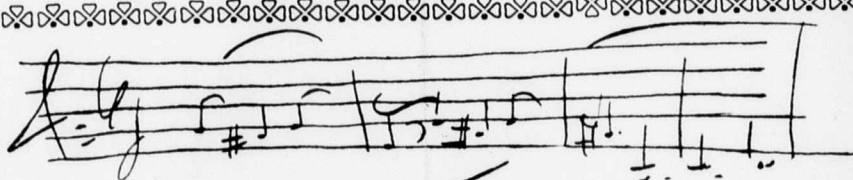
Mr. W. Tyson Romaine of New York, entertained in honor of his birthday anniversary, the company including Mr. and Mrs. Wattenberg, Mrs. St. John Smith, Mrs. Paterson and Mr. O. F. Roberts.

### MR. POOLEY ENTERTAINS.

Mr. R. W. Pooley of Philadelphia, entertained Monday evening, the group including Messrs. Todd, Hurd, Beall and Ralph Gardner and Misses Beall, Fink, Fuller and Paterson.

### OTHER SPREADS.

Mr. and Mrs. I. C. Bates Dana of Great Barrington, were the guests of



"The Washington Post"

Cadets," Mr. Pooley; "The Free Lance," Mr. Romaine; "The Man Behind the Gun," Mr. Sousa.

### GUESTS OF MR. AND MRS. RUSSELL.

Mr. and Mrs. J. Townsend Russell of New York, entertained Mr. and Mrs. C. E. Russell of La Porte, Ind., Mr. and Mrs. Hugh De Haven, Mr. G. Glen Worden and Miss Isabel Patterson of Brooklyn, Mr. and Mrs. J. D. C. Rumsey of New York, and Mr. and Mrs. Herbert L. Jillson of Worcester.

### CUP CHRISTENING DINNER.

Miss Priscilla Beall of Uniontown, Pa., assisted by her mother, gave a cup christening party in recognition of her victory in the tennis tournament, the guests including Messrs. Ralph and Paul Gardner, Parmelee, Cassidy, Todd and Beall; Misses Fuller, Sewall and Fink.

### GUESTS OF MRS. TARKINGTON.

Mrs. Booth Tarkington gave a picnic supper at Pine Bluff recently at the "Lift the Latch" cabin, in honor of Mr. and Mrs. George Barr McCutcheon. In the party were Misses Ethel Check, Harriet Horton and Priscilla Beall, and Messrs. Nelson Doubleday, John Lattin, L. D. Pierce and E. S. Parmelee.

### BONFIRE SUPPER.

A merry party of young people enjoyed a moonlight bonfire supper during the week, the group including Messrs. Paul and Ralph Gardner, Kirkpatrick,

Mr. and Mrs. Robert E. Stone of Boston.

Mr. and Mrs. George F. Blake of Worcester and their guest, Miss Foster, were entertained by Mr. and Mrs. Alexander De Witt of Worcester, Monday evening.

Mr. and Mrs. Cleveland Moffett of New York, entertained Mr. John Philip Sousa and Mrs. Booth Tarkington, Tuesday evening.

Mr. Paul Gardner of Chicago, gave a consolation stag dinner for Mr. H. H. Kirkpatrick, Monday evening.

JOHN PHILIP SOUSA,



The great bandmaster who says the public has had a surfeit of rag-time music and wants it no more.

## SOUSA CLEANING 'EM UP AT THE TARGETS

Bandmaster's Gun Records Will Make Him Noted as a Marksman as Well as Musician.

John Philip Sousa, theatrically known as the "March King," musically known as the man who made the Marine Band, a Government organization, famous at Washington years ago, and who has since toured the world at the head of his own band, has been making gun records in the South that bid fair to eclipse his fame as a composer and band leader.

Sousa has seven hundred acres of land in North Carolina and a kennel of hounds second to none in the South, but recently he has been enjoying the comforts of the New Homestead Hotel at Hot Springs, Va.

At the shooting tournament there last Saturday Sousa won a cup with a score of 138 out of a possible 150. He broke the first 25 straight and lost only two birds out of the first fifty.

Sousa left Hot Springs yesterday to take part in a three days' shoot at Union City, Tenn., after which he will participate in the inter-State shoot at Nashville on Monday, Tuesday, Wednesday and Thursday of next week.

From the shoot at Nashville Sousa will return to Hot Springs for a few days' sojourn, and will then start to cover the distance to Washington on horseback, a feat which he has performed several times.

JOHN PHILIP SOUSA.



From His Latest Photograph.





# Collier's

## The National Weekly



P. F. COLLIER & SON, Publishers

Peter Fenelon Collier—Robert J. Collier, 416-424 West Thirteenth Street

NEW YORK

March 27, 1909

### The Theater Trust



ABE ERLANGER has drawn his tomahawk. He seeks the scalp of FAVERSHAM. Will he add this trophy to his collection? He will not.

Ignorant and brutal, this rough egotist rules the syndicate which rules our stage. With no success but money, no eloquence but profanity, he has, nevertheless, been able to beat the other managers into subordinates. Long has been the jealousy between him and CHARLES FROHMAN. In sheer power to-day, ERLANGER has FROHMAN distanced. KLAU, NIXON, ZIMMERMANN, DANIEL FROHMAN, even HAYMAN, more and more become his puppets. If, as he looks into the future, ERLANGER fears the end of his despotism from any man, that man is LEE SHUBERT.

By the number of theaters which he controlled, ERLANGER built the first stages of his power. Actors, playwrights, managers, must bow to him, pay his terms, meet his tastes, or most towns were closed to them. CHARLES FROHMAN then was the principal producer. As he furnished the new plays, his power perhaps was greatest. Latterly, however, ERLANGER has been an increasing producer of tawdry shows, and with this double weapon he has driven FROHMAN from his throne. He speaks scornfully of FROHMAN to-day; snaps his fingers at him, as at all mankind. ERLANGER is as ruthless as he is coarse, as persistent as he is ill-bred. If he dons for a moment the raiment of respectability, then indeed the angels weep. He spoke latterly, with austerity and sternness, of impropriety on the stage, thundering that he would stamp out all tainted shows. What these mortals be! ABRAHAM ERLANGER was the real producer of "The Soul Kiss," the stupid pandering to crass licentiousness which bears the Ziegfeld label. Lumbering hypocrisy, therefore, must be added to his stock of qualities, high among which are vanity and boorishness and cruelty. In no haste are these words written. The American drama and its vicissitudes we have followed with affection since before the syndicate was established. We have watched the influence of this group of men; seen what a blight is their monopoly; and of the whole unlovely group ERLANGER it is who lies farthest outside the pale of sympathy.

The Faversham case has not until now been made public; let us hope that before summer every theatergoer may understand it. Even on ERLANGER's list there are few performances in which the elements of irrational oppression stand so neatly forth. What had this man against FAVERSHAM? Nothing. No "rake-off" had been refused. There was no personal hostility. The actor had never been identified with rebellion. He had even been booked by the syndicate in such a way as to injure WARFIELD (and incidentally himself)—one of the pet trust methods of fighting rivals—and even then there had been no falling-out. This season he was informed, from a clear sky, that KLAU & ERLANGER would no longer book his plays. The exquisite reason far surpassed Sir Andrew Aguecheek. FAVERSHAM, in his starring venture, had borrowed money from a man named ISMAN. Afterward ERLANGER and ISMAN came into some sort of conflict, in an outside matter, wholly unrelated to FAVERSHAM or his productions. Therefore, to punish ISMAN, ERLANGER undertook to break FAVERSHAM. He not only refused to book him. He forbade local theaters to book him through the SHUBERTS. FAVERSHAM might, perhaps, have sued ERLANGER at once for the loss inflicted upon him, but he has gone ahead, making as profitable a season as possible, and he or the SHUBERTS may bring suit later, when the damage can be more exactly estimated. The outcome of the fight depends largely upon the power and courage of the SHUBERTS, who have undertaken to book FAVERSHAM in spite of ERLANGER's decree. The czar went beyond his customary length. Usually his spoken word is sufficient, and it is more difficult to prove. He seems to us to have been incautious in sending out letters to the owners of theaters, warning them not to book FAVERSHAM. The outcome depends, in part, also on the courage of local managers, and they are more inclined to declare their independence than they have been for years. ERLANGER is consistently hated, especially since he has towered more and more arrogantly, arbiter and bully in an art

which supplies pleasure to eighty millions of people. If GEORGE W. WICKERSHAM wishes to make himself a popular hero, behold an opportunity, made to his hand.

Why are the SHUBERTS a menace to ERLANGER's authority? They have been expanding rapidly as producers; more important, they are quietly extending their control of a number of theaters so widely as to promise them immunity from ERLANGER's domination. They already manage DE WOLF HOPPER, LEW FIELDS, "Girls," MAXINE ELLIOTT, "The Wolf," JOHN MASON, Madame NAZIMOVA, LULU GLASER, "The Mimic World," MARY MANNERING, "The Road to Yesterday," SAM BERNARD, JULIA MARLOWE, E. H. SOTHERN, LOUISE GUNNING, EDDIE FOY, JAMES T. POWERS, BERTHA GALLAND, and other well-known plays and actors. In securing control of theaters they are working so quietly that nobody knows exactly what progress they are making, but in theatrical circles it is generally believed that they will soon defy the trust entirely. In New York City they control the following: The Lyric, Maxine Elliott's, Daly's, the Casino, the Herald Square, the Majestic, the Hippodrome, the West End, the Yorkville, the Plaza, the Metropolis, and the Brooklyn Grand Opera House. In Philadelphia the Lyric and Adelphi, in Chicago the Garrick, in Washington the Belasco, in Pittsburgh the Duquesne, in St. Louis the Garrick, in Cincinnati the Lyric, in Boston the Majestic and New Lyric. They have their theaters in Kansas City, Milwaukee, Buffalo, Providence, New Haven, Rochester, Syracuse, Utica, Toronto, Cleveland, Albany, and many other important towns. Already have the SHUBERTS demonstrated their strength by whipping the syndicate on a main issue between them: namely, they are able to own and conduct theaters in the principal cities and still to play those houses for which the syndicate acts as agent. If they fight this Faversham case out fully, the SHUBERTS will certainly prove themselves too strong to be made a catspaw for ERLANGER.

The advantage to the public, the dramatist, and the actor of having two booking routes can scarcely be overstated. Of course there ought to be more, but between one and two lies all the difference between slavery and freedom. Even when the power of the syndicate was most severe, a few managers held out. Such were the men who control the local theaters at Binghamton, New York, and Williamsport, Pennsylvania; but, as may be guessed from illustrations of such modesty, a rare bird has been the local manager who, in defying the trust, has managed his house to suit himself. With the central power divided between the syndicate and the SHUBERTS, the local managers will take heart and open their theaters to plays in which they themselves have confidence. It will no longer be possible for Mr. ERLANGER to decide alone whether dramas like STEPHEN PHILLIPS'S "Herod" shall be produced; whether a play which New York did not happen to accept shall be refused a hearing on the road. No longer will the payment of an excessive "rake-off" to ERLANGER be the test of fitness to survive. No longer will it be possible to smother an actor-manager, or other individual producer, because one set of stupid autocrats find his play beyond their comprehension. The playgoing public of the United States will not have its rights until there is freedom in the theater. Imagine a situation by which no book could be published unless it pleased one man, and he ignorant of literature; no picture could be sold unless it pleased a certain creature who hated SARGENT and had never heard of REMBRANDT; no music could be heard unless it pleased a clown whose appreciation of ragtime equaled his contempt for MOZART. Such has been the situation in our theaters. The growing Shubert power promises a change. Despotism so bizarre as ERLANGER is now inflicting should hasten the day of freedom, by arousing comprehension, interest, and resentment in every city of the United States. Some trusts are supposed to be beneficent, others malign. Good and evil in this world are inextricably mixed up, but a microscope would be needed to discover benefits accruing to America from the grinding monopoly of the theater syndicate. Its disastrous effects on the drama and dramatists are unremitting and extreme. Either by law or by competition we should find for it a grave, where it can repose forever, unwept, unhonored, and unsung.



# MUSIC MOVES ME STRANGELY



**S** 'HELP ME, never again!' said the Hotel Clerk, wearily, as he came in about ten, wearing his granitewear shirt, his pearl studs and the rest of his After-Six-o'clock clothes.

"Where you been?" asked the House Detective, who was staying up late to hang the quarantine sign on a promoter who had the habit of invading the St. Reckless of an evening and selling stock in a mining property warranted to contain large quantities of gold, silver and amalgam fillings to unwary investors from the Middle West. "Did some gladsome social diversion claim you on yore night off?"

"Nothing of the sort," said the Hotel Clerk. "It was a recital—a piano recital—if you must know the damning truth. I have just returned from a place called Odium Hall, or some such name, and you behold me now in a state bordering on nervous exhaustion. One of those Little Sisters of the Hurried Touch, with a winning smile and a way about her, caught me with my guard down the other day, and before I could cover up she'd sawed off a couple of tickets on me. So, forgetting that the only way to get your money back on one of those orgies of the true music-lovers is to stay

"He started gently, I'll say that much for him. First he leaned away over and pushed two of the trebles a couple of gentle little nudges, 'tappy-tappy,' like a second story man tiptoeing across a tin porch with goloshes on."

carefully away from it, I put on my Young Prince Charmings to-night and walked foolishly into my fate, just the same as a mooley cow going through a slaughterhouse door.

"Any man ought to be able to find all the harmonic trouble that the artistic side of his nature might crave without going out hunting it. He can stay at home and it'll come lookin' for him. Most of our music is now punched out for us by machinery; also buttonholes, animal crackers and musical comedies. A penny in the slot may mean a pack of pepsin gum or it may mean a national air by Williams and Walker.

"When you bump into a foolish-looking, brass-bound machine with pipes and things curving around all over it, and you touch it off, it's liable

either to blow your eyebrows off your face with a sudden blast of compressed air or hand you the opening bars of 'The March of the Tuskegee Cadets' on the drum of the ear, because it's a wise father these days that knows his automatic player from his vacuum cleaner. It used to be that after the youngest female child in the family had spent four hard years practising the scales, running from 'do' to 'dough,' or words to that effect, and the next two years learning 'Buy a Broom' and 'There, Little Girl, Don't Cry,' with the bone-felon effect, and another very hard, bumpy year beating the vitals out of the Standard Classical Valse Collection Album, why then the neighbors could enjoy a well-earned rest.

"The piano was retired on a pension, and stayed closed from one housecleaning season to another, its main object being to give the house a tone of true refinement and enable the family to refer to the space under the front stairs as the music room.

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PAGE TEN.

THE WORLD MA

The First Established and most Complete Newspaper Cutting Bureau in the World

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_ MAY 8 - 1909

**COMMERCIAL**  
Buffalo, N. Y.  
APR 20 1909  
**MARCHES AND MARCHES.**  
A schoolteacher in a small town saw some of George Eliot's works displayed in the window of the "general store" and went in to inquire if they had "Middlemarch."  
"No, we haven't that," said the red-cheeked girl who served as clerk, "but we have lots of others. Will one of Sousa's do?"

Newspaper Cutting Bureau in the World  
MAY 5 1909  
**SOUSA WINS AT TARGETS.**  
A letter from Sousa, the bandmaster, who has been following up as a competitor a series of shoots through Virginia and Tennessee, says: "I have had pretty poor luck, for our contests have been badly queered by high winds. Chance rather than skill has ruled our contests."  
"Still, I got 45 out of a possible 50, and 80 out of a possible 100."  
"This is the habitats of the night-riders. Six are under sentence of death and nearly a half hundred are under indictment or suspicion. I go from here to Nashville."

**"MARCH KING" SOUSA IN TOWN**  
Bandmaster Stops in Cincinnati Returning From South.  
884  
"The American people are better listeners today than they were a few years ago, and in that quality lies the appreciation of music," said John Philip Sousa yesterday afternoon at the Sinton hotel, where he spent the day en route to Hot Springs, Va.  
"With the passing of 'ragtime' the people have come to demand something better, and that class of music was almost a necessity to gain attention for better scores."  
"No comparison can be made between different classes of music. What might be a good symphony cannot be contrasted with a rotten ragtime piece and vice versa."  
Mr. Sousa has just left the trap-shooting events in the South, where he participated in the Southern handicap at Nashville and in the Union City (Tenn.) contest.



**Bon Bon Buddy** the choo - o

FROM "BON BON BUDDY" BY ALEX ROGERS AND WILL MARION COOLS.

**BERT WILLIAMS**  
AUTHOR OF "LET IT ALONE"

*p f a tempo*

**CONVENTIONAL RAG TIME**

**CLASSICAL RAGTIME**  
from BEETHOVEN'S "MOONLIGHT SONATA"

*cresc.*

**HARRY VON TILZER**  
AUTHOR OF "MOVING DAYS"

# RAGT (INVENTED IN IS DEAD

## Sousa Announces End of Degenerate Syncopated Melodies That Have Raged for Years— Music Dealers Tell How Sale Has Fallen Off—How the First "Rags" Originated in Slums of This City and Swept Around the World—What Will Take Their Place?

There were hundreds of such verses, mostly as absurd, with no regard for continuity of subject, and characterized by assonance rather than rhyme. But the new thing was the strangely alluring and exciting rhythm to which they were sung—a veritable call of the wild, which mightily stirred the pulses of city-bred people.

### ORIGIN OF "RAG TIME"

Syncopated time, as old as music, was the means of this effect. But it was syncopated time so exaggerated and emphasized as to reveal for the first time its capacity of powerful appeal to the flesh. It soon became a fad with young men to visit the slums to hear "Mammy," as she was called, sing her new music.

"That song sounds so ragged," was the comment of one who heard the conventional rhythms being torn to tatters. And the name "ragtime" was born.

One visitor was an Englishman, connected with a theatrical troupe. He studied ragtime until he had mastered its secret, and recrossed the ocean with his find.

Two years later an Irish colony team was playing in St. Louis, and in the audience were several Louisians who had heard "Mammy" sing. What was their surprise to hear in the featured song the known strains of the negro composition. The music took the

storm and

One of the pieces, "The

For two Americans,

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The fatal fault of

Prof. Charles Kunkel

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## "A MERE EMPTY RHYTHM"

By a St. Louis Music Dealer.

**S**OUSA is correct in declaring that ragtime has lost its remarkable hold on the favor of the public. Our sales of this commodity have fallen off 50 per cent in the past year. For this consummation all music lovers give devout thanks. To them the conventional ragtime melodies give as much pain as a misspelled and ungrammatical sentence inflicts upon a scholar.

Ragtime is mere empty rhythm, uninformed by a single musical idea. Spiritually, it is on the same plane with the thumping of a drum.

**R**AGTIME music, which arose 20 years ago in the slums of St. Louis and overspread the world, is now doomed to extinction, it is declared. John Philip Sousa, than whom no other conductor keeps his finger more closely upon the pulse of popular favor, is one of the authorities for this statement.

Sousa has perceived that his audiences no longer applaud ragtime. He will henceforth eliminate it from his programs. Other authorities are the music dealers, who say that the sales of ragtime music, once the best seller, have declined 50 per cent within the past year.

During the heyday of ragtime millions of people, probably, of nearly every race on earth, have felt the cur-

ample of its dainty effect in his hands of the least value. The ragtime writers seem to have concerned themselves little, if at all, with the

The most popular passage in Von Suppe's melodious "Post and Pasant Overture" is the waltz which serves

without yielding one musical concept of the least value. The ragtime writers seem to have concerned themselves little, if at all, with the



# RAGTIME MUSIC

(INVENTED IN ST. LOUIS)

## IS DEAD

Sousa Announces End  
of Degenerate  
Syncopated Melodies  
That Have Raged  
for Years—

Music Dealers Tell  
How Sale Has Fallen  
Off—How the First  
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Two years later an Irish team was playing in St. Louis in the audience were several Louisians who had heard "Mammy" sing. What was their surprise to hear in the featured song the known strains of the negro collection. The music took the

storm and swept across the country. One of the most popular ragtime pieces, "The St. Louis Tickler," commemorated St. Louis all over the world as the birthplace of ragtime.

For two decades the masses of Americans, having as yet little musical culture, were delighted with this savage jungle music, so quickening to the pulse and the feet. Swayed in the grasp of primeval rhythms, every nerve tingling to their barbaric beat, they felt no yearning for the refined and delicious emotions conjured up by the music of inspiration.

But with the popularization of classic music in all great cities by such organizations as the St. Louis Symphony Society under Director Max Zach, and with Causo and Melba placed within the reach of all by the phonograph, the doom of ragtime was sealed. Placed in universal comparison, the music of ideals swallowed up the music of confusion as Aaron's rod devoured the rods of the wizards of the Nile.

The fatal fault of ragtime, says Prof. Charles Kunkel, a St. Louis composer of note, is that most of its writers are musically illiterate. To musicians of scholarship, the compositions are as painful as a torture, but the violent, hideous, deformed monstrosity of composition known as ragtime cannot endure. That ragtime writers themselves

Petrarch.

"Syncopated time," says Kunkel, "will never die, but its corruption into ragtime is doomed, because it contains no brains. There are no notes, no rhythms, in music which are intrinsically bad, just as no letters in the alphabet are bad in themselves.

"But notes and rhythms may be put to bad use, just as the alphabet may. In ragtime, tones are enslaved and degraded to the service of a barbaric rhythm, just as the alphabet may be maltreated by an unlettered writer.

### SCHOLARLY RAGTIME.

"A scholarly treatment of negro melodies in syncopated time may be found in some of Edward MacDowell's compositions, and in Dvorak's great 'New World Symphony,' whose themes are negro and Indian. I have written pieces, such as my 'Cotton Pickers,' in which the real merits of syncopated time are retained, but in which the measure is refined and subordinated to its proper place—the secondary place serving as a vehicle for musical ideas. Such music has a future, but the violent, hideous, deformed monstrosity of composition known as ragtime cannot endure. That ragtime writers themselves

are seeing the necessity of fundamentally modifying their compositions is asserted by W. P. Stark, a St. Louis publisher, who sold half a million copies of Scott Joplin's 'Mapleleaf Rag.'

"In ragtime of the past," says Stark, "syncopation was carried to an extreme in which it overshadowed everything else. Rhythm was everything; melody of little importance.

"But many of the writers have made money enough to study harmony and counterpoint, and have themselves been affected by the spread of musical culture all over the country. They are perceiving the worthlessness of their own works, and the fact that one bar of pure melody in Mendelssohn's 'Spring Song' is worth more than a continent full of noise and fury. Many of the recent compositions of ragtime writers plainly show an effort firmly to subdue the once masterful rhythm to its proper place, to make it a means, instead of an end."

Scott Joplin, a St. Louis negro, once called the "king of ragtime writers," is now in New York studying music. Rowland Johnson, of Cole and Johnson, writers of "Under the Bamboo Tree," "My Castle on the River Nile"

and a dozen other ragtime hits, is said to be studying at a musical conservatory.

Will Marion Cook, the negro who wrote most of the music of "Abysinia," studied music in Germany, and many passages in the comic opera are said to be of scholarly execution.

From the future works of such writers as these students critics expect a new music to supplant ragtime, retaining but refining the really popular appeal of syncopated time and making it the graceful embellishment of melodies of worth.

Ragtime, it is said, has served a necessary purpose. It has shown once for all the thrilling power inherent in syncopated time. This having been proved, ragtime may die without loss, for a better music will be born of it.

Sour milk should be added to the water with which linoleum and oilcloths are washed, and this will make them look new.

A leafless tree grows on an island in the Pacific. It reaches a height of 30 feet and has branches spreading like an umbrella.





FOR THE WEEK  
OF APRIL 4, '09

# Sunday POST-DIS

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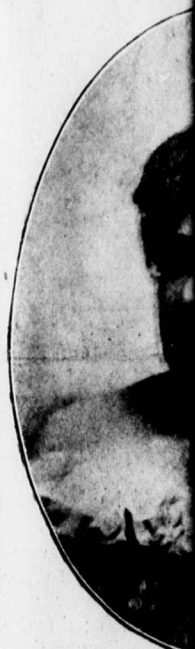
ANGLOMANIAC FOX HUNTERS:-  
W. VERNON BOOTH AS  
MASTER OF THE HOUNDS,  
ON WENTZIA.



GIRLS CA

Newspaper Cutting

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# Mrs. Josephine Esputa-Daly

WASHINGTON, D. C., April 13.—On Easter Sunday morning, April 11, the Capital City was deprived of one of its oldest and most generous musicians in the person of Mrs. Josephine Esputa-Daly. She was a woman of fifty-five years, and during a great part of her life she had been identified with music, most of the time in Washington. She was also well known in Atlanta, Baltimore and New York. Her father was



The Late Mrs. Esputa-Daly

Prof. John Esputa, a man who did much for the musical up-building of the public schools of the district. He was a vocal teacher and was director for many years of St. Augustine's Church choir, a position to which his daughter succeeded. Prof. Esputa was one of the organizers of the U. S. Marine Band, and it was he who told the then youthful John Philip Sousa that it was his vocation to direct and not to play. At the age of twelve years Josephine Esputa was assisting her father in instructing singing in the public schools.

Most of Mrs. Daly's musical education, both on the piano and in singing, was received from her father. At various times she had been connected with the choirs of St. Matthew's Church, St. Augustine's, St. Paul's Catholic, and the Sacred Heart, of this city, and with the Synagogue and Cathedral of Baltimore. She also taught at Mount De Sales Academy of Baltimore, the Maryland Agricultural College of College Park, and at St. John's College of this city.

In the latter years of her life Mrs. Esputa-Daly devoted her time entirely to teaching, retiring from public appearances. She had a beautiful contralto voice and she was also an excellent pianist. In 1882 she married Dr. John Daly, who survives her. She had one son, Norman, who is to-day one of our well-known young pianists. He is also a teacher of this instrument.

W. H.

*Staunton Va. Dispatch 7/13/09*

## MR. JOHN PHILIP SOUSA

Noted Composer of Waltzes, Wife and Daughter in Staunton.

Mr. John Philip Sousa, the noted bandmaster and composer, his wife, and daughter Miss Helen, are riding on horseback across the country from the Hot Springs to Washington. They came from Gorham yesterday and spent the night at Hotel Augusta.

Mr. Sousa remembers Staunton very well, his band having played here a few years ago for the Stonewall Brigade band, and he expressed himself as much pleased with the present appearance of the city.

Speaking to a representative of the DISPATCH of the future he stated that he expected to make a tour to the Pacific coast with his band in the fall, and he is writing to his manager Mr. Barnes, asking him to arrange a date for Staunton if possible to do so. He wishes to appear here again.

The party leave this morning down the Valley and expect to make New Market tonight. Mr. Sousa is looking robust, the picture of health.

Daily Citizen,  
Brooklyn, N. Y.

APR 8 1909

## HOW BIG BAND MASTER SPENDS HIS SPARE TIME

Won Handicap Pigeon Shoot  
at Hot Springs.

NOW GOES TO NASHVILLE.

Works Only Half the Year and  
Spends Much Time on His  
North Carolina Estate.

Sousa, the band master, returned to the city for one day's stay last Saturday, after winning the handicap clay pigeon shoot at Hot Springs, W. Va., where the then President-elect Taft spent part of his post-election vacation.

Sousa won the handicap by a score of 138 out of 150 shots. In the first shoot-off, he made 28 out of 50, and steadily increased his score until he won out.

Sousa goes eventually to Nashville for the Southern Handicap shoot, occurring on May 3, 4, 5.

He left here for Hot Springs on Monday and will there begin his annual spring horseback ride across country from Hot Springs to Washington. The latter city is an affectionately remembered home of the band master, for it was there that he first made the Marine Band famous. It may not be a matter of common intelligence that the great band leader who has made American music known in every capital of Europe is a sporting man in every sense of the word.

Sousa, fairly wealthy at this day, works but half the year, and the remainder of the time breeds dogs, quail and grouse on his seven hundred acres at Pinehurst and Henderson, North Carolina.

His hounds are known over half a country, and the preserves of his birds are as closely guarded as his investments. But, let the fall come, and the "call of the quail" goes to Sousa, he be in San Francisco or Belgium, and the season is cut to meet the demands for shooting among what he calls "the thorough gentleman among birds."

On his estate he sees that his birds are thoroughly protected, fed through the winters, and put in condition in the spring, but when they are "sport," no man on his ancestral estate in England takes his full "bag" with more sportsmanlike avidity than Sousa.

Sousa has the summer largely to himself, for he does not take up his contract with the Philadelphia Traction Company at Willow Grove, seven miles outside of Philadelphia, on the "old York road," until August 15, when the full band of one hundred pieces, starts in its annual six weeks' season. It is said that the band is paid \$7,000 per week.

Sousa, who has just completed a new opera to be produced early in the coming year, will introduce to the musical world at the first of his season a new soprano as a soloist in his programmes. She is Miss Helen Crennan, a South Dakota

girl, born in Yanktown before the great Western territory was divided and admitted as two States. She is a grand-niece of Henry M. Teller, late Senator from Colorado, and also a niece of Ralph W. Wheelock, Assistant Secretary of the former Dakota Territory, late Receiver of the Land Office at Mitchell, S. D., and now attached to the staff of the Minneapolis "Tribune."

Miss Crennan will sing as soloist with Sousa the first two weeks of the engagement at Willow Grove. The band master gave her a rather severe trying out on the stage of the Metropolitan Opera House on the occasion of a recent rehearsal of his band there, and found certain qualities of her voice so satisfactory that he determined to offer her an engagement.

Miss Crennan is a young woman of engaging manners, stalwart build, following the magnificent physique of her Dakota father, (she is doubly orphaned), with a sweet, strong and engaging voice that, Sousa insists, has its place in the musical world of the day.

JOHN PHILIP SOUSA, ON HIS ESTATE IN NORTH CAROLINA.

*Nashville 7/7/09*  
THE AMERICAN, FRIDAY

## HOTEL GOSSIP AND PERSONAL MENTION

A new opera was born in Nashville yesterday when John Philip Sousa, the famous bandmaster, in his room at the Maxwell, wrote the finale of a lyrical comedy in three acts, which will be produced early in the fall by the Shuberts at a prominent Broadway theater.

Between shooting clay pigeons in the Southern Handicap at Cumberland Park and writing music, Mr. Sousa has been busy since coming to Nashville.

"Is it a comic opera?" innocently inquired a reporter of The American.

"I hope so," said Mr. Sousa, smiling, "but I have termed it a lyrical comedy. The first two acts are laid in New York and the third in Cuba. The score was finished today and will be forwarded to the Shuberts immediately. It is their intention to first produce the piece, for a try-out, at New Haven, Conn., after which it will go into New York for a season's run if the music catches on and the merit of the piece deserves it."

"The title is to be 'The Glass Blowers,' it will require a very large cast and also a large outlay of money to properly stage the production, but I feel sure that the Shuberts will give it the best obtainable cast and the most luxurious settings that money can buy, so I hope to see 'The Glass Blowers' make a big success."

"Have you written any marches recently?"

"Yes, I wrote one several months ago which is just now coming into popularity in New York and the Eastern amusement resorts. It is entitled 'The Fairest of the Fair.' My friends write me that it is being played everywhere."

"Among all of the marches you have written, what is the best seller?"

"Well, I should give the palm to 'The Stars and Stripes,' I guess, although 'El Capitan' and 'King Cotton' are still selling briskly. But I am now drawing my largest royalty from the sale of 'The Stars and Stripes.' More than 1,000,000 copies of the piece have been sold up to this time, and it is still going. The money I am deriving from my marches since I made a contract with John Church & Co. in 1892 amuses me when I compare the sum with what I got for my first two popular marches, 'The High School Cadets' and 'The Washington Post.'"

"All that I ever made out of those two marches was \$70, or \$35 for each march. You see, when I went to Washington as director of the Marine Band I was very young and I didn't care for money, not a bit. I was simply bubbling over with musical enthusiasm and all I wanted was a chance to write. A young Philadelphia music publisher offered to make a contract to pay me \$35 for every composition I would give him. I thought it a good thing and signed the contract. During the time of the contract I wrote 'The High School Cadets' and 'The Washington Post' marches, for which he paid me \$35 each and afterwards

"When the contract expired in 1892 I made an agreement with John Church & Co., of Cincinnati, to publish my marches on a royalty basis and since then I have been getting my measure of monetary profit. But, really, I do not write music for money. I write it for the innate love of writing. If the money comes, all right; if not, all right. But I must write, because I love it."

"The first time I ever had an idea that my marches possessed the quality of popularity was on the first tour of the Marine Band to Boston and Philadelphia. After our first concert the manager of the affair, who was also the manager of the Philharmonic Orchestra, came to me and said: 'Mr. Sousa, your programme was good, but why didn't you play some of your own compositions?' He told me that the people in Boston wanted them and at the next concert I played three of my earlier compositions, which were wildly applauded."

"From Boston the Marine Band went to Philadelphia and again I omitted my own compositions from the programme of the opening concert in that city. Towards the close of the concert an old man arose in his seat and, attracting my attention, said: 'Mr. Sousa, I want you to play 'The High School Cadets.' I did so, of course, and the audience would not let myself and my musicians go until we had also played 'The Washington Post.' That taught me the people wanted my stuff and I began to get wise."

"What do you think is the most popular form of music today?"

"The higher operatic class," responded Mr. Sousa. "New York has supported two grand opera companies during the past season. It never did that before. Pittsburgh, Boston, Philadelphia, Chicago and other large Eastern and Northern cities have also profitably supported the higher class of music. Rag time? It's dead. It might have lived longer and become a part of our national idiosyncrasies in the way of music, but it was killed by the hack writers who flooded the market with the stuff and sickened the public."

Mr. Sousa's band will open its season at Willow Grove next month, and after several weeks at that Eastern summer resort, will go on a tour to the Pacific Coast. He said that his manager had not informed him as to whether the band would appear in Nashville next season or not, but added that he hoped so, as his closer acquaintance with the city during the present week as a participant in the Southern Handicap had made him like Nashville and its people better than ever.



APR 20 1909

## SOUSA ANSWERS "CALL OF QUAIL"

Band Leader Flees to His North  
Carolina Plantation for  
Relaxation.

SEASON BEGINS IN AUGUST

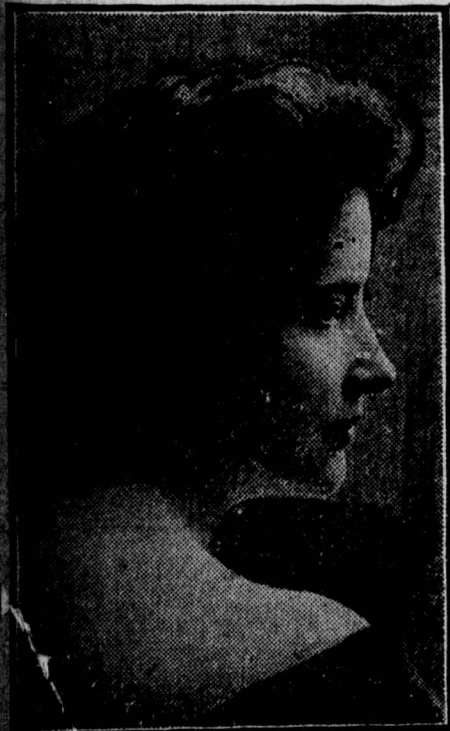
Will Introduce at Willow Grove,  
Philadelphia, a New Ameri-  
can Soprano.

John Philip Sousa, the band leader, left Sunday night for North Carolina, to remain until early in August, when he returns to take up his contracts with the Philadelphia Traction Company, which promotes Willow Grove, a strictly orthodox amusement park, some ten miles out of the Quaker City. For years Sousa has been for six weeks the main attraction of the park with a band of nearly 100 pieces, whose cost to the promoters of the park is at least \$7,000 per week, showing what Philadelphia is willing to do in promoting art for art's sake. Despite the price paid for "art," Willow Grove can scarcely be put on the level of the Blind Babies' Home, so far as the Philadelphia Traction Company's book accounts are concerned, and Sousa is probably looked upon as a pretty good asset.

Sousa, who has just completed a new opera, has arrived at that time in life when six months' work in the year would bore him exceedingly, spends half his time on a place of some seven hundred acres in North Carolina, where he maintains a kennel of dogs that know when the persimmon is ripe, the moon at its full and the coon on the topmost branch. Sousa does not believe in breeding hounds on the anis-seed bag principle, and while an excellent rider, has little use for near-civilization hunting.

"The call of the quail," said Sousa, just before he started South, "gets me restless, after the season opens, whether

### HELEN CRENNAN.



Who Will Be Introduced to the  
Music World by Sousa.

the band be in Nova Scotia, in Belgium or Calcutta. You folk, born north of the Mason and Dixon line, cannot imagine the yearning or, in your modern slang, the 'yen' we Southern-born folk have for our Southern States when the frost is on the pumpkin."

"Half a world away," as Kipling says, "I have awakened at early dawn, and yearned for one cry of the 'Bob white,' who for many months of the year is the protected and respected gentleman among birds, on my small do-

music, in literature and in life, shall be devoted to them, while my energies last, but as I grow older, and the heart turning, yearly earlier and earlier, toward the South and the small things of Nature. They are the gradual letting down that Nature gives all of us to that 'universal rest' that were F. Marion Crawford's last words on earth."

Sousa looks but few years older than when he made the Marine Band at Washington famous, and spent his idle hours as a most welcome visitor on "Newspaper Row" in Fourteenth street in that city.

He and the present commander, Lucien Young of the navy, were the two most popular "outsiders" among the newspaper correspondents of that time and a swivel chair with an invitation "next door" (old John of the Ebbitt House) was always in sight. Sousa's modesty won his way.

Sousa's two books, "The Fifth String" and "Pipetown Sandy," the latter an autobiographical work, have had a reasonable success. Of his compositions and his operas nothing need be said to the public.

His home in New York is at 26 Madison Square East, where with his wife, two grown daughters, all popular in New York society, and a son who has already made his mark in the electrical field of mechanics, he lives when in town.

In offering to Philadelphians his first week's programme at Willow Grove, early in August, Sousa will introduce to the musical world Miss Helen Crennan, a young soprano who has attracted the attention of New York. Miss Crennan, who was born in Yankton, S. D., is an orphan. She was left a reasonably comfortable fortune but developed at an early age so apparent a musical talent that its cultivation was determined upon.

Sousa became interested in the young woman's ability and gave her a rather severe trying out on the Metropolitan Opera House stage one Sunday afternoon during a rehearsal of the band, and she so impressed the bandmaster and his manager, Mr. Barnes, that it was determined to give the public an early opportunity to hear her.

Newspaper Cutting Bureau in the World

### Business Good in Philadelphia—Suicide of Oswald Roberts—The Candy Shop Open for Business at Garrick—Final Curtain on the Home of Minstrelsy and a Few Notes Thereon.

(Special to The Dramatic News.)  
PHILADELPHIA, April 19.—There was

The Eleventh Street Opera House ended its career as a home of minstrelsy with Saturday night's performance when Dumont's Minstrels rang down the curtain. The house commenced its career in the fall of 1850, but met with little success until Sam Sanford took hold of it in the spring of 1854. He had a varied career, finally retiring when the late Robert Simpson organized the Carncross & Dixey Minstrels, which was a very great success from the first night. Carncross was the possessor of a wonderful sweet voice and made popular an enormous number of songs, especially those of Will Hays. The company was kept together for years just as it started. The late Robert Craig, who was comedian of Mrs. Drew's celebrated Arch Street Theatre company, wrote many of the most successful burlesques put on by the company. Mr. Dixey was the first to retire with a fortune. This was in 1878. Mr. Carncross remained in harness until 1896, retiring a very rich man. This left the partner, Mr. Barber, in control, and now he has decided he has enough to last him. It is remarkable that Hughey Dougherty, who was one of the early originals, was holding down the chair at tambo end when the curtain made its final descent. Mr. Dumont, who has been the last manager, has finally abandoned the idea of trying to hold the house against the influx of five and ten cent shows that literally surround the cozy house. Among the great names that have graduated from this house are William Hamilton and Sher Campbell, who made reputations in grand opera; Chauncey Olcott, Jack Raellel, George Frothingham, Eddie (now Edward) Foy, John C. Rice, Willis Sweatnam, Lew Simmons, Francis Wilson, Lew Dockstader and even the great John Philip Sousa fiddled in the horse-shoe. Frank Moran and almost every good minstrel of note was at one time a member of this celebrated organization.

## "MARCH KING" TALKS OF CANNED MUSIC

Sousa Is Delighted With  
His Four Days' Visit to  
Nashville Friends.

John Phillip Sousa, the March King, who is known all over the world, was seen by a Tennessean reporter last night at the Maxwell House and talked most entertainingly of music in particular and many things in general.

Clad in a soft grey suit for which his hunting suit had been exchanged, he looked comfortably tired and was gracious and delightful.

As to the shoot, Sousa said, "I have never enjoyed anything so much in my life. The weather has been perfectly delightful and the grounds are the prettiest I have seen anywhere."

"As for Nashville," he continued, smiling, "I am always glad to be here. I love Nashville because the people here are always good to me. I see many improvements and the city is growing and developing rapidly."

Of course the reporter was interested in anything the March King would say about "canned music," and he launched into the subject, when questioned, with familiarity that showed he had thought much on the subject.

### Canned Music.

"When did you coin the expression 'canned music'?" was asked.

"I used that expression first," he replied, "in an article I wrote for Appleton's Magazine, but it has been very widely used since that time."

"As to the royalties on the canned music, I presume you know that a bill has recently been passed in congress which will protect the composers in future."

He seemed very much pleased over this and explained the bill in detail. Continuing he said:

"The bill was the last one signed by President Roosevelt, and was passed on March 3. It will go into effect July 1, but is not retroactive. Each company will have to pay a separate royalty, and if an author desires to keep his compositions out of the mechanical musical devices he can easily do so."

"Well, aside from the composer's standpoint concerning the royalties, what do you think of 'canned music' in general—you know it has been contended that it has a tendency to educate the public taste?"

"Of course it is true that many people hear music through the mechanical affairs, who probably would not hear it otherwise, but if the machine is going to take away the ambition for little Sallie and little Mary to study and learn music so that they can play as well as little somebody else across the street, I think in a generation or two the effect on the students of music will be decidedly felt."

### Musical America.

"Are Americans musical as a nation?" was asked, and he replied, with spirit:

"I think Americans are the most musical people in the world. We have more fine large musical organizations than any country in the world, Germany not excepted. We have the Boston Symphony Orchestra, which is the best in the world; we have the Theodore Thomas Orchestra of Cincinnati, the Pittsburgh and Philadelphia Orchestras, and in New York the Philharmonic, the Damrosch, the Herbert, the Russian and the Sousa bands."

"And Germany?" was the query.

"Oh, Germany is more musical, just as we are more ball-—we cultivate it more."

"When Hammerstein said he was going to have grand opera in New York some people laughed at the idea and now they are patting Hammerstein on the back. The people wanted it all the time. Musical taste and taste for grand opera is not developing in America; it has been here all the time."

"Has anything come along to take the place of ragtime?" the reporter asked, and he answered:

"No, not exactly. Ragtime has had its day of course, and it fulfilled its mission. I am sure it gladdened many hearts and brought bright thoughts to many. The tendency is more to the operatic, but there is nothing definite yet that can be said to have supplanted the ragtime."

"Are the southern people more musical than the people of the north?"

"Well, I cannot say that they are, but southerners are more romantic and music is a fine accompaniment for moonlight nights, and bright lights, bright young faces and happiness and southerners get more pleasure out of music because they enjoy the romance more than they do the music itself."

When asked concerning his plans the band master said that he did not know the details of the tour, but that he sincerely hoped that Nashville was included. He said the itinerary included a trip to the coast and a circle back, but that he did not know any details of the plan.

Mr. Sousa has been at the Maxwell House for four days and he says the

John Phillip Sousa's Latest Opera Is  
"The Glassblowers"—"The Queen  
of Moulin Rouge" Is a Hit in  
Brooklyn—Flying Squadron  
of Pittsburg to Have  
a Benefit.

By RENNOLD WOLF.

### Shuberts Get "Glassblowers."

A novel title is that given by John Philip Sousa to his latest opera, for it is to be known as "The Glassblowers." And the Shuberts will be its producers.

Mr. Sousa started from Hot Springs, Va., yesterday on a horseback ride of 260 miles to Washington. The expedition is not a new one for the composer, as he had made the journey annually astride his horse for several years. Before leaving Hot Springs he mailed the Shuberts the manuscript of the opera, which is to have an early season trial performance in New Haven.

The first two acts of "The Glassblowers" are laid in New York, and the third in Cuba.

The tour of Sousa's Band will begin at Willow Grove, near Philadelphia, on August 15. One of his soloists is Miss Helen Crennan, who is said to be a most promising soprano. She is a niece of former Senator Henry M. Teller, of Colorado.

*Harrisonburg News.*  
5/14/09

### SOUSA REVISITS VALLEY.

Famous March King Here with His  
Wife and Daughter.

John Philip Sousa, famous the world over as a bandmaster and composer of popular marches, was in Harrisonburg yesterday, accompanied by Mrs. Sousa and their daughter, Miss Helen. The party was traveling horseback, enroute from Hot Springs to Washington, D. C. Yesterday morning they rode from Staunton to Harrisonburg, took dinner here at the Kavanaugh and left at 4 o'clock for New Market, where they were to spend the night.

The famous "March King" made his first visit to Harrisonburg one year ago yesterday. At that time he was alone, riding horseback from Hot Springs to Washington. He then expressed himself as delighted with the country and said that if possible he would ride through the Shenandoah Valley this summer accompanied by his wife and daughter.

he First Established  
Newspaper Cutting Bureau in the World  
**ENQUIREE**

**CINCINNATI, OHIO**  
**MAY 13 1909**

### SOUSA'S LONG RIDE.

SPECIAL DISPATCH TO THE ENQUIRER.  
Staunton, Va., May 12.—John Philip Sousa, Mrs. Sousa and their daughter, Miss Helen, who are making the trip from the Virginia Hot Springs to Washington on horseback, arrived in Staunton to-day, coming from Goshen. They will continue the journey to Newmarket to-morrow. All three of the travelers are in the best of health and are enjoying their long ride immensely. Sousa says the outdoor life is doing a world of good to all of them. The journey thus far has been made without a mishap. The Sousas have been spending some time at the Hot Springs.



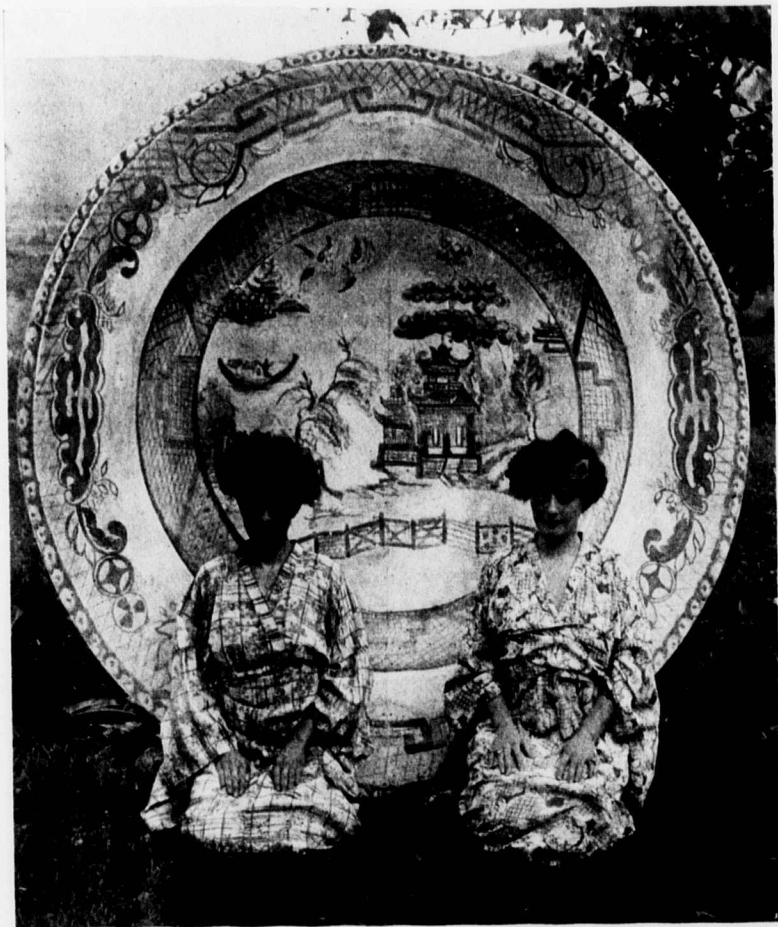
*Town & Country* 4/24/09

## ORIGINALITY ON THE CONCERT STAGE

How the Misses Hoyt Have Won Their Way Into the Hearts of Society by Their Tableaux Chantant, Monologues and National Dances

To have real talent is a great and a fine thing, but to have, as an adjunct to talent, an infinite capacity for the most minute attention to details and an infinite patience in the working out and study of

gave on the seventeenth, reclining statuesquely on a couch, is included on the heavy musical programs of England. Then there are the dances which must be worked out for each song, and when



THE CHINA PLATE

The background is a perfect picture of a willow plate. To bear out the effect the blue-eyed singers wear blue wigs and blue and white kimonos while they sing the song, written by themselves, and do appropriate Japanese dances



THE PIPE OF PAN

In which Miss Frances Hoyt sings the song while Miss Grace Hoyt whistles an obligato which sounds as though it were coming through the pipes. Miss Hoyt whistles higher than the highest note on the piano

said details, is to come very near to genius itself. The large audience who had the pleasure of seeing and hearing the Misses Hoyt at their matinee musicale in costume at the Waldorf on the afternoon of the seventeenth of April will approve the placing of these young ladies in that category, for their very original and delightful program is the result of an unceasing effort to ferret out that which is unique and interesting both here and abroad. Their songs of old England, for instance, are the reward of hours spent in English book shops, and the words of both these and the Scotch songs were found in an old English school book. Sometimes, as in the case of the China Plate song, they write the words themselves, or they note down an old melody and Mr. Harvey Worthington Loomis harmonizes it for them. Musical people will realize, too, that their songs are not selected because they are light and easy as the "In the Harem" song which Miss Grace Hoyt

one considers that the Misses Hoyt sing in fourteen languages and can give a daily program for two weeks without once duplicating a song some idea of the study involved may be gathered. While the young artists were in London last summer, studying

under Edouard De Reszke, they found the English people very enthusiastic over their programs. H. H. Princess Louise Augusta of Schleswig-Holstein was particularly interested in the native Indian songs and in an Italian character sketch given by Miss Frances. Among other prominent folk for whom they sang while in London were Prince Antoine d'Orleans, Mrs. Potter Palmer, Dowager Countess of Shrewsbury and the Marquis and Marchioness of Tweedall. After fulfilling their engagements they took a bicycle trip through England.

The interesting news has just come to our notice that the Misses Hoyt are to sing with Sousa and his band in his thirty-fifth semi-annual and ninth trans-continental tour.



THE SARCOPHAGIRLS

"In the reign of old Rameses,  
We were sisters of his nieces,  
And were known by our caprices  
All along the Nile"

—Harvey Worthington Loomis



### National Music

There was a time when Americans took Mr. Sousa enthusiastically and his marches were played from Maine to California, with echoes rumbling back from the Thames, the Seine and the Rhine. But the vogue has worn itself out. It was a grand time for Mr. Sousa while it lasted, however, and, if he is not a rich man to-day, then he must have been a bad financier. That he was not a bad financier seems evident from the fact that he is devoting himself to the discussion of topics of general musical interest. Evidently Mr. Sousa has leisure and that is a commodity which only rightly belongs to the man who has money. But he is not making very good use of his leisure, if accuracy of conclusions on the themes which he chooses to discuss is any criterion. His latest excursion into the realm of thought is on the subject of national music. "Flatly and frankly," as the lady in the play used to remark, he does not think there is such a thing. Music in the national sense of the word is as infrequent, according to the Sousaesque way of thinking, as are snakes in Ireland. There is no American music, he says. But the assertion does not mean that America is in any way lacking. It means that no such thing as national music exists. Then Mr. Sousa goes on to amplify his dictum and, in so doing, he makes manifest the intellectual precariousness of his position. The music of a country, says he, "usually follows the country's favorite instrument," as for instance, "the Scotch folk-songs and ballads take after the tones and harmonies and ideas of the bagpipe; the Spanish after the guitar; the Hungarian after the violin, and so forth." Thus does Mr. Sousa disprove his own contention. For, if a people choose a certain instrument as the most fitting voice with which to express their musical imaginings, it follows that those imaginings must have something individual about them, and it is individuality which makes music national. But Mr. Sousa is very courageously wrong; he errs with all the zest and courage of an army bandmaster. In tones as militant as the solos of his pet cornetist, he declares that music "only speaks one tongue." This tongue, says he, "is recognized everywhere; it speaks the same language in every part of the world, and is understood everywhere."

Has it ever occurred to Mr. Sousa to ask why an Irish man will begin to caper about at the lilt of a reel, while the Teutonic valse leaves him relatively languid? Patrick may never have heard that reel; for their number is as the sands of the sea; but immediately its strains strike upon his ears, the mercurial element within him begins rapidly to circulate and the state of that man is between joy at the thought of Erin and the sadness of Heimweh. Why was it that the Swissers in the French revolutionary armies deserted by the score at the sound of the Ranz des Vaches? It was because the old Alpine idiom set them longing for home, because it brought before their mind's eye the picture of the chalet perched high on the mountain side, and all the world besides became dark and melancholy in comparison. But perhaps Mr. Sousa would say this is nothing more than the sentiment of reminiscence. The reply is sufficiently plausible to need a rejoinder. The rejoinder is to the effect that national characteristics in music can be picked out and labelled, with as much certainty as idioms in speech. One of the reasons why the music of Ireland is characteristically national is the fondness it evinces for the plaintive interval of the minor third. In the old Celtic scale the semitone is lacking and, even to-day, when Ireland uses the seven note diatonic scales of the rest of the Western world, the influence of old use and perdition makes itself apparent in an insurmountable tendency to sing in the antique idiom. Moreover, the rhythm of Irish music is distinctively national. So is the music of other nations.

Wagner the Celt loves to toy with rhythm, to vary it—almost to pervert it; the law-abiding, less imaginative German thinks in terms of exquisite balance and poise. Mr. Sousa would not have the least difficulty in detecting the Spanish flavor in the bolero or jota, or the triste beauty of the Polish genius in the mazurkas of Chopin.

Wagner said that the first few notes of "Rule Britannia" were a picture of the Britannic spirit; such a ditty as "O Magalix, ma tant aimee" could come from no part of the world but the myrtle-clad valleys of the south of France. The idiom of the American Indian may be felt expressing itself with wonderful eloquence in Macdowell's "From an Indian Lodge," which is a development of an authentic Indian theme. The jagged rhythms of the Hungarian and his love for the poignant interval of the augmented second (E flat to F sharp) determine the Magyar element with unfailing certainty.

Mr. Sousa can delight the world with a "Washington Post" march. Why not let well alone and not venture into the untried shoals and quicksands of musical theory?

### PUBLIC LEDGER

Philadelphia, Pa.

### SOUSA HAS NEW OPERA

Shuberts Will Produce Bandmaster's  
"The Glassblowers."

[SPECIAL TELEGRAM TO PUBLIC LEDGER.]

NEW YORK, May 22. — John Philip Sousa, composer and bandmaster, reached New York last night from Washington after a horseback ride of 260 miles from Hot Springs, Va., to the national capital. The bandmaster had a conference with the Shuberts, who are to produce in January next the composer's opera "The Glassblowers," of which he finished the last act in Nashville, Tenn., about ten days ago. The book is by Leonard Lieb-ling.

Sousa has been at work more than a year on the composition, and has great hopes of its success. The opera will demand a large cast, and will be very elaborately staged by the Shuberts, who will give it a tryout in New Haven, and then bring it to New York for such a run as it may deserve. Two of the scenes are laid in New York and one in Cuba.

Sousa and his band will open their season at Willow Grove, near Philadelphia, on August 15, and will remain there six weeks, after which they will go on tour. The bandmaster will introduce to the public this year a new soprano in Miss Helen Crennan, a young woman who has recently finished her musical education in this city. Miss Crennan was born in Yankton, Dakota. She is a niece of former Senator Henry M. Teller, of Colorado.

Brooklyn, N. Y.

MAY 23 1909

### SOUSA IS BACK

With the Score of a New Comic Opera  
to Be Produced in the Fall.

John Philip Sousa, the composer and bandmaster, reached New York last night from Washington, after a horseback ride of 260 miles, from Hot Springs, Va., to the national capital.

The bandmaster had a conference yesterday with the Shuberts, who are to produce in January next the composer's new opera, "The Glassblowers," of which he finished the last act in Nashville, Tenn., about ten days ago. The book is by Leonard Lieb-ling. The new opera will demand a large cast and will be very elaborately staged by the Shuberts, who will give it a tryout in New Haven, and then bring it to New York for such a run as it may deserve. Two of the scenes are laid in New York and one in Cuba.

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Sousa has in North Carolina nearly 700 acres of land, mostly devoted to the raising of quail, grouse and partridges. He keeps there a notable kennel of dogs and every fall puts in several weeks shooting over the ground. "The call of the quail," said Sousa last night, "will fetch me, whether I be in New York, San Francisco, Belgium or Calcutta." The bandmaster's home in New York is at 28 Madison square east, where with his wife, two

Putland Daily Press

E, SATURDAY MORNING, MAY 29, 1909.

## JOHN PHILLIP SOUSA AT RANGE PORTLAND GUN CLUB



ABLE ADDRESS,  
LIKE NEW YORK

NEW YORK

The First Established and most Complete  
Newspaper Cutting Bureau in the World

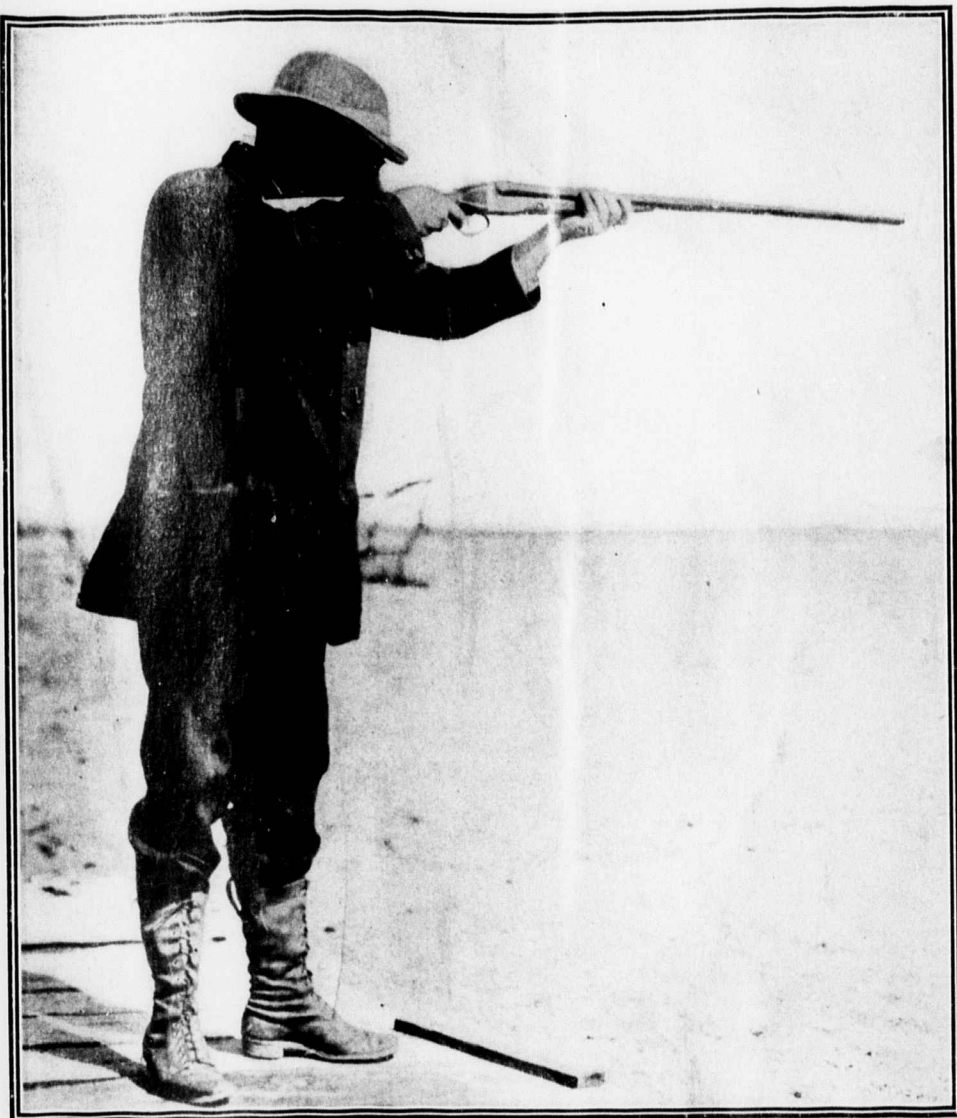
ESS

Herr Sousa, erstwhile bandmaster, has taken to literature and declares to the world that there is no American music. Has Philip so soon forgotten his own marches? Does he give us no credit for rank ragtime and the monstrosities of the scintillating star who shines in vaudeville? No American music! Evidently the "March King" is incompetent to judge.



7/14/09

## SOUSA MAKING GUN RECORDS IN THE SOUTH



John Philip Sousa, the Popular Composer and Bandmaster, from a Photograph Taken in Pinehurst

John Philip Sousa, whose marches the country has long admired and who is known as the "March King," has been making gun records in the Sunny South that bid fair to eclipse his fame as a composer and band leader.

The man who made the Marine Band famous at Washington years ago takes a goodly part of his recreation on his big estate of seven hundred acres in North Carolina. His kennel of hounds is second to none in the South. Of late, however, he has been enjoying himself, the weather, the company and the shooting at Hot Springs, Va.

At the shooting tournament there recently Sousa won a cup with a score of 138 out of a possible 150. He broke the first twenty-five straight and lost only two birds out of the first fifty.

Leaving Hot Springs a few days ago, he has been taking part in a three days' shoot at Union City, Tenn., after which he participated in the inter-State shoot at Nashville, Tenn., on Monday, Tuesday, Wednesday and Thursday of this week.

He is now at Hot Springs for a few days' sojourn, and will shortly start to cover the distance to Washington on horseback, a feat which he performed several times.

## HERALD

Boston, Mass.

## WASHINGTON CHAT.

Sousa and Family Take Long Horseback Tour; Peters Fond of Riding.

HERALD BUREAU.  
WASHINGTON, May 14.

John Philip Sousa, the famous bandmaster, his wife and their daughter, Helen, reached Washington today after a horseback ride from the Hot Springs of Virginia. Mr. Sousa is a former Washingtonian, and it was during the time he was leader of the Marine band that he wrote those marches which brought him fame and wealth. He has a host of friends here, is a member of the Gridiron Club and an enthusiastic sportsman. The party reached the city in splendid condition and returned part of the way to New York on horseback.

Long-distance horseback riding is very popular in the capital, and perhaps there is no more enthusiastic horseman in the official and smart sets of the city than Representative Andrew J. Peters of Boston. While Mr. Peters does not maintain a stable, he has several favorite mounts which he obtains from the livery stable, and may be seen every afternoon cantering through Rock Creek Park with a party of friends. He rides frequently with Miss Martha Phillips, Miss Ethel Roosevelt and a congenial circle which includes Mrs. Wadsworth and Mrs. Larz Anderson.

Mr. Peters is fond of riding trips through Virginia, and only recently returned from a rather lengthy jaunt which included some of the historic spots of the Old Dominion.

## SHUBERTS MAKE ADDITIONAL ANNOUNCEMENTS

The Shuberts announce that next season they will produce an opera by John Philip Sousa, entitled *The Glassblowers*. The first two acts are laid in New York and the third in Cuba.

It is also reported, but not confirmed that Annie Russell will star in the production.

## AMERICAN

Baltimore, Md.

John Philip Sousa's new opera, "*The Glassblowers*," is to be produced in the fall. If Sousa's opera must be named something like that, "*The Brass Blowers*" would seem more appropriate.

Established: London, 1881; New York, 1884

## HERALD

Boston, Mass.

Sousa doesn't believe in subsidized music. But as the fashion now is to can music for all time, why not try and encourage the best?

Established: London, 1881; New York, 18

From

Address

MUSICAL AMERICA  
NEW YORK  
MAY 19 1909

33

John Philip Sousa hits the mark in other things besides his music. The composer-conductor is a crack shot in clay pigeon contests and has been "following the traps" for a month or so, participating in shoots all over the country, and capturing championships, cups and money prizes galore. At present the busy monarch of the march is "resting" in Virginia, the meanwhile planning his band tour, to start in August, finishing the last chapters of a new book soon to appear from his pen, and composing a new march, a new symphonic suite and a new comic opera.

om POST

Address Washington, D. C.

ate

John Philip Sousa, bandmaster and composer of march music, is at the New Willard. Discussing music in general, Mr. Sousa said that he did not believe there was such a thing as a national music.

"No; I don't think there is a typical national American music any more than there is a typical Spanish or German music. The music of a country usually follows the country's favorite instrument, as, for instance, the Scotch folksongs and ballads take after the tones and harmonies and ideas of the bagpipe; the Spanish after the guitar, the Hungarian after the violin, and so forth. Music is, to a very great extent, imitative. Wagner is regarded as the apostle of a new music, and he is followed by German as well as French, Italian, and Spanish, and other composers and writers. In other words, music only speaks one tongue; it is recognized everywhere; it speaks the same language in all parts of the world, and is understood everywhere."

Newspaper Cutting Bureau in the morning

ESS

## LOCAL ATTRACTIONS.

## Fine Vaudeville and Band Concerts at Fontaine Ferry.

Prospects are exceedingly bright for another successful week at Fontaine Ferry Park. Careful preparations have been made by the management to again make it worth while for the throngs that are expected to invade "the park beautiful" this week. One continuous round of pleasure seems to be assured the visitor from the moment of arrival at the "Ferry's" free gate until the departure.

A strong free attraction in connection with the open-air band concerts is scheduled for the week, starting with this afternoon's program. Miss Mabel Keith, known as "America's Sousa Girl," and John S. Leick, a talented corneter, will appear at each concert.



MISS MABEL KEITH,  
"America's Sousa Girl" at Fontaine Ferry Park

TIMES

Washington, D. C.

THE LAMBS ARRIVE,  
GAMBOL UP AVENUE

Great Aggregation of Stars, in Dusters and Poke Hats, Parade From Station.

The Lambs' Club members, 125 strong, clad in long linen dusters and wearing Irish poke hats, marched away from Union Station shortly after noon today up Pennsylvania avenue to the New National Theater, where this afternoon the greatest aggregation of theatrical stars ever gathered together will make merry in the Lambs' Club gambol.

It was a most unique parade. All of them were there—actors, playwrights, comedians, and singers. David Belasco, Joe Weber, Macklyn Arbuckle, and Jim O'Neill were in the front line, immediately behind Victor Herbert's Band, which headed the entire procession. A mighty crowd was at the station to watch the get-a-way—as the marching actors pulled out among a volley of jokes, greetings, and cheers.

It looked funny to see David Belasco and others as prominent in the procession hoofing it through the mud in front of the station. One would have thought that the mighty producer didn't have the price of a car ride. And what they all said about Washington mud would not sound well at the performance this afternoon. The dampness underneath really broke up the line of march temporarily, and as soon as the stars had gambled out of the station a score or more of carriages were hurriedly brought into place, and they rode to the Peace Monument. Here the line of march was again resumed, with less mud underfoot, to the theater, where Victor Herbert's band gave a concert, just as they always do before a minstrel show.

The Lambs were in utmost good humor and stood for a lot of questioning from those of the Union Station crowd who could get near enough to have a word or two. One fellow got his name mixed, and going up to Victor Herbert, asked that band leader and composer to point out John Philip Sousa. Mr. Herbert didn't get him the first time and he asked the questioner to kindly repeat himself. When it finally dawned on Herbert that his priceless aggregation was being taken for that of Sousa's, he said in a little broken English: "Mr. Sousa doesn't happen to be here. We don't need him in our business today." Then he laughed and put on one of his most pleasing expressions for a waiting photographer.

The entire line of march to the theater was filled with good-natured incidents, and a crowd was on hand on each side of the street. Many of the marchers, who suffered from too much avoirdupois, showed considerable mental and physical distress as they hot-footed it along. The little army was game, however, and was in just as good humor when it finally arrived at the theater as when it left the station.

The Lambs' special train arrived in Washington early this morning, and most of the players remained in the cars until noon.



# PIGEON SHOOTING AND ITS ETHICS

John Philip Sousa and Others Discuss Charges of Cruelty to Live Birds.

## REALLY THE BIRDS ARE OF CLAY

Hysterical Protests Are Wasted, for Even the Live Birds Suffer Less Than Do Broilers.

The Interstate Gun Club contests, which have been fought out over three States thus far this season and which will be continued under the auspices of the Hillside Gun Club at Haines' Landing in the Rangeley Lakes region in Maine, beginning to-day and continuing three days, has aroused again an active discussion among sportsmen as to the relative merits of clay pigeons and live birds, and the battle is raging fiercely.

The moral, ethical or humanitarian point of view enters largely into the question and the discussion is, of course, inspired by the recent apparently strong move of anti-vivisection agitation that has swept over the East following the visit of a noted foreign female advocate of that cult to this country.

Elmer E. Shaner of Nashville, Tenn., secretary-manager of the Interstate Association, is a particularly strong advocate of the live bird as a target.

Discussing the matter here a few days ago he insisted that "mawkish sentimentality and crass ignorance" were responsible for the impression that shooting live pigeons was cruelty.

"A good many persons," said he, "labor under the impression that at our matches we are still using live birds, because 'pigeons' are spoken of, whereas every informed man knows that we use blue rock targets thrown from a trap, and they are counted 'killed,' even if unbroken, if they are pieced by a single shot.

"It is a mistake to regard the shooting of live pigeons as cruelty. The birds must be in first-class condition to be able to fly and they are shot by the best marksmen in the country. They are usually killed instantly. There is a great deal more cruelty in wringing a chicken's neck, and yet I dare say seven out of ten women in the country employ this method of preparing for a Spring feast.

### Sentimentality Is Misplaced.

"Visit any abattoir and you will see a hog swimming across a vat of boiling water with its throat cut, and yet your sentimentalists will insist that shooting a pigeon is cruel, even when they drop like the shot they are filled with. It is true it is slaughter, but it is not cruelty, and all the birds are used for food just the same as the chickens whose necks are twisted until the breath is choked out of them.

"That this sentimentality is misplaced is indicated by the hysterical terms and descriptions employed by the opponents of live bird shooting calling it 'slaughter of the cooing dove, the Ark bird and the emblem of love.' However, we are not using live birds and it is scarcely necessary to get hot under the collar about it."

John Philip Sousa, the bandmaster, a great devotee of the gun who started for Maine yesterday to participate in the interstate contest at Haines' Landing, disagrees entirely with Mr. Shaner, and discussing the matter before he left the city he said:

"I shot my last live bird at a contest in Sioux City, Ia., ten years ago, and I shall never shoot another. There is every indication that we are approaching a higher civilization with broader humanitarian views and all these things that savor of the primeval instincts of savagery should be eliminated from our lives.

"The pigeon has become too much of a domestic bird to be used as a thing of sport and you might as well think of making a target of your cat or your dog as to consider him as an object of slaughter for sport.

It is different with grouse, woodcock and quail. The last is a match for man wherever you put him, in sagacity and an ability to take care of himself. "The pigeon has so long associated himself with man that he trusts him implicitly. How any one who has studied the pigeons of St. Mark's, in the Plaza in Venice, can ever want to injure one of them is beyond my understanding.

### Called to City Feast by Cannon.

"When the hour of 12 o'clock strikes in Venice these birds come from all quarters of the city to be fed by the populace and they remain in the vicinity for two hours. At two o'clock a gun is fired in one of the fortresses and like one bird the thousands rise and fly to another part of the town, where they are fed by the city government, a custom obtaining since the days of the Doges. These pigeons will perch on your shoulders and eat from your hand.

"We have another example of their domesticity and trustfulness in the pigeons that make the tower of Madison Square Garden their home.

"The disposition to wanton destruction is instinct in us and we will become a happier and better nation as we eradicate it.

"The child's first propensity is to destroy its toy or to wantonly torment some inoffensive creature. It is one of the chief matters of discipline for parents to correct this primeval instinct.

"Mr. Shaner is wrong in saying that the bird does not suffer. While the majority are killed many fly wounded out of bounds and are not retrieved. So domestic are these birds that they have been seen to sit still when the trap is sprung, refusing to be induced to fly. You know that one of the rules of the game is that if your bird does not rise you may throw three balls at him and if he does not rise at the third ball he may not be shot.

"We are getting just as good and as healthy sport with the blue rock, and our reputation as a nation of sportsmen will not be damaged if we cut out the live pigeon entirely."

Leite. Laguna. 1909

## IN MUSIC'S DOMAIN.



FLORENCE HARDEMAN

Miss Hardeman, the well-known young violinist, who received her entire musical education in Cincinnati under Jose Marien and Henri Ern, has just signed for a ten weeks' engagement with the John Philip Sousa Band, to begin the latter part of August and to extend over New York, Boston and Philadelphia.

Miss Hardeman is a Kentucky girl, and much of her musical activities have been confined to social functions. She won the scholarship in violin at the College of Music of Cincinnati and graduated from that institution, winning the Springer gold medal with great distinction, an honor conferred upon but few. It is at the earnest solicitation of Miss Hardeman's musical friends, strengthened by predictions of a number of musical authorities, among whom are Director Walter Damrosch, of the New York Symphony Orchestra, and Miss Maud Powell, that Miss Hardeman has decided to enter the concert field. Mr. Damrosch declares Miss Hardeman has a fine, big tone, excellent technic, and her playing so unusual for an American student, that he predicts an early and brilliant success. Miss Powell is thoroughly enthused, and says there is an individuality to Miss Hardeman's playing, something so appealing in her tone that she can hardly believe Miss Hardeman received her entire musical education in this country. Miss Powell said further that her technique was pure and brilliant—and finally became so sanguine over her playing that she has since been keeping up a friendly correspondence, urging the younger artiste to accept the engagements she herself may be unable to play.

Telegraph 4/6/09.

## GUN SHARPS HOLD FAMILY RE-UNION

John Phillip Sousa, March King, Tells of Winning Prize After Shaking Dice.

A small coterie of New Yorkers sat about a table in the men's cafe at the Waldorf-Astoria last night and beamed benignantly upon each other in a congratulatory way as if they had just put the North Pole into the class of has-beens or had escaped from the civilized terrors of Darkest Africa.

It was the first reunion of the New York gun sharps, who had just returned from the great tournament at Portland and Haines' Landing, Me., and, like Arnold's celebrated attack on Quebec which went through the same country 135 years ago, they were darned glad that there was anything to return.

In the match at Portland, John Phillip Sousa, the March King and bandmaster, did win a \$7 silk umbrella, but even at that they made him throw dice for it. He and two of the leading citizens of the community were tied for fifth place, and had to shake the bones, and for the first time in his life Sousa was not the leader.

The crowd at the Waldorf-Astoria last night refused to discuss the tournament at Haines' Landing, and as that place is off the map, way up on Rangeley Lakes, the place that Senator Frye breaks for on June 15, tariff bill or no tariff bill, and as the place is possessed of neither railroad, telegraph nor wireless facilities, the returns will probably get in about the time that Peary gets back with the axle of the universe.

To-night the crowd of sharps leaves for Syracuse to attend the fifty-first annual State shoot of the New York State Sportsmen's Association under the auspices of the Onondaga Gun Club. The meet will take place June 8, 9 and 10, and is expected to bring together the leading gun men of several States. The chief feature of the event will be the "shoot-off" between J. A. R. Elliott, John Martin, S. Glover, F. D. Kelly, H. McMurchy, H. Welles, S. M. Van Alan and H. D. Kirkover for the Grand Prize Emblem Championship of New York State. From Syracuse the crowd will go to Rutland, Vt., for next week's tournament. The final big event of the Interstate Association will take place at Chicago in July.

World 4/6/09.

## GUN SHARPS BACK AND ARE GLAD OF IT.

They Bring with Them Plenty of Stories, Even if They Have No Trophies.

A small but apparently select coterie of decidedly native-born New Yorkers sat about a table in the men's cafe at the Waldorf-Astoria last night and beamed benignantly upon each other in a congratulatory way as if they had just put the North Pole into the class of has-beens or had escaped from the civilized terrors of Darkest Africa. The smile that wouldn't rub off was accentuated somewhat by a slight hypertrophy of the maxillary muscles that resembled a small boy's struggles with the last stages of the mumps.

It was the first daily reunion of the New York gun sharps who had just returned from the great tournament at Portland and Haines' Landing, Me. They were the same New York mob of gun sharps that had been engaged in blue rock massacres all winter in the Dixie, at Hot Springs, Va.; Union City, Tenn.; Nashville and "a-a-a-l-l p-o-l-i-t-e S-o-u-t-h," as the boss yeller in the Pennsy station says, and had grabbed off everything but the nigger's forty acres and his mule.

In the match at Portland John Phillip Sousa, the march king and band master, did win a seven dollar silk umbrella, but even at that they made him throw dice for it. He and two of the leading citizens of the community were tied for fifth place and had to shake the bones, and for the first time in his life Sousa was not the leader. He had smashed 39 out of 40 on the first two strings, which was going some, but Marden and Randall saw that something was likely to get away from the State, made a spurt and overtook him in the last lap.

When it came down to "joffing" for the junk Sousa lost the \$3 leather gun case and the \$5 in cash, but got away with the umbrella. At Portsmouth, N. H., a man who is believed to have followed the bandmaster from Haines' Landing, Me., inadvertently walked off the train with the umbrella, and it was raining when Sousa alighted at the Grand Central Station last night.

The jawbone enlargement noted on the crowd last night was due entirely to an effort to inform their New York friends of their stopping place at Haines' Landing. It was the Moose-lookmeguntic House, and is said to be the leading hotel. One of the party said that no other hotel could come anywhere near it without stepping on the tail of its name.

To-night the crowd of gun sharps leaves for Syracuse to attend the fifty-first annual State shoot of the New York State Sportsmen's Association under the auspices of the Onondaga Gun Club. The meet will take place June 8, 9 and 10, and is expected to bring together the leading gun men of several States. The prizes include an upright piano and \$100 cash.

The chief feature of the event will be the shoot-off between J. A. R. Elliott, John Martin, S. Glover, F. D. Kelly, H. McMurchy, H. Welles, S. M. Van Alan and H. D. Kirkover for the grand prize emblem championship of New York State. From Syracuse the crowd will go to Rutland, Vt., for next week's tournament. The final big event of the Interstate Association will take place at Chicago in July.

## NORTH AMERICAN

Philadelphia, Pa.

JUN 7 - 1909

## Clean as a Hound's Tooth

By John Philip Sousa

Famous Bandmaster and Trapshooter.

IN THE many phases of my endeavor I naturally read a host of papers. When on a concert tour no local paper escapes me; when I produce a new opera I scan everything that is likely to have a criticism or notice about my new work; when I issue a novel the book reviewer's column is sought with avidity by me; when I enter shooting tournaments my pleasure is to scan the scores appearing in the daily press, and, lastly, I do what every American does, I read the baseball column in as many papers as come under my observation during the season.

Therefore I am in a position to say a lot of nice things about The North American. Its columns are interesting, newsy, and I have always found it clean as a hound's tooth. It is a star in the galaxy of American newspapers.





Survivor

JUNE 5, 1909

## A MODERN COLUMBUS.

Milton Nobles Blithely Details the Reasons Why He Thinks He Is One.

The versatile comedian and playwright, Milton Nobles, was amiably reminiscent one day last week.

"I'm going into the Columbus business," he said. "That is, I am re-entering the discovery field. I have always been in it more or less, as an avocation rather than a vocation. Of course, you know, Columbus never really discovered us, notwithstanding big Tim Sullivan's bill at Albany for another holiday as a sop to his Dago constituency. We were here all the time. Discovery is only the means to an end. Really, Columbus was discovered by those Indians down in South America, or was it Central America?"

"I've often wondered what this country would have done for marches if that young Sousa hadn't discovered me in Washington some twenty or thirty years ago and prevailed on me to take him on the road as a leader. I still have the original MS. of his first march, dedicated to myself. It's called 'The Bludsoe March.' It's a rattling good one, too, with the genuine Sousa swing. Some of these days I'll publish it."

"A few years later I one evening dropped into the San Souci Garden, on Third Avenue near Thirteenth Street. I was attracted by the splendid work of a young violinist in the orchestra. I engaged him as leader. His name was Esigke. During the season he attracted the attention of some army officers who were my guests in New Orleans. For many years now he has held the position of general musical director for the United States Government at West Point."

"About fifteen years ago there was a high-browed, intellectual-looking young Englishman, who parted his pale hair in the middle, wore spectacles and clerked in a broker's office in Chicago. He also wrote plays during evenings and lunch hours. When not holding down his high stool in the broker's office or writing plays he could be seen with a manuscript under his arm, haunting the footsteps of stars to or from the theatre. Sometimes he boldly entered hotels and sent up his card. The stars, of course, were never in. One fateful day this pale, blue-eyed Columbus discovered me in the lobby of the old Sherman House. I was in an amiable mood. Before I knew it he had me cornered in the far end of an upstairs writing room. In twenty minutes he had me interested. In an hour he had me anxious, and at the end of two hours I took the manuscript to my room for a personal reading. A few weeks later I read it to Seabrooke in the Hotel Marlboro. It was produced that season, with Seabrooke in the stellar role. It was called 'The Speculator.' It was a rattling good play. It made good at the Fifth Avenue Theatre in New York city late in the season. It had crudities, of course, but the goods were there, and managers were quick to see that there was a new man in the field. He could both write and construct; he had no difficulty in placing his next plays. The Wrong Mr. Wright and What Happened to Jones, and his subsequent career is a matter of stage history."

"Now, to show that dramatic authors are not, like republics, ungrateful: I met Broadhurst on Broadway one day recently, and he assures me that as soon as he can collect the royalties for that first tour of 'The Speculator' he intends to make me a present of a fur overcoat. I'm glad the Summer is at hand."

"While past successes in the Columbus business have not been overburdened with pecuniary results, they have a collateral value as experience. A year ago I placed the drama of 'Kate Shannon,' by Gertrude Nelson Andrews, with a well-known star. She paid liberal advance royalties and had the usual one year option. For reasons known to herself she has not produced the play. The option has just expired. I have offers from two established stars for the play. Meantime Miss Andrews has not been idle. One month ago she had completed another play. I secured for her a reading to a member of the firm of Klaw and Erlanger and had a contract within twenty-four hours. That firm will produce the drama in New York in September. A contract for a second drama was signed recently by the same firm upon the reading of the scenario. Before November Miss Andrews will have three plays in the first-class theatres."

"It would obviously be absurd to rate Miss Andrews among recent discoveries. She has been a writer of reputation for years, and has had several plays produced, but always in stock or repertoire, where they have not reached their clientele. She had several years' practical stage training as the leading actress of her own company. As a press agent she has done all kinds of back work. In California she hurriedly re-wrote several failures, converting them into comparative successes. In Minneapolis last Summer the Ferris Stock company produced her rural play, 'In Berkshire Hills,' to the largest week's receipts of the season, exceeding 'The Girl of the Golden West' by several hundred dollars. Kate Shannon had its only production in Los Angeles something over a year ago, at the Auditorium, by the same stock company. It was the artistic and pecuniary success of the season. Neither the play nor the author had ever been heard of. Yet managers of stock companies, unable apparently to get out of the narrow rut of prejudice and conventionalism, maintain with dogged persistence that they can't afford to risk new plays. They prefer to pay royalties ranging from \$300 to \$1,500 a week for second-hand goods."

"A noticeable trait of managers is, and time out of mind has been, the persistent habit of underestimating the intelligence and discrimination of their audiences. Ego, ego, ego! They gauge a broad collective intelligence by the narrow rule of their own individual limitations. This is a digression, however, from the Columbus proposition. If you run across any struggling, unrecognized geniuses, who are sure they have written great plays, put me wise and I will proceed to discover them. Terms—'a'importe. I am in this Columbus business for health and art."

Newspaper Cutting Bureau in the world

Milton Nobles claims to have discovered Sousa, the band leader, Broadhurst, the playwright, and Gertrude Nelson Andrews, a new dramatist. He says he is a regular Christopher Columbus in the stock market. Mr. Nobles can not see why managers of stock companies prefer to pay \$300 to \$1,500 a week in royalties on second-hand goods to trying new plays.

## NEW YORK GUNNERS OFF TO SYRACUSE

Many Well-Known Marksmen Will Participate in Fifty-first Annual State Shoot.

### SPORTSMEN ARE INDIGNANT

The New York contingent of the Interstate Gun Club left for Syracuse last night at 10.48, to take part in the fifty-first annual State shoot of the New York Sportsmen's Association at Syracuse, under the auspices of the Onondaga Gun Club.

The meet opens on Tuesday and continues through the 9th and 10th, and the New Yorkers who left last night went away determined to bring back at least half the prizes. The crowd that left on the 10.48 train included Charlie Mink, John Philip Sousa, Charlie Billings, J. Anderson, "Spatts," whose other name has never been discovered, and Henry W. Hobart, a son of the former Vice-President who was elected on the same ticket with McKinley.

Considerable indignation was expressed and the talk of libel referred to frequently in regard to a statement in the morning papers that the New York gun sharp mob, as it was called, was "trimmed" the past week at Haines Landing, Me.

Sousa drew attention to the fact hitherto unpublished that you cannot ship freight by express, and that when the returns were all published there would scarcely be enough junk left in the State of Maine to furnish one perfectly good Summer resort.

### What Sousa Won.

This is what Sousa says he won: One gold watch (nothing said about the twenty-year guarantee, so it must be the real goods).

One silk umbrella (said to be worth \$7, but stolen at Portsmouth, N. H., by a party who is suspected of following the bandmaster from Haines Landing, Me.)

One moosefoot thermometer, built for Maine weather and consequently filled with alcohol instead of mercury.

One antelope foot pin cushion.

One caribou-foot instand.

One jewel case, containing four bottles and a space underneath for a humidor.

As Sousa says, if that isn't going some there is little use in going out after the native sons of the soil. He says that the New Yorkers were royally treated in Maine and pays a high tribute to Walter D. Hinds, who managed the affair. Mr. Hinds is the leading taxidermist of Maine and is a cousin of Asher D. Hinds, the parliamentary adviser of the Speaker of the House of Representatives at Washington.

The crowd which left last night for Syracuse will go to Rutland, Vt., to round out the State contests next week and will finish up the season's work at the traps at Chicago, June 22, 23, 24 and 25, when the Interstate Association's Tenth American Handicap will take place. There will be, it is said, more than 500 American trap shooters present. The conditions governing the match are substantially as follows:

Entrance fee, \$10. Regular entries must be made by June 12 and must be accompanied by a five-dollar forfeit. The remaining \$5 must be paid before 5 P. M. on June 23.

### Conditions of Shoot.

The rules include 100 targets, unknown angles, handicaps sixteen to twenty-three yards, high guns. Two hundred dollars will be added to the purse, to be divided according to the number of entrants.

In addition to the regular prize money the winner will receive a trophy presented by the Interstate Association.

The committee in charge of the handicap consists of G. V. Dering, of Columbus, Wis.; Fred A. Teple, Chicago; Woolfolk Henderson, Lexington, Ky.; George H. Mackie, Scammon, Kan., and Elmer E. Shoner, Pittsburg, Pa. This committee will meet at the Palmer House, Chicago, June 19 and the handicaps will be announced next day.

### GAZETTE TIMES

Pittsburg, Pa.

At this rate it is only a question of time until the Wright brothers have as many medals as John Philip Sousa.

Established: London, 1881; New York, 1884

er Cutting Bureau in the World

## In Musical Circles

Modest Altschuler, director of the Russian Symphony orchestra, is avowedly a foreigner and is able, therefore, to look upon America and its art from the outside. His opinions, being those of a cultivated musician, are for this reason doubly interesting. Mr. Altschuler declares flatly, in an interview published in "Musical America," that American music—music which shall be as American as the golden rod or the Mississippi, will come "from the humble songs—out of the home." Dvorak held this idea before Mr. Altschuler; but he thought that the songs of Indian and negro would prove the well of American music "pure and undefiled." Mr. Altschuler does not share this view. He declares that neither Negro nor Indian music is "idiomatic" and, in spite of this rather indefensible statement—which Arthur Farwell may be left to answer, as being probably more saturated with Indian music than any other creative musician in the country—it seems unlikely that a race almost exclusively Caucasian, like the people of America, will derive their art inspiration from peoples so alien as the Redskin and the Negro.

But, before, the American genius can express itself definitively in music, Americans will have to learn to trust their own individuality, so to speak. They will have to learn at home—not go to Europe and imbibe foreign ideals. Mr. Sonneck's words on this head are peculiarly forceful:

"You need a national conservatory, subsidized by the government, where the poor boy from the farm, the mechanic's son and the laborer's child may come and study. Such boys bring a touch of the soil. They cannot afford to go to Europe. But they could struggle along in a subventioned institution. That is where music will spring, national music—American music."

"Your talented boys either stay at home or are indifferently taught because they cannot afford superior training, or, if they can afford it, they go abroad after getting the best you have here and then return saturated with the idioms of Germany or full of the pretty and refined tricks of the French school of tone. Nationalism is stamped out, and individuality gives place to acquired graces. You can listen to the works of your best composers and tell, even if you do not know it, from what country their art comes. The stream of German influence succeeded the Italian influence. Just now you are entertained by the French school, and the Russian is affecting your methods somewhat. It is with you as it was with us Russians—you are getting your music stamped 'imported.'"

At present the composer who seems to Mr. Sonneck most American is John Philip Sousa—a quaint fact in its way; for only a little time ago Mr. Sousa said that such a thing as national music did not exist. "Sousa," says Mr. Sonneck, "comes nearest to getting into well-constructed compositions this spirit of the nation. I regard him highly as a composer; but he has not created a school. It will take time and composers. It will take history and possibly suffering."

Yes, and what is important to this end is that people who come to this country to make their home here should, as far as they can, try to adapt themselves to the American viewpoint and be real Americans—not expatriated Europeans. Let them give America the best that their old home produces, by all means; but let them be Americans in thought, word and deed.

### CURRENT AFFAIRS IN BRIEF PARAGRAPHS.

John Philip Sousa is with us. He's almost as much of a master among shooters as he is among tooters—and that's hitting the mark some!

### COMPLIMENTARY CONCERT.

Will Be Given by City Band Near Berwick Tomorrow Evening for Sousa and Other Trap Shooters.

A band concert will be given on Center street tomorrow evening in honor of John Philip Sousa, the famous bandmaster, and the other trap shooters who attend the tournament of the Vermont State Trap Shooters' league to be held in this city tomorrow and Thursday.

A temporary stand will be erected near Metzger Brothers' block, money being raised by subscription to defray the expense. Several of Mr. Sousa's marches will be played and he will be invited to lead the band in these selections.

### NEWS

Baltimore, Md.

### THE PLEASURES OF THE CONCERTS IN THE PARKS

A simple pleasure in Baltimore during the summer within reach of all is the series of concerts which is given in the parks. This has now become an established feature of the season of warm weather, and does much to palliate the hardships of the time of the year for those who cannot go away, and it also gives incalculable enjoyment to those who love music. A city without a band in summer, if such a one exists in these days of free music and widespread musical knowledge, is to be pitied. Arthur Symons, the English critic and traveler, who has written so admirably of life in the cities of Europe, speaks of the delight to be drawn from such a plain and inexpensive source as music in the open air and the watching of a crowd. Simple gratifications are, of course, always the keenest.

And there is always a crowd, except, of course, on rainy nights, to hear the music of the Park Band. Hardly a prettier scene can be imagined than the one to be witnessed in Druid Hill, for instance, with the people coming over the grass toward the benches just at twilight. Men, women and children are there, pouring out from the hot city and the day's toil, glad to rest and enjoy the breeze always stirring in the majestic trees. For some time in each month there is the picturesqueness of moonlight. The sweet, cool fragrances of the country are all about, and in the shadowed and mysterious distances the motor cars and bicycles are flashing by. A little while after the concert has begun thousands are found to have assembled to enjoy this innocent pleasure, and they do enjoy it—some without knowing much of the musical art, delighted with the melodies for their own sake, others with the knowledge of composers and their schools and of the great operas and other works.

The park concerts not only provide enjoyment in one of its sweetest and noblest forms to many—literally to thousands during the season—but do much to widen musical education and spread the taste for the best music. The programs are admirably arranged—nothing unworthy, yet a sufficient allowance of those melodies that are specially intended to captivate the untrained ear—the marches and dance airs—and at intervals the more exalted and more intricate harmonies. Every day the newspapers publish the programs in advance, and it is pleasing to note the good taste of the selections—Rossini, Meyerbeer, Gounod, Wagner, Schubert, and not seldom our popular American writers, such as Herbert, De Koven and Sousa, and even the gay musical comedy favorites, such as Kerker and Maurice Levi.

The love of music is fostered, a taste for good music cultivated and a knowledge of the great composers and their achievements is diffused. This is to be discerned from the fact that the programs are studied closely, and many persons are drawn to listen to certain special numbers, for which they wait patiently. And the pleasure afforded the listeners in general is manifested by the enthusiastic applause and the happy bearing of the people as they disperse at the close.



JUN 19 1909

## THE MUSIC TRADE REVIEW

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## MUSICAL PUBLISHERS ASSOCIATION MEETS.

Hold Annual Reunion in New York and Elect J. L. Tindale, President; W. S. Fischer Secretary; E. S. Cragin, Vice-President and E. T. Paull, Treasurer—Retiring President Bowers' Vigorous Address Covers Many Topics of Interest—New Copyright Law Discussed.

The fifteenth annual meeting of the Music Publishers' Association of the United States was held in the Broadway Central Hotel, Wednesday morning, June 9, 1909, at 10 o'clock. The regular date of this meeting as fixed by the Constitution and By-Laws was Tuesday, June 15, 1909, but in order not to conflict with the annual meeting of the National Piano Dealers' Association, which met in Detroit the early days of this week, the Board of Directors, at a called meeting in New York, May 24, 1909, changed the date to June 9, so that members could attend both meetings.

The meeting was largely attended and a great deal of interest was manifested by all present. J. F. Bowers, of Lyon & Healy, Chicago, the president, was in the chair. The following firms were present or represented: Emil Ascher, H. P. Main, Biglow & Main Co.; N. Griggs, Boosey & Co.; Walter T. Eastman, Chappell & Co.; E. S. Cragin, Charles H. Ditson & Co.; George W. Funniss, Oliver Ditson Co., Boston; Clarence Woodman, J. E. Ditson & Co., Philadelphia; Charles B. Bayly, John F. Ellis & Co., Washington, D. C.; Walter S. Fischer, Carl Fischer; G. Fischer, J. Fischer & Co.; H. W. Gray, H. W. Gray Co.; Hamilton S. Gordon, Fred M. Day, T. B. Harms and Francis, Day & Hunter; Walter Jacobs, Boston; J. G. Bowers, Lyon & Healy, Chicago; E. F. Paull, E. F. Paull Music Co.; Joseph Fletcher, Wm. A. Pond & Co.; A. H. Rosewig, Philadelphia; J. L. Tindale, G. Schirmer; E. A. Gunther, Arthur P. Schmidt, Boston; J. F. Rechten, E. Schubert & Co.; Walter M. Bacon, C. A. White, B. M. Davidson and L. P. Maguire, White-Smith Music Co.; Lawrence B. Ellert, B. F. Wood Music Co., Boston.

## Report of the President.

The annual message of the President was read as follows:

To the Officers and Members of the Music Publishers' Association of the United States.

It is with feelings of satisfaction that I offer this fifteenth annual communication to your honorable body. This occasion marks the fruition of our long and at times apparently hopeless struggle to obtain our rights in the matter of sound and correct copyright legislation at the hands of our law-making body, the Congress of the United States.

Twelve or more long and bitter years have passed since our efforts in this regard were begun by a comparatively small but determined body of men; years filled with contumely and ridicule cast upon our efforts, and with abuse and misrepresentation of your officers engaged in the discharge of the duties you entrusted to their care.

This has all become ancient history now, however, and the work is done, not perhaps quite as fully as we

would have it, but it is done and done well, and the work will stand.

The new law as it relates to the length of life of copyright and to the use of copyright publications by the various makers of mechanical devices, should mark the beginning of an era of prosperity for the music publishing industry of this country greater than it has ever before enjoyed.

It is not, however, meet or becoming that we should arrogate all the credit to our association, splendid as its work has been. To the great allied publishing interests of this country and to their support at critical times in our struggle we must accord due credit. We must remember and appreciate the work of the composers of our land, lead by such giants of the world of music as John Philip Sousa, Reginald De Koven, Victor Herbert and others of the noble galaxy of American composers. The dramatists of America should be borne in mind and such men of the world of letters as George Haven Putnam, Robert Underwood Johnson, Richard Bowker, should never pass from our recollection or appreciation.

Back and under all I have said here as to our aids and helpers, however, the great aid, the great help of all, stands out the action of the Aeolian Co., of New York, without whose money and support our work would never have received the initial impulse which brought it to the attention of the great men of our allied industries. Let the names of Harry B. Tremaine, Edwin S. Votey and William B. Tremaine, together with that of their advocate, Governor Charles E. Hughes, of the State of New York, be graven deep in our records.

Through all our jubiliations at this time, and I regret to have to say it, runs one sad, one minor chord, so to speak, and that is the condition of the business of those of our members who are engaged in the publishing of what is known as "Popular" music, or "Hits." To say that this branch of the trade is in a state of absolute demoralization is to put the case mildly, and more's the pity. Why the erring brethren of this department of the industry should persist in slaughtering their valuable properties, or what might be valuable properties, rightly handled, is away beyond my ken. I have pointed out for years that this policy of slashing and slaughtering could have but one result. I have spoken warning after warning from the floor of this Association. I have personally labored with these men in season and out of season to respect their properties and keep them on a legitimate and proper footing. I have shown time and again, by example and by precept, that the great fortunes of the business were never and could never be built up by such suicidal methods, by get-rich-quick methods. I have held up before them the careers and history of the Ditsons, the Schirmers, the Churches, the Schmidts, the Booseys, and the long line of illustrious men of the time of whom it can be said "there were giants in those days." I have prepared tables and rates of discounts which if observed could have conserved their properties and enabled every one handling them to make money, all to no effect, so that to-day the handling of "popular" music is being largely confined to department stores and 10-cent stores, and the regular dealers are looking at what these publishers themselves call their "stuff" askance.

Our association has been criticised for this condition of affairs by some of our trade papers who know nothing of the herculean efforts put forth by our careful

and conservative members for years to bring about a betterment of this condition of affairs. Our association has been called a laggard, and behind the times because of the failure to bring order out of the chaos of demoralization in which our "popular" publishers choose to immerse themselves.

The properties of these gentlemen are theirs, to have and to hold. No one can take them from them, no one can molest or make them afraid. They spend large sums of money in exploiting and popularizing their publications, get them up attractively, and then, in a crazy desire to outdo the other fellow, wind up by actually giving their goods away to "jobbers," 10-cent joints, and other forms of trade demoralizers. Gentlemen, stop it. Have more regard for your names. Have more regard for the standing of your business. Have more respect for and faith in your brethren of the the "popular" line of music.

Make agreements among yourselves and live up to them. You do not nor will you find the names of the leaders in the publishing world being hawked about and spat upon by concerns whose only interest in publications is to use them as a bait to sell their other lines of more or less doubtful value. There is a way to stop the wretched demoralization of your business if you only have the will.

The working details of our association will be set before you by the Secretary and Treasurer and the Chairmen of the various committees, and on these I will not intrude. I bespeak for them your careful attention and consideration.

And now a word as to myself. I am not nor will I be a candidate for President of this Association to succeed myself. For fourteen years in succession you have honored me by electing me unanimously at each of our annual meetings to preside over your body. I feel that I have done my work and another should now take it up. I have carried the white man's burden. The copyright fight has been won. The right of property in copyright has been established and is now the law of the land. You have plenty of good material from which to choose a president, and this you must do at this session. I thank you for the honor conferred upon me and bespeak for my successor your cordial and earnest support.

Now that Castro has been made the theme of a study by Mr. Dooley he will be justified in regarding his fame as secure. He is in a class with Mr. Aldrich, Carrie Nation, and John Philip Sousa.

his ... 1001; New York, 1884

Newspaper Cutting Bureau in the World

VINDICATED ... STORY, O'

SSS

It is almost a safe guess that portraits of the Wright brothers taken from this on will not be as noted as John Philip Sousa's pictures for showing medals.

Daily Citizen,  
Brooklyn, N. Y.

## GUNNERS OFF FOR BUFFALO.

Sousa, the Bandmaster, One of the Party of Cracks Who Started Last Night.

A bunch of "high gun" artists left New York last night for Buffalo to participate in the final clay pigeon shoot of the season, the Great Eastern Handicap, which opens to-morrow under the auspices of the Buffalo Gun Club.

Among them are such experts as Jack Fanning, Sam Glover, Neaf Apgar, Jim Elliott, Hayes Keller and John Philip Sousa, the bandmaster.

From Fort Jervis Sousa writes that he broke 120 out of a possible 140, on the 14th, and 140 out of a possible 160, on the 15th inst, but lost on the shoot-off. A bandmaster a couple of weeks ago he ... the high score ...

Newspaper Cutting Bureau in the World

From *Musical Leader*  
Address *NEW YORK CITY*  
Date *JUL 15 1909*

The decoration of "Palme Academiques" is an honor conferred by the French Government for those who have been instrumental in the advancement of art, and a number of Americans have received this distinction. Among them are Charles Holman-Black, baritone; W. S. Horton, artist; Miss Minnie Tracy, soprano; John Philip Sousa, and others. In the Paris letter of May 18 the statement was made that Wager Swaine and King Clark were the only Americans in Paris holding this degree. Since then it has been learned that there are other Americans living in Paris whose work has been recognized in this manner by the French Government, and it is a matter of satisfaction to find that the high standard of the work done by American artists is appreciated by one of the principal art centers of the world.

VICTORIA M. JOHNSON.

\*Apprentice allowance claimed  
Weather clear, track fast.

*Buffalo Evening Journal*  
**SOUSA IS HERE**

## Bandmaster to Take Part in Shooting Tournament.

John Philip Sousa, the noted bandmaster, was seen in the corridor of the Iroquois this morning, "almost as brown as a negro," as he phrased it, and eager for the marksmanship fray at the forthcoming meet of the Eastern Handicap at Kenilworth Park. He will participate in all the leading events. Mr. Sousa recently won the championship cup at the Hot Springs shoot, a gold watch main prize at a similar event at Gaines Landing, Me., and another championship trophy at Rutland, Vt. It is not so long since he carried off the chief prize at a big shooting tournament at Pinehurst, N. C. Shooting and horseback riding have been his main diversions for years.

Buffalonians will remember that he was unable to meet an engagement to appear here with his band about two years ago, having been taken suddenly ill from ptomaine poison caused by eating prairie chicken on a Western gunning trip. However he will be here sometime in September. Rehearsals of his orchestra begin at New York next week and the season will open about August 10th. Around the New Year he will superintend the production of his new opera, "The Glass



## AT THE MOCK SESSION



The First Established and most Complete  
Newspaper Cutting Bureau in the World

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## SOUSA WITH NATIONAL CO.

The Great Bandmaster and Composer Will  
Make Cylinder Records Exclusively for the  
National Phonograph Co. Beginning Aug. 1.

The National Phonograph Co., Orange, N. J., have just signed a contract with John Philip Sousa, the noted bandmaster and composer, for the exclusive services of his band in making cylinder records. The actual work of making records by Sousa's Band will not begin until August and the records themselves cannot be issued for two or three months later. The fact, however, that Mr. Sousa has entered into this

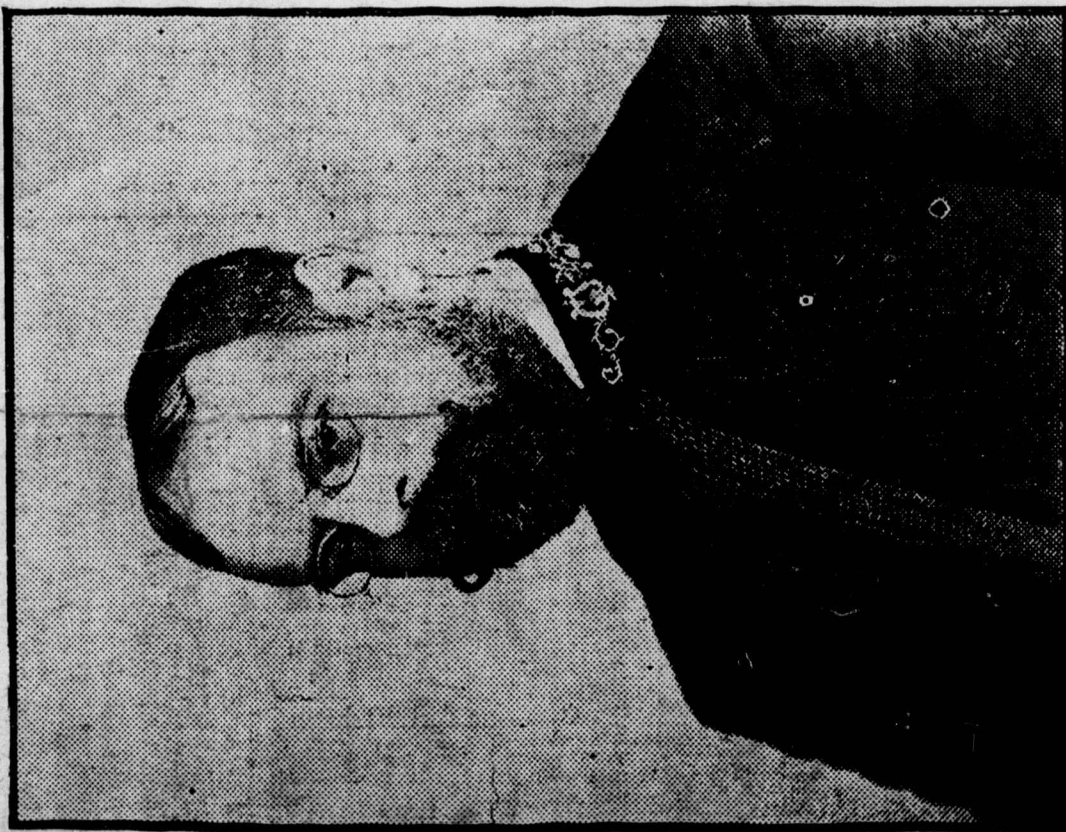


JOHN PHILIP SOUSA.

arrangement is little less noteworthy than the arrangement that the National Co. has made with Victor Herbert. Mr. Sousa has been more or less opposed to talking machines, and this arrangement indicates a decided change in his attitude. He would at once begin the task of making records for the National Co. but for the fact that the engagements of his band organization will make it impossible to do so before August.

While Mr. Herbert has been prominently identified with orchestra work and the composition of light opera, Mr. Sousa has been even more prominent as a band leader and composer of march music. Of the two men, Mr. Sousa is probably the best known among the people to whom the talking machine makes the greatest appeal. The arrangement made between Mr. Sousa and the National Phonograph Co. gives the latter no right to compositions that Mr. Sousa may copyright after July 1. Any of his music that the National Phonograph Co. may use must be had upon the same condition as that of any other composer.

JOHN PHILIP SOUSA.



FAMOUS BANDMASTER AND COMPOSER WHO IS IN BUFFALO TODAY and who will take part in the big Eastern Handicap Shoot under the auspices of the Audubon Gun Club at Kenilworth Park today.



# SOUSA'S FAD TRAP SHOOTING; IS WONDER WITH \$1,000 GUN

John Philip Sousa shooting with his \$1,000 gun.



## COMPOSER SHOTS AGAINST CHAMPS

Sousa Goes All Over Country  
to Take Part in Meets of  
the Gun Clubs.

PORTLAND, Me., June 12.—John Philip Sousa's hobby is trap shooting and he will shoot in several big events in New England this summer. The famous band master and composer spends weeks at a time just "gadding" about the country and taking in the trap shoots of the various gun clubs. This past winter Sousa has been visiting the traps down at Pinehurst, N. C. This spring he came North and immediately started on a round of the different shoots. Sousa is a "cracker-jack" with the shot-gun. At the big registered shoot of the Portland Gun Club, in May, he tied for sixth place in a field of forty-nine, with C. S. Randall, champion of Maine, and E. A. Randall, a brother and ex-champion. It was a stormy, rainy day, and although the clay pigeons were all thrown from the traps at unknown angles, the band master broke 170 out of 200 he shot at. Kirkwood, the New England amateur champion, won the shoot. Sousa next went to Hains Landing, in the Rangeley region, and there competed in a three days' shoot against some of the best amateurs in the East, finishing near the top every day, and one day second in a field of thirty shooters.

### Wants to Be a Champ.

"To me, trap shooting is the most fascinating sport in the world," said the celebrated musician, "I don't know but I would rather be a champion shot than compose the best march in the world." Sousa will talk all day on the different brands of powder, makes of guns and other things interesting to the sports. He is very popular with the Boston trap shots, and all through his Maine trip has shot side by side with the Pale Face Association men.

Sousa shoots a \$1000 gun, made to order by an American firm. The two features are the engraving on the stock, grip and balance. The engraving is done in silver and platinum, and is in intricate design of scrolls and flowers, with a hunting dog in the center. The gun is a double-barreled, hammerless, with a single trigger.

### Not Particular About Dress.

In the matter of dress and appearance, the usual natty band master is not so particular as in his equipment. When at the traps he wears a brown Norfolk coat much the worse for wear, a pair of homespun gray trousers and an old gray felt hat. With his rather scraggy beard and face bronzed by exposure, one would hardly recognize the "smart" conductor as he appears at concerts.

In order to protect his musical ear from the roar of the shot guns, which always sounds like a cannonade at a trap shoot, Mr. Sousa wears in his ears plugs of cork. He also wears his spectacles while shooting.

Mr. Sousa will shoot in several big events in Massachusetts, New York, and in New Jersey and possibly Pennsylvania before he returns to his residence at No. 37 Madison square for his winter's work.

JOURNAL  
BOSTON, MASS.  
JUL 18 1909  
SOCIETY  
John Philip Sousa  
Entertained

Composer and Wife Guests  
at Converse Home at  
Marion.

Col. and Mrs. Harry Converse are entertaining Mr. and Mrs. John Philip Sousa and other friends at their Marion summer home. Also at that resort are Mr. and Mrs. Charles Irving Thayer, Mrs. Wirt Dexter and daughter, Mrs. Stanley McCormick, Dr. A. W. Rice, Miss Katherine Quint, Dwight P. Robinson, the Misses Edith and Helen Westgate, Edith Hastings and Mrs. Charles A. Sinclair and her daughter Marie.

## STRETCHED WIRE IS CAUSE OF MAN'S. MAIMING

One Motorist Is Blinded and  
Another Loses  
an Ear.

BERKELEY, June 26.—Criminal mischief last night resulted in blindness for Julius L. Jungck, a real estate dealer of 1922 Shattuck avenue, and the loss of an ear for Harmon Belstedt, director of the Navassar ladies' band at Idora Park, when the two men, who were speeding along Walnut street in an automobile, came in contact with a wire which has been tightly stretched across the street. Jungck and Belstedt were accompanied by two members of the band, who occupied the rear seat of the machine, and were hurrying toward Idora Park about 7:30. The slightly stretched wire, which could not be seen in the darkness, caught them across the faces. Belstedt's right ear was practically severed from his head and left hanging by a thread. The wire sank into Jungck's flesh immediately below his forehead and cut into the eyeball. It is believed that he will lose his sight. The women were uninjured, though they were shaken up by the sharp halt of the car.

Jungck claims that he saw a tall man with a mustache disappearing from the scene just before the motor reached the wire, but the Berkeley police, who are now making an investigation, believe that the contrivance was placed by mischievous boys.

From .....  
Address .....  
Date .....

De Wolf Hopper made a distinct hit in "El Capitan" at the Delmar Operatic theater. When one realizes that



Hopper had to wear a metal helmet and breast plate and the thermometer registered about 96 in the shade, it naturally goes without saying that he thoroughly deserved his success. Ajax defying the lightning wasn't in the hero class with Hopper, for he wasn't required to be funny, and Hopper was. But the star was not

the only man doing dauntless deeds. Darling, the musical director, was perspiring seven different colors, striving to get the maximum amount of sound out of a minimum amount of instruments and his success was undoubted. He got the volume of a full concert orchestra out of an ordinary theater once and set the air ringing with Sousa's inspirited music. Hopper fills the role of Medigua imitably. It is too bad that he should disguise his voice so much in other productions, for he shows in this that he has a fine clear voice of almost operatic timbre. Since Messrs. Klein and Sousa had the big comedian in mind when they wrote the play, it is little wonder that he is funny, in fact, he probably fills the role in this opera better than in any other. Dorothy Webb comes out strong as Estrela. She sings, dances and acts the role with delicious freshness and gaiety, in fact, so hard does she work that it looks at times as though she were stealing thunder from the star. The local press still continue their verbal admiration of Anna Tasker, and she certainly deserves it, for she improves week by week and certainly has a great future in store for her. Local critics are complaining that Carl Hadyn is not taking sufficient care of his voice, for he is inclined to sing a little bit off color just now. William Sloan fills the light comedy role of Posso with just that naive drollery which should stamp it.

## BANDMASTER SOUSA CRACK TRAP SHOOTER.

His Gun the Finest in America—  
Wears Ear Plugs When En-  
gaging in Matches.

(Special to The World.)

PORTLAND, Me., July 3. — John Philip Sousa's hobby is trap shooting. The great band-master is now making a tour of Maine, taking in the trap shooting events at different places, and incidentally getting in a little trout and salmon fishing. Mr. Sousa is almost as expert with the double-barrelled shot-gun as he is with a conductor's baton. From now until Aug. 1, when he will again take up his musical work, he will roam about from place to place in the Eastern States, taking in trap shoots here and there, wherever the fancy strikes him.

"To me, breaking the blue rocks is one of the most fascinating sports in the world," says Mr. Sousa. "I have been shooting for more than a dozen years, and it has never grown monotonous."

This winter Mr. Sousa made a great record among the trap shots at Pinehurst, N. C. Late in May he came to Maine, and at the big registered shoot of the Portland Gun Club in a field of forty-nine crack shots from all over New England Sousa tied for fifth place with C. S. Randall, the champion of Maine, and E. A. Randall, a brother and an ex-champion of Maine, each man breaking 176 clay pigeons out of 200 shot at. It was a stormy, rainy day and conditions were bad.

Last week Mr. Sousa competed at a three days' shoot at Hains Landing in the Rangeley Lake region against such men as Charles E. Mink, of Laurel Hills, N. J.; C. W. Billings, of New York; R. L. Spotts, of the Larchmont Yacht Club, and others, and on all three days was near the top of the list, one day finishing second in a 200 bird contest against fifteen of the best amateurs in the East.

In the pursuit of his hobby the band-master does not consider expense. He shoots what experts term the finest gun in America. It cost \$1,000 and was made to his order by an American firm. Two features that in themselves place the gun away ahead of any other gun are the engraving on the stock and grip, and the balance. The engraving is done in silver and platinum, and is an intricate design of entwined scrolls and flowers, with a hunting dog in the center. The gun, although double-barreled and hammerless, has but a single trigger. The barrels, 32 inches in length, are two inches longer than the ordinary trap gun.

In the matter of dress and appearance the usually natty bandmaster is not so particular as in his equipment. When at the traps he wears a brown Norfolk coat, much the worse for wear, a pair of homespun gray trousers and an old gray felt hat. With his rather scraggy beard and almost grizzled face, bronzed by exposure, you would hardly recognize the "smart" conductor as he appears at concerts with his neatly trimmed beard.

In order to protect his musical ear from the roar of the shotguns which always sounds like a small cannonade at a trap shoot, Mr. Sousa wears in the ears two plugs of cork with little rubber handles by which to pull them out. He also wears his glasses while shooting.

Although trap shooting is a hobby, it is also a health preserver for the hard-working leader and composer, and he adopted the recreation as the most congenial means of carrying out the orders of his physician to stay outdoors.

Mr. Sousa will shoot in several big events in Massachusetts, New York and New Jersey, and possibly Pennsylvania, before he returns to his residence at No. 37 Madison Square for his winter's work and to superintend the first rehearsals of his new opera, "The Glass Blowers," that will be brought out in December.



From TRIBUNE  
Address Chicago, Ill.  
Date

Establish

# Favorite Compositions of Favorite Composers



**W**HO is your favorite composer? What is your favorite musical comedy melody? If somebody were to propound these questions to you would you be able to answer without due deliberation? Of all the dainty, tinkling, catchy little tunes you ever heard, could you instantly single out one and give your reasons for making that melody your choice?

Undoubtedly it would be difficult for you to answer. You might think of one that was charmingly sung in a certain comic opera, and then your thoughts would revert to a second number that was given in a recent musical comedy and which had strongly appealed to your musical taste. Perhaps still a third would come back to you over the lapse of years, and you would find yourself undecided as to which one should hold preference.

If it would be hard for you to come to a decision as to just what melody is your choice, it naturally follows it must be much harder for the composer who has written the scores for several comic operas and musical comedies to tell you the favorite of his own compositions. He probably would tell you that you might as well ask him which one of his children (if he were blessed with little ones) he best loved. But should you be insistent and pin him down to a definite answer, he might inform you (confidentially, of course) that such and such a bit of composition was his most cherished work. That is, he might.

But all composers haven't a favorite melody. Many of them have, though some there be who couldn't conscientiously make a choice, for they look upon each new piece of music they write the same as they looked upon its predecessor—with the eye of a fond parent, believing that this new acquisition is equally as sweet and dear to him as is any other he ever penned.

## Herbert's Melodies Equally Beloved.

The foremost living American light opera composer, Victor Herbert, comes within the latter category. Mr. Herbert steadfastly maintains that none of his new melodies, from his point of view at least, is better than any other musical setting he ever put to a lyric. They all occupy the same spot in his heart, he avers. Some perhaps are prettier or more popular than others, but this fact means nothing to him. The popular taste is not his taste, he will tell you, and though the public whistles and sings and drums to death in the street "agony boxes" certain of his compositions, it does not in the least lessen his fidelity to the less popular ones.

Mr. Herbert feels everything he writes; his soul is filled with music ever gushing forth from an inexhaustible fount. To him "music is the sole voice of nature, in the leaves, the rushes cut by the great god Pan, the grasses, the song of birds, and the low of cattle in the open fields." Each succeeding melody calls forth an attention to detail, to rhythmic construction, to originality which results in a work as nearly perfect as only genius can make it. Small wonder, then, that Mr. Herbert finds it impossible to choose from hundreds of his melodies one single composition and claim for it distinction over all others.

This composer has written more successful comic operas than have any two other living composers. Among his best known operas are "The Wizard of the Nile," "The Amies," "The Idol's Eye," "The Singing Girl," "The Fortune Teller," "Mlle. Modiste," "It Happened in Nordland," and "The Red Mill."

Latest "Child" Nearly Always Best.

way and fairly corner me, I'll admit I rather incline to the belief that 'The Stars and Stripes Forever' is about the best thing to my credit. It certainly is the most popular number I have written and (pray forgive me just a little egotism) that's saying a whole lot when you consider the long string of my marches that have been played and replayed until their popularity became almost painful.

"I have written hundreds of things," concluded Mr. Sousa, "marches, comic opera numbers, orchestral suites, and waltzes, and I have yet to write the piece of music that I hadn't put my heart in and in which I hadn't the greatest faith. For all that I'm prone to confess a weakness for 'The Stars and Stripes Forever.'"

## Cohan Makes Unqualified Confession.

George M. Cohan is one of the few composers who will readily admit he has a favorite melody. "You're a Grand Old Flag," said he, in response to the familiar interrogation, "is the best thing I've ever done. I'll fess up to that unqualifiedly. Maybe the public won't take the same slant at the matter, but I've got reasons for making the choice, and the principal reason is because I'm so awfully strong for patriotic airs. I revel in them, and I guess in the numerous musical comedy successes I've written I have utilized, in one way or another, every patriotic melody that ever was conceived. I was born on the Fourth of July, you know, and that may have something to do with my fondness for wartime carols."

"You're a Grand Old Flag" was an old, old song with me long before I had occasion to spring it on the public. I wrote it about fifteen years ago and I've nursed it ever since. Naturally I was tickled to death when I got myself into a position where I was able to write a play around the idea of the effusion. Then, too, it will live much longer than songs like 'Give My Regards to Broadway,' 'So Long, Mary,' and 'Harrigan.'"

"I have still another favorite, a coon ditty I wrote about twelve years ago, entitled 'I Guess I'll Have to Telegraph My Baby.' That was the first song on which I got any real money. I cleaned up pretty well on that song in the matter of royalties. It wasn't a bad example of its kind, but, in my judgment, is in no particular to be compared to 'Grand Old Flag.' I'm going to keep right on grinding out the best melodies I possibly can, but I never expect to write anything that will touch the spot like 'Grand Old Flag.'"

## Julian Edwards Loves Them All.

"I never in my life wrote a strain of music that I didn't love," said Julian Edwards, composer of "When Johnny Comes Marching Home," "Jupiter," "Brian Boru," and other comic opera scores. "I had what might be termed a paternal affection for each and every one of them. Consequently it's hard to choose from among the many a single melody and place it upon a pedestal of its own as the best thing I ever wrote."

"However, if I may be influenced by public opinion I should say 'My Own United States' from 'When Johnny Comes Marching Home' is the most meritorious of my light opera tunes. I always have dearly loved it, because its theme is eulogistic of America, my adopted country. Incidentally, descending to the level of commercialism, it is the most lucrative of all my compositions."

Alfred G. Robyn, whose "Yankee Consul" music became immensely popular when that musical comedy







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**Latest "Child" Nearly Always Best.** "What is your favorite melody?" John Philip Sousa, "the march king," was asked. "Or what do you consider your best composition?"

Mr. Sousa laughed, and in his dark eyes appeared a merry twinkle. Then he grew sober and thought for a few moments before replying. "It is absolutely impossible for me to tell what I consider my most meritorious melody. In the composition of nearly everything I ever have written before it was sent forth into a cold, calculating world, I believed it to be the best thing I ever had done. That little eccentricity of mine is so well known and understood by members of my family and by a few of my most intimate friends that they invariably supplement any criticism they may pass upon a new composition of mine by saying, 'Well, John, that's undoubtedly the best bit of work you've done so far, or I don't think it's quite up to your standard,' thereby many times provoking a good natured argument."

"But," was persisted, "you must have in your voluminous collection some one number that you consider just a trifle better than the majority."

**Most Popular Number Gets Decision.** Unlike Mr. Herbert, "the march king" weakened under fire. "Well," he replied, "when you put it that

way and fairly corner me, I'll admit I rather incline to the belief that 'The Stars and Stripes Forever' is about the best thing to my credit. It certainly is the most popular number I have written and (pray forgive me just a little egotism) that's saying a whole lot when you consider the long string of my marches that have been played and replayed until their popularity became almost painful.

"I have written hundreds of things," concluded Mr. Sousa, "marches, comic opera numbers, orchestral suites, and waltzes, and I have yet to write the piece of music that I hadn't put my heart in and in which I hadn't the greatest faith. For all that I'm prone to confess a weakness for 'The Stars and Stripes Forever.'"

#### Cohan Makes Unqualified Confession.

George M. Cohan is one of the few composers who will readily admit he has a favorite melody. "You're a Grand Old Flag," said he, in response to the familiar interrogation, "is the best thing I've ever done. I'll fess up to that unqualifiedly. Maybe the public won't take the same slant at the matter, but I've got reasons for making the choice, and the principal reason is because I'm so awfully strong for patriotic airs. I revel in them, and I guess in the numerous musical comedy successes I've written I have utilized, in one way or another, every patriotic melody that ever was conceived. I was born on the Fourth of July, you know, and that may have something to do with my fondness for wartime carols.

"You're a Grand Old Flag" was an old, old song with me long before I had occasion to spring it on the public. I wrote it about fifteen years ago and I've nursed it ever since. Naturally I was tickled to death when I got myself into a position where I was able to write a play around the idea of the effusion. Then, too, it will live much longer than songs like 'Give My Regards to Broadway,' 'So Long, Mary,' and 'Harrigan.'"

"I have still another favorite, a coon ditty I wrote about twelve years ago, entitled 'I Guess I'll Have to Telegraph My Baby.' That was the first song on which I got any real money. I cleaned up pretty well on that song in the matter of royalties. It wasn't a bad example of its kind, but, in my judgment, is no particular to be compared to 'Grand Old Flag.' I'm going to keep right on grinding out the best melodies I possibly can, but I never expect to write anything that will touch the spot like 'Grand Old Flag.'"

#### Julian Edwards Loves Them All.

"I never in my life wrote a strain of music that I didn't love," said Julian Edwards, composer of "When Johnny Comes Marching Home," "Jupiter," "Brian Boru," and other comic opera scores. "I had what might be termed a paternal affection for each and every one of them. Consequently it's hard to choose from among the many a single melody and place it upon a pedestal of its own as the best thing I ever wrote."

"However, if I may be influenced by public opinion I should say 'My Own United States' from 'When Johnny Comes Marching Home' is the most meritorious of my light opera tunes. I always have dearly loved it, because its theme is eulogistic of America, my adopted country. Incidentally, descending to the level of commercialism, it is the most lucrative of all my compositions."

Alfred G. Robyn, whose "Yankee Consul" music became immensely popular when that musical comedy was produced in Chicago some years ago, emphatically states that "Answer," a little love ballad which antedates the "Consul," undoubtedly is his favorite composition.

#### "Answer" Alfred G. Robyn's Favorite.

"I always loved 'Answer,'" said Mr. Robyn, "regardless of the vogue it attained. I probably never before or since wrote a simpler melody. In 'The Gypsy Girl,' and 'The Buccaneer's Bride' I composed some melodies equally as meritorious, perhaps, but none of them has endeared itself to my heart as did 'Answer.'"

"The Hymn of France" unquestionably is the most pretentious and musically melody I ever have written. This is the sweeping reply that Alfred Baldwin Sloane, composer of the music of "The Gingerbread Man," "The Mocking Bird," "Jack and the Beanstalk," and "Sergeant Kitty" made to the stereotyped question. "It's from the score of 'The Mocking Bird,' and while I have written thousands of melodies, I doubt if anything I ever composed is more consistent to its text than is this hymn as sung by the insurgent patriots in that little opera. It seems to breathe defiance to Spain and her intrusive soldiers and to extend a promise to the sons of Louisiana that they would hold the colonies of France even unto death."





## TO PLAY PATRIOTIC "PROM" CONCERT

Orchestra Will Lay Aside Its  
Symphonic Robes for  
Once

IN EVERYDAY CLOTHES

American Composers, and Light and  
Popular Works on the  
Programme

The Seattle Symphony Orchestra will cast aside its symphonic robe on the occasion of its fifth promenade concert, in the Forestry building, A-Y-P. exposition grounds, on Sunday next, which is the Fourth of July, and become a plain, patriotic, promenade orchestra. If anyone is hankering after a symphonic poem, this is to put him wise that he doesn't want to attend this concert. The programme will be made up almost exclusively of American composers of the lighter and more popular "school." Indeed, every number will be a piece de resistance of "popular" caliber.

Director Kegrize is working hard to acquire Sousa's eccentric "beat," as well as his famous "side-step."

Sydney Brown is cultivating an emotional soprano tone and style that he



Director Kegrize Acquiring Sousa's Eccentric "Beat"

may do full justice to "Micaela's Aria" from "Carmen." It has gotten into his fingers and his fiddle to such an extent that the guests of the Washington hotel are weeping sympathetic tears nightly.

Brooks Parker has wired for a brand new piccolo, for the fife and drum corps effects.

When the Metropolitan opera house quartet was in Seattle last fall Conrad Bleher attended the concert to hear Campanari sing the "Toreador Song," from "Carmen." Every shade of expression was carefully noted, and Bleher will render this most famous song true to life, a la Campanari.

If you give Harry Pelletier's timpani a mild kick, to start them off, they beat a passing strange tattoo entirely new to them, most delightfully eccentric and cheerful. Pelletier is trying to study out how to create an alarm clock of his timpani and "set" them so that they will go off at 11 a. m.

Masino has gone completely crazy over rag-time, and has injured his knee, practicing it so much, having developed an acute angle twist in it, between "do" and "re."

"Come one, come all, to hear the Seattle orchestra play, just once, in its everyday clothes," is Director Kegrize's invitation, as it will not dare to do it ever again, so that this will be the first, the last and only opportunity. The time and the place—the Forestry building at the A-Y-P. exposition grounds, on the Fourth of July, at 3 o'clock. The following is the programme:

March, "Stars and Stripes".....Sousa  
"Festival" overture.....Weber  
(Ending with "My Country, 'Tis of Thee.")  
My country, 'tis of thee,  
Sweet land of liberty,  
Of thee I sing,  
Land where my fathers died,  
Land of the pilgrims' pride,  
From ev'ry mountain side  
Let freedom ring.  
Suite, "Carmen".....Bizet  
I. Introduction to Act III.  
II. "Habanera."  
III. "Micaela's Aria."  
IV. "Toreador Song."  
V. Chorus of street boys.  
VI. "Bohemian Dance."  
By the Suwanee River.....Myddleton  
(a) "American Patrol".....Meacham  
(b) "Oriental Dance".....Herbert  
(Timpani, snare and bass drum obbligato—Messrs. Pelletier, Backmann and Fischer.)  
Waltz, "On the Beautiful Blue Danube".....Strauss  
American Fantasia.....Herbert  
(Ending with "Star-Spangled Banner")  
Oh! say, can you see, by the dawn's early light,  
What so proudly we halled at the twilight's last gleaming,  
Whose strings and bright stars, thro' the perilous fight  
O'er the ramparts we watched, were so gallantly streaming;  
And the rockets' red glare, the bombs bursting in air,  
Gave proof thro' the night that our flag was still there,  
'Tis the Star-Spangled Banner, oh! long may it wave  
O'er the Land of the Free and the Home of the Brave.

### BUFFALO.

Few Amusements Here—The Season at Its Low Water Mark.

The Bondette co. gave Her Great Match at the Star 19-24.  
Gertrude Shipman closed a very successful season of stock at the Lyric 17.  
John Philip Sousa was in town several days during the past week. P. T. O'CONNOR.

### COURIER

Buffalo, N. Y.

JUL 25 1909

Miss Alberta Schlageter, the talented young violinist, played several numbers for John Philip Sousa during his recent visit in Buffalo and the famous March King warmly commended her work, especially her bowing and the excellent interpretations she gave, in which she revealed her abundance of temperamental gifts. He was most encouraging as to the future in store for this young musician, who is a pupil of George H. Koeppling of this city.

## THE VALUE OF RECORDS THAT EDUCATE

E. F. TAFT

I feel that the subject is a broad one, and one that would lend itself to a lengthy and more learned treatment than I am capable of giving it. However, as the paper requested was upon the subjects of records and not my own capabilities, I will from now on confine myself to "The Value of Records That Educate."

### Three Classes of Records.

That good records do educate I believe is universally acknowledged, and such records may, I think, be divided into three classes—instrumental, vocal and those prepared for the purpose of teaching foreign languages. Our association cannot take the credit upon itself of being in any way responsible for these records, but must concede to the factories and the experts employed in their recording laboratories all credit. To my mind the uplift given the talking machine business in the past few years is almost directly traceable to the high quality and educational value of the records produced. This class of record has lifted the talking machine of a few years ago into the musical instrument class of to-day.

Due credit must be given the factories for their progressiveness and the enormous expenditure of money made by them to secure the services of talent capable of producing educational records. Credit must be given to those who through their far-sightedness and experience as purveyors of education in connection with the teaching of foreign languages have expended their money to obtain the services of foreign professors to prepare cylinders by the use of which one can readily master French, German, Spanish and Italian. These records are purely and simply educational.

When such men as John Philip Sousa, Arthur Pryor, Victor Herbert and their like lend their names, reputation and talent to the producing of instrumental records, none but those which educate and elevate one's musical tastes result, and we find ourselves drifting away from our rag-time propensities into the realms of the standard and classic music of the masters.

### Uplifting the Business a Mission.

Education is the development of the mind. What better education can one find than in the hearing of the works of the greatest composers the world has produced, interpreted by such recognized artists as Caruso, Bonci, Gogorza, Scotti, Daddi, Melba, Eames and countless others with whose records you are familiar. To those classes of records can be traced, I think, the educational value of the talking machine, or, as we are pleased to now call it, our musical instrument.

The uplift given the business through the medium of these high-class educational records has resulted, not only in a favorable recognition of the talking machine by a critically musical public, but in a demand for a higher-priced and better instrument for the reproduction of the records. While all due respect must be accorded our desires to educate the public, close to our hearts is the thought to increase our business and our profits. So I say let the good work go on, and let us by co-operation with those who have fearlessly invaded the "talent" markets of the world and by their reproduction of this

"talent" given us the best that is obtainable, continue the uplift of the business, the education of the public and the swelling of our net profits.

### MISS DELLA ROCCA WITH SOUSA

Giacinta Della Rocca, the violinist, has been engaged as soloist with Sousa's Band at Willow Grove Park, Philadelphia, for the week beginning August 15. During the week's concerts, sixteen in number, Miss Della Rocca will play part of the Mendelssohn Concerto, some of Edmund Severn's compositions, notably the "Bacchanale"; the Lipinski Concerto, selections by Sarasate, Hubay, Wieniawski and others and a fantasia on Sousa themes, written especially for Mr. Sousa by Max Liebling. The work is still in manuscript, and will be played by Miss Della Rocca for the first time.



JUL 25 1909



John Philip Sousa, the famous composer and conductor, had something interesting to say during his recent visit in Buffalo concerning the growth of music in America, and the tremendous advancement it has made during the last decade.

"The matter of arranging a concert programme is a peculiar thing," said Mr. Sousa, in conversation with the writer, "and it is my experience that the American public has grown more intelligent in its discrimination of what is really good music, as well as what is the most interesting offerings from the composers. The day has gone by when a number, merely because it is a composition by a famous master, meets with enthusiastic approval. Now the public is able to differentiate, and therefore demands the best examples of the composer's genius. The same holds good in every country we visited during our trip around the world. In London, our series of concerts at Queen's Hall drew record-breaking audiences, and a well-known musician there speaking of the programmes said, 'The Sousa marches always take with the masses, and a big crowd is bound to turn out.'

"I determined to prove him in the wrong and prepared a programme which was made up of compositions from the most famous seven masters and which included 'Leonore,' by Beethoven; 'Concerto,' by Mendelssohn; 'Traumerl,' by Schumann; 'Invitation to the Dance,' by Weber; 'Wedding March,' by Mendelssohn; 'Largo,' by Handel; 'Symphonie,' by Haydn; 'Lone,' by Bach, and a Mozart number.

"The evening of the concert Queen's Hall was crowded to overflowing, and every number was applauded to the echo, so that it was an overwhelming contradiction that the masses were unappreciative of classical music."

As a matter of fact, the programmes given by Mr. Sousa and his superb band of musicians, never include more than one Sousa march, for this composer is notably modest, and only the insistent demands from his audiences ever leads him to give one of his own compositions as an encore.

Personally, Mr. Sousa is one of the most genial of men, the very essence of courtesy, with none of the idiosyncrasies common to most musicians. He is a born leader of men, and is perhaps the most popular artist before the public. He is fond of outdoor life and is a great lover of the woods, trees especially having a peculiar appeal to him.

"To me, a giant oak that has withstood the story and stress of the years is the most interesting thing in nature, it has a story all its own, like a human life, and no man may penetrate the mystery."

His love for the open, his vital interest in everything around him, his deep sense of humor, and the ready sympathy and kindly encouragement which he gives others, makes him one of the most lovable of men, and an American artist to be proud of. His latest march, "The Fairest of the Fair," is one of the most delightful things he has ever written.



JOHN PHILIP SOUSA.

Famous March King who is optimistic concerning the musical future of America.

Newspaper Cutting Bureau in the

From  
Address  
Date

## PENCILINGS.

## THE OLD FARM DINNER HORN.

I've heard most every sort of tune, played every sort of way

From op'ry in Boston town to fife on drillin' day,

From Sou'sy's band way down to our own town hall orchestra,

An' all the circus calliopes that's worbled joy to me,

But none of 'em that I recall, since time that I was born,

Has stirred my solar system like the old farm dinner horn.

I ain't forgettin' nuther, in my summary of things,

The birds that tuned our workin' hours with their sweet carollings,

The medder lark an' bobolink, nor quail that used to dizen

The echoes with that joy ineitin', glad "Bob White" of his'n,

For even yet the breezes that come whisperin' thro' the eorn,

No one of 'em quite touched the spot like that old dinner horn.

Day after day, from ploughin' time till come the huskin' bees

That welcome obligater filled my soul with ecstasies,

I'd sort of feel it in the air long 'fore it came to play,

Till I'd a habit in my heart, of meetin' it half way,

An' mebbe it was 'cause I loved the lips that did adorn

The mouthpiece of that welcome, wooin' old farm dinner horn.

## INTER OCEAN

Chicago, Ill.

JUL 25 1909

## American Bands and Their Leaders.

WHILE the Civil war lifted the music of strife from the simple drum and fife corps of the Revolution to the dignity of mellow brass, the really halcyon days of the military band followed the reconstruction period, born out of the patriotic impulse of the past. When the late Patrick Sarsfield Gilmore, in association with Dr. F. Ziegfeld of this city, catered to the great American public musically in the historic Boston peace jubilee, they established a precedent bandwise that has continued to flourish intermittently ever since. The notable foreign bands engaged in that famous function served a good purpose; but for some time thereafter our own marine band, the pride of the national capitol, continued to be directed by foreigners until John Philip Sousa got a firm grasp on the baton and then swung out independently for the larger emoluments that the broad field of the United States could offer.

The Centennial exposition in Philadelphia helped along the band as a producer of organized noise, but it flowered in its finest estate in the World's Fair in Chicago, which was the first exposition to formally recognize music in a specialized way. From that time forward the military band has sounded a triumphant note that will not be downed. Since the open air summer resort that has long flourished in Europe has become a habit in America, and the Coney island novelties are becoming commonplace, the brass band has become a ministering solace as a contrast to the wailing pipes for the Oriental dancers, or the blatant "ballyhoo."

The trim figure of Sousa, "the march king," swaying to his own music, is still potential; yet his ex-trombonist, Arthur Pryor, is now a most graceful protagonist to be reckoned with, while handsome Pat Conway, another gallant director from the town where the boat racers come from, is another great favorite; but our Tom Brooke was a good one, and Victor Herbert currently occupies the leading position. In passing, tribute may be paid to the great dead Jules Levy, who did much in his day to lift the cornet to an artistic instrument of the leadership.

## JOHN PHILIP SOUSA IN NEWARK

John Philip Sousa, the "March King," was an interested auditor last Thursday night at a performance of "El Capitan," by the Aborn Comic Opera Company at Olympic Park. Mr. Sousa came to the park with his wife, daughter and others, the party numbering ten in all. Their visit was unexpected.

The party had dinner in the park restaurant, and afterward took in the show. Naturally the presence of the famous bandmaster at a performance of his own opera attracted general attention. He was invited to lead the orchestra, but smilingly declined, remarking that he was under contract to appear only under certain auspices. Mr. Sousa expressed himself as pleased with the way the opera was rendered by the Aborn organization.

## Marches and Marches.

A schoolteacher in a small town saw some of George Eliot's works displayed in the window of the "general store" and went in to inquire if they had "Middlemarch."

"No, we haven't that," said the red cheeked girl who served as clerk, "but we have lots of others. Will one of Sousa's do?"

of his own organization. He passed away a few years ago in this city almost unnoticed.

The military bands of American enlistment were entirely inadequate to supply the growing demands of the day, and foreign bands, from heavy helmeted grenadier and lightly costumed Filipinos, to bare legged Scots, have rushed to the rescue. The suave, Channing Ellery, has been active for a decade in supplying talent from the land of bel canto, to blow his musical brains through brass for the edification of Americans. He originally introduced the leading eccentric, Creatore, who does extraordinary high jinks in association with band direction and inspired a host of imitators, several of whom are said to outdo him as a gyratist. Bands of foreign flavor have come and gone, and one of the most significant examples of the survival of the fittest as it pertains to strictly Italian band leadership is Francesco Ferullo, who stands in the same relation to the band that Arturo Toscanini does to the grand operatic orchestra. Firm resistance to the demands of the cheap and meretricious tastes makes his ministry particularly praiseworthy, and keeps the brass band almost in the orchestral class as an expositor of fine music at the Coliseum garden.

Telegraph  
7/30/09

It is no new statement to say that, as a rule, musicians can write. Wagner proved it long ago. According to John A. Stow of the Lambs Club, whose reading is wide and whose acquaintance extends from Lester Wallack to Sir Charles Wyndham, Henry K. Hadley, a young American musician, is one of the talented and able writers of the day. One can say also of John Philip Sousa, as of Wagner, that he, too, can write, not as Wagner wrote, but as Sousa, the musician, might well be expected to express himself.

In his latest book, "The Fifth String," from the presses of the Bobbs-Merrill Company in Indianapolis, Mr. Sousa has written of a delicate and allegorical situation in a straightforward manner. Therein, primarily speaking, is to be found the chief fault of his story. A more fantastic and fanciful imagination, a lighter touch was needed to bring out all this story contains. But there is a definite directness, a lack of extraneous detail to the telling of "The Fifth String" that cannot fail to appeal.

Diotti, the great violinist, comes to New York to give concerts, and Fate, that expert goddess who hands us all occasionally the ever yellow lemon in the matter of women, brought him into contact with one Mildred Wallace. Mildred was a typical New Yorker, and the violinist found her to be an Arctic proposition. The music of Diotti, which moved other women to tears, didn't reach Mildred's heart at all. This naturally excited the curiosity of Diotti, who was anxious that Mildred should be moved. He approached her and made inquiries.

She stood leaning lightly against a pillar by the fountain. "I never hear a pianist," she said, "but I see the little cream colored hammers within the piano bobbing up and down like acrobatic brownies." And continuing in that strain Mildred made it plain to the great violinist that she saw the mechanism and not the soul of all musical effort. At his concert she sat unmoved in her box. By this time Diotti had decided that he loved Mildred, and Fate rubbed it in. So Diotti packed up his goods and chattels, including his violin, and made for a desert isle to think things over. His sudden disappearance cost his manager, Henry Perkins, admirably sketched by Mr. Sousa, a pretty penny.

Then there came to Diotti, that other consummate artist in the distribution of lemons, the Devil. He was all dressed up, like George Arliss, and as plausible. He brought Diotti a violin incomparable. The instrument was strung with strings called pity, hope, joy and love, and an extra string, the fifth string, that of death. The Devil told Diotti that he could win the love of Mildred Wallace with this violin. So Diotti took it, realizing that he must not play on the string of death. He returned to New York. He won Mildred Wallace. Then the fifth string brought death to an amiable gossip who fooled with it, and the inability to explain why it was there, and to prove that it was not made of the hair of some woman he had loved in Tuscany, turned cold and inquisitive the love of the fair Mildred. And so in the full sight of a vast audience Diotti played upon the string of death and died.

Now here is a very pretty subject. Mr. Sousa has handled it with directness and as a whole the book produces a decided impression. The illustrations by Howard Chandler Christy dress Mildred in yellow, when Mr. Sousa the text, ap



From  
Address  
AUG 11 1909

## BY THE EDITOR.

IN THE AUVERGNES, July 29, 1909.

**A**RTHUR FRIEDHEIM has been selected to give demonstrations on the new piano keyboard pianos known in Germany as the Clutsam, the keyboard being attachable to any piano, its distinctive character being a cycloid form or bow on each end, so as to conform with the natural side movements of the arms of the player. Pianos with cycloid keyboards—keyboards in the form of a bow or crescent—were made in America forty years ago by Mathushek. I played on such square pianos myself as late as twenty-two years ago. This Clutsam may be a different method, but the Mathushek keyboard was crescent formed; I know that definitely. Mr. Friedheim's first performance will take place in October in Munich.

### Cecil Fanning.

After a singer—a real singer and not one of those who never dislocate any nervous energy in their work—gets through with a season—a real season, too—he is entitled to a rest, and for that reason alone Cecil Fanning, baritone, is concluding a six weeks' sojourn at Eaton Ranch, Wolf, Wyoming. The place has a musical association through its name, for among the most rhythmical cognomens are these Indian words such as Wyoming, which rhymes with "won't you sing?"—as Fanning, no doubt, has been hearing. Indian names are exemplary as fitting for musical setting, but the setting does not seem to set. Most of our American composers—except some of the cheap class identified with our American comic opera, and who have helped to degrade it from the place to which such a composer as De Koven originally lifted it—I say most of our American composers have gone to Greece and its mythology and to primitive legendary lore of Western Europe, to the Arthurian tales, to the feudal traditions and their literature, and have hardly touched upon the attractive Indian lore of our country.\* But a change is in store, for here in Europe there is much curiosity to hear what our own composers of serious music have to say on our own topics.

Mr. Fanning will, as I learn through direct sources, although I have not heard from him for many a moon, open his season on August 25 at the classical town of Pride's Crossing, Mass., in a joint recital with Olga Samaroff, famed as one of our progressive pianists among the women. It will not do to call female pianists "pianistes," particularly now since the manufacturers have put on the market pianistas and pianotas and panulas and piniolas.

\*As to Sousa—John Philip—I do not classify him among any of our composers, because I look upon Sousa as an original American composer whose marches are of a distinct and conspicuous type, contradistinguished from anything of the kind either before or since the period of their composition. They are, furthermore, examples of a rhythmic power such as is rarely met with, inducing the very action their title and purpose call for. Hence their remarkable success at home and abroad. Sousa's music is sympathetic because it is sincere and because it bears no evidence of manufacture. By manufacture I mean the process that stamps music as being made to order. Besides these distinctions Sousa's music is original Sousa. It is not music that exhibits influence except the influence of the age, which makes it original. No one would ever suggest that Sousa's music is pirated and he need never fear that anyone will accuse him of plagiarism.



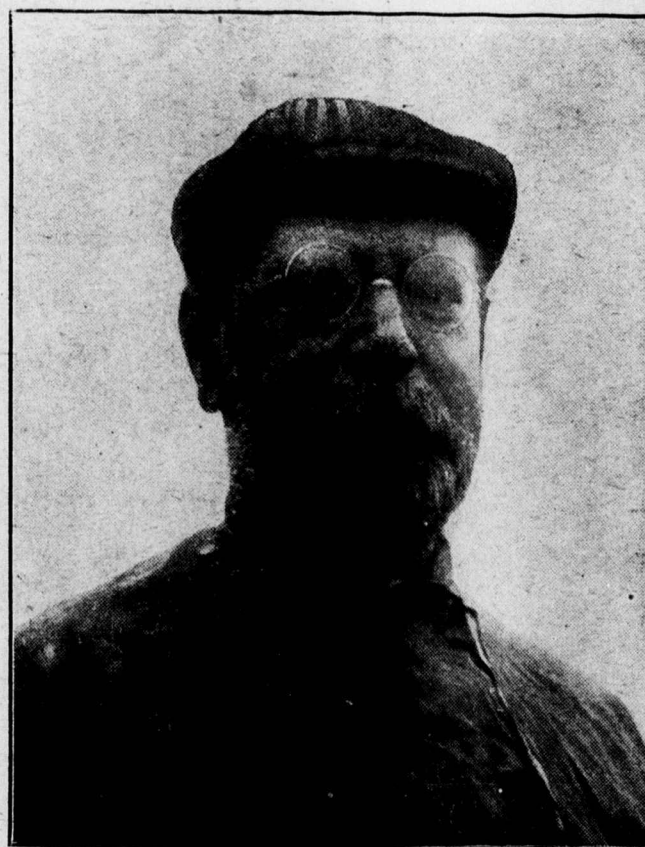
Even before then the Frenchified term "pianiste" fell into inglorious and mute desuetude, and yet it is harsh to say "female pianist" or "woman pianist," and as to "lady pianist"—well, that is entirely too refined to be artistic. A lady pianist may mean so elegant a lady that she would be unable to play. The best plan, therefore, is simply to mention the name and let that discover the sex; it is direct and simple and does away with a distinction that has never been cherished by the women who play the piano in public.

Meanwhile it may be said, without any exaggeration, that the career of Fanning, one of the successes in the vocal concert line, is due to a talent recognized immediately as unusual in its particular class. Fanning is a poetical and musical nature and a fine organization. He sings with all the control of the material and with the intensity of conviction of feeling and with a special musical command and with literary judgment. He has also been so thoroughly impressed with the necessity of having in co-operation with his text and music the fitness of the accompaniment and its great significance that he is associated with one who fills in exactly these essentials. He and Mr. H. B. Turpin, his associate, give a complete recital, and this makes the demand for Fanning so much greater.

### MORNING EXPRESS

Buffalo, N. Y.

AUG 1 1909



A MUSICIAN WHO IS A MARKSMAN.  
John Philip Sousa at the Eastern handicap shoot.

### AT ROCK CREEK PARK CRICKET FIELD.



Anthony A. Sousa, of the Washington Cricket Club, at bat during a Practice Match.

om PRESS

ldress Philadelphia, Pa.

ate AUG 16

### THOUSANDS HEAR SOUSA

Attractions at Willow Grove Are Highly Appreciated.

Easily the largest Sunday crowd of the season voiced approval of John Philip Sousa's music at Willow Grove yesterday, when his band began a three weeks' engagement. No less than 50,000 persons from Philadelphia and surrounding counties were present.

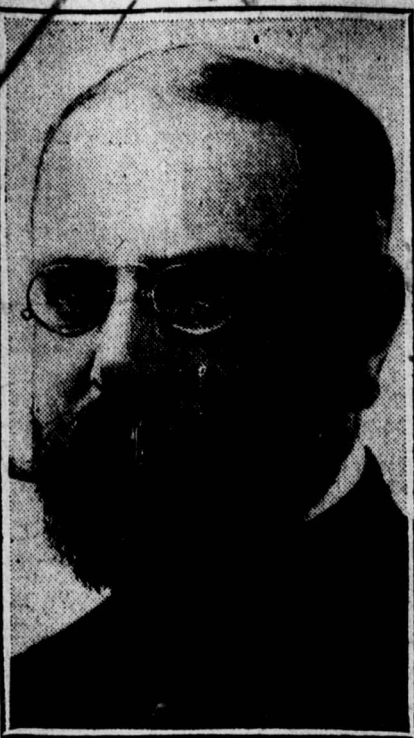
Perhaps the deepest interest centered in the work of the soloists and in Sousa's own compositions. There were two of the latter "In Pulpit and in Pew," and "People Who Live in Glass Houses," and they fully demonstrated the versatility of the composer.

Miss Virginia Root, a soprano soloist, won further laurels by her singing of "The Cross," by Strauss, and Rossini's "Inflammatus." Miss Della Rocca, violin soloist, was heard in two splendidly in-

terpreted selections and Herbert L. Clarke, another favorite with Philadelphia music lovers, scored with his new solo "Shower of Gold." In the evening he was heard in a solo of his own composition "Bonds of Love."



AUG 8 - 1909



John Phillip Sousa.

## SOUSA'S BAND COMING

## Willow Grove to Have Gifted Leader and His Players August 15.

The famous band which took its name from the magnetic and brilliant young leader, John Phillip Sousa, and jumped into fame overnight, will begin a four-weeks series of concerts at Willow Grove on August 15.

Its appearance is always synonymous with a tremendous patronage for the popular pleasure park, and preparations for big crowds are under way.

The programmes have been announced only in part, but it is understood that in view of the fact that this series of concerts is preliminary to a prolonged tour of the country, it will be employed as in part rehearsal for the newest music to be obtained.

Virginia Root will be soloist with the band the week of August 15, and Della Rocca, a talented young violinist with a big following in New York, will assist. Helen Crennan, of Washington, will sing the second week. Miss Crennan is of distinguished birth, being a relative of the former United States Senator Henry M. Teller, of Colorado.

Sousa himself is said to be in his happiest strain, having succeeded in training his organization to the point where it cannot fail him. He is perhaps the most versatile man who ever composed music, since the large majority of his pursuits lie wholly without the world of music. His musical output has been prodigious, and the number of his compositions far beyond computation. He has written two books, one of them a "best seller" for several months. He has trained the most powerful and resourceful musical organization of the sort in the world. He is a crack trap shooter, and is a skilled hunter. Many months of each year he spends on his North Carolina game preserves, hunting quail, grouse and partridges. Here, too, he has a fine kennel of dogs.

The bandmaster is also a devotee of horses, and his ridden some of the most ferocious animals in all of North Carolina. He has bred some beauties, too, and is immensely proud of the fact that his fostering care reared the magnificent animals on which he and his wife took their celebrated trip from Hot Springs, Virginia, to Washington, D. C.

As if all these things were not enough to have employed the time of most any man of normal capacities, here are a few of the things that Sousa has done, besides, since he left the Marine Band 18 years ago.

He has made 36 semi-annual tours of the United States, visiting 922 cities and giving, in all, 7947 concerts. The band has visited Europe four times, appearing twice at the command of King Edward.

It has visited almost every city of any size in the world, and has been a feature of many leading events of the recent history of the world.

The publishers of his works report that 2,000,000 copies of his marches have been sold, and his newest comic opera, "The Glassblowers," is to be produced by the Shuberts this winter. And John Phillip Sousa isn't very old, nor very tired, and he says he will live to treble this record.

The First Established and most Complete  
Newspaper Cutting Bureau in the World

Address

## TWO AMERICAN EXPOSITIONS WILL BE OPENED IN BERLIN.

Preparations are actively in progress for a great American exposition to be held in Berlin in April, May and June, 1910. Baron Rudolf von Brandenstein, the originator and chief promoter of the enterprise, has returned from a trip to the United States, where he secured the co-operation of a representative committee of bankers, merchants, manufacturers and professional men, who have agreed to stand sponsors for this exposition on the other side of the Atlantic. The latest to signify his willingness to join the committee is the former Ambassador, Mr. Charlemagne Tower.

The exposition will be held in the permanent exhibition hall of the famous Berlin zoological gardens. It will contain practically everything America has to offer to the rest of the world in the shape of natural products and manufactured wares.

The show will, metaphorically speaking, be swathed in red, white, and blue from end to end. There will be an American band, perhaps Sousa's an American restaurant, ice-cream soda fountains, American side shows, and an institution without which no well-conducted enterprise in Europe is any longer complete—the all-conquering American bar. The exposition is designed particularly, of course, to advertise the merits of American wares, but its backers hope it will prove an extra drawing card for American tourists.

Germans are inclined to confuse the exposition project with another American enterprise shortly to be launched in Berlin—a permanent exhibition of American manufactured goods, which a New York exporting syndicate will open in the local wholesale district during the coming autumn. This will practically be a warehouse of samples where everything Yankee ingenuity turns out for the benefit of the rest of humanity, ranging in variety from suspension bridges to patent books and eyes will be permanently on view.

People like Judge Schwarze, the Teuton politician, who would weld England and Germany together for economic warfare against the United States, see in these various projects fresh ground for their fears that America is about to devour Europe whole, but the German business community welcomes them as a first-class opportunity for better and friendlier relations between the trading interests of the two countries.

From

Address

Date

## SOUSA AND BAND AT WILLOW GROVE

## They Will Take Up the Good Work Victor Herbert Has Been Doing for Philadelphians

PHILADELPHIA, Aug. 10.—John Phillip Sousa and his famous band will open a four weeks' series of concerts at Willow Grove next Sunday. The program has not been announced in full, but some of the newest music to be obtained, together with the gifted leader's own popular compositions, will be rendered. The series of concerts here is preliminary to a prolonged tour of the country by Mr. Sousa.

Virginia Root will be soloist with the band next Sunday, and Giacinta Della Rocca, a violinist who has a big New York following, will also assist. Helen Crennan, of Washington, will sing during the second week.

Victor Herbert has had a most successful stay at Willow Grove, and on Sunday reproduced a number of the favorite selections with which he and his excellent organization have delighted thousands during the last few weeks. His engagement ends on Saturday night. He repeated his famous Wagnerian program during the week.

AUG 10 1909

## SOUSA TALKS OF POPULAR MUSIC

"Tannhauser" Overture, He Says, Leads the List, and Wagner the Composers.

## FAITH IN THE FUTURE

No "Art for Art's Sake" Here, He Says, "But Good Music Pays."

"Wagner is the most popular composer; without question, the most popular, and the Tannhauser overture is the most popular piece of music in the world."

This is the way John Phillip Sousa, the March King, summed up popularity in music when asked what was the popular idea, during the intermission of his concert at Willow Grove yesterday. The great band leader and composer of marches sat in his little rocking chair, in his private apartment over the music pavilion, smoking cheerfully and rocking optimistically. The distinction between what has been called classical music and what is known as popular music, he said, was gradually becoming obliterated. By this is not meant that Sousa regards rag-time as classical, but he does regard some of the master works of the great composers as popular in the best sense. He expressed his faith in the future for music in America.

"Music does not become popular unless it originates in an inspiration," he said. "Writing notes is an ordinary accomplishment, but all of it is not music, any more than the mere writing of words is literature. Music is the universal language, and what is popular here will be popular in England, or in Europe generally. On the other hand, a piece of music that is popular in London will be popular here."

"In 16 countries I have given the same programme I have given here. I have made four tours of Europe and I do not think it would be possible for me to live if this universality I speak of were not present. My concerts were just as successful abroad as they are here."

Asked if he believed the musical taste was advancing in this country, he replied:

"Let us take baseball. The more one sees of fine ball playing the better one will be a judge of fine play. It is the same with music; the more fine music is heard the better judge one will be of what is good. This is true of every one. Of course, a person who never has heard music will not be a judge of what is good or bad in music."

"Now, although I said that what is popular in Europe in music is popular here, this applies only to music. As to the drama it is very different. A play might appeal to a London audience because of an appeal which to an American audience would have no weight. With music, however, the appeal is universal. Every one understands it. Its vibratory qualities appeal to the physical senses and the spiritual to the soul. There is a glamour about good music as about nothing else."

"We are reaching in America a very peculiar point, where people go and see clever people in vaudeville and enjoy what they hear for the moment. After they leave they forget all about what they have heard, but that was what they wanted at the time, and they enjoyed it."

"I have had to raise my standard. Fifteen years ago two-thirds of the programme was what I call entertainment, and now I would not dare to give it. The intellect has to be appealed to. The people want interpretations. Whether it is a jig or a symphony, they want an interpretation. They do not want their judgment outraged, and a popular piece must be well played."

"I remember giving a demonstration of this some years ago in London. Some one had said my concerts were popular because I gave the people only Sousa marches. That was not the case, for I never have more than one of my pieces in a programme, and then again it was unfair to the musicians, for it accused them of being unable to play other music. So I arranged a programme in which were the names of nine great masters—Beethoven, Bach, Mendelssohn, Schubert, Schumann, Mozart, Weber, Handel and Haydn. I announced the pieces as 'popular hits of the classic masters.' Of course, the concert was an immense success."

"That is a horribly misused word, 'popular,'" continued the March King. "It does not mean those ephemeral pieces which are heard for a year and then, if I should play them, they would throw cans at me, but 'Annie Laurie,' 'Swanee River,' 'Stars and Stripes' and the 'Washington Post' are indorsed and wanted by the public."

"We have a glorious future for music in America," he remarked after a pause. "Upon what do you base that opinion?" he was asked.

"On the tremendous commercial value of good music," he replied. "That is the best test. This is a young country; too young to go after art for art's sake, but it will go after art if it pays, and good music pays. Every town of any importance has its symphony orchestra, making the people familiar with the best there is in music. I hope to see the time when every big town will have its symphony orchestra. If they lose \$50,000 to \$75,000, they have at any rate laid a foundation for a new school of composers; they are educating the public, and they will be doing great good for the musicians."



4A  
The American  
Aug 16/09

# SOUSA AND BAND BACK; WRITES COMIC OPERA

Shuberts to Give It a Trial in  
Christmas Week at  
New Haven.

THINKS IT IS HIS BEST



INGLING melodies and jaunty marches continue to respond beautifully to the baton of John Philip Sousa, who, after a year's absence, has again brought his splendid band to Willow Grove.

At the opening concerts yesterday afternoon and evening it is estimated that the "March King" played to nearly 50,000 persons.

Herbert L. Clarke, cornet soloist, is still with the band, and, in addition, Sousa is aided by Miss Virginia Root, a young and pretty soprano singer from New York, and Miss Della Rocca, who plays the violin with more than ordinary ability. The ovation given to Sousa when he made his appearance at both concerts was most vociferous. He spoke about it during the afternoon intermission and expressed his pleasure at being so kindly remembered.

Like Victor Herbert, Sousa brings with him an almost completed score of a new musical work, which he expects to finish during his stay in Philadelphia. But, unlike Herbert, Sousa's effort is not for the grand opera stage. It is a comic opera and has the rather prosaic title, "The Glassblower." It will be produced by the Shuberts Christmas week, in New Haven, and, if successful, will be taken into New York for the balance of the winter.

Sousa thinks "The Glassblower" will be his best work, and believes that it will be accepted by the public as the first purely American comic opera.

"It is altogether American," he said in discussing the work. "Its characters are Americans of today; its plot deals with a modern theme; its scenes are laid in New York, and the music I have tried to make, typically American, if such a thing is possible."

"This will be my eleventh operatic score, but the first that is given over wholly to American thought or idea. The other ten, you may recall, are all laid in foreign or mythical lands."

The author of the libretto is Leonard Liebbling, editor of the Musical Courier. The nature of its plot Sousa declined to divulge, as both he and Liebbling desire to keep it a secret until the opening night.

Since his last visit to Philadelphia Sousa has not, he regrets to admit, written a new march, but he is working on one which is almost finished, and which will be first heard as a song in "The Yankee Girl," the musical comedy in which Blanche Ring is to be featured this season. He is writing it especially for Miss Ring, and he says it will be full of the same kind of snap and ginger which have made his other marches so popular.

One new Sousa composition never before heard in this city was rendered by the band at the afternoon concert.

It is entitled "Bacchanalian Suite," with the adage, "People who live in glass houses," attached as an explanatory phrase. It is divided into four parts, "The Champagnes," "The Rhine Wines," "The Whiskies," and "The Cordials." It was well received by the vast audience which heard it.

# SOUSA MAY WRITE A GRAND OPERA

It Will Be American in Theme  
and Story and He Has Chosen  
the Period.

HIS "LYRICAL COMEDY"

Production of "The Glassblowers"  
to Be Made by Shuberts.

About "National" Music.

Some day John Philip Sousa may begin the writing of a grand opera, and when he does he will enter upon the work wholeheartedly and with a definite idea of the sort of finished product he will achieve. It will be an American theme, for Sousa is American to the core, and he is sure that his greatest inspiration will be in the selection of that romantic period in the history of the country when Dolly Madison was a toast or when the Mexican War was imminent. At Willow Grove Park one rainy afternoon last week, he made known the notion he long has cherished to put his musical genius to the test of composition of opera on some lofty or noble theme, and, when leisure shall present itself, he will set himself seriously to the task that has often fired his imagination.

For the present, and, in fact, for several months, it will not be vouchsafed to Sousa to attempt to bring to realization his sweet day dream. At the completion of the band's engagement at Willow Grove Park, a tour of that organization to the Pacific coast will begin and not until the day following Christmas will the strenuous touring conclude. The last concert of the band's season will be given in the New York Hippodrome, and Sousa will then devote himself to personal rehearsing of the Shubert company that will be heard in his new "lyrical comedy," "The Glassblowers." The book of this opera has been written by Leonard Liebbling, the editor of a musical weekly, and it is the eleventh opera that Sousa has written. It is the first libretto on an American theme of to-day to have engaged the composer's attention, and, on that account, Sousa feels an interest in the work greater perhaps than ever in the past. The first performance of the piece will be in the Hyperion Theatre at New Haven, where Sousa's "The Bride Elect," and "Chris and the Wonderful Lamp," likewise had their premieres.

Americans in Opera.

"It is curious," said Sousa, "that 'The Glassblowers' is the first opera that I have written on an American theme. It was the custom, in times now past, to set the scene of action in some kingdom or principality where the postal service did not reach, and then to build a story about the mythical personages inhabiting that strange and unfamiliar land. That seeming necessity for migrating no longer exists. Fifteen or twenty years ago, an American personage in opera would have been an impossibility. This was not because we were any less musical than other nations, but it seemed to be the custom to devote librettos to some foreign land of mythical sort, and then it mattered not what the chorus seemed to be if only there was a suggestion of foreign environment in the character of dress. To-day that is changed, and so we find the American lieutenant, Pinkerton (even though he is sometimes criticized for singing so eloquently about whisky) holding a place of importance in that masterpiece, that work of genius, Madame Butterfly. The American as a stage character in grand opera has received recognition, and he will continue to receive recognition, for the taste of every community in the civilized world is cosmopolitan in music, and a great composer does not write national music, in the sense that 'national' is usually understood. Some years ago, when 'The Charlatan' was produced, my work was severely criticized by one writer, because it was contended by him that there was nothing suggestive of Russia, wherein the scene was laid, in the character of music. I made it a point to see this critic, and I asked him what he meant by characteristic Russian music. He spoke of Tchaikowsky as typically Russian, but he could go no further. Then I told him that I could not accept his judgment, because, instead of instancing a particular kind of music as representative of Russia as a nation, he had only pointed to the work of one man, and declared that his work was national."

About "National" Music.

"And so it is in this country and everywhere else. National music is not a growth of the soil. A great genius like Wagner bursts upon the world. He is a product of Germany, but his music is not German national music. He is the leader, and there follow in his wake a great number of imitators—men who take up the master's ideas and do less with them than he did. People speak of a national music in this country and instance the negro melodies of the South. Were they a product of the soil? Let us see. The foremost composer of these melodies was Stephen Foster, a Pittsburg man, who lived in the North and wrote of the South. No matter what the country may be, the South is always the land of romance, and so Foster, for negro minstrel performances in New York, wrote of the South too, and he invested his music with a rare charm that was held to be typical of the South. Yet he was a Northerner, writing in the North, and he could only be writing with genius tracing the notes upon paper and without representing the nation's characteristics in his work. He was the leader, and there were myriads of imitators—lesser lights, but all writing to the same end. I remember, years ago, when I was playing the violin in Washington, Johann Strauss paid a visit to America. There was great enthusiasm over the 'Waltz King.' His waltzes were called Viennese, not because they were typical of Vienna, but because he was from that city. He had his followers, whose waltzes were called Viennese, and when he left America there was published a waltz called 'Strauss' Autograph.' It became a great favorite, and the Viennese style was recognized and warmly praised. But it wasn't Strauss at all who wrote the 'Autograph,' but an American composer, a young fellow named Warren. He wasn't a Viennese, but he quickly got into the spirit of the

Viennese school, and his work was accepted as typical."

"Then, Mr. Sousa, you do not speak of a national music in this country?"

"Not in the sense usually understood. The Foster music was distinctive, though, as I have pointed out, not a product of the soil, and if I may not be considered egotistic, I may say that my marches are also distinctive. They are not the product of nationalism, and, in fact, when I was a student, I was always deficient in any task of imitating a style of composition."

Sousa's Grand Opera.

"What would be your idea then of a grand opera to be written by you?"

"For some years I have had in mind the writing of a grand opera—always seeing the beginning of the actual work in the dim future. But I did have clearly in mind that the theme should be on an American subject, and that there should be something of romance in the period to be utilized in the story. For this purpose, the colonial times, with their restraint of Puritanism, seemed hardly warm enough to be inspirational, and the civil war period, with an inevitable complication in a love story with a Southerner and a Northerner as the principals in the romance would strike no new note and moreover would prevent unfettered treatment because of the necessity to avoid offense to the North or the South. So the times of Dolly Madison or of the Mexican war seemed to me to be the most inviting, and I have that period in mind in advance of any attempt at writing. Of course, I would endeavor to create something that would be wholly original and distinctive. Fifteen or twenty years ago I would have felt that the people would not want American opera, but I think differently now."

"And now, Mr. Sousa, do you think the American public is gaining in appreciation of music?"

"Unquestionably," was the reply. "I can see this all over the country, first, in the reception that the better kind of music is given, and, secondly, in the nature of the requests that I receive for extra numbers or encore pieces. The people know the standards of music to-day, and they will not be satisfied with the cheap and trivial. Do you notice how quickly the cheap hits go out? Only a few weeks and the public will have no more of them. That means that the people know music better—they have finer attuned ears and keener appreciation. The popular music may win applause, but it will be found that there is needed the heaven of big music, and almost any program will convince you that conductors recognize this cosmopolitan taste. Every audience is the same in its desire to hear the best, no matter what may be the character of the music, and it is only the insular and mistaken conductor who does not recognize this catholicity of taste and who does not conform to it. Since I have come to Willow Grove Park, and it is the only park in which I play, I have noticed this betterment of taste. The requests have changed greatly in character. Now all the big things are wanted. And it is a pleasure to grant these requests. I look forward each year to my visits here, and one year I hurried from Europe so that I might not be late for my engagement. Willow Grove is unique among parks, in that it is free to the public, and yet that there is no bar and no disorder. It is unquestionably the finest conducted park in the world."

Chatting on other topics, Sousa told of some foreign experiences and of his belief in the cosmopolitanism of music-lovers, he gave exactly the same kind of programs as he presents in this country. There were two exceptions, however, when he played before King Edward at Sandringham and at Windsor. Preceding each concert, Sousa was visited by an equerry, and in compliance with the King's request subsequently gave programs wholly of American music, of which his Majesty is very fond.

But even with all his foreign successes and with his triumphs in this country, Sousa has never sought to live upon reputation. To-day his band is the most expensive in the United States. He will have none but the most proficient artists in the organization, and if he discovers a weakness he is quick to remedy it by engaging a more competent player. Some of his great success as a band-master may be traced to this eternal vigilance, and his earnest desire to please prompts him to be most generous in encores. Special soloists that are with the band add much to the costliness of the Sousa concerts, but he will not consent to rest upon reputation, and will not listen to any suggestion to cheapen the band in any way.

HERMAN L. DIECK.

The First Edition  
Newspaper Cutting Bureau in the Wo

m  
dress

# SOUSA ON MUSIC HERE

Speaking of the wonderful development of the best class of music in America, Sousa, whose band began its engagement at Willow Grove yesterday, says:

"I have had to raise my standard. Fifteen years ago two-thirds of the programme was what I call entertainment, and now I would not dare to give it. The intellect has to be appealed to. The people want interpretations. Whether it is a jig or a symphony, they want an interpretation. They do not want their judgment outraged, and a popular piece must be well played."

"I remember giving a demonstration of this some years ago in London. Some one had said my concerts were popular because I gave the people only Sousa marches. That was not the case, for I never have more than one of my pieces in a programme, and then again it was unfair to the musicians, for it accused them of being unable to play other music. So I arranged a programme in which were the names of nine great masters—Beethoven, Bach, Mendelssohn, Schubert, Schumann, Mozart, Weber, Handel and Haydn. I announced the pieces as 'popular hits of the classic masters.' Of course, the concert was an immense success."

"That is a horribly misused word, 'popular,'" continued the March King. "It does not mean those ephemeral pieces which are heard for a year and then, if I should play them, they would throw cans at me, but 'Annie Laurie,' 'Swanee River,' 'Stars and Stripes' and the 'Washington Post' are indorsed and wanted by the public."

"We have a glorious future for music in America," he remarked after a pause.

"Upon what do you base that opinion?" he was asked. "On the tremendous commercial value of good music," he replied. "That is the best test. This is a young country; too young to go after art for art's sake, but it will go after art if it pays, and good music pays. Every town of any importance has its symphony orchestra, making the people familiar with the best there is in music. I hope to see the time when every big town will have its symphony orchestra. If they lose \$50,000 to \$75,000, they have at any rate laid a foundation for a new school of composers; they are educating the public, and they will be doing great good for the musicians."



## SOUSA'S FIRST CONCERT ATTRACTS BIG AUDIENCE

Willow Grove Crowded When Band Opens Its Season—Miss Della Rocca Wins Favor as Soloist

PHILADELPHIA, Aug. 17.—John Philip Sousa and his famous musical organization began an engagement at Willow Grove on Sunday to remain until the close of the season of the resort, September 6.

Thousands journey from all parts of the city, suburbs and rural sections to welcome the noted director.

There was not a vacant seat in the spacious auditorium at the afternoon and evening performances and many were content to stand under the trees to enjoy the musical feast. The weather was ideal.

The programs were well selected, sacred music being among the numbers out of deference for the day. Virginia Root, a New York soprano, and Mlle. Della Rocca, an excellent violinist, were the soloists. The selections included "Inspired Moments from the Works of Gounod," "In Pulpit and Pew," a new work of Sousa's; "The Cross," a soprano solo for Miss Root; "Home from the War," a descriptive fantasia, by Oscar Straus; Flotow's "Stradella"; Friedeman's "Slavonic Rhapsody"; "People Who Live in Glass Houses," a new suite by Sousa; Edmund Severn's "Valse Caprice," a violin solo for Miss Della Rocca; Leslie Stuart's "Havana"; Tschai-kowsky's "International Suite"; "The Chariot Race," a symphonic poem by Sousa; "Inflammatus," from Rossini's "Stabat Mater," sung by Miss Root; Rachmaninoff's "Prelude"; a Mendelssohn concerto by Miss Della Rocca, and "Three Quotations," a new suite by Sousa.

S. E. E.

Mo. American  
NDAY, AUGUST 23,

## 'MARCH KING' GIVES IDEA OF PARADISE

Bandmaster Sousa's Conception More Robust Than Omar's.

IS WRITING NOVEL

Says American Love of Music is Fostered by Permanent Orchestras.



HORSES, dogs, a gun and a girl—that is John Philip Sousa's conception of paradise. Or it is the conception, at least, of a character in "In Quest of the Quail," the new novel which the bandmaster, who is now filling a Willow Grove engagement, is writing. As characters usually reflect their

author's ideas, it is evident that the march king expects the joys of heaven to be quite healthful and normal pleasures.

Mr. Sousa's love of horseflesh and sports in general are the keynote to his character. To hear him tell of the exhilaration of a twenty-mile canter astride a steed is to listen to the expression of a "man's man," unaffected by success.

These personal topics were discussed by Mr. Sousa yesterday afternoon during the intermission at the afternoon concert at Willow Grove, when one of the largest audiences of the season was present.

"Success affects a man in two ways," he said, in answer to a question. It engenders generosity and makes him simple in life. It produces a taste for the simplicities of existence and a dislike for the false. In other words, it induces a return to nature.

"I love nature and the sports intimately associated with it. One of my chief delights, second of course, to conducting and composing, is quail shooting. My latest novel is entitled 'In Quest of the Quail.'"

The widespread love of Americans for music was commented upon by Sousa who stated that it was due to the number of orchestras throughout the country. Nearly every city of the first class now has a permanent musical organization, he said, and Philadelphia and New York support two grand opera companies. Music, he said, in conclusion, was the most refining of all arts and had an especially ennobling influence on the masses.

Phila. Ledger  
Aug. 22, 1909.

## SOUSA'S NEW OPERA, 'THE GLASSBLOWER'

Will Be Finished While His Band Makes Music at Willow Grove.

REGNEAS TO TEACH HERE

Distinguished Exponent of Saenger Method Comes to Philadelphia.

John Philip Sousa's versatile mind seems to be running to the glass industry lately. His most recent composition, the "Bacchanalian Suite," bears the subtitle "People Who Live in Glass Houses." It is in four parts under the bibulous captions: "The Champagnes," "The Rhine Wines," "The Whiskies" and "The Cordials."

Just as Victor Herbert leaves Willow Grove with the score of his new opera, "Naloma," all but completed, Sousa brings hither an unfinished comic opera which he expects to get done during his stay at Philadelphia. It bears the title "The Glassblower," and it will probably have a particularly cordial reception for that reason in Pittsburgh. In speaking of the new work, Mr. Sousa said the other day: "It is altogether American. Its characters are Americans of today; its plot deals with a modern theme; its scenes are laid in New York, and the music I have tried to make typically American, if such a thing is possible."

"This will be my eleventh operatic score. The other ten, you may recall, are all laid in foreign or mythical lands."

Musical America

September 11, 1909.

Washington Girl with Sousa's Band

WASHINGTON, D. C., Aug. 31.—The appearance of Helen Crenan, soprano, of Washington, with Sousa's Band at Willow Grove, Philadelphia, brought many Wash-

ingtonians to that resort to hear the gifted singer. She was heartily encored at each concert, and her voice has received high praise from the bandmaster himself.

NEW YORK  
The First Established and most Complete Newspaper Cutting Bureau in the World

THE MORNING  
NEW YORK CITY  
AUG 20 1909

## SOUSA'S PROTEGE HERE.

Pupil of March King to Play at Manhattan Beach Hotel.

Manager Alfred S. Amer, of the Manhattan Beach Hotel, announces that he has engaged Carl Edouarde and his band of forty pieces to open at the hotel Saturday night. The Carlton Famous British Guards Band finish that evening and will be replaced by the above-named attraction.

Carl Edouarde is a protege of John Philip Sousa, and has studied under him. Last Winter he gave a highly successful concert at the Belasco Theatre.

NEW YORK  
THE MORNING  
NEW YORK CITY  
AUG 28 1909

## SOUSA A SOCIAL FAVORITE.

Bandmaster Is the Lion of Philadelphia Music Lovers.

(Special Dispatch to The Morning Telegraph.)

PHILADELPHIA, Aug. 27.—Sousa's Band, which is in its second week here at Willow Grove, filling its ninth consecutive season, has had an unprecedented reception. On Sunday the audience of 30,000 persons exceeded the record of the Philadelphia Traction Company, which controls the park. Sousa himself has been the subject of much social attention on the part of the local musical coterie, and the devotees of trap shooting, in which the bandmaster has won the distinction of an expert, have given him the practical freedom of the city.

Miss Helen Crenan, the young soprano whom Sousa introduced to the Philadelphia public this week, has more than justified the bandmaster's judgment as to her talents formed at a rehearsal in the Metropolitan Opera House in New York last November, and she has completely dominated her audiences here. She is a South Dakota product, having been born at Yankton before the Territory was divided and admitted as a State. She is more than six feet in height, and bids fair to be, when fully developed, the most imposing figure on the American concert stage. Her education was recently rounded out at the studios of Professor John Meehan in New York City.

Sousa—John Philip Sousa, whose band is playing in Willow Grove now, is a devotee of horses, and has ridden some of the most ferocious animals in all of North Carolina. He has bred some beauties, too, and is immensely proud of the fact that his fostering care reared the magnificent animals on which he and his wife took their celebrated trip from Hot Springs, Virginia, to Washington, D. C.

INQUIRER

Philadelphia, Pa.

## Sousa at Willow Grove

"New" and "first time" are much in evidence in the opening day program of Sousa's Band at Willow Grove. Today Mr. Sousa and his popular organization, including the soloists, Miss Virginia Root and Miss Della Rocca, will play the following program in the afternoon:

- 1—Inspired Moments from the Works of Charles Francois Gounod (new)
- 2—Compilation—"In Pulpit and Pew" (new)
- 3—Soprano Solo—"The Cross" (new) Sousa
- 4—Descriptive Piece—"Home From War" (new) Miss Virginia Root.
- 5—Overture—"Stradella" Oscar Straus
- 6—Slavonic Rhapsody (new) Flotow
- 7—Cornet Solo—"Shower of Gold" (first time) Friedeman
- 8—"Bacchanalian Suite"—"People Who Live in Glass Houses" (first time) Mr. Herbert L. Clarke
- 9—Violin Solo—"Valse Caprice" (new) Sousa
- 10—Airs from "Havana" (new) Miss Della Rocca.

The evening concert will also consist of a notable program.

EVENING SUN,

New York City.

AUG 23 1909

John Philip Sousa has named his new march, upon which he has been at work several months, "The Honor of the Yankee Navy." Arrangements have just been concluded between Mr. Sousa and Miss Blanche Ring whereby the composition is secured exclusively for her new musical comedy, "The Yankee Girl." It will be introduced in a spectacular naval specialty. Incidentally the "March King" has dedicated the composition to the comedienne, and she will make a trip to Willow Grove, Philadelphia, this week to have Sousa's band play it for her.

THE MUSIC NEWS

Chicago 8/20/09



A GROUP OF WILLOW GROVE ARTISTS



# MISS DELLA ROCCA WITH SOUSA'S BAND

Violinist and Virginia Root Win Favor of Willow Grove Audiences



Reading from the Left: Virginia Root, John Philip Sousa and Giacinta Della Rocca

PHILADELPHIA, Aug. 23.—The Sousa concerts at Willow Grove continue to attract record audiences. With Giacinta Della Rocca, the violinist, and Virginia Root, soprano, as soloists, the concerts have aroused great enthusiasm. Miss Della Rocca closed her ten days' engagement yesterday, after a series of triumphs which must have been gratifying to this young artist.

During her stay here she played Severn's "Bacchanale" three times; Mendelssohn's violin concerto twice, parts of Godard's "Romantique," the "Meditation" from "Thaïs" and a number of smaller pieces, always arousing storms of applause by her mastery of the violin. Rose Ford, a talented young violinist of New York, will be the soloist to-morrow.

newspaper Cutting Bureau in the U.S.A.

## WILLOW GROVE PARK

Large Crowds Enthusiastic Over New Soloist and Duetists.

Two singers new to the Sousa program, and a violinist who also made her first appearance at Willow Grove Park during the present engagement of Sousa and his band, pleased the audiences yesterday at that resort. The sisters, Frances and Grace Hoyt, respectively soprano and mezzo-soprano, were heard in vocal duets, and Florence Hardeman, a talented violinist, charmed by her facile playing of several difficult musical numbers. The program of the band concerts was of merit throughout, and Sousa, with his customary liberality, gave encores without stint.

The duetists and the soloist were newcomers at Willow Grove, but they made a hit that was seemingly even more pronounced than that of the other young women, who, in the last two weeks, have been heard with the band. The audience was extremely large both afternoon and evening, and the Park, now in its perfection of late summer floral beauty, was thronged in every part.

## WILLOW GROVE PARK

Newcomers Among Assistant Artists With Sousa's Band.

Renewed interest in the concerts of the Sousa Band at Willow Grove Park will be aroused to-day and throughout the continuance of that organization's stay by reason of the fact that three new soloists are to take the places so admirably filled during the past fortnight by the Misses Ford and della Rocca, and the Misses Crennan and Root. The newcomers are Frances and Grace Hoyt, and Florence Hardeman. The first two named are respectively soprano and mezzo-soprano, who, although soloists, will be heard in a series of duets, while Miss Hardeman is a violinist of artistic reputation. In addition members of the band will be heard in solos at the concerts. The engagement, it should be borne in mind, will end on the night of Labor day, when the park's season will also conclude.

The engagement of Sousa this year at Willow Grove Park has been highly successful in every way. The crowds have been extremely large, and, artistically, the concerts have redounded to the credit of America's leading bandmaster. Many compositions never before heard in this vicinity have been offered for the delectation of music-lovers visiting the park, and, in some instances, the new offerings were given their first American interpretation and hearing. Sousa's foreign connections in the musical field are of such character that publishers abroad frequently give him the first opportunity to play their publications, and he is always quick to avail himself of the opportunity when the foreign contributions seem worthy. "The Dollar Princess," for instance, was not heard here until his band recently gave selections from that Viennese operetta. There are other instances that might be mentioned, but it would no better illustrate the point. So universal is the taste of the bandmaster that he draws upon every school and resorts to every class of music as long as there is merit in the composition and he finds that his public is always appreciative. He even plays what he designates as "funny" music—music that is actually humorous. And humorous music, he pointed out the other day, is to be found among the works of the greatest composers. "Now and then, in light opera or in musical comedy," he said, in talking upon the subject, "one may hear a melody that is actually laugh-making, and I heard one of these a few weeks ago in the Viennese operetta, 'The Gay Hussars.' A topical song is sung to the tune, but without the words that melody would appeal to the risibles. And do you know," he continued, "that the great composers have the faculty of composing music of this kind? Beethoven and Haydn are the foremost in this respect. Their works are overflowing with musical jokes—jokes that one instrument will play upon the other, little quips that pass between the musicians and that are of a sort to make you chuckle."

In jocular vein is one of the selections that Sousa will offer to-day to his hearers—his "Bacchanalian suite, 'People Who Live in Glass Houses.' His program, as usual, has great variety and is as follows:

### AFTERNOON.

1. Overture, "Oberon".....Weber
2. Air, "And God Shall Wipe Away All Tears".....Sullivan
3. Vocal duet, "Sunlight" (new), Harriet Ware Frances and Grace Hoyt.....Chopin
4. Polonaise in B flat.....Wagner
5. March, "Siebenbürgen".....Sousa
6. Compilation, "In Pulpit and Pew".....Sousa
7. "Cujus Animum," from "Stabat Mater".....Rossini
8. Suite, "Looking Upward".....Sousa
9. Violin solo, "Caprice" (new).....Ogarev
10. Allegro from overture "Semiramide".....Rossini

### EVENING.

1. Grand fantasia, "Lohengrin".....Wagner
2. Scenes from "La Boheme".....Puccini
3. Vocal duet, waltz for soprano, "Car-mena".....Wilson
4. a. Romanza, "Traumerei".....Schumann
5. b. Sketch, "In the Woods".....Ellenbergs
6. March, "The Directorate".....Sousa
7. Festival overture, "The Kaiser".....Westmeyer
8. Bacchanalian Suite, "People Who Live in Glass Houses".....Sousa
9. a. "The Champagne".....Sousa
10. b. "The Rhine Wines".....Sousa
11. c. "The Whiskies".....Sousa
12. d. "The Cordials".....Sousa
13. Violin solo, "Romeo and Juliet".....Gounod-Alard
14. Grand scene, "Manon Lescaut".....Puccini
15. "The Famous Ride of Tam O'Shanter".....Warren

### TIMES

New York City.

AUG 30 1909

MANY NEW PLAYS FOR THE SHUBERT

"The Glassblowers," John P. Sousa's new opera, will open in

## WILL SOUSA TRY GRAND OPERA NEXT?

"March King" Deliberates on One That Will Be American in Theme and Story

The example set by Reginald de Koven and Victor Herbert in abandoning the royalties of comic for the grandeur of grand opera may have the effect of inclining John Philip Sousa to take up the larger task. Herman L. Dieck, in the Philadelphia

Record, tells of his talk with the "March King" on this subject.

"It is curious," said Sousa, "that 'The Glassblowers,' my new comic opera shortly to be produced by the Shuberts, is the first opera I have written on an American theme. It was the custom, in times past, to set the scene in some kingdom or principality where the postal service did not reach, and then to build a story about the mythical personages inhabiting that strange and unfamiliar land. That seeming necessity for migrating no longer exists. Fifteen or twenty years ago an American personage in opera would have been impossibility. This was not because we were any less musical than other nations, but it seemed to be the custom to devote librettos to some foreign land of mythical sort, and then it mattered not what the chorus seemed to be if only there was a suggestion of foreign environment in the character of dress. To-day that is changed, and so we find the American lieutenant, Pinkerton (even though he is sometimes criticised for singing so eloquently about whisky), holding a place of importance in that masterpiece, that work of genius, 'Madama Butterfly.' The American as a stage character in grand opera has received recognition, and he will continue to receive recognition, for the taste of every community in the civilized world is cosmopolitan in music, and a great composer

does not write national music, in the sense that 'national' is usually understood. Some years ago, when 'The Charlatan' was produced, my work was severely criticised by one writer, because it was contended by him that there was nothing suggestive of Russia, wherein the scene was laid, in the character of music. I made it a point to see this critic, and I asked him what he meant by characteristic Russian music. He spoke of Tchaikowsky as typically Russian, but he could go no further. Then I told him that I could not accept his judgment, because, instead of instancing a particular kind of music as representative of Russia as a nation, he had only pointed to the work of one man, and declared that his work was national.

"And so it is in this country and everywhere else. National music is not a growth of the soil. A great genius like Wagner bursts upon the world. He is a product of Germany, but his music is not German national music. He is the leader, and there follow in his wake a great number of imitators—men who take up the master's ideas and do less with them than he did. People speak of a national music in this country and instance the negro melodies of the South. Were they a product of the soil? The foremost composer of these melodies was Stephen Foster, a Pittsburg man, who lived in the North and wrote of the South. No matter what the country may be, the South is always the land of romance, and so Foster, for negro minstrel performances in New York, wrote of the South, too, and he invested his music with a rare charm that was held to be typical of the South. Yet he was a Northerner, writing in the North, and he could only be writing with genius tracing the notes upon paper and without representing the nation's char-

acteristics in his work. He was the leader and there were myriads of imitators—less lights, but all writing to the same end. I remember, years ago, when I was playing the violin in Washington, Johann Straus paid a visit to America. There was great enthusiasm over the 'Waltz King.' His waltzes were called Viennese, not because they were typical of Vienna, but because he was from that city. He had his followers, whose waltzes were called Viennese

and when he left America there was published a waltz called 'Strauss's Autograph.' It became a great favorite, and the Viennese style was recognized and warmly praised. But it wasn't Strauss at all who wrote the 'Autograph,' but an American composer, a young fellow named Warren. He wasn't a Viennese, but he quickly got into the spirit of the Viennese school, and his work was accepted as typical.

"For some years I have had in mind the writing of a grand opera—always seeing the beginning of the actual work in the dim future. But I did have clearly in mind that the theme should be on an American subject, and that there should be something of romance in the period to be utilized in the story. For this purpose, the colonial times, with their restraint of Puritanism, seemed hardly warm enough to be inspirational, and the civil war period, with an inevitable complication in a love story with a Southerner and a Northerner as the principals in the romance would strike no new note and moreover would prevent unfettered treatment because of the necessity to avoid offense to the North or the South. So the times of Dolls Madison or of the Mexican War seemed to me to be the most inviting, and I have that period in mind in advance of any attempt at writing. Of course, I would endeavor to create something that would be wholly original and distinctive. Fifteen or twenty years ago I would have felt that the people would not want American opera, but I think differently now."



**MUSIC AND MUSICIANS.**

Sousa has written a new march, entitled "The Honor of the Yankee Navy." This composition has been "cornered" by Blanche Ring, who has acquired exclusive rights to it in order that its stirring strains may add attractiveness to her new musical comedy, "The Yankee Girl." Just now Mr. Sousa is dispensing band music to large crowds at Willow Park, Philadelphia. The programmes of these performances are instructive reading, and, so far as the titles of some of Mr. Sousa's compositions are concerned, they are occasionally puzzling. What is the innermost significance of the march-king's new suite, "People Who Live in Glass Houses?" or his work, also new, "In Pulpit and Pew?" It is possible that more exact information may be forthcoming in the near future; for Mr. Sousa and his band are going to appear in Chicago next November, when they will give two concerts in Orchestra Hall.

**WILLOW GROVE PARK**

**Hoyt Sisters and Florence Hardeman Continue to Win Applause.**

The sisters Frances and Grace Hoyt, respectively soprano and mezzo-soprano, who are duettists this week at Willow Grove Park with Sousa's Band, are well known in drawing rooms in New York and on the concert stage of England, but, until Sunday, never appeared in this city or its neighborhood. They scored tremendously on Sunday evening and the triumph of the first day of their stay was repeated yesterday afternoon, when they sang Oscar Straus' "Der Lustige Ehemann," a rollicking duet that had been an encore number at the Sunday night concert. Last evening the Misses Hoyt were heard in a "Haensel and Gretel" duet, from Humperdinck's opera of the same name. It is interesting in this connection to learn that these two young women will accompany the band on its tour to the Pacific coast. Florence Hardeman, the violin soloist, who joined the band on Sunday, will also be in the permanent organization. Miss Hardeman comes from Cincinnati, where she has played with the symphony orchestra as soloist. Her allegro from a Mendelssohn Concerto last evening was played in a thoroughly musicianly style, and at the afternoon concert she gave a virile rendition of "Russian Airs," by Wieniawski.

Two new numbers were on the Sousa Band program yesterday. They were the overture of Eugen D'Albert's "Der Improvisator," and opera that was given its first production in 1902 at the Royal Opera in Berlin to great success. The other new number was a characteristic Japanese composition, called "In Tokyo," by Zehle. A majestic number at the afternoon concert was the Grand Scene and Soldiers' Chorus from Gounod's "Faust." In this number the trombones were entrusted with the important burden of carrying the sustained melody, and the result was of a most telling kind.

At this evening's concert Sousa will offer scenes from D'Albert's "Tiefand." The Misses Hoyt are to be heard in a vocal duet from "Tales of Hoffman." Miss Hardeman will play gipsy dances, and, in addition to other delectable offerings by the band, it is announced that there will be a solo by the famous cornetist, Herbert L. Clarke, with the composition to be played a selection from his own writings, "La Vota."

**Attractions Range from Mme. Nazimova to a New Comic Opera by Sousa.**

Fifty-eight musical and dramatic offerings will be made by Messrs. Shubert this season. Lulu Glaser will follow "The Broken Idol" in the Herald Square Theatre in a new musical play by Glen Macdonough, Raymond Hubbard and A. Baldwin Sloane, entitled "The Girl from the States." Sam Bernard will have a musical comedy by J. Hartley Manners and Julian Edwards, called "The Girl and the Wizard." The managers will present "The Paradise of Mahomet," by Planquette; "The King of Cadonia," with William Norris; Emma Carus in a new play; Frank Daniels in "The Belle of Brittany;" "The Persian Princess," a London importation; "The Barefoot Dancer," and "The Glassblowers," Sousa's new comic opera.

In the field of drama are Mme. Nazimova in a new play, Mme. Bertha Kalich, William Faversham and Julie Opp in Stephen Phillips' "Herod," Forbes-Robertson in "The Passing of the Third Floor Back," Annie Russell in "Husband," by John Corbin; Clyde Fitch's "The City," and "A Modern Marriage," Maxine Elliott in "Dorothy of Tebe," and Florence Roberts in "The

**ALONG THE BOARDWALK.**

**Perfect Weather Adds Zest to Atlantic City Joys.**

Atlantic City, Aug. 28.—Atlantic City has been blessed with the most perfect weather that can well be imagined, and the midsummer vacationist should offer up a vote of thanks. Clear, cool air, bright sunlight, a pleasant breeze, and, best of all, the surf just the right temperature for bathing have made the resort the magnet for throngs.

Everything is overflowing with people, the piers, the beach and the Boardwalk.

Next month Atlantic City will welcome the Knights Templar, and Atlantic City Commandery is already training for its big street parade and costume drills, to be given here when thousands of Templars from all over the state invade the resort early in September. The Templars will come to the shore in what has been designated as "Masonic Week," when the city will have as its guests distinguished visitors from nearly every branch of Masonry. With the Templars, there will be the Shriners, the Tall Cedars and others.

The weather has been perfect for sailing this week. The ocean has been ruffled by just the right sort of breeze, and all along the horizon one sees the flock of white yachts from the Inlet, taking boatload after boatload of tired city people out into the crisp salty ocean air. Another pleasant

trip is to take the small steamer which leaves every hour from the end of Young's Ocean Pier for a ten-mile trip out into the sea.

Young's Ocean Pier has some good vaudeville acts at its theatre this week. People have had a good choice of attractions at the regular theatres. Louise Gunning, in "Marcelle"; Bruce McRae, in "The Flag Lieutenant," and "The Man from Home" pleasing large audiences.

The Southern people are still filling the Atlantic City hotels, and among them are many people of prominence. Judge Mason, of Fredericksburg, Va., is here with his son for a short stay at the Hotel Strand. Representative Ollie M. James, of Kentucky, with Mrs. James, will be at the Strand for the coming month.

A bridge whist party was given in the solarium of the Marlborough-Blenheim this week for the benefit of the Children's Sanatorium on the Boardwalk.

General H. R. Anderson, U. S. A., is a distinguished guest of the Hotel Dennis. He has come up from Baltimore with Miss Anderson and Miss Ruth Anderson for a stay at the shore. Commodore Theodore Porter, U. S. N., accompanied by his two daughters, is at the Hotel Ostend, as are Admiral Roelker and Mrs. Roelker.

At the Hotel Chalfonte is Miss Helen Sousa, daughter of John Philip Sousa, of Manhattan. The Philatelic Society is having a convention and exhibit at the Hotel Rudolf. To the uninitiated it is disclosed that the society is composed of stamp collectors, who have an exhibit of collections, and the visit to the shore was varied by a dance held at the Rudolf.

One of the pleasantest of roller chair rides is the lazy trundle around the new extension of the Boardwalk leading down to the Royal Palace Hotel near the Inlet. All the way the waves roll in long, lazy breakers clear under the Boardwalk, while the whitecaps on the sand bar and the constant passing of white sails afford a refreshing change from the crowded portion of the Boardwalk.

*Shorting Life*

AUGUST 28, 1909

**THOSE WE KNOW**

**NOT TOO PERSONAL, BUT JUST PERSONAL ENOUGH.**

**Bits of News, Gossip and Comment About Men Whom Lovers of Shooting Know in Person or Through the Medium of Fame.**

BY THOMAS D. RICHTER.

Though prevented, by the necessity of giving all his time to his famous band and his musical work, from participating in shooting contests or even attending them, John Philip Sousa, America's most noted bandmaster, and one of its leading writers and composers, is still devoted to the sport of trap and field shooting. The writer had ample evidence of this recently, when he visited Mr. Sousa at Willow Grove, the amusement park near this city, where the noted leader's band is filling an engagement until Labor Day. Mr. Sousa is destined, much to the disappointment of all lovers of shooting, and the joy of all devotees of music, to follow his chosen profession for the rest of this year. In other words, he will not be able to handle a gun again until after New Year's day. In the interim he will take a long trip to the Pacific Coast, and will give concerts in California. He returns to New York, his headquarters, on December 26, in time to hear the performance of a new opera which he has written. Mr. Sousa is also at work on a new book which will have much in it to appeal to the shooter. The past season at the shore was an extremely successful one, and the bandmaster, and those who

**WILLOW GROVE PARK**

**Highly Successful Season Closes Tomorrow Night.**

A season which in every way has been the most successful in the history of Willow Grove Park, will close tomorrow night, when Sousa and his band conclude the evening's concert with the playing of his stirring march, "The Stars and Stripes Forever." The park is now in the height of its summer floral beauty, and with the added attraction of splendid music, played by the foremost band in the country, it is to be anticipated that the crowds today and to-morrow at this famous recreation spot, will exceed records for big days during the season. The same soloists and the vocal duettists who have been delighting audiences during the past week will be heard at the concluding concerts, and the programs that the bandmaster has prepared for his farewell, are of the sort that will please every taste. The duettists are the Misses Frances and Grace Hoyt, well-known in New York drawing rooms and equally well-known on the concert stage in various parts of the United States and England. The two young women have charm of manner that at once wins their hearers, and this magnetism is supplemented by a thorough musicianship and by highly-cultivated voices. Florence Hardeman, violin soloist, with the organization, has won popularity, and her solos will doubtless add to the pleasure of the crowds that will attend the closing concerts.

One of the selections to be played this evening by the band, is Sousa's new composition, the Bacchanalian suite,



**FRANCES AND GRACE HOYT.**

"People Who Live in Glass Houses." The composer intends this work to serve for a pantomimic ballet, and the music seems well suited to the idea he has in mind. The first part, devoted to champagnes, suggests the ebullience of humanity, when in an environment of popping corks, and then there is a suggestion of German light-heartedness in the next movement, devoted to the Rhine wines. In the part relating to the whiskeys, rye has first suggestive musical presentation and then come Irish and Scotch products, with characteristic dance music. Bourbon whisky comes into its own with a melody of the Southland. The cordials close the piece with a sort of wild revel.

The program of the two concerts of to-day are given below:

**AFTERNOON.**

1. Suite—"At the King's Court".....Sousa
- (a) "Her Ladyship, the Countess."
- (b) "Her Grace, the Duchess."
- (c) "Her Majesty, the Queen."
2. Rondo Capriccioso.....Mendelssohn
3. Excerpts from "Madam Butterfly".....Puccini
4. March—"The Invincible Eagle".....Sousa
5. Compilation—"In Pulpit and Pew" (new).....Sousa
6. Cornet Solo—"Indamnatu".....Rossini
7. Cornet Solo—"Showers of Gold" (new).....Clarke
8. Reminiscences of Suppe-Millocker.....Strauss
9. Vocal Duet—"The Sparrows".....Hilkeach
10. March—"The Picadore".....Sousa

**EVENING.**

1. Overture—"Rienzi".....Wagner
2. Prelude and Siciliano.....Mascagni
3. Violin Solo—"Gipsy Dances".....Nachez
4. Characteristic Piece—"March of the Giants" (new).....Fueki
5. Czardas—"Coppelia".....Delibes
6. Bacchanalian Suite—"People Who Live in Glass Houses".....Sousa
- (a) "The Champagnes."
- (b) "The Rhine Wines."
- (c) "The Whiskeys."
- (d) "The Cordials."
7. Cornet Solo—"Showers of Gold" (new).....Clarke
8. Scenes from "I Pagliacci".....Leoncavallo
9. Vocal Duet—"Sunlight".....Ware
10. Wedding March—"Midsummer Night's Dream".....Mendelssohn



## A Correction Regarding John Philip Sousa

THE last issue of THE THEATRE MAGAZINE contained an interview with Mr. Frank Baum, author of "The Wizard of Oz." The interview was written by Mr. D. E. Kessler, a California writer who is not personally known to the editor of this magazine. His article was found among dozens of other manuscripts that reach us daily by mail, and dealing as it did with the interesting personality and activities of a man who has gained a wide reputation as author of the popular Oz books, the article was accepted on its merits. In part of the article Mr. Baum is quoted as making certain statements regarding Arthur Pryor, the band master, and his former connection with John Philip Sousa, the well-known "March King." It will be remembered that Mr. Pryor was for many years a member of Sousa's band. Among other things Mr. Baum is reported as saying "It is pretty well conceded that the success of the Sousa marches was largely due to him (Pryor). He would play out the heavy trombone airs and Sousa would write around them. Have you heard a Sousa march that amounted to anything since they separated?"

The foregoing statement is obviously so unfair to Mr. Sousa that we have written to Mr. Baum inquiring if he was correctly reported.

Meantime, we have received the following letter from Mr. Arthur Pryor, who is now with his band at Asbury Park, New Jersey:

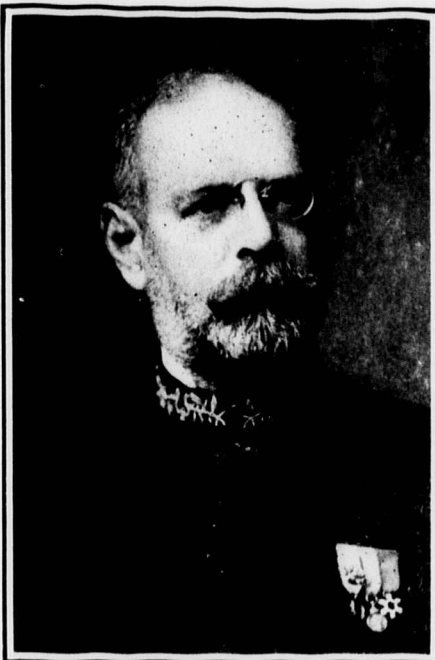
To the Editor of THE THEATRE MAGAZINE:

I was astounded to read Mr. Frank Baum's statement regarding myself and John Philip Sousa in THE THEATRE MAGAZINE for August. What Mr. Baum says in reference to Mr. Sousa's music is so utterly untrue and misleading that I consider a serious injustice would be done Mr. Sousa if I did not immediately refute such statements, at least as far as they apply directly to me.

Mr. Baum is quoted in the interview as follows: "It is pretty well conceded that the success of the Sousa marches was largely due to him (Pryor). He (Pryor) would play out the heavy trombone airs and Sousa would write around them. Have you heard a Sousa march that amounted to anything since they separated?"

Now, the foregoing is absolutely false. There is not the slightest foundation for such statements. Reports of the same character have been made before, and I want to say here as positively as I can that I have had nothing to do with originating or circulating them. I have great respect for Mr. Sousa, and entertain the most friendly feelings towards him. I have never collaborated with him, nor have I had anything to do with the arrangement of his scores. The suggestion that he would write around certain trombone airs played by me is ridiculous. You may take my word for it—all the marches and music to which Sousa's name is signed originated in the brain of John Philip Sousa and nowhere else. (Signed) ARTHUR PRYOR.

THE THEATRE MAGAZINE has no desire to do Mr. Sousa or anyone else an injustice, and we are glad to take this opportunity to correct the impression which the article in question might unfortunately have created in the public mind.



Marceau  
JOHN PHILIP SOUSA

*Theatre Magazine, New York, Sept. 3d 1909.*

From **INQUIRER**

Address **Philadelphia, Pa.**

Date **SEP 7 1909**

### THRONG ENJOYED HOLIDAY AT SHORE

Estal

#### Personal Mention

Mrs. John Phillip Sousa, wife of the March King, is here, accompanied by Mr. and Mrs. A. T. Wattenburg and W. F. Romaine, of New York. They came down in a machine. Mrs. Sousa is the daughter of Henry Bellis, one of the important beach front owners of the resort, and today was entertained by him at his cottage.

From **PHILADELPHIA**

Address **PHILADELPHIA**

Date **SEP 8 1909**

The Sousa Band, which leaves Willow Grove after tonight's concert, is just beginning the eighteenth year of its existence, and the record it has made during that period is a remarkable one. Its achievements all testify to its master's unflagging devotion to work, his catholicity of taste in matters musical, his comprehensive knowledge of his art, his exceptional capacity as a disciplinarian, his keen appreciation of public taste, and other characteristics that go to make of John Philip Sousa a successful man of affairs as well as an artist of unusual and well-merited distinction.

His superb military marches have won for him the sobriquet of "The March King." Few other composers have so large and so enthusiastic a following, and no other musical organization has given pleasure to so many millions of music lovers at home and abroad.

The Sousa Band made no fewer than thirty-four semi-annual concert tours in America. The great organization has crossed the continent on eight occasions, besides which it is the only musical organization that has successfully invaded foreign countries, not once, but four times, winning universal and unstinted praise from all continental critics.

The Sousa Band is now engaged on its thirty-fifth semi-annual and ninth "ocean-to-ocean" tour, which includes visits to sixty different cities in Pennsylvania, Connecticut, Massachusetts, New Hampshire, Maine, Vermont, Canada, Ohio, Indiana, Illinois, Missouri, Kansas, Colorado, New Mexico, Arizona, California, Nevada, Utah, Nebraska, Michigan, New York and Rhode Island.

From

Address

Date

### FAREWELL TO SOUSA

Last Day's Programme of Noted Band at Willow Grove

Willow Grove closes this evening after a big season. The regret will be mainly on the part of the music lovers who have enjoyed the brilliant programmes by noted bands led by famous conductors and composers.

It will be a farewell to Sousa, and as a parting number this evening the composer-bandmaster will play "The Stars and Stripes Forever," his own composition. To-day's programmes are as follows:

#### AFTERNOON

Overture, "Poet and Peasant".....Suppe  
Airs from "Havana" (new).....Stuart  
(People Hello! Hello People!)  
Waltz for Sopranos, "Carmena".....Wilson  
The Misses Hoyt  
Valse, "The Beautiful Blue Danube".....Strauss  
March, "The Free Lance".....Sousa  
Overture, "Tannhaeuser".....Wagner  
Bacchanalian Suite, "People Who Live in Glass Houses" (new).....Sousa  
a. "Champagnes"  
b. "The Rhine Wines"  
c. "The Whiskies"  
d. "The Cordials"

Violin Solo, "Romeo and Juliet".....Gounod-Alard  
Miss Florence Hardeman.  
Scenes from "The Dollar Princess" (New)  
March, "The Fairest of the Fair".....Sousa

#### EVENING

Plantation Songs and Dances.....Clarke  
Mosaic, "Carmen".....Bizet  
Vocal Duet, "Sunlight".....Ware  
The Misses Hoyt  
Airs from "La Boheme".....Puccini  
Gems from "The Bride-Elect".....Sousa  
Fantastic Episode, "The Band Came Back"  
Cornet Solo, "Rondo Caprice".....Clarke  
Mr. Herbert L. Clarke  
Airs from "Free Lance".....Sousa  
Violin Solo, "Caprice" (new).....Ogarew  
Miss Florence Hardeman.  
March, "The Stars and Stripes Forever".....Sousa

From **RECORD**

Address **Philadelphia, Pa.**

Date **SEP 7**

### WILLOW GROVE PARK

Tremendous Crowds Attend Closing Concerts of Season.

Willow Grove, Sept. 6.—Admittedly the largest crowd of the season of 101 days was at Willow Grove Park to-day, the closing day. A comparative estimate of the number by an official of the company was 100,000. Of this number it is estimated that at least 50,000 heard the last four concerts by John Philip Sousa and his band—12,500 at each concert. The March King favored the visitors with programs composed of a fair sprinkling of Sousa compositions and on repeated calls gave still other compositions of his own.

This evening, at the Mineral Springs Hotel, Sousa entertained a number of prominent Philadelphians at a dinner party, prior to going to Hartford, Conn., early Tuesday morning. He will be accompanied by Mrs. Sousa and his two daughters, who have been spending the summer near Willow Grove. At the close of the last concert at the Grove this evening the March King was presented with an immense bunch of American Beauty roses, the presentation being made by Joseph Mayman, an official at the park.

The drought—cause of so much loss to farmers and others—was, primarily, the cause of a splendid season at the suburban resort. With 70 absolutely clear days, and with only 17 rainy days in 101 days, the 1909 season has, according to an official in a statement this evening, been remarkable in point of attendance. He estimated the aggregate number of visitors who heard the concerts of Pryor, Herbert, the Thomas Orchestra and Sousa, at the amazing total of 3,000,000. Arthur Pryor's Band gave 116 concerts; Herbert's Orchestra, 140; Thomas' Orchestra, 56, and Sousa's Band, 92.

*Hartford (Conn.)  
Evening Post,  
Sept. 8, 1909.*

### SOUSA'S CONCERT

Sousa's band gave a typical Sousa concert in Foot Guard hall last night, to an audience that went away with varying emotions. It was a program made up of good numbers all the way through. Added were encores so numerous that they outnumbered the regular numbers. There was plenty of interest and satisfy in all, and those who had gone to the hall expecting to have a musical feast got it.

Another concert was given this afternoon, and one will be given tonight, closing the engagement. Tonight's program will be found in another place.

THE MORNING TELEGRAPH

NEW YORK CITY

SEP 12 1909

### Newport Hears Sousa.

(Special Dispatch to The Morning Telegraph.)

NEWPORT, R. I., Sept. 11.—This afternoon society flocked to the opera house to hear Sousa's Band. Professor Sousa and his wife and daughter met with a cordial reception and after a drive they visited the Casino. Mrs. Sousa and Miss Sousa were the recipients of huge bouquets of lilies of the valley at the opera house.



*Musical Courier*  
Sept. 8. 1909.

**Sousa on Tour.**

John Philip Sousa and his artist band have started their thirty-fifth semi-annual transcontinental tour this week, after finishing their recent phenomenally successful series of concerts at Willow Grove, near Philadelphia. Sousa announces that he has under his baton for this season the best band he has ever assembled, and his concerts, therefore, should be looked forward to with additional interest by the huge clientele which never wavers in its faithfulness to this perennially popular American composer and conductor. Always a pioneer in his chosen field, Sousa has enlarged the band repertoire to include practically the whole range of popular, operatic, dance, and symphonic literature. His present programs contain a number of novelties never before heard at band concerts. Sousa has been as busy as ever with his own composing, and his latest works are a new comic opera, "The Glassblowers," to be produced in New York next January by the Shubert Brothers; a new suite, a new march, songs, music for Blanche King in her new play, "The Yankee Girl," etc.

On December 12, Sousa and his players will be at the New York Hippodrome, and it seems safe to say that a record attendance will greet the favorite bandmaster on that occasion.

*American Musician*  
Sept. 10. 1909.

**Sousa Touring Country**

**World's Most Famous Bandmaster Now on Transcontinental Tour with His Band of Fifty Artists**

After a phenomenally successful engagement at Willow Grove, Philadelphia's beautiful suburb, John Philip Sousa, conceded to be one of the greatest bandmasters in the world, together with his magnificent aggregation of musicians, has started on a tour to the Pacific Coast and return, ending with a grand final concert at the New York Hippodrome, December 12. This is Sousa's thirty-fifth semi-annual and ninth transcontinental tour.

The most prominent soloist traveling with the band is Herbert L. Clarke, one of the most accomplished cornet soloists in the world. Other soloists are: Miss Frances Hoyt, soprano; Miss Florence Hardeman, violinist, and Miss Grace Hoyt, mezzo soprano.

John Philip Sousa is admittedly the country's "March King," he having composed hundreds of internationally popular marches. He has also composed the score for many comic operas of wide renown. Sousa is the artistic descendant of the late Gilmore, and many claim that he is even superior.

The tour can only be a tremendous success and New Yorkers will largely await the grand concert at the Hippodrome on December 12 by John Philip Sousa.



Sousa.

*Newspaper Cutting Bureau in the World*

From *MUSICAL COURIER*  
Address *NEW YORK CITY*  
Date *SEP 8-1909*

The great prize competition announced last week in "Variations" has stirred the musical world to its profoundest depths, and over 100 replies from contestants are heaped about the present writer, at this moment, with every mail bringing more lists of answers. The replies are of all styles and kinds, and it is the intention of this column to print five or six of the most characteristic each week during the contest, space forbidding more voluminous reproduction. For the use of other candidates, the conditions and prizes of the competition are repeated here:

A newspaper contest of any kind always excites widespread interest and is excellent advertising for the journal sponsoring the competition. Musical affairs of that sort usually confine themselves to a prize struggle for composers, and therefore bar out anybody who has not the gift of writing music. This column now undertakes to conduct a contest which shall give all the musically inclined a chance, be they composers, conductors, performers, teachers, amateurs or rank laymen. Answers to the appended questions constitute the test. The first correct solution received will be awarded first prize, the second correct solution wins second prize, etc. There will be five prizes, and twelve honorable mentions.

First prize: A copy of Waldo Selden Pratt's "History of Music."

Second prize: A copy of John F. Runciman's "Haydn" (Miniature Series of Musicians).

Third prize: Autograph letter of John Philip Sousa in which he says: "I feel like hell"; or autograph letter of Rafael Joseffy, or Ossip Gabrilowitsch, or Josef Lhevinne, or Carl Jörn, or Emil Paur.

Fourth prize: Original pen and ink caricature of Vladimir de Pachmann.

Fifth prize: Autograph card of Emil Sauer, signed picture postal of Katharine Goodson, or signature of Fannie Bloomfield Zeisler.



# 50,000 IN FAREWELL AT WILLOW GROVE

Immense Throng Visits Park  
and Sees Closing Exercises  
of Season.

Willow Grove Park closed for the season last night amid the farewells and regrets of more than 50,000 persons who had assembled to hear the last melodies of Sousa, the March King, and witness the formal ceremony of turning out the myriads of rainbow-colored lights that have made the park the beauty spot of the country since the summer season opened. The day being a holiday, thousands of persons who would otherwise have been engaged were able to be present, so the walks and the groves, the pavilions and open-air restaurants were thronged throughout the day. It was estimated that 75,000 persons were present during the entire day. There was something to keep the current of conservative pleasure at a vivacious flow for every minute.

At each of Sousa's last four concerts in the afternoon and evening, he played to 12,500 persons, who thronged the pavilion and formed a mass on the outer edges of which the music could scarcely be heard.

Sousa played at his best for the farewell crowd, and when the electric sign announced the last number, a loud murmur arose from the audience, and he was forced to play piece after piece in encore. He gave many of his own favorite compositions and a number of light catchy airs from popular operas.

The Rapid Transit Company realized at the beginning of the day that to handle the immense crowd was no ordinary task. Cars were accordingly run on half-minute schedule from the Park, and every available car from other sections of the city that was not actually in use was pressed into service.

Concessionaires at the park say that this has been a successful season, and the factor that hurt the farmers so much—the drought—added materially to the gate receipts. Out of the 101 days the park was open 70 were absolutely clear, while only 17 were actually rainy. It is estimated that the number of persons who heard the concerts of Pryor, Herbert, Thomas Orchestra and Sousa amounted to 3,000,000.

A persistent rumor that the park would never again be opened, but would be sold and cut into building lots, was denied yesterday by Thomas J. Ryan, one of the largest concessionaires of the resort. It was reported that, despite the fine weather of the summer, the place had suffered great loss financially, and that it would be turned over to real estate speculators at a fancy price. It was pointed out that the park had developed the country between itself and the city to such an extent that the Rapid Transit Company could profitably keep cars running next year for the accommodation of residents.

Mr. Ryan said, however, that the park had made money, but that great additional expense was entailed this season, to be recouped in 1910.

Hartford (Conn)  
Daily Times  
Sept. 8, 1909.

## SOUSA'S WORLD-FAMOUS BAND IN SPARKLING PROGRAM.

New Compositions by the Peerless  
Leader Presented With Usual  
March Encores.

Sousa and his band have become an institution, and with the turn of the season are looked for and welcomed in all parts of the country. The genial and incisive bandmaster, who is also the composer of splendid military marches and very tuneful operettas, has set the pace in his line, and all who love the wealth of tone and abundance of color of a full band come to his concerts. Gilmore was his predecessor and his followers are many. But none render in such classic form, and no one else brings rhythm and melody to such vivid appreciation. The spirit of the leader always forces an intense musical demonstration.

Foot Guard hall was, however, hardly half full, Tuesday evening when, about 8:25, the great march master appeared and was welcomed by a round of applause. The stage presented the usual show of natty young men, some of whom embraced huge, and a few monstrous brass instruments. The first program number was the overture to "Bartered Bride," an opera abandoned many years ago.

It has not been heard, but to measure the performance by its orchestral production is not possible. But if the strings were duly represented by the wood-winds last night it is queer music. The wood-winds in mass chanted a quaint, breezy, solemn melody that carried the effect of wind-swept forests or waves in keen response. It was strange, not pleasantly harmonious, and yet of sentimental impression. The uprising of the brass in sharp interruption or heavy accompaniment proved quite a relief. There came a slow, impressive passage for finale. Full applause brought the "El Capitan" march, with its usual effects. Then Herbert L. Clarke, the first cornet of the band, played "Showers of Gold," a solo of his own composition. He proved an excellent coloratura artist, who put the instrument through its most brilliant paces and maintained a clear, round, true and flexible tone, except in the highest registers where it grew sharp and unmusical. The tone is not broad and soft, but more brilliant and clean, and both lip and finger treatment were excellent. As an encore six impressive brasses came to front and delivered the dear old "Sextet from Lucia."

And now was played a Sousa composition: "People Who Live in Glass Houses" (what a title!) in several selections, the first of which was devoted to champagne and brought a rattling melody with inspired bursts of lyric melodiousness and the popping of corks—but really nothing half as characteristic as the drinking songs from several comic operas. The second portrayed "Rhine Wines," and was lively and dancy music, with march steps and a bit of sentiment. The third gave "The Whiskies," serious and heavy, and developed into a breakdown, a jig, a Scotch measure. And the last "The Cordials," was not far apart from the others and carried a song theme. Altogether it was entertaining and crisp music, very brilliantly rendered, but might as well have meant anything lively. A number called "Amina" was given in encore and proved remarkably beautiful.

Then two young ladies, the Misses Hoyt, soprano and mezzo, sang a waltz theme, "Sunlight," of much coloratura quality and little real value. In very nice fashion. The voices were smooth and flexible and strong enough. They were much applauded and responded with simpler music, delivered with expression and melodious effect. This was nicer than the fireworks of the official number. The first part closed with a "Prelude" by Rachmaninoff, a splendidly conceived composition, full of poetic expression and inspiring sentiment. It was delivered splendidly, and ranked with the Thomas overture in the second part as best of the concert. The "Free Lance" march was in encore, and still another was generously added after continued applause.

In the second part a beautiful number by Rubinstein, part in staccato, part in free flowing melody, and all of fascinating quality, opened the program. In encore two farcical pieces, "Harrigan" and "Yip-i-addy," were delivered to the great amusement of everybody. The comic musical effects were atrocious but good fun. A Sousa waltz followed, very nice, and a new march, "Fairest of the Fair," in rattling fine tempo. And then Miss Florence Hardeman played a violin solo. The instrument sounded woefully thin after the tempests of brass, but in an encore came to better appreciation. The playing was good and the tone smooth and even. It rose in "Thais," the second piece, to very decent concert performance. The last number was the "Raymond Overture" by Thomas, a rich and harmonious number, full of sentimental swing and beautiful orchestral effects. It proved one of the most enjoyable of the evening. In encore the "Stars and Stripes" march rang out with all its vivid and impulsive effects, and with its carrying swing. And then everybody realized that, after all, the marches are the characteristic feature of Sousa's performance.

This afternoon and evening concerts will be given.

The program to-night will be as follows:

- Overture—"Spring".....Goldmark
- Cornet Solo—"Rondo Caprice".....Clarke
- Suite—"Last Days of Pompeii".....Sousa
- Waltz for Sopranos—"Carmena".....Wilson
- The Misses Hoyt
- Slavonic Rhapsody.....Friedeman
- Intermission
- Allegro from Fourth Symphony.....Tschakowsky
- (a) Scherzino.....Moszkowski
- (b) March—"The Fairest of the Fair".....Sousa
- Violin Solo—Fantasie, "Romeo and Juliet".....Gounod-Alard
- Miss Florence Hardeman
- Overture—"Stradella".....Flotow

Hartford (Conn)  
Courant  
Sept. 9, 1909.

## TWO CONCERTS BY SOUSA'S BAND.

MATINEE AND EVENING AT  
FOOT GUARD HALL.

Popular Music Played With Spirit.

BAND MASTER GENEROUSLY RE-  
SPONDS TO ENCORES.

John Philip Sousa and his band closed their Hartford engagement last evening, receiving throughout a very fair measure of applause from the audience present. Like the two previous concerts the classic music was interspersed with music of a lighter nature mostly of the leader's marches and it was these that brought forth most of the applause. The program opened with Goldmark's overture, "Spring," in which the wood instruments seemed a little uneven. Mr. Herbert L. Clarke followed as cornet soloist playing one of his own compositions, "Rondo Caprice," in beautiful tone in the lower and middle registers. Some of the higher notes

seemed rather shrill but in spite of that the number proved exceedingly popular and brought forth the famous quartet from "Rigoletto." Then came the Pompellian suite which the bandmaster played on his last engagement here. The execution seemed about the same as before except that in the third movement depicting the destruction of Pompeii and the death of Nydia there was considerable more force and vigor than the previous presentation. The "Slavonic Rhapsody" of Friedeman's closed the first part of the program and after a short intermission the allegro portion of Tschakowsky's Fourth Symphony was played in splendid tone. The best number on the program proved to be (as on Tuesday night) the last one. Flotow's overture "Stradella" has been a very familiar number with all bands but it is doubtful if it has ever been played better than the present band rendered it.

The Misses Hoyt sang three numbers all of which were comparatively simple but quite effective, the official number being Wilson's swinging waltz, "Carmena." In this the band overshadowed the singers to a great extent although the wood instruments only participated in the accompaniment. "Les Contes de Hoffman" followed and then came the humorous duet "Merry Husband" which was also sung in the afternoon. Following the new Sousa march, "The Fairest of the Fair" Miss Florence Hardeman appeared in her violin solo number playing a fantasia from "Romeo and Juliet." As was noted in the previous concerts she played with a sureness of touch but without a certain delicacy of feeling in the pianissimo portions "Traumerel" with the harp obligato received much appreciation and acted well as an antidote after the music blasting that occurred during the execution of the "Stars and Stripes" march.

The best series of concert numbers was given in the afternoon. The familiar Wagner vopsiel to "Tannhauser," German's "Welsh Rhapsody" and "Second Polonaise" by Liszt were all played with good skill and there were many familiar Sousa marches sandwiched between for good measure. Governor Weeks, who was noted in the audience was evidently as pleased as were the others present.

The First Established and most Complete  
Newspaper Cutting Bureau in the World

SEP 14 1909

Sousa's Band had just finished playing the popular song "My Wife Has Gone to the Country" at the concert in the Boston Theater Sunday evening when a young lady behind me whispered to her escort, "My, I do enjoy that classy music."

Established: London, 1881; New York, 1884

## SOUSA IS WELCOMED.

Gives Concert and an Abundance of  
Encores to Crowded House at the  
Boston Theatre.

A royal welcome was given to John Philip Sousa and his band at their concert last evening at the Boston theatre. From the front of the orchestra to the back of the third balcony the house was packed and on the lower floors a ring of people were standing up behind the seats.

The program was a varied and well-chosen one and after each number Mr. Sousa had to give two encores to satisfy the demands of the audience. Two new pieces were offered, one being Sousa's own bacchanalian suite, "People Who Live in Glass Houses," which was greeted with prolonged applause.

The other was a cornet solo, "Showers of Gold," written and performed by Herbert L. Clarke, flatteringly known in all parts of America and Europe. It drew such applause that Mr. Clarke was obliged to give an encore, "The Carnival of Venice," later joining in the sextet from "Lucia."

Another soloist was Miss Florence Hardeman, violinist, a native of Covington, Ky, who has received all her instructions in this country. She gave an excellent rendering of a violin fantasia, "Romeo and Juliet" by Gounod-Alard.

The vocalists were the Misses Frances and Grace Hoyt, soprano and mezzo-soprano respectively, newcomers on the concert stage in this part of the country. They sang the "Carmena" waltz of Wilson with great effect and, for an encore gave a song from the "Contes d'Hoffmann" and a tripping little German ditty, "The Happy Husband."

Other numbers on the program were: Overture, "Spring," Goldmark; prelude, Rachmaninoff; staccato etude, Rubinstein; entr'acte valse, Helmsberger; march, "The Fairest of the Fair," Sousa; rhapsody espagnole Chabrier.

For encores Mr. Sousa gave a number of his own famous marches, including "El Capitan" and "The Free Lance," with a variety of other compositions all the way from "Amina" to "Strawberries."

AMERICAN  
Boston, Mass.

## SOUSA'S NEW SUITE CHARMS BOSTON EAR

John Philip Sousa's new bacchanalian suite, "People Who Live in Glass Houses," is being whistled and hummed about town and practised on home pianos to-day after being heard by a packed audience at the Sousa band concert in the Boston Theatre. This new composition by the "March King" was one of the star numbers of a characteristic Sousa program. It was encored loudly. Another new number was Herbert L. Clarke's cornet solo, "Showers of Gold," which has been applauded all over Europe.

Newspaper Cutting Bureau in the World

## SOUSA AND HIS BAND GET ROYAL WELCOME

Sousa and his band opened the musical season at the Boston Theater last night. The full house was a great tribute to the popular bandmaster. But the people know that Sousa programs are uniquely attractive. They have a character and a charm all their own. There's an undercurrent of Sousa music, and there are enthusiasts who would walk five miles to hear one of those sparkling march tunes. Besides, there's quantity. There are conductors who won't tolerate encores. Sousa delights in them. The program tells only part of the story. Last night, as usual, the extras outnumbered the regular features.

The program, with its mixture of classic and popular numbers, appealed to all tastes. A piece for cornet, "Showers of Gold," with the composer, Herbert L. Clarke, as soloist, and a bacchanalian suite, "People Who Live in Glass Houses," written by Sousa himself, were the novelties. Besides Mr. Clarke, the band had as assisting artists Miss Frances Hoyt, soprano; Miss Grace Hoyt, mezzo soprano, and Miss Florence Hardeman, violinist.



*Hartford Daily  
Courant,  
Sept. 8, 1909.*

## FIRST OF THREE SOUSA CONCERTS.

### HIS BAND HEARD AT FOOT GUARD HALL.

### Most Pleasing in Rendering the Lighter Numbers.

### AUDIENCE APPLAUDS AND BAND RESPONDS WITH ENCORES.

The audience that attended the concert by Sousa's Band at Foot Guard Hall last evening managed to get more encores than there were regular numbers on the program, and because the encores were all of the "popular" order, most of them Sousa compositions, the audience went home highly satisfied with the concert.

The band is very apparently at the beginning of a new season, for some of the playing in the heavier numbers was noticeably ragged, and that cannot often be said of the work of Mr. Sousa's large body of players. The overture to "The Bartered Bride," that came first on the program, put the wood-wind players very much at sea and the rendition was disappointing to those in the audience who hoped for an opportunity to judge of the beauties of Smetana's work—a work that has only just come into its own in America. But when the overture was over the band struck up "El Capitan" and there was applause as it began, as well as when it ended. The playing of the march, and of all the light numbers that were given during the evening, was fully up to the Sousa standard, full of dash and swing and rhythm, loud, very, very loud indeed, but good in intonation and strong in effect. It is to be regretted that the conductor still seems fit to bring a lot of his players to the front of the stage at times, there to assault violently the ears of the auditors by playing tones directly at the people instead of letting them meet in the center of the stage and flow to the audience combined. It is a trick that may win some applause for the clever leader and composer, but it will never raise him in the estimation of those who are really fond of good, light music played for all the music there is in it.

Herbert L. Clarke, who has long been solo cornetist of the band, played his own "Showers of Gold" pleasingly and the encore was a most pleasing rendition of the great "Lucia" sextet. Then came the "Bacchanalian Suite," humorously called "People who live in Glass Houses," and depicting in Sousa musical form the "Champagnes," "Rhine Wines," "Whiskies" and "Cordials." The four bits of writing are bright, even though they fall at times to convey much idea of what the composer meant when he did the work. The rhythm of the second number is very good and the praise of whisky seems to be of all brands, Scotch, Irish and Kentucky. Here's how!

The Rachmaninoff "Prelude" was but fairly played but the two popular numbers that followed, "The Free Lance" and "Yankee Shuffle," were most pleasing to the audience, and Rubinstein's "Staccato Etude" was so applauded as to bring out a very clever and humorous rendition of "Harri-gan" and an equally good exposition of that classic known as "Yip-i-addy." The Thomas overture, "Raymond," the last number on the program, was played in better style and with finer effect than any of the other high-class numbers, and the playing brought forth very hearty applause that, however, did not win any more music for the audience. The great Italian bandmaster, Creatore, does this country the honor of playing "The Star Spangled Banner" at the close of each of his concerts, but his American brother bandman, Sousa, does not see fit to do the same. Why?

The vocalists of the evening were the Misses Hoyt, sopranos, who sang a waltz song in English and a German ditty with but fair effect. The violinist, Miss Florence Hardeman, played her first number in an atmosphere that had just been torn to shreds by the band and her tone seemed very thin and poor. Her encores, however, were played under better auspices and showed her skill to excellent advantage. The tone was of pleasing quality, the playing was done with sincerity and in good taste and the young player deserved the applause she won from the audience.

One feature of the concert is certainly to be commended. When an encore was started a large placard bearing the name of the composition was held up before the audience and then placed on an easel in front of the stage. Of course giving the names of the Sousa compositions as they are snapped out is good advertising but aside from that it is a kindness to tell the audience just what it is to hear. The new march, "Fairest of the Fair," was played very well indeed but it does not seem to have the merit of "The Stars and Stripes Forever" or "Manhattan Beach" which were played as encores.

The band will be heard at Foot Guard Hall this afternoon and this evening and the serious numbers of the afternoon program are particularly good. The audiences, however, will probably most enjoy the stirring marches and the humorous numbers that are interpolated.

*Newspaper Cutting Bureau in the World*

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

## COLD DRIVES MANY MUSICIANS INDOORS

### Music in Philadelphia Parks Ends and Returning Teachers Plan for Busy Seasons

PHILADELPHIA, Sept. 7.—The "March King" has left us, the Philadelphia Band, composed of members of the Philadelphia Orchestra, gave its final concert of the season last evening, and all the other outdoor musical events are closing because of the touch of Fall weather that warns musicians that the time is near for indoor service.

Sousa played before an extraordinarily large audience at Willow Grove at the Labor Day celebration there yesterday, at both the afternoon and evening concerts, and reproduced many of his old favorites. He was cheered and applauded to the echo.

*Newspaper Cutting Bureau in the World*  
**ADVERTISER.**

From \_\_\_\_\_  
Address \_\_\_\_\_  
Date \_\_\_\_\_

### SOUSA'S IDEA OF PARADISE.

Horses, dogs, a gun and a girl—that is John Philip Sousa's conception of paradise. Or it is the conception, at least, of a character in "In Quest of the Quail," the new novel which the bandmaster, who is now filling a Willow Grove engagement, is writing. As characters usually reflect their author's ideas, it is evident that the march king expects the joys of heaven to be quite healthful and normal pleasures.

Mr. Sousa's love of horseflesh and sports in general are the keynote of his character. To hear him tell of the exhilaration of a twenty-mile canter astride a steed is to listen to the

expression of a "man's man," unaffected by success.

These personal topics were discussed by Mr. Sousa yesterday afternoon during the intermission at the afternoon concert at Willow Grove, when one of the largest audiences of the season was present.

"Success affects a man in two ways," he said, in answer to a question. It engenders generosity and makes him simple in life. It produces a taste for the simplicities of existence and a dislike for the false. In other words, it induces a return to nature."

"I love nature and the sports intimately associated with it. One of my chief delights, second, of course, to conducting and composing, is quail shooting. My latest novel is entitled 'In Quest of the Quail.'"

The wide-spread love of Americans for music was commented upon by Sousa, who stated that it was due to the number of orchestras throughout the country. Nearly every city of the first-class now has a permanent musical organization, he said, and Philadelphia and New York support two grand opera companies. Music, he said, in conclusion, was the most refining of all arts and had an especially ennobling influence on the masses.

From **HERALD**

Address \_\_\_\_\_ Boston, Mass.

Date \_\_\_\_\_ SEP 13

## SOUSA PLAYS FOR 3400.

### Boston Theatre Filled for Sunday Night Concert.

The Boston Theatre was filled to its capacity last evening when John Philip Sousa and his famous band gave a concert. The capacity of the theatre is about 3400, and it was stated that this was one of the largest audiences before which the band had played.

The artists of the evening were Miss Frances Hoyt, soprano; Miss Grace Hoyt, mezzo-soprano; Miss Florence Hardeman, violinist, and Mr. Herbert L. Clarke, cornetist.

The program was as follows:

1. Overture, "Spring" ..... Goldmark
2. Cornet solo, "Flowers of Gold" (new) ..... Clarke
3. Bacchanalian suite, "People Who Live in Glass Houses" (new) ..... Sousa
4. Waltz for sopranos, "Carmena" ..... Wilson
5. Prelude ..... Rachmaninoff
6. Staccato Etude ..... Rubinstein
7. (a) Entr' Acta Valse ..... Heinsberger  
(b) March, "The Fairest of the Fair" ..... Sousa
8. Fantasia for violin, "Romeo and Juliet" ..... Guonod-Alard
9. Rhapsody Espagnole ..... Chabrier

From **POST**

Address \_\_\_\_\_ Boston, Mass.

Date \_\_\_\_\_ SEP 13 1909

## BIG AUDIENCE HEARS SOUSA

Sousa and his band crowded the Boston Theatre with an appreciative throng last evening, which thundered a welcome to the great leader and his musicians.

Although John Philip Sousa and his musicians are familiar figures to Boston, his reception last night excelled anything ever tendered to him before. It was an exceptionally well-balanced programme that was presented, too. Every number was vigorously applauded, making encores numerous.

Perhaps the best rendition was that of his own new piece, a bacchanalian suite, "People Who Live in Glass Houses," which has the real Sousa flavor to it. All the familiar Sousa pieces were liberally applauded.

During the concert special numbers were rendered by Miss Frances Hoyt, soprano; Miss Grace Hoyt, mezzo-soprano; Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist.

### SOUSA AND HIS BAND HERE.

#### Gave Concert This Afternoon.—Judge Reed Guest of Sousa.

John Philip Sousa, the famous band master, with his band of 60 men, honored Rockville with a visit today. They arrived on the 11:30 car and repaired to the hotel for dinner.

This afternoon a fine audience listened to the Sousa concert in Town Hall. It was the greatest band music ever heard in this city, and the work of the soloists was marvelous.

Out of compliment to the famous bandmaster, Judge Joel H. Reed adjourned the Superior Court for the day and was Sousa's guest at the concert.

John Graham, the bright and enterprising advance man for the band, was a caller at The Journal office this forenoon to herald the approach of the band.

*Rockville Conn  
Journal  
Sept. 9, 1909*



# The AMERICAN MUSICIAN AND ART JOURNAL

## VAUDEVILLE DRAMA MUSIC

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TEN CENTS  
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### JOHN PHILIP SOUSA

With His Superb Band is Now Making His Thirty-Fifth Semi-Annual and Ninth Ocean to Ocean Tour.



From  
Address  
Date

Hoyt, soprano, and Miss Grace Hoyt, mezzo, sang duets charmingly and were decorative in themselves. Their most attractive number was the "Contes of Hoffman" selection, a beauty in itself, and a little German song of jollity was another a little

SEP 14 1904

# In The Days Of Their Youth

## Being A Musician

By John Philip Sousa

YOUTH is eternal to him who believes in eternity. To me youth means anywhere from eight onward. I was an exceedingly old person at eight and I trust I violate no confidence when I confess a youthful exuberance now that I have bumped against the half-way post. Fifty is a splendid time for youthful expansion; one's fancy still retains all its ingenuity while one's judgment is bettered by experience. When sitting on the fifty milestone the vane of man's vision points southward to the past and northward to the future with a minimum of oscillation. Rancorous thought and splenetic expression give way to quieter nerves and calmer view, and the mellow-lighted vista of the years that have gone soften the heart of the youth of a half century of years.

My mother's early influence was the most potent factor in my life work. It is due to her influence that I have not needed an extra-sized hat since I obtained recognition. From the very first days of my composition, however, she believed absolutely in my ultimate success and her advice has always been a great aid to me. My mother was of a very religious turn of mind and believed, as I do, that a power beyond man himself is the inspiration of his work, and with the love of God and His laws asked me never to compose on the Sabbath. I never have.

Next to being born the most important event of my life was when I began the study of music. From my earliest remembrance I wanted to be a musician. I have no recollection of ever wanting to be anything else. The first to induct me into the mysteries of the art was a Spanish friend of my father. This friend and his wife were constant visitors at our house, and when one evening I was particularly active in rolling a baseball around the room, to the evident discomfiture of our visitors, my father's friend suggested that it would be a good plan to give me lessons in solfeggio. My father thought I was too young to begin the study of music, but I pleaded so hard he finally consented. My start was not very encouraging.

### My First Teacher

The old Spaniard was a retired orchestral player and had a vocal organ that would not excite the envy of either Caruso or Bonci. I believe he had the worst voice I have ever heard. All musical intervals were sounded alike by him. When he was calm he squawked; when excited he squeaked. At the first lesson he bade me repeat the syllables of the scale after him.

"Do," he squawked.  
"Do," I squawked in imitation.  
"No, no," he cried, "sing do," and he squeaked the note.  
"Do," I squeaked in a vain effort to correspond with his crowlike vocalization.

He grew very angry, stormed and abused me. His mental ear was alert and true but the articulated sounds of his voice conveyed nothing but a grating noise to my child mind. For an hour he squeaked and squawked *do, re, mi, fa, sol, la, si, do*, and I hopelessly floundered after him. At last the lesson



John Philip Sousa still confesses a youthful exuberance, though he has bumped against the half-way post

was over and I was almost a nervous wreck. While I remained a pupil of the old gentleman the sound of his toneless voice hung over me like a pall and filled my soul with horror and despair.

One night when my teacher came he discovered the loss of his spectacles. He searched in his pockets and in his cloak which hung on the balustrade, but all in vain. His wife assured him that he had the glasses when he left his home, which was but a few minutes' walk from our house; so it was proposed that the entire household should search the street for the lost spectacles. The younger members of the family took lighted candles and with myself well in the lead began the hunt. The street was deserted, and as I came near the old gentleman's house I saw the glasses on the lawn. I quickly picked them up and put them in my pocket and then began searching more assiduously than ever. I am sure no boy could have shown more interest nor proposed more places to hunt than I. When some one would suggest the fruitlessness of our efforts I, with some wedgelike word of encouragement, would renew interest in the hearts of the party. The horror of the lesson was ever before me and I felt that if I could prolong the search I might escape at least for one night. We finally gave up and my teacher with many imprecations on his ill luck dismissed my lesson for the evening.

We had returned to my father's house and I sat on the stair near the place where the old gentleman's cloak hung, and when the family and guests were engrossed in conversation I slipped the spectacles into the inside pocket of the cloak and then, with a cherry "*buenos noches*," I stole to my room, not to sleep but

to listen. On the stroke of nine my teacher arose, and when he wrapped his cloak about him his hand struck the pocket containing the spectacles. Quickly pulling them out he cried: "*Carambo maldicta*, to think that we have been hunting all evening for that which I have just found! I searched my pockets," he added, pointedly, "so this must be the work of the devil or one of his imps," and with many angry mutterings he made his departure. I crept into bed with the consciousness of a duty well done and closed my eyes for the first peaceful slumber of many days.

A short time after this episode I became a pupil at the conservatory of the celebrated John Esputa, and was enrolled as a student of violin, theory, and wind instruments. By my eleventh year I was a professional. My first appearance in public was as a violinist at a concert given by my teacher at St. Elizabeth's Asylum for the Insane, just outside of Washington. My progress on the violin had evidently been sufficient in the eyes of Mr. Esputa to assign me a solo number at the concert. I had memorized the composition and rehearsed it with the Professor. Unfortunately, on the day of the concert the baseball club of which I was pitcher had a match, and I took part. After the game I returned home hungry, tired, and dirty. I found the house in a state of confusion—the usually faithful maid of all work absent, my eldest sister away on a visit, and my mother so ill I was not allowed to see her. As it was near the hour for

me to dress for the concert I had but a few moments to eat a quickly made sandwich, then going to my room I got out my Sunday clothes, my clean shoes and stockings, but for the life of me I could not find a shirt, the laundress having failed to return our linen. I hurried to the conservatory and told my teacher the predicament.

"That's all right," he said; "run over to my wife and tell her to give you one of my shirts."

I went over and the good-natured Mrs. Esputa put one of the Professor's shirts on me. The bosom seemed to rest on my knees, and as the collar was many sizes too large she pinned it together, and I started with the party to the asylum.

### A Big Shirt on a Small Boy

When my number was called I walked onto the stage as stiff as a marionette. The ill-fitting shirt interfered with my free progress and I bowed like a wooden image. I began the first movement of my solo and got through it fairly well, but when I attacked the initial variation the physical effort of my bow arm increased and suddenly the pins that held the shirt in place gave way and the garment fell from my neck. I forgot my notes, looked wildly at the dropping shirt and the laughing audience, and rushed from the stage in confusion, where I sought an obscure corner of the anteroom and wished that I were dead.

At the end of the concert the superintendent invited the Professor and the pupils into the dining-room to have some ice cream and cake. I thought only of escape but the Professor intercepted me, and said:

tette from "Lucia." Miss Frances

quieter nerves and calmer view, and the mellow lighted vista of the years that have gone soften the heart of the youth of a half century of years.

Shubert. The composer will wield the performance. He the music for new musical



"You made a sweet mess of it. You should be ashamed of yourself, and you do not deserve any refreshments for your miserable breakdown." And in a spirit of contrition, notwithstanding an aching void within, I refused every invitation to partake of the ice cream and cake.

The Professor told me I should not have spent the afternoon playing ball but should have prepared myself for the more important work of the evening. His lecture and punishment had a very salutary effect upon me and from that day to this I have made it a rule never to swap horses in crossing a stream. I either play or work, but I never try to do both at one time. I was with Professor Esputa four years altogether and won five gold medals during that time.



#### I Become a Professional



Within a year or two after my disastrous first appearance I had become a full-fledged professional, although I continued my studies after I left the Esputa school with George Felix Benkert, one of the greatest harmonists and pianists of his time. For a few years I played with the bands and orchestras about Washington, and one day, owing to the illness of the leader of the orchestra at Ford's Opera House, I was called upon to conduct. Among the attractions that appeared was Mr. Milton Nobles in the play which is now known as "The Phoenix." By careful attention to the music of the piece I attracted the notice of the star and in a short time I received an offer from Mr. Nobles to become the leader of his traveling company. This was an important event in my life and I look back on that season with the liveliest feelings of pleasure.

Some of my experiences with the picked-up orchestras of those days of the early seventies were interesting. I remember when we arrived at a little mining-town in Illinois my manager instructed me to secure an orchestra of ten people for our performance.

I found the local leader employed in a paint shop, and though he was weighing out white lead and putty he assured me he was ready to talk "art." With his arms and face smeared with various-colored paints he did not suggest the classy orchestra leader. After ascertaining that he was the man with whom to do business I told him that I was the leader of the traveling company which was to perform that night and asked if he could supply ten men for the orchestra. He took his cigar from his mouth, and said:

"Can supply you as many as you want."

"How much," I asked, "do you charge per man?"

"Two dollars a skull," was his reply.

"Well," I said, falling into his mode of expression, "I want ten skulls—one first skull, one second skull, viola, 'cello, and bass skulls for the strings, and flute, clarinet, cornet, and trombone skulls for the wind, and a drum skull besides."

"Anything else you want?" he asked.

"Yes, I would like them at the theater for rehearsal at two o'clock sharp," I said.

He looked at me with a half-sorry-for-you expression and said:

"Stranger, there are just two things that you don't want here. One is that you don't want any first fid, and you don't want any viola or cello and you don't want no flute, 'cause we ain't got them. The second thing you don't want is a rehearsal at two o'clock or any other time."

"But," I said, "we must have a rehearsal."

"Rehearsal be blowed," he said; "we never rehearse here."

"But," I persisted, "my music is difficult and a rehearsal is absolutely necessary. Several numbers must be transposed. Can your orchestra transpose?"

With a wave of his hand he disdainfully said:

"Transpose? Don't worry. We transpose anything."

No argument could budge him and he finally stopped any further discussion by stating that I could take his orchestra or leave it, just as I liked. It was Hobson's choice with me, so I said:

"Well, I'll take your orchestra, and I do hope everything will go all right to-night."

"Don't you lose any sleep over us. We're all

right," he called to me as I was leaving his store.

Shortly after seven I went to the theater and found the orchestra in the music room under the stage. The leader said:

"You might as well know the boys, and I'll just introduce you. What is your name?"

"My name," I answered, "is Sousa."

"Well, Sousa," this with an awkward bow, "allow me to introduce Professor Smith, our second fid; and, Sousa, this is Professor Brown, our clarinet player; and, Sousa, this is Professor Perkins, our bull fid; and this," pointing to a cadaverous-looking fellow, "is Professor Jones, who agitates the ivories on our pipe organ. Sousa, these are Professors Jim and Bill Simpson, solo and first cornet; this is Professor Reed, who whacks the bull drum, and yours truly, solo trombone. Now that all of us know each other, what is your overture?"

I explained that the overture we used I had written myself and it had met with great favor.

"I ain't sayin' that's so or not, but it won't go here. Will it boys?"

A unanimous "No" from the orchestra dispelled any doubt as to their feelings. I expostulated with warmth and injured pride:

"But you have never heard my overture, you know nothing about it, and I can assure you it is all right."

"It may be all right in Chicago or Bosting, but I tell you it won't go here. I got the overture that our people want and that's the one we are going to play to-night."

"But I think——"

"Don't think," said the leader, putting his hand on my shoulder, "just make up your mind that you are going to play our overture. Do you read first fid at sight?"

I mildly admitted that I could do so.

"Well, just take a look at this thing," and he held up the first violin part of his "overture."

"Now, I want to explain this piece to you. When we open up on her we go along quietly, not making any fuss, almost sneaking like," and he pantomimed the tempo. "When you are playin' that first strain you do it just as if you didn't have no train to ketch, but when we get here," he pointed at the next strain marked *Allegro*, "just go as fast as the devil. You'll have to chase your fingers all over the fiddle."

I sighed and answered: "All right, I think I understand."

After we were seated in the orchestra box I rapped for attention and we began the overture. I noticed almost immediately that all of them were wretched players, and when I started into the movement which the local man told me was to be taken "fast" I began playing the strain with a rapidity evidently unknown to the orchestra and pandemonium reigned. But, curiously enough, each man felt that it was his duty to play the notes to the end regardless of what the rest did, and they finished one after the other, stretched out like a bunch of horses in a race. I had no time to express my disgust, as the curtain was raised immediately and the first number was to be sung. It was "Come Back to Erin" in E flat. When we began the introduction of the song every member of the orchestra was blowing a note either in a different time or different key. I shouted:

"It's in E flat."

The louder I shouted the louder they played. The

#### Transmission

**H**AST thou no ray of inborn light  
To make some shadowed life  
more bright?

Then be a lens! Catch every gleam,  
And flash it on, a shining beam!

Sunshine reflected can illumine  
The darkest corner of a room!

—ALDIS DUNBAR

singer sang on, trying to a cacophony that reigned. As soon as finished I turned to the leader and said:

"This is the rottenest orchestra I have ever heard; you do not know one note from another."

He looked at me calmly and said:

"You are too particular; if you don't like our style of playin' pay us and we'll go."

"Pay you?" I cried. "You have not earned a cent."

"Well, if you don't like us give us our money and we will go."

I was very much excited, and I shouted:

"Give you your money? Not under any circumstances. Pack up your instruments and get out of this theater."

"Don't fash yourself, stranger. We'll go when we're paid and not before," and he turned his back on me.

"I'll see about that," I said, jumping up and walking through the center aisle of the theater.

I went to the box office and explained the situation to my manager. He told the local manager that the orchestra would spoil our show and had refused to leave the theater.

"I'll fix that," said the owner, and he called in the constable.

"Jack," he said to that preserver of the peace, "go in and put out the orchestra as usual."

As the constable walked into the theater I turned to the local manager and, in a voice choking with indignation, said:

"Just think; these men told me they could read anything, could transpose anything, and when I wanted them to come to rehearsal they said they never rehearsed in this town!"

"Yes," said the local manager, "that is true. They never have rehearsed, because if they did they would be discharged before the performance."



#### A Miss That Made a Hit



During Mr. Nobles' season, through some disagreement, the actor who played the part of Dionysius O'Gall, the Irish lawyer in "The Phoenix," suddenly resigned his part and left the company. Mr. Nobles was in a great dilemma until a little Englishman, valet to one of the actors, volunteered to do the part. He had heard the play so often that he was dead-letter perfect and went on immediately. Those familiar with the play will recall that the first act ends with a great fire scene. Mr. Nobles played the part of Carroll Graves, and while he is sitting at a table writing the famous story, "The Villain Still Pursued Her," the Irish lawyer makes his entrance. On the night of the valet's debut the exigencies of the stage required that one of the fire traps would be immediately in front of the door marked for the entrance of the Irish lawyer. Through some inadvertence the young valet actor had not been informed of the situation of the fire trap and the necessity of stepping over it. When the cue came the door was swung quickly and with a hearty "Good morning, Carroll, I have brought you some oysters," the valet rushed forward and stepped into the open trap. The audience, who thought it was part of the play, gave the most spontaneous laugh I have ever heard in my life, while I, sitting in the orchestra, felt my hair standing on end. Believing the valet must be maimed or killed I rushed through the orchestra door to the stage, while Mr. Nobles, with a look of great anxiety, motioned to the stage manager to ring down the curtain. When I reached the stage I found a ladder had been lowered into the trap to the caverns beneath and a group of actors and grips peering into the abyss, all fearing that the poor fellow was dead; but at that moment the valet ascended and poked his head above the trap.

Mr. Nobles grabbed him by the arm, and said:

"Are you hurt?"

The little Englishman looked at him much perplexed and replied, very slowly:

"No, I am not hurt, but greatly surprised."

These incidents and many of a similar nature have helped to form the lights and shadows of a life that has, as yet, not lost its interest for me, and I doubt that it will ever do so.

From

Address

Date

New York, 1884

## SOUSA'S BAND A GREAT CO

Soloists Recalled W  
siasm; Band Bu

MANY NUMBERS B

On the List—Attractions  
for This Week

Sousa's band played Theatre Saturday night, a performance that looked good in the gallery, but that left the audience downstairs. There was a heavy handclapping at the start, and the some heavy handclapping fort to expedite matters. ed to inquire that the due to a misunderstanding trunks and other war shunted from Newport, band played in the afternoon instead of to B that meant a long haul. But when the band appeared after 8:30 all was forgiven.

It was a fine concert and there were recalls of everything. Sousa's omissions, new and old, received evidences of the high favor they are held, and on marches, "El Capitan," and Stripes Forever," Lance" and "Manhattan." The audience to enthusiasm were also two new Sousa—a "Bacchanalian" and "Who Live in Glass Houses." Four divisions in the wind voted to champagnes, the Rhine wines and the and there was a new "Fairest of the Fair," a position, calculated to and sole. The suite of waters was full of life, tripping measures and a deeper note of joyance, the people in the bottles in good spirits.

At times, in the usual manner, there would be brasses at the front of the fire volleys of sound directed at the audience, and then there thing doing. Three pl also used in one of the with brasses enough to across the stage, and the shook you like a battles. A great hit was "My to the Country," with arrangements.

A thunderous Prelude maninoff, a staccato study stein, the overture to and the softly breathed ures of "Amina" were a numbers by the band, and directed with all his usual suavity, and originality command and appeal.

Of the soloists Herbert was tumultuously recalled brilliant rendition of his cornet solo, "Showers of then played the familiar "Carnival of Venice" with of fantastic frills, and led tette from "Lucia." Mi



From  
Address  
Date

New York, 1884

## SOUSA'S BAND GAVE A GREAT CONCERT

Soloists Recalled With Enthusiasm; Band Busy A'so.

MANY NUMBERS BY SOUSA

On the List—Attractions on the Cards for This Week.

Sousa's band played at the City Theatre Saturday night to an audience that looked good in balcony and gallery, but that left room to rent downstairs. There was a long wait at the start, and the audience did some heavy handclapping in an effort to expedite matters. It was stated to inquirers that the delay was due to a misunderstanding by which trunks and other war material was shunted from Newport, where the band played in the afternoon, to Campello instead of to Brockton, and that meant a long haul and a wait. But when the band appeared shortly after 8:30 all was forgiven and forgotten.

It was a fine concert, of course, and there were recalls for nearly everything. Sousa's own compositions, new and old, received the usual evidences of the high favor in which they are held, and on recalls his marches, "El Capitan," "The Stars and Stripes Forever," "The Free Lance" and "Manhattan Beach," woke the audience to enthusiasm. There were also two new numbers by Sousa—a "Bacchanalian Suite," "People Who Live in Glass Houses," with four divisions in the wine cellar, devoted to champagnes, the whiskies, the Rhine wines and the cordials; and there was a new march, "The Fairest of the Fair," a dashing composition, calculated to stir the soul and sole. The suite of the strong waters was full of life, and light, tripping measures and an occasional deeper note of joyance, as though the people in the bottles were truly in good spirits.

At times, in the usual Sousa manner, there would be a lineup of brasses at the front of the stage to fire volleys of sound directly at the audience, and then there was something doing. Three piccolos were also used in one of these attacks, with brasses enough to run clear across the stage, and the broadside shook you like a battleship's salute. A great hit was "My Wife's Gone to the Country," with amusing variations.

A thunderous Prelude by Rachmaninoff, a staccato study by Rubenstein, the overture to "Raymond," and the softly breathed love measures of "Amina" were among other numbers by the band, and Mr. Sousa directed with all his usual grace and suavity, and originality in gesture, command and appeal.

Of the soloists Herbert L. Clarke was tumultuously recalled after a brilliant rendition of his own new cornet solo, "Showers of Gold." He then played the familiar and popular "Carnival of Venice" with all sorts of fantastic frills, and led in the sextette from "Lucia." Miss Frances

Hoyt, soprano, and Miss Grace Hoyt, mezzo, sang duets charmingly and were decorative in themselves. Their most attractive number was the "Contes of Hoffman" selection, a beauty in itself, and a little German song of jollity was another a little out of the common, while the "Carmena" waltz was dashing.

Miss Florence Hardeman, a cheery little body with a smile that won everybody right off the reel, played the violin, and they kept her at it for four numbers, resolutely refusing to let Mr. Sousa slip one over with his hand till the young lady had thrice returned after her opening number. She played dashing and accurately, and threw off a sparkling shower of pyrotechnical evolutions with bow and fingers. Also she played with delicacy and charm "The Wild Rose," with the harp also obliging. The harp, by the way, was a feature of the evening, figuring strongly in the effectiveness of the band's work.

The band played in Boston last night.

## SOUSA SCORES AT OPERA HOUSE

"The March King" and His Band and Soloists Enthrall a Good Sized Audience—Every Number a Gem and Each the Recipient of Great Applause.

As a result of the efforts of the management of the Woonsocket opera house this city was given a rare musical treat Friday afternoon when John Philip Sousa, the distinguished band master, familiarly known as "The March King," brought his band and soloists to this city and gave a concert of exalted excellence at the opera house.

From first to last the music was masterfully rendered. Mr. Sousa stands alone at the apex of all that is artistic as a band leader and a march composer. Most of the encores rendered were his own compositions and these were so finely given, and have such distinctive merit, that still more encores were demanded. The members of the band worked as one man and the harmony of their joint playing was sublime.

The manner in which the larger than a fair sized audience received the work of the musicians is shown by the fact that the last number on the program was given such generous applause that the players were obliged to appear again and the audience remained seated until the last note had sounded. The feature of the numbers given by the band was Mr. Sousa's own composition, "Bacchanalian Suite." "People Who Live in Glass Houses." This is a new work and its reception here presages its success.

Herbert L. Clarke proved his right to the title of the greatest cornet player of the age. Each of his solos was a triumph. He was given an ovation after every solo. Miss Florence Hardeman, violinist, and the Misses Hoyt in their vocal duets, were well up to the standard of the rest of the high class entertainment, which was a source of delight to every patron.

Newspaper Cutting Bureau in the world

Fifty as a Time of Youthful Exuberance.

John Philip Sousa in the Circle for September.

Youth is eternal to him who believes in eternity. To me youth means anywhere from 8 onward. I was an exceedingly old person at 8 and I trust I violate no confidence when I confess a youthful exuberance now that I have bumped against the half-way post. Fifty is a splendid time for youthful expansion; one's fancy still retains all its ingenuity while one's judgment is bettered by experience. When sitting on the fifty milestone the vane of man's vision points southward to the past and northward to the future with a minimum of oscillation. Rancorous thought and splenic expression give way to quieter nerves and calmer view, and the mellow lighted vista of the years that have gone softens the heart of the youth of a half century of years.

## BOX HOLDERS FOR SOUSA.

The following are the names of those who have subscribed for boxes for the Sousa band concerts, to be given in the Arena on Saturday afternoon and evening and Monday afternoon and evening, September 18th and 20th, the proceeds of which are to be devoted to charity: Mrs. Aird, Sir Montagu Allan, Mrs. Andrew Allan, Mrs. Hugh Allan, Mrs. R. Stanley Bagg, Mrs. J. P. Black, Br. J. A. Bucknell, Mr. Harry Budden, Mr. Bosworth, Mrs. Burgess, Mrs. Geo. Cantlie, Mrs. Geo. Caverhill, Mrs. Geo. Cains, Sir Edward Clouston, Bart., Mrs. Percy Cowans, Mr. Creelman, Lady Drummond, Mr. Graham Dunlop, Judge Davidson, Mrs. Ferguson, Mr. Fisk, Mrs. Simpson Garland, Mrs. Lachlan Gibb, Mrs. J. A. Gordon, Mr. Edwin Hanson, Mr. Wm. Hanson, Mr. Chas. M. Hays, Lady Hickson, Major Geo. R. Hooper, Mrs. C. R. Hosmer, Mrs. Howard Kelly, Mrs. Cochrane King, Mr. Theo. La-batt, Mrs. J. B. Learmont, Mrs. E. Orr Lewis, Miss Linton, Mrs. C. Lyman, Mrs. Meighen, Mrs. G. Marler, Mrs. W. M. Marler, Mrs. Vincent Meredith, Mrs. A. F. Mitchell, Mr. W. J. Morrice, Mrs. J. Molson, Mrs. R. D. MacDougall, Mrs. Macpherson, Mrs. Grant MacIntosh, Mrs. Preble MacIntosh, Mrs. C. McCuaig, Mrs. Lorne McGibbon, Mrs. Shirley Ogilvie, Mrs. Edwin Parker, Mrs. Prentice, Mr. Walter Ramsay, Mrs. J. M. Pangman, Mrs. A. Sandeman, Mrs. John Savage, Mrs. Frank Scott, Lady Shaughnessy, Mr. Smithers, Mrs. W. E. Stavert, Col. Starke, Mrs. F. W. Thompson, Mrs. H. H. Vaughan, Mrs. Yulle.

The concerts are being given under vice-regal patronage, and it is just possible that Their Excellencies the Governor-General and Lady Grey may be present at one of the performances.

## SOUSA'S GREAT BOSTON SUCCESS

Boston, Sept. 13.—Sousa's famous band appeared at the Boston theatre last night and gave a concert before a crowd which completely filled the house. The theatre has a capacity of 3300, but the standing room sign had to be hung out.

The programme given was one of the best ever rendered at a band concert in Boston and delighted the large audience. The several soloists with Sousa gave the highest satisfaction.

Sousa and his band left here this morning on their eastern tour. They will appear at Portsmouth, N. H., on Tuesday afternoon.

## SOUSA'S BAND IS ON ITS WAY AGAIN

Starting Its Thirty-fifth Transcontinental Tour in High State of Efficiency.

John Philip Sousa and his band have started upon their thirty-fifth semi-annual transcontinental tour. Recently they finished another of their successful series of concerts at Willow Grove, Philadelphia. It was generally conceded in the Quaker City that the conductor had his band at a higher state of efficiency than ever before. Sousa will return East early in December, as he will give a concert at the New York Hippodrome on Sunday evening, the 12th of that month. He has completed the music of a new comic opera entitled "The Glass Blowers," which will be produced in January by the Messrs. Shubert. The composer will wield the baton at the opening performance. He has also written some of the music for "The Yankee Girl," the new musical comedy in which Blanche Bates is the



SEP 20 1909

## SOUSA'S BAND GAVE CONCERT

Varied Program and Some Magnificent Playing at the Opera House

Sousa, the perennial favorite, did not get a large audience yesterday afternoon at the opera house. Monday afternoon, by the verdict of all theatre-versed folks, is a "bad day."

The small audience did not by any means mean that the popularity of "Sousa and his band" is waning, or that he is giving less delightful music. Far from it. Yesterday's program was especially good, varied, too; so that all tastes were suited and all hearers pleased. As usual, Sousa was most generous with his encores, responding promptly to approval from the audience by giving it the popular thrilling old favorites of which Sousa audiences never tire: "Washington Post," "High School Cadets," "The Man Behind the Gun," "My Wife's Gone to the Country," "Manhattan Beach," "Stars and Stripes For Ever," the "Sextet from Lucia," etc.

On the regular program there were some noticeably good things, among them a Bacchanalian suit, "People Who Live in Glass Houses," by Sousa himself. The very title is clever, for these "people in glass houses" mean "the Champagnes," the "Rhine Wines," "The Whiskies" and "the Cordials," no less. This clever title heralds clever music, effervescent, sparkling, joy-giving like some of the golden waters it sings, and through which you hear the pop and the fizz and the clink of glasses. It is new, and it met with vast success upon this first hearing.

Other numbers, played with a skill which gave them almost the finesse and elegance of the orchestra, were the overture "Spring" by Goldmark; "Prelude" by Rachmaninoff; "Staccato Etude," by Rubinstein; "Entr'acte Valse," by Helmsberger; "Fairest of the Fair," by Sousa and "Rhapsodie Espagnole," by Chabrier.

The soloists were Herbert L. Clarke, cornetist, well known idol of Sousa audiences; the Misses Frances and Grace Hoyt, sopranos, and Florence Hardeman, violinist. Mr. Clarke was as usual received with great favor, in the solo "Showers of Gold," of his own authorship. The Misses Hoyt sang "Love, Light of My Heart," by Sousa, and upon being encored, some whimsical and charming bit in French, from the "Contes d'Hoffman." Miss Hardeman is a young girl, who plays the violin admirably. She played a fantasia from Gounod's "Romeo and Juliet," with rare charm. She is a young player to remember, one who will probably climb much higher.

The Sextet from Lucia, played as an encore, was magnificent, and was one of the finest efforts of the concert.

### Sousa's Boston Troubles.

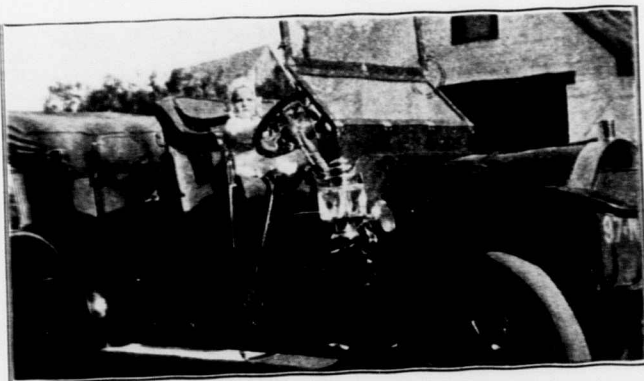
This calls to mind a singular thing which happened to Sousa while playing in Boston last Sunday evening. He ran amiss of the Puritanical ideas of that town. On his programme was a selection called "Champagne, Rhine Wines, Whiskies and Cordials." The police authorities stepped in and compelled him to change the title, which was not suitable for a Sunday night affair, so he named it "Bacchanalian Suite." The order necessitated his having new programmes printed and the whole proceeding so disturbed his equanimity that the concert was not half as diverting as it should have been. They do funny things in Boston.

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*Musical Courier  
Sept. 22d, 1909.*

### The Grandson of the King.

This is a snapshot—filched by a MUSICAL COURIER reporter—of the grandson of John Philip Sousa. It will be seen that the sturdy infant, like its illustrious grandsire, is ready to "beat time." John Philip Sousa, Jr., the father of



THE GRANDSON OF SOUSA.

the boy, does not follow in the musical footsteps of the "March King," but is an electrical engineer and inventor, at the head of a large concern which manufactures vacuum cleaners and kindred appliances.

*Brooklyn (Mass)  
Times-Sept. 13, 1909*

### Sousa's Concert Proves a Treat

Sousa's band delighted an appreciative audience at City theater Saturday night, offering a program that left nothing to be desired. The concert was late in starting, as the baggage car containing the musicians' instruments had been carried through to Campello instead of being shunted into the local freight yard. Despite a long wait, however, the audience was patient, and the bandmaster more than made up for the delay by the encores granted. The numbers were drawn from the works of Smetana, Clarke, Rachmaninoff, Rubenstein, Ferraris and Thomas, while Sousa's own compositions were received with great favor. The "Bacchanalian Suite," by Sousa, a new composition, proved delightful. The band was assisted by Misses Frances and Grace Hoyt, soprano and mezzo-soprano, respectively; Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist.

### Youthful Exuberance at Fifty.

(John Philip Sousa in the Circle.)  
Youth is eternal to him who believes in eternity. To me youth means anywhere from eight onward. I was an exceedingly old person at eight and I trust I violate no confidence when I confess a youthful exuberance now that I have bumped against the halfway post. Fifty is a splendid time for youthful expansion; one's fancy still retains all its ingenuity, while one's judgment is bettered by experience. When sitting on the fifty milestone the vane of man's vision points southward to the past and northward to the future with a minimum of oscillation. Rancorous thought and sullen expression give way to quieter nerves and calmer view, and the mellow lighted vista of the years that have gone soften the heart of the youth of a half century of years.

*Newport (R.I.)  
Herald, Sept. 13,  
1909.*

## SUPERB MUSIC BY SOUSA'S BAND

Great Treat for Newport on Saturday Afternoon.

BIG WEEK AT OPERA HOUSE

Strong Plays and "The Merry Widow" There.

Sousa and his band stepped in, Saturday afternoon, to give Newport a breath of the real thing in music. It is a pleasure to record that there was a large audience that thoroughly enjoyed the treat, and made it manifest, too.

It is probably a good number of years since such playing has been heard in this city. If, indeed, it ever has been equalled here. It seems as if one could listen to such music as that forever. A band composed of 75 men, and every man a master of his instrument and also possessing the sympathetic qualities essential to music as distinguished from mere noise, under the magic wand of the only Sousa, can do wonderful things as all who found it so enchanting can testify. Such soft, deep, rich, sweet tones are indeed a thing of beauty and a joy forever. With all the power and brilliancy, the extreme technical difficulties, the wonderfully rapid work of the clarinets and the exciting climaxes, every tone was pure and beautiful—not one bit of harshness or noise, and the "pianissimo" was simply marvelous in beauty, and perfection in other particulars.

It was worth a musician's while to step in just to hear the first rapid run of the clarinets in the "Raymond" overture, and the work done by them a little later will not soon be forgotten. Yet, be it remembered, the players were able to do it, and that means it seemed an easy and pleasing thing, not a painful effort, destroying the pleasure and even flow of the music. It is safe to say that very, very seldom, if ever, have most of the Newport people heard some of the unusual tone qualities and effects of this overture. It was a revelation in sweet sounds.

As is not infrequent in Sousa concerts, several of his marches were interpolated in the program, to the enthusiastic delight of the audience. These included "Stars and Stripes Forever," "Hands Across the Sea," etc. A very enjoyable feature was the display in large letters of the name of each selection not on the program.

The list of selections included various styles for the full band, which has in it about every instrument that could be thought of; a solo for cornet, "Showers of Gold" (new), Clarke, by Mr. Herbert L. Clarke, who in this number was thought to have fairly outdone his own previous successes; a vocal duet, "Sunlight," Ware, by Misses Frances and Grace Hoyt; and a violin solo "Caprice," Ogarew, by Miss Florence Hardeman, who played excellently, and soon had the audience willing captives. Her encore was played with accompaniment of harp only, a pleasing effect, for the harpist could play the harp in a way that was probably a total surprise to many.



Daily Mirror and American  
Manchester (N.H.) Sept. 14, 1909.

## SOUSA EXPRESSES FAITH IN FUTURE OF MUSIC IN UNITED STATES

Speaks of the Universality of Music--Has Made Four  
Tours of Europe.

"Wagner is the most popular composer, without question the most popular, and the Tannhauser overture is the most popular piece of music in the world."

This is the way John Philip Sousa, the march king, summed up popularity in music when asked what was the popular idea during his stay in Manchester. The great band leader and composer talked most optimistically to a Mirror man. "The distinction between what has been called classical music and what is known as popular music," he said, "was gradually becoming obliterated." By this is not meant that Sousa regards ragtime as classical, but he does regard some of the master works of the great composers as popular in the best sense. He expressed his faith in the future for music in America.

"Music does not become popular unless it originates in an inspiration," he said. "Writing notes is an ordinary accomplishment, but all of it is not music, any more than the mere writing of words is literature. Music is

### The Universal Language,

and what is popular here will be popular in England, or in Europe generally. On the other hand, a piece of music that is popular in London will be popular here.

"In 16 countries I have given the same program I have given here. I have made four tours of Europe and I do not think it would be possible for me to live if this universality I speak of were not present. My concerts were just as successful abroad as they are here."

Asked if he believed the musical taste was advancing in this country, he replied:

"Let us take baseball. The more one sees of fine ball playing the better one will be a judge of fine play. It is the same with music; the more fine music is heard the better judge one will be of what is good. This is true of every one. Of course, a person who never has heard music will not be a judge of what is good or bad in music."

"Now, although I said that what is popular in Europe in music is popular here, this applies only to music. As to the drama it is very different. A play might appeal to a London audience because of an appeal which to an American audience would have no weight. With music, however, the appeal is universal. Every one understands it. Its vibratory qualities

### Appeal to the Physical

senses and the spiritual to the soul. There is a glamour about good music as about nothing else.

"We are reaching in America a very

peculiar point, where people go and see clever people in vaudeville and enjoy what they hear for the moment. After they leave they forget all about what they have heard, but that was what they wanted at the time, and they enjoyed it."

"I have had to raise my standard. Fifteen years ago two-thirds of the program was what I call entertainment, and now I would not dare to give it. The intellect has to be appealed to. The people want interpretations. Whether it is a jig or a symphony, they want an interpretation. They do not want their judgment outraged, and a popular piece must be well played."

"I remember giving a demonstration of this some years ago in London. Some one had said my concerts were popular because I gave the people only Sousa marches. That was not the case, for I never have more than one of my pieces in a program, and then again it was unfair to the musicians, for it accused them of being unable to play other music. So I arranged a program in which were the

### Names of Nine Great Masters.

Beethoven, Bach, Mendelssohn, Schubert, Schumann, Mozart, Weber, Handel and Haydn. I announced the pieces as 'popular hits of the classic masters.' Of course the concert was an immense success."

"That is a horribly misused word, 'popular,'" continued the march king. "It does not mean those ephemeral pieces which are heard for a year and then, if I should play them, they would throw cans at me, but 'Annie Laurie,' 'Swanee River,' 'Stars and Stripes' and the 'Washington Post' are indorsed and wanted by the public."

"We have a glorious future for music in America," he remarked after a pause.

"Upon what do you base that opinion?" he was asked.

"On the tremendous commercial value of good music," he replied. "That is the best test. This is a young country; too young to go after art for art's sake, but it will go after art if it pays, and good music pays. Every town of any importance has its symphony orchestra, making the people familiar with the best there is in music. I hope to see the time when every big town will have its symphony orchestra. If they lose \$50,000 to \$75,000, they have at any rate laid a foundation for a new school of composers; they are educating the public, and they will be doing great good for the musicians."

This afternoon the band will appear at Music Hall in Portsmouth, after which they will take a special train to Dover and give a concert this evening.

Lewiston (Me.)  
Journal - Sept.  
14 - 1909.

### Sousa's Band Concert.

At the Empire Theatre, Wednesday evening, it didn't look like the old-fashioned days of Sousa when all central Maine in its best bib and tucker poured into town and filled the City Hall here in Lewiston until its sides bulged; when excursion trains puffed on the railroad sidings; when "Liberty Bell" was new and when "Stars and Stripes Forever" were not nailed to the North Pole but were tied for the first time to the tails of Sousa's Hertzian waves of harmony.

A good audience—not a big one—was at the Empire Theatre. Sousa's program was great and good; his band is just as fine as ever, while he himself seems to have found the elixir of youth for he has not changed a whit outwardly from what he seemed to be in the earlier days. And, besides all this just to refresh the memory, he interspersed his program with those stirring marches, the "Manhattan Beach," "El Capitan," "Stars and Stripes Forever," "Free Lance," etc., which are as like as the fall derby is like that of spring.

The Sousa Band is unique among all the military bands of earth. And the public has long ago approved of Sousa. In the organization itself, there has been no retrograde. The band is as large as carefully selected and as finely trained as ever. It has infinitely better taste in its programs and a charming appreciation of the exact quality of music that fits the band, where reeds supply the place of strings and where the sustained effects thereof are difficult to replace.

Sousa's program was:—

Overture—Spring—Goldmark  
El Capitan  
Cornet Solo—Showers of Gold (new)—Clarke.  
Sextet from Lucia (2 trombones, 3 cornets, 1 baritone)  
Bacchanalian Suite—People who live in glass (new)—Sousa  
(a) The Champagnes  
(b) The Rhine Wines  
(c) The Whiskies  
(d) The Cordials  
Amina  
Waltz for Sopranos—Love, Light of My Heart—Sousa.  
Comtes d'Hoffman  
Prelude—Rachmaninoff  
Intermission  
Staccato Etude—Rubinstein  
Whistling Serenade  
My Wife's Gone to the Country  
(a) Ent. Acte Valse—Heimsberger  
(b) March—The Fairest of the Fair—Sousa  
Stars and Stripes  
Manhattan Beach  
Fantasia for Violin—Romeo and Juliet—Gounod-Alard.

Miss Florence Hardeman  
Rhapsody Espagnole—Chabrier

The new numbers, Sousa's "Bacchanalian Suite" and "Fairest of the Fair" were of special interest. Sousa's whistles seemed to be of the same flavor and to produce the same effect as his champagnes and Rudesheimers and the cordials acted the friskiest of all. Just what Mr. Sousa is trying to tell us does not appear. If it is an impressionistic story of personal experiences we suggest that the champagne was a hold-over and that he needed coffee not cordial. "Fairest of the Fair" is a "bally good" march and like the other Sousa marches has a melody that lingers with you. Encore after encore was given. We had "El Capitan," "Manhattan Beach," "Free Lance" and "Stars and Stripes Forever" for Sousa reminiscences. We had a glorious brass sextet in the "Sextet from Lucia." We had the sweetest little trifle called "Amina," played with that airy deftness that Sousa's Band alone can display. We had a charming serenade called "The Whistling Serenade," played with absolute perfection we also had pleasure of hearing several soloists.

Herbert L. Clarke was called back again and again because of his remarkable cornet playing—genuinely artistic and altogether lovely—playing the "Carnival of Venice" and participating in the sextet number.

Two sopranos, the Hoyt sisters—sang a Sousa waltz song and for encores, "Comtes d'Hoffman" and "The Merry Husband." They reminded us of the old, old song, "I'm saddest when I sing."

A real hit was made by Miss Florence Hardeman, who played the violin and played it admirably—a very talented girl.

Let us not forget Mr. Sousa's best joke-number, "My Wife's Gone to the Country." The suppressed and partially suppressed editions of the word "Hooray" as indicative of "sorrow" at the wife's departure, simply beat the band. If your wife hears Sousa play that many times she'll never leave home.

Manchester (N.H.)  
Union, Sept. 14,  
1909.

### SOUSA'S BAND.

A Most Satisfactory Event Given  
Last Evening.

Sousa and his band—ever a drawing card for the lovers of music—received a welcome to Manchester which was enthusiastic as well as appreciative at the concert last evening. Mechanics' theater has seldom been the scene of a more pleasant entertainment.

The program of music, under the personal direction of John Philip Sousa, was varied and high-grade in every respect. Each number met with applause and two encores were given in pursuit of the more popular pieces. Of Sousa's own compositions, many of which are more widely known than is the person of the great director, there were played the three pieces, "People Who Live in Glass Houses," "Love, Light of My Heart," and "Fairest of the Fair."

"People Who Live in Glass Houses" is a new piece, a bacchanalian suite. It is descriptive of drinking, divided into four chapters, "The Champagnes," "The Rhine Wines," "The Whiskies" and "The Cordials." The realism with which the strains of music from the various instruments upon the stage portrayed the theme in detail, even to the popping of champagne bottles, drew prolonged applause. "Amina," an air, was presented as an encore to this number.

Three special numbers were given in addition to the regular band selections, which gave the concert a wider range, and proved acceptable to the audience. The first was a cornet solo by Herbert L. Clarke, the most renowned of Sousa's group of musicians. Mr. Clarke played a new solo of his own composition, entitled "Showers of Gold." As an encore, he played "The Carnival of Venice," and as a repeated encore he joined with five other cornets in playing a sextet from the opera "Lucia." Mr. Clarke's cornet playing was of a high order.

The vocal number was a duet by the Misses Frances and Grace Hoyt, soprano and mezzo-soprano. They sang three pieces, "Love, Light of My Heart," and "Merry Husband," the latter two being encore numbers to the first.

Miss Florence Hardeman was the violinist of the company. She played a violin fantasia entitled "Romeo and Juliet," an exceptionally sweet piece of music, as played by so good a violinist as Miss Hardeman.

The concert opened with Goldmark's overture, "Spring," a number which gave vent to the accurate expressionable chords of music which only a good band is able to handle. That stirring march, "El Capitan," was the encore to the overture.

The "Free Lance" march was played as an encore to the prelude. Other numbers were a staccato etude of Rubinstein, an entr'acte valse of Heimsberger, Sousa's march, "The Fairest of the Fair," the popular comic ditty, "My Wife's Gone to the Country," "Old Folks at Home," and a rhapsody Espagnole of Chabrier.

The cornet division of the band was as pleasing a feature as any of the concert, as there were selections both by a sextet and quintet. On the whole, the concert was satisfactory and up to the high Sousa reputation in this city. The band last visited here in January two years ago. There was an audience of some 800 present.

The concert tonight is at Portsmouth.

Lewiston (Me.)  
Daily Sun, Sept.  
16, 1909.

### SOUSA AT THE EMPIRE.

John Philip Sousa, the "March King" with his famous band returned to the Empire last evening after an absence of three or four years, and was greeted by a large audience, who enjoyed a regular Sousa program, played as only this matchless band can play it.

The program was the following:

Overture, The Bartered Bride, Smetana  
Cornet Solo, Showers of Gold,  
Herbert L. Clark.  
Suite, People Who Live in Glass Houses  
(new)—Sousa  
Vocal Duet, Sunlight, Harriet Ware,  
The Misses Hoyt  
Prelude—Rachmaninoff  
Staccato Etude—Rubinstein  
Waltz—Berceuse—Ferraris  
March, The Fairest of the Fair, Sousa  
Violin Solo, Caprice, Ogareff,  
Miss Hardeman  
Overture—Raymond—Thomas

Mr. Sousa is celebrated as the most satisfactory program maker before the public, and his program last evening was one of the best. It ranged from the classic to the popular, with something to please all tastes, and solos were interspersed with concerted numbers in a way to avoid any possibility of monopoly.

His soloists for this tour are more than ever before in number, and no less in quality. Usually a soloist from the band and a singer or a violinist, have assisted in the programs. Last evening there was Mr. Clark, one of the most satisfactory cornet soloists on the stage today, who played one of his own compositions very brilliantly, and there was also a violinist and two singers, and they were all good.

As usual the audience was very enthusiastic and Mr. Sousa very liberal, so that the program as printed gives but a small part of the program as actually played. The band is so well known here, from many former visits, that it is unnecessary to say more than that they delighted their audience as they always do.

Portland (Me.)  
Augus. Sept. 16,  
1909.

### SOUSA AT THE JEFFERSON.

Sousa and his band have always been a welcome and popular attraction in this city and yesterday afternoon musical Portland was in evidence at the Jefferson Theatre when the largest as well as the most fashionable audience of the present season greeted the famous bandmaster. While the original programme was carried out, and it was one of the best given in this city for many years, it was evident that Sousa was pleased with the large audience and the reception tendered him for he was liberal with extra numbers and the most popular and pleasing of the extra numbers were the always pleasing Sousa creations.

The soloists were all enthusiastically received. Mr. Herbert L. Clarke, the famous cornetist; Miss Frances Hoyt and Miss Grace Hoyt, vocalists, in some choice selections and Miss Florence Hardeman, violinist, who created a sensation by her artistic rendition of several difficult solos on the violin. Miss Hardeman was recalled several times and it seemed as if the splendid audience would never tire of her.

Yesterday was a Sousa day at the Jefferson Theatre and it is seldom that a concert of any kind attracts such a distinguished audience as that which gathered to greet America's famous bandmaster and director.



Observer, Putnam,  
Conn., Sept. 15.  
1909

#### EXCELLENT CONCERT

Sousa and His Band Please Music Lovers at Theatre

Lovers of music were given a rare treat Thursday evening when John Philip Sousa and his band gave a grand concert at the Bradley theatre. This is the first time the famous bandmaster has been in this city and he was received by a very enthusiastic audience. Those who wished to receive the full value of the harmony picked seats nearer the back of the theatre and with the exception of a few rows in the very front the seating capacity was exhausted.

Some people were disappointed in the fact that Al. Herrick, well known in this vicinity did not play with the band as had been expected, a report having been given out that he was one of the trombone soloists with Sousa. Mr. Herrick is with a regimental band in Lynn.

The concert was brilliant as well as entertaining and even those who are not versed in the ethics of music would appreciate the work of the band. Under Mr. Sousa's direction the 40 members of the band worked in perfect unison and the ring of the crescendos was intensely thrilling while the softer passages were appealingly pathetic. The soloists presented some wonderful work, the selections by Herbert L. Clarke, cornetist being received with much applause. His own composition, "Showers of Gold," was one which called for excellent technique which, however, did not displace the underlying melody. His answer to the encore was "The Rosary" and this beautiful melody, together with Mr. Clarke's wonderful rendition, held the audience almost breathless until the last note was finished.

The vocalists, Miss Frances Hoyt, soprano and Miss Grace Hoyt, mezzo-soprano gave two very pleasing songs, accompanied by part of the band. Many people thought the encore given was the better of the songs. The encore was "Les Contes d'Hoffman," and was sung in French, which gave play to the fuller tones of Miss Grace Hoyt's voice.

Miss Florence Hardeman, violinist, won the audience at once with her masterful work and again excellent technique was displayed when Miss Hardeman gave the selection, "Caprice." Her tones were clear and sure and her style of rendition was most fascinating. "Traumerei" given as an encore commanded the closest attention and the audience sat spell-bound until the end.

Two familiar marches, "El Capitan" and "Stars and Stripes Forever," both given as encores were thrilling with a vim and dash, and the novel manner of playing "My Wife's Gone to the Country," by the band was amusing and served to enliven the program.

Mr. Sousa is commanding almost to imperiousness, but his gentle manners served to make him a friend with the members of the band.

Newspaper Cutting Bureau in the World

The Theatre," a monthly publication, printed an article in a recent number, in which some one said that Arthur Pryor, the famous trombone player, was responsible for the marches credited to John Philip Sousa, the noted band director. Arthur has written a letter to "The Theatre," which is printed in the current number of the magazine. In the letter Arthur Pryor indignantly denies having anything to do with the composition of the Sousa marches. He states that the Sousa marches originated in the brain of John Philip Sousa, and no one else is responsible for them but John Philip Sousa. Without wishing to be malicious, we will say that we do not blame Arthur Pryor for being indignant at the accusation of having written a Sousa march.

Dover (N.H.)  
Evening at.  
Sept. 15, 1909.

#### A FINE CONCERT.

Sousa and His Band and Soloists Please Large Audience.

The grand concert at the city opera house last evening by Sousa and his band, John Philip Sousa conductor, Miss Frances Hoyt, soprano, Miss Grace Hoyt, mezzo-soprano, Miss Florence Hardeman, violinist, Mr. Herbert L. Clarke, cornetist, was a rare treat to the lovers of music in this section. The hall was well filled and it was a well pleased audience that left the hall at the close of the program. The program was as follows.

Overture, "Spring," Goldmark  
Cornet Solo, Showers of Gold, Clarke  
Mr. Herbert L. Clarke.  
Bacchanalian Suite, "People Who Live in Glass Houses," Sousa  
a. The Champagnes.  
b. The Rhine Wines.  
c. The Whiskies.  
d. The Cordials.  
Waltz for Sopranos, Love Light of My Heart, Sousa

The Misses Hoyt.  
Prelude, Rachmaninoff  
Staccato Etude, Rubinstein  
a. Entr'acte Valse, Helmsberger  
b. March, Fairest of the Fair, Sousa  
Fantasie for Violin, Romeo and Juliet, Gounod-Alard  
Miss Florence Hardeman.  
Rhapsody Espagnole, Chabrier

The program was a varied and well chosen one, and each of the artists responded to well merited encores. Mr. Sousa was greeted with prolonged applause and he responded to the encores. Mr. Clarke was greeted with a beautiful encore and he responded with the "Carnival of Venice" and was again well received. Miss Hardeman rendered her solo in the most pleasing manner, and her work met with popular favor. The Misses Hoyt are new comers on the concert stage in this part of the country. They rendered their number in a most pleasing manner and for an encore gave a song from the "Contes d'Hoffman" and a tripping little German ditty "The Happy Husband."

For encores Mr. Sousa gave a number of his own famous marches including "El Capitan" and "The Free Lance" with a variety of other compositions. The concert was one of the best ever given here.

Mrs. John Philip Sousa and Miss Priscilla Sousa, the wife and daughter of the great band leader, and Mr. Barnes, manager, occupied a box during the concert. Mrs. Sousa and her daughter are accompanying the band on their tour this season. The band left here this morning for Portland where they give a concert this afternoon and this evening they repeat the concert in Lewiston, Me.

Manager Barnes said that he was well satisfied with the reception that was given them her last evening and he hopes to play a return date here next season.

Portland (Me)  
Daily Press.  
Sept. 16, 1909.

#### SOUSA AND HIS BAND.

The Jefferson theatre was well filled yesterday afternoon to hear Sousa and his band and never was an audience more delightfully entertained and never did one enjoy better the musical pot pourri that was unfolded to them.

It was a characteristic Sousa program, with a few selections from the classics to lend dignity to the presentation, but abounding chiefly in the animation, spirit and dash of John Philip himself.

The classical numbers were accepted and enjoyed, but the enthusiastic applause that followed when the musicians swept into one of the famous marches was proof enough that it was Sousa the people came to hear—yes, and see too, for it is something to see the bandmaster direct one of his own compositions.

There is nothing of the gymnast about his methods, but there is the embodiment of grace and sureness and intelligence withal.

The program called for nine numbers, but as usual the director was more than liberal in responding to recalls and whatever the audience asked for was theirs.

Before the afternoon was over he had gone through pretty nearly the whole repertoire of his marches from the newest to the compositions which made Sousa a household word years ago.

The soloists for the afternoon were Misses Florence and Grace Hoyt, sopranos, Miss Florence Hardeman, violinist, and Herbert Clarke, cornetist.

Mr. Clarke is not a noisy cornetist of the Hi Henry school, but a real artist and the tones he drew from his instrument were as sweet and fine as if from a violin.

The Misses Hoyt sang three numbers and delighted their auditors. Their voices did not fill the theatre as some might have done but other than that no criticism could be offered.

The hit of the afternoon outside of the Sousa marches by the band was little Miss Hardeman the violinist. She is pretty and petite and plays as if she loved it and the audience fairly went wild over her. The program was as follows:

Overture—"Spring" ..... Goldmark  
Cornet solo—"Showers of Gold" (new) ..... Clarke  
Herbert L. Clarke.  
Bacchanalian suite—"People Who Live in Glass Houses," (new.)  
(a) the champagnes; (b) the Rhine wines; (c) the whiskies; (d) the cordials ..... Sousa  
Waltz for sopranos—"Love, Light of My Heart" ..... Sousa  
The Misses Hoyt.  
Prelude ..... Rachmaninoff  
Staccato etude ..... Rubinstein  
(a) Entr'acte Valse ..... Helmsberger  
(b) March—"Fairest of the Fair" ..... Sousa  
Fantasie for violin—"Romeo and Juliet" ..... Gounod-Alard  
Miss Florence Hardeman.  
Rhapsody Espagnole ..... Chabrier

Sherbrooke (Quebec)  
Daily Record.  
Sept. 17, 1909.

#### SOUSA'S BAND AT CLEMENT THEATRE.

Large Audience Listened to High Class Concert.

CORNET SOLO BY MR. CLARKE AND VIOLIN SOLOS BY MISS HARDEMAN AMONG SPECIAL FEATURES.

To criticise in any way the selections of Sousa and his band is a task which requires the musical knowledge possessed but by few critics, but to appreciate them is within the power of everyone.

At Clement Theatre, last night, a large and perhaps the most enthusiastic audience that ever gathered in this city greeted John Philip Sousa and his famous band.

In addition to the band, three lady artists, absolutely new to the concert stage in this city, were introduced, the Misses Frances and Grace Hoyt, soprano and mezzo soprano, and Miss Florence Hardeman, violinist.

It is doubtful if in any country there can be found a band leader who can equal John Philip Sousa.

He is truly a bandmaster of the twentieth century, and his men and marches are showing the world what America can do in the way of producing music and musicians. In all his compositions there is that dash and "spirit of liberty," known only to him, and which his band can alone interpret in the way the composer expects them to be played.

In the six selections which Sousa had chosen for his programme, and in the selections given in response to the loud encores, his bandmen, with faultless precision, and yet with seeming careless ease, responded to the pantomimic commands they knew and understood so well.

Mr. Herbert L. Clarke, the famous cornetist, in his cornet solo, "Showers of Gold," gave, in the universal opinion of those present, the greatest exhibition of cornet playing ever heard in this city. The selection which he gave was one of his own composition. In speaking of his solo, a well known cornetist in this city said, "The music that he got from that instrument was so good that I felt like going home and destroying my instrument and never blowing another note."

The Misses Hoyt, in their waltz for sopranos by Sousa, "Love, Light of my heart," clearly evidenced the talent which they possessed as soloists, and which was deemed by the famous leader as worthy of a place on his programme. Their voices, soprano and mezzo-soprano, blended harmoniously together, and the hearty encores given them showed plainly that the audience was charmed.

If one number on the programme was enjoyed more than another, it



MR. JOHN PHILIP SOUSA, Conductor of Sousa's Band which appeared here last night.

was doubtless the violin playing of Miss Florence Hardeman. In her first number, Fantasie for violin, "Romeo and Juliet," she showed herself a master hand at this instrument, which, coupled with her charming stage presence, made a hit with the audience, and from time to time she was applauded with greater zeal and enthusiasm than is usually displayed by a Sherbrooke audience.

After having responded to her first encore she left the stage, only to be called back by the persistent applause of the highly delighted audience. Returning, Miss Hardeman played a selection which simply took the house by storm, entitled "To a Wild Rose." Her violin playing will long be remembered by those whose pleasure it was to hear her last night.

The members of the city bands were present in large numbers and were unanimous in the declaration that the concert was the best ever heard in this city.

The singing of "God Save the King" brought the evening to a close.

The following is the programme:

1. Overture, "Spring" ..... Goldmark
2. Cornet solo, "Showers of Gold" (new) ..... Clarke
3. Bacchanalian Suite, "People who live in Glass Houses" (new) ..... Sousa  
a. The Champagnes  
b. The Rhine Wines  
c. The Whiskies  
d. The Cordials
4. Waltz for Sopranos, "Love, Light of my Heart" ..... Sousa  
The Misses Hoyt.
5. Prelude ..... Rachmaninoff  
Intermission.
6. Staccato Etude ..... Rubinstein
7. a. Entr'acte Valse ..... Helmsberger  
b. March, "Fairest of the Fair" ..... Sousa
8. Fantasie for Violin, "Romeo and Juliet" ..... Gounod-Alard  
Miss Florence Hardeman
9. Rhapsody Espagnol ..... Chabrier



SEP 18 1900

# POWER BEYOND MAN IS THE TRUE INSPIRATION

But the Composer Must Master the Technique, Says Sousa—Says He Doesn't Believe in Farewells.



MR. JOHN PHILIP SOUSA.

"Youth is eternal to him who believes in eternity." These are the opening words of a sketch in this month's Circle written by Mr. John Philip Sousa. The representative of the EXPRESS had not read this sketch previous to calling on Mr. Sousa during his brief stay in the City this week. If he had, he would never have professed very early in the conversation the remark.

"I understand that this New England tour of yours is a farewell tour, that you are to give up the concert work."

Mr. Sousa looked up with a smile of quizzical humor and said:

"I say farewell, why, I never say it, and I never shall say it. I don't like farewells. I even dislike the word 'farewell.' It suggests everything unpleasant. No, you can say in as strong terms as you like, that this is not my farewell."

The EXPRESS representative interjected a "Well, I am glad of that," at this point, and Mr. Sousa continued, "Every year or so someone circulates the report through the papers that I am giving my farewell tour. I don't know why, unless there is someone who wants me to say farewell," and he laughed good naturedly.

"Then it is the kind of farewell that Peary is giving to Cook that someone is trying to give you," suggested the EXPRESS representative.

"Yes, I guess it is something like that," he added smiling. "Of course sometimes farewells are necessary, when a singer is all worn out and her voice is going back on her, this sort of thing, advertising a farewell, may be done to advantage."

"Something like a fire and water sale in a store?" queried the EXPRESS representative.

"Yes, that's it," laughed Mr. Sousa.

"No," said he, "if you see me going onto the stage hairless and toothless and leaning on crutches, it won't be my farewell. I don't believe in it, and besides, I love the work too well. People often say to me, 'Don't you get tired of music sometimes?' I should think you would, and I always have one answer for them. 'Never.' There is some force outside one's self that keeps one at work. Then, he added laughingly, "I do remember getting tired of music one night at 1 o'clock, but when 6 o'clock in the morning came I was all over it."

In contrast to the humor of this remark, in regard to saying farewell to one's life work, are Mr. Sousa's more serious ones in the same sketch above referred to, in which he says: "Fifty is a splendid time for youthful expansion; one's fancy still retains its ingenuity, while one's judgment is bettered by experience. When sitting on the fifty milestone the vane of man's vision points southward to the past, and northward to the future with a minimum of oscillation. Rancorous thought and splenetic expression give way to quieter nerves and calmer view, and the mellow lighted vista of the years that have gone soften the heart of the youth of a half of a century of years."

These words of the famous conductor and composer give the key to the remarkable vivacity and vigor of his compositions. This accounts for the stirring, exhilarating, invigorating thrill that a Sousa march sends all up and down one's spinal column. Talk

patient with symptoms of electricity from a battery, why, a gramophone playing a Sousa march would be twice as exhilarating to the patient, and it isn't quickly and uncomfortably like the electricity, either.

Mr. Sousa's theory and psychology of composition which he gave to the EXPRESS representative in response to a direct question, "What is your idea of composition?" is, so far as the interviewer's experience in reading and also in conversation with composers and authors goes, more beautifully conceived and adequately stated than he has ever heard it before.

"I believe," said Mr. Sousa, "that true composition is first of all inspirational, that a power beyond man himself—God—is the inspiration of his work. But I believe the composer must do all in his power to be ready for this inspiration. Of what use would it be to give a man the inspiration for a symphony or any great composition if he had not sufficient knowledge of the technique of music to write the composition accurately? Both the man who has a wealth of technical knowledge but nothing of the inspirational and the man who has the inspirational gift, the creative gift, without any knowledge of technique are alike failures. No composition is first inspirational, then sequential, then technical. The careful study of technique is the responsibility of the musician, for without it he can do nothing."

"Master the technique and then when the inspiration comes you can put it into notes or words, or whatever vehicle of expression it requires?" queried the EXPRESS representative.

"Yes, that is it," answered Mr. Sousa. "And," he continued, "I have always believed even more than this, that God in a way prepares the eyes and ears of the people for the message which the composer has to give them."

Continuing still further, in speaking of the merely theoretical composer, Mr. Sousa said, "I have no patience with the man who writes certain chords because he knows they are good combinations. Unless he uses them to express certain feelings of his own they are meaningless. Then in the choice of theme, if one selects a light theme and gives it a symphonic treatment, why, it is like going to a country picnic all dressed up in silks or a dress suit. The incongruity is terrible. On the other hand, for a man to select a theme too big for his own handling there is a like fatality in the results."

"You mean the composer must always have in mind the 'eternal fitness of things'?" queried the EXPRESS representative.

"Yes, that is it," answered Mr. Sousa. "What is your idea of the effect which the remarkable stimulation of interest in grand opera in this Country will have upon the character and quality of the light opera?" asked the EXPRESS representative.

"Will it have a tendency to make the public demand more from the composer of light opera and musical comedy?"

"Yes, it certainly will. The more artistic the people become the more they will demand in order to be satisfied. Stimulation of interest in one line of musical composition arouses public interest in all other lines. This growth in public taste practically establishes the quality of the work to be produced."

The EXPRESS representative, knowing that Mr. Sousa is the composer of eleven light opera scores, also that he is the author of two books, *The Fifth String* and *Pigstown Sandy*, asked him in regard to the writing of the librettos of his operas.

"The *Bride Elect* is the only one of my operas to which I wrote the entire libretto, although I furnished all the lyrics for *The Free Lance*, and most of the lyrics in several others."

"Isn't it much more satisfactory for the writer of opera to be his own librettist?" queried the EXPRESS representative.

"Quite often so, but not necessarily. A skilled librettist knows his trade. He knows how to build his piece for stage effect better than the composer; he also better understands plot building, the contriving of clever situations, which are so important in light opera. Of course, if the librettist gives me some lines that are meaningless to me and I feel that I could not compose anything musical to go with them, I tell him so, and he is always willing to change them. Of course in this the composer has to be the arbiter."

"Does not collaboration of librettist and composer interfere with the unity of the opera in some cases?"

"I do not think so," answered Mr. Sousa. "Of course, neither one can be arbitrary or dictatorial. The composer must always believe in the mind of the librettist and always be open to argument, thoroughly unprejudiced. But, on the other hand, if the scene is given him for composition cannot be adequately or advisedly made the theme for musical score, the composer has to decide and the librettist

always ready to go back. When I was working with one of the best librettists in the Country—he wrote *Robin Hood*—on *The Free Lance*, he came to me and said, 'We must have one of your marches in here somewhere; it wouldn't be a Sousa opera without it,' and he indicated a good place for the march. He gave me the lines, something about 'marching on to victory,' and I wrote the *Free Lance March*."

This was played at the concert, at the Jefferson on Wednesday, and the notes and accent of this march fairly shout the words Hurrah, Hurrah. One would know that it was a march to victory, even taken out of its operatic setting and without any previous knowledge of its composition.

Mr. Sousa has a new opera, *The Glass Blowers*, which is to be produced in New York by the Schuberts Christmas week. The composer calls this piece a lyrical comedy. He has also written a new book that is coming out this Fall, *The Inquest of the Quail*.

At the concert on Wednesday Mr. Sousa gave one of his latest compositions, *People Who Live in Glass Houses*. The people are spirits, and the glass houses are bottles, and the names of the people are the Champagnes, the Rhine Wines, the Whiskies and the Cordials. The piece is one of naive analogy and a bunch of surprises. It is a bacchanalian suite, the several movements representing the different countries from which the respective people, the Champagnes, etc., come; the first one is France, the home of the Champagnes, full of the French color and veuve; the second is Germany, the home of the Rhine Wines, and in this movement one hears the patter of wooden shoes and then in the later dances in the suite England, Scotland and Ireland are typified. The Scotch bagpipes and the Irish reel make the journey into these lands easily discernible. The music is odd, fanciful and curiously pretty.

As a maker of programs Mr. Sousa is recognized to have few equals. He arranges them as one might the events in a story, each one making the listener more curious about the one to follow, and the interest never lagging at any point. Wednesday he introduced a composition of Rachmaninoff, the Russian composer, director and pianist, who is to appear in a pair of concerts this year with the Boston Symphony. It was a Prelude, full of expectancy, which stopped with the expectancy unfulfilled, but leaving the mind full of a lot of joyous possibilities, which with the deft skill of the conductor was exquisitely brought out. Then again in his opening overture Spring, by Goldmark, he wrought out with such infinite pains, with so light and sure a touch each new, growing thing; one leaf and then another appears, one flower and then another, one bird note and then another awakes with each new morn, till one day Spring comes in one burst of color and song. It is like after days and days of waiting impatiently for Spring, so softly and lightly does it move, and suddenly going to the window some morn to see that it has come all at once, with all its color and music and sweet fragrance. And how glad you are! Scrupulously accurate in the externals of conducting, yet it is in the motives, impulses, the internals that Mr. Sousa's interpretative work as a conductor has long been the delight of his audiences. It is this same factor which makes his own compositions of such lasting popularity. It is the enthusiasm and vigor, as in the case of the marches, or the fanciful, subtle illusion, as in the Bacchanalian suite, that give them their hold on the popular mind. Then, too, there is the keen humor which is so strong in his lyrical comedies, a humor that is always refined, exquisitely and delicately turned. It reminds one of what DeQuincey said about the development of the elegancies of comedy: "Inevitably, as human intercourse in cities grows more refined comedy will grow more subtle; it will build itself on distinctions of character less grossly defined and on features of manners more delicate and impalpable." The development of comic opera, lyrical comedy, or the "opera buffon" of the French, from grand opera is analogous to the development of the drama—the comedy is developed from and follows after the tragedy. People often speak of comedy and comic opera as an extremely light thing, and announce that they care only for tragedy and grand opera. It is usually only the extremely young or extremely ignorant, after all, who do this. The student of drama or opera knows that only after civilization is developed to refinement do these lighter forms of composition appear, except it be in a crude, vulgar form. It was this phase of the comic opera which the EXPRESS representative led Mr. Sousa to talk upon in the interview which he had with him, and he is especially optimistic in re-

Concluded on next page



of comic opera and lyrical comedy in this country.

"Do you think that through the establishment of more houses for opera in this country that in time we shall be able to have a school of criticism of our own, pass judgment on singers without having to wait till some foreign critic or critics have told us that this or that singer or this or that opera is good?" was asked. And Mr. Sousa was very emphatic in his answer: "Why, certainly we shall, and we are doing it already. Already we are being our own critics and we shall rapidly develop our own standards and school of criticism."

Mr. Sousa's boundless enthusiasm and vigor are magnetic; he is tireless. He believes in the eternity of his work, in the eternity of life itself. "And that is just the difference between genius and talent, the eternity of purpose," thought the EXPRESS representative after he had shaken hands with Mr. Sousa and walked away: "Genius keeps right on working after talent gets tired and stops."

Quebec Chronicle  
Sept. 18, 1909.

## SOUSA AND HIS FAMOUS BAND

Won Great Success at the Auditorium  
Yesterday—Large Audiences Present at Both Performances.

John Philip Sousa and his famous band have lost none of their magnetic power, as was evidenced by the two big houses which assembled at the Auditorium yesterday to hear the well-selected programmes which were offered to musical Quebecers. In the evening in particular there was almost a record audience, standing room even being almost impossible to be found. Sousa is the same Sousa as of yore, and his band has lost none of its effectiveness nor its offerings none of that attractiveness which impels attendance all over the continent when its appearance is announced. For the present season, Sousa has an exceptionally well balanced band, and whether the selection was of the heaviest classical character or of the lightest or most fanciful character the results seemed to be the same, and the audience applauded with an enthusiasm which showed that their pleasure was genuine. Sousa has been named the "March King," and the title seems to be well deserved, for perhaps the greatest enthusiasm of all was awakened by the rendering of the old and well-known strains of many of his march successes. Sousa also has a new march this season, "Fairest of the Fair," and it seems likely to take its place with such well-known compositions as "El Capitan," "Hands Across the Sea," "Manhattan Beach," and all the rest which have come to be regarded as classics in the march line. It met with a hearty reception last night, and called for repeated encores. The day's programmes included such offerings as Goldmark's "Spring" tverture, Liszt's symphonic poem, Rachaniov's "Prelude," Friedman's "Slavonic Rhapsody" and other like compositions, while there were numerous other lighter numbers that were rendered with no less delightful effect. Mr. Herbert J. Clarke, the cornettist, won a distinct success with his solos, and the duets of the Misses Hoyt and violin solos of Miss Florence Hardeman also added to the success of the programme. Mrs. Frank Murphy, to whom Quebecers are indebted for the appearance of Sousa in Quebec, is entitled to the thanks of all musical-lovers in the Ancient Capital, and it is to be hoped that the success which marked her venture will encourage her to give Quebecers the opportunity of hearing some of the other great stars of the musical firmament during the present season.

Quebec Telegraph  
Sept. 18, 1909.

## SOUSA AND HIS BAND PLEASED LARGE AUDIENCES

Famous Bandmaster Has Lost  
None of His Popularity

It was but natural that Sousa and his aggregation of Musicians should have been greeted by large audiences yesterday, both afternoon and evening, and to Mrs. Frank Murphy is due the credit of affording Quebecers the pleasure of hearing this splendid organization. That John Philip Sousa is popular with the Quebec audience was amply proved yesterday by the large attendance.

Every seat was taken, all the boxes were occupied and standing was sold out.

It was a large audience and a distinguished one and among those present were Sir Charles and Lady Fitzpatrick.

The king of bandmasters with his excellent organization of musicians discoursed very entertaining programmes at both performances and with Quebecers he maintained the popular appreciation which he has always received from a music-loving people.

His original compositions met with particular favor from the audience, and his new march, "Fairest of the Fair," was rendered with pleasing effect, while "El Capitan" took the house by storm.

The playing of Mr. Herbert J. Clarke, cornettist, was one of the features of the performances, and his solos were greeted with much applause.

The duets rendered by the Misses Hoyt were pleasing. Both ladies possess good voices and a good appearance.

Miss Florence Hardeman in her violin solos, was also one of the stars of the evening.

Newspaper Cutting Bureau in the World

In music, as in everything else, nothing takes better with the people than a joke. At Sousa's band concert the other evening everyone was interested in the band's rendition of "My Wife's Gone to the Country," with a little instrument peeping forth a diminutive "Hooray" at the proper moment right after the heavy band chorus had thundered out the opening line. The laughs and the happy grins that went around the theatre, and the chuckles here and there showed that there is nothing even at a good concert by a good band that pleases the crowd more than a little fun.

Star, Montreal  
(Que) Sept. 18,  
1909

### Sousa's Band at The Arena.

At the Arena, this afternoon Sousa's band delighted a large audience with a splendid concert in the first of four to be given in Montreal by this famous organization. They are being given in aid of the Ladies' Benevolent Society, and are under the patronage of the Governor-General and the Countess Grey. In connection with the concert a bazaar in aid of the funds of the society is being held in the Annex to the Arena, where refreshments are served and fancy articles are sold.

The following

Montreal (Que)  
Herald-Sept. 20,  
1909.

## Sousa Shows Fine Control of Band

John Philip Sousa, with the conductor's baton in his hand, can be almost as eccentric as any of the thousand and one who imitate, impersonate or burlesque him. This he shows chiefly when conducting one of his own compositions of the variety which have won for him the title of "The March King." His actions at these times are odd and interesting, but appear to have but little to do with the music. It seems that the baton is following the musicians rather than the musicians following the baton. As with the swinging march time, all, or nearly all, in the forte-est of fortes, the players require but little attention, this makes no difference to the quality of the music.

However, when conducting more difficult compositions Sousa is a very different individual. The arm-swinging exercises and knock-out punches delivered to the vacant atmosphere are eliminated then can be seen the wonderful control which this American bandmaster has over the men beneath his swinging baton. Sousa's organization is an immense one, and is composed of excellent musicians. During the rendering of the more difficult music—for the programme includes everything from the latest hit of the vaudeville stage to Liszt's "Les Preludes," and like selections—Sousa has marvellous control over the musicians and no little detail of the score escapes him.

One of Sousa's own pieces which was played at the Saturday night concert at the Arena is very different from his march productions. It is a Bacchanalian Suite and gives the impression of a big, good natured jag with pretty little melodies running through it. Rubenstein's Staccato Etude and the Raymond Overture were excellently rendered. Sousa was very liberal with encores and was called on many times during the evening, usually responding with one of his marches. The old familiar ones, "The Stars and Stripes, Forever," "Manhattan Beach," etc made the biggest hits, calling forth round after round of applause. For encores the band also played several humorous pieces, the odd combinations possible in a band of the size of Sousa's way of instrumentation.

A feature of the programme was the playing of Miss Florence Hardeman, a young violinist of great promise. She rendered several pieces totally different in style and movement and showed remarkable versatility. She was obliged to respond to four encores on Saturday night. The Misses Hoyt, sopranos, rendered several duets and seemed to please the audience. The attendance was large at both concerts on Saturday.

Gazette-Montreal  
(Que) Sept. 20, 09

### SOUSA AT THE ARENA.

March King and His Marches as  
Popular as Ever.

John Philip Sousa, bandmaster and march king, at two band concerts in the Arena on Saturday afternoon and evening, gave three thousand people a feast of march music, the concerts being under the auspices of the Ladies' Benevolent Society, and serving as a conclusion to the Old Home Week celebrations. Perhaps no one of the contemporary writers of martial strains has ever composed more stirring teasing two-measure music than Sousa, certainly no one in America of the present day and all of his famous marches from "Manhattan Beach," "El Capitan," "The Free Lance" and "The Stars and Stripes Forever" had to be played on Saturday evening before the large audience would have enough of his music. Sousa has always been lavish with his responses, and upon the two opening concerts of the four he is to give in this city, the bandmaster was in excellent humor.

The programme, both in the afternoon and evening of Saturday, was well calculated to reveal the many features of Sousa's musicians and whether heard in the more delicate languorous music of Ferraris' waltz, Berceuse or the precision of "Fairest of the Fair," the band was wholly satisfying.

Apart from the march music of Sousa himself the success of the concerts was made by Miss Florence Hardeman, a young violinist, whose playing aroused great enthusiasm, especially in the evening, when the number of encores demanded threatened to hold up the progress of the concert. The Misses Hoyt were also soloists, their soprano voices blending well together in their duet work.

This afternoon and evening, two

Ottawa (Cont.)  
Citizen, Sept. 22  
1909.

## THE SOUSA BAND

Good as Ever But the Attendance a Trifle Small.

Sousa's re-appearance in Ottawa at Dey's arena yesterday after an absence of 7 years was illustrative of several things. In the first place it showed that the glory of his last performance in the city still lingered in the hearts of many Ottawans; in the second place that he is still a vital vigorous force in the musical world, and in the third place that his fame has not made him forgetful of what he owes his audience. The arena was not full, but as one of the audience put it, "You can get a large crowd in here without it being noticed." There must have been two thousand present. Those who saw him before noticed at once that it was the same Sousa today as of seven years ago, albeit slightly less demonstrative but equally effective and masterful in his marvellous conducting. He steps to his stand, the personification of neatness, with the bright brisk stride as of yore, taps quietly once with the eyes of his band as one upon him, and then once again the plunge into his famous beloved "Stars and Stripes" is begun. The end of the number needs no describing. It is an unrehearsed act in applause that has greeted it thousands and thousands of times but which it ever, without exception, draws forth. This little march seems to have a spice about it that will prevent it ever growing stale.

But the link with modernity is measured. "My wife went to the country," was adapted by the band in a way that made the audience roar.

The program was generous both morning and afternoon and although the band had to respond to innumerable demands for encores at the first performance they came fresh and smiling again to endure the same demands in the evening. Of course it was their own fault, in that they gave of their best. Their playing itself could not be criticized. The only grumble it was possible to make was in the choice of selections but after all they were popular. Indeed when patriotic airs were varied, the applause was deafening.

Burlington (Nt.)  
Press-Sept. 23,  
1909

### SOUSA AND HIS BAND.

There is but one Sousa and when the "march king" comes to town the desire to hear some of his stirring music played by his band under his personal direction is simply irresistible. While band music as a rule sounds better out of doors than when confined within the four walls of a room, the 60 or 75 instruments in Sousa's organization are collectively so well handled that it is only when some of the horns are brought to the front of the stage for the dramatic effects that one wishes the auditorium were a little larger.

The program as arranged contained but two of Sousa's band compositions, a dainty bacchanalian suite and a march "The Fairest of the Fair," with a waltz song for soprano voices, from his pen, but as rendered it contained in addition, most of the marches which have made his name famous the country over. That they and the other band selections were played just as they should be goes without saying. Other popular numbers played as encores were the humorously descriptive selection "My Wife's Gone to the Country" and the "Whistlers' Serenade." Mr. Sousa's characteristic manner of conducting his band added not a little to the general pleasure of the entertainment.

Herbert L. Clarke, the leading cornettist of the band, carried the house by storm with one of his own compositions "Showers of Gold" and, in answering to the applause, played, with five other members of the band, the stirring sextette from Lucia di Lammermoor, of which one never tires.

The Misses Frances and Grace Hoyt, sopranos and Miss Florence Hardeman, violinist, provided further variety to the program. A duet for sopranos is in itself something of a novelty in a concert but the Misses Hoyt sang Sousa's waltz "Love, Light of My Heart" so charmingly that an encore was demanded, while Miss Hardeman played the familiar Romeo and Juliet fantasia in a brilliant manner, giving a lively "Shoe Dance" as an encore. When more was demanded she responded with a dainty selection, "To a Wild Rose."

The audience was a large one and has been



American Musician,  
Sept. 24, 1909.

## SOUSA

### How John Philip Sousa and the Members of His Band Passed Their Time Between Concerts at Willow Grove

During the recent very successful engagement of Sousa's Band at Willow Grove, near Philadelphia, Pa., the members of the band always made sure of some diversion when not playing at the concerts. Evidently the régime of the bandmaster, Sousa himself, should receive first consideration. Every morning at 8 he arose, ate a good breakfast, and at 9 o'clock started off for a horseback ride, which, it must be confessed, is one of his dearest sports and which accounts for his superb vitality. At about 1 he returned all aglow from his cross country jaunt and ate a hearty dinner. Then Sousa would rest until concert time, about 3.

Between part first and part second there was a lapse of an hour, during which time Mr. Sousa was wont to recline in a big and comfortable armchair in a spacious room (used exclusively by the musical directors who play at Willow Grove), and during that hour he received acquaintances, old friends and those who wished to have the honor of saying "I met and had a chat with the 'March King.'" Mr. Sousa is always pleased to meet and talk with a stranger. The two days that I was at Willow Grove I was the guest of Mr. Sousa and had occasion to notice the facts above mentioned.

If you ask Mr. Sousa if he is acquainted with the music publishers, he will tell you that he knows many of them personally and all of them by name or reputation; and such is the case, as the following facts will show: While at this resort two Philadelphia music publishers called to see him, their mission being to induce him to play their publications. Mr. Sousa greeted them cordially, and after a pleasant chat they took their departure, leaving their pieces, which meant that Mr. Sousa had signified his willingness to play them. Never a day passed when Mr. Sousa was not in receipt of band arrangements coming from near and far. These he would look over and hand the acceptable ones to his librarian. Of the large number of compositions received, some are played once only. This is because they don't meet with the hearty approval of his audiences, who, as Mr. Sousa well says, are "the real judges." If a composition is well received it finds a place in his repertory.

By the way, have you, reader, ever enjoyed a "Sousa cigar"? I have, and, let me tell you, they are mighty good. Why did they name them "Sousa cigars"? Let me hazard a guess. May it not be because they are well formed and draw well? Mr. Sousa gave me one and it took just three-quarters by the clock to finish it, and, let me tell you, they're great.

John Philip Sousa has in his possession many laughable letters which he has received on and off; one which I saw read—"Dear Mr. Sousa: Will you kindly have Herbert L. Clarke, your solo cornetist, play the sextet from 'Lucia'?" Imagine! If Mr. Sousa were to print in book form all the letters of this character that he has received, they would make mighty laughable reading.

In concluding my remarks about Mr. Sousa, let me say that he is one of, if not the most, interesting men that I have as yet had the extreme pleasure of meeting.

Now, a few remarks about the members of Sousa's Band. Playing a long engagement, as they did at Willow Grove, they naturally planned various diversions to while away the time between concerts. Now, let it be said, it so happened that some of the members of the band got it into their heads that they could play ball! So they organized a baseball club with Herbert L. Clarke as captain and commenced practicing. After two days of hard work they got gay and challenged an organized team which had been playing all summer. It is very painful for me to describe the contest. So I will tell only this much—the score stood at the end of the game 26 to 5, you know in whose favor. The scorer had to prepare extra score cards to keep tally of the errors made by the band boys. The following day the boys came to the conclusion that they could have more fun by making up two teams from the band, which they did. They played, or tried to play, a nine inning game, with the following casualties: Herbert L. Clarke, hit on the thumb trying to stop a batted ball—thumb swelled to twice its normal size; Edward Clarke came near being overheated chasing long field hits which he failed to catch, though they touched his hands. Other players, whose names escape my memory just now, fell all over themselves trying to stretch a single into a two base hit. After the game a vote was taken and it was unanimously agreed to let baseball alone and stick to music, for if they hadn't there would now be a new Sousa's Band.

In the band there is a young man by the name of Corey (not the writer) and he is a skilled checker player. During the hour lapse between the concerts he played other members and beat them to a "standstill." He would rather play checkers than eat. Other members of the band play games of cards, such as whist, pinochle and so forth, and there are some great contests.

Sousa's Band, now on its thirty-fifth semi-annual tour, will not return to New York until December 12, when it will appear at the Hippodrome.

W. A. COREY.

Newspaper Cutting Bureau in the World

### Sousa's Band at Arena.

At the Arena, yesterday afternoon, the renderings of Sousa's Band were of a more varied nature than he is wont to give. The programme, containing masterpieces of Mendelssohn, Rubinstein, and Puccini, was set off by Liszt's symphonic poem, "Les Préludes," which was the initial performance of the afternoon. The audience, made up in enthusiasm and appreciativeness what it lacked in numbers.

At the termination of the elaborate symphonic poem, which was excellently rendered, Mr. Sousa gratified the audience with a minor performance—an old Sousa favorite—with plenty of rush and rhythm. The cornet solo "Carnival of Venice," by Mr. Herbert L. Clarke is worthy of special mention. His thorough master of the instrument and the manner in which he performed captivated the audience, he was called upon for other selections. The "Three Quotations," Sousa, was delicately performed with interludes of bells. The vocal duet, "Hansel und Gretel," by the Misses Hoyt, was highly appreciated, and even more so was "The Bloom is on the Rye," which was rendered as an encore. Of other striking and familiar renderings was "The Fairest of the Fair." Previous to this rendering was Mendelssohn's Scherzo from Mid-Summer Night's Dream. Of the National pieces that entitled "The Rose, Shamrock and Thistle" was liked. It embodied "The Soldiers of the Queen," "Blue Bells of Scotland," and "Rule Britannia." "Stars and Stripes," and "Ragtime Rag," was among the American selections. The leader appeared to be most thoroughly in his element in the rendering of his own compositions, and these, perhaps, were most generally enjoyed.

Newspaper Cutting Bureau in the World

### Concert By Sousa's Band.

Waugh's opera house was packed full yesterday afternoon with an audience of music lovers from this city and near-by towns eager to see the famous John Philip Sousa and hear his famous band. For two hours a most delightful concert program was rendered, introducing incidental numbers by Miss Frances Hoyt, soprano, Miss Grace Hoyt, mezzo-soprano, Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist, all of whom were enthusiastically encored. The band program included several of the famous Sousa marches and a new "Bacchanalian Suite" by Sousa, also. This remarkable organization of musicians responded to the baton of the masterful director with consummate skill and in the all too short two hours it seemed as if pretty much every shade and caprice of musical expression from the inspiring crash of a military march to the deep, rich, full tones of a great pipe organ were heard from the stage. As an additional feature of local interest, Mrs. M. Hallock favored the audience with a vocal selection, at the request of Mr. Sousa, and was warmly applauded.

### GAZETTE TIMES

Pittsburg, Pa.

### SOUSA DELIGHTS AT EXPO.

#### Popular Band Opens Week's Season That Promises a Triumph.

Among the popular bandmasters none have a stronger hold on the affections of the Pittsburgh public than John Philip Sousa, who opened a week's engagement at the Exposition yesterday afternoon. That he is still a strong drawing card was attested not only by the large audience that greeted him on his initial appearance yesterday, but the enthusiastic reception he received both afternoon and evening.

The Sousa band this season has with it a number of soloists who promise to create nothing short of a sensation during the week. Among these are Frances and Grace Hoyt, soprano and mezzo soprano, and Miss Florence Hardeman, a violinist of rare distinction. Miss Hardeman possesses the artistic temperament to a marked degree as well as the indispensable gift of sympathetic interpretation.

The opening concerts were characteristic of Sousa and his band played with that dash, vigor and finish for which it is famous throughout the world.

Newspaper Cutting Bureau in the World

## DELIGHTFUL CONCERT AT ARMORY THEATER

Given by John Phillip Sousa and  
His Famous Band

Pleased Audience Demanded Thirteen  
Encores in Addition to the Excellent  
Program Arranged by the "March  
King"—Good Soloists Assisted

John Phillip Sousa and his famous band, the finest concert organization in the world, charmed a capacity audience of delighted music lovers at the Armory theater last evening.

A brilliant and splendidly rendered program of wide range was offered. The enthusiastic audience demanded one or more encores for every number, in all thirteen encores being responded to. For these the music master largely decided upon selections classed as "popular," a pleasing contrast to the classic heights of most of the regular program.

The opening number was Goldmark's overture, "Spring," Sousa's own spirited march, "El Capitan," being the encore. A beautiful cornet solo, "Showers of Gold" (Clarke), by Herbert L. Clarke followed and Mr. Clarke was forced to respond to the continued applause, deciding upon Arban's "Carnival of Venice" as his encore number. A bit of "Lucia" (Donizetti) followed.

One of the most interesting and delightful numbers of the evening was the third offering, Sousa's new unpublished, Bacchanalian suite, "People Who Live in Glass Houses," in four movements: "The Champagnes," "The Rhine Wines," "The Whiskies," and "The Cordials." The dainty "Rondo D'Amore" and Sousa's own march, "The Diplomat," were the two encores.

The duet, "Love Light of My Heart" (Sousa), by Misses Frances and Grace Hoyt proved to be most delightful and an encore, "Contes d'Hoffman" was likewise demanded of them.

The sombre strength of Rachmaninoff's prelude was most attractive. "The Free Lance" (Sousa), was the encore.

The second half of the program opened with Rubinstein's Staccato Etude, and as remarkable contrasts, a bit of ragtime, "My Wife's Gone to the Country," and Gfey's enchanting intermezzo, "Amona," were the encores. Hemsberger's Entr' Acte Valse was the next number on the program, after which came Sousa's new march, "The Fairest of the Fair." As encores the band master consented to give his two famous and stirring marches, "Stars and Stripes Forever" and "Manhattan Beach."

Among the most thoroughly pleasing features of the program were Miss Florence Hardeman's exquisite violin solos: The Gounod-Alard fantasia, "Romeo and Juliet," "The Shoe Dance," and "To a Wild Rose."

Chabrier's wild and quaint "Rhapsody Espagnole," closed the splendidly rendered program.

The First Established and most Complete  
Newspaper Cutting Bureau in the World

WILKES-BARRE, PA.  
SEP 25 1909

After many months of idleness, due to impairment of his nervous system, John Phillip Sousa is again conducting his matchless band. There is only one Sousa, and every time an imitator appears, the supremacy of the great bandmaster is made more evident. Sousa's Band is par excellence the concert band of America, and it is gratifying to know that he is again before the public. The interruption of Sousa's work left a big blank in the military band music of the day, and interrupted the regime of public education in this regard.



# INTERVIEW WITH THE MARCH KING

## Sousa May Write Grand Opera Which Will Have American Theme and Story —Has Chosen Period

Some day John Philip Sousa may begin the writing of a grand opera, and when he does he will enter upon the work whole-hearted and with a definite idea of the sort of finished product he will achieve. It will be on an American theme, for Sousa is American to the core, and he is sure that his greatest inspiration will be in the selection of that romantic period in the history of the country when Dolly Madison was a toast or when the Mexican war was imminent.

In an interview with a Herald reporter he made known the notion he has long cherished to put his musical genius to the test of composition of opera on some lofty or noble theme, and, when leisure shall present itself, he will set himself seriously to the task that has often fired his imagination.

"It is curious," said Sousa, "that 'The Glass-blowers' is the first opera that I have written on an American theme. It was the custom, in times now past, to set the scene of action in some kingdom or principality where the postal service did not reach, and then to build a story about the mythical personages inhabiting that strange and unfamiliar land. That seeming necessity for migration no longer exists. Fifteen or twenty years ago, an American personage in opera would have been an impossibility. This was not because we were any less musical than other nations, but it seemed to be the custom to devote librettos to some foreign land of mythical sort, and then it mattered not what the chorus seemed to be if only there was a suggestion of foreign environment in the character of dress. Today that is changed, and so we find the American lieutenant, Pinkerton (even though he is sometimes criticized for singing so eloquently about whiskey) holding a place of importance in that masterpiece, that work of genius, 'Madam Butterfly.' The American as a stage character in grand opera has received recognition, and he will continue to receive recognition for the tastes of every community in the civilized world is cosmopolitan in music, and a great composer does not write national music, in the sense that 'national' is usually understood. Some years ago, when 'The Charlatan' was produced, my work was severely criticized by one writer, because it was contended by him that there was nothing suggestive of Russia, where in the scene was laid, in the character of music. I made it a point to see this critic, and I asked him what he meant by characteristic Russian music. He spoke of Tchaikowski as typically Russian, but he could go no further. Then I told him that I could not accept his judgment, because, instead of instancing a particular kind of music as representative of Russia as a nation, he had only pointed to the work of one man, and declared that his work was national.

**ABOUT "NATIONAL" MUSIC.**  
"And so it is in this country and everywhere else. National music is not a growth of the soil. A great genius like Wagner bursts upon the world. He is a product of Germany, but his music is not German national music. He is the leader, and there follow in his wake a great number of imitators—men who take up the master's ideas and do less with them than he did. People speak of a national music in this country and instance the negro melodies of the south. Were they a product of the soil? Let us see. The foremost composer of these melodies was Stephen Foster, a Pittsburgh man, who lived in the North and wrote of the South. No matter what the country may be, the South is always the land of romance, and so Foster, for negro minstrel performances in New York, wrote of the

South, too, and he invested his music with a rare charm that was held to be typical of the South. Yet he was a Northerner, writing in the North, and he could only be writing with genius, tracing the notes upon paper and without representing the nation's characteristics in his work. He was the leader, and there were myriads of imitators—lesser lights, but all writing to the same end. I remember, years ago, when I was playing the violin in Washington, Johann Strauss paid a visit to America.

"There was great enthusiasm over the 'Waltz King.' His waltzes were called Viennese, not because they were typical of Vienna, but because he was from that city. He had his followers, whose waltzes were called Viennese, and when he left America there was published a waltz called 'Strauss' Autograph.' It became a great favorite, and the Viennese style was recognized and warmly praised. But it wasn't Strauss at all who wrote the 'Autograph,' but an American composer, a young fellow named Warren. He wasn't a Viennese, but he quickly got into the spirit of the Viennese school, and his work was accepted as typical."

"Then, Mr. Sousa, you do not speak of a national music in this country?"  
"Not in the sense usually understood. The Foster music was distinctive, though, as I have pointed out, not a product of the soil, and if I may not be considered egotistic, I may say that my marches are also distinctive. They are not the product of nationalism, and, in fact, when I was a student, I was always deficient in any task of imitating a style of composition."

### Sousa's Grand Opera

"What would be your idea then of a grand opera to be written by you?"  
"For some years I have had in mind the writing of a grand opera—always seeing the beginning of the actual work in the dim future. But I did have clearly in mind that the theme should be on an American subject, and that there should be something of romance in the period to be utilized in the story. For this purpose the colonial times, with their restraint of Puritanism, seemed hardly war enough to be inspirational, and the Civil War period, with an inevitable complication in a love story with a southerner and a northerner as the principals in the romance would strike no new note and moreover would prevent unfettered treatment because of the necessity to avoid offense to the North or the South. So the times of Dolly Madison or of the Mexican war seemed to me to be the most inviting, and I have that period in mind in advance of any attempt at writing. Of course, I would endeavor to create something that would be wholly original and distinctive. Fifteen or twenty years ago I would have felt that the people would not want American opera, but I think differently now."

"And now, Mr. Sousa, do you think the American public is gaining in appreciation of music?"

"Unquestionably," was the reply. "I can see this all over the country, first in the reception that the better mind of music is given, and, secondly, in the nature of the requests that I receive for extra numbers or encore pieces. The people know the standards of music today, and they will not be satisfied with the cheap and trivial. Do you notice how quickly the cheap hits go out? Only a few weeks and the public will have no more of them. That means that the people know music better—they have finer attuned ears and keener appreciation. The popular music may win applause, but it will be found that there is needed the leaven of big music, and almost any program will convince you that conductors recognize this cosmopolitan taste. Every audience is the same in

what may be the character of the music, and it is only the insular and mistaken conductor who does not recognize this catholicity of taste and who might not be late for my engagement does not conform to it."

Chatting on other topics, Sousa told of some experiences and of his foreign successes, where true to his belief in the cosmopolitanism of music-lovers, he gave exactly the same kind of programs as he presents in this country. There were two exceptions, however, when he played before King Edward at Blandingham and at Windsor. Preceding each concert, Sousa was visited by an equerry, and in compliance with the king's request subsequently gave programs wholly of American music, of which his majesty is very fond.

But even with all his foreign successes and with his triumphs in this country, Sousa has never sought to live upon reputation. Today his band is the most expensive in the United States. He will have none but the most proficient artists in the organization, and if he discovers a weakness he is quick to remedy it by engaging a more competent player. Some of his great successes as a band master may be traced to this eternal vigilance, and his earnest desire to please prompts him to be most generous in encores. Special soloists that are with the band add much to the costliness of the Sousa concerts, but he will not consent to rest upon reputation, and will not listen to any suggestion to cheapen the band in any way.

SUN

Pittsburg, Pa.  
SEP 29 1909

## SOUSA PASTMASTER IN SELECTING PROGRAMS

There is probably no bandmaster in the country who is more besieged by publishers wanting him to play their music than Sousa. To all he lends an attentive ear and never a day passes but he receives band arrangements from near and far. These he looks over carefully and hands the acceptable ones to his librarian. Of the large number of compositions received, some are played only once. This is because they don't meet with the hearty approval of his audiences, who, as Mr. Sousa says, are the "real judges." If a selection is well received it finds a place in the repertory. This accounts for the general excellence of the Sousa programs, which invariably appeal to the popular fancy.

That the Sousa band is brilliantly versatile is proven by the class of selections rendered daily. This afternoon's concert included Massenet's suite, "The Alsaciennes"; the symphonic poem, "Finlandia," by Sibelius; Rubenstein's "Staccato Etude"; soldiers' chorus and evening star romance from "Tannhauser"; selections from Tchaikowsky's "Fourth Symphony"; excerpts from Puccini's "La Boheme" and Suppe's overture, "Poet and Peasant," each of which was given a highly finished interpretation. Florence Hardeman held the audience spell-bound with her marvelous technical skill in her violin solo, "Gypsy Dances," winning repeated recalls. The Misses Hoyt again charmed the audiences with their delightful duet, "Honey and Gin."

SUN

Pittsburg, Pa.

SEP 28

## SOUSA'S BAND TAKES CROWDS AT THE EXPO

Sousa has caught the fancy of the crowds at the exposition and his programs are even more diversified than ever. While he has contributed to music many of the most popular marches, the "March King" exploits the works of every known composer and his concerts are always replete with novelties. This afternoon he introduced here for the first time scenes from "King of Cadonia" and "An Evening in Toledo." Wagner's "Walweben," from "Siegfried," gave the band excellent opportunities, and under the able direction of the leader the players gave an admirable performance. Sousa's original composition, "Maidens Three," "The Diplomat," the suite, "The Quotations" and the "Jack Tar" march were among the sparkling gems of the afternoon.

Of the soloists the Misses Hoyt have already become popular with their duets and their "In Cuba" won a well deserved encore. Florence Hardeman, a brilliant violinist, is creating a furore with her wonderful skill. Herbert L. Clarke secured a hit in his cornet solo.

SUN

Pittsburg, Pa.

SEP 27 1909

## CROWDS GREET SOUSA AT OPENING CONCERTS

Judging from Sousa's opening performances at the Expo to-day a week of big business is expected. Sousa was given a demonstrative welcome when he appeared this afternoon. He gave a program that was thoroughly enjoyed by the large audience present.

Conductor Sousa has gathered about him an excellent band of musicians and under his skilful direction they gave a



Miss Florence Hardman, violinist.

performance that was artistic and finished. The program was varied, covering a wide range of selections from the works of Gounod, Lala, Rossini and Godard to lighter and popular melodies. Sousa has surrounded himself with soloists of exceptional ability. Frances and Grace Hoyt sang "Lustige Ehe-mann" a duet by O. Strauss in a manner that won a hearty encore. Florence Hardeman, a violinist, revealed skill in her solo, "Caprice."

POST

Pittsburg, Pa.

SEP 28 1909

## SOUSA POPULAR AS EVER AT THE EXPO.

First Day's Programs by Band and Soloists Draw Crowds. To-day's Selections.

Among the popular bandmasters none have a stronger hold on the affections of the Pittsburgh public than John Philip Sousa, who opened a week's engagement at the Exposition yesterday afternoon. That he is still a strong drawing card was attested not only by the large audiences on his initial appearances yesterday but the enthusiastic reception he received both afternoon and evening. The opening concerts were characteristic of Sousa and his band played with that dash, vigor and finish for which it is famous.

PRESS

Pittsburg, Pa.

SEP 27 1909

## CROWDS WELCOME SOUSA AT EXPO

Sousa and his band were given a demonstrative welcome when they appeared at the Exposition this afternoon, and the program was immensely enjoyed by the large audience present. Sousa is the same finished and graceful bandmaster as of yore and under his baton the music is played with a dash and fervor that is inspiring.

Frances and Grace Hoyt, soprano and mezzo-soprano, sang "Lustige Ehe-mann," a duet by O. Strauss.



## BANDMASTER SOUSA IS WRITING A NOVEL

Sousa's band, now playing in the Expo, probably covers more territory in a year than any other bandmaster in the world and while his annual engagements at the Exposition are for a period of at least a week it is a common occurrence for him to give concerts in two towns in a single day. Sousa began his present tour August 15, at Willow Grove, and he will close in the Hippodrome, New York, December 26, playing in that time in nearly 150 towns between Maine and California.

Mr. Sousa is an indefatigable worker and despite his long and arduous tours he manages to find time to compose music and write operas and novels. Last night between concerts he explained how he managed to do so much. "I have very little time for composition while on the road," he said, "as we are constantly traveling. I am always getting ideas for compositions while on tour and I make a note of them for future use. When the tour closes I start working out my ideas and it is a common occurrence to spend 18 hours a day at my desk. This is particularly the case when I am writing musical compositions. By the time I am ready for my next series of concerts I have accomplished a great deal. Seven chapters of my novel, 'The Quest of the Quail,' have been written and after my season closes it will not take long to finish it."

The Sousa concerts at the Exposition this afternoon were characteristic of the versatile bandmaster and the audience was delighted with the varied program. Selections from Verdi, Chopin and Liszt were among the pretentious numbers. Sousa's inspiring march, "Hands Across the Sea" was given a cordial reception, while the wonderful violin solos by Miss Hardeman; the sparkling duets of the Misses Hoyt, and the cornet solos of Mr. Clarke, contributed materially to the success of the concerts.

EVENING POST

New York City.

OCT 4 1900

### A PLEA FOR MILITARY MUSIC.

Nothing about the various Hudson-Fulton parades was more disappointing than the quality of the military music in line. It must have amazed the foreign observers that a nation so musical as ours, and so full of patriotic spirit, should have been able to display only the Seventh Regiment Band and one or two others that really approximated European standards. It is all the more striking when one considers the great foreign population to draw upon, the hundreds, if not thousands, of men trained in German, French, and English military bands now domiciled in this country. Only in this respect was there a falling-off in the quality of the military parade as contrasted with the time of the Washington Centennial and the Chicago World's Fair. The regiments themselves are far more effective to-day than twenty years ago. Their bands, however, are distinctly poorer.

It was not only, however, that the bands were weak, but that the music they attempted was so often beneath contempt. Rag-time, the latest cheap popular song to catch the crowd's fancy, or selections from last year's comic operas, led the rest. Nobody saw the slightest impropriety in our best regiments parading to that inspiring tune, "My Wife's Gone to the Country." Perhaps we should not be surprised at this, since we won our battles in Cuba to the strains of "There'll be a Hot Time in the Old Town To-night." But one may be permitted to mourn at least that John Philip Sousa is so soon forgotten. Some of his pieces, like the "Washington Post" and the "Liberty Bell," were excellent military marches, full of rhythm and swing, and not without a touch of inspiration. It seemed for a time as if he, single-handed, were going to revive an admirable and useful form of music, even in a country devoted to the arts of peace. If we went even higher, we could recall the wealth of stirring and historic marches in European music. In Austria and France, but particularly in Germany, there are

their musical merit the distinction of having been heard on many an historic battlefield. If we cannot cling to our own—if the stirring battle-hymns of our own Republic, like "John Brown's Body," are to lapse into oblivion—it would seem as if we might again turn to the nation to which we owe so many of our operas, for reinforcement in this field of music.

Undoubtedly, the reply will be made that the absence of a great standing army is responsible for the lack of fine bands. In Europe, a few years ago, there were 1,395 regimental bands, comprising more than 51,000 players. Congress furnishes our regiments and coast artillery with bands, but allows only about 25 men to each, and these were for years supported by the regiments themselves, if that is not still the case. The one fine band maintained by the Government is that of the Marine Corps in Washington, though that was eclipsed last winter by the wonderful Filipino Constabulary band from Manila. This niggardliness and indifference of the Government has, however, one advantage—there are comparatively few complaints that the army bands are taking bread out of the mouths of civilian bandsmen. Curiously enough, in Germany, it is not the citizen bands that complain of Government military competition, for there are few of them, but the best string orchestras—such a hold have the brass bands upon the public and to such lengths has their musical training been carried. We have noticed recently in various newspapers a reopening of the old question whether our park concerts should be given by brass or string instrumentalists, but in Germany, at least, the magnificent inspiration and volume of sound of the military bands have captured the popular favor.

The militia bands in this city will doubtless complain that they lack practice to keep a great band intact. Some

of them exist, we presume, only because among their players are masters of two instruments, who can, therefore, play in string bands; and because they furnish players in small numbers, ten or fifteen or twenty, as occasion requires. But this is no excuse for the failure to know good music and to play it when it is in real demand. Most bandmasters have only one idea: to play rag-time until the reviewing stand is reached, and then to play the national air. On Saturday evening, "My Country 'Tis of Thee" was brought into contempt by reason of familiarity, so far as the official stands were concerned. Literally every band except two or three played it as they marched through the court of honor, varying it with the "Red, White, and Blue." The crowds, in their ignorance, stood and uncovered to both airs, with the result that the entire evening was devoted to getting up and sitting down—a process which, when repeated so often, produces feelings of neither reverence nor patriotism, but only irritation. It is easy to understand, after such an experience, why, at Mr. Taft's inaugural, only one band was permitted to play the national air. Hereafter, the same rule should be followed in this city, and the chief marshal might go even further and prescribe the repertoire of all the bands. In military parades, the national airs of other nations are usually barred, but we confess to preferring the "Marseillaise," the "Watch on the Rhine," the great Hungarian Rákóczy March, and the stirring Russian National Hymn to the choicest extracts from "The Motor Girl," or "The Chocolate Soldier," or the "Merry Widow."

We presume that we ought to blush for confessing to this treason, but we cannot. Perhaps our musical fastidiousness is due to our great respect for the possibilities of the brass band as a means of edification and education. Were every regiment disbanded, the brass band would still remain—and deservedly. It ought not, therefore, to be allowed to become contemptible. Indeed, now that we have an endowed Philharmonic Orchestra, the day of the endowed military band may not be far distant. We could conceive of many worse ways of investing a large sum of money.

NEW YORK

NEW YORK

The First Established and most Complete  
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### SOUSA WRITING NOVEL

Sousa with his band will close his present tour in the Hippodrome, N. Y. December 26, having played during his season's engagement in nearly 150 towns between Maine and California.

Mr. Sousa is an indefatigable worker and despite his long and arduous hours he manages to find time to compose music and write operas and novels. Last night between concerts he explained how he managed to do so much. "I have very little time for composition while on the road," he said, "as we are constantly traveling. I am always getting ideas for compositions while on tour and I make a note of them for future use. When the tour closes I start working out my ideas and it is a common occurrence to spend 18 hours a day at my desk. This is particularly the case when I am writing musical compositions. By the time I am ready for my next series of concerts I have accomplished a great deal. Seven chapters of my novel, 'The Quest of the Quail,' have been written and after my season closes it will not take long to finish it."

## JOURNAL

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mention the only state

### SOUSA'S BAND PLEASING

New March Makes Hit at Memorial Hall.

Sousa and his band gave two concerts yesterday in Memorial Hall. The matinee concert was fairly well attended and at night a large and enthusiastic crowd greeted the band. The musicians played in splendid style, as they are always wont to do. Encores were demanded after each number and there was much enthusiasm throughout the concert.

Sousa is especially fortunate in his soloists this year. The Misses Hoyt sing charmingly and they were in great favor with the audience. Miss Florence Hardeman made a distinct success, playing no less than three encores. She is one of the most talented artists heard here in a long time. Mr. Hubert Clarke gave his solos in splendid style.

Sousa's latest march, "The Glory of the Yankee Navy," made a distinct hit. The audience last night numbered nearly 2000.

## SOUSA'S BAND IS APPRECIATED BY LARGE AUDIENCE

That Akron people love good music was clearly shown Sunday night, when Sousa's band was heard at the Colonial theater by a surprisingly large house.

The band was conducted by John Phillip Sousa, noted composer and director. The several numbers were noisily appreciated, encores being demanded in every instance, and sometimes several. Miss Florence Hardiman, violinist, played three selections and retired then against the will of the audience. Herbert L. Clarke, cornetist, was given a reception similarly enthusiastic.

The Misses Frances and Grace Hoyt, sopranos, were twice recalled after a beautiful rendition of the waltz for sopranos, "Lovelight of My Heart."

ABLE ADDRESS, LIKE NEW YORK  
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## 'MARCH KING' SOUSA PLEASES AUDIENCE

Bandmaster Offers Programmes  
That Are Liked—Soloists an  
Attractive Feature.

No man—or woman, either—who has the least bit of music in their souls can fail to feel a responsive thrill to the stirring performance of a brass band, particularly when it is under the baton of the famous bandmaster, Sousa, who gave two concerts yesterday in Music hall. The audience in the afternoon was small, but the one in the evening was more worthy of the popularity of the March King, and on both occasions was generous with its applause, particularly after the ever-welcome marches which were played as encores.

In arranging his programmes Sousa avoided the mistake of many leaders who possess more zeal than discretion, in that he did not drag into his performance ultra classical compositions, but made up his programmes with a just regard for the demands and limitations of his particular medium.

The more serious side of his gift as a composer was exemplified in a suite, "The Last Days of Pompeii," played in the afternoon, which, if it lost some of the fine points that might have been brought out by an orchestra, nevertheless testified to the musical ambition of the director.

In a Bacchanalian Suite, (a) "Champagne," (b) "The Rhine Wine," (c) "The Whisky," (d) "The Cordials," Sousa cleverly brought out the characteristic musical thought in each, in the first by a significant popping of corks, in the second by old German country dances, in the third by a jig which savored strongly of the Emerald Isle and in the fourth by a spirited French military march.

A group of attractive soloists added much to the interest of the programmes. Herbert L. Clarke proved a skillful cornetist, and Misses Frances and Grace Hoyt, whose voices, while not large and inadequate to Music hall, were of excellent quality. The violinist, Miss Florence Hardeman, is a young musician of much promise and displayed a fine tone, combined with strong technique and musical understanding.



- 24.—Helen Armstrong (copied from the Dictionary).  
25.—Witness an airship excursion.

- 1.—The public.  
2.—"The Flying Dutchman."  
3.—Caruso (if he did).  
4.—Neither.  
5.—Progressing.  
6.—Bach, Beethoven, Brahms.  
7.—I don't know. (Ask the barber!)  
8.—"Lohengrin."  
9.—Chopin.  
10.—Mark Hambourg.  
11.—Haydn.  
12.—Johannes Strauss.  
13.—Do they? (That's a joke.)  
14.—"La Reine de Saba."  
15.—"Il Trovatore."  
16.—The dentist might open an account with you.  
17.—Same as No. 9.  
18.—Delibes' ballet (or was it an opera?) of that name.  
19.—I wish I would. It's either "Mignon" or America.  
20.—"Salome."  
21.—"The Messiah."  
22.—Liszt.  
23.—It was Wagner's habit to write his operas himself.  
24.—Nellie Mitchell-Armstrong.  
25.—A performance of "Tristan und Isolde" with Jean de Reszke.

ALFRED LIEBAN,  
409 Lafayette street, New York City.

- 1.—Oscar H.—sole manager.  
2.—"Flying Dutchman."  
3.—Enrico Caruso.  
4.—The one for which he gets *least*, or nothing.  
5.—Moving sideways.  
6.—Brahms, Beethoven, Bach, of course, Hm!  
7.—Ignace Jan Paderewski.  
8.—Lots of them, but "The Magic Flute" sounds the best.  
9.—Chopin.  
10.—Hambourg.  
11.—Haydn.  
12.—Johann Straus.  
13.—Yes, provided their rivals are not praised more than they.  
14.—"Faust."  
15.—"Il Trovatore."  
16.—The one who causes *least* painful sounds from the instrument.  
17.—Chopin.  
18.—Shakespeare-Schubert song (from "Two Gentlemen of Verona").  
19.—"Wo die Lemonen blühen"—Goethe-Schumann.  
20.—"Salome."  
21.—"The Messiah"—Handel.  
22.—Liszt.  
23.—"Parsifal."  
24.—Nellie Mitchell.  
25.—Answer questions, and get Bach's works as a prize.

Very truly yours,

"PUZZLE FIEND,"

(John Aronfreed, 925 N. Marshall st., Philadelphia.)

- 1.—Oscar Hammerstein.  
2.—"The Flying Dutchman."  
3.—Enrico Caruso.  
4.—The pianist is sincere.  
5.—Music is progressing.  
6.—Bach, Beethoven and Brahms, the triumvirate of music.  
7.—Paderewski.  
8.—"Mignon."  
9.—Chopin.  
10.—Mark Hambourg.  
11.—Joseph Haydn.  
12.—Johann Strauss.  
13.—Yes, the majority like it.  
14.—"Faust."  
15.—"Il Trovatore."  
16.—No, the music teacher should be paid in private.  
17.—Chopin.  
18.—"Sylvia" is a maiden's name, immortalized by Schubert and Shakespeare.  
19.—Song from the opera "Mignon," by Ambroise Thomas.  
20.—"Salome."  
21.—"The Messiah."  
22.—Liszt.  
23.—"Parsifal."  
24.—Nellie Mitchell. Melba is her stage name.  
25.—It would depend upon who gave it.

Yours sincerely,

BERNICE M. OAKES,  
160 Walnut street, Winter Hill, Mass.

- 1.—Oscar Hammerstein the II.  
2.—All Wagner's operas are aeronautic, because people do not understand them.  
3.—Caruso, by New York papers (operated).  
4.—No one.  
5.—Doesn't progress; no regress.  
6.—Berlioz, Bizet, Beethoven.  
7.—Paderewski.  
8.—All except Wagner's.  
9.—Chopin.  
10.—Mark Hambourg.  
11.—Haydn, Joseph.  
12.—Johann Strauss.  
13.—Everywhere, not only in the papers.  
14.—"Romeo and Juliet."  
15.—"Trovatore."  
16.—Pay after achievements (real ones).  
17.—Chopin.  
18.—My sweetheart's name.  
19.—"Connais tu le pays" ("Mignon").  
20.—"Salome."  
21.—"Messiah."  
22.—Franz Liszt.  
23.—Religious.  
24.—An Australian; changed name.  
25.—When not bothered by bunions.

Respectfully yours,

JOSEPH DE VALD'OR,  
2027 Michigan avenue, Chicago, Ill.

- 1.—Oscar Hammerstein.  
2.—"The Flying Dutchman."  
3.—Caruso.  
4.—Neither one.  
5.—All ways.  
6.—Beethoven, Bach, Brahms.  
7.—Several; Paderewski.  
8.—"Barber of Seville."  
9.—Chopin.  
10.—Mark Hambourg.  
11.—Haydn.  
12.—Strauss.  
13.—I should say they do.  
14.—"Faust."  
15.—"Il Trovatore."  
16.—Most certainly.  
17.—Chopin.  
18.—Sylvia in "Carmen."  
19.—Song from "Mignon."  
20.—"Salome."  
21.—"The Messiah."  
22.—Liszt.  
23.—"Parsifal."  
24.—Famous soprano Melba, from Melbourne, Australia.  
25.—See one of Manhattan's operas. ("Salome.")  
Now is the test. Do I get the prize? I am "anxious Willie." I would like the first or second prize.

Yours truly,

BERNICE BAERNSTEIN,  
106 East Sixteenth street, Minneapolis, Minn.

Dear Sir—Having read "Variations" with great glee for some years, I feel sure you are perpetrating a fine joke on us. If, for once, you are really in earnest, we all think it funnier yet; so your reputation as a mirth maker holds good in either case.

P. S.—If you find these answers worthy of recognition, please give them fourth place. I like that prize!

- 1.—"Little Mary."  
2.—"Flying Dutchman." The singer sometimes goes up in the air.  
3.—Caruso, Carasa, Cazzaza. Say it fast!  
4.—The pianist, he knows! Vide check book.  
5.—Doing all four in "Electra."  
6.—Bach, Beethoven, Brahms: Johann, Ludwig, Johannes.  
7.—Never measured. Should back Paderewski.  
8.—"Princesse Rayon de Soleil," properly "Princesse Rayon de Sommeil."  
9.—The Magnetic Pole.  
10.—Hambourg.  
11.—Too easy: Haydn.  
12.—Johann Strauss, the "Merry Widow's" grandfather.  
13.—Wish I were one, so I could tell you truly.  
14.—"Faust," music only by Gounod.  
15.—Any opera. Scene: Two prime donne. Result: Knocking chorus.  
16.—No! Pay the music teacher privately, before no one.  
17.—Frederick, the great Chopin.  
18.—I know.  
19.—Yes, indeed! Wo Citronen blühen.  
20.—"Salome," "Salome," "Salome."  
21.—Hallelujah, what a question! "The Messiah."  
22.—Ah Bah! Ab-bé Liszt.  
23.—Yes.

- 24.—Miss Mitchell of Australia.  
25.—Fish, ride, drive, golf, tennis, sail, swim, motor, fly, anything.  
Accomplished without the aid of a confederate. Sworn to and sealed this 17th day of September, A. D. 1909.  
MARGUERITE MOORE,  
Pemaquid Harbor, Me.

NEW YORK CITY, September 11, 1909.

Following are my answers. They are correct; I can prove it.

- 1.—Teddy Roosevelt.  
2.—Zeppelin's flight. Just out nearly.  
3.—"My Cousin Caruse."  
4.— $1 \times 4 = 2 \times 2$ .  
5.—To the North Pole now.  
6.—Budweiser, Ballantine's and Brandy.  
7.—I can stand a show. I'm broke.  
8.—"Why Women Leave Home." Copyrighted.  
9.—Teddy Roosevelt.  
10.—Hoboken; Hobo.  
11.—Hearst.  
12.—W. J. Bryan, Marathon runner.  
13.—Unlucky; no answer.  
14.—"Uncle Tom's Cabin."  
15.—"Sappho."  
16.—Neither. The landlady first. I know.  
17.—Sherlock's bones.  
18.—My uncle's aunt's sister's cousin.  
19.—Africa, of course; ask Teddy.  
20.—"A Millionaire's Revenge."  
21.—Get a box of candy free. Come.  
22.—Search me.  
23.—Cook cooked it, Peary paralyzed it. By I. Am. Nutty.  
24.—Myself, nicht war? Yah?  
25.—Go fishing in an aquarium full of fish.

Your obedient servant,

E. B. DUNKELSPACKOVICH,  
Mar

Dere sur: i am onle a little gurl sew maybe yew wil not koncider my ansurs, too yore vairy klevor questshur of enuf importants or merit, too publish them. Butt a great kritt once sayed (I think he wairs his hare rather long and affeekts a frock koat, with a little red ribbon in the uper left hand buttonhoal, and a silk hat) that yung peepel are just as much entiteld too thair opinyuns as annybody. Konsequently yow must blaim him for my offence, dere sur.

However, should I bee sew fortchewunate as to seakure the (Wine) furst prize, I mite venture to say that I all ready posses a kopy of P (rats) History of Musick, sew wood much prefur an aughtograf of Karl Yearn, whom i dident kno at Sewerrick.

Yors vairy trooly,

JOHANNA SEBASTIANNA BACH,

C/o J. M. La Foy, 32 Third avenue, Newark, N. J.

- 1.—Marry Guarden (Oskur couldn't).  
2.—Dare Fleagende Holender. (A favurite of my dawg.)  
3.—Karewsew; hour tennur rooster, whose oppurashun resulted in chicken soup.  
4.—Thee sighn of the \$.  
5.—It does them awl when hour musik room is swept.  
6.—Zwei Bac(k)hs und B(a)uck! Ach, yah!  
7.—Thee moast popewlar.  
8.—Tristan und i-sold-her.  
9.—Ah gwan! Chopin.  
10.—Mark Hambourg. (Amerikan speshshul wintur rates, sekure yore passages.)  
11.—(Sch)reech hard Electracutehim Strauss in Sinphonkneeah Doughmesteakah, alsew Pop Highden.  
12.—I dont kno, but (R. E.) Morse wuz the Ice king. St(rauss mit ym).  
13.—Sumtimes.  
14.—(G)you kno wel enuf yoreself. Foughst.  
15.—It is used inn the works (opera) of the black-smiths.  
16.—Yes, if she gets thair furst.  
17.—Peary: Sour Graip Symphony, op. 1. deadekated to Kook.  
18.—I asked Pa and he got mad.  
19.—Yep. it has tew opra houses & a knew theateher.  
20.—Poor John!!!  
21.—Mess-I-ah tell you?  
22.—He's knot on my lis(z)t.  
23.—If Kundry knew hur lignes Par-si-(wood ha e) fal (en).  
24.—Nellie. What a beauti(full) cloak modul sh yood maik.  
25.—I love my Bach, butt oh you bawl game!

September 16, '09.

- 1.—The highest salaried prima donna.  
2.—"Flying Dutchman."



## IN STAGELAND

Sousa and His Band Are Well Received at Victoria—Plays Attractive Program—Miss Hardeman Talented Violinist—Mrs. Fay at Lyric, Drawing Large Audiences—Attractions at the National Theatrical Notes.

After several years' absence, Sousa the March King, and his band and assisting artists, returned to the Victoria Tuesday evening and were accorded a hearty welcome. Not that the audience was such in numbers as Sousa deserved, but those who attended were very appreciative and in return the bandmaster was gracious in his encores and the entertainment

afforded was of most delightful character. It seems strange that Dayton would not turn out better on such an occasion. Everyone enjoys Sousa's music, and just why the audience was small in numbers is a question hard to answer. Certain it is that no more attractive entertainment of this kind has been offered since the last visit of the March King and those who attended were more than delighted with the musical menu served, which was of happy variety, including classic works and the more popular compositions of Sousa. The March King was tendered quite an ovation and especially after his new march, "The Glory of the Yankee Navy," which by the way is one of his best, the audience was aroused to a very high pitch of enthusiasm and he responded by playing several of his popular marches. His band this season is better than ever and the ensemble work was magnificent.

Miss Florence Hardeman, a young and very talented violinist—a charming girl of Covington, Ky.—took her audience quite by storm by the artistic worth of her performance and she was obliged to respond to three encores, giving numbers of Hubay and MacDowell. Her playing is quite remarkable, and her beautiful stage presence adds to the charm of her playing.

The Misses Hoyt, soprano and mezzo-soprano, sang a barcarolle from "Les Contes D'Hoffman" by Offenbach, very sweetly and in fine style and graciously responded to the enthusiastic appreciation shown. Herbert L. Clarke, the cornet soloist, was also very well received. The program throughout was very attractive and afforded a most enjoyable evening.

Mr. Sousa and his band leaves Wednesday morning for Cincinnati. They are en route to the far west and California.

Newspaper Cutting Bureau in the World

## SOUSA PLEASES LARGE AUDIENCES

Excellent Work of Band and Soloists Meets With Bursts of Appreciative Applause.

(Mrs. Ella May Smith.)

Sousa and his band have come and gone and only added new superlatives to the vocabularies of his hearers. Sousa always leaves us with unfulfilled desire but never dissatisfaction. The concerts were both beautiful and Sousa as well as the artists doing solos at his concerts responded most graciously to encores.

Last night there seemed more general enjoyment at the posting of his well-known "El Capitaine," "Diplomat," "Manhattan Beach" and that dear old "Stars and Stripes Forever"—with the cornets and trombones in a long row at the front—than any number listed on the program.

And yet the excellent work of the band had its intelligent appreciators who thoroughly understood the unusual and perfect effects gained by the conductor in Goldmark's "Spring," the movement from Tschalkowsky's Fourth Symphony, Friedman's Rhapsody—and best of all—the Prelude of Rachmaninoff's. Sousa's two new compositions—"Bacchanalian Suite" and "The Glory of the Yankee Navy"—were brimming with life and brilliancy.

The band also played "Rondo d'Amour," "Fairest of the Fair," some little arrangement of "My Wife's Gone to the Country" and "Amina" as encores.

The other numbers on the program were given by Florence Hardeman, violinist, the Misses Hoyt, sopranos, and Herbert L. Clarke, cornetist.

Miss Hardeman won tremendous applause with her splendid tone work, depth of feeling and glittering technical feats. After her first Fantasia from "Romeo and Juliette," she played a Hungarian dance, then McDowell's "To a Wild Rose" and last a Moszkowsky serenade. Her reappearance on the stage was greeted with great delight.

Mr. Clarke did his usual excellent work and received the commendation on his "Showers of Gold"—also "Caraval of Venice." The Misses Hoyt made a very attractive picture on the stage and seemed to please by their singing of Offenbach's "Barcarolle"—returning with "Merry Husband." The entire concert was thoroughly enjoyed and the musicians thoroughly gen-

## WARM WELCOME FOR SOUSA'S STRAINS

March King and His Company Pleased Two Large Audiences in Music Hall.

Sousa's two concerts in Music Hall Wednesday indicated that a welcome awaits him hereabouts. The matinee was less well attended than the evening affair. Several new marches and suites were played to the immense satisfaction of everyone. The evening concert offered a new suite with a characteristic title, "People Who Live in Glass Houses," and a jolly march, the best Sousa has written since "Stars and Stripes." The theme was, of course, patriotic. "The Glory of the Yankee Navy," and filled with enthusiasm and much tinkling of cymbals and sounding of brass. The five trombones came out to the front to play the concluding refrain. The suite, which was based on the inspiration of "Champagne, Rhine Wines, Whiskies and Cordials," nevertheless imparted a lesson of temperance, for, after the popping of corks and the jig and dance measures, there came a slow, sad refrain, which spelled remorse with a capital R. The soloists were two pretty girls from the East, the Misses Hoyt, who sang duets most charmingly. Duets are rather a rarity, and the delightful "Barcarolle" was well received; also the little German encore, "The Merry Husband," which excited so much laughter that one quite longed to make acquaintance with the subject of so much hilarity. Miss Florence Hardeman, violinist, who numbers her friends by hundreds, played the violin solos, and was warmly received and showered with flowers. Herbert Clarke was the cornet soloist. N. P. S.

The First Established and most Complete  
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## SOUSA'S BAND AT THE TOOTLE.

Modern amusement parks, where the country's best bands are heard at nominal cost, have interfered materially with the success of winter concert seasons, even of America's foremost bands, and so the large audience that greeted Sousa's appearance at the Tootle Theater last night is fine indication of the popularity which he still enjoys throughout the country, although his visits are becoming less frequent. Last night's Tootle audience was hungry for Sousa melody. It got it. Practically every encore was the work of the director, and two regular numbers were brand new compositions of the gifted bandmaster. One, a "Bacchanalian Suite," "People Who Live in Glass Houses," had to do with the champagnes, the Rhine wines, the whiskies, and the cordials. The champagnes were illustrated in a melodious French movement, the Rhine wines were presented in melody of Teutonic flavor, the whiskies, three in number, were indicated by Scotch, Irish and Southern melodies, and finally came the cordials, a rollicking air of the Parisian boulevards. It was all very grotesque, and the audience was rewarded with a similarly odd encore, "Round d'Armour." Sousa's new march, "The Glory of the Yankee Navy," proved to contain all the spirit that marked his earlier successes. Sousa's four soloists provided agreeable diversion from the program of band music. Misses Frances and Grace Hoyt sang a barcarolle from Offenbach's delightful opera bouffe, "Les Contes D'Hoffman." Herbert L. Clarke secured as silvery a tone as ever from his cornet, and Miss Florence Hardeman proved to have temperament a plenty in her fantasia for the violin, Gounod's "Romeo and Juliet," arranged by Alard.

## SOUSA'S CONCERT A MUSICAL TREAT

THOROUGHLY ENJOYED AT THE TOOTLE.

"Checkers," Old Favorite, Well Presented at Lyceum—Good Show at Pantages.

America has never produced a Mozart, a Beethoven, a Rubenstein or Mendelssohn; America is a new world and it takes age to develop the classics. But about twenty years ago there emerged from army circles down at Washington, D. C., John Philip Sousa, and it was not long after the emergence thereof until every brass band in the country was playing "The Stars and Stripes Forever." Civic parades and armies marched to the stirring Sousa arrangement of melody. It had a ring and rhythm to it that stirred the American heart, touched the Yankee soul and the same ring and rhythm has been handed down in Sousa marches and Sousa comic operas until Philip Sousa is whistled on every street in this country and the most obscure brass band in the whole land is not ready for a first appearance until it can wade through a Sousa march.

John Philip Sousa is probably the most popular band conductor in this country and his splendid concert organization gave the most thoroughly enjoyable band concert of the past year in this city at the Tootle theater last night. The house was barely more than half filled but the Sousa inspiration was there and every one of the nine Humbers on the program was encored one, two and three times. And, too, it was happily noted that each encore selection was a Sousa production that has been sung, danced and marched until every music lover would have recognized it without the aid of an announcer.

With his band Sousa has two vocalists, the Misses Hoyt, whose "Les Contes D'Hoffman" proved one of the real charms of the evening, and called out a hearty encore. Miss Florence Hardeman was an agreeable surprise and delight in a violin fantasia from "Romeo and Juliet." There was another soloist whose performance of "Showers of Gold" on the cornet was loudly encored and, as in the band selections, the response was one of the Sousa compositions that put every pair of toes in the audience to tingling and beating time.

The whole Sousa concert was a real musical treat that will linger pleasantly in the memory of all who went to the Tootle last night.

## THE THEATERS

By Coulter S. Anderson

John Philip Sousa and his band were at the Victoria Tuesday evening and were greeted by an audience that could not have been more appreciative. The various numbers were applauded with such enthusiasm that the great director was forced to give at least one encore to each, sometimes two. The soloists were all new to Dayton. The Misses Hoyt, soprano and mezzo, sang a barcarolle from Les Contes D'Hoffman, and in response to a hearty encore they gave "The Merry Husband" in German. Both these ladies are vocalists of high rank and their singing was thoroughly appreciated by the audience. Miss Florence Hardeman, violin soloist, a Kentucky girl, is an artist, and her playing of a fantasia from "Romeo and Juliet" caused genuine enthusiasm. Herbert L. Clark works wonders with the cornet, producing the clear and perfect tones of a flute. Nothing in the concert was more highly appreciated or more enthusiastically encored than Mr. Clark's solo, "Showers of Gold."

In the program were two of the great bandmaster's own compositions, a bacchanalian suite, "People Who Live in Glass Houses," and a new march, "The Glory of the Yankee Navy." Several others of his popular compositions were given as encores. The band took a morning train for Cincinnati, where concerts will be given in Music Hall Wednesday afternoon and evening.



- be distinctly against the real purposes of these concerts. With a string orchestra only a comparatively few could hear the music.

**CLAOUE.**

CHARLES W. CADMAN.





rom  
address  
date

SOUSA AND HIS BAND

Mr. John Philip Sousa brought his justly celebrated band to Topeka last night for the first time in five or six years. The Sousa organization used to delight us quite regularly with its concerts. But in recent years it has sidestepped this section of the country, as have most of the others. For the past three or four seasons the vogue of the military band has been on the decline. Some of the stronger and a good many of the weaker organizations have fallen by the wayside. Only those with a distinct hold on the public have survived the long concert tours of the winter season. But Mr. Sousa has kept his organization together and has seen to it that it did not deteriorate artistically.

As a musical organization Mr. Sousa's band never ranked with those of a number of the other well known conductors. It had a peculiar vogue due to the popularity of the Sousa marches and the familiarity of the public with them. It doesn't rank with the top liners now, for that matter. But all of the well known military bands—and some of the others—are good and the question as to which is the better is purely a matter of personal preference. Sousa's players always had a large following for the reason that they played, for the most part, music within the range of the average ear, and much of this following they will always retain. We, the people, grow in grace and in music slowly.

The program last night was not well chosen for the Sousa clientele. The heavy stuff was mostly unfamiliar to the non-musical public. And passing familiarity with the numbers is one of the essentials of a successful appeal to the musically untutored mind. The lighter numbers were not especially tuneful or melodious. There was less of Sousa in the printed program than formerly. Only two of the program numbers, The Bacchanalian Suite and The Glory of the Yankee Navy were credited to the conductor. Both are recent contributions to musical literature. But there was a good deal of him in the encore numbers, beginning with the once popular El Capitan and ranging down chronologically through his compositions.

There were four soloists on the program. Of these, Mr. Herbert L. Clarke, the cornetist, disclosed cleverness and ability. The Misses Hoyt, soprano and mezzo-soprano, who appeared in a duet, and Miss Florence Hardeman, violinist, were about the Sousa average for that sort of thing. The Sousa average is not high.

J. E. H.

From  
Address  
Date

MARCHING TO RAGTIME

The New York Post, in its issue of October 4, criticizes the bands in the Hudson-Fulton celebration parades for playing popular songs, ragtime and light opera selections, instead of Sousa's marches and the old stirring battle hymns. The gist of the sentiment is: Down with "My Wife's Gone to the Country" and up with "John Brown's body." Also, despite the treason of the suggestion, the Post expresses itself as preferring the "Marseillaise," "Die Wacht am Rhein," the Rákóczy March and the Russian national hymn to the choicest extracts from "The Motor Girl," "The Chocolate Soldier" or "The Merry Widow."

It is the old question of the new popular idiom versus the classic and the traditional. It is at base identical with the discussions of the claims of slang upon good literature. To the purist slang is anathema. But it puts a different face on this matter when one stops to think that, in innumerable instances, the slang of Shakespeare's day is the classic speech of our own. Dante and Chaucer, in an even more striking manner, made the despised vernacular classic.

The idiom of the people, in music or literature, is not to be brushed aside. The popular tune of to-day is the symphony theme of to-morrow.

With the case of "My Wife's Gone to the Country, Hooray! Hooray!"—which is particularly shocking to the Post—the case is peculiar on account of the ironically ignoble sentiment of the words. Good taste might bar this song from a public parade while permitting the somewhat less shameful, "Hot Time in the Old Town"—to which, be it said, were won a number of the battles of the war with Spain.

The wholesale discarding of traditional American marches and battle songs for popular songs of the day is doubtless deplorable. Satisfaction to all could probably be nearest approached by using a proportion of each of the various kinds of available American marching music. Playing ragtime throughout the procession, with the exception of "America" while passing the official stand, is certainly an exaggerated insistence on the vernacular. But the American crowd should be allowed to have its fling with the songs of the hour as well as being invited to refresh its enthusiasm in the traditional.

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Address  
Date

If there was one feature of the Hudson-Fulton celebration in New York that was painfully conspicuous, it was the paucity of good military music. Regiments paraded to the strains of the most commonplace tunes, and it was not at all a matter of pride for an American sitting in the presence of distinguished foreign visitors to see a fine regiment file past to the air of "My Wife's Gone to the Country" or "I Wish I Had a Girl." There is no reason for this, since, if it be a matter of false patriotism shown in an unwillingness to go outside the United States for military tunes, we have a sufficient repertory in the marches written by John Philip Sousa, than whom no composer in the history of music has written more stirring and musically marches. His reputation is international, and our bands would have met the occasion worthily if they had played such marches as his "Washington Post," "Stars and Stripes Forever," "El Capitan," "Bride-Elect," "High School Cadet," "Manhattan Beach," "National Fencibles" and "Liberty Bell," while even the great French march, known as the "Boulanger" march, and internationally popular twenty years ago, would have been in keeping with the character of the parade. If there is one department of music that just now America is supreme in it is march music, and yet we let the opportunity pass in order to fiddle the ears of the masses with tunes more fitted for the Bowery than for a dignified procession. Cynical persons are likely to offer the suggestion that Sousa will not come into his own at the hands of bandmasters till he is dead, on the theory so long held that musicians are the most jealous of all artists and that every bandmaster thinks that what he has written is as good as anything the "March King" has composed. Whether professional jealousy has anything to do with the ignoring of Sousa's marches we do not know, but the bands of organizations which are under strict military discipline may be compelled to lay aside personal feeling on occasions of state. There is such a thing as overdoing the national air, and it was a wise provision at the inauguration of Mr. Taft that only one band should play the "Star-Spangled Banner." The disposition of the bands to play over "My Country, 'Tis of Thee" and the "Red, White and Blue" in passing the reviewing stand in New York kept the people rising and sitting down most of the time, in honor of what they thought was a national air. Official designation of one tune as the American national anthem does not seem to establish it to the exclusion of others, and the public, with easy patriotism, let their honors go with their likes. The value of every-day common music appeals to some persons who are well acquainted with military matters.

One of the chief general officers of the New York National Guard sees nothing improper in the playing of "My Wife's Gone to the Country" at the head of a fine regiment. He says a band is valuable to a military organization only to the extent that it inspires the men, and that as the route of the New York parade was long and wearisome the men needed the inspiration of a snappy, stirring tune, no matter whether it was called common. In the Spanish war nothing stirred the jungle-worn American soldiers so much as "There'll be a Hot Time in the Old Town To-night" and "On the Banks of the Wabash Far Away," both then popular airs. This raises the interesting point whether a military band in parade has not more than one function. It must cheer up the soldiers, please the listening public, lend dignity to the occasion and occasionally extend honors to a dignitary, as when playing "Hail to the Chief" or "See the Conquering Hero Comes." Which of these duties comes first we are not prepared to say at this early stage in the introduction of the question, but that all have their place there can be no question. We recall that Bandmaster Francesco Fanciulli, now of New York, when leader of the Marine Band in

Washington, once got into trouble, which resulted in his quitting the organization, because he refused to play a certain tune at the orders of the commanding officer of the parade, because to the bandmaster the air seemed not suited to the funeral occasion. Some may hold that the tune necessary to inspire men on a long march on the frontier, such as those of the early seventies, when the Cavalry bands used to hearten the men with the strain of "Garry Owen," might not be at all suitable to a "joy" parade down the streets of a great city. There are parades and parades. To a body of soldiers parading through their home city on the way to war nothing would be more appropriate than the "Girl I Left Behind Me," but in a ceremonial procession like that of the Hudson-Fulton military parade in New York musicians might think the tune would lose much of its sentimental appropriateness, although soldiers may say that they would always like to march to that familiar air. In New York of late there has been discussion relative to the advisability of replacing brass with string bands for the park concerts, but in Europe, especially in Germany, the military bands are in higher favor than ever. The proposal to use stringed instruments in a park, where there is more or less of disturbing noises, and where the effort should be to reach the largest number of people possible, seems to us to be distinctly against the real purposes of these concerts. With a string orchestra only a comparatively few could hear the music.

Pittsburg Sun, Sept. 28, 1909.  
SOUSA'S BAND TAKES CROWDS AT THE EXPO

Sousa has caught the fancy of the crowds at the exposition and his programs are even more diversified than ever. While he has contributed to music many of the most popular marches, the "March King" exploits the works of every known composer and his concerts are always replete with novelties. This afternoon he introduced here for the first time scenes from "King of Cadonia" and "An Evening in Toledo." Wagner's Walweben, from "Siegfried," gave the band excellent opportunities, and under the able direction of the leader the players gave an admirable performance. Sousa's original composition, "Maidens Three," "The Diplomat," the suite, "The Quotations" and the "Jack Tar" march were among the sparkling gems of the afternoon.

Of the soloists the Misses Hoyt have already become popular with their duets and their "In Cuba" won a well deserved encore. Florence Hardeman, a brilliant violinist, is creating a furore with her wonderful skill. Herbert L. Clarke scored a hit in his cornet solo, "La Vita."

Dubuois, (Pa) Express, Sept. 27, 1909.

SOUSA'S CONCERT YESTERDAY AFTERNOON

Sousa and his band at the Avenue theatre yesterday afternoon entertained a good sized audience with its program of high class music. Owing to the breakdown of the engine hauling the special train the band was late in arriving, not getting started until after 3 o'clock.

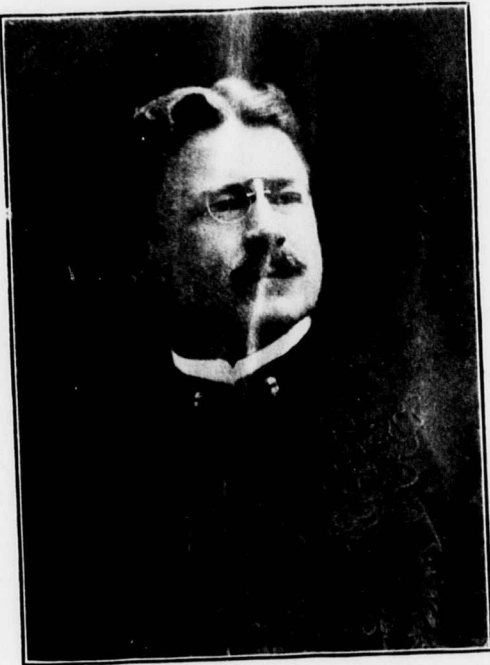
Each number was a treat to the music loving people of DuBois, but especially enjoyable was the violin playing of Miss Hardeman, who is an artist of high rank. Her mastery of the violin is marvelous and repeated encores were demanded.

The entire program was played with Sousa's noted dash and vigor and each piece was received with prolonged applause. "My Wife's Gone to the Country, Hurray," as one of the encores, was splendid.



## THE BRASS BAND SHOWS AMERICA'S MUSICAL ADVANCE

Where One Hears Music with 'go' to it and Sees Good-Humored Audiences Who Enjoy it

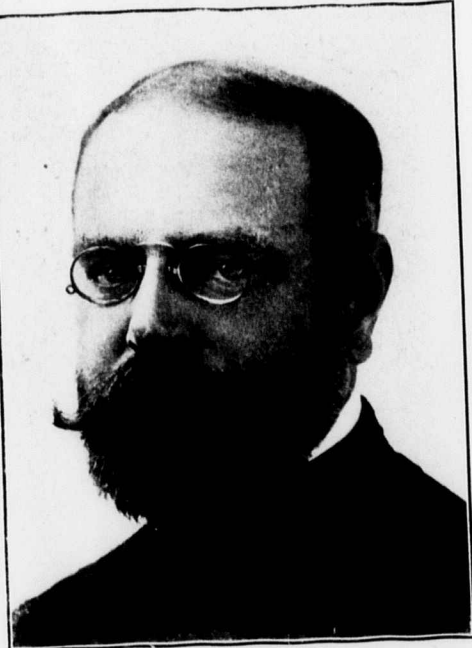


Herbert L. Clarke, Cornetist

Scholarly critics and long-haired artists who worship art for art's sake may prate of the advance of intellectual music in this country as exemplified by puzzled audiences that sit for hours listening to an orchestra or string quartet struggling with chords that refuse to resolve, melodies that have neither beginning nor end, but if you want to see the *real* evidence of the advance of musical culture in this money-making, materialistic country, just attend a popular band concert and watch the audience.

There is an air of festivity about such an audience. The people come rushing in at the last moment, with or without programs, and take their seats with much bustle and comment. They do not sneak in like the man at the symphony concerts who wants to snatch a glance at the contents of his bulky program to find out just what he is to listen to. What they are there for is to hear good, clean, healthy music—music with lots of "go" to it, lots of swing, plenty of melody and all the trombones going most of the time! Such music doesn't need program notes, and so the brass band audience goes to the concert in festive mood, with the desire to enjoy the evening and the hope of encoring every number, once, twice, thrice, if possible!

But, not to be misled, just look at the programs. On them one finds a preponderance of marches and lighter popular, melodious pieces, it is true, but the rest of the concert consists of selections from the more popular grand operas, from some of the better known symphonies, a big overture or two, and so on. What if the brass band does not present these orchestral compositions just as they were originally scored? What if the erudite critic does "damn the performances with faint praise"? It still remains a fact that the band is just as impressive in its way as the orchestra, and that the very "brassiness" that displeases the critic attracts the listener, who



John Philip Sousa



Frances and Grace Hoyt, Sopranos

might otherwise never hear a decent overture, symphonic or operatic selection.

And then the solos. Who can forget the diabolic facility of the saxophone, the ludicrous gambols of the bassoon, the thrilling tones of the trumpet, the noble trombone or the militant activity of the trap drummer, who plays twenty things at once? Or, how about the stirring march that ends with a line of trombones stretching clear across the stage blaring out a melody that makes your feet go and brings out a spontaneous *bravo* from the whole house? But, best of all, the band program makes a place for humor. Who ever heard of a symphony orchestra playing anything humorous—that is, humorous enough for any one but educated musicians to detect the humor? Just go and hear a good brass band if you want to hear real, genuine humor that the whole audience understands. In this, if in no other way, the band serves its purpose, for

John Philip Sousa a Pioneer in the Introduction of Serious Band Music in this Country



Florence Hardeman, Violinist

we Americans are becoming too serious musically, and we need to be awakened, to be made more human and less technical.

Perhaps, of the bands that tour America, no one organization is better known or better loved than that of John Philip Sousa, the American bandmaster. Possibly it isn't the authoritative directing nor the profound musicianship of this director, nor the excellence of his band that endears him to the public; most of all, it is the stirring quality of his marches that makes a Sousa concert mean a packed house. But, aside from all of the public enthusiasm for Mr. Sousa, very little of it would endure if, in addition to the marches, he did not give his listeners good musical value for their money. It was Sousa who first toured America with a band that played the best of music transcribed from the orchestral scores, and it is still Sousa that does it best. And then he has always carried soloists of more than usual merit; they have not been merely to furnish a relief from the brass, for they have had real musical messages.

The result of all this is that Mr. Sousa is this year making his thirty-fourth semi-annual concert tour. This has included eight transcontinental tours and four European tours, involving 319,298 miles of travel by land and sea. He has given 720 weeks of concerts in seventeen years, visiting 930 cities and towns in the United States, Canada, Austria, Belgium, Bohemia, Denmark, England, France, Germany, Holland, Ireland, Poland, Russia, Scotland and Wales. He has directed over 7,947 concerts.

The soloists for this year are Florence Hardeman, violinist, a Kentucky girl who possesses an adequate technic and an artistic temperament; the Misses Frances and Grace Hoyt, sopranos, who are to be heard in duet work only, and who have won much commendation for their work in the past, and Herbert L. Clarke, cornet virtuoso, who has been so long associated with Mr. Sousa.

A. L. JUDSON.

### CONCERT BY SOUSA

With less advertising, and less sounding of trumpets beforehand, Sousa's band played here yesterday afternoon to a large and appreciative audience for Sousa's name is one which is too well known all over the world to have his coming not given a hearty welcome. In the first place, Sousa has not played Lawrence in a long time and therefore by reason of the long intervals between his appearances when he does arrive, he is assured of a large house. The program yesterday afternoon was such a one that when the concert was over there were no unsatisfied ones, for the numbers were so cleverly arranged that there were features which would appeal to everyone who was present. The solo work of Sousa's band is always an artistic triumph and that of the soloists yesterday both of the band proper and the singers was of so high a class that the average musical people who heard the band said that it has been long since even a concert singer here, appearing in individual recital work, has achieved more of a success. In ensemble work the band is perfection. There was not an off shading, not a man who dragged behind his part but every man in the band fitted in perfectly to give his share to the entire harmony.

The band's coming here in the afternoon was a keen disappointment to many people who had hoped that there would be an evening concert as they could not get off to attend the matinee one. However, when it was generally known that only an afternoon concert would be played every one who could let duties alone and went to the concert. The band was just here a short time, a sort of coming and going in a few moments but to those who heard them, there is left the feeling of perfect musical satisfaction.



# SOUSA'S BAND RETURNS

Marches Still Predominate in Program—Wood Wind Section Noticeably Beautiful.

John Philip Sousa, the popular band-master and march writer, made his biennial appearance in this city at the Opera House yesterday with two concerts. Sousa has so long occupied a prominent place in the public eye, that comment is almost unnecessary. His marches are played by every schoolgirl and his "humoresques" are imitated by every country bandmaster. In an open-air pavilion, Sousa and his brassy are highly pleasing, but in a closed theater they are too noisy.

The two concerts yesterday were well attended, but not so well as in former years. The programs as presented, with their encores, were mostly Sousa. Here and there other composers had a chance for a hearing, but their chances were few and far between.

The sextett from "Lucia di Lammermoor," which opera, by the way, will soon be heard here, was the most enjoyable number of the evening. There was another very pretty pleasing feature of the evening's concerts, and that was the effects Sousa got out of the wood winds. It is to be regretted that the program did not offer more scope for this section of the band. Such numbers would have been far more fitting to a theater concert than were the noisy marches.

The soloists included Charles L. Clarke, cornetist, who has been with Sousa for years. The Misses Hoyt, vocalists, sang some pleasing duets. The Offenbach "Barcarolle," a charming number, was most enjoyable. Duets are an unusual feature and quite a novelty nowadays. These two singers more than made good. Miss Florence Hardeman, the violinist, possesses good technique, but her tone is dead and colorless. This may be due to the straining of the player to make herself heard above the band, whose accompaning was poor, and consequently a great part of the work of the violinist was lost.

St. Albans (Vt.)  
Messenger.  
Sept. 23, 1909

## Concert By Sousa's Band.

Waugh's opera house was packed full yesterday afternoon with an audience of music lovers from this city and near-by towns eager to see the famous John Philip Sousa and hear his famous band. For two hours a most delightful concert program was rendered, introducing incidental numbers by Miss Frances Hoyt, soprano, Miss Grace Hoyt, mezzo-soprano, Miss Florence Hardeman, violinist, and Herbert L. Clarke, cornetist, all of whom were enthusiastically encored. The band program included several of the famous Sousa marches and a new "Bacchanalian Suite" by Sousa, also. This remarkable organization of musicians responded to the baton of the masterful director with consummate skill and in the all too short two hours it seemed as if pretty much every shade and caprice of musical expression from the inspiring crash of a military march to the deep, rich, full tones of a great pipe organ were heard from the stage. As an additional feature of local interest, Mrs. H. M. Hallock favored the audience with a vocal selection, at the request of Mr. Sousa, and was warmly applauded.

Binghamton (N. Y.)  
Press.  
Sept. 25, 1909.

## Sousa's Band.

A concert of nine band and vocal and instrumental solo numbers, supplemented by 13 encores, was the offering of John Philip Sousa, "The March King," who brought his famous band to the Armory Theater last evening and delighted an audience which taxed the capacity of the house. To say that the concert was up to the Sousa standard is the highest praise that can be given to it, and that can be truthfully said. To undertake specific reference to each of the numbers would necessitate the use and reiteration of all the superlative adjectives known to musical literature and to those who were not present would convey no adequate idea of the delight the perfect melody gave to the hearers. Those who were present need no such praise to assure them that they enjoyed the concert.

Oct. 22, 1909.

AMERICAN MUSICIAN

# WHY NOT GREATER MILITARY MUSIC?

Nothing about the various Hudson-Fulton parades was more disappointing than the quality of the military music in line. It must have amazed the foreign observers that a nation so musical as ours and so full of patriotic spirit should have been able to display only the Seventh Regiment Band and one or two others that really approximated European standards. It is all the more striking when one considers the great foreign population to draw upon, the hundreds, if not thousands of men trained in German, French and English military bands now domiciled in this country. Only in this respect was there a falling off in the quality of the military parade as contrasted with the time of the Washington Centennial and the Chicago World's Fair. The regiments themselves are far more effective today than they were twenty years ago. Their bands, however, are distinctly poorer.

It was not only, however, that the bands were weak, but that the music they attempted was so often beneath contempt. Rag-time, the latest cheap popular song to catch the crowd's fancy, or selections from last year's comic operas, led the rest. Nobody saw the slightest impropriety in our best regiments parading to that inspiring tune, "My Wife's Gone to the Country." Perhaps we should not be surprised at this, since we won our battles in Cuba to the strains of "There'll Be a Hot Time in the Old Town Tonight." But one may be permitted to mourn at least that John Philip Sousa is so soon forgotten. Some of his pieces, like the "Washington Post" and the "Liberty Bell," were excellent military marches, full of rhythm and swing, and not without a touch of inspiration. We recall the wealth of stirring and historic marches in European music. In Austria and France, but particularly in Germany, there are dozens of superb pieces which add to their musical merit the distinction of having been heard on many a historic battlefield. If we cannot cling to our own—if the stirring battle hymns of our own republic, like "John Brown's Body," are to lapse into oblivion—it would seem as if we might again turn to the nation to which we owe so many of our operas, for reinforcement in this field of music.

Undoubtedly, the reply will be made that the absence of a great standing army is responsible for the lack of fine bands. In Europe, a few years ago, there were 1,395 regimental bands, comprising more than 51,000 players. Congress furnishes our regiments and coast artillery with bands, but allows only about twenty-five men to each, and these were for years supported by the regiments themselves, if that is not still the case. The one fine band maintained by the Government is that of the Marine Corps in Washington, though that was eclipsed last winter by the wonderful Filipino Constabulary Band from Manila. This niggardliness and indifference of the Government has, however, one advantage—there are comparatively few complaints that the army bands are taking bread out of the mouths of civilian bandsmen. Curiously enough, in Germany, it is not the citizen bands that complain of Government military competition, for there are few of them, but the best string orchestras—such a hold have the brass bands upon the public and to such lengths has their musical training been carried. We have noticed recently in various newspapers a reopening of the old question whether our park concerts should be given by brass or string instrumentalists, but in Germany, at least, the magnificent inspiration and volume of sound of the military bands have captured the popular favor.

The militia bands in this city will doubtless complain that they lack practice to keep a great band intact. Some of them exist, we presume, only because among their players are masters of two instruments who can, therefore, play in string bands; and because they furnish players in small numbers, ten or fifteen or twenty, as occasion requires. But this is no excuse for the failure to know good music and to play it when it is in real demand. Most bandmasters have only one idea: to play rag-time until the reviewing stand is reached, and then to play the national air. On Saturday evening, "My Country 'Tis of Thee" was brought into contempt by reason of familiarity, so far as the official stands were concerned. Literally every band except two or three played it as they marched

through the court of honor, varying it with the "Red, White and Blue." The crowds, in their ignorance, stood and uncovered to both airs, with the result that the entire evening was devoted to getting up and sitting down—a process which, when repeated so often, produces feelings of neither reverence nor patriotism, but only irritation. It is easy to understand, after such an experience, why, at Mr. Taft's inaugural, only one band was permitted to play the national air. Hereafter, the same rule should be followed in this city, and the chief marshal might go even further and prescribe the repertoire of all the bands. In military parades, the national airs of other nations are usually barred, but we confess to preferring, for these occasions, the "Marseillaise," the "Watch on the Rhine," the great Hungarian "Rákóczy March," and the stirring Russian National Hymn to the choicest extracts from "The Motor Girl," or "The Chocolate Soldier," or the "Merry Widow," good as these latter are.

We presume that we ought to blush for confessing to this treason, but we cannot. Perhaps our musical fastidiousness is due to our great respect for the possibilities of the brass band as a means of edification and education. Were every regiment disbanded, the brass band would still remain—and deservedly. It ought not, therefore, to be allowed to become contemptible. Indeed, now that we have an endowed Philharmonic Orchestra, the day of the endowed military band may not be far distant. We could conceive of many worse ways of investing a large sum of money.

## LEARN TO PLAY THE TUBA OR SAXOPHONE

### Sousa Advises Young Men to Take Up Study of Instruments that Everybody Can't Handle

In an interview recently John Philip Sousa, the band-master, told of a peculiar condition existing in musical circles, and while it is generally known among musicians, it will be interesting news to the laymen.

"The young man who has a talent for music is sure of making a good salary if he goes about it the right way," said Mr. Sousa. "The great trouble is, many young men pursue the wrong course and the result is their services are not enough in demand to command large salaries. The majority of them study the violin, cornet and trombone, and as a consequence the market is overcrowded with players of these instruments.

"There is a great scarcity of players of the oboe, bassoon, bass and alto clarinet, saxophone, tuba and French horns. By this I mean high class performers. Salaries are large in all first class musical organizations and expert players would turn up their noses if offered union wages. Good musicians are always in great demand owing to the marvelous growth in symphony orchestras and concert bands. There are symphony orchestras in New York, Philadelphia, Pittsburgh, Cincinnati, St. Louis, St. Paul, Denver, San Francisco, Los Angeles, Seattle and other places. Good salaries are paid in all these cities. A first class concert band requires expert players on all instruments from the violin to the snare drum.

"To the young man with talent I would advise adopting a musical career if he will take up one of the instruments I have suggested, for if he has ability he can always command a good salary."

Wellsville (N. Y.)  
Times.  
Sept. 27, 1909.

## 'T WAS A GRAND CONCERT.

The concert given Saturday afternoon by John Philip Sousa and his famous band, at Baldwin's theatre, was thoroughly enjoyed by a large audience. Nearly two hundred people were present from out of town. The organization is composed of artists and it was a rare treat for the eight hundred people who packed the theatre. The band is giving fourteen concerts a week on this tour.





What is your favorite composer? What is your favorite musical comedy melody?

If somebody were to propound these questions to you would you be able to answer without due deliberation? Of all the dainty, tinkling, catchy little tunes you ever heard, could you instantly single out one and give your reasons for making that melody your choice?

Undoubtedly it would be difficult for you to answer. You might think of one that was charmingly sung in a certain comic opera, and then your thoughts would revert to a second number that was given in a recent musical comedy and which had strongly appealed to your musical taste. Perhaps still a third would come back to you over the lapse of years, and you would find yourself undecided as to which one should hold preference.

If it would be hard for you to come to a decision as to just what melody is your choice, it naturally follows it must be much harder for the composer who has written the scores for several comic operas and musical comedies to tell you the favorite of his own compositions. He probably would tell you that you might as well ask him which one of his children (if he were blessed with little ones) he best loved. But should you be insistent and pin him down to a definite answer, he might inform you (confidentially, of course) that such and such a bit of composition was his most cherished work. That is, he might.

But all composers haven't a favorite melody. Many of them have, though some there be who couldn't conscientiously make a choice, for they look upon each new piece of music they write the same as they looked upon its predecessor—with the eye of a fond parent, believing that this new acquisition is equally as sweet and dear to him as is any other he ever penned.

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#### Herbert's Melodies Equally Beloved.

The foremost living American light opera composer, Victor Herbert, comes within the latter category. Mr. Herbert steadfastly maintains that none of his new melodies, from his point of view at least, is better than any other musical setting he ever put to a lyric. They all occupy the same spot in his heart, he avers. Some perhaps are prettier or more popular than others, but this fact means nothing to him. The popular taste is not his taste, he will tell you, and though the public whistles and sings and drums to death in the street "agony boxes" certain of his compositions, it does not in the least lessen his fidelity to the less popular ones.

Mr. Herbert feels everything he writes; his soul is filled with music ever gushing forth from an inexhaustible fount. To him "music is the sole voice of nature, in the leaves, the rushes cut by the great god Pan, the grasses, the song of birds, and the low of cattle in the open fields." Each succeeding melody calls forth an attention to detail, to rhythmic construction, to originality which results in a work as nearly perfect as only genius can make it. Small wonder, then, that Mr. Herbert finds it impossible to choose from hundreds of his melodies one single composition and claim for it distinction over all others.

This composer has written more successful comic operas than have any two other living composers. Among his best known operas are "The Wizard of the Nile," "The Amerer," "The Idol's Eye," "The Singing Girl," "The Fortune Teller," "Mlle. Modiste," "It Happened in Nordland," and "The Red Mill."

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#### Latest "Child" Nearly Always Best.

"What is your favorite melody?" John Philip Sousa, "the march king," was asked. "Or what do you consider your best composition?"

Mr. Sousa laughed, and in his dark eyes appeared a merry twinkle. Then he grew sober and thought for a few moments before replying.

"It is absolutely impossible for me to tell what I consider my most meritorious melody. In the composition of nearly everything I ever have written before it was sent forth into a cold, calculating world, I believed it to be the best thing I ever had done. That little eccentricity of mine is so well known and understood by members of my family and by a few of my most intimate friends that they invariably supplement any criticism they may pass upon a new composition of mine by saying, 'Well, John, that's undoubtedly the best bit of work you've done so far,' or 'I don't think it's quite up to your standard,' thereby many times provoking a good natured argument."

"But," was persisted, "you must have in your voluminous collection some one number that you consider just a trifle better than the majority."

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#### Most Popular Number Gets Decision.

Unlike Mr. Herbert, "the march king" weakened under fire. "Well," he replied, "when you put it that

and fairly corner me, I'll admit I rather incline to the belief that 'The Stars and Stripes Forever' is about the best thing to my credit. It certainly is the most popular number I have written and (pray forgive me a little egotism) that's saying a whole lot when you consider the long string of my marches that have been played and replayed until their popularity became almost painful."

"I have written hundreds of things," concluded Mr. Sousa, "marches, comic opera numbers, orchestral suites, and waltzes, and I have yet to write the piece of music that I hadn't put my heart in and in which I hadn't the greatest faith. For all that I'm prone to confess a weakness for 'The Stars and Stripes Forever.'"

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#### Cohan Makes Unqualified Confession.

George M. Cohan is one of the few composers who will readily admit he has a favorite melody. "'You're a Grand Old Flag,'" said he, in response to the familiar interrogation, "is the best thing I've ever done. I'll fess up to that unqualifiedly. Maybe the public won't take the same slant at the matter, but I've got reasons for making the choice, and the principal reason is because I'm so awfully strong for patriotic airs. I revel in them, and I guess in the numerous musical comedy successes I've written I have utilized, in one way or another, every patriotic melody that ever was conceived. I was born on the Fourth of July, you know, and that may have something to do with my fondness for wartime carols."

"'You're a Grand Old Flag' was an old, old song with me long before I had occasion to spring it on the public. I wrote it about fifteen years ago and I've nursed it ever since. Naturally I was tickled to death when I got myself into a position where I was able to write a play around the idea of the effusion. Then, too, it will live much longer than songs like 'Give My Regards to Broadway,' 'So Long, Mary,' and 'Harri-gan.'"

"I have still another favorite, a coon ditty I wrote about twelve years ago, entitled 'I Guess I'll Have to Telegraph My Baby.' That was the first song on which I got any real money. I cleaned up pretty well on that song in the matter of royalties. It wasn't a bad example of its kind, but, in my judgment, is in no particular to be compared to 'Grand Old Flag.' I'm going to keep right on grinding out the best melodies I possibly can, but I never expect to write anything that will touch the spot like 'Grand Old Flag.'"

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#### Julian Edwards Loves Them All.

"I never in my life wrote a strain of music that I didn't love," said Julian Edwards, composer of "When Johnny Comes Marching Home," "Jupiter," "Brian Boru," and other comic opera scores. "I had what might be termed a paternal affection for each and every one of them. Consequently it's hard to choose from among the many a single melody and place it upon a pedestal of its own as the best thing I ever wrote."

"However, if I may be influenced by public opinion I should say 'My Own United States' from 'When Johnny Comes Marching Home' is the most meritorious of my light opera tunes. I always have dearly loved it, because its theme is eulogistic of America, my adopted country. Incidentally, descending to the level of commercialism, it is the most lucrative of all my compositions."

Alfred G. Robyn, whose "Yankee Consul" music became immensely popular when that musical comedy was produced in Chicago some years ago, emphatically states that "Answer," a little love ballad which antedates the "Consul," undoubtedly is his favorite composition.

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#### "Answer" Alfred G. Robyn's Favorite.

"I always loved 'Answer,'" said Mr. Robyn, "regardless of the vogue it attained. I probably never before or since wrote a simpler melody. In 'The Gypsy Girl' and 'The Buccaneer's Bride' I composed some melodies equally as meritorious, perhaps, but none of them has endeared itself to my heart as did 'Answer.'"

"'The Hymn of France' unquestionably is the most pretentious and musicianly melody I ever have written." This is the sweeping reply that Alfred Baldwin Sloane, composer of the music of "The Gingerbread Man," "The Mocking Bird," "Jack and the Beanstalk," and "Sergeant Kitty" made to the stereotyped question. "It's from the score of 'The Mocking Bird,' and while I have written thousands of melodies, I doubt if anything I ever composed is more consistent to its text than is this hymn as sung by the insurgent patriots in that little opera. It seems to breathe defiance to Spain and her intrusive soldiers and to extend a promise to the sons of Louisiana that they would hold the colonies of France even unto death."

Portsmouth (N.H.) Chronicle.

Sept. 15, 1909.

## SOUSA AT MUSIC HALL

A good sized and very appreciative audience greeted John Philip Sousa and his famous band at Music Hall on Tuesday afternoon, and everybody was thoroughly pleased with the entire concert, and they showed it by frequent applause, while Mr. Sousa was, on the other hand, very liberal with his encores.

It was simply the invincible Sousa with a band of trained musicians, who responded to his direction in a manner that brought out the best in all the compositions played, and giving an especially brilliant rendition of all of the marches. If anything, Mr. Sousa offered a more varied and pleasing programme than last season, and he was assisted by Misses Frances and Grace Hoyt, soprano and mezzo-soprano, Miss Florence Hardeman, violinist and Mr. Herbert L. Clarke, cornetist.

Every one of the selections were good, and the encores—and there were two or three in some cases—were fine, especially the old time favorite, always appreciated, "Stars and Stripes Forever." This was played with a vim that fairly lifted the audience out of their seats.

Mr. Herbert L. Clarke was obliged to respond to two encores on his cornet solo, and for his first he gave "The Carnival of Venice," and the second "Sextette from Lucia," both wonderfully rendered.

The Misses Hoyt for their encore, gave "Contes de Hoffman." They are both pleasing singers and their duet gave them a great range for their voices.

Miss Florence Hardeman, the violinist, is one of the most finished artists that has been heard in this city and she was obliged to respond to two encores, and for her last-gave, with telling effect, a Hungarian Dance.

One of the hits was the Sousa arrangements of the song, "My Wife's Gone to the Country," and besides being truly musical it was funny and received a great hand. Sousa's new march, "Fairest of the Fair," was heard for the first time, and it was a typical Sousa march with plenty of dash.

For encores the following selections were played: "El Capitan," "Amina," "Free Lance," "Whistlers Serenade," "My Wife's Gone to the Country," "Stars and Stripes Forever" and "Semper Fidelis."

St. Johns (Que.) Journal.

Sept. 24, 1909.

#### SOUSA'S BAND.

The open air concert given in the Exhibition Grounds on Sunday by John Philip Sousa and his famous band proved to be a phenomenal success. The weather was ideal, and the large audience very appreciative, greeting each item of the splendid programme with round after round of applause, which the "March King" gracefully acknowledged. Sousa and his band most certainly keep up the world wide reputation they have so long held. The Cercle Philharmonique is to be congratulated, on their great spirit and enterprise in providing for the people of St. Johns, the rare musical treat, which we were privileged to hear last Sunday.

#### BAND HAD TROUBLES OF ALL KINDS

John Philip Sousa and his band experienced some difficulty in getting into DuBois and out again. The original arrangement was to remain in DuBois over night, but when the advance man was here about one week ago, he was told about the Blue Laws and their possible enforcement. In view of possible trouble for the organization he arranged to have the afternoon Pittsburgh train on the Pennsylvania held for an hour. Owing to a breakdown of engines the time of arrival of the band was delayed so long that it was found impossible to hold the train for them. Then arrangements were made to transfer to the B. & P. and get out as soon as possible in order to avoid all danger of arrest. Going down to Pittsburgh the special train was laid out for 50 minutes owing to an engine being off the track. There was no effort made to arrest Sousa and his band, nor was there any move against Manager Way.

DuBois (Pa.)

Express.

Sept. 27, 1909.



Binghamton (N. Y.)  
Evening Herald.  
Sept. 25, 1909.

## CAPACITY HOUSE TO HEAR BAND

A capacity house greeted John Phillip Sousa and his great concert band at the Armory theater Friday evening and it is a pity that more people could not have heard the program. Sousa yearly adds to his reputation for having the finest concert organization in the world and music of the sort which is furnished by this king of march composers and band leaders cannot help but have a good influence as well as furnishing the utmost of enjoyment to those who love good music. The fact that several Binghamton musicians are numbered in the Sousa organization undoubtedly had much to do with the presence of the enthusiastic audience, but the work of the band collectively was sufficient to have filled any auditorium.

Although the program for Sousa's concerts shows but nine numbers he is always prepared to respond to encores enough to make up an evening of about thirty numbers and he was obliged to give the entire repertoire Friday evening. The program was of wide range and varied enough to suit any taste. The regular program was made up very largely of classical works while for the encores Sousa wisely picked out popular music, mostly his own best compositions.

The opening number was Goldmark's overture, "Spring," Sousa's own spirited march, "El Capitan," being the encore. A beautiful cornet solo, "Showers of Gold" (Clarke), by Herbert L. Clarke followed and Mr. Clarke was forced to respond to the continued applause, deciding upon Arban's "Carnival of Venice" as his encore number. A bit of "Lucia" (Donizetti) followed.

One of the most interesting and delightful numbers of the evening was the third offering, Sousa's new unpublished Bacchanalian suite, "People Who Live in Glass Houses," in four movements: "The Champagnes," "The Rhine Wines," "The Whiskies," and "The Cordials." The dainty "Rondo D'Amore" and Sousa's own march, "The Diplomat," were the two encores.

The duet, "Love Light of My Heart" (Sousa), by Misses Frances and Grace Hoyt proved to be most delightful and an encore, "Contes d'Hoffman" was likewise demanded of them.

The sombre strength of Bachmaninoff's prelude was most attractive. "The Free Lance" (Sousa), was the encore.

The second half of the program opened with Rubinstein's Staccato Etude, and as remarkable contrasts, a bit of ragtime, "My Wife's Gone to the Country," and Grey's enchanting intermezzo, "Amona," were the encores. Hemsberger's Entr' Acte Valse was the next number on the program, after which came Sousa's new march, "The Fairest of the Fair." As encores the band master consented to give his two famous and stirring marches, "Stars and Stripes Forever" and "Manhattan Beach."

Among the most thoroughly pleasing features of the program were Miss Florence Hardeman's exquisite violin solos: The Gounod-Alard fantasia, "Romeo and Juliet," "The Shoe Dance," and "To a Wild Rose."

Chabrier's wild and quaint "Rhapsody Espagnole," closed the splendidly rendered program.

Coleman (N. Y.)  
Evening Herald.  
Sept. 27, 1909.

## JOHN PHILIP SOUSA, THE MAN OF MUSIC

### A Treat That Olean People Will Long Remember.

The concert given Saturday night at the Olean opera house by that incomparable writer of inspiring band music, John Phillip Sousa, and his celebrated band of fifty men, was a musical event not soon to be forgotten by those who attended. There was a good sized audience and, had the concert been given on any other night than Saturday, the playhouse would surely have been packed.

A technical and detailed description of the program would be impossible in a brief newspaper article, so it must suffice to state that Mr. Sousa has accomplished the acme of success in selecting a program combining the best from famous composers that at the same time is sufficiently "popular" to hold the interest of all.

The regular program consisted of nine numbers but there were fourteen encores which conclusively shows Mr. Sousa's generosity and appreciation of enthusiastic applause.

Traveling with and assisting the band are the Misses Hoyt, sopranos, and Miss Florence Hardeman, violinist and these ladies fully maintained as artists the high standard set by Mr. Sousa.

The regular program numbers included three of Mr. Sousa's compositions and several others of his were rendered as encores. Other selections on the program were by Goldmark, Rachmaninoff, Reubenstein, Helmsberger, Gounod and Chabrier.

Herbert L. Clarke, Mr. Sousa's solo cornetist, rendered a beautiful composition of his own, accompanied by the band and when recalled played "The Carnival of Venice" and the sextet from "Lucia." His wonderful technique, including triple tongue playing brought forth great applause.

The Misses Hoyt after rendering the fine composition by Mr. Sousa, "Light of My Heart," sang upon recall two other selections, "Contes d'Hoffman" and "Merry Husband." They are accomplished vocalists and were cordially received by the audience.

Miss Hardeman, the young violinist, captured her listeners not only by her masterly control of her instrument but by her charming manners. She was twice recalled and played

first the brilliant vivace Hungarian Dance and second a wonderfully sweet piece called "To a Wild Rose."

The band played in addition to the numbers on the program, eight encores, principally of the more popular class but all of them good musically.

These encores were: "El Capitan," "Rondo d'Amour," "The Diplomat," "The Free Lance," "My Wife's Gone to the Country," "Amona," "The Stars and Stripes Forever" and "Manhattan Beach." When "The Stars and Stripes Forever" was started, the audience began applauding at once, not waiting until the end.

Sousa and his band will draw a packed house should they favor Olean with another concert.

Binghamton (N. Y.)  
Republican.  
Sept. 25, 1909.

## DELIGHTFUL CONCERT AT ARMORY THEATER

### Given by John Phillip Sousa and His Famous Band

Pleased Audience Demanded Thirteen Encores in Addition to the Excellent Program Arranged by the "March King"—Good Soloists Assisted

John Phillip Sousa and his famous band, the finest concert organization in the world, charmed a capacity audience of delighted music lovers at the Armory theater last evening.

A brilliant and splendidly rendered program of wide range was offered. The enthusiastic audience demanded one or more encores for every number, in all thirteen encores being responded to. For these the music master largely decided upon selections classed as "popular," a pleasing contrast to the classic heights of most of the regular program.

The opening number was Goldmark's overture, "Spring," Sousa's own spirited march, "El Capitan," being the encore. A beautiful cornet solo, "Showers of Gold" (Clarke), by Herbert L. Clarke followed and Mr. Clarke was forced to respond to the continued applause, deciding upon Arban's "Carnival of Venice" as his encore number. A bit of "Lucia" (Donizetti) followed.

One of the most interesting and delightful numbers of the evening was the third offering, Sousa's new unpublished Bacchanalian suite, "People Who Live in Glass Houses," in four movements: "The Champagnes," "The Rhine Wines," "The Whiskies," and "The Cordials." The dainty "Rondo D'Amore" and Sousa's own march, "The Diplomat," were the two encores.

The duet, "Love Light of My Heart" (Sousa), by Misses Frances and Grace Hoyt proved to be most delightful and an encore, "Contes d'Hoffman" was likewise demanded of them.

The sombre strength of Rachmaninoff's prelude was most attractive. "The Free Lance" (Sousa), was the encore.

The second half of the program opened with Rubinstein's Staccato Etude, and as remarkable contrasts, a bit of ragtime, "My Wife's Gone to the Country," and Grey's enchanting intermezzo, "Amona," were the encores. Hemsberger's Entr' Acte Valse was the next number on the program, after which came Sousa's new march, "The Fairest of the Fair." As encores the band master consented to give his two famous and stirring marches, "Stars and Stripes Forever" and "Manhattan Beach."

Among the most thoroughly pleasing features of the program were Miss Florence Hardeman's exquisite violin solos: The Gounod-Alard fantasia, "Romeo and Juliet," "The Shoe Dance," and "To a Wild Rose."

Chabrier's wild and quaint "Rhapsody Espagnole," closed the splendidly rendered program.

Oneonta (N. Y.)  
Star.  
Sept. 25, 1909.

### THE "MARCH KING" HERE.

Aroused Great Enthusiasm Among Oneonta's Music Lovers.

Sousa and his band were the attraction at the theatre yesterday afternoon and, by all odds, it was the most important and the most appreciated musical event which has occurred in Oneonta for many years. The house was filled and the audience waited patiently for the appearance of the band, the train on which they arrived being near two hours late, and they were given a hearty ovation as the curtain was raised. It can be safely stated that no other musical organization which has ever visited Oneonta gave such a pleasurable and instructive entertainment as did John Phillip Sousa and his band yesterday afternoon.

As composer, as conductor and as a programme builder, Sousa stands unrivalled, and yesterday afternoon he gave to the Oneonta public the very essence of the world's best music and it is seldom that an audience in the Oneonta theatre is aroused to such great enthusiasm. Each selection was encored several times, and the concert, which lasted two hours, seemed very short to every person in the house. The band was assisted by the Misses Frances and Grace Hoyt, soprano and mezzo-soprano soloists; Miss Florence Hardeman, violinist, and Herbert L. Clarke, pianist.



Rutland (Vt.)  
Herald.  
Sept. 24, 1909.

#### ENJOY MUSICAL TREAT.

Sousa and His Band Delight Rutland Audience — Vermont Singers Encored Repeatedly.

"Sousa and his band" attracted a delighted audience at the opera house yesterday afternoon. The concert began with Goldmark's "Spring" with "El Capitan" as an encore. Herbert L. Clarke, cornet soloist, played "Showers of Gold," a beautiful composition, with tone range and finish that marked the virtuoso. The "Carnival of Venice" was the first encore, while the "Lucia" sextet was a "miracle in brass."

Sousa's "Bacchanalian Suite" was a whimsical concert, with the popular "Hands Across the Sea," as an encore.

Miss Frances Hoyt, soprano, and Miss Grace Hoyt, mezzo-soprano, who reside in Manchester, sang Sousa's "Love, Light of My Heart," duet-waltz for sopranos with excellent spirit, technique and tone, insistent encores being answered by "Contes d'Hoffman" and "Merry Husband." Bachmaninoff's "prelude," with the spirited Sousa "Free Lance" for encore, followed.

A staccato study by Rubinstein preceded a perfectly inimitable arrangement of "Harrigan" as encore, which brought forth tremendous laughter and applause. The Kellente-Hasseltine march, "Champlain," was played as a second response.

An "Entr' Acte Valse," by Helmsberger was followed by Sousa's latest march, "The Fairest of the Fair," and a rapturous encore brought out "The Stars and Stripes Forever," with 14 solo players leading the finale. It took "Manhattan Beach" to quiet the audience.

Miss Florence Hardeman played a fantasy for violin from "Romeo and Juliet," with fine expression and bowing, with a waltz from the same as encore and a beautiful and difficult "Hungarian Dance" as second encore, the player responding again with "To a Wild Rose," by MacDowell, with harp accompaniment. "Rhapsody Espagnole" was the concluding number an intricate and effective number, faultlessly played.

Portland (Me.)  
Express.  
Sept. 16, 1909.

## RETAINS OLD TIME CHARM

Sousa and His Famous Band  
Delight Audience at The  
Jefferson.

The inimitable John Philip Sousa and his band was the special attraction at the Jefferson Theater Wednesday afternoon and attracted a large audience. The special artists appearing this season with this organization include Herbert L. Clarke, cornetist; Miss Florence Hoyt, soprano; Miss Grace Hoyt, mezzo-soprano, and Miss Florence Hardeman violinist. The program presented was one of pleasing variety. Sousa still maintains his old-time charm of conducting in ease and grace which always appeals to an audience. He was warmly greeted and generously responded to encores introducing many of his familiar and spirited marches, including as some of the numbers, The Free Lance, Fairest of the Fair, Manhattan Beach, El Capitan, Stars and Stripes, which brought forth storms of applause. Miss Florence Hardeman, violinist, was especially pleasing and her playing showed her to be an artists of high rank. In response to an encore she gave McDowell's To a Wild Rose, with rare expression. She was again recalled and presented with a beautiful bouquet of pink asters. The Misses Florence and Grace Hoyt, soprano and mezzo-soprano, and Mr. Herbert L. Clarke, cornetist, in their special numbers all added largely to the enjoyment of the program. The concert as a whole was not only a musical treat but a social one.

Ottawa (Can.)  
Evening Citizen  
Sept. 21, 1909.

## THE SOUSA BAND

Good as Ever But the Attendance a Trifle Small.

Sousa's re-appearance in Ottawa at Dey's arena yesterday after an absence of 7 years was illustrative of several things. In the first place it showed that the glory of his last performance in the city still lingered in the hearts of many Ottawans; in the second place that he is still a vital vigorous force in the musical world, and in the third place that his fame has not made him forgetful of what he owes his audience. The arena was not full, but as one of the audience put it, "You can get a large crowd in here without it being noticed." There must have been two thousand present. Those who saw him before noticed at once that it was the same Sousa today as of seven years ago, albeit slightly less demonstrative but equally effective and masterful in his marvellous conducting. He steps to his stand, the personification of neatness, with the bright brisk stride as of yore, taps quietly once with the eyes of his band as one upon him, and then once again the plunge into his famous beloved "Stars and Stripes" is begun. The end of the number needs no describing. It is an unrehearsed act in applause that has greeted it thousands and thousands of times but which it ever, without exception, draws forth. This little march seems to have a spice about it that will prevent it ever growing stale.

But the link with modernity is measured. "My wife went to the country," was adapted by the band in a way that made the audience roar.

The program was generous both morning and afternoon and although the band had to respond to innumerable demands for encores at the first performance they came fresh and smiling again to endure the same demands in the evening. Of course it was their own fault, in that they gave of their best. Their playing itself could not be criticized. The only grumble it was possible to make was in the choice of selections but after all they were popular. Indeed when patriotic airs were varied, the applause was deafening.

Akron (Ohio)  
Times.  
Oct. 4, 1909.

## SOUSA AND HIS BAND

It was distinctly a Sousa program which delighted a large number of music lovers at the Colonial Sunday evening when the great band master came to Akron for his annual visit.

While there were several numbers of other composers presented, it was the Sousa music which won the most favor and created the greatest enthusiasm.

It was the same band, the same music, the same soloists and the same conductor, from a standpoint of quality, which has been delighting local music lovers for so many years and as long as the Band King keeps his organization up to the present standard he will be assured of support in Akron for many years to come.

The Misses Frances and Grace Hoyt, soprano and mezzo soprano, show artistic ability and they are the possessors of beautiful tonal qualities of voice.

Then there is Herbert Clarke, the noted cornetist, and Miss Florence Hardiman, violinist, who add quality to the program by their clever work.

Akron (Ohio).  
Press.

Oct. 4, 1909.

## SOUSA'S BAND IS APPRECIATED BY LARGE AUDIENCE

That Akron people love good music was clearly shown Sunday night, when Sousa's band was heard at the Colonial theater by a surprisingly large house.

The band was conducted by John Phillip Sousa, noted composer and director. The several numbers were noisily appreciated, encores being demanded in every instance, and sometimes several. Miss Florence Hardiman, violinist, played three selections and retired then against the will of the audience. Herbert L. Clarke, cornetist, was given a reception similarly enthusiastic.

The Misses Frances and Grace Hoyt, sopranos, were twice recalled after a beautiful rendition of the waltz for sopranos, "Lovelight of My Heart."

Akron (Ohio)  
Beacon Journal.  
Oct. 4, 1909.

## SOUSA'S BAND

### PLEASED MANY

A well-filled house greeted Sousa and his band Sunday evening at the Colonial, and after the curtain had risen and the celebrated conductor made his appearance he was loudly applauded. The program was composed of a number of well chosen pieces of music from Goldmark, Rachmainoff, Rubenstein, Helmsberger, Gounod-Alard, Chabrier, some of Sousa's own compositions, interspersed with some of the later music, "The Glowworm," "My Wife's Gone to the Country," and the ever popular national airs. The cornet solo, "Showers of Gold," by Herbert Clarke, was loudly encored. The duet by the Misses Hoyt, "Love Light of My Heart," was sung in that easy, rhythmic way that delights, and brought forth an encore when they sang a German song. The sweetest music of all, some people think, the violin music, was rendered by Miss Florence Hardiman in a selection from the opera "Romeo and Juliet." She also responded to an encore. "The Star and Stripes" and "The Pride of the American Navy" made their usual hit with the loyal sons and daughters of Uncle Sam.

Columbus (Ohio)  
State Journal.  
Oct. 5, 1909.

## SOUSA'S BAND PLEASING

New March Makes Hit at Memorial Hall.

Sousa and his band gave two concerts yesterday in Memorial Hall. The matinee concert was fairly well attended and at night a large and enthusiastic crowd greeted the band. The musicians played in splendid style, as they are always wont to do. Encores were demanded after each number and there was much enthusiasm throughout the concert.

Sousa is especially fortunate in his soloists this year. The Misses Hoyt sing charmingly and they were in great favor with the audience. Miss Florence Hardeman made a distinct success, playing no less than three encores. She is one of the most talented artists heard here in a long time. Mr. Hubert Clarke gave his solos in splendid style.

Sousa's latest march, "The Glory of the Yankee Navy," made a distinct hit. The audience last night numbered nearly 2000.



Columbus (Ohio)  
Citizen.  
Oct. 5. 1909.

## SOLOISTS ARE SOUSA FEATURES

John Phillip Sousa and his band were accorded two fair sized crowds at Memorial hall Monday afternoon and evening, when he paid the city a visit with his band and his several soloists. The soloists were really the feature of the evening program, Miss Florence Hardeman, violinist, coming in for the lion's share of applause, necessitating three encores to satisfy the audience. The vocal work of Misses Frances and Grace Hoyt, soprano and mezzo-soprano, was decidedly pleasing, as was the cornet solo selection by Herbert L. Clarke.

Sousa's new march, "The Glory of the Yankee Navy," brought forth great applause, requiring the rendition of other similar military selections. Sousa was in his usual good form and wielded the baton with his old-time pleasing style. The afternoon concert attracted about 1000, while the evening program brought out more than 2000.

Columbus (Ohio)  
News.  
Oct. 5. 1909.

### Sousa Concerts Successful.

The two concerts given by Sousa's band, Monday afternoon and evening, in Memorial hall, proved very delightful to small but enthusiastic audiences. Some one said they were programs of encores, interspersed by regular numbers, and judging from the applause which each and every encore aroused, there is much truth in the statement. Columbus audiences prefer the more popular music nine times out of ten, and none of the numbers proved more appreciable than the band master's own compositions.

The violin work of Miss Florence Hardeman was doubtless the hit of the evening program—not until after four encores had been given would the audience cease its wild applause.

Herbert L. Clark, cornetist, gave much pleasure to his listeners with his excellent solo work and the Misses Hoyt rendered a vocal duet in a commendable manner.

Mr. Sousa is just as gracious and generous with his music as ever; never hesitating with his encores and seeming to enjoy them himself.

Dayton (Ohio)  
Journal.  
Oct. 6. 1909.

After several years' absence, Sousa the March King, and his band and assisting artists, returned to the Victoria Tuesday evening and were accorded a hearty welcome. Not that the audience was such in numbers as Sousa deserved, but those who attended were very appreciative and in return the bandmaster was gracious in his encores and the entertainment

afforded was of most delightful character. It seems strange that Dayton would not turn out better on such an occasion. Everyone enjoys Sousa's music, and just why the audience was small in numbers is a question hard to answer. Certain it is that no more attractive entertainment of this kind has been offered since the last visit of the March King and those who attended were more than delighted with the musical menu served, which was of happy variety, including classic works and the more popular compositions of Sousa. The March King was tendered quite an ovation and especially after his new march, "The Glory of the Yankee Navy," which by the way is one of his best, the audience was aroused to a very high pitch of enthusiasm and he responded by playing several of his popular marches. His band this season is better than ever and the ensemble work was magnificent.

Miss Florence Hardeman, a young and very talented violinist—a charming girl of Covington, Ky.—took her audience quite by storm by the artistic worth of her performance and she was obliged to respond to three encores, giving numbers of Hubay and MacDowell. Her playing is quite remarkable, and her beautiful stage presence adds to the charm of her playing.

The Misses Hoyt, soprano and mezzo-soprano, sang a barcarolle from "Les Contes D'Hoffman" by Offenbach, very sweetly and in fine style and graciously responded to the enthusiastic appreciation shown. Herbert L. Clarke, the cornet soloist, was also very well received. The program throughout was very attractive and afforded a most enjoyable evening.

Mr. Sousa and his band leaves Wednesday morning for Cincinnati. They are en route to the far west and California.

Columbus (Ohio)  
Watch.  
Oct. 5. 1909.

## SOUSA PLEASES LARGE AUDIENCES

Excellent Work of Band and Soloists Meets With Bursts of Appreciative Applause.

(Mrs. Ella May Smith.)

Sousa and his band have come and gone and only added new superlatives to the vocabularies of his hearers. Sousa always leaves us with unfulfilled desire but never dissatisfaction. The concerts were both beautiful and Sousa as well as the artists doing solos at his concerts responded most graciously to encores.

Last night there seemed more general enjoyment at the posting of his well-known "El Capitaine," "Diplomat," "Manhattan Beach" and that dear old "Stars and Stripes Forever"—with the cornets and trombones in a long row at the front—than any number listed on the program.

And yet the excellent work of the band had its intelligent appreciators who thoroughly understood the unusual and perfect effects gained by the conductor in Goldmark's "Spring," the movement from Tchaikowsky's Fourth Symphony, Friedman's Rhapsody—and best of all—the Prelude of Rachmaninoff's. Sousa's two new compositions—"Bacchanalian Suite" and "The Glory of the Yankee Navy"—were brimming with life and brilliancy.

The band also played "Rondo d'Amour," "Fairest of the Fair," some little arrangement of "My Wife's Gone to the Country" and "Amina" as encores.

The other numbers on the program were given by Florence Hardeman, violinist, the Misses Hoyt, sopranos, and Herbert L. Clarke, cornetist.

Miss Hardeman won tremendous applause with her splendid tone work, depth of feeling and glittering technical feats. After her first Fantasia from "Romeo and Juliette," she played a Hungarian dance, then McDowell's "To a Wild Rose" and last a Moszkowsky serenade. Her reappearance on the stage was greeted with great delight.

Mr. Clarke did his usual excellent work and received fine commendation on his "Showers of Gold"—also "Carnival of Venice." The Misses Hoyt made a very attractive picture on the stage and seemed to please by their singing of Offenbach's "Barcarolle"—returning with "Merry Husband." The entire concert was thoroughly enjoyed and the musicians thoroughly generous.

Dayton (Ohio)  
News.  
Oct. 6. 1909.

John Philip Sousa and his band were at the Victoria Tuesday evening and were greeted by an audience that could not have been more appreciative. The various numbers were applauded with such enthusiasm that the great director was forced to give at least one encore to each, sometimes two. The soloists were all new to Dayton. The Misses Hoyt, soprano and mezzo, sang a barcarole from Les Contes D' Hoffman, and in response to a hearty encore they gave "The Merry Husband" in German. Both these ladies are vocalists of high rank and their singing was thoroughly appreciated by the audience. Miss Florence Hardiman, violin soloist, a Kentucky girl, is an artist, and her playing of a fantasia from "Romeo and Juliet" caused genuine enthusiasm. Herbert L. Clark works wonders with the cornet, producing the clear and perfect tones of a flute. Nothing in the concert was more highly appreciated or more enthusiastically encored than Mr. Clark's solo, "Showers of Gold."

In the program were two of the great bandmaster's own compositions, a bacchanalean suite, "People Who Live in Glass Houses," and a new march, "The Glory of the Yankee Navy." Several others of his popular compositions were given as encores. The band took a morning train for Cincinnati, where concerts will be given in Music hall Wednesday afternoon and evening.

Springfield (Ohio)  
Times.  
Oct. 6. 1909.

Sousa and his famous band appeared at the Fairbanks theatre Tuesday afternoon, and all lovers of the best in music should have been there. The program was chosen evidently with an idea as to its popularity, and so well were the numbers received that ten encores were given during the afternoon.

Mr. Sousa is so well known for the excellence of his programs, and for the masterfulness of his leadership, that it seems unnecessary to say more. There is not an orchestra leader in the United States who can equal him, and when he steps upon the platform and faces his musicians, he shows the finest back in the world. That may not seem necessary to a musician, but it has stood Mr. Sousa in such good stead that it is part of a band performance to speak of it.

The program included selections from Goldmark, Clarke, Sousa, Offenbach, Rachmaninoff, Tchaikowsky, Helmsberger, Gounoud-Alard and Chabrier. But the audience was not satisfied until an encore was given to each selection, and the following numbers were given: El Capitan, My Wife's Gone to the Country, Amina, Stars and Stripes Forever, Manhattan Beach, Hungarian Dance.

Mr. Sousa and his band were most generous, and the enthusiasm came to a climax when they played Stars and Stripes Forever, as an encore to Mr. Sousa's composition "The Glory of the Yankee Navy."

The soloists, Misses Hoyt, sang most charmingly, and the violin number by Miss Florence Hardman was received with great applause. One of the best numbers was the cornet solo, "Showers of Gold," by Herbert L. Clarke, and he was recalled twice.

Sousa's band is one of the most distinguished of the world, and had they played here in the evening instead of the afternoon, there would have been a packed house. Business men could not get away for a matinee, and many musicians would have liked to be there would have been a packed house. Business men could not get away for a matinee, and many musicians would have liked to be there, who were in school. It is hoped they may return at some time when they can play in the evening.

Springfield (Ohio)  
Sun.  
Oct. 6. 1909.

## SOUSA AND HIS BAND

Gives Splendid Matinee Concert at Fairbanks to Small House—Soloists Unusually Good.

Sousa and his band gave a matinee concert at the Fairbanks yesterday to a house which did not speak well for the music lovers of Springfield, as the concert was distinctly worth while and the audience small. The musicians played splendidly, as they have a reputation for doing, and gave those who had never heard them a new insight into the musical value of wind instruments.

The program was a splendidly arranged one and its rendition so pleasing that numerous encores were called for. Not the least delightful feature of these added numbers was the manner in which they were given. Sousa and his musicians evidently appreciate the approval of lovers of good music.

The last number of the first part, the prelude to the Russian drama, "Crime and Punishment," found much favor with the audience, while the March King's latest, "The Glory of the Yankee Navy," scored a decided hit and must be remembered as one of his most pleasing marches.

In his soloists Sousa is fortunate. The Misses Hoyt sing charmingly and were evidently in high favor with their hearers. Miss Florence Hardeman, the violinist, is admittedly one of the most finished artists it has been Springfield's fortune to hear. Hubert Larke, the cornetist, gave his solo, "Showers of Gold," in splendid style.



7 Springfield (Ohio)  
Daily News.  
Oct. 6, 1909.

Sousa, the incomparable Sousa, and Sousa's band favored Springfield with an appearance given Tuesday afternoon at the Fairbanks theater and few such opportunities to hear a famous leader and composer are offered to music lovers in the city.

Sousa, with his band, puts into the music, all the fire, swirl of action and pathos of a true artist and genius.

As a composer and creator of band music, he stands alone. As an interpreter of other's music, he has few equals. He is the personification of composure and grace and as he stands before his men, develops one minute a soft singing tone, with an organ or orchestral effect, while the next he produces a burst of musical splendor.

The selections given yesterday were of the best in the repertoire of Prof. Sousa and were pleasingly rendered. His time is perfect and the rhythm is full of swirls and turns, and is vibrant with life. His power of pause is wonderful and so effective that it is like the singers suspended breath of the master actor's power in filling an absolute silence with the deepest meaning.

Several selections of Sousa's own composition were rendered and then it was, that in his own music and as he literally heard the children of his mind come to action, did he become enthused and put his whole spirit into his work with characteristic leading with the baton. All selections were well received and encored time after time.

Herbert L. Clark, the cornet soloist rendered the selection "Showers of Gold" with wonderful execution, purity of tone and with perfect runs. As he stood before his audience producing from his cornet the silvery and pearl like notes, he appeared as a wonderful coloraturist.

The Misses Hoyt rendered several pleasing vocal selections, first in the French dialogue and then in the German tongue. They are finished singers in every sense of the word and show years of experience.

Miss Florence Hardeman, the young violinist, otherwise from Sousa himself, captivated the audience with her playing. Her execution with the bow was marvelous, her fingering perfect and her harmonics of the clearest sound, while the grace with which she played was especially pleasing. Miss Hardeman's playing was such that she was easily recognized as one of the most polished artists on the violin that has ever appeared in Springfield. She was encored time and time again and left a deep impression.

Cincinnati (Ohio)  
Times-Star  
Oct. 7, 1909.

## WARM WELCOME FOR SOUSA'S STRAINS

March King and His Company  
Pleased Two Large Audiences  
in Music Hall.

Sousa's two concerts in Music Hall Wednesday indicated that a welcome awaits him hereabouts. The matinee was less well attended than the evening affair. Several new marches and suites were played to the immense satisfaction of everyone. The evening concert offered a new suite with a characteristic title, "People Who Live in Glass Houses," and a jolly march, the best Sousa has written since "Stars and Stripes." The theme was, of course, patriotic. "The Glory of the Yankee Navy," and filled with enthusiasm and much tinkling of cymbals and sounding of brass. The five trombones came out to the front to play the concluding refrain. The suite, which was based on the inspiration of "Champagne, Rhine Wines, Whiskies and Cordials," nevertheless imparted a lesson of temperance, for, after the popping of corks and the jig and dance measures, there came a slow, sad refrain, which spelled remorse with a capital R. The soloists were two pretty girls from the East, the Misses Hoyt, who sang duets most charmingly. Duets are rather a rarity, and the delightful "Barcarolle" was well received; also the little German encore, "The Merry Husband," which excited so much laughter that one quite longed to make acquaintance with the subject of so much hilarity. Miss Florence Hardeman, violinist, who numbers her friends by hundreds, played the violin solos, and was warmly received and showered with flowers. Herbert Clarke was the cornet soloist. N. P. S.

Cincinnati (Ohio)  
Volk'sblatt.  
Oct. 7, 1909

## Marischkönig Sousa

Erntet in Cincinnati neue Lorbeeren.

Nach langer Abwesenheit kehrte gestern der Marischkönig Sousa mit seiner Kapelle nach unserer Stadt zurück — ein willkommenener Gast, wie die nach Tausenden zählende Schaar der Besucher seiner beiden Konzerte in der Musikhalle bewies. Der Name Sousa übt auf unsere Musikfreunde einen faszinierenden Einfluß aus, und so konnte es nicht ausbleiben, daß sowohl am Nachmittage wie am Abend der mächtige Raum der Musikhalle sehr gut gefüllt war. Und die Besucher der Konzerte sollten auch nicht in ihren Erwartungen enttäuscht werden, denn die Kapelle, welche Herr Sousa auf seiner diesjährigen Tournee mitgebracht, besteht durchweg aus äußerst fähigen Kräften.

Die Zusammenstellung der beiden Programme war eine überaus glückliche. Einem jeden Geschmacke war in denselben Rechnung getragen worden, und da Herr Sousa mit Zugaben durchaus nicht knauserig war, und die letzteren aus solchen Stücken bestanden, in deren Wiedergabe Herr Sousa Meister ist, wie feurige Märsche seiner eigenen Muse, wie El Capitan, The Free Lance, Manhattan Beach, Stars and Stripes forever u. s. w., so wäre es merkwürdig gewesen, wenn die Programme nicht jeden Zuhörer befriedigt hätten, diejenigen sowohl, welche höhere Ansprüche an die Kapelle stellten, als jene, deren Geschmack sich mehr den populären Sachen zuwendet. Der den Leistungen gespendete überaus reichliche Applaus war in jeder Weise wohlverdient.

Die Nummern der Programme umfaßten einen weiten Kreis, von dem Allegro von Tschaikowsky's Viertes Symphonie und Sarasate's Zigeunerweisen bis zu den populären Erzeugnissen des Marisch-Königs, und sie alle wurden mit jener Präzision, jener verständnisvollen und feurigen Weise zum Vortrag gebracht, die Herrn Sousa eigen ist. Eine prächtige Abwechslung brachten die Duets der Fräulein Hoyt und die Violin-Soli des Frls. Florence Hardeman. Erstere sangen in den geistigen Konzerten German's "Come to Arcadie" und Offenbach's "Barcarolle", mit den nötigen Zugaben. Die Frls. Hoyt sind schätzbare Singvögelchen mit süßem Stimmmaterial und ihren Leistungen wurde reichlicher Beifall zu teil. Frl. Hardeman, welche am Nachmittage Sarasate's Zigeunerweisen und am Abend Variationen aus Bonou's "Romeo und Julia" in vierstimmiger Weise zu Gehör brachte, ist ein Kind unserer Nachbarstadt Covington und ein Produkt unseres College of Music, und es kann mit gutem Gewissen behauptet werden, daß die junge Dame dem College zur Ehre gereicht. Am Abend wurden Frl. Hardeman wahre Ovationen dargebracht und die Menge der ihr überreichten Blumenstücke war so groß, daß sie kaum im Stande war, sie alle von der Bühne zu tragen. Sousa hat wieder einmal in Cincinnati neue Lorbeeren geerntet und es ist wirklich schade, daß sein Besuch von nur so kurzer Dauer war.

Cincinnati (Ohio)  
Tribune.  
Oct. 7, 1909.

## 'MARCH KING' SOUSA PLEASES AUDIENCE

Bandmaster Offers Programmes  
That Are Liked—Soloists an  
Attractive Feature.

No man—or woman, either—who has the least bit of music in their souls can fail to feel a responsive thrill to the stirring performance of a brass band, particularly when it is under the baton of the famous bandmaster, Sousa, who gave two concerts yesterday in Music hall. The audience in the afternoon was small, but the one in the evening was more worthy of the popularity of the March King, and on both occasions was generous with its applause, particularly after the ever-welcome marches which were played as encores.

In arranging his programmes Sousa avoided the mistake of many leaders who possess more zeal than discretion, in that he did not drag into his performance ultra classical compositions, but made up his programmes with a just regard for the demands and limitations of his particular medium.

The more serious side of his gift as a composer was exemplified in a suite, "The Last Days of Pompeii," played in the afternoon, which, if it lost some of the fine points that might have been brought out by an orchestra, nevertheless testified to the musical ambition of the director.

In a Bacchanalian Suite, (a) "Champagne," (b) "The Rhine Wine," (c) "The Whisky," (d) "The Cordials," Sousa cleverly brought out the characteristic musical thought in each, in the first by a significant popping of corks, in the second by old German country dances, in the third by a jig which savored strongly of the Emerald Isle and in the fourth by a spirited French military march.

A group of attractive soloists added much to the interest of the programmes. Herbert L. Clarke proved a skillful cornetist, and Misses Frances and Grace Hoyt, whose voices, while not large and inadequate to Music hall, were of excellent quality. The violinist, Miss Florence Hardeman, is a young musician of much promise and displayed a fine tone, combined with strong technique and musical understanding.

Cincinnati (Ohio)  
Post.  
Oct. 7, 1909.

## LIKE ENCORES BETTER THAN REAL PROGRAM

March King Sousa Plays Classical  
Music for Change.

Those who went to Music Hall Wednesday night to hear Sousa because he is Sousa found the real program not in the numbers on the bill, but in the encores.

The march king has fallen into the prevailing fashion of attacking with a military band compositions really intended for interpretation by an orchestra. That may be well enough for leaders who have no specialty. John Philip has a specialty and one of considerable appeal to American audiences. They want from him some of his own delightful music that sets head and feet to swinging. This Sousaesque style of band concert came only as encores to classical numbers. Everything, including the latter, was played in a manner to compel appreciation.

Herbert L. Clarke, cornetist, handles that instrument with the skill and delicacy of a genuine artist. Miss Florence Hardeman, Covington, Ky., violinist, was tendered a veritable ovation by her friends and admirers. Misses Grace and Frances Hoyt were also well received.



Cincinnati (Ohio)  
Herald Press.  
Oct. 7, 1909.

Kapellmeister John Philip Sousa, der amerikanische Marischkönig, statete gestern mit seinem Orchester unserer Stadt einen Besuch ab und gab in der Musikhalle zwei Konzerte, ein Matinee- und ein Abendkonzert. Das erstere war nicht stark besucht, doch am Abend hatte sich eine ebenso zahlreiche als enthusiastische Zuhörermenge eingefunden. Sousa gab, was er immer giebt, auf seinen Programmen herrscht zur großen Mehrzahl das minder Seriose vor, Marisch- und andere leichte Musik, die er so vortrefflich zu dirigieren und seine Kapelle so ausgezeichnet zu spielen versteht. Und erst bei den Zugaben, die immer Sousa-Märsche sind, geht das Orchester aus sich heraus. Einen überaus enthusiastischen Empfang und viele Blumen erhielt Miß Florence Hardeman von hier, eine frühere Schülerin des College of Music, die als Violinistin in bestem Zuge steht, sich zu einer allerersten Größe zu entwickeln. Die junge Dame spielt mit feinem Verständnis und sehr gut entwickelter Technik.

Cincinnati (Ohio)  
Enquirer.  
Oct. 7, 1909.

#### THE SOUSA CONCERTS.

Sousa, the inimitable, gave two concerts at Music Hall yesterday. At the matinee there were not many on hand, but in the evening an audience of old-time proportions gathered to applaud the work of the celebrated march composer and the excellent band he has again gathered about him. There is always a certain amount of enjoyment to be got out of a Sousa concert if attended in the proper spirit, and not a small portion of this comes from the encores. His own marches are what the people want to hear, and last night especially he pulled out some of his early successes, those which contributed so largely toward establishing him in the position he occupies.

The soloists with the band this year include Herbert L. Clarke, whose cornet playing is still an unalloyed pleasure to hear; the Misses Hoyt, whose vocal duets did not fit in Music Hall, and Miss Florence Hardeman, a brilliant and talented young violinist of this community.

Quincy (Ill.)  
Herald.  
Oct. 9, 1909.

John Philip Sousa, debonair and magnetic, smiling behind glasses and through a cropped beard tinged with gray, presented his magnificent band to a good audience of music lovers at the Empire last night. There are some forty-five musicians and the ensemble sounds the note of perfection. Sousa's programs are in a class by themselves. Instead of trying to please some of the people all of the time, or all of the people some of the time, he makes the greatest effort to please all of the people all of the time—and he succeeds. There are no lulls at a Sousa concert. The flow of harmony is continuous and the director is all fire and energy until the curtain has fallen. Sousa has discovered that the same people who rhapsodize over Liszt's marvelous symphonic poems also enjoy the breezy notes of "My Wife's Gone to the Country," when they are skillfully interpreted and therefore they get them both from Sousa's band. The program last night also included all the stirring Sousa marches, including his latest work, "The Fairest of the Fair," and "Glory of the Yankee Navy"—the latter of which promises to become his most popular work. As a cornet soloist, Herbert L. Clarke is the greatest now in concert and as a violinist Miss Florence Hardeman proved a surprise and a delight. She is a genuine discovery and plays with a confidence and strength that is inspiring. The Misses Hoyt sang.

Cincinnati (Ohio) Post.  
Oct. 8, 1909.

## Foot Brigade Is Passing By, Says J. Philip Sousa



If you are one of the few unregenerate persons left who still mark time when the band plays a march, you haven't kept pace with the progress of refined taste. So says Sousa, and Sousa has made and played enough marches to march all the armies from Xerxes' time to Gen. Shafter's (remember him?) around the world. He calls the persons who mark time when the band plays "the foot brigade." "The foot brigade," says Sousa, "has passed by and what's left of it are the stragglers. The love of music in the people is no longer in their feet but in their heads. That's the difference."

And rag-time is dead, too, he says. The reason rag-time is dead is because we're all getting to be more refined. For the same reason the foot brigade has disbanded. Also (for the same reason) there is a greater demand for good music than at any time since Sousa has been playing and writing marches. Further specifications concerning the failure of rag-time are as follows: "Rag-time was purely imitation after the appearance of the first rag-time song; the people got tired of it, and the more they got the more they realized how bad it was."

Would you believe it? The people are beginning to hanker for more Wagner, says Sousa. The Tannhauser Overture is getting strong, and the hoi polloi are crying for selections from "Tristan and Isolde."

"The increasing refinement among people is refining brass band programs," says the March King.

He's the versatile person, this Mr. Sousa. Look what he is doing all at once:

1. He's traveling over the country with his band.
2. He's putting the finishing touches to his new play, "The Glass Blowers."
3. He's writing a new novel, based on hunting.
4. He's writing a new march.
5. He does some hunting while he travels.

How does he do it?

"There are 365 days in the year," he answers.

#### THE BUSY MAN

His last opera, the "Free Lance," ran two seasons; his last two novels have had a good sale; he has written 100 marches. He considers "The Stars and Stripes" his best. It was written in 1897. Sousa thinks there is a new national air needed. He declares that the great national air will not come until there is a great national patriotic crisis on which the minds of all the people will be focused. And from this tremendous concentration there will come the inspiration to the man destined to write the great national air. There are songs written every day imagined by the writers to be THE national airs—but a national air cannot be written except at the right time. The Spanish-American War might have been that time, but it wasn't long enough, and the people didn't take it seriously enough. There might be inspiration in the silent economic revolution we are now said to be undergoing, but there is too much difference of opinion on the subject, says Sousa.

St. Joseph (Mo.)  
News-Press.  
Oct. 11, 1909.

#### SOUSA'S BAND AT THE TOOTLE.

Modern amusement parks, where the country's best bands are heard at nominal cost, have interfered materially with the success of winter concert seasons, even of America's foremost bands, and so the large audience that greeted Sousa's appearance at the Tootle Theater last night is fine indication of the popularity which he still enjoys throughout the country, although his visits are becoming less frequent. Last night's Tootle audience was hungry for Sousa melody. It got it. Practically every encore was the work of the director, and two regular numbers were brand new compositions of the gifted bandmaster. One, a "Bacchanalian Suite," "People Who Live in Glass Houses," had to do with the champagnes, the Rhine wines, the whiskies, and the cordials. The champagnes were illustrated in a melodious French movement, the Rhine wines were presented in melody of Teutonic flavor, the whiskies, three in number, were indicated by Scotch, Irish and Southern melodies, and finally came the cordials, a rollicking air of the Parisian boulevards. It was all very grotesque, and the audience was rewarded with a similarly odd encore, "Round d'Armour." Sousa's new march, "The Glory of the Yankee Navy," proved to contain all the spirit that marked his earlier successes. Sousa's four soloists provided agreeable diversion from the program of band music. Misses Frances and Grace Hoyt sang a barcarolle from Offenbach's delightful opera, bouffe, "Les Contes D'Hoffman." Herbert L. Clarke secured as silvery a tone as ever from his cornet, and Miss Florence Hardeman proved to have temperament a plenty in her fantastic violin. Gounod's "Faust" was played by the band.

Alton (Ill.)  
Times.  
Oct. 8, 1909.

#### A CRITICISM OF THE SOUSA CONCERT.

In the Course of Which the Times Critic and the Editor Differ.

The Sousa concert at the Temple last night was, in a measure, disappointing. The music was excellent but there was an element of indifference about the entire program that is unexplainable. There are no more cultured lovers of music than are here, and it is not very often there are opportunities to attend concerts that bear upon their face the marks of such distinguished leadership as Sousa can give and does, and therefore the reason became more pronounced for criticism.

The entire program was pushed forward rapidly and the numbers were run together in a hurried manner.

Sousa is great and the program was selected from popular and classic music, the examples being more peculiarly suited to orchestra rather than to the leading of the brass, and there were moments when the full glory of the composer's purpose were vividly and brilliantly rendered.

Miss Florence Hardeman was very excellent. Her violin playing is enthusiastic and spirited. The selection of Friedeman's Rhapsody was received with the warmest applause. The editor adds upon reading this copy that her work was sincere. The Misses Hoyt sang very prettily, but not seriously.

There was a good audience present and one in full sympathy with Mr. Sauvage, who had gone to much personal trouble and doubtless expense to bring this prominent musical organization to Alton.

The editor does not agree with the criticism which a member of his staff has written. Sousa seemed tired and looked weary. Maybe he did slight Alton a little, but it is not necessary for Sousa and his band to be at their best to be good.

The concert was excellent from even an emotional standpoint.

The splendid acoustic qualities of the Temple showed to a fine advantage.

Ottawa (Kan.)  
Republic.  
Oct. 12, 1909.

#### SOUSA'S BAND PLEASED.

The March King Was Gracious With His Encores This Afternoon.

A small crowd assembled in the Rohrbaugh this afternoon to hear the famous Sousa's band. The program rendered was a very pleasing one and Sousa was very liberal with his encores, each time responding with one of his own march compositions. This is the second time the "March King" has brought his band to this city and it is the second time it has played to a handful of people.

The band arrived from Topeka this morning and left this afternoon for Emporia where it will appear in a concert this evening.



Alton, (Ill.)  
Telegraph  
Oct. 8, 1909.

## SOUSA'S BAND CONCERT.

Large Audience Delighted With a  
Very Good Program by the Favor-  
ite Band Master.

Sousa's band concert attracted about 700 Alton people, including the Western Military Academy cadets at the Temple last evening. Alton has been so hard run seeing the St. Louis centennial and the State Fair at Springfield, the attendance was not what it should have been for such a high grade concert, still it enabled the band to make expenses, at least. The program printed seemed a forbidding one as there were few numbers on it which might be termed familiar ones to any audience of concert goers, and many of the numbers were new, some by the great band leader himself. Sousa, however, had a surprise in store for his audience who were looking in dismay at their programs, failing to see some of their old favorites, as he reserved all of them for his encores and he was very liberal in playing encores, too. "El Captain," "Stars and Stripes Forever," and some of the old favorites by Sousa were played, with a sprinkling of other favorites which were rendered as encores that delighted the audience and made it feel that the program was a delightful one. The cornet solo by Herbert L. Clarke, with band accompaniment, "Showers of Gold," was responded to with the old favorite, "Carnival of Venice," that was rendered in exquisite style. Following a Bacchanalian suite, "People who Live in Glass Houses," by Sousa, came the old favorite, "Rondo di Amour." Misses Frances and Grace Hoyt, the vocalists, made a good impression, and little Miss Florence Hardemann, the violinist, delighted the audience and captivated it. She gave two encores, playing old pieces. The program closed with the playing of the "Star Spangled Banner," and as the first strains rose every person in the audience stood and remained standing to the end.

Alton, (Ill.)  
Sentinel  
Oct. 8, 1909.

## LARGE CROWD GREET'S SOUSA LAST NIGHT

GREAT OVATION GIVEN SOUSAS  
BAND LAST EVENING AT  
TEMPLE THEATRE.—BUT  
TER THAN EVER  
BEFORE.

Every Number of Splendid Program  
Thoroughly Enjoyed and Appreciated.—Audience Very Enthusiastic.

Before a large and enthusiastic audience, Sousa and his band gave a grand concert last evening at the Temple Theatre. A great ovation was given the renowned conductor, and every number of the splendid program was thoroughly enjoyed and appreciated by every one of that vast assembly.

The soloists were at their best last evening and each in turn was encored. The Misses Hoyt, in the vocal duet, "Bacchante," from Les Countess D'Hoffman, by Offenbach, was admirably given and roundly encored as was also the violin solo by Miss Florence Hardeman.

Mr. Herbert Clarke, who has quite a hold on the hearts of the Alton people was better than ever before in the concert solo entitled "Showers of Gold," and received enthusiastic applause from his listeners.

In fact the entire concert was one that left nothing but pleasant remembrances. Sousa, or "The March King," as he is called, never fails to please, and the band is positively one of the very best in existence. We hope earnestly that we may have a similar concert from him next season.

While in the city, Sousa and his family were at the Illini, where a suite of rooms had been engaged for them. After the concert a table was set for them and a few friends banqueted.

Chillicothe (Mo.)  
Tribune  
Oct. 11, 1909.

Sousa and His Band—Sousa and his celebrated band drew only a fair audience at the Luella Saturday night. inclement and threatening weather being largely responsible. During the stay of the band in Chillicothe Mr. Sousa was a guest at the Frank Sheetz home on North Locust street.

St. Joseph (Mo.)  
Gazette  
Oct. 11, 1909.

## SOUSA'S CONCERT A MUSICAL TREAT

THOROUGHLY ENJOYED AT  
THE TOOTLE.

"Checkers," Old Favorite, Well  
Presented at Lyceum—Good  
Show at Pantages.

America has never produced a Mozart, a Beethoven, a Rubenstein or Mendelssohn; America is a new world and it takes age to develop the classics. But about twenty years ago there emerged from army circles down at Washington, D. C., John Phillip Sousa, and it was not long after the emergence thereof until every brass band in the country was playing "The Stars and Stripes Forever." Civic parades and armies marched to the stirring Sousa arrangement of melody. It had a ring and rythm to it that stirred the American heart, touched the Yankee soul and the same ring and rythm has been handed down in Sousa marches and Sousa comic operas until Phillip Sousa is whistled on every street in this country and the most obscure brass band in the whole land is not ready for a first appearance until it can wade through a Sousa march.

John Phillip Sousa is probably the most popular band conductor in this country and his splendid concert organization gave the most thoroughly enjoyable band concert of the past year in this city at the Tootle theater last night. The house was barely more than half filled but the Sousa inspiration was there and every one of the nine Humbers on the program was encored one, two and three times. And, too, it was happily noted that each encore selection was a Sousa production that has been sung, danced and marched until every music lover would have recognized it without the aid of an announciator.

With his band Sousa has two vocalists, the Misses Hoyt, whose "Les Coutes D' Hoffman" proved one of the real charms of the evening, and called out a hearty encore. Miss Florence Hardeman was an agreeable surprise and delight in a violin fantasia from "Romeo and Juliet." There was another soloist whose performance of "Showers of Gold" on the cornet was loudly encored and, as in the band selections, the response was one of the Sousa compositions that put every pair of toes in the audience to tingling and beating time.

The whole Sousa concert was a real musical treat that will linger pleasantly in the memory of all who went to the Tootle last night.

Los Angeles (Cal)  
Herald  
Oct. 26, 1909.

## SOUSA LEADS WITH ADDED ENTHUSIASM

March King Delights Two Audi-  
ences With Varied Program,  
Including Newest March

By George E. Graham

There's such a fine tang and go about Sousa's band that you sit through the intervals of silence just tingling all over to have them begin again.

The March King was greeted by goodly audiences at both performances yesterday at the big Temple Auditorium, and especially in the afternoon he demonstrated his good nature by responding to every encore that the audience, composed mainly of young school misses and masters, enthusiastically gave him. Energy and vitality and enthusiasm seem to flow from the end of Sousa's baton, for his men respond to his every mood and in the many encores were just as finely up to the mark of enthusiasm as the director. Sousa has kept his band from going over too much to the side of orchestral work and while in the finer effects, where the reeds and woods spoke oftenest, there is orchestral quality, yet in the forte passages it was a big military band with all the volume and musical smash that anybody could wish for.

The programs of both afternoon and evening were varied enough to suit the most critical. There were represented Bizet and Frederite, Charlier, Offenbach, Tschalkowsky, Gounod, Rachmaninoff and, last but not least, judged by that excellent medium, the audience, "Sousa." The conductor was represented by three compositions. The "Bacchanalian Suite" is full of delicious refrains, well thought of for those various instruments and relieved by those brilliant and forcible passages for which the composer is noted. So, too, in the "Looking Upward" suite there was abundance of sentiment with climaxes of military significance broad and strong. His newest march, "The Glory of the Yankee Navy," is a typical Sousa composition and took the audience by storm.

Mr. Herbert L. Clarke, the cornet soloist of the band, plays a delightfully clear and steady instrument with a singular purity of tone and good expression. His work in the difficult number "Shower of Gold" was particularly gratifying and places him among the famous cornet soloists of the world. The Misses Frances and Grace Hoyt, soprano and mezzo, sang prettily, although at times overweighted by the wood instruments. Both have sweet voices, but not of great caliber, but they sang with intelligence and expression. Miss Florence Hardemann plays a vigorous violin for a woman and earned well deserved applause. Eagerly, thanks to the Sousa band, the audience, Music Company, last night, the entire week, with a matinee each day, and every lover of music should lend encouraging attendance.



Chillicothe (Mo.)  
Constitution.  
Oct. 11, 1909.

## THEY WANTED THE SOUSA BRAND

GREAT BANDMASTER A FAVOR-  
ITE HERE.

Crowd Not Large But Was Enthus-  
iastic—Soloists All Pleased the  
Audience.

Manager Eyleneburg of the Luella Theatre, is entitled to the praise of the play-going people for the high class bookings he is placing in Chillicothe this season. Furthermore, he is entitled to better patronage for the better class of entertainment furnished. It is not complimentary of the public taste to say that the repertoire companies out-draw the stars in Chillicothe.

Such is the case so far this year however. John Philip Sousa with his famous band and soloists was the attraction Saturday night and the attendance was fifty per cent less than the performance merited. Sousa is safely established in the hearts of the music loving public. The audience made up in enthusiasm what it lacked in numbers. There is a patriotic flavor to the Sousa music that is inspiring. This is the secret of the great director's popularity. He programmed classics for his sixty performers and well did they perform, but he could not escape the demand for Sousa numbers. And when he finally gave "El Capitan," "The Washington Post" and old Sousa favorites in the encore numbers, the crowd roared its applause.

The soloists all pleased the auditors. Herbert L. Clark is an old friend and his wonderful performances on the cornet were as usual well received. The Misses Hoyt made a distinct hit in their vocal duets and the crowd was reluctant at their final departure. The performance of Miss Hardeman on the violin was no less pleasing to the audience.

John Philip Sousa and Miss Sousa, who is traveling with her father, were entertained at dinner Saturday evening by Miss Bebe Sheetz at her home on North Locust street with a small party of friends.

Kingman (Kan.)  
Journal.  
Oct. 15, 1909.

The great Sousa band made its second appearance here yesterday afternoon and was given a hearty welcome. For the time of the concert the business houses and offices were closed, and the children at school were given a half holiday, in order that all who wished could attend. For an hour and a half the band rendered the famous selections by the March King and other modern composers, whose works are played like this only by Sousa's band. There is an indescribable dash and enthusiasm about a Sousa march which no modern composer has duplicated. The old favorites never pall, and the applause which greeted them whenever they were sandwiched in among the encores proves how much a part of the nation's treasure-store of martial music they have become.

Topeka (Kan.)  
State Journal.  
Oct. 12, 1909.

## SOUSA IN TOPEKA.

His Band Again Delights a Local  
Audience.

How it brought back one's lost youth to hear Manhattan Beach and El Capitan at the Grand last night! When we were young, my dyah, the "latest popular hit" was always the new Sousa march. The bands and orchestras and hurdygurdies played it, we two-stepped to it, and unless a girl had a copy of it on her piano she was hopelessly "late," or her Stiddy was very careless.

In those days there wasn't a phonograph in every parlor and young women still played the pianoforte. The march craze is long since over (nowadays it takes a song hit, usually from a musical comedy, to get the money), and the March King, whose marches once made his band famous, now debases that splendid organization to the vain purpose of keeping up interest in his compositions.

In spite of the vogue he once enjoyed, John Philip Sousa never could write music, although he is an incomparable bandmaster, and his organization is not excelled by any of the big concert bands. His marches are pretty thin stuff when you try them on your piano, although under the hypnotizing effect of the Sousa personality and the Sousa band they are effective enough. And how the old ones bring back memories, star-bright, rose-scented, of the dear, dead past. Let's see! They were wearing godet skirts and the bang had not entirely disappeared. And here it is coming back again and Sousa still playing Manhattan Beach! But enough of memories. Rully, you know, they are too poignant.

The Sousa band is as good as ever and the Sousa compositions as poor, although his Bacchanalian Suite, People Who Live in Glass Houses which was played last night is an original and effective thing. Of the soloists, of whom Mr. Sousa carries a number, Mr. Herbert L. Clarke, cornetist, is still with him and his performance is as great as ever. The Misses Hoyt, vocalists, sing pleasantly and he has also a clever and promising young violinist, a mere slip of a girl, looks not over seventeen, in the person of Miss Florence Hardeman who achieved a pronounced success last night, largely, no doubt, by virtue of her personality, and was thrice recalled. Miss Hardeman has, for her years excellent technique, and while her tone is still rather thin, she plays with spirit and abandon, her phrasing is excellent and MacDowell's To a Wild Rose, with the harp accompaniment which was one of her encores was an exquisite interpretation.

Perfectly balanced, every man an artist of high order, and controlled by one of the best conductors in the business the Sousa band is a notable organization and a Sousa concert is one of the many delights. You may claim what you will for your favorite, which ever it may be, there is not another band which comes to us, which could give the Rachmaninoff Prelude to Crime and Punishment the striking contrasts, the tonal effects which characterize the Sousa performance. Another notable number was the Allegro from Tchaikowsky's Fourth Symphony which would seem to demand the violins, but which, at the hands of Sousa and his musicians, suffers not at all in the respects of delicate shading, rich and varied tone color and emotional and poetical significance.

So let's stand for the Stars and Stripes Forever, or at least as long as we have Sousa and his band as compensating circumstances.

FLORENCE JOHNSTONE.

Emporia (Kan.)  
Gazette.  
Oct. 13, 1909.

### Sousa's Band.

Sousa and his band returned to Emporia last night after an absence of a good many years, and between shivers an audience that was larger than many the opera house will get unless it is heated, enjoyed the music. For be it known at the start that there was no heat in the auditorium, and the only person who looked comfortable was the director himself, who seemed to swing his arms more vigorously than usual.

The March King has wrestled well with the years and except for a slight increase in the size of his bald spot and in the circumference of his waist-line, he is the same graceful and gracious director who used to delight Emporia audiences. And his band is the same splendid organization, although its personnel may have changed greatly.

There were several heavy numbers on the program, and of these, Rachmaninoff's "Prelude" to the Russian drama "Crime and Punishment," was the most appropriate, for with the Siberian temperature of the auditorium, it was easy for the audience to catch the spirit of the music. Two new selections by Sousa, a Bacchanalian suite, "People Who Live in Glass Houses," and a march, "The Glory of the Yankee Navy," were on the program. As encores many of the marches that made Sousa famous were played, "El Capitan," "Liberty Bell," and his famous, "The Stars and Stripes Forever." And as these old favorites were announced, the audience did not fail to applaud.

Miss Frances and Miss Grace Hoyt sang and Miss Hardeman played a violin solo to the accompaniment of the band. Miss Hardeman was the most accomplished performer of these soloists. As an encore she played MacDowell's "To a Wild Rose," which with harp accompaniment was especially pretty. The only other soloist was Herbert L. Clarke, a cornetist of great ability.

Wichita (Kan.)  
Journal.  
Oct. 14, 1909.

## SOUSA BAND CONCERT ENJOYED BY MANY

It is seldom that a crowd as a whole gets the real, genuine enjoyment out of a musical concert that Sousa and his band gives. Last night the Crawford was well filled and it was evident by the appreciation shown that the band, as well as the soloist, delighted every one.

Sousa has struck the popular chord by choosing for his program the various classes of music from the lightest to the heaviest and rendering them in such an intermingled way that even though one's musical education had been neglected, one could not help but be charmed. It would be useless to say that Sousa has wonderful control and that his band is as near perfect as can be acquired.

"People Who Live in Glass Houses," by Sousa, was a band number which seemed to win the stronger favor, but it was difficult to say which was the greater hit, for every number won an encore and the encore won an encore until at times as many as three and four numbers were played.

Herbert Clarke's cornet solo, "The Showers of Gold," was played beautifully. He is a master of his instrument.

Miss Florence Hardeman, violinist, made her audience appreciate her opening number by her skillful playing. After playing "Romeo and Juliet," a fantasia for the violin, she responded with "To a Wild Rose," and her artistic rendition just seemed to capture her hearers completely, as four encores were demanded, a strong applause for more.

The Misses Hoyt sang a duet, "Barcarolle, from Les Contes d'Hoffman," in a manner that won applause.



7  
Topeka (Kan.)  
Daily Capital  
Oct. 12, 1909.

## SOUSA AND HIS BAND

Mr. John Phillip Sousa brought his justly celebrated band to Topeka last night for the first time in five or six years. The Sousa organization used to delight us quite regularly with its concerts. But in recent years it has sidestepped this section of the country, as have most of the others. For the past three or four seasons the vogue of the military band has been on the decline. Some of the stronger and a good many of the weaker organizations have fallen by the wayside. Only those with a distinct hold on the public have survived the long concert tours of the winter season. But Mr. Sousa has kept his organization together and has seen to it that it did not deteriorate artistically.

As a musical organization Mr. Sousa's band never ranked with those of a number of the other well known conductors. It had a peculiar vogue due to the popularity of the Sousa marches and the familiarity of the public with them. It doesn't rank with the top liners now, for that matter. But all of the well known military bands—and some of the others—are good and the question as to which is the better is purely a matter of personal preference. Sousa's players always had a large following for the reason that they played, for the most part, music within the range of the average ear, and much of this following they will always retain. We, the people, grow in grace and in music slowly.

The program last night was not well chosen for the Sousa clientele. The heavy stuff was mostly unfamiliar to the non-musical public. And passing familiarity with the numbers is one of the essentials of a successful appeal to the musically untutored mind. The lighter numbers were not especially tuneful or melodious. There was less of Sousa in the printed program than formerly. Only two of the program numbers, The Bacchanalian Suite and The Glory of the Yankee Navy were credited to the conductor. Both are recent contributions to musical literature. But there was a good deal of him in the encore numbers, beginning with the once popular El Capitan and ranging down chronologically through his compositions.

There were four soloists on the program. Of these, Mr. Herbert L. Clarke, the cornetist, disclosed cleverness and ability. The Misses Hoyt, soprano and mezzo-soprano, who appeared in a duet, and Miss Florence Hardeman, violinist, were about the Sousa average for that sort of thing. The Sousa average is not high. J. E. H.

Wichita (Kan.)  
Eagle.  
Oct. 14, 1909.

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The Misses Hoyt sang a duet, "Barcarolle, from Les Contes d'Hoffman," in a manner that won applause.

Macon (Mo.)  
Democrat.  
Oct. 14, 1909.

## A RARE TREAT.

John Phillip Sousa With His World-Renowned Band of Artists Visits Macon.

For years the word Sousa has exercised a fascination over the minds of music lovers of this country and when it was announced that, through Manager Logan's enterprise, he had secured the great band master for a matinee, Macon lived in tense anticipation of the event. Though it was a matinee and the day Saturday, a very fair crowd greeted the band and made up in the enthusiasm of its applause the lack of numerical strength.

When the curtain rose on the band the audience was greeted by the sight of many new faces among the instrumentalists. The second impression gained was that the great director had overcome his almost fanatic predilection for the trombone. He used but three in the makeup of his brass while the wood wind section was noticeably augmented, thereby producing a perfection of balance which reminded one of Victor Herbert in the old days.

The first selection, Goldmark's Overture to Spring, demonstrated thoroughly the capabilities of the band and more than all else the delicacy and grace of direction which are so characteristic of Mr. Sousa. At all times did he control the men and convey to them with the utmost ease the shading and interpretation which he deemed correct. In response to frantic applause the band rendered "El Capitan." Following this Herbert L. Clarke played "Showers of Gold," an original composition and entirely new to this audience. Mr. Clarke is a great soloist and the ease of his execution as well as his finished technique were a delight alike to the eye and the ear. His performance was pleasingly free from the mannerisms of the average cornet virtuoso.

After the Bacchanalian suite, which was also new to us, Miss Frances and Miss Grace Hoyt sang the Barcarolle from scenes from Hoffman by Offenbach. Their duet was slightly marred because of the closeness of the singers to the audience and their rather loud accompaniment.

The piece de resistance of the concert was undoubtedly the Prelude to Rachmaninoff's Russian drama "Crime and Punishment." The ponderous booming of the fundamental brass and instruments of percussion arrayed against the plaintive pleading of the wood section produced a sensation which was forcibly akin to that of someone in the throes of the Russian iron way.

Mr. Sousa's encore to the Allegro from the Fourth Symphony, "My Wife's Gone to the County" was a wonderful demonstration of his ability as an arranger and as a conductor rather than a time beater. Out of an apparently simple air he wove a most difficult composition; out of the commonest kind of a common song he produced a classic. To many this selection was but a ridiculous yet delightful version of a popular air, but to the true criterion it revealed the marvelous facility of the composer in executing works of art.

Miss Florence Hardeman, violinist, in the fantasia "Romeo and Juliet" was a pronounced success, but her encore number "To a Wild Rose," a selection full of tender sentiment and sweet harmony was a general favorite with the audience. Miss Hardeman was given an ovation at the close of this number.

Friedman's Rhapsody "Slavonic," ended a program which excelled in merit anything of the kind ever heard in Macon.

Hutchinson (Kan.)  
Gazette.  
Oct. 15, 1909.

## THE MARCH AIRS ARE MOST POPULAR, DECLARES SOUSA

Large Audience Greeted Composer of "Stars and Stripes Forever" With Enthusiasm.

The last stirring strains of Friedman's Slavonic rhapsody had died away, the audience was passing from the theater, and John Phillip Sousa, the "March King," was resting a bit and taking a quiet smoke behind the scenes at the Home Theater last night.

"We have had a great trip through Kansas," he remarked. "This is our last concert in Kansas on this tour, and we now go to the west. But we will take with us pleasant memories of the Kansas people."

Just then one of the house employees passed humming an air from "Stars and Stripes Forever," Sousa's famous march. The "March King" smiled.

"Yes, the old march airs are the most popular," he remarked. "Did you notice how they greeted the old familiar march encore numbers? But I have noticed that the American public likes the swing of a ringing march. I do myself."

Sousa's band arrived in Hutchinson on a special train last evening from Wichita. The band had been making a tour across Kansas, appearing in two concerts a day during most of the tour. They left Hutchinson during the night on Santa Fe train No. 9 for La Junta, Colorado, where they appear this evening.

Sousa has written some of the finest band music ever composed, and as a composer alone he is entitled to rank high in the musical world, and his band is one of the best. It is seldom that such a thing as Rachmaninoff's prelude is played in Hutchinson in such an almost perfect manner as it was presented last night. And Tchaikowsky's Allegro was another splendid rendition.

But of course these did not "take" like the encore numbers, which were nearly all Sousa's own compositions, some of them of old-time memory, such as Manhattan Beach march and that inspiring march, "Stars and Stripes Forever."

The large audience went wild with enthusiasm when these were played, and Sousa was called and re-called to respond to the greetings of his admirers. Sousa presented two new band selections of his own composition last night, one of them a new march, "The Glory of the American Navy." It has the same ring and swing that characterizes all of Sousa's marches.

Besides the band, which included over fifty instruments, Mr. Sousa accompanied by a violin soloist, Miss Florence Hardeman, mere slip of girl, who certainly knows how to play the violin; a cornet soloist, Herbert L. Clark, one of the best ever heard here, and two vocalists, Misses Frances and Grace Hoyt, who also deserve mention.

Wichita (Kan.)  
Beacon.  
Oct. 14, 1909.

## SOUSA'S FATHER TO BLAME

The March King Says John Sousa, Sr., Forced Him into a Musical Career.

That Sousa, and his band, have lost none of their popularity in Wichita was attested by the large and delighted audience present at the concert in the Crawford theater last night. The program selected by the march king for the occasion had a wide range from the highest musical conceits to the heaviest overtures. As usual Sousa was liberal with encore numbers. Miss Florence Hardeman, violinist; the Misses Hoyt, soprano and alto, and Herbert Clarke, cornetist, contributed to the success of the concert with special numbers.

Sousa told a visitor here how he came to take to music as a profession. It was not by choice, he said. Rather was music thrust upon him by an obdurate parent, he said.

"I came from an unmusical family," he said yesterday. "a family in which no member could distinguish a flat from a sharp. My mother was what you might call tone deaf while my father had about as much taste for music as my son, who now is in Princeton—just enough to throw a little on a guitar. One day I was throwing a baseball around the room when a friend of my father's remarked to him: 'You had better have that boy take up music to keep him out of mischief.' My father accepted the suggestion and forthwith I was entered in the face of my protest on a musical career."



Hutchinson (Plan)  
Daily News.  
Oct. 18, 1909.

#### SOUSA AND HIS BAND.

Home Theatre Patrons More Than  
Pleased Last Night.

Never was Sousa so roundly applauded in Hutchinson as at the concert given last night. And never did he respond so readily with encores as he did on this occasion. People say that no concert of his, in the past, ever approached this one for containing as many pleasing numbers.

From the first, when he was cheered as he walked on the stage, until the last number was over, when the people almost begged for more, were there dull moments. The intermission was not lengthened, as is often the case in high class concerts. There was music all the time, all done in the Sousa way.

His new march, "The Glory of the Yankee Navy," brought a round of applause that made it necessary to play "The Stars and Stripes Forever," one of the Sousa favorites. But this number only started the audience and "Manhattan Beach" had to follow before the concert could proceed.

"El Capitan," a march that has made Sousa talked about all over the world, and especially in the large foreign capitals where it has been a favorite from the first, was thrown in after applause has demanded something of the director's own.

The Misses Hoyt, soprano and mezzo-soprano, sang two numbers in a very pleasing way. Miss Florence Hardeman, is an exceptional violinist and her second number came as a request from the audience in a round of applause.

Herbert L. Clarke played a fine cornet solo and a second number, both being wonderful.

Sousa and his band have come and gone. It is the one band that all like, a perfect organization of men and a thorough rendition of military music.

Macon (Moj) Rep.  
Oct. 16, 1909.

#### A GREAT MUSICAL REAT.

John Philip Sousa and his great band gave a magnificent concert in Logan's theater last Saturday afternoon. The audience while not as large as the occasion merited was highly appreciative. It is undoubtedly true that never in Macon's history have our music lovers enjoyed a greater treat. The band and its leader were given an ovation and each number was most heartily encored. Conductor Sousa was most gracious and in addition to the splendid program gave the audience a number of old favorite selections.

The performance of this band with its 48 men was simply wonderful. Mr. Herbert Clarke in his cornet solo demonstrated that he was beyond question the greatest artist in his class. The singing of the Misses Hoyt was especially fine and the ladies were heartily applauded. The violinist, Miss Florence Hardeman, proved herself a master and her playing was marvelous. She was one of the best violinists ever heard in this city.

From Macon the band went by special train to Chillicothe where a concert was given in the evening.

Manager Logan deserves commendation for securing so fine an attraction for Macon.

## SOUSA'S NAME PROVES STRONG DRAWING FORCE

### SECURES TWO GOOD CROWDS TO PRAISE BAND'S MUSIC.

MISS HARDEMAN CAPTURES THOSE  
PRESENT WITH FINE  
PLAYING.

Attractive Part of Programme Ren-  
ditions With Variations From  
Old Masters.

John Philip Sousa, the "March King," yesterday proved that his name is a strong attraction when he drew very satisfactory crowds to the Broadway at two concerts, afternoon and evening.

The theater was not filled, but those who went were music lovers, and they greeted with warm applause the efforts of Sousa and his band. The word "band" in connection with Sousa has an entirely different meaning from what the term generally implies. For the perfect time, the verve with which his players respond, wins the audience quickly to the sympathy that must exist between audience and performer in any musical offering before eminent success can be claimed. Sousa himself makes a pleasing appearance. There is nothing freakish nor "temperamental," using the word in its more vulgar meaning, about his leadership. He stands in a dignified pose, his gestures are self-contained, yet in the swing of his arms his energy communicates itself to the band and audience alike.

The audience demanded encores after each selection and in his response Sousa was generous. If the audience wanted three encores they got them. If it wanted one, it got that, and it may be said at least one was always wanted. At the conclusion of his march, "The Fairest of the Fair," he struck into "The Stars and Stripes Forever," winning a burst of applause with the first strains of the air. He followed by another encore, "Manhattan Beach," likewise familiar and popular. One new march, taken from the evening programme, was played during the afternoon as well. It is termed "The Glory of the Yankee Navy," and is in Sousa's swinging style.

It remained for a girl to carry off the individual honors. Miss Florence Hardeman, a girlish looking violinist, captured the audience immediately by a fantasia by Sarasate. She combines delicacy with a fine technique. Her bowing is wide and free. She was called back for three encores and given quite an ovation.

Herbert L. Clarke was brilliant in his cornet solos. The Misses Frances Hoyt and Grace Hoyt exhibited fresh and sweet concert voices in a duet at both performances.

Especially attractive, both from the rendition and the exposition of the styles of the old masters, were the variations from the German folk song, "A Little Bird Came Flying," in which Ochs followed the methods of the great German composers, with a few others thrown in.

Particular local interest attached to the recent appearance of John Philip Sousa and his band in Cincinnati because Mr. Sousa had with him Florence Hardeman, a gold medal pupil of the Cincinnati College of Music. Miss Hardeman was given an ovation.

From ..... MUSICAL AMERICA  
Address ..... NEW YORK CITY  
Date ..... OCT 20 1909

This fortunate recipient of the Sousa autographed letter—the one in which he says, "I feel like hell"—gracefully and gratefully breaks into verse, as appended:

32 THIRD AVENUE, Newark, N. J.

MY DEAR SIR:  
Indeed a thousand thanks are due,  
My generous editor, to you,  
For your decision, and the prize,  
Which truly made me blink my eyes.

As hastily the seal I broke,  
I thought, at first, it was a joke.  
Now what a strange beginning here.  
"Dear Len," it said, and then, I fear,  
The following words for quite a while  
Were Greek to me, till with a smile  
I caught a word. What was it? Well,  
You'll be quite right, if you would say  
As Sousa said: "— — — — —"

Now this free language is quite rough.  
I thought the "Len" was most enough,  
But when I recognized the other  
I knew it must be from my brother.  
Still unconvinced, I wandered on.  
Till finally I made out "John,"  
And—shades of distant Oscaloosa!—  
I saw the rest was Philip Sousa.

A long drawn sigh gave me relief.  
It really was beyond belief  
That I, a lady (though I whistle),  
Should win that fulminant epistle.  
So, doubly anxious for the news,  
A magnifying glass I use,  
And finding "Poor John" in such pain  
I must excuse that word profane.

So I'll forgive him and be glad  
That in his music we've not had  
Such odd connections in his chords,  
Or there would be a clash of swords.  
For ultra moderns, though they're few,  
Strive hard to give us things so new  
That we can only gasp and wonder  
How they write things so like loud thunder.

If John a method could procure  
In music, as in literature,  
The other moderns would be dead,  
And John the ruler, in their stead.

(MISS) JOHANNA SEBASTIANA BACH.  
With profound apologies to Mr. Sousa.

#### SOUSA PRAISES SINGERS IN DENVER OPERA COMPANY

Before he left town yesterday John Philip Sousa, the bandmaster, was taken to hear a rehearsal of "The Queen's Lace Handkerchief," by the Denver Opera company. Sousa was delighted by the work of the local singers. Hermann Bellstedt, who is in charge of the musical end of the production, is well known throughout the country as the former bright particular star of Sousa's band. He and the "march king" spent several pleasant hours together during the band's engagement here. Sousa had a few hours to spare, and Herr Bellstedt told him he wanted to have him hear the finest lot of singers to be found anywhere outside the New York opera houses. The bandmaster went. And in a few minutes he was enthusiastically voicing his friend's judgment of the local people.

"If you do one-half that well at your public performances," Sousa told several members of the company, "you are bound to make a great hit."

SOUSA has a new original march called "The Glory of the Yankee Navy." After all, it's a question as to whether George Cohan or John Philip Sousa owns the American flag.





"Theater  
Beautiful"

# AUDITORIUM

Fifth and  
Olive

THE FITZGERALD MUSIC COMPANY PRESENTS

# SOUSA

## And His Band

In 12 Concerts--Oct. 25th to 30th, Inc.

MATINEES AND EVENING PERFORMANCES EACH DATE

Frances Hoyt ..... Soprano  
Grace Hoyt ..... Mezzo-Soprano

Florence Hardeman ..... Violinist  
Herbert L. Clarke ..... Cornetist

This great organization comes to Los Angeles bigger and better than ever before. Twelve programs, replete with musical gems, will be given. Hear the new Sousa suite and the two new marches. Secure your seats early.

### Box Office Open Tomorrow—Popular Prices

Advance Sale of Reserved Seats at Fitzgerald Music Company, 523 South Broadway.

Afternoon Prices—50c, 75c, \$1.00. Loge and Box Seats, \$1.00.

Evening Prices—50c, 75c, \$1.00. Loge and Box Seats, \$1.50.

MAIL ORDERS must be accompanied by checks or money orders.

Special For School Children—Eight hundred seats for each matinee will be sold to children attending public schools at 25c each. These are the regular 50c tickets, and admit to matinees only.



First Established and most Complete  
Paper Cutting Bureau in the World

DENVER, COL.

OCT 18 1909

John Philip Sousa, not so stout as in other days, yet more leisurely, spent yesterday in Denver with his band, giving concerts at the Broadway afternoon and evening. When Sousa first attracted attention by marches that musically embodied the American spirit of bustle and brag and dash and swing, his mannerisms in conducting were regarded as freakish in the extreme. No other conductor has ever done such things, and he was "imitated" into tremendous popularity. But since then we have had a horde of insane acrobats from Italy let loose upon us after Creature and the rest, and Sousa seems painfully quiet and subdued.

Several new Sousa marches were played yesterday, also two Sousa suites, "The Last Days of Pompeii," and "People Who Live in Glass Houses," the audiences receiving them with much enthusiasm. Miss Florence Hardeman, the Kentucky violiniste, is a "find," and will surely attain the heights. Herbert L. Clarke, the cornetist, is the same marvelous performer of yore, and the Misses Grace and Frances Hoyt sang their duets with all the sweetness that won them fame.

Musical Courier  
New York City.  
Oct. 27, 1909.

### Sousa Scoring En Route.

This is a snapshot taken by Grace Hoyt, one of the soloists on the present tour of Sousa and his famous band. While waiting for a train, Sousa is seen using a freight truck as a desk, the meanwhile spending the few minutes



wait scoring his waltz "Love Light" for the use of the sisters Hoyt, who are singing with Sousa this season.



# SOUSA, MASTER OF RHYTHM, IS ENCORED MANY TIMES

MARCH KING RENDERS AGREEABLE CONCERTS AT BROADWAY  
TO LARGE AUDIENCE, SAYS F. W. W.—VIRILE PLAY AT TABOR

Sousa gave two concerts at the Broadway yesterday. Both were well attended. The evening audience was much larger than the afternoon, and the program was decidedly better.

There were several new things given, and some that were old were practically new to Denver. For example, the overture from "The Bartered Bride," by Smetana, the half-crazed Bohemian who wrote tonal poetry and who gave to the world not only wonderful music, but more than one fine composer, Dvorak, for instance, being his pupil.

We seldom hear Smetana at concerts, and yet the delicacy and perfect melody of his work, as shown in "The Bartered Bride" overture, that opened yesterday's concert, made it appear strange he should be neglected.

Another neglected work given by Sousa was the intermezzo from "L'Arlesienne," by Georges Bizet, the unfortunate young Frenchman who wrote "Carmen," and who showed his amazing versatility by his higher flights into the realms of harmony; for, brilliant as is the opera, the suite takes even higher rank musically.

The essentially new features introduced were not especially interesting or instructive, the modern trend being evidently to the lighter form of composition, and the bandmaster himself being their apostle.

The Bacchanalian suite, done in the evening, was full of gayety and sparkle. It was happily called, "People Who Live in Glass Houses," and was separated into four movements—"Champagnes," "Rhine Wines," "Whiskies" and "Cordials." Quite fetching, in a way, was the popping of the corks, the dance of the wines, the lilt of the Scotch and Irish whiskies and the purling of the cordials. It had all the Sousa briskness of action and material merriment.

The rest of the program was agreeable—instrumentally—the leader rushing things through and responding to encores with good-natured readiness. All the old favorite marches were played on these occasions, and the personality of Sousa was gracefully appealing.

With his dainty, white-gloved hand he softly motioned to this player and that, and seemed to draw from their instruments the exact quality of tone he wanted. Truly, this march king is the essence of dilettanteism in directing, as he is the master of swinging military rhythm in composition.

His vocalists this year are quite indifferent. They are two girls, the Misses Hoyt, and they appear more like two ladies doing a vaudeville stunt than "artists" of the concert stage. At night they sang the popular barcarolle from "The Tales of Hoffman" with fair success.

Instrumentally, however, the soloists were admirable. Herbert Clarke, who has been with Sousa some time, brought velvety notes out of the usually hideous cornet, and Florence Hardeman, a chit of a girl, played the violin brilliantly.

She gave Sarasate's difficult "Zigeunerweisen" with breadth and

power. Her left-hand fingering was masterly—better, possibly, than her bowing; but she was quite wonderful, created much enthusiasm and had to repeat again and again. This in the afternoon.

Both concerts were enjoyable. Those who attended are to be congratulated. It is not likely we will hear Sousa much more. After this tour, which ends next month, he will devote some time to the production of his new opera, "The Glass Blowers," which is more promising than either his "Free Lance" or his "El Capitan." It is to be given a splendid setting and to be produced in January.

Then, too, Sousa is getting very tired of the continuous travel he has to undergo en tour, although he has his wife and daughter with him. Well he might. Think of playing twice a day, and sometimes in two towns.

Last night after the concert—and the band arrived from the East at noon—they left for Trinidad, give a concert there today and tonight rush on to Raton or somewhere, where they give an evening performance.

Then away to the South and through that awful Texas circuit, with two concerts a day. There is the strenuous life for you! No wonder the elegant bandmaster is weary and wants a long rest.

newspaper Cutting Bureau in the World

## SOUSA IS EXPONENT OF MUNICIPAL BAND

MARCH KING BELIEVES IN  
MUSIC FOR PEOPLE

Noted Leader Declares His Art Knows  
No Nationality or Race and  
Gives Reasons for  
His Opinion

John Philip Sousa, the American march king on his ninth annual tour of the United States, gave an enthusiastic indorsement to the municipal bandstand proposition yesterday afternoon.

"It is a splendid thing for Los Angeles," said Mr. Sousa, "and should be given every encouragement possible. Music constitutes clean, wholesome amusement for the people. It is one of the things which elevates them."

"What are the possibilities for musical development in Los Angeles?" he was asked.

"The possibilities are great," Mr. Sousa replied. "Your sunshine and flowers have a great deal to do with its development and then again, I believe Los Angeles will keep abreast with the rest of the world in music as she has done in every other thing. Your growth in various branches has been marvelous. I was last here two years ago and first here eighteen years previous to that. The change has been astounding. Nowhere have I seen its parallel."

"Are you in favor of the exclusion of foreigners from our municipal band?" he was asked.

"Indeed no. Art knows no nationality and no race. It weaves all men together on a common plane. I, who am an American, have received recognition in foreign countries. Some years ago they made me a member of the Authors' and Composers' society of France."

Mr. Sousa wears on his breast the Victoria cross, the present of the king of England, and placed there by the hand of the prince of Wales.

GLOBE

Boston, Mass.

### SOUSA WILL DIRECT.

Bandmaster to Lead 400 Men Who  
Will Participate in the Concert

Feb. 6.

John Philip Sousa has volunteered his services to lead the monster band at the annual concert of Boston musicians' union 9, American federation of musicians. William G. Dodge, the chairman of the committee of the Boston union, which has been arranging the preliminaries for the annual concert, requested the famed leader to again direct. He submitted several dates for which the annual concert could be arranged. Yesterday Mr. Dodge received a telegraphic reply from Mr. Sousa, stating that he would gladly accept the invitation for Sunday, Feb. 6. The engagement of Mechanics hall for that date was immediately closed. Mr. Sousa was sent an appreciative telegram of thanks. The concert is for the union's sick and disability fund. Mr. Sousa will give his services absolutely without charge, as will also everyone of the 400 selected musicians of the Boston union who will form the concert band. The 400 men have already been selected and begun the work of rehearsing. The members of the committee assisting Mr. Dodge are A. D. Coule, George Lee, Thomas Mullaly and Joseph Bedard. Further plans will be made at the union's meeting next Thursday afternoon at 66 Hanover st.



The Raton, New Mexico, Daily  
Range, Oct. 19, 1909.

# SOUSA AND HIS BAND

Written by the BASEBALL EDITOR of the Range

Sousa and his band arrived in Raton at 6 o'clock last night, a most inopportune season for Sousa, to receive a write-up in the Range, for Josephine Foster, the soul of poetry, art and music, of this establishment, is enjoying a short vacation and could not be induced to return even for so inspiring an event as Sousa. Had she been here and listened to the soul stirring melodies, she would have drawn sweet symphonies of expression for us, and painted for our readers the bright sweet strains in harmonious cadence.

As it was, Mrs. Foster preferred to remain in Denver and attend a grand opera performance and at 8:30 last night telephoned orders, that the baseball editor take in the Sousa concert and write it up. And here it is.

Accompanied by Jack Lyons, Raton's star out-gardener, who had just returned from the ball tournament at Albuquerque, I hurried over to the Coliseum and arrived too late to see the work-outs, and not in time to get the batting order. The umpire had just announced the batteries and was tossing the tin-foil wrapper off the first ball.

The grandstands were packed almost to suffocation. There were certainly a lot of fans there, and the bleachers were noisy with half suppressed excitement. The players were all in position with plenty of reserves on the bench.

Sousa who was to occupy the hill, walked out in new uniform, spic and span, stepped onto the slab, tossed one to first base. He turned and laid one down to third base, and then, glancing around to see that all players were in position, he let drive straight toward the plate. Sousa's delivery is one of the greatest features of his game. One would think he was a little slow in the wind-up, but when he does let go, it shoots out like chain lightning. He had plenty of speed last night, and handed out curves, slants, and slow ones, which were absolute enigmas.

## First Inning

The first one Sousa handed out last night, was a slow drop, billed on the score card as:

1—"Les Preludes,"—A symphonetic poem.—Liszt.

This was first used by Liszt. This one he tossed over, and the clarinets rolled down an easy one to center, where Sousa met it, picked it up and laid it over to first base. The latter handled it nicely. "That's no hit," said Jack, "although it was a pretty one."

The first inning grew very interesting, however, and in a few moments became a genuine swatfest, as player after player slammed them back at the big man in the center. The streak ran clear around from the bassoons to the brass section, and at times was most brilliant. After several runs had been piled up, however, with two down and bases full, the last out was made on a whirlwind play.

The passage from Lamartine's "Meditations poetic" from which Liszt drew his inspiration for "Les Preludes" is as follows:

"What is life but a series of preludes to that unknown song whose initial solemn note is tolling by Death? The enchanted of every life is love; but the destiny on whose joys some storm's disperses youth's ill-fatal bolt con-

sumes its altar. And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength."

In the second inning Sousa seemed to have things pretty much his own way, but eased up at a critical moment, and let one of the opposition players walk. With a slide he was on second base, and then Mr. Herbert L. Clarke was put in as a pinch hitter. Mr. Clarke waited till the batters were settled, let one or two go by, and then picked out a good one, entitled:

"Showers of Gold,"—A new composition of his own, just to his liking. He drove a high one into the grandstand, just off the right foul line, and Jack, with his practiced eye, exclaimed "That's a hit." But apparently it was ruled otherwise, as Mr. Clarke was called back, and took the first one Sousa handed out. This time it was:

"The Carnival of Venice," in Mr. Clarke's own paraphrasing, and he won the heartiest applause.

The third inning was most brilliant from both sides. The batting seemed to have the best of it, although Sousa had plenty of ginger, and handed out some hot ones. On the score card this inning was given as follows:

Bacchanalian Suite, "People who live in Glass Houses,"—Sousa

- (a) The Champagnes
- (b) The Rhine Wines
- (c) The Whiskies
- (d) The Cordials

"The Champagnes," first up, certainly made a dizzy whirl, and Sousa had a difficult task holding his players together. They were disposed of however in a masterly fashion, Sousa downing the whole bunch, much to the amusement of the grand stand. "The Rhine Wines" were light for the March King, and were put down almost without effort. "The Whiskies" however, gave him the time of his life. They seemed to have gotten onto his delivery, and with a few brilliant slides soon had the batters full. Jack said "I'd like to be in that. He's getting wobbly, and if I could take a fall out of Rube Waddell, I sure could get a hit in that mix-up." "The Cordials" came up next, however, and the director seemed to have them just where he wanted them, handing out just the proper medicine to put them to sleep.

Up to this time the March King had occupied the full attention of the crowds, and by way of diversion the Misses Hoyt pulled off a mighty pretty stunt, given on the score card as

4—Vocal Duet, "Barcarolle from Les Contes D'Hoffman,"—Offenbach

Their effort was a distinct hit, and after having cleared the bases they were called before the grandstand and heartily applauded.

The fifth inning started out with a whirlwind, and the players ran rampant. The opening was rife with carnage, and excitement and abandon was in every measure. It was billed on the score card as:

5—Prelude to Russian Drama "Crime and Punishment."—Rachmanioff.

This fellow Rachmanioff must have been an umpire in Russia, from the fuss he stirred up in the opening bars but Sousa soon had the whole thing well in hand, and at the close the excitement abated and the side went out to the tolling of a bell, in funereal strains, like the hum from the grand stand dies out when the best hitter on the team fans, in the ninth inning and the home team has the short end of the score.

An intermission was here given and the whole bunch of players went out to argue out the ground rules.

6—Allegro from Fourth Symphony,—"Tschaikowsky.

This was the next title on the score card. The short rest had livened up all the players and the director and they danced merrily away with a score or two, the slides again becoming brilliant and the "hit and run" signals working out perfectly. After the last runner had gotten away on Sousa's wind-up, only to die on third base, the crowd applauded some more and Sousa turned his bat for "The American Patrol." This is an old favorite of the music-loving public of America, and is a descriptive piece, representing the triumphal return of the winning ball team with the pennant. The listener is supposed to be up town, on the hotel veranda, waiting for the general public, with bands to meet the conquering heroes at the station. Away in the distance one catches the first faint strains of the playing bands as they head the throng of admirers surrounding the carriages of the valiant warriors, who are being escorted by the city officials and a cordon of police, clearing the way. The parade draws nearer, the shouts of the populace can be heard, the tramp of thousands of feet, the

blare of trumpets, the rattle and roll of a drum corps, the cheers of the thousands of enthusiastic fans, and the whole dazzling pageant bursts into view. The heroes are hustled out of their carriages to seats of honor, the bands pass on down the street and out of sight, and the music dies gently away on the listening ear.

In the stillness which follows, the doughty leader of the champs mounts the platform amid a wild outburst of enthusiasm, and says "Ladies and Gentlemen—Fellow Citizens we have come back—"

The seventh inning was all Sousa's although Helmsberger opened with a pretty one. The inning was slated on the score card as:

- 7—(a) "Entr' Acte"—Helmsberger
- (b) March "The Glory of the Yankee Navy,"—Sousa.

In the second half, Sousa sure made a hit. This latest drive of his is one of the heartiest of his big march swings and clears the bases — yes, and the reeds, and cornets, and harmony section all in one. When called before the grand stand again, after this one, Sousa gave the signal for "The Stars and Stripes Forever," one of his marches that has long been the pride of the nation.

Miss Florence Hardman was put in as a star performer in the next which read:

8—Fantasie for Violin "Romeo and Juliet,"—Gounod-Alard.

This selection by so charming a performer was most pleasing. She was wildly applauded, and in encore rendered "Hungarian Rhapsodie" with harp and reed accompaniment, which won her audience utterly.

In the Ninth.

The last inning was almost everybody's. The immense crowd, the largest ever gathered in the Coliseum for any occasion, was on tiptoe and the selection which read:

9—Rhapsody—"Slavonia" Friedman,

was filled with thrilling movements and soulstirring harmonies. It was a most brilliant finale for a most wonderful musical evening, and when the final chord rose in inspiring crescendo and ebbed away in lingering diminuendo, the throng of people remained in their seats for some moments drinking in the last strains of the subtle harmonies, until the patriotic first bars of "The Star Spangled Banner" brought them to their feet, hundreds of hearts and throats singing the National Anthem.

Newspaper Cutting Bureau in the World

SS

## ORPHANS SOUSA'S GUESTS

Inmates of Los Angeles Home Attend March King's Concert

John Philip Sousa and his big band entertained about 150 enthusiastic little guests at their concert yesterday afternoon. They were the children of the Los Angeles Orphans' Home, and among them were some promising musicians. The home has a small orchestra, and among these musicians are several for whom instructors have predicted great futures. One, an 11-year-old lad, is an accomplished pianist, while another, less than 10 years of age, is a cornetist, and another displays quite remarkable technique on the violin.

From EVENING TELEGRAM,

Address New York City.

Date NOV 6 1909

## Our Birthdays.

"'Tis fortune gives us birth."  
—Pope.

Anniversary of the birth of Colley Cibber, dramatist, in 1671.

John Philip Sousa, famous bandmaster and composer, is fifty-five years old today.



# SOUSA'S A FAMILY TOUR. 1884

WIFE AND TWO DAUGHTERS ACCOMPANY BANDMASTER.

Cosy Party in Suite at the Alexandria—Director Waxen Quaintly Reminiscent Over Youthful Misadventures When a Budding Violin Virtuoso in Misfit Clothes.

Mr. Sousa has not only a band with him in Los Angeles, but his wife and two daughters.

It is considered quite unusual for an artist to carry even one member of his family on tour, hence Mr. Sousa's fashion of being accompanied by his entire family establishes a new record. The daughters are Priscilla, lately of Vassar, and Helen, of the Castle School.

John Philip Sousa, Jr., of Princeton, is now no longer eligible for transcontinental visits with his parents. He has taken up science as a career, and is busy promulgating the Spencer turbine.

Mr. Sousa's fads, apart from music, are shooting, horseback riding, and literature. He spends most of his vacations either in the saddle or tramping with a gun—and the days that are left he devotes to writing. A big package received at the Alexandria yesterday contained five specimens of a new printing of a Sousa novel.

Once the bandmaster fancied farms and country life. Now however, his ample investments are made along other lines, and his home is steadily maintained in New York City.

"Nothing eats up a fortune quicker,"

said Sousa, yesterday, "than the maintenance of a country estate, where caretakers and repairs last from one year's end to another, though you yourself may be there but a few weeks in each season."

His tour is to end in New York City, December 26, to allow his personal attendance upon the rehearsals of his new opera, "The Glassblowers," which is to be produced at New Haven shortly after New Years by the Shuberts.

He has spent an entire year upon this score, whereas "The Charlatan" occupied but a few weeks, and even "The Bride-Elect" but three months.

"The Glassblowers" is his first entirely American work.

Mr. Sousa is now upon his thirty-sixth semi-annual tour, and his band is known in nearly every city of the civilized world. He has two novels and eleven operas to his credit.

Yesterday afternoon, however, something recalled his early days in Washington, and he became humorously reminiscent.

"When very young," said he, "I became enrolled as a pupil at the conservatory of the celebrated John Esputa, and I studied violin, theory and wind instruments. By my eleventh year I was a professional."

"My first appearance in public was as a violinist, at a concert given by my teacher at St. Elizabeth's Asylum for the Insane, just outside of Washington. My progress on the violin had evidently been sufficient in the eyes of Mr. Esputa to assign me a solo number at the concert. I had memorized the composition and rehearsed it with the professor."

"Unfortunately, on the day of the concert, the baseball club of which I was pitcher had a match, and I took part. After the game, I returned home hungry, tired and dirty. I found the house in a state of confusion—the usually faithful maid of all work absent, my eldest sister away on a visit, and my mother so ill I was not allowed to see her. As it was near the hour for me to dress for the concert, I had but a few moments to eat a quickly-made sandwich, and then going to my room, I got out my Sunday clothes, my clean shoes and stockings, but for the life of me I could not find a shirt, the laundress having failed to return our linen."

"I hurried to the 'conservatory' and told my teacher the predicament."

"That's all right," he said; "run over to my wife, and tell her to give you one of my shirts."

"So I ran over, and the good-natured Mrs. Esputa put one of the professor's shirts on me. The bosom seemed to rest on my knees, and as the collar was many sizes too large, she pinned it together, and I started with the party for the asylum."

"When my number was called, I walked onto the stage stiff as a marionette. The ill-fitting shirt interfered with my free progress, and I bowed like a wooden image. I began the first movement of my solo, and got through it fairly well, but when I attacked the initial variation the physical effort of my bow arm increased, and suddenly the pins that held the shirt in place gave way, and the garment fell from my neck. I forgot my notes, looked wildly at the dropping shirt and the laughing audience, and rushed from the stage in confusion."

## SOUSA'S BAND AFFORDS JOY

POPULAR MUSIC IS DEFTLY  
MINGLED WITH CLASSICS

SOLOISTS GREETED BY WARM  
APPRECIATION OF CROWD

Encores More Than Double Length of  
Program as Printed—"March  
King" Directs in Usual  
Fitting Style

BY W. HERBERT BLAKE

The joy and the might and the fury of blaring brasses and shrilling reeds filled the vast Auditorium last night and swept through the hearts of a happy audience, cleansing them of care as only the care-free strains of modern American melody can. There were no waits between numbers, and but a short intermission between the two halves of the program which Director Sousa had arranged for his big aggregation of players. The entire evening was a rush and a swell of melodious sound. The program was a rather futile thing because there were more encores than original numbers. And the most characteristic feature of the program was the reluctant way we all arose to depart. It almost seemed as if it ought to go on forever, despite the terms of the lease with Manager Behymet.

Mr. Sousa had chosen a good variety of selections. First we heard Goldmark's descriptive "Spring," which was played with excellent expression and feeling. As an encore came familiar old "El Capitan," and one began to feel at home. Herbert L. Clarke followed with a vivid cornet solo, "Showers of Gold," his own new composition, and as an encore we heard "The Carnival of Venice," with a varied adaptation in which the entire orchestra shared honors.

Mr. Sousa's "Bacchanalian suite," felicitously entitled "People Who Live in Glass Houses," came next, and proved a quaint and clever musical conceit. The "people" are simply the champagnes, Rhine wines, whiskeys and cordials of an epicurean's dream. We hear the popping of the corks, we almost sip the suave languor of the Rhine wines, we are able to guess shrewdly at the entrance of the whiskeys, and the coming of the cordials is very clearly evidenced. The conception is a fetching one, and the execution last night was brilliant and spirited.

Two encores must needs follow the tale of the glass-housed folk, and we listened to "Rondo d'Amour" and "The Free Lance." Then came a charming vocal duet by the Misses Frances and Grace Hoyt—the Barcarolle from "Les Contes de Hoffman," by Offenbach. As an encore the Misses Hoyt sang "The Merry Husband" in German—a sprightly and pretty selection.

Concluding the first part of the concert was the prelude to the Russian drama, "Crime and Punishment," by Rachmaninoff. It is a grim and tragic thing, and one felt the relishing contrast when Mr. Sousa wheeled his cohorts in a blithe attack on "The Fairest of the Fair" as first encore, afterward following with "The Diplomat."

Tschaikowsky's Fourth Symphony yielded a welcome allegro, and on a recall we enjoyed nothing less than a festive variation on "My Wife's Gone to the Country." Before the orchestra had completed its elaborate titillation of this theme we felt completely assured that the good woman had gone. The very repetition persuaded us.

Then came an entracte by Helmesberger and Mr. Sousa's own "Glory of the Yankee Navy," not forgetting "Manhattan Beach" and good old "Stars and Stripes Forever," as encores. Miss Florence Hardeman played a violin fantasia, "Romeo and Juliet," very ably. So popular was her rendition that one good soul in the rear of the first floor bravely caroled out "Hur-ray!" As if responding, Miss Hardeman played "To a Wild Rose," as encore. One fancies the gentleman should have felt himself accurately defined. Even this would not satisfy the insistent crowd, and the violinist returned with a pleasant rendition of "Hungarian Dance," Mr. Sousa deftly but unobtrusively directing the orchestra in its accompaniment.

The concluding number was the rhapsody, "Slavonic," by Friedeman, played by the entire orchestra. When one looked at one's watch it seemed incredible that it should be half past 10.

Mr. Sousa and his band will do you good, unless the particular school of musical preference to which you belong gives you predetermined reasons for feeling in duty bound to scorn the popular idea in band music. And even so, you will find, here and there, a whiff and a fragrance of the classics which will prove the catholicity of the director's taste.

Pending the hoped for establishment of municipal band concerts in America, Mr. Sousa and his fellow bandmasters are satisfying a very real and deep longing of the popular heart. There was once a time when I thought that noble ballad, "Oh, Listen to the Band," was merely flippant and cursory. I now know that it voices a fundamental and insistent human fact and aspiration.

Mr. Sousa and his goodly company made me sure of it last night.

## SOUSA IS SERENADED BY "EXAMINER" BOYS

John Philip Sousa, world-famous bandmaster, was serenaded last night at the Alexandria Hotel by the "Examiner" Newsboys' Band.

It was an inspiring sight when the master of melody met the resolute young beginners in the world of music.

The boys marched to the hotel

their own blue banner and a placard marked with words of welcome to Sousa.

At the entrance of the Alexandria they came to a halt and commenced the serenade. A crowd quickly formed.

Hearing the strains of music outside and learning that it was all in his honor, Bandmaster Sousa walked outside and listened. When the youthful musicians saw the great leader in the profession which they hoped to some day call their own, they played with all the vigor of their arms and lungs.

At the end of the second selection there were shouts of "speech, speech," from the crowd that fringed the serenaders.

"Thank you, boys," said Mr. Sousa. "Keep at it. Some day, you, too, may be touring the country. If you sell newspapers with the same vigor which you give to playing your instruments, there can be no doubt of your present success and there is every hope for your future."

After the serenade the newsboys were Bandmaster's Sousa's guests at the evening concert at the Auditorium. Their own bandmaster, G. M. White, was with them. At the conclusion of the Sousa program the newsboys' band contributed a closing selection.

Los Angeles (Cal.)  
Journal  
Oct. 30, 1909.

## MUSIC AND THE STAGE.

Sousa will conclude his longest Los Angeles engagement today. His week at the Auditorium has been one of steadily increasing patronage. Last night practically every seat in the great building was occupied, and indications are for a complete "sell-out" at both performances today. This is a testimonial to the great musical appreciation of Los Angeles, as well as to Sousa and his band, for this is the director's longest "stand" on tour. San Francisco will receive four days, Chicago but two.

Excellent, characteristic Sousa programmes, containing a plentitude of new material and standard selections, have been arranged for both today's concerts.



LOS ANGELES  
 OCT 26 1909

# SOUSA BAND NOW PLAYING.

FAMOUS DIRECTOR'S INTERPRETATIONS AGAIN DELIGHT.

Los Angeles Longest Stop on the Entire Transcontinental Tour—Band Up to Its Traditional Standard, and Quaint New Popular Pieces Are Presented.

John Philip Sousa, the world's most notable bandmaster, commenced a week's engagement at the Auditorium yesterday afternoon, playing to an interested matinee house, a large percentage of which was composed of school-children, and again in the evening to an appreciative throng of more general concert galibier.

This is practically Mr. Sousa's only "week stand" in the United States, and is a testimonial to the constantly advancing art status of Los Angeles.

The only other entire week included in his itinerary this season was at Pittsburgh, where he played his thirteenth annual exposition engagement, commencing Monday, September 27. San Francisco will get four days on this tour; Chicago, but two days, and the trip will be ended with a concert at the New York Hippodrome Sunday evening, December 26.

This is Mr. Sousa's thirty-fifth semi-annual tour. He has played almost 800 weeks of concerts, and his opening at the Auditorium yesterday afternoon was his thirty-eighth concert in Los Angeles.

A Sousa band holds to such a steadily-maintained standard that there is very little to say, except in repetition.

Mr. Sousa comes with an organization of about fifty men, several excellent instrumental soloists, and a repertoire which, while containing the necessary amount of known works and favorites, also presents, as usual, bright and interesting novelties.

Of interest yesterday afternoon was Mr. Sousa's very characteristic new march, "The Glory of the Yankee Navy," a resounding bit of marked time which was heartily applauded.

In the evening he presented for the first time here his dainty new suite, "People Who Live in Glass Houses," the parts of which are quaintly named "The Champagnes," "The Rhine Wines," "The Whiskies" and "The Cordials." This giving of alcoholics a sort of artistic personality is a typically unheard-of Sousa idea.

Herbert L. Clarke, Mr. Sousa's concertmaster and cornet soloist, vouchsafed a new piece of his own in the evening, "Showers of Gold," and in the afternoon played his own better-known "Sounds From the Hudson." Mr. Clarke is in even better voice—or would "lip" be the word?—than at his last visit. The cornet, in its present form, is not an instrument of intrinsically noble tone, but such tone values as may be gotten from it Mr. Clarke exploits to the fullest degree, as well as a technique that is little less than astounding. As an artistic player we have heard none better, and Mr. Clarke's well-bred aloofness from pedal-note faking and other tricks of the average cornet virtuoso is delightful.

Yesterday Mr. Sousa gave excellent interpretation to Bizet's suite, "The Women of Arles," Chabrier's "Espagnole," rhapsody, Goldmark's "Spring" overture, the Rachmaninoff "Crime and Punishment" prelude, the allegro from Tchaikowsky's "Fourth Symphony," a Helmesberger Entre Acte, and Friedman's "Slavonic" rhapsody.

Popularities were of course received with typical Sousa-audience delight, and there were the invariable demands for the favorite old Sousa marches. The director's posturing while lackadaisically leading one of these, such as "El Capitan" or the "Free Lance" march, is quite as much of the piece as the melody itself.

Miss Florence Hardeman, violinist of good tone and technique, is heard at each concert, as are also the Misses Hoyt, vocalists.

San Francisco (Cal.) Examiner  
 Nov. 5th 1909.

# FAN FARE OF TRUMPET AND CRASH OF CYMBALS



John Philip Sousa, the march king and the peerless leader of renowned band.

# Sousa, the March King, Is Here Again With His Well Trained Band of Musicians

By WALTER ANTHONY

Mimetic John Philip, march king in a democracy of art and band leader to their majesties the people, is here again in annual visitation and with a fanfare of trumpets and crash of brass cymbals. Sousa has come.

The "lowbrow" who loves his music in rags is glad, for Sousa remembers him benignly. The dilettante, who adores his love for music and takes it with tremendous seriousness, finding red in the trumpet's note, purple in the horns and pastoral green in the oboe, is happy, for Sousa remembers him likewise and gives him joy. The pedant who follows after practice and theorizes with wrinkled brow over suspensions and resolutions—he is happy, too, because there's a counterpoint in Sousa's marches; and finally the fellow who loves music because it hits his backbone and makes him shiver with ecstasy—he is glad that Sousa is here, because Sousa is that kind of a musician. If there's a man who hath music in his heart or head or both, Sousa gets him, and so may he long live and reign the march king!

Sousa is such a genius as Sir Arthur Sullivan was. He hides profound mastery under fetching, brilliant robes. He dresses a jolly theme with the care of a classic master clothing a momentous motive. He rebukes those who make good music that doesn't sound well, and he writes polyphony into his band, but doesn't brag about it. His martial music is instinct with rhythm, brave and spirited. He is never stupid or tiresome, though his new march, on yesterday afternoon's program, "Fair-est of the Fair," is not as worthy as his other and more familiar marches, which he graciously presented between the programmed numbers. Its theme is more trivial, but the title suggests its character. It is the fairest of the fair marches. If anybody else wrote it we would think it better. Sousa has himself handicapped by his "Stars and Stripes Forever" march, which is pure inspiration.

A small audience yesterday afternoon was made up for by a larger crowd in the evening, and both programs were greeted enthusiastically. Late's overture, "Le Roi David" was given a distinguished reception.

The work was interpreted with nobility and poetry.

Sousa's suite, "Looking Upward," has been heard here before. "By the Light of the Polar Star" is a jingly, jolly measure, wherein whips crack, the sleigh runs smooth and the spirit of the theme is in every bar. "Under the Southern Cross" is oriental or Spanish with languorous moments and animated ones, where castanets punctuate pretty waltz movements. An unusual effect is achieved by the joining of the tuba, big and deep, to the clicking of the castanets. "Mars and Venus" is a brave story in tones of the soldier boy and his little sweetheart. A wonderful exhibition of what a drummer may do with a crescendo is given in this section of the suite, and Sousa's drummer did it.

Berlioz' "Fugue" and "Grand March" from the "Damnation of Faust," another Sousa transcription from orchestra to band, was a splendid and brilliant success. He developed the march theme through the choirs of his band with consummate skill and energy.

Miss Florence Hardman, the violinist with the organization, is a welcome visitor. She is a true artist with a delightfully pretty tone, sympathetic and round. She played with considerable technical skill the Sarasate "Zigeunerweisen" and was warmly encored. The Misses Hoyt sang Edward German's "Come to Arcadie," a pretty, graceful number. They gave O. Strauss' "The Merry Husband" for an encore. Their voices are light and pleasing, though scarcely brilliant enough to strike through the band accompaniments with effectiveness.

Herbert Clarke remains the cornet soloist of the band and his command of that instrument is even surer than before.

"People Who Live in Glass Houses" was the Sousa novelty introduced last night. It expounds the "spirit" of "The Champagnes," "The Rhine Wines," "The Whiskies" and "The Cordials." It is a convivial thought, congenially handled, and made a great hit with the audience.

Concerts will be given this afternoon and tonight at Dreamland rink. The program for the evening will be made up entirely of Wagner's compositions, interspersed with a few of Sousa's creations.

Fresno (Cal.) Journal  
 Nov. 3, 1909.

# SOUSA BAND STILL POPULAR AS EVER

March King Delights Large Audience.

Leader Generous With Encores and Large Program Is Rendered.

Whose band do you like best? (Chorus) "Sousa's." If this question had really been put to the huge audience that jammed its way into the Barton last night, the answer would have been as above in real college yell style. Can you doubt it? Not a bit of it—with that thunderous applause still ringing in your ears.

There are orgies and orgies, but a Sousa orgy savors of the real thing and Fresno indulged in a carefree abandonment to the masterful March King last night as he stood before his big audience controlling his men with those powers that have made him famous the world over as a director.

There was a tedious wait before the curtain went up on account of the late train that brought the company from the south, but after things really got to going there was not a single dull moment, the audience exhibiting the heartiest sort of enthusiasm. The program was more popular in tone than the one Mr. Sousa previously presented two years ago—more descriptive music and less of the classics. But it was an immensely pleasing program varied enough to suit every taste twice over.

Generous with encores the program was nearly twice as long as scheduled and still left the audience demanding more. Graceful and commanding in bearing, Mr. Sousa has kept the individuality that stamped him in the beginning of his career as an eccentric and ingenious leader. The same snap and pininess that marks his entrance and exist enters into the spirit of the music that he brings forth from his huge organ of instruments that he controls as though it were one instrument instead of many.

It was well that the program arrangement placed the gifted young violinist, Miss Florence Hardeman, well towards the end, else her wonderful genius might have overshadowed the leader himself. Four times was she obliged to respond to encores—not encores of the perfunctory kind but the real outburst provoked by a gift that reaches to the heartstrings.

It is only on rare occasions that Fresno hears such a violinist as this young girl, so simple in manner and so big in temperament. A ripened technique and exquisite use of her bow gave her the power to interpret with the precision and breadth that thrilled her audience to its depths and each number was greeted with tumultuous applause. She first played an arrangement from Gounod's opera "Roméo and Juliet" in masterly fashion and with perfect control. Then followed McDowell's "To a Wild Rose," a Hungarian dance and a Schubert number, all done with distinction.

Herbert L. Clarke, a cornetist, who is as closely identified with Mr. Sousa as his baton and an artist of unusual worth, gave great pleasure with a program number and encore, and later followed by a Lucia sextet very well done.

Misses Grace and Frances Hoyt, the vocalists of the company, contributed a dainty number with an encore. In the appearance of these two gracious singers one was reminded that duets may be something really worth listening to.

The unique number by the band was Mr. Sousa's own Baccanalian Suite called "People Who Live in Glass Houses"—a most originally conceived and executed work that far surpasses any of his other compositions in originality.

First the champagne is described. Corks pop, there is a generally "bubbly" impression created and then one fancies that there are dainty feet dancing on the table. It is all very light and effervescent and most descriptive. The Rhine Wines flow along more sedately and smoothly until the Whisky stage is reached and the decidedly Scotch atmosphere created is unmistakable in its character. There is a comfortable, satisfied feeling about the Cordials that is likewise unmistakable and by the time the last cymbal sounds one feels quite satisfied with the revel. There were old favorites, too. "Manhattan Beach," "Stars and Stripes," "El Capitan," and others with a new march, "The Glory of the Yankee Navy," which is too new to be really appreciated as the old ones are. In the classic category the opening "Tannhauser" number and "Non-do Capriccioso" were enthusiastically received.



Los Angeles (Cal.)  
Express.  
Oct. 26, 1909.

## BIG AUDIENCE GREETSS SOUSA AND HIS BAND

Sousa and his famous band opened their Los Angeles week's engagement at the Auditorium yesterday afternoon before an audience that practically filled the big theater. Each afternoon and evening till next Saturday night Sousa concerts should attract Los Angeles music lovers of diversified tastes and greatly varying ages, for underneath the consummate training of a great concert band that in itself appeals to the tastes of the more cultured, what is there that can more potently stir up the primal love of rhythm and melody in man than the beat of drums and the thrill of brasses and reeds.

There is little to say of Sousa's band which has not been said many times, in many places, for many years. It is a contemporaneous American institution, so long and so intimately in touch with American musical people in every part of the country that it is a household word.

The band numbers more than fifty pieces and is nearly evenly divided between the wood-winds (reeds and flutes) and the brass family. The reeds are notably good and much of the excellent work of the band may be found in the clean-cut playing of this tonal body in the more exacting passages for these instruments. All of the band numbers are played with a finish, a fine tonal amplitude where required and charming delicacy where desired that places the work of the organization beyond cavil.

Of the soloists appearing yesterday, Mr. Clarke is the one familiar figure to Los Angeles. This popular cornetist has played at each local Sousa engagement for many years past. His solos for yesterday afternoon and last evening's concerts were brilliant original compositions, which were graceful and pleasing in style, and yet permitted a display of a fine virtuosity that won the artist enthusiastic appreciation.

The Misses Frances and Grace Hoyt, who appear on each program in duets, sang German's quaint "Come to Arcadia," at the matinee performance, and in the evening sang the charming barcarolle from the "Tales of Hoffman." The Misses Hoyt possess pleasing voices and sing well together, supplying a novel and pleasing feature to the concerts.

Miss Florence Hardeman, the violin soloist, is a young girl of exceptional talent and ability, as was evidenced in her playing of Sarasate's "Zigeunerweisen," and of the Gounod-Alard "Romeo and Juliet" fantasia. In these she displayed technical skill of a high order, and showed good temperamental qualities and musical intelligence.

The principal numbers played by the band yesterday afternoon included an overture, "All in Mask," by Predotte; a suite, "Looking Upward," by Sousa; Bizet's effective "Intermezzo," a clever arrangement of a German folksong, by Ochs; Lincke's "The Glow Worm," a new Sousa march, "The Glory of the Yankee Navy," and Chabrier's rhapsody, "Espagnole."

Interest in the Ochs's composition lay in the clever treatment of the folksong, which is written in the various styles of a dozen or more of the great masters of composition. Sousa's suite proved a pleasing and effective composition, more serious in style to the compositions which have helped make the "march king" famous.

The evening numbers were of more musical import than most of the afternoon compositions played, and included Goldmark's overture, "Spring"; Sousa's "Bacchanalian Suite," Rachmaninoff's prelude to the Russian drama, "Crime and Punishment"; the allegro from Tchaikowsky's fourth symphony, an "Entr' Act" by Helmesberger, and Friedeman's "Slavonic" rhapsody.

newspaper Cutting Bureau in the World

## SOUSA PAYS COMPLIMENT TO LONG BEACH LEADER

(SPECIAL TO THE EXPRESS)

LONG BEACH, Nov. 1.—John Philip Sousa, band leader, paid Conductor Willey a handsome compliment on the excellence of the Long Beach municipal band yesterday. Sousa's band gave two concerts in the auditorium, and the entire organization turned out to hear the municipal band concert on the beach before their own program.

Mr. Sousa gave direction for his publisher to forward copies of his

San Francisco (Cal.)  
Call.

Nov. 5, 1909.

## John P. Sousa And His Violinist Florence Hardeman



## WE LOVE OUR VERDI BUT OH YOU SOUSA!

El Capitan John Philip Earns  
Title of Representative  
American Musician.

By Thomas Nunan.

We love the classic music in its highest and most subtle forms of expression—but oh, you John Philip Sousa!

El Capitan John Philip, leader of the band—of the only band that is distinctly different from every other band! In him we have the representative American musician, the bandmaster dearest of all to the hearts of the band-loving people of the United States.

There are greater musicians, of course. But we do not care about that. The land of Wagner and the land of Verdi are away ahead of us in music. Let them race and run; we are lingering away back with the band-wagon, where there is something on. We, as a people, know neither the German nor the Italian of music; but we all understand the Yankee glory of Sousa tunes.

Sousa, precise, prompt, picturesque, looking just as though he had stepped out of the bandbox to pose before the band—why should we prefer a Wagner to him? As a nation we do not. Yet Sousa is himself a Wagner devotee, and he is doing more than all the symphony orchestras in the world to make Wagnerian music understood by the American masses.

Look at his program for the evening devoted entirely to Wagner. The German would not attract without the American, though the latter could get along very well alone.

We will hear the "Tannhauser" overture and the "Evening Star" song, and if we fail to appreciate these things we will have, as a sort of musical antidote, Mr. Sousa's "The King of France Marched Up the Hill With Twenty Thousand Men."

We may, or may not, enjoy the beautiful "Tristan and Isolde" prelude and the Forest Sounds from "Siegfried," but we will shout with the unanimity of the Union Labor party for Sousa's new idyl, "The Rhine Wines," and Sousa's new march, "The Glory of the Yankee Navy."

Yesterday's afternoon and evening programmes, opening the professional music season, were splendidly Sousaesque—bright, dashing, full of life and full of music and musical authority. Lalo's overture, "Le Roi d'Ys," was a rich and beautiful first number at the matinee. Herbert L. Clarke, whose cornet and cornet-tones are all of gold, played "The Debutante." Sousa's suite, "Looking Upward," was followed by the soprano duet, Edward German's "Come to Arcadia," sung by the Misses Hoyt, sopranos.

### Violinist Perfect.

The brightest, best and most musically attractive feature was the violin soloism of Miss Florence Hardeman. She played the extremely difficult "Zigeunerweisen" of Sarasate with confident ease, perfect technic and soulful expression; and in all the rapid gypsy fiddling she did not miss a note. Few have that technical ability.

Band numbers, including the encores, in the second part of the programme were Rubinstein's Staccato Study, a "Harrigan" burlesque that was both funny and musically interesting, the new Lincke idyl, "Amina," which afforded opportunity for some really new poses by El Capitan John Philip, Sousa's "Fairest of the Fair" and "Stars and Stripes" marches, and the Chabrier Spanish Rhapsody.

New pieces at the evening concert were Sousa's march, "The Glory of the Yankee Navy," his "Bacchanalian Suite," called "People Who Live in Glass Houses," Cornetist Clarke's "Showers of Gold," and the new Friedman Rhapsody, "Slavonia."

A beautiful programme has been arranged for this afternoon, and Miss Hardeman, the violinist, is to play the Gounod "Romeo and Juliet" waltz and Massenet's Meditation, from "Thais."

newspaper Cutting Bureau in the World

press

## GREATEST LEADER DRAWING CROWDS

Popularity of John Philip Sousa's Band Still at Its Height.

Enchanting the audience at will with a signal from his baton, John Philip Sousa, better known as the March King, is here. Perhaps it is the lure of the martial measures in his selection that brings crowds, of which men form the larger part.

The annual visit of Sousa and his band is a yearly revelation in the possibilities of band music, and his position as a master leader has in no sense ever been threatened with usurpation. There is a dignity in Sousa's leading which the more excitable leaders have missed. He effaces his part in the scheme of things as far as possible, pushing his brilliant players to the front; but Sousa is the great force which controls the lesser forces.

Never was a man more eager to satisfy his audience, as was shown in the liberal number of encores. The cornet as a musical instrument has far greater significance since the wonderful solo work of Herbert L. Clark. A novelty number was the new Bacchanalian Suite, a fanciful descriptive piece of four themes—the Champagne, Rhine Wines, Whiskies and Cordials. It began with the light, sparkling music, tore madly through the Scotch Hornpipe and ended in a furious tempo.

The prelude to the Russian drama, "Crime and Punishment," was majestic in the tone volume, and in the finale, which was accompanied by the tolling of a bell, which tolls first in time with the band, then as the music becomes fainter tolls purposely almost in discord with the music.

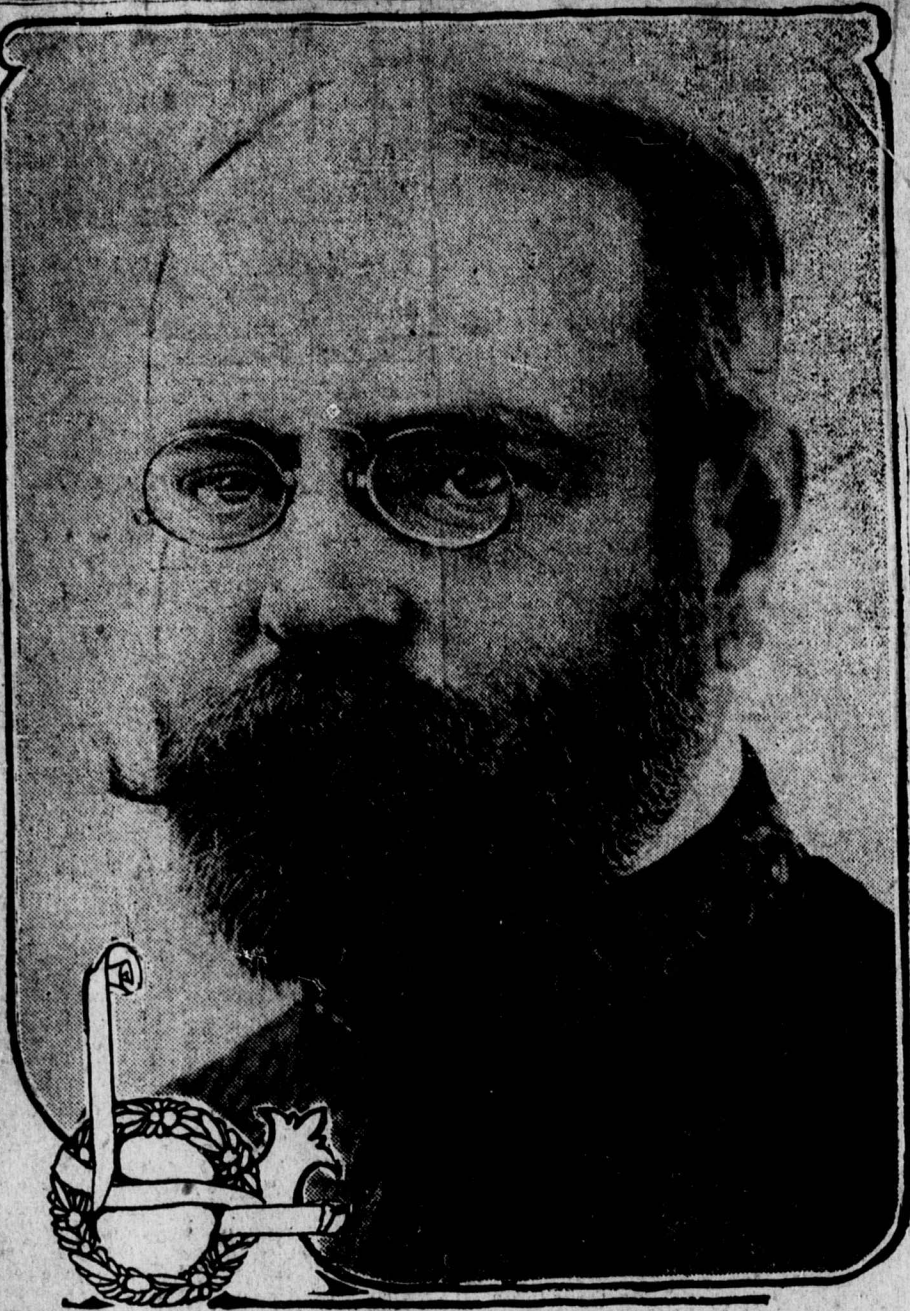
With Sousa are the Misses Clark, soloists. The Dreamland rink is an unfortunate place for a small voice, which is swallowed up. The sisters are charming and have sweet voices, but by no means come up to as high standards in vocal work as Sousa demands in his players. They sang "Les Contes d'Hoffman," by Offenbach, and followed it with a song entirely opposite in grade and character, "In Cuba."

In Miss Florence Hardeman, violinist, Sousa has a worthy addition to his musicians. Her rendering of a Gounod-Alard fantasia for the violin was artistic and was a good medium for a wonderful display of technique. As an encore she played "To a Wild Rose," a quaint melody of the American composer, MacDowell, interpreting the phrasing with sympathy of a true artist.



# FAN FARE OF TRUMPET AND CRASH OF CYMBALS

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John Philip Sousa, the march king and the peerless leader of renowned band.

## Sousa, the March King, Is Here Again With His Well Trained Band of Musicians

By WALTER ANTHONY

Mimetic John Philip, march king in a democracy of art and band leader to their majesties the people, is here again in annual visitation and with a fanfare of trumpets and crash of brassy cymbals. Sousa has come.

The "lowbrow" who loves his music in rags is glad, for Sousa remembers him benignly. The dilettante, who adores his love for music and takes it with tremendous seriousness, finding red in the trumpet's note, purple in the horns and pastoral green in the oboe, is happy, for Sousa remembers him likewise and gives him joy. The pedant who follows after practice and theorizes with wrinkled brow over suspensions and resolutions—he is happy, too, because there's a counterpoint in Sousa's marches; and finally the fellow who loves music because it hits his backbone and makes him shiver with ecstasy—he is glad that Sousa is here, because Sousa is that kind of a musician. If there's a man who hath music in his heart or head or both, Sousa gets him, and so may he long live and reign the march king!

Sousa is such a genius as Sir Arthur Sullivan was. He hides profound mastery under fetching, brilliant robes. He dresses a jolly theme with the care of a classic master clothing a momentous motive. He rebukes those who make good music that doesn't sound well, and he writes polyphony into his band, but doesn't brag about it. His martial music is instinct with rhythm, brave and spirited. He is never stupid or tiresome, though his new march, on yesterday afternoon's program, "Fairest of the Fair," is not as worthy as his other and more familiar marches, which he graciously presented between the programmed numbers. Its theme is more trivial, but the title suggests its character. It is the fairest of the fair marches. If anybody else wrote it we would think it better. Sousa has himself handicapped by his "Stars and Stripes Forever" march, which is pure inspiration.

A small audience yesterday afternoon was made up for by a larger crowd in the evening, and both programs were greeted enthusiastically. Lalo's overture, "Le Roi D'ys," was given a distinguished reading by Sousa. The band arrangement, no doubt Sousa's, was effective and orchestral, only at the climax of the piece.

The work was interpreted with nobility and poetry.

Sousa's suite, "Looking Upward," has been heard here before. "By the Light of the Polar Star" is a jingly, jolly measure, wherein whips crack, the sleigh runs smooth and the spirit of the theme is in every bar. "Under the Southern Cross" is oriental or Spanish, with languorous moments and animated ones, where castanets punctuate pretty waltz movements. An unusual effect is achieved by the joining of the tuba, big and deep, to the clicking of the castanets. "Mars and Venus" is a brave story in tones of the soldier boy and his little sweetheart. A wonderful exhibition of what a drummer may do with a crescendo is given in this section of the suite, and Sousa's drummer did it.

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## SOUSA CHARMS MANY AT DREAMLAND RINK

### "March King" Is Welcomed to San Francisco by His Admirers.

Genial John Philip Sousa, favorite with all who are fond of music, was cordially greeted at Dreamland Rink yesterday afternoon and evening. A rather small audience attended the matinee concert, but at night fully 1000 persons were present to do homage to the "March King."

From the small boy who sits through a Sousa programme quite as though it were as vital in interest as a baseball game, to the stately grandparent, every age was represented.

Certainly the noted band master is not to be surpassed in his devotion to the varied tastes of the public. His programmes are both philanthropic and educational. The jaded musicians, so serious that the art long since has ceased to give real enjoyment, find new youth under the spell of the light, melodious numbers and the stirring marches. And the masses, without being aware, find themselves educated to the classics, all the while they are getting their fund of joy and humor from the other merry compositions.

With encore numbers Sousa was as generous as the clouds sometimes are with rain drops. His old and new marches set many a foot a-tapping unconsciously and drove dull care far from his listeners' hearts. And here a word should be interpolated in praise of the smile-provoking arrangements of "Harrigan, That's Me," and "My Wife's Gone to the Country." It is worth a trip to Dreamland just to have a share of the large store of laughs in these popular airs.

The seriously musical found delight in the finished and colorful playing of Lalo's overture, "Le Roi d'ys," and Rubinstein's "Staccato Etude" in the afternoon, also in the splendid Rachmaninoff prelude to the drama "Crime and Punishment" and the Allegro from the Fourth Symphony by Tchaikowsky and other numbers on the evening programme.

And for the less serious, a host of half-light, popular and comic numbers were to be had in abundance. All were attractive under Sousa's clever direction.

A revelation appeared in the personage of Miss Florence Hardman, the solo violinist. Educated in St. Louis, she plays as though she might have stepped but recently from Russia. She has a beautiful warmth of expression, which appeals at once, and a totally surprising technical equipment, of which true intonation, beautiful harmonics, excellent bowing and a satisfyingly warm tone are conspicuous features. She has the spirit that distinguishes the artist from the merely artistic.

In Sarasate's "Zigeunerweisen," in the afternoon and a fantasy by Alard on "Romeo and Juliet," in the evening, she displayed excellent musicianship far in advance of her tender age of 19. She will surely be heard from in the future.

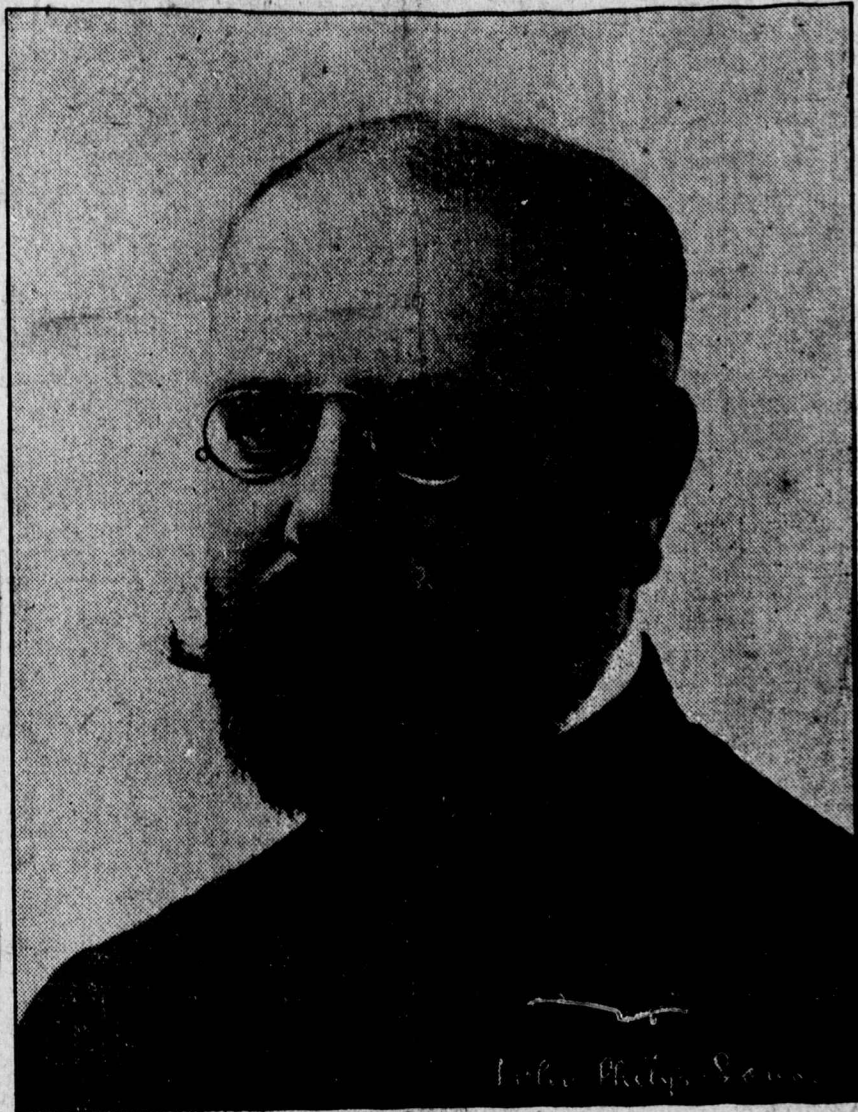
Solos were also contributed by the cornetist, Herbert L. Clarke, and duets by the Misses Hoyt, who were very pleasing, although their voices were not sufficiently powerful for their surroundings.

*Musical Courier*  
Nov. 24, 1909.

JOHN PHILIP SOUSA is fifty years old. Arrived at the half century mark, he sends out this fine and cheery greeting to his brother workers in music: "Youth is eternal to him who believes in eternity. To me youth means anywhere from eight onward. I was an exceedingly old person at eight and I trust I violate no confidence when I confess a youthful exuberance now that I have bumped against the half way post. Fifty is a splendid time for youthful expansion; one's fancy still retains all its ingenuity, while one's judgment is bettered by experience. When sitting on the fifty milestone the vane of man's vision points southward to the past and northward to the future with a minimum of oscillation. Rancorous thought and splenetic expression give way to quieter nerves and calmer view, and the mellow lighted vista of the years that have gone soften the heart of the youth of a half century of years." These words of Sousa were published in the Circle Magazine.



# BANDMASTER SOUSA AS HE LOOKS TODAY



John Philip Sousa, America's foremost band leader.

## PEERLESS SOUSA MUSIC WINS THUNDEROUS APPLAUSE

Wagner's Compositions Will  
Be Program at Dream-  
land Tonight.

More than a thousand persons gave homage to March King John Philip Sousa last night at Dreamland rink at the opening of his series of concerts, but this number is likely to be doubled and trebled tonight.

The works of Richard Wagner and Sousa will be rendered tonight, which alone is sufficient to bring out the full force of music lovers.

Sousa is a Wagnerian in spirit and thought and no instrumentalists handle the master's works as does Sousa's. That is why such an announcement is always hailed with delight.

There is no band like Sousa's. It brings memories of Gilmore in his palmiest days, of the famous Marine band and of bits of all other bands. Sousa has a composite organization, each player a soloist and each so well drilled that the art is semi-automatic.

And the magic of the baton, the wonderful personality of the leader, the prompt artistic response that no leader can bring from his men as Sousa can, was never more in evidence than during the present San Francisco engagement.

Whether it be marches, operas, ballads or funeral selections there is that indefinable something that goes with Sousa's rendition of music that makes it incomparable.

Last night, for instance, "Harrigan, That's Me," and "My Wife's Gone to the Country" was played with a vim that raised the rafters and the audience enjoyed it hugely.

Sousa is always generous with encores. In responding he has the knack of selecting the timeliest compositions, too. He is always near to the people.

The wonderful work of Miss Florence Hardeman, violiniste, who received her training in St. Louis, but wields the bow like a pupil of a foreign master, made a deep impression on the audience. The duets by the Misses Hoyt and the cornet solos of Herbert L. Clarke are entrancing.

The principal features of tonight's program are the "Tannhauser" overture, the prelude to "Tristan and Isolde"; Forest Sounds from "Siegfried" and the "Ride of the Valkyries."

Here is the complete offering:  
Overture, "Tannhauser".....Wagner  
Romanze, "Evening Star".....Wagner  
Euphonium obligato by John J. Perfetto  
Suite, "Three Quotations".....Sousa  
Vocal duet, "Love, Light of My Heart".....Sousa  
Prelude to "Tristan and Isolde".....Wagner  
Forest Sounds from "Siegfried".....Wagner  
a. Idyl, "The Rhine Wines".....Sousa  
b. March, "The Glory of the Yankee Navy".....Sousa  
Violin solo, prize song from "Die Meister-singers".....Wagner  
"The Ride of the Valkyries".....Wagner

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Title of Representative  
American Musician.

By Thomas Nunan.

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### Wagner to Sousa.

Look at his programme for to-night, devoted entirely to Wagner and Sousa. The German would not attract without the American, though the latter could get along very well alone.

We will hear the "Tannhauser" overture and the "Evening Star" song, and if we fail to appreciate these things we will have, as a sort of musical antidote, Mr. Sousa's "The King of France Marched Up the Hill With Twenty Thousand Men."

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The brightest, best and most musically attractive feature was the violin soloism of Miss Florence Hardeman. She played the extremely difficult "Zigeunerweisen" of Sarasate with confident ease, perfect technic and soulful expression; and in all the rapid gypsy fiddling she did not miss a note. Few have that technical ability.

Band numbers, including the encores, in the second part of the programme were Rubinstein's Staccato Study, a "Harrigan" burlesque that was both funny and musically interesting, the new Lincke idyl, "Amina," which afforded opportunity for some really new poses by El Capitan John Philip, Sousa's "Fairest of the Fair" and "Stars and Stripes" marches, and the Chabrier Spanish Rhapsody.

New pieces at the evening concert were Sousa's march, "The Glory of the Yankee Navy," his "Bacchanalian Suite," called "People Who Live in Glass Houses," Cornetist Clarke's "Showers of Gold" and the new Friedman Rhapsody, "Slavonia."

## SOUSA GIVES EVENING OF WAGNERIAN MUSIC

Best Compositions of German  
Composer Are Heard With  
Other Classics.

Sousa's Band honored Wagner in its last evening's programme, but the clever leader showed much versatility in his selections, nevertheless, for a liberal sprinkling of the other classic composers made a pleasing variation as well as the ever-popular compositions of the march king.

The interpretive quality of Sousa is no small part of his talent, and he gave to Wagner all depth and color, plunging into the intricacies of "Tristan and Isolde" and "Tannhauser" with an earnestness that called out admiration from all true music lovers.

Miss Florence Hardeman again showed herself to be the artist, and her playing of the "Prize Song" from "Der Meistersinger" was filled with warmth and feeling. She responded to the loud demand of the house by playing "Zepeatado" and a "Moszkowski Waltz," both of which she swung off from her lithe fingers as airily as though thirds and cadenzas were nothing at all.

A mixed programme entertained the afternoon house, Miss Hardeman's numbers including the "Romeo and Juliet Waltz" and "Meditation" from Massenet's "Thais." Two concerts each to-day and to-morrow will close the Sousa engagement in this city.

Newspaper Cutting Bureau in the World

SAN FRANCISCO, CAL

NOV 7, 1904

John Philip Sousa and his splendid band will give their last concerts in this city this afternoon and tonight at Dreamland rink. The engagement, which opened last Thursday afternoon to a small audience, has developed into a big success. Thursday night a larger crowd was attracted to Dreamland rink by the power of Sousa's name and each succeeding concert has been an improvement in attendance. The wide range of Sousa's programs has been commented on before. There is no point in the wide arc of music that Sousa does not touch with his suave baton. From "Harrigan" to "Tristan and Isolde" are some of the leaps that he negotiates with graceful ease, and the lover of ragtime is persuaded with insinuating power into enjoyment of the deeps of music, just as the man who loves the classics is made to see the joy of being frivolous once in a while. Sousa is another name for catholicity.



# SOUSA DROPS HIS AIRS FOR WAGNER

"Tristan and Isolde" Prelude  
Given Masterful Reading  
by March King

Baireuth Composer's Works  
Contrasted With Lighter  
Selections

By WALTER ANTHONY

Let Sousa's fame rest on his interpretation of the prelude to "Tristan and Isolde." Wagner's apotheosis of passion and death. He has chosen to be a bandmaster and not an orchestral director. Let his reading of this great work stand against that of the masters of the orchestra, and you will see that he measures shoulder to shoulder with any of them. And do not think that this prelude is misplaced in a band.

Wagner's towering climaxes, built up from soft breathed tones, through every shade of dynamics to overpowering volume, are congenial to the powers of a great band—you can not overdo them. They inspire the wish to stand in the middle of that composite tone and be deluged in the gorgeous sound. New effects are created as Sousa plays this mighty work; a riot of co-ordinated tone breaks loose, the brasses—shrill cornet tones—thrash across the instrumentation and climax piled on climax leave you, finally, breathless. But it can not be described.

## SOUSA'S SPLENDID WORK

I have never heard this prelude in band arrangement before. I doubt that it has ever been played here. No one but a great director would undertake it. Sousa does, and the result last night was a hushed audience of 3,000 listeners, awed at the wonder of it. All gone the graceful airs that picture graceful measures; gone, too, the military pose and the swinging arms, soldier fashion. Instead, there stood a great director, pulling from every department of his almost perfect organization their finest, biggest efforts. The crescendo of the clarinets and the wood wind choir, climbing higher, chromatically, and reaching nervously for the climax impending, was a perfect exhibition of concurrent phrasing and performance. I shall count Sousa's presentation of the prelude to "Tristan and Isolde" one of the big musical experiences of a lifetime.

What do you think he played for an encore? "The Fairest of the Fair." Nobody else in the world could do that and get away with it. Sousa is not a long haired musician, you see. He doesn't light punk around his art. "Tristan and Isolde" isn't a good selection to turn an audience loose on an intermission with. A jolly bit of a march played as perfectly, in its way, as Richard's big tone poem was, served to let us all down from the clouds of the Elysium which we had been airshipped through.

The "Tannhauser" overture was the first number last night. It was spoiled by the marching of crowds to their seats. Sousa takes it at a leisurely tempo, and gets a wealth of sonority from his reading of the pilgrims' chorus. The Venusberg music was more effective on account of the more deliberate measures preceding, and the band was brilliant and firm in tone volume and incisive effect.

Sousa's contribution "Three Quotations" suggested the back of real good humorous music, native made. Sousa has a delicious sense of humor, and his example should be followed by other composers. The marching up of the king of France with his 20,000 men and the marching down the hill again was a fine bit of musical absurdity. A jaunty 6-8 measure trapped out like a very brave march, only instead of the rattle of the drum there is the tinkling of little bells to support the hosts of gallant Frenchmen in their futile charge up and down the hill.

"The Rhine Wines" has a touch of humor, too, but not the grotesquery that the suite "Three Quotations" exhibits here and there.

## FINE VIOLINIST

Florence Hardeman confirmed the high opinions previously expressed of her art as a violinist. She played the prize song from "Die Meistersinger" with fine expression and deep understanding.

The Misses Hoyt appeared in a waltz song by Sousa, "Love, Light of My Heart," which is a melody on the over elaborate Ardit order, with as many word repetitions as an anthem by Dahls. It is not of the real Sousa make. It is effective, however, and the vocalists sang it well.

# WAGNER AND SOUSA MAKE JOYOUS NIGHT

"Bromo Seltzer" All That Is  
Needed to Make Wine Suite  
True to Life.

By Thomas Nunan

Last night at Dreamland Pavilion we had some Wagner, and some Sousa, and then some!

This in regard to composers, merely. It was all Sousa.

There were nine programme numbers: but there were eleven encore pieces played—so joyous was the night.

After the "Evening Star" song, El Capitan John Phillip favored with the "Lucia" sextette, and took a second encore from "Rigoletto."

"The King of France," "I, Too, Was Born in Arcadia" and "Nigger in the Woodpile," all in one Sousa suite, were followed by a "Mignon" selection and the Sousa "Free Lance."

Next, the Misses Hoyt sang Sousa's "Love, Light of My Heart," and the Oscar Strauss "Merry Husband." The fun of the latter number was still being enjoyed by the audience when the sorrows of Tristan and Isolde broke forth in the beautiful prelude by Wagner, with the Liebestod following. Sousa's "Fairest of the Fair" promptly swept away every melancholy thought that Wagner had inspired.

At the beginning of the second part of the programme the "Forest Sounds" from "Siegfried" inspired more of the deep Wagnerian solemnity, but this was chased away by the jocularity of "My Wife's Gone to the Country," with the "Hooray!" taken up by various instruments in turn.

Sousa has a sparkling new suite entitled "People Who Live in Glass Houses," a decidedly convivial sort of piece which opens with the popping of corks, and which is best described by the names of its subdivisions, as follows:

- (a) The Champagnes.
- (b) The Rhine Wines.
- (c) The Whiskies.
- (d) The Cordials.

All that Sousa needs is a little after-piece to be played as encore. This he might call the Bromo Seltzer.

Last night "The Rhine Wines" was played as a separate idyl, and at the conclusion of it, although there was but an instant between numbers, a lot of the unchaperoned men went out to get properly tuned up.

Thus the concert danced along in the Sousa way, with warmth and life and music unsurpassed in the Sousa field. Sousa's new march, "The Glory of the Yankee Navy," was a fine feature, though it is not likely to ever take the place of "El Capitan" and "The Stars and Stripes Forever" in popularity.

Miss Hardeman, the violinist, again made a profound impression. This young artist must be given a place with the very foremost Americans.

NEW YORK CITY  
NOV 14 1909

# FRISCO PUTS IN A BUSY WEEK

New Theatre to Go Up, New Plays 884  
Appear and Sousa Sees an  
Old Friend.

(Special Dispatch to The Morning Telegraph.)

SAN FRANCISCO, Nov. 13.

Besides two very worthy changes in the bills at the playhouses this week there are several events and announcements that spur up interest in the local field, and which enumerated, advance—the signing of lease for the Wm. Morris American Music Hall, the introduction of John Ince as leading man to the Alcazar audiences, the enthusiastic reception here of the "Three Twins," the starting of construction for Grauman's new theatre, and Sousa's visit and incidental meeting with Milton Nobles, who was the first support and benefactor toward the "march king's" long career.

The "Three Twins," which is the first presented by Gottlob & Marx, the new management of the Garrick, opened this week to one of the most enthusiastic receptions ever accorded a musical comedy, and the approval voiced by the critics and first audiences will undoubtedly pronounce success for Gottlob & Marx as long as they hold the management of that theatre, which is the out-town combination of their downtown Van Ness. Victor Morley and Bessie Clifford won instant favor, and were recalled many times in their numbers. In general it is accepted here as the best musical comedy seen in a long time.

John Ince opened last night at the Alcazar in "The Cowboy and the Lady," and was given an ovation by an audience which is always generous in its reception to a newcomer. Mr. Ince proved himself to be a very capable actor and worthy of a long stay at the local house.

A lease was signed here Saturday night for the site that will hold the Morris American Music Hall, which is now a vacant lot on Ellis street, between Stockton and Powell, and incidentally directly back of the Orpheum. Construction will start at once, and it is thought the theatre will be ready to open about next July.

After a circle of thirty-seven years John Sousa plays with his band directly around the corner from the Empire, which at the same time was housing Milton Nobles, who was the first to give Sousa a start on his career. Sousa called on Noble at the theatre, and the two veterans talked of old times when Nobles first took the famous musician with his company. Sousa's visit here for four days was a huge success.

# ARRANGED PROGRAM DELIGHTS AUDIENCE

Sousa and His Musicians in Composer's Own Poem, "Last  
Day of Pompeii," and Popular  
Airs Shine Equally  
With Fine Effect

By WALTER ANTHONY

Out of a great program of arranged music, Sousa managed last night to extract a big success for an audience that nearly filled Dreamland rink.

Liszt was a great composer, but his rhapsodies do not necessarily fit a band. A leader with a baton—even with Sousa's eloquent wand—can hardly beat piano figures into sounding brass. Mendelssohn likewise is too serenely capricious to consent readily to a rondo in band arrangement, and even Tschalkowsky, whose tonal scheme is big enough for any combination of instruments, was not altogether satisfactory as represented by his "Itinerant Musician." But—

Sousa's tone poem conceived for a band, "The Last Days of Pompeii"; Sibelius' "Finlandia," a new work, splendidly done; Wieniawski's "Russian Airs," played by Miss Florence Hardemann, and reinforced by an operatic fantasia, Clarke's superb cornet playing and Sousa's encores, supplied a musical treat worth missing a dinner to hear.

Speaking about the encores, we talked yesterday morning about humor in music, and the lack of Yankee joviality in Yankee music. Not since "Yankee Doodle" was written has there been much fun in Yankee music until Sousa came. That's why we shall take for this Sabbath morning text: "My Wife Has Gone to the Country." The arrangement of this popular tune in

brasses crash the exuberant refrain in wickedly gleeful manner, "My Wife Has Gone to the Country." Then "hurrah!" in woebegone and forlorn manner. The joke is apparent and the instrumentation is approved. The dismal note stands for the hen-pecked husband, who has hardly voice left with which to greet the news of his temporary relief. It is real burlesque and ingenious musicianship.

Perhaps it is even courageous in view of the fact that Sousa is a married man.

One of the best numbers on last night's program was the "Last Days of Pompeii," which amounts to a tonal description of the tragic event of Bulwer Lytton's masterpiece. A singularly beautiful effect closes the number, when harp and English horn suggest "rest, rest." The thundering tympani and the catastrophe suggested in the second movement of the suite were a little too realistic to be entirely enjoyable here. Indeed, the criticism of the suite that is uppermost in the writer's mind is that the composer has been too literal in his description by note of the catastrophe. He has urged program music too far into the realm of the realistic, and has forgotten the spiritual and the suggestive.

Sibelius' tone poem, "Finlandia," was a splendidly interpreted number, and though national in character was universal in scope. It won a hearty encore.

Tomorrow afternoon and tomorrow night will see the last appearance



SAFETY FRANKFURT, CALIF.  
NOV 7 - 1909

SS SAFETY FRANKFURT, CALIF.  
NOV 7 - 1909

THE programmes of this afternoon and this evening at Dreamland Pavilion will conclude the pleasing series of concerts by America's favorite bandmaster, John Philip Sousa.

At the afternoon concert there will be two of the best of Sousa's works, his charming suit, "Looking Upward," and his stirring military episode, "Sheridan's Ride." Other interesting numbers will be the "Rienzi" overture, by Wagner; "Minuet et Farandole," from Bizet's Suite No. 2, and a "Scherzino," by Moszkowski. All the soloists will appear, and by special request Sousa has added to the programme the overture to "William Tell."

At the evening concert the principal offerings will be Liszt's "Les Preludes," Edward German's "Welsh Rhapsody," Sousa's suit, "People Who Live in Glass Houses," a fantasy on his opera, "The Bride Elect," and his comical episode, "The Band Came Back," in which every instrument in the band will play a solo.

But, for that matter, who cares what is on a Sousa programme? It is the jolly encore music and the spirit and dash of the whole thing which attract. As bracing as a tonic are the Sousa marches, which have made their composer world famous; and a Sousa concert is as refreshing as a romp in the green fields. Miles and miles away from the thematic complications and abysmal mysteries which characterize much modern music, Sousa's programmes have no problems to solve, and are arranged solely for the enjoyment of the public.

How well he has succeeded in pleasing his audiences is well attested by the success he has enjoyed for many seasons. This year he is making his thirty-fourth semi-annual concert tour. In this have been included eight transcontinental tours and four European tours. In seventeen years he has given no fewer than 720 weeks of concerts and has visited 930 towns in the United States, Canada, Austria, Belgium, Bohemia, Denmark, the United Kingdom, France, Germany, Holland and Russia, and has directed almost 8000 concerts.

Such has been the record of the musician who originally won his fame in Washington. In that, his native city, he early became a player in the United States Marine Band, of which his father was also a member. Soon his musical talent attracted the attention of the leader and he guided the young man through the study of harmony and counterpoint. At the same time he took up the study of the violin, making such rapid headway that he soon was offered an engagement in one of the Philadelphia theaters. Later he enlisted in the Government service and became the leader of the same brass band in which he started his career. The result was that he and the organization soon were famous throughout the country.

After the death of the noted bandmaster, Patrick Gilmore, his manager, James Blakely, induced Sousa to leave the service and he featured him at the head of his own band. Such success followed the venture that now the name of Sousa is familiar in all countries, and his marches likewise to their various soldiers.

## SOUSA MARCHES ARE FEATURE OF CONCERT

### Large Audience Greet the Famous Composer on His Birthday.

It would seem that many have discovered only now that Sousa and his band are here to make merry with music. Friday night's audience, which was the first of comfortable size, was completely eclipsed by that of last night, when over 2000 persons greeted the famous popular composer.

Yesterday was Sousa's birthday, and as a slight celebration, perhaps, no less than three of his well-known marches were played in response to the enthusiastic applause following the strains of "The Glory of the Yankee Navy," recently composed.

Sousa's suite, "The Last Days of Pompeii," said by some to be the best of his works, proved abundantly descriptive in instrumentation and pleasing as to melody, although not striking in its originality of treatment.

One of the most interesting numbers was the familiar piano classic, the "Rondo Capriccioso" of Mendelssohn. It was surprising how well the intricate composition lent itself to band instrumentation. A more careful balancing of the parts, however, would add to the musical merit of the band arrangement, which at times seems to have been made in a hurry.

Florence Hardeman met with the great success that seems proverbial with this pleasing young artist. To the "Russian Airs" of Wieniawski she added, as encores, the Bach-Gounod "Ave Maria," and the "Romeo and Juliet" waltz. In addition to the great appeal in her playing she certainly is a most charming violinist to behold. In short and simple girlish dress she seems reminiscent of some artist's personification of "Springtime." And many a swaying violinist with shaking head could profit by her motionless, yet unconstrained position while playing.

As steady as a rock, yet with ease and ideal grace of bowing, it would seem, when observing Miss Hardeman, that music after all is not so painful as some players would seem to demonstrate.

Campra's "Charming Butterfly" proved an excellent vehicle for the sweet voices of the Misses Hoyt, and their singing of this really beautiful number was winsome and refreshing.

The concerts for this afternoon and evening will conclude the Sousa engagement.

am  
dress

to SAFETY FRANKFURT, CALIF.  
NOV 8 - 1909

## SOUSA GREET'S FIRST SPONSOR

### March King Meets Veteran Actor Who Gave Him His Start in Music

By WALTER ANTHONY

WHEN John Philip Sousa and Milton Nobles met a few days ago in this city, a friendship which has been untroubled during the course of nearly 40 years was strengthened and extended. Milton Nobles, exponent of the fine, heroic old school of acting, hero of "The Phoenix," and early idol of us all, gripped hands with Sousa, of the new school of music—progressive, informed, puissant Sousa, the march king. It was quite a meeting, you may be sure.

Sousa celebrated his fifty-fifth birthday last Saturday, a twin soul in years with Paderewski, who rounded his fifty-fifth year the same day. Just how old Milton Nobles is may be inferred from the following very true story:

The musical director of the star in Washington was taken suddenly ill one night 37 years ago. The orchestra, though small, was necessary, for Milton Nobles was appearing in a place called "Bohemians and Detectives," and you will easily imagine that such a play needed "shivery music." How should the villain descend upon the heroine unless surrounded by a tremulous protest orchestrally sounded? How should the hero rescue his loved one unless a martial blast from the pit suggested the impending marital strains? But the leader was ill, and couldn't possibly put fiddle to chin.

That night, when Nobles appeared, a dark, undersized lad, whose youth had been given much to sickness, sat at the director's stand and watched the actor with burning eyes so that he wouldn't miss a cue. Never did he take his gaze from the face of the players, and not once did he fail in his work of making incidental music. Naturally the star, fully established as an actor of consequence and promise, noticed the anxious, intense face of the 18 year old boy who played in the place of the regular director, and he wondered who he was, but, in the superiority of his position, easily neglected to say anything to the little musician after the show was over. After all, his work was only incidental to the success of the performance, and the next evening saw the regular director at his score again.

A few weeks later Nobles was to leave Ford's and travel with his play. Then he thought of the earnest face of the boy who had followed the performance better than the veteran had done, whose experience doubled the lad's. "Who is he?" asked Nobles of the manager of the house.

"Who is who?" asked the manager.

"Why, the youngster who plays in the orchestra and led last Wednesday night when the director was sick."

"I'll find out," said the manager.

"It's John Sousa," said he to Nobles in the latter's dressing room between acts.

"Tell him I want to see him after the show," said Nobles.

"How would you like to travel?" asked Milton of the nervous boy in front of him.

John would like it very much, for a consideration. That same consideration was easily effected, and John Philip Sousa became musical director of the little company headed by Milton Nobles, playing "Bohemians and Detectives," the title of the play being later changed to "The Phoenix."

That was Sousa's first experience in handling incidental and program music—playing shivers for Milton's villain in the fine old melodrama which we all love.

You remember the line, fine with comedy, "And the villain still pursued her?" It would be a matter of interesting, speculative argument to attempt to prove that this early work, accomplished at an age when impressions come quickly and stay long, gave Sousa a thought of the value of humor in music, and ideas of characterization, in tone, of physical and outward events such as he has since made into an art form in his suite, "The Last Days of Pompeii."

At any rate I should like to have been near at hand when the march king shook hands with the man who started him on his career in music. I wonder what they had to say to each other—Sousa and Nobles. I wonder what reminiscences were indulged in at the conclusion of the second performance at Pantages vaudeville theater in Sutter street just around the corner from Dreamland rink.

The circle of 37 years brought the two together—Sousa at the rink with his band, and Nobles with his wife doing a vaudeville sketch just around the corner.



## LAST SOUSA CONCERT ATTRACTS BIG CROWD

Farewell Appearance of the  
Famous Artists Fills Large  
Dreamland Rink.

The final concert of the series given at Dreamland Rink by Sousa was given last night before one of the largest audiences the popular march king has attracted during the season. The well-selected programme was interspersed with the familiar airs that have made Sousa famous, and each was received with the enthusiasm that time and repetition only increase.

After the vocal rendering of "The Merry Husband," by the Misses Hoyt, two encores were demanded, and each served to add to the favor already achieved by Sousa's fair assistants. Miss Florence Hardeman was required to play two encores also after her violin solo, "Danse Hongroise," and the cornet solo of Herbert L. Clarke was another occasion for the audience to give vent to noisy manifestations of appreciation.

The concert opened with Liszt's "Les Preludes," which was magnificently rendered. Sousa's Bacchanalian Suite admirably sustained the Sousa reputation. The "Fantastic Episode," designated "The Band Came Back," proved a gradual dropping back upon the stage of the musicians after the intermission, each appearance representing a separate number and affording the audience an opportunity of studying the band's instrumental ingredients.

The afternoon performance called out an audience almost as large as that of the evening, and an excellent programme was provided for its entertainment. The most important Sousa number was the descriptive piece, "Sheridan's Ride," and the solos were supplied, as usual, by the Misses Hoyt, Miss Florence Hardeman and Herbert L. Clark.

## SOUSA PLAYS AIRILY 'SALLY OF BALLET'

Figure Everybody Knows Trips  
Lightly Through Graceful  
Composition.

### LOCAL COMPOSER HONORED

Idyl From "The Hamadryads,"  
Bohemian Club Fantasy, Is  
Given by Band.

By Thomas Nunan

"Her name was Sally:  
In the corps de ballet  
She represented Spring."

And so she was just the girl for Sousa to write about. Sally is the third, or "C," personage in the bandman's suite of "Maidens Three." She is the dancing girl. She comes after the "Summer Girl," who is preceded by "The Coquette."

The three, as tone-pictured by Sousa, are perfectly natural and therefore popular. We all understand the coquette, the summer girl and Miss Sally of the Corps de Ballet, and so we know what the composer is trying to tell us in the music. When we go to the opera and see Brunhilde doing supernatural stunts in German, or Lucy of Lammormoor singing Italian without even the first suggestion of a Scotch accent, we often look wiser than we feel—that is, some of us. But with Miss Sally of the Corps de Ballet we are perfectly at home. We know all about her. We appreciate her. We understand her. There is nothing hidden or concealed. Little is left to the imagination, as in the case of an elaborately draped Lucia, speaking strictly in musical figurativeness.

### "A Very Pretty Thing."

Miss Sally of the Corps de Ballet dances right before us in the Sousa music, arrayed in all the lightness and brightness of Sousa's best playful descriptiveness; and in praise of the composition I can do no more than paraphrase from the lines the composer uses:

"Isn't it a pretty, pretty, pretty thing,  
A very pretty thing?"

The whole programme yesterday afternoon was delightful. But W. J. McCoy's "Naiads Idyl," from "The Hamadryads," the celebrated composition of the San Francisco Bohemian Club, was of especial interest, from a musical point of view as well as on account of the recognition given by Sousa to the local composer.

### Encores Are Liberal.

The evening programme, too, was a fine one, with Sousa's suite, "The Last Days of Pompeii," as the musically spectacular feature. Liszt's Fourteenth Rhapsody was beautifully played at the opening of the concert. During both the afternoon and evening the generous encores, largely of the more familiar Sousa marches, kept the audiences happy and smiling. Everything from "El Capitan" to the irresistible burlesque of "Harrigan, That's Me," one of the most effective funny things in band music, was played.

There was a big audience in the afternoon, and last night the great pavilion was packed. Concerts will be given at Dreamland this afternoon and evening, and to-morrow the great band will play at the Hearst Greek Theatre, Berkeley.

The Etude,  
Oct. 1909.

### "POPULAR HITS BY THE CLASSIC MASTERS"

Who but the irrefutable authority on popular hits, John Phillip Sousa, could give currency to such a catch line? In London he gave a concert advertised as above, the composers being Beethoven, Bach, Mendelssohn, Schumann, Mozart, Weber, Handel and Haydn. Although we think of Sousa in

connection with popular music, a reference to his programs reveals that the music that is now popular with the public is music that was regarded as severely classical only a comparatively few years ago. When Tannhauser was first produced in Paris it caused a riot. In a very interesting interview Mr. Sousa has some things to say about classical music that will be of interest to ETUDE readers. Among other things he said: "Wagner is the most popular composer without question, and the Tannhauser overture is the most popular piece of music in the world. Music does not become popular unless it originates in an inspiration. Writing notes is an ordinary accomplishment, but all of it is not music any more than the mere writing of words is literature. Music is the universal language, and what is popular here will be popular in England or in Europe generally. On the other hand, a piece of music that is popular in London will be popular here. In sixteen countries I have given the same program that I give here with equal success. I have had to raise my standard. Fifteen years ago two-thirds of the program was what I call entertainment, and now I would not dare give it. The intellect has to be appealed to. 'Popular' is a horribly misused word. It does not refer to those ephemeral pieces which were popular a year ago, but which if I would play now would bring me a shower of tin cans. It refers to pieces which reach the heart and mind, and have the enduring qualities."

If anyone should be informed on the subject of band is continually engaged from one year's end to the other, and his business is to meet popular approval. His views on popular music are very encouraging to those who have been striving to supplant the barbaric and often vulgar trash that is turned out by the illiterate and money-grubbing hacks of the New York "tenderloin" with music that is really beautiful, and that has some legitimate part in the cultural and educational scheme of the America of to-day and of to-morrow.

Musical Cornin  
Nov. 17, 1909.

OH! LISTEN TO THE BAND



SOUSA PUTS ONE OVER ON THE FANS.



IT TAKES THIS TO BRING THE KIDS OUT!



(From the San Francisco Bulletin.)

Denver (Col.)  
Daily News  
Oct. 18, 1909.

## SOUSA SCORES HIT WITH CONCERTS AT BROADWAY

Excellent Programs Worthy of  
Much Larger Audiences  
in Denver.

PLAYS FAMOUS MARCHES  
Enthusiastic Applause Causes  
Many Encore Numbers to  
Be Offered.

John Phillip Sousa, known the world over as the "march king," appeared at the Broadway theater yesterday with his famous band, for two concerts. In both programs the music-loving people of Denver were once more given the opportunity to hear the stirring rhythms which have made the name of Sousa known from the hamlet where the "Bingville Silver Cornet Band" held forth on Saturdays, to the bungalow in the heart of Darkest Africa, where the homesick wayfarer is cheered by the music through a rickety phonograph.

The audiences at both performances were fair and appreciative, but Sousa and his band deserved far better attendance. Never niggardly in regard to encores, the band played a number of his famous marches, interspersed between the regular numbers.

On the program last night were three which were particularly pleasing. They were the suite "The Last Days of Pompeii," the Bacchanalian suite, and "People Who Live in Glass Houses." This was divided into (a) The Champagne, (b) The Rhine Wines, (c) Whiskies, (d) The Cordials. The music for each division was typical of the country, the champagnes of France, the Rhine wines of the Rhineland, the whiskies of the Scotch, Irish and English, and the cordials of Italy.

Sousa also presented a new march, "The Glory of the Yankee Navy," which ranks with his others known to fame. In addition to the instrumental numbers were selections by Miss Frances Hoyt, mezzo soprano; Miss Grace Hoyt, soprano; Miss Florence Hardeman, violinist; and Herbert L. Clarke, cornetist. The composer has but recently finished a new opera, which will be staged in New York early in the coming year.



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SAN JOSE, CAL.  
NOV 10 1909

## SOUSA AND HIS BAND AT VICTORY THEATER

Two Magnificent Audiences  
Fill Theater Completely and  
Are Well Satisfied.

A Varied Program of Band  
Numbers, Violin and Cornet  
Solos and a Vocal Duo.

BY CLARENCE URMY.

**T**WENTY-SIX HUNDRED people heard John Philip Sousa and his band yesterday afternoon and evening. Needless to say "the leader of the band" and F. A. Glesea, proprietor and manager of the Victory, were both extremely jubilant last evening over such a successful "appearance" of this famous attraction, other towns in California having been put quite in the shade as regards appreciative and numerical attendance. San Jose is most certainly on California's musical map, the concerts of Ellen Beach Yaw and Schumann-Heink being the next good things on our musical program.

The afternoon and evening programs of yesterday were almost identical so far as value, weight and interest were concerned—in fact, it would be hard to choose between them. All the soloists appeared at both concerts, and heavy and light numbers were arranged with consummate skill, so as to bring out the best points of all.

In the evening the program opened with the tremendous "Tannhauser" overture, played with great skill and careful shading. The number was marred by the seating of late arrivals. Manager Glesea strives to run a first-class house, therefore he should instruct his ushers not to seat any one during the rendition of a concert number. It would be a good rule, too, if people were not seated while an act of a play is in progress, but perhaps this would not be feasible. But the space back of the dress circle is plenty large enough to hold all latecomers who wish to attract attention to themselves or to their special brand of millinery—and really, Mr. Manager, a lot of people will be very grateful to you if you will make the rule and insist on its being carried out, strictly and to the letter.

The "Bacchanalian Suite" entitled "People Who Live in Glass Houses" (bottles) opened with a gay popping of corks for the "Champagne," a delicious Dutch dance for "Rhine Wines," a bit of an Irish jig for the "Whiskies" and a little ragtime on the side for the "Cordials." It is a very cleverly constructed burlesque, and was most appreciatively received. The prelude to the Russian drama, "Crime and Punishment," by that mighty composer, Rachmaninof, and the rhapsody entitled "Slavonic," by Friedeman, were splendidly played examples of the too seldom heard music of lesser-known Europe, while the "Rondo Capriccio" of Mendelssohn and the "Entr' Acte" of Helmsberger were finely rendered types of German instrumentation. Besides the "Glass House Suite," which is a new composition by Sousa, the program held only one other Sousa number, a gay march, "The Glory of the Yankee Navy," but the leader was most generous with encores, there being 13 altogether during the evening, and they included the dashing "El Capitan," the dancey "Manhattan Beach" and the glorious "Stars and Stripes Forever," which was given a most stirring and soul-uplifting rendition. Other encores were "Rondo d'Amour," "Free Lance," "Fairness of the Fair," "My Wife's Gone to the Country" and "Amina," a very graceful movement, all the encores being "named" to the audience by the means of large placards exhibited during the opening strains—a courtesy which was most thoroughly appreciated.

The band played splendidly, without a blur or a hiccup, and the leader's art in conducting was a delight to the eye as well as to the ear.

The Misses Hoyt, contralto and soprano, essayed the beautiful barcarolle from "The Tales of Hoffman" with moderate success, responding to an encore with a light German lieder entitled "The Merry Husband."

Miss Florence Hardeman gave a very artistic rendition of a violin solo, "Romeo and Juliet," fantasie by Gounod-Alard, and followed it with an exquisite playing of the Bach-Gounod "Ave Maria," with harp accompaniment. The audience insisted on a double encore, which was graciously responded to with a gay "Hungarian Dance," delicately played, especially in the pizzicati passages. Miss Hardeman gave great delight in all three numbers.

Herbert L. Clarke gave a beautiful cornet solo, and lifted that much-maligned instrument to a high artistic plane. The number was entitled "Showers of Gold." An encore was called for, and "The Carnival of Venice" was "variated" on in extra fine style. The audience would not be satisfied, so the sextet from "Lucia" was given by six solo members of the band. Mr. Clarke taking the "Tetrazzini" part on his wonderfully well-handled instrument. It was a beautiful number, beautifully played.

A great concert, a great audience, and San Jose's great thanks to Mr. John Philip Sousa and his peerless, matchless and incomparable band.

Phoenix (Ariz.)  
Gazette,  
Oct. 10, 1909.

## THE MARCH-KING ARRIVES IN PHOENIX

Converses With Reporter on  
Themes on Musical  
Compositions.

John Philip Sousa, "The March King," and his great musical organization which he has conducted to a world-wide success since 1892, arrived in Phoenix this morning in the special train for two engagements at the Elks' theater. Accompanying the great composer was Mrs. Sousa, Miss Sousa and Miss Helen Sousa, who are traveling with him for a short tour. The two daughters having completed courses at college, one at Vassar and the other at Castle College on the Hudson. They are quartered at the Hotel Adams.

"The March King" meets the observer with the same smile of optimism that played about his eyes when he first set the public heart-strings vibrating with "Washington Post," "High School Cadets," "Hands Across the Sea" and other compositions that are immortal, and looks scarcely a day older. During that period the famous "wind orchestra," as critics please to call it, has traveled through 16 countries, including most of the principalities of Europe, and Mr. Sousa has been decorated by rulers with insignias of many orders. The Sousa band (use it advisedly, for it doesn't fit) is the only unsubsidized musical organization in the world. Other famous orchestras, both string and wind instruments, receive support from governments or from associations of music lovers which guarantee financial assistance. Many of them run at a loss. Sousa's organization depends on its popularity with the people, and succeeds.

The composer and conductor was inveigled into conversation this morning by a Gazette representative. Choice English flows from the composer's lips with the same lilt and fluency that rhythm and harmony flow through his marches. Therefore it is not surprising that he has succeeded as an author, since he has divided his time between music and literature. Mr. Sousa stated that he is now engaged in writing a new book

called "The Story of the Sousa Family," a story with the necessary love element. He is a fond huntsman and in the atmosphere of this sport he has woven a novel plot. His latest march was written for Blanche Ring and given to the public about a month ago and is called "Glory of the Yankee Navy."

A question concerning his early efforts brought forth the statement from Mr. Sousa that he does not believe in heredity in mental attributes, and he cited history of men to prove his theory. Speaking personally, he said:

"Take, for instance, my own family. There is absolutely no heredity traceable as far back as I can go, and that is several hundred years. Nearly all my ancestors were explorers and seafaring men. One of the early explorers was Martin Sousa of Brazil. My lineage traces back to viceroys of India when it was ruled by the Portuguese. I find one who wrote a little poetry, but no musicians. In professions that are creative heredity plays no part, though we find exception in the Bach and Strauss families that prove the rule.

"Music is not a sealed book to the world. Many musicians, yes, near-musicians, try to surround it with mystery. Most anyone can by application learn music within certain limits. I can write a march in twenty minutes, but it will not live. The only work that lives is inspirational. There is a power greater than ourselves that we call on, but if we do not keep in touch with this power greater than ourselves we lose it. This is illustrated by the instances where men have written one composition, one great book, or painted one great theme, and only one. I am not prepared to say what this greater power is; no, not exactly a sub-self. I call it my partner. The fact that my marches have lived I think is proof that they were inspirational work. Anything that has not been will die. Yes, "Dixie" was inspirational, purely, and wherever its strains are played it takes intimate hold of the people, in Europe as in America. It is not a war song, nor a southern song, for it was written in the north.

"Inspirational work appeals to all the world, to all peoples in common. It is the same everywhere. I believe

that the power greater than ourselves which inspires the work also prepares the ear that is to hear it."

Mr. Sousa's views are somewhat philosophical, but he has an entertaining way of telling them that is convincing. Between the string and the wind orchestra, he prefers the latter, it appealing to him as having more potency and greater compensations than the string orchestra. The wind orchestra contains all that the other possesses except the violins, which are simulated by wind instruments, and brings out the theme of the composer with greater power. Though his work was devoted to the beginning to the string orchestra, he early saw the possibilities of such an organization as he now conducts, to raise the standard of the "band" from the harlequin that plays along in front of the parade and rouses the noise, to classic excellence.

During his world tours he has played nine concerts in mid-ocean for charity, at which a great deal of money has been secured for the cause in New York city. On one occasion so many passengers crowded the main saloon that those in the second cabin were unable to hear the concert. When the other passengers pleaded with the march king for another program he took his band into the second cabin and played a second concert.



Trinidad (Col.)  
Advertiser.  
Oct. 19, 1909.

## Sousa's Band Delights Trinidad Audience

Sousa's band! That's all that is necessary in the way of recommendation. There is never any difference of opinion as to the merit of this organization that has been pleasing American audiences for years. And John Phillip Sousa, the conductor, is not the bundle of gymnastics that vaudeville artists paint him in their impersonations. Regardless of how much energy he puts into his directing, certain it is that his band plays good music, and plays it well.

Not all attractions that are greeted with poor houses are good plays, but it is true that too often the good entertainments are those that get the least patronage. The fact that it was a matinee kept some from hearing Sousa's band, and it was only a fair sized audience that attended yesterday.

The only performers receiving individual mention on the program were John Phillip Sousa, conductor; Miss Frances Hoyt, soprano; Miss Grace Hoyt, mezzo soprano; Miss Florence Hardeman, violinist, and Herbert L. Clark, cornetist.

The opening number on the afternoon's program was Goldmark's "Spring," which was beautifully rendered and heartily applauded. The encore was that long time popular favorite, "El Capitan." The cornet playing of Mr. Clark was a decided feature, and his skillful handling of his instrument was admirable. He did all that is hardest in cornet playing with an ease that bespoke the artist. The encore to this number was the sextet from "Lucia" and left nothing to be desired in its rendition.

"The Bacchanalian Suite," with parts descriptive of champagne, wines, cordials, etc., was baffling to most of us, who got the "drinks mixed," as we couldn't tell where one left off and the other began.

The Misses Hoyt were delightful in a vocal duet, a Barcarolle from "Les Contes D'Hoffman," and showed in their encore, "In Cuba," that they could sing a popular song well.

One of the most satisfying numbers in the entire program was the fifth number, the prelude to "Crime and Punishment," a Russian drama. This wonderful thing by Rachmaninoff, deals with big effects and moves along with a stately tread that appeals even to the most unemotional. It is not one of the noisy variety of pieces, but one that expresses big things without that deafening roar that many have come to associate with stirring music of the band type.

Miss Florence Hardeman's violin is a part of her personality, and she makes her instrument express charming things. There is a depth to her playing that makes one think he'd rather hear violin music than any other kind. Her selections were the kind that all audiences can enjoy and a good, rich melody is never lost sight of in an effort to play showy selections. Both her original number and the encore were well chosen, indeed, and rendered in true artist's style.

The last number, a Slavonic Rhapsody, by Friedman, was well played, of course, and introduced wierd effects that savored of the popular style of up-to-date music that American audiences clamor for.

Mr. Sousa was generous in the matter of encores and played selections that have stood the test of popular criticism for years—things that audiences have come to expect and which if they don't get, are disappointed.

Sousa's band. It is an organization that deserves the popularity the public accords. And every member is a real artist.

San Bernardino (Cal.)  
Sun.  
Oct. 24, 1909.

### At The Opera House—

Sousa, long heralded as America's greatest band director, and "March King," appeared in concert at the Opera House last night with an incomparable company of 50 picked musicians, and afforded a large audience of enthusiastic admirers, a feast of good music.

The band inaugurated the California tour in San Bernardino, having arrived yesterday from Arizona.

In the program of nine numbers, the selections were happily assorted to suit various tastes, but in the generous encore program, it was entirely a Sousa evening.

The stirring and familiar strains of El Capitan, The Free Lance, Stars and Stripes Forever, The American Patrol, and others, were received with great and appreciative applause, and irrepressible tapping of feet.

A new march, "The Glory of the Yankee Navy," struck high favor, and is catchy enough to become as popular as El Capitan.

The band is splendidly balanced, and

each man an artist, as plainly demonstrated in their work.

Several soloists are carried with the band. The Misses Hoyt, two young vocalists, charming to look upon, and with well trained voices sang the popular Intermezzo from "The Love Tales of Hoffman," and a merry German encore in "The Merry Husband."

Herbert L. Clarke, a gifted cornetist, who played "Showers of Gold," his own composition. The rendition of the sextette from "Lucia di Lammermoor," by the cornets and other brasses was a joy to the audience.

Miss Florence Hardman is a violinist of promise, if indeed she has not already "arrived."

Her masterly interpretation of the violin fantasia from "Romeo and Juliet," was greeted with an unmistakable demand for "more," and she played in faultless style, the favorite Hungarian dance of violinists.

The band begins a week's engagement in Los Angeles Monday.

Trinidad (Col.)  
News.  
Oct. 19, 1909.

### MUSIC LOVERS ENJOYED

#### SOUSA AND HIS BAND

Playing a number of his new marches and others by famous composers, John Phillip Sousa and his wonderful band, pleased the matinee audience that greeted him yesterday and for two hours answered to one enthusiastic encore after another.

The concert was a well rounded one, the music chosen to please a miscellaneous audience but there were many musicians in the audience and they appreciated mightily the program offered.

One of his own newest compositions is Bacchanalian Suite in which The Champagnes, The Rhine Wines, the Whiskies and the Cordials are so well depicted that it is no trouble at all to follow the tripping airy notes of the light wines to the heavy booming of the stronger cordials.

The Glory of the Yankee Navy, one of the newest of Sousa's popular marches, swings and booms along like most of his others with a mirth that will not let one keep his feet still. Old favorites such as the Fairest of the Fair, El Capitan, The Yankee Shuffle, The American Patrol, The Sextet from Lucia, and such marches, which every little girl who ever took music lesson attempts, were played as encores and under the master hands of this band sounded new.

The duet by the Misses Hoyt was well chosen and the encore "In Cuba" beautifully sung and appreciated. Miss Florence Hardeman, the violin soloist, showed herself to be master of the violin and her playing of the Hungarian dance for an encore was a mingling of dainty touches and wild melody.

The entire concert was a splendid one and though the audience was not large the band master did not on that account cut short his program, but gave it in full and apparently enjoyed the thunderous applause which greeted each of his efforts.

The band left on its special train almost immediately after the concert for Baton where they played last night and will continue their journey to the coast.

Albuquerque (N.M.)  
Journal  
Oct. 20, 1909.

## SOUSA DELIGHTS LARGE CROWD

Splendid Musical Organization  
Pleases House at Elks' Theatre With Popular Concert.

John Philip Sousa, for thirty-five years one of the leading band conductors in the world gets better as he gets older and has a better organization under his command now than ever. This is the verdict of those who heard the splendid concert at the Elks' theater last night by the "March King" and his corps of musicians. The theater was well filled and the program was one that particularly appealed for a popular concert.

The band was greeted with enthusiastic applause, the appearance of Sousa himself being always the signal for an outburst, and nearly every number was encored. The band responded with all the old favorites that have made Sousa famous, including "Manhattan Beach," "The Stars and Stripes Forever," "American Patrol," and others. "My Wife's In the Country" was a comical thing that made an instantaneous hit. The perfect precision and wonderful harmony of

the great band was more marked than ever, and every member is an artist. The soloists, Miss Frances Hoyt, soprano; Miss Grace Hoyt, mezzo soprano; Miss Florence Hardeman, violinist, and Mr. Herbert L. Clarke, cornetist, appeared to great advantage. Miss Hardeman's violin number being especially fine.