

Aug 14 1910
"North American"
PHILADELPHIA, M

SOUSA PLAYS TO 35,000 IN WILLOW GROVE PARK

Opens Engagement Which Will
Continue to Labor
Day

TALKS OF WORLD TOUR

Makes an 'Humoresque' of 'Has
Any One Seen
Kelly?'



JOHN PHILIP SOUSA and his band, coming from Ocean Grove, where they played Saturday to audiences of 12,000, played yesterday afternoon and evening to audiences of 15,000 and 20,000 in the initial concerts of an engagement which will continue at Willow Grove Park until the closing of that resort on Labor day. Incidentally, Director Sousa

spoke entertainingly of his musical work, the coming production of his latest opera, of efforts which will be first heard at Willow Grove, of the changing musical tastes of his auditors and finally of the around-the-world tour which his organization will make, starting late this year. "I am informed," said Mr. Sousa, "that my new opera, 'The Glass Blowers,' will be formally presented between October 1 of this year and January 1. It is finished and is ready for production; in fact, all that remains (this with a smile) is the indorsement of the public.

"The average American is a humorist. This I attribute to the fact that this nation has never been 'whipped.' In music as in everything else this trait is apparent. I expect to present my 'heaviest' programs this time, but my listeners want contrast. The average visitor to Willow Grove concerts wants the 'big' things in music and also the bright, catchy airs. For three years I have felt that a change was coming, for the Indian intermezzos, and, in fact, all the intermezzo types, seemed to have the first call; but now it seems as if the lovers of band music were again turning to the marches, the bright things, the catchy music.

"Every year for several I have taken what appears to be the most 'popular' of popular songs and transformed it into an humoresque. This year it will be 'Has Any One Seen Kelly?' One of my newest compositions, played for the first time at Ocean Grove on Saturday and for the first time in this section today, is 'The Dwellers of the Western World,' character studies of the 'red man,' who was here; the 'white man,' who came here, and the 'black man,' who was brought here. The basis of the composition are three poems, each applying to the character study which it represents."

Mr. Sousa and his band leave this country for their world tour on December 22, opening in London on January 2, 1911. Eight weeks will be spent in England, Ireland, Scotland and Wales. The subsequent itinerary includes France, Switzerland, Monte Carlo, Nice, Marselles, Calro, Arabia, Ceylon, the latter place to be reached about April 15. Then the band goes to Fremantel, Australia, and tours that continent, New Zealand and Tasmania. "But," said Mr. Sousa, "while I do not know just the time of our coming back, I am hoping to return in time to play to Willow Grove audiences next year."

With his organization for the Willow Grove engagements, Sousa will have as soloists Miss Virginia Root, soprano; Miss Florence Hardeman, violinist, and Herbert Clarke, cornetist. Miss Root at yesterday's concert sang Batten's "April Morn" and Arditti's "Se Seran Rose," while Miss Hardeman was heard in two numbers—Massenet's "Meditation From Thais" and Alard's "Romeo and Juliet." Herbert Clarke, always a distinct favorite at Willow Grove, gave two solos of his own composition, "By the Shores of the Mighty Pacific," entirely new, and the other "Showers of Gold," almost new, to yesterday's audiences.

Ocean Grove
Ashbury Park N. J.
"Press" Aug 14, 1910.
AUGUST 14, 1910

GREAT RECEPTION FOR SOUSA'S BAND

Concerts by Famous Musical
Organization at Ocean Grove
Heard by Thousands.

Sousa and his band were given rousing receptions yesterday afternoon and evening at the Ocean Grove auditorium. The great audience showed keen delight in the band's work and enthusiastically applauded every number. Bandmaster Sousa charmed the people with his gracious and prompt response to the call for encores and the latter were especially well selected for both the band and the assisting soloists, meeting popular approval every time.

No band in the country plays Sousa's marches quite like Sousa's band. The organization is superb in its musical makeup and is so recognized the world over.

There were three soloists at each concert—Herbert L. Clarke, cornet; Miss Virginia Root, soprano, and Miss Florence Hardeman, violinist. Mr. Clarke's afternoon solo, "Showers of Gold," his own arrangement, caused demand for an encore, and he played "Carnival of Venice."

After Miss Root's solo, "Card Song" (Sousa), she was twice recalled, singing "Goose Girl" and "My Hero," the latter from "Chocolate Soldier."

Miss Hardeman played "Gipsy Dances," by Nachez, and two encores followed—"To a Wild Rose" and "Swanee River."

There were nine numbers on the printed program, but 23 numbers were played, showing the popularity of the band and the readiness of the famous conductor to comply with the request for encores.

At night the audience numbered upwards of 8,000 persons. The enthusiasm at night was even greater than in the afternoon, the audience being twice the size of that of the afternoon, and the added attraction of the Children's chorus causing greater interest.

There were 10 numbers on the program printed for the evening concert. When the final number had been rendered the total was 19. The band encores—"El Capitan," "Semper Fidelis," "Manhattan Beach," and "King Cotton," were rapturously applauded.

One of the band's encore numbers was "Kelly"—"Has Anybody Here Seen Kelly?" and the humorous in music was demonstrated.

Mr. Clarke's encore, "The Lost Chord," after his solo, "From the Shores of the Mighty Pacific," greatly pleased the audience.

Miss Root made a hit by singing as her encore "Annie Laurie," and recalled again sang the "Goose Girl."

Miss Hardeman broke a violin string while playing her solo, but pluckily put on another and concluded the solo amid great applause.

The final number, "Stars and Stripes," was conducted by Tali Eser Morgan, who was loudly applauded as he mounted the director's stand. The Children's chorus sang the popular song with band accompaniment, and first waved American flags in the chorus and then made the animated flag stretching the full width of the choir loft. A big American flag over the chorus was also illuminated. The last number evoked unbounded patriotic feeling and the audience stood and cheered as the children sang. Mr. Sousa and his men were very happy over their fine reception at Ocean Grove. Today they leave for Philadelphia, to open a three weeks' engagement at Willow Grove.

"Public Ledger,"
Phila, Aug 16, 1910.

SOUSA AT WILLOW GROVE

Parks in Full Swing of Successful
Midsummer Season.

The parks are offering splendid entertainment this week. John Philip Sousa began his eighth annual season at Willow Grove on Sunday. In addition to the world-famed bandmaster the usual concert programme is being maintained, and the grove on the Old York road is proving unusually popular as the result.

The Bostonian Ladies' Orchestra has begun an engagement at Woodside Park, and this talented and novel organization is proving a drawing card. Mrs. Belle Yeaton Renfrew, directress of the orchestra, is an exceptionally talented musician and is highly successful both in training her musicians and in choosing her programme.

Washington Park-on-the-Delaware is proving as popular as ever as time goes on, and large crowds are attracted to the breeze-swept resort with its multitudinous attractions.

"Philadelphia Ledger"
August 21, 1910.

SOUSA AT WILLOW GROVE

Bandmaster Delights Huge Audience
on Eve of Tour of the World.

Sousa's Band, now on the eve of a tour of the world, is delighting huge audiences at Willow Grove Park. While the afternoon and evening programmes include many classical compositions, there is an abundance of those haunting two-step melodies of the Sousa kind which not only please the ear but set the feet in motion. In addition to the old favorites which have made the American composer's name known around the world, the band plays the newer compositions, all of which indicates that with the passing years the famous leader loses none of his cunning.

Throngs are visiting the many attractions of the Park and find Willow Grove, as ever, the peerless retreat in which to spend a cool and care-free evening. Thousands of children in the daily crowds attest the unfailing popularity of the wonderful airships, the scenic railroads, the auto race, the picture shows and all the many charms. The park itself, as a spectacle, possesses a rare and distinct beauty in the glow of the tens of thousands of electric lights. The closing date has been announced as Labor Day, September 5. Thousands are flocking to the park each evening to enjoy Willow Grove's delights while they may.

Binghamton
 Republican
 Aug 22, 1910
PUBLICAN

SOUSA HERE ON SEPTEMBER 14

Great Band Will Give One Performance at Stone

Master and Aggregation on "Round-the-World" Tour, Including Stop in Binghamton—Musicians Will Give Four Concerts in Feejee Islands

Richard Copley, representing the Quinlan International Booking Agency of New York, while in the city last night announced that negotiations have been closed by which Colonel John Philip Sousa and his famous band will be at the Stone opera house on Wednesday evening, September 14.

This city will be one point visited by Sousa in a round-the-world trip under the direction of Mr. Copley's agency. The tour of Colonel Sousa and band will be the largest one of its kind on record. Among the places visited will be the faraway Feejee Islands, where the band will give four concerts during two days, while waiting between steamers, and will do so for a guarantee of \$5,000.

The cost of this trip will be \$300,000, and of this sum the agency must pay about \$50,000 in excursion tickets for the group of players before the crowd leaves New York en route to London on December 22. The band opens at the Queen's theater, London, on January 2. Sixty pieces compose the band.

Sousa recently spent three months in Great Britain and cleared over \$100,000. Mr. Copley further volunteered the information that Binghamton is one of the very best cities on the Colonel's route, for whenever here in the past he has always played to crowded houses. The band will return to America in September, 1911, when they will appear in an engagement at Van Couver.

Sousa has composed some great pieces for his program this trip, so Mr. Copley says, in addition to selections prepared by William Hammond and Schonfelt, two prominent American composers. One of Mr. Sousa's pieces shows three different stages of American music, beginning with the Indian and ending with "rag-time," depicting incidents since the discovery of America in 1492.

"Syracuse Journal"
 Sept 12, 1910

WAS FINE BAND CONCERT.

The man who sold the two marches, "The Washington Post" and "The High School Cadets" for \$25, the publishers clearing \$100,000 from the sale, came to the Wieting Sunday with his own band. It was the same genial and generous John Philip Sousa, his bald spot a little nearer the top of his collar, but otherwise the suave, graceful and happy genius, who can write marches and paraphrases as well as direct a band. He paraphrased "Kelly" in a wonderfully happy fashion. Nobody regretted attending.

Spotting Life

AUGUST 20, 1910

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.

For a shooter to show a gain of 8 per cent. in his shooting average in one year is a remarkable feat, yet this is what the official interstate averages at the close of the season will show for the versatile John Philip Sousa, who, in addition to being America's leading bandmaster, the "march king," a prolific and brilliant writer of music, opera and novel, is one of America's most earnest shooting men. Last year Sousa's average was 79 per cent. Figuring the 16-yard targets in the various events in which he has



shot this season, he shows an average of slightly over 87 per cent., eight more points than last year. It is safe to assume that this figure will not be altered, as Mr. Sousa's shooting season is at an end, and he is once more conducting his band, which is now at Willow Grove Park, near Philadelphia, until Labor Day. Unfortunately for the shooting world, Mr. Sousa will take a trip around the world starting in the Fall, and he will not stand at the traps during 1911. The earliest possible return would not bring him back until late in the Summer. This all-around man has certainly proved a shining example of a clean and thorough sportsman.

"Schenectady
 Daily Union"
 August 23, 1910

Sousa and His Band.

Sousa and his band are coming to this city again on September 14 at the armory, under the auspices of Company E, for two concerts, afternoon and evening. This will be the last American appearance of this famous band for several years, as they sail from New York on December 22 for a tour of the world, opening in Queen's hall, London, on January 2 for 12 concerts, after which they make a tour of Great Britain, playing 102 concerts, returning to London again and then traveling to Paris, where they give 12 concerts.

As an evidence of the size of the undertaking the tour around the world was arranged through Quinlan's International Musical Agency of New York, London, Paris and Australia, and required the payment of \$50,000 in advance for transportation. The printing, salaries and other miscellaneous expenses will total another \$300,000. During next summer Sousa and his band will be touring Australia and the antipodes, after which they give four concerts in the Fiji Islands. Then the big band sails for Honolulu for 12 concerts, then to Vancouver, from which city they start their homeward trip through the United States, arriving in New York about Christmas, 1911.

Sousa will play his new suite here for the first time and two new soloists will be heard with the band—Nicholene Zedeler, a wonderful American violinist, and Virginia Root, soprano, who was awarded first honors at the Musical Art institute by the famous soprano, Mme. Ternina.

"Schenectady
 Evening Star"
 August 23, 1910

SOUSA COMING AGAIN

Mr. Richard Copley, representing the Quinlan International Musical Agency, was in town to-day in the interests of John Philip Sousa and his splendid band which is scheduled to play two engagements in the armory in this city Wednesday, September 14, under the auspices of Company E. It will be remembered that on Sousa's last appearance in this city there were immense crowds present and it is worthy of note at this time that the receipts were larger than anywhere else on Sousa's tour through the state, being over three times as much as the receipts in Albany for two engagements, with Buffalo, Rochester and Syracuse considerably behind Schenectady.

Unusual interest attaches to Sousa at this time on account of the projected tour around the world which has been announced. The band will sail from New York January 2. This tour will consume twenty months and will cost \$300,000, \$50,000 of which will be spent for transportation before the band leaves New York City.

They will give 102 concerts in Great Britain and then after touring the continent will spend three months in Australia, being there in May, June and July, which, in the Antipodes, are season months, corresponding to November, December and January here. They will tour New Zealand, will give four concerts in Fiji Islands and an even dozen at Honolulu, reaching Van Couver about September 1, 1911. Then, although no plans have been made, there will probably be a triumphant tour across the continent.

Coming to Schenectady with Mr. Sousa is Miss Virginia Root, soprano, who took first prize in the Musical Art Institute under the auspices of the Metropolitan Opera House Company when 300 girls competed. Madame Termina acted as judge.

As violin soloist Mr. Sousa has with him Mr. Nicola Zedeler, a pupil of Theodore Speiring, the concertmeister of the New York Philharmonic Society.

Herbert Clark, as cornetist, completes the trio of soloists.

Hatboro
"Public Spirit"

August 27, 1910.

THE HAPPENINGS

DINNER BELL "BUSTED" GAME

A very interesting game of ball was played Wednesday between the Sousa nine and Ed. Clarke's yanigans, the latter team being composed of the pick of the Washy Hose aggregation. Many brilliant plays were made and conspicuous among the star features was the bleating of the goat at first base, which filled the field with its "cockophony." The pitching of Mr. Sonno was a feature, and we can see no good reason for his being replaced by Mr. Schaeffer, whose glass arm greatly interfered with the team's good work. The Sousa nine would have done much better had they not been handicapped by the short reach of their dwarf first baseman, Mr. Griswold. The only other conspicuous error was when Hans Wagner's double, Mr. Mix, muffed Ernest Clarke's hot liner, which was really excusable. A noteworthy feature of the game was the timely and well-placed bunting of Mr. Corny, together with his splendid exhibition of base running.

The score was 27 to 2 in favor of the Sousa nine, and might have been worse, but at this point the sound of the dinner bell "busted" the game.

A feature of the races at Warminster on September 3, will be the speed contest between ponies.
(Continued on Page Eight)

Allentown Leader
SEPTEMBER 9 1910.

GREAT AUDIENCE GREET'S SOUSA.

CHAS. M. SCHWAB THE MOST ENTHUSIASTIC AUDITOR.

A large and very appreciative audience, of which the most enthusiastic was Charles M. Schwab, thoroughly enjoyed the magnificent concert given in the Lyric last night by Sousa and his band.

A trio of brilliant soloists contributed to the enjoyment. Herbert Clark again greeted a host of acquaintances and sustained his former triumphs by a masterful rendition of one of his own arrangements for the cornet. Miss Virginia Root possesses a soprano voice of unusual power and sweetness. No less pleasing was Miss Nicoline Zedeler, whose interpretation upon the violin of Sinigaglia's "Rhapsody Piedmontese," left no doubt as to her efficiency.

Following their splendid band concert in the Lyric Theatre last evening the members of Sousa's famous band were royally received by the members of the Allentown Band in their rooms in the Nagle building. Everything was absolutely informal and was purely a manifestation of real Pennsylvania German hospitality. The guests entered into the spirit of the function with evident enjoyment and thoroughly appreciated their hosts' endeavors.

Prof. Herbert Clark, the world's most efficient cornetist, favored with a number of selections, as did several others of Mr. Sousa's famous soloists. A strictly Dutch lunch was served and disposed of with evident relish.

SOUSA COMES TO CITY.

Famous Bandmaster Begins Week's Engagement at Exposition Today.

John Phillip Sousa, with his organization of 55 pieces, soloists, librarian and staff, arrived in Pittsburgh yesterday, for a week's engagement at the Exposition. The composer and his party will sail December 21 for a trip around the world.

This is Mr. Sousa's fourteenth annual visit to Pittsburgh. He said yesterday shortly after his arrival that he was glad to get back again as he was always much impressed with the cordial treatment he received at the hands of the music loving public of this city.

The Sousa organization is not only famed for its musicians, but for its soloists. His violin soloist this season is Nicoline Zedeler, a Swedish girl. The



Miss Nicoline Zedeler,
Violin Soloist with the Sousa Band.

soprano soloist is Virginia Root. Herbert L. Clarke, well known as a cornet soloist, is still with Mr. Sousa. Sousa has been hard at work since last seen here and the products of his efforts will be shown in the many new compositions he will offer. Today's program:

- 2 O'CLOCK.
Grand ballet, "The Masqueraders" (first time at these concerts).....Lacomb
Scene, "Chanson Russe" (new).....Sidney Smith
Soprano solo, "The Lark Has Left His Wat'ry Nest".....Horatio Parker
Miss Virginia Root.
Valse, "Unrequited Love".....Lincke
Gems from "The Chocolate Soldier" (new).....Strauss
4 O'CLOCK.
Scenes from "Madam Butterfly".....Puccini
Final scene from "Aida".....Verdi
Duet by Messrs. Clarke and Corey.
(a) Serenade de Mandolins.....Desormes
(b) Entree, "Triumphale des Boyards,"
.....Halvorsen
Violin solo, "Rondo Capriccioso".....Saint-Saens
Miss Nicoline Zedeler.
Invitation a la Valse.....Weber
Gems from "The Dollar Princess".....Fall
7:30 O'CLOCK.
Grand fantasia, "Les Contes D'Hoffman,"
.....Offenbach
Euphonium solo, "Bedouin Love Song".....Pinsult
John Perfetto.
Suite of five pieces (first time at these concerts).....Chaminade
(a) Air de Ballet.
(b) Serenade.
(c) Callirhoe.
(d) Meditation.
(e) Valse des Cymbals.
Violin solo, "Rhapsody Piedmontese" (new).....Sinigaglia
Miss Nicoline Zedeler.
Peasant dance, "Kakuska".....Lehar
Gems from the works of Donizetti.
9:30 O'CLOCK.
Suite, "Creole" (first time at these concerts).....Brookhoven
Concert solo, "From the Shores of the Mighty Pacific".....Clarke
Herbert L. Clarke.
Character studies, "The Dwellers in the Western World" (new).....Sousa
(a) "The Red Man."
(b) "The White Man."
(c) "The Black Man."
Soprano solo, "April Morn".....Batten
Miss Virginia Root.
(a) Idyl, "Softly, Unawares" (new).....Lincke
(b) March, "The Glory of the Yankee Navy" (new).....Sousa
The Ride of the "Valkyries".....Wagner

"Pittsburgh Gazette Times"
Monday Sept 19, 1910.

"Pittsburgh Gazette Times"
Sunday Sept 20, 1910.

SOUSA IS HERE.

Popular March King Shows to Fine Advantage.

The ever popular and magnetic John Phillip Sousa and his band began a week's engagement at the Exposition yesterday afternoon, playing to a large and delighted audience at both the afternoon and evening concerts. Mr. Sousa was given a most enthusiastic welcome and Music Hall was packed last night by his many admirers. If anything, the band is stronger than ever this season and the members again demonstrated the fact that in the rendition of band music Sousa's organization occupies a distinctive position in the musical world.

Nicoline Zedeler, the Swedish violinist, appeared in a solo, "Rhapsody Piedmontese," which she rendered in a manner that proved her to be a violinist of exceptional ability. Virginia Root, the soprano soloist, made her debut here and in her rendition of "April Morn" her highly cultivated voice was heard to the best advantage.

Today's program will be as follows:

- AFTERNOON—2 O'CLOCK.
Grand Fantasia, "The Musketeers in the Convent".....Varney
Duet for Cornets, "Swiss Air".....Arban
Messrs. Clark and Millhouse.
"Till Eulenspiegel's Merry Pranks".....Strauss
Violin Solo, Allegretto and Allegro Vivace, from Concerto.....Mendelssohn
Miss Nicoline Zedeler.
Minuet and Farandole, from Second Suite. Bizet
(a) Characteristic Piece, "Indienne".....Sellenik
(b) March, "The Thunderer".....Sousa
4 O'CLOCK.
Masterpieces from the Grand Operas.....Saranek
Serenade for Trombones, "Come Where My Love Lies Dreaming".....Foster
Messrs. Corey, Lyon, Williams and Perfetto.
Ballet Suite, "The Fairy Dolls".....Bayer
Soprano Solo, "I Am the Rose".....Arditti
Miss Virginia Root.
Lyric Suite.....Grieg
(a) The Shepherd Boy.
(b) Norwegian Rustic March.
(c) Nocturne.
(d) March of the Dwarfs.
(a) "Prelude and Siciliana".....Mascagni
(b) March, "The Rifle Regiment".....Sousa
EVENING—7:30 O'CLOCK.
Ballet Suite, "Coppelia".....Delibes
Duet for Piccolos, "The Nightingale and Thrush".....Demare
Messrs. Lufsky and Senno.
Suite, "A Day in Venice".....Nevin
(a) Dawn.
(b) The Gondollers.
(c) Love Song.
(d) Goodnight.
Soprano solo, "The Carrier Pigeon".....Sousa
Miss Virginia Root.
Scenes from "La Boheme".....Puccini
March, "On to Victory".....Sousa
9:30 O'CLOCK.
Reminiscences of Chopin.....Clarke
Cornet Solo, "Showers of Gold".....Clarke
Mr. Herbert L. Clarke.
Suite, "People Who Live in Glass Houses".....Sousa
(a) The Champagnes.
(b) The Rhine Wines.
(c) The Whiskies.
(d) The Cordials.
Violin Solo, "Hejre Kat!".....Hubay
Miss Nicoline Zedeler.
(a) Intermezzo, "Corsicana".....J. Lewis Browne
(b) Valse, "The Merchants' Casino".....Gungl
Scenes from "The Waltz Dream".....Strauss

THE GREAT SOUSA BAND OF 50 ARTISTS COMING

Will Appear at Lock Haven Opera House Friday Evening, Sept. 16.

John Philip Sousa, "the march king" and his great band of fifty artists closed their twenty-three days' engagement at Willow Grove, near Philadelphia, last Monday evening. Lancaster, Lebanon, Reading, South Bethlehem, Allentown, Mauch Chunk, Wilkes-Barre and Scranton, complete this week's itinerary.

Next week they will give concerts at Syracuse, Utica, Amsterdam, Gloversville, Schenectady, Oneonta, Binghamton, Canton, Lock Haven and Allentown, followed by a week at the Pittsburgh Exposition.

Sousa played in the Lock Haven Opera House the afternoon of November 1902, the day before Thanksgiving, that was his only appearance in this city. He comes here again next week on Friday evening, with eminent soprano, violin and cornet soloists, as always, will perform a program of artistic musical balance that is sure to satisfy every variety of an audience's desires. Sousa always plays for his encore one of the popular songs of the day, arranged as an humor and this year it is "Has Any One Kelly?" His new composition, "Character Studies" or "The Dwellers in the Western World," is said to be one of the distinguished compositions of his best efforts, and is in three parts: the red man, who was here; the white man, who came here; and the black man, who was brought here.

Lock Haven Paper
Sept 10, 1910.

The American Musician "
August 27, 1910.

Scranton Independent
Gazette, Friday Aug 26, '10.

14



WHEN THE BAND PLAYS

He is still the same Sousa, sprightly, clearcut and natty, both in personal appearance and in the music that he brings forth from his band. Without spasms or gymnastics, but just by gently swaying his gloved hands, he guides his men through the marches that catch the ears—and the feet—of the multitudes.

It is cheering to those over whose heads the years are passing with undesired rapidity to see and hear Sousa. For he is still the same Sousa of twelve or fifteen years ago, and he brings back the halo of an earlier day, when the mind was unjaded, when enthusiasm was unbounded and when the buoyant spirit marched along to the time of a Sousa quickstep.

And so to-day, though the Sousa march may not be admitted to the realm of the classic, it nevertheless is a rejuvenator. Everywhere else are marks of time's changes. The men prominent in business, in politics and in religion are not those that

held sway a decade ago. But Sousa and his band play with the same animation as of yore; the trombonists still walk down to the front of the platform at the proper time and wake the distant echoes with their united blasts, and though there be some marches with new names, they still have the same old thrill and swing that always banishes lethargy and makes the blood flow swifter.

So here's hoping that Sousa and his band may play for many decades to come, to keep humanity young and fresh and sprightly.

Sousa's Band Will Give Concert in Scranton

The Scranton (Pa.) Times says that John Philip Sousa and his band will open the new American Auditorium or "Town Hall" on Adams avenue, September 10, with a concert for the benefit of the West Side Hospital. John Reynolds, a director in the hospital association and an energetic worker in behalf of the institution, has returned from New York, where he closed with America's greatest bandmaster for the concert.

Besides the full band there will be two soloists of national reputation, and it is expected that the affair will be one of the season's most notable musical events.

Pittsburg Press
Monday Sept 19, 1910.

SOUSA'S OPENING PROGRAM GIVEN A WARM GREETING

Soloists With Famous Band Indicate a Fortunate Choice by the Composer



VIRGINIA ROOT,
Soloist With Sousa's Band.

John Philip Sousa and his band opened a week's engagement at the Exposition this afternoon in the presence of an audience which gave the popular composer and leader an enthusiastic welcome. The program was one that appealed to the auditors and the applause was frequent and prolonged.

Sousa has been particularly fortunate in the selection of his soloists, and this afternoon he introduced here for the first time Virginia Root, soprano, and Nicoline Zedeler, violinist, and judging from their work they will become prime favorites. Miss Root sang "The Lark Has Left His Wat'ry Nest" in a most acceptable manner. She has a clear and sweet voice and the ease with which she reaches the higher notes is exceptional. Nicoline Zedeler, a Swedish girl of unquestioned talent, revealed technical skill of a high order in the violin solo, "Rondo Capriccioso." The ever popular cornetist, Herbert L. Clarke, and Mr. Corey rendered a scene from "Aida" that met with the heartiest approbation.

Sousa conducted the band in his usual finished and graceful manner. His magnetic personality dominated the performance and the players responded grandly to his baton. There are no idle moments at a Sousa concert for the director goes from one number to another in rapid succession. Among the new compositions played were the grand ballet from Lacombe's "Masqueraders" and a scene from Sidney Smith's "Chason Russe." Excerpts from "Madam Butterfly," Lincke's "Unrequited Love," gems from "The Chocolate Soldier" (also new) and "The Dollar Princess," followed.

The Sousa program for tonight is as follows:

7:30 O'CLOCK.
Grant Fantasia, "Les Contes D'Hoffman".....Offenbach
Euphonium Solo, "Bedouin Love Song".....Pinsuti
Mr. John Perfetto.
Suite of Five Pieces (first time at these concerts).....Chaminade
(a) Air de Ballet.
(b) Serenade.
(c) Callirhoe.
(d) Meditation.
(e) Valse des Cymbals.
Violin Solo, "Rhapsody Piedmontese" (new).....Simigaglia
Miss Nicoline Zedeler.
Peasant Dance, "Kakuska".....Lehar
Gems from the Works of Donizetti.
9:30 O'CLOCK.
Suite, "Cradle" (first time at these concerts).....Brookhoven
Cornet Solo, "From the Shores of the Mighty Pacific".....Clarke
Mr. Herbert L. Clarke.
Character Studies, "The Dwellers in the Western World" (new).....Sousa
(a) "The Red Man."
(b) "The White Man."
(c) "The Black Man."
Soprano Solo, "April Morn'".....Batten
Miss Virginia Root.
(a) Idyl, "Softly, Unaware" (new).....Lincke
(b) March, "The Glory of the Yankee Navy" (new).....Sousa
The Ride of the "Valkyries".....Wagner

"Pittsburg Press"
Thursday Sept 22, 1910.

MARCH KING'S PROGRAMS ARE MAKING BIG HITS.

Only Two Days More of Sousa. Excursion Day in Exposition.

Programs offered by Sousa in the Exposition are acknowledged the best that he has presented in this city. They not only include many new selections, but compositions of the old masters are to be heard every afternoon and evening. Mr. Sousa has proven himself to be a program builder of unusual ability. His solo department is stronger this year than it has been in a long time. Virginia Root, the soprano, and Nicoline Zedeler, the violin soloist, have become popular with the audiences, and they are compelled to respond to encores every time they appear.

There will be only two more days of Sousa and it may be a long time before he is again heard in this city, as he shortly will start on a tour of the world which is expected to take up a year. The programs that he will offer for the closing concerts of his engagement will include a number of new compositions as well as selections from the old masters. To-day will be excursion day at the Exposition.

To-day's musical program is:

2 O'CLOCK.
Rhapsody, "Welsh".....German
Grand Fantasia, "La Traviata".....Verdi
(a) Spain.
(b) Germany.
(c) Hungary.
Violin Solo, "Zapateado".....Sarasate
Miss Nicoline Zedeler.
(a) "On the Bosphorus" (new).....Lincke
(b) "Home from the War".....Strauss
March, "Hands Across the Sea".....Sousa
4 O'CLOCK.
Choral and Fugue, from "The Well-tempered Clavier".....Bach
Quartet, from "Rigoletto".....Verdi
Messrs. Clarke, Millhouse, Corey and Perfetto.
Suite, "Looking Upward".....Sousa
(a) By the Light of the Polar Star.
(b) Under the Southern Cross.
(c) Mars and Venus.
Soprano Solo, "Will o' the Wisp" (new).....Spross
Miss Virginia Root.
Dances from Bunning's "Robin Hood."
Rhapsody, "Slavonic".....Friedman
7:30 O'CLOCK.
Gems from the Works of Giuseppe.....Verdi
Trombone Solo, "Love Thoughts".....Pryor
Ralph Corey.
Suite, "At the King's Court".....Sousa
(a) Her Ladyship, "The Countess."
(b) Her Grace, "The Duchess."
(c) Her Majesty, "The Queen."
Soprano Solo, "Because I Love You, Dear".....Hawley
Miss Virginia Root.
(a) Caprice, "The Soubrette" (new).....Coombs
(b) Intermezzo, "Dance Egyptian".....Brown
March, "The Man Behind the Gun".....Sousa
9:30 O'CLOCK.
Ballet Music, "The Grecians" (new).....Massenet
Cornet Solo, "The Debutante".....Clarke
Herbert L. Clarke.
Suite, "Last Days of Pompeii".....Sousa
(a) In the House of Burbo and Stratonic.
(b) "Nydia."
(c) The Destruction of Pompeii and Nydia's Death.
Violin Solo, "Zigeunerweisen".....Sarasate
Miss Nicoline Zedeler.
(a) Idyl, "The Clock".....Conterno
(b) Valse, "Morning Journals".....Strauss
Scenes from "Carmen".....Bizet

PROGRAMS ARE BETTER.

Sousa, With Band and Soloists, Pleasing Large Audience

Music lovers attending the concert at the Exposition this season are unanimous in the opinion that the programs offered by Sousa are the best that he has presented in this city. His solo department is stronger this year than it has been in a long time. Virginia Root, the soprano, and Nicoline Zedeler, the violin soloist, are compelled to respond to encores every time they appear.

The program last night opened with "The Bartered Bride," by Smetana. Herbert L. Clarke again appeared in a cornet solo, "Dreams," and he was heartily encored. Two new selections, "A Vision of Salome," by Joyce, and "Dolores," by Breton, followed. Nicoline Zedeler scored a distinct success in her violin solo, "Souvenir de Moscow." Nevin's ever-popular "A June Night in Washington," was beautifully interpreted by the band. Virginia Root sang for the first time "Spring's Singing." She was rewarded with many calls.

There will be only two more days of Sousa and it may be a long time before he is again heard in this city. The programs for the closing concerts will include a number of new compositions, as well as selections from the old masters. Today's program follows:

2 O'CLOCK.
Rhapsody, "Welsh".....German
Grand fantasia, "La Traviata".....Verdi
Suite, "In Foreign Lands".....Moskowski
(a) Spain.
(b) Germany.
(c) Hungary.
Violin solo, "Zapateado".....Sarasate
Miss Nicoline Zedeler.
(a) "On the Bosphorus" (new).....Lincke
(b) "Home from the War".....Strauss
March, "Hands Across the Sea".....Sousa
4 O'CLOCK.
Choral and fugue, from "The Well-tempered Clavier".....Bach
Quartet, from "Rigoletto".....Verdi
Messrs. Clarke, Millhouse, Corey and Perfetto.
Suite, "Looking Upward".....Sousa
(a) By the Light of the Polar Star.
(b) Under the Southern Cross.
(c) Mars and Venus.
Soprano solo, "Will o' the Wisp" (new).....Spross
Miss Virginia Root.
Dances, from Bunning's "Robin Hood."

"Pittsburg Gazette Times"
Thursday Sept 22, 1910.

Post-Standard
Syracuse, Sept 17, 1910

Sousa and His Band.

Sousa, the only man who ever composed the Washington Post March, appeared with a band of forty-six, Herbert L. Clarke and two other soloists, at the Witing twice yesterday before audiences which made up in enthusiasm what was lacking in numbers.

This famous band might perhaps be more correctly described as a reed orchestra, since the clarinets, flutes and other reed instruments outnumber the brass; and the tendency, noted here last year is to produce from the reeds, with the aid of the harp and of that marvelous instrument, the French horn, effects which have the softness and flexibility of the string orchestra. In the opening number of the evening programme, the Peer Gynt suite, these pleasing effects were particularly noticeable, the full strength of the brass choir not being called forth until the latter part of the last movement.

Mr. Sousa has developed and raised his standards, but he has not lost the trick of popularity, and the dozen encores with which he rewarded the enthusiasm of his audiences included, as usual, the best known of those ripping marches which have made him famous all over the world.

The chief number of the evening programme was Mr. Sousa's new composition, "Dwellers in the Western World." It comprises three character studies, the Red Man, the White Man and the Black Man. Of these the first is the most effective with its characteristic air in a minor key suggestive of the Indian dance, though the second, based on Joaquin Miller's stirring poem on Columbus, shows some dramatic originality in its pictures of the storm, of religious feeling, of war, of industry and of conquest.

Nothing pleased the audience more than the variations on that immortal theme, "Has Anybody Here Seen Kelly?"

Rhapsody, "Slavonic".....Friedman
7:30 O'CLOCK.
Gems from the works of Giuseppe Verdi.
Trombone solo, "Love Thoughts".....Pryor
Ralph Corey.
Suite, "At the King's Court".....Sousa
(a) Her Ladyship, "The Countess."
(b) Her Grace, "The Duchess."
(c) Her Majesty, "The Queen."
Soprano solo, "Because I Love You, Dear".....Hawley
Miss Virginia Root.
(a) Caprice, "The Soubrette" (new).....Coombs
(b) Intermezzo, "Dance Egyptian".....Brown
March, "The Man Behind the Gun".....Sousa
9:30 O'CLOCK.
Ballet music, "The Grecians" (new).....Massenet
Cornet solo, "The Debutante".....Clarke
Herbert L. Clarke.
Suite, "Last Days of Pompeii".....Sousa
(a) In the House of Burbo and Stratonic.
(b) "Nydia."
(c) The Destruction of Pompeii and Nydia's Death.
Violin solo, "Zigeunerweisen".....Sarasate
Miss Nicoline Zedeler.
(a) Idyl, "The Clock".....Conterno
(b) Valse, "Morning Journals".....Strauss
Scenes from "Carmen".....Bizet

Pittsburg Dispatch
Sept 22, 1910.

Sousa Soloists Please Crowds

Present Expo Engagement of "March King" Is Drawing to an End.

Music lovers attending the concerts at the Exposition this season are unanimous in the opinion that the programs offered by Sousa are the best that he has presented in this city. His solo department is stronger this year than it has been in a long time. Virginia Root, the soprano, and Nicoline Zedeler, the violin soloist, have become very popular with the audiences.

There will be only two more days of Sousa and it may be a long time before he is again heard in this city, as he will shortly start on a tour of the world, which is expected to take up a year. Today's program is as follows:

AFTERNOON—2 O'CLOCK.
Rhapsody, "Welsh".....German
Grand fantasia, "La Traviata".....Verdi
Suite, "In Foreign Lands".....Moskowski
(a) Spain.
(b) Germany.
(c) Hungary.
Violin Solo, "Zapateado".....Sarasate
Miss Nicoline Zedeler.
(a) "On the Bosphorus" (new).....Lincke
(b) "Home from the War".....Strauss
March, "Hands Across the Sea".....Sousa
AFTERNOON—4 O'CLOCK.
Choral and Fugue from "The Well-tempered Cavalier".....Bach
Quartet from "Rigoletto".....Verdi
Messrs. Clarke, Millhouse, Corey and Perfetto.
Suite, "Looking Upward".....Sousa
(a) By the Light of the Polar Star.
(b) Under the Southern Cross.
(c) Mars and Venus.
Soprano Solo, "Will o' the Wisp" (new).....Spross
Miss Virginia Root.
Dances from Bunning's "Robin Hood."

Rhapsody, "Slavonic".....Friedman

7:30 O'CLOCK.

Gems from the Works of Giuseppe Verdi.
Trombone Solo, "Love Thoughts".....Pryor
Ralph Corey.
Suite, "At the King's Court".....Sousa
(a) Her Ladyship, "The Countess."
(b) Her Grace, "The Duchess."
(c) Her Majesty, "The Queen."
Soprano Solo, "Because I Love You, Dear".....Hawley
Miss Virginia Root.
(a) Caprice, "The Soubrette" (new).....Coombs
(b) Intermezzo, "Dance Egyptian".....Brown
March, "The Man Behind the Gun".....Sousa

7:30 O'CLOCK.

Ballet Music, "The Grecians" (new).....Massenet
Cornet Solo, "The Debutante".....Clarke
Herbert L. Clarke.
Suite, "Last Days of Pompeii".....Sousa
(a) In the House of Burbo and Stratonic.
(b) "Nydia."
(c) The Destruction of Pompeii and Nydia's Death.
Violin Solo, "Zigeunerweisen".....Sarasate
Miss Nicoline Zedeler.
(a) Idyl, "The Clock".....Conterno
(b) Valse, "Morning Journals".....Strauss
Scenes from "Carmen".....Bizet

"Pittsburg Chronicle Telegram"
Friday Sept 23, 1910.

Sousa's Engagement Draws Large Crowd

At Farewell Concert Tomorrow Night Latest Composition, "Dwellers of Western World," Will Be Given.

TWO PROGRAMS FOR TONIGHT

The engagement of Sousa at the Exposition is drawing to a close. Tomorrow night he will be seen here for the last time until he has made a tour of the world, and it is doubtful whether the Sousa band will return in season to appear here next fall. At the farewell concert tomorrow night Mr. Sousa will present his latest composition, "Dwellers of the Western World."

This afternoon's program met with the enthusiastic appreciation of the large audience present. It was evident that lovers of many classes of music were in evidence, and no one went away disappointed. Virginia Root again captivated the crowd with her soprano solo, "The Carrier Pigeon," as did Nicoline Zedeler with her wonderfully executed violin solo, "Obertass."

W. M. Lowry, general eastern passenger agent of the Great Northern Railroad, and E. W. Wilde, private secretary to S. J. Ellison, general passenger agent of the line, were in the city yesterday on business pertaining to the Great Northern exhibit.

The music program for tonight is as follows:

7:30 O'CLOCK.
Choral a la Cappella, from "St. Christopher" Horatio Parker
Overture, "Frau Luna" Lincke
Till Eulenspiegel's Merry Pranks Strauss
Violin Solo, "Rondo Capriccioso" St. Saens
Miss Nicoline Zedeler.
Rondo Capriccioso Mendelssohn
Dedication March Foerster
(Written for Founders' Day in Pittsburgh, and theme founded on the initials of Andrew Carnegie, "A. C.")
9:30 O'CLOCK.
Prelude and Finale, from "Tristan and Isolde" Wagner
Cornet Solo, "From the Shores of the Mighty Pacific" Clarke
Herbert L. Clarke.
Masterpieces from the Grand Operas (new) Saranek
Soprano Solo, "The Cross" Ware
Miss Virginia Root.
Fantasia, "Siegfried" Wagner
Fourteenth Rhapsody Liszt

"Pittsburg Chronicle Telegram"
Tuesday, Sept 20, 1910.

Sousa Captivates Exposition Crowd

Program This Afternoon Is Varied, Including Numbers Suiing All Classes of Musical Taste.

SOLOISTS PROVING POPULAR

Sousa captivated another large and enthusiastic audience this afternoon at the Exposition. The versatility of this popular bandmaster is revealed at every concert. He will present the serious works of the most noted masters in a splendid and artistic manner and a short time later the band will play some popular air of the day, such as "Has Anybody Seen Kelly?" but each number is rendered with the greatest care regardless of theme.

The program this afternoon was a varied one and it included compositions that appealed most effectively to the cultivated musical taste as well as to those who prefer the lighter compositions. The soloists contributed much to the success of the entertainment. Nicolene Zedeler, the Swedish violinist, again demonstrated her superlative ability in a solo from Mendelssohn's "Concerto." Virginia Root's superb soprano voice was heard to particular advantage in her selection, "I Am the Rose." She made a distinct hit and the applause was enthusiastic and prolonged.

"Pittsburg Sun"
Friday Sept 23, 1910

SOUSA LEAVES EXPO TO-MORROW

Sousa's engagement at the Exposition is drawing to a close. To-morrow night he will be heard here for the last time until he has made a tour of the world and it is doubtful whether the band will return in time to appear here next fall. At the farewell concert to-morrow night, Mr. Sousa will present his latest composition, "Dwellers of the Western World." This selection has for its theme the discovery of America. It is divided in three parts, the red man, the white man, and the black man. The red man is represented in his lonely possessions, then comes the white man and the fearful storms at sea. The discovery of America brings about a tremendous climax and here the Sousa band produces thunderous efforts. The black man with his quaint melodies is also introduced.

This afternoon's program met with the enthusiastic appreciation of the large audience present. It was evident that lovers of many classes of music were in evidence and no one went away disappointed. Virginia Root again captivated the crowd with her soprano solo, "The Carrier Pigeon," as did Nicoline Zedeler with her wonderfully executed violin solo, "Obertass."

W. M. Lowry, general Eastern passenger agent of the Great Northern railroad, and E. W. Wilde, private secretary to S. J. Ellison, general passenger agent of the line were in the city yesterday on business pertaining to the Great Northern exhibit.

To-night's musical program follows:

7:30 O'CLOCK.
Choral a la Cappella, from "St. Christopher" Horatio Parker
Overture, "Frau Luna" Lincke
Till Eulenspiegel's Merry Pranks Strauss
Violin Solo, "Rondo Capriccioso" St. Saens
Miss Nicoline Zedeler.
Rondo Capriccioso Mendelssohn
Dedication March Foerster
(Written for Founders' day in Pittsburgh, and theme founded on the initials of Andrew Carnegie, "A. C.")
9:30 O'CLOCK.
Prelude and Finale, from "Tristan and Isolde" Wagner
Cornet Solo, "From the Shores of the Mighty Pacific" Clarke
Herbert L. Clarke.
Masterpieces from the Grand Operas (new) Saranek
Soprano Solo, "The Cross" Ware
Miss Virginia Root.
Fantasia, "Siegfried" Wagner
Fourteenth Rhapsody Liszt

The scholars of the Moorhead, Home-wood, Bedford, Birmingham, Knox, West Liberty, Beechview and Esplen schools were guests of the Exposition yesterday. The following Sousa program will be observed tonight:

7:30 O'CLOCK.
Ballet Suite, "Coppelia" Delibes
Duet for Piccolos, "The Nightingale and Thrush" Demare
Messrs. Lufsky and Senno.
Suite, "A Day in Venice" Nevin
(a) Dawn.
(b) The Gondollers.
(c) Love Song.
(d) Goodnight.
Soprano Solo, "The Carrier Pigeon" Sousa
Miss Virginia Root.
Scenes from "La Boheme" Puccini
March, "On to Victory" Sousa
9:30 O'CLOCK.
Reminiscences of Chopin.
Cornet Solo, "Showers of Gold" Clarke
Herbert L. Clarke.
Suite, "People Who Live in Glass Houses" Sousa
(a) The Champagnes.
(b) The Rhine Wines.
(c) The Whiskies.
(d) The Cordials.
Violin Solo, "Hejre Kati" Hubay
Miss Nicoline Zedeler.
(a) Intermezzo, "Corsicana" J. Lewis Brown
(b) Valse, "The Merchants' Casino" Gungl
Scenes from "The Waltz Dream" Strauss

"Lock Haven Paper"
Sept 9, 1910.

SOUSA'S EARLY CAREER

Only Received \$25 For Two of His Most Famous Marches—Latest March Will Be Played Here.

It is not generally known that John Philip Sousa received but \$25.00 for two of his most famous marches: "The Washington Post" and "The High School Cadets," but such, nevertheless, is the case. These compositions were written by the March King when he was but little known and though they were presented for consideration to several publishers, supposed to possess the faculty of discrimination, they were rejected.

Finally, a music publishing house in Philadelphia informed Sousa that it was willing to assume the risk and financial expense of publishing the marches providing the composer would



MISS VIRGINIA ROOT, Soprano.

assign his exclusive rights for the amount named.

Although the publishers are said to have cleared the sum of \$100,000 from the tremendous sales of "The Washington Post" and "The High School Cadets" marches, Sousa never murmured.

At the concert to be given by Sousa and his band in the Opera house on Friday evening of next week, they will play his latest march, "The Glory of the Yankee Navy." The soloists with Sousa this year are Virginia Root, soprano, Nicoline Zedeler, violinist, and Herbert L. Clarke, cornist.

"Lock Haven Paper"
Sept 10, 1910.

A GREAT BAND

Lock Haven Highly Fortunate in Hearing Sousa's Great Organization.

Great interest is being shown by music lovers in the forthcoming first performances of the new Sousa suite which will be played by Sousa and his band during the coming season. Those who have been privileged to hear it in private state that it is strikingly original, admirably constructed and that it has some of the best melodies that the great band composer has ever written.



MISS NICOLINE ZEDELER

Two new soloists, who will be heard with Sousa's Band this year for the first time, are Miss Virginia Root, soprano, and Miss Nicoline Zedeler, violinist. These young women have already won honors for exceptional skill in their respective professions and are expected to follow the path of their predecessors; who were Sousa soloists, to widespread prominence.

Herbert L. Clarke, the wonderful cornet soloist, will also be heard at the coming concert, which takes place in the Opera House, Friday evening, September 16, at 8:30 o'clock.

The Sousa Band

Players may come and players may go—tours may begin and end or be interrupted for weeks, and even the best part of a season. But through the past two decades the Sousa concert band remains the unquestioned great factor in its field of musical endeavor. It is one of the most constant sources of pride to the patriotic American because its leader, though inheriting, from ancestral lines the Teutonic color wealth of harmonic structure, and the atin sense also of melodic lines, is himself in birth, education, belief and enthusiasm an American in every fibre. No one can adequately estimate his service to the cause of music, for this service consists of so many details and is so tremendous both as to its quality and its quantity.

His success both as to composition and conducting raised a crop of imitators like unto the reeds of the marshes in number. None have rivaled his eminence or seriously challenged his position. Marches-echoes of the Sousa marches have sailed on every breeze, by night and day, and from hundreds of bands. But they were echoes—some of them very delightful echoes. Likewise as to conductors—many ambitious imitators have revealed either flagrantly or more subtly that they were willingly or unwillingly disciples of Sousa. Some have had certain of his best qualities in some degree absolutely none have combined their endowments into his personnel of authority and musicianship.

There is and has been in this country at least, but one Sousa, and we may not expect to have another during the lifetime of those in being.

The writer has heard Sousa conduct in rehearsal or concert scores of times. He has heard the band under almost all possible conditions. He has heard Sousa's famous soloists like Helle, Moermans, Mantea, Pryor, and the others. None of these are now with the band. In fact there are now with this organization perhaps not more than two or three who played with Sousa here fifteen years ago. But the sway, the dynamic power, the swift flashes and changes of color, the opulence of tonal wealth, the characteristic compulsion of swift rising crescendos, the strong accents, the marvelous precision, the graceful and satisfying line of phrases—all were there last night, perhaps some of them more finished than before—but still impressive diverting and convincing as always. This world touring band, as led by its master of music is the final word in his realm. There is but one Sousa.

The advance notices have gone into the merit and character of the program and the general excellence of the scheme. Its many sidedness, variety, its musical worthiness have been exploited in advance. From light to grave—from dactylic to spondaic in rhythm and utterance—it was all satisfying and delightful. It would seem impossible to imagine a more impressive utterance of the Rachmanhoff Prelude, or of the third Prelude of Liszt's suite. The Slavonic potpourri of folk tunes woven into that warp and woof of brilliance and sombreness in contrasts, was of largest eloquence. And the lit and daintiness of the lighter numbers was there, even to the rivaling of the string section of an orchestra. Because Sousa is known so well in all his moods of program making and program coloring these general observations seem all that are necessary at this time. It was a rare evening of enjoyment. En-

"Wilkes-Barre Record"

Saturday, Sept 10, 1910.

cores were as vehemently demanded and as cordially and generously given as always and the American music lover felt content and pleasantly confident of the triumphs this organization is going to win as it fares over seas and to foreign peoples.

Miss Root sang the Card Song from Sousa's opera—a very difficult thing to sing—dramatic and exacting. It was well delivered though the accompaniment rather shaded too heavily. Miss Root has a big voice of wide range, and carrying quality. Her workmanship is excellent, but the voice last evening sounded a bit tired—suggesting the harsh demands of much journeying.

Miss Zedeler is a brilliant performer

on the violin—full of nerve and fire, with plenty of executive talent, and a big, clear, but sympathetic tone. Her playing of the Xerxes Largo was an episode worthy of being long remembered. All the soloists were encored with considerable fervor. In fact the program called forth no less than fifteen encores.

It is doubtful if a better pleased audience has assembled in Wilkes-Barre in many a day. There was a most cordial relationship between conductor, players, and audience throughout and the concert will pass into recollection as one of our most delightful musical episodes. The Temple was completely filled except for a few seats at the front.

SOUSA CONCERT IS MOST DELIGHTFUL

The March King and His Artists Captivate Music Lovers

Musicians and Soloists Forced to Respond to Thirteen Encores—Program Ranged from Classic Selections to Variations of "Kelly"—New Sousa Compositions

John Philip Sousa, the march king, and his famous concert band delighted and charmed a large assemblage of music lovers at the Stone opera house last evening.

It was a splendidly arranged and magnificently rendered program of wide variety and range. The encores, of which there were thirteen, were largely his own marches or pieces of a light texture, an attractive contrast to the classic and heavier numbers. The musicians swept from the sombre and forceful strength and the delicate grace of some of the selections to the swinging Sousa marches, which strike an electrical martial note, in a way that captivated the audience.

The program opened with an admirable rendition of the "Peer Gynt" suite (Edward Grieg), the tingling march, "El Capitan," being the encore. "From the Shores of the Mighty Pacific" (Clarke), Herbert Clarke's cornet solo, was as beautiful as the song of a bird. An encore the sextet from "Lucia" (Donizetti) was admirably given.

The third number was the new Sousa composition, "Dwellers in the Western World," in three parts, the first full of the savage music and Indian cries of the frontier, the second, with its noble strains, portraying the advance of civilization, and the third, depicting the light hearted life of the Southern darkies. It is a remarkable composition, capably rendered. The pretty "Whistler's Serenade" and "The Free Lance" (Sousa) were the admirable encores.

A sweet and flexible soprano voice, with admirable high tones and clear enunciation, was displayed by Miss Virginia Root in the solo, "The Card Song" (Sousa). The encore, "Annie Laurie" and "The Goose Girl," were most delightful. "Till Eulenspiegel's Merry Pranks" (Strauss), and the encore, "Fairest of the Fair" (Sousa), closed the first part.

Broekhoven's dainty caprice "Catalina" was excellent. The encores were "Kelly," which touched the fancy of the audience, and "Temptation." Then came Schilius' "Valse Triste," the splendid new march, "Glory of the Yankee Navy" (Sousa) and those favorites, "Stars and Stripes Forever," and "Manhattan Beach."

Miss Nicoline Zedeler's violin solo, "Rhapsody Piedmontese" (Sinigaglia), "Large," and "Hungarian Dance," displayed striking control and technique. Halvorsen's "Triumphale des Boyards" was the closing number.

"Singer's Appeal"
Friday, Sept 16, 1910.

"Pittsburgh Chronicle-Telegraph"
Saturday, Sept 24, 1910.

Farewell of Sousa Is Given Tonight

Will Make Tour of World and May Not Return to Pittsburgh for Two Years.

LARGE CROWD HEARS BAND

This is the last day of Sousa at the Exposition and an immense audience was in attendance this afternoon. This popular bandmaster has been an annual visitor to Pittsburgh for many years but as he will shortly embark on a tour of the world there is some doubt as to whether he will return in time to play his regular engagement here. The audience appeared to realize that he was going away on a long trip and they seemed loath to part with him.

The band began with Suppe's overture, "Light Cavalry," followed by a cleverly rendered clarinet solo by Joseph Norrito. Sousa's admirable suite, "Three Quotations" found much favor, and Virginia Root sang "The Goose Girl," and the "Boat Song," in a manner that provoked loud and prolonged applause.

The scholars of the Peebles, Allen, Mt. Washington, Montooth, Ralston, Springfield and O'Hara schools were guests of the Exposition yesterday.

Sousa's farewell program tonight is as follows:

- 7:30 O'CLOCK.
Overture, "Poet and Peasant".....Suppe
Piccolo Solo, "The Song of the Nightingale" (new).....Fillipovski
Mr. Paul Senno.
Grand Fantasia, "Il Trovatore".....Verdi
Soprano Solo, "The Card Song".....Sousa
Miss Virginia Root.
Indian Dance, "Hobomoko" (new).....Reeves
Three Dances, "Henry VIII".....German
9:30 O'CLOCK.
Overture, "Tannhauser".....Wagner
Cornet Solo, "Showers of Gold".....Clarke
Mr. Herbert L. Clarke.
Character Studies, "Dwellers in the Western World" (new).....Sousa
(a) The Red Man.
(b) The White Man.
(c) The Black Man.
Violin Solo, "Rhapsody Piedmontese".....Sinigaglia
Miss Nicoline Zedeler.
Valse, "The Beautiful Blue Danube".....Strauss
March, "The Stars and Stripes Forever".....Sousa

"Pittsburgh Sun"
Thursday, Sept 22, 1910.

SOUSA DRAWS BIG CROWDS TO EXPO

The Sousa band rendered another varied program at the Exposition this afternoon and the selections included many popular works. Massenet's two movements from "Les Alsaciennes" was capably played as was the grand polonaise from Liszt's "The Second." The Sousa musicians show marked facility of expression whether playing heavy compositions or light selections, and they had ample opportunity this afternoon. The sextet from "Lucia" was finely played and Sousa's suite, "Three Quotations," which is written in the composer's characteristic vein, found much favor. Schoenfeld's rhapsody, "American," dedicated to Mr. Sousa, was rendered here for the first time. Virginia Root displayed her superb soprano voice to excellent advantage, while Nicoline Zedeler again charmed with a violin solo.

The big show at the Point continues to attract large crowds, who find the novel exhibits a source of entertainment. The many amusement features create no little enjoyment. The ventriloquist, Harrington, with his figure, "Mike," is highly amusing, while the laughing gallery, with its concave and convex mirrors, cause peals of laughter every night.

The music program for to-night is as follows:

- 7:30 O'CLOCK.
"The Bartered Bride".....Smetana
(a) Overture.
(b) Polka.
(c) Feriant.
Song, "Dreams".....Wagner
(Obligata by Herbert L. Clarke)
(a) "A Vision of Salome" (new).....Joyce
(b) Characteristic, "Dolores" (new).....Breton
Violin Solo, "Souvenir de Moscow".....Weinawski
Miss Nicoline Zedeler.
(a) Valse, "Triste," from "Krollina".....Sibelius
(b) "A June Night in Washington".....Nevin
Gems from "The Vivand'erre".....Godard
9:30 O'CLOCK.
Overture, "The Sicilian Vespers".....Verdi
Cornet Solo, "The Great Beyond".....Carrington
Herbert L. Clarke.
Tone Poem, "Finlandia".....Sibelius
Soprano Solo, "Spring's Singing" (new).....MacFadyen
Miss Virginia Root.
(a) Canzonetta, from Symphonic Sketches (new).....Chadwick
(b) Oriental Patrol, "Osmanli".....Zimmerman
Gems from "The Arcadians".....Moncton

"Amsterdam Ev. Review"
Tuesday, Sept 13, 1910.

SOUSA WIELDS BATON AT ARMORY CONCERT

Famous Bandmaster and His Company of Musicians Given a Cordial Reception.

The famous bandmaster and composer, John Philip Sousa, and his band delighted a large audience of Amsterdamians, mostly women, at the armory this afternoon. Many encores were called for by the enthusiastic applause of the audience and Amsterdamians earnestly look forward to Mr. Sousa's return from his European tour when it is hoped this city may again be included in his tour.

- The program follows:
Symphonic Poem—"Les Preludes".....Liszt
Cornet Solo—"From the Shores of the Mighty Pacific".....Clarke
Herbert L. Clarke.
Character Studies—"The Dwellers in the Western World" (new).....Sousa
(a)—The Red Man.
(b)—The White Man.
(c)—The Black Man.
Soprano Solo—"The Card Song".....Sousa
Miss Virginia Root.
Prelude—"The Bells of Moscow".....Rachmaninoff
INTERMISSION.
Suite—"The Creole".....(new) Broekhoven
(a)—"Entre Act".....Helmsberger
(b)—March—"The Glory of the Yankee Navy".....Sousa
Violin Solo—"Rhapsody Piedmontese".....Sinigaglia
Miss Nicoline Zedeler.
Rhapsody—"Slavonic".....Friedman

Pittsburgh Dispatch
Wednesday Sept 21, 1910

Sousa Concert Pleases Crowd

Soloists Win Favor With
Big Audiences at the
Expo Hall.

The engagement of Sousa at the Exposition is proving to be one of the most successful he has played in this city since he became such a popular favorite. The band is in many respects superior to that of last season.

The concerts of last evening were up to the usual high standard characteristic of the Sousa organization and the program was one which appealed most effectively to all musical tastes. The concert opened with Dalibes' ballet suite, "Coppelia," followed by a piccolo duet by Messrs. Lufsky and Senno, both of which were heartily enjoyed. Nevin's beautiful suite, "A Day in Venice," was magnificently interpreted and played with a dash and finish that won hearty applause. Virginia Root sang Sousa's soprano solo, "The Carrier Pigeon," better than it has been rendered by any of her predecessors. It is one of the popular successes of this noted composer. Nicoline Zedeler was again heartily greeted in a violin solo, which she played with all the finish of an artist. Herbert L. Clarke gave an excellent account of himself in his cornet solo, "Showers of Gold."

The program today will be as follows:

AFTERNOON—2 O'CLOCK.
Two movements from "Les Alsaciennes".....Massenet
(a) "The Wine Shop."
(b) "Sunday Evening."
Grand Polonaise, "The Second".....Liszt
Suite, "Maidens Three".....Sousa
(a) The Coquette.
(b) The Summer Girl.
(c) The Dancing Girl.
Soprano Solo, "Will You Love Me When the Lillies Are Dead?".....Sousa
Miss Virginia Root.
Fantasia, "Coon, Coon, Underneath the Moon".....Clutsam
March, "Invincible Eagle".....Sousa
AFTERNOON—4 O'CLOCK.
Overture, "In May".....Ellenberg
Sextette, "Lucia de Lammermoor".....Donizetti
Messrs. H. L. Clarke, Millhouse, E. G. Clarke, Corey, Peretto and Williams.
Suite, "Three Quotations".....Sousa
(a) "The King of France."
(b) "And I, Too, Was Born in Arcadia."
(c) "Nigger-in-the-Woodpile."
Violin Solo, "Zephyrs".....Hubay
Miss Nicoline Zedeler.
Rhapsody, "American" (new).....Schoenefeld
(Dedicated to John Philip Sousa.)
March, "King Cotton".....Sousa
EVENING—7:30 O'CLOCK.
"The Bartered Bride".....Smetana
(a) Overture.
(b) Polka.
(c) Furlant.
Song, "Dreams".....Wagner
(Obligato by Mr. Herbert L. Clarke.)
(a) "A Vision of Salome" (new).....Joyce
(b) Characteristic, "Dolores" (new).....Breton
Violin Solo, "Souvenir de Moscow".....Wieniawski
Miss Nicoline Zedeler.
(a) Valse, "Triste," from "Krollina".....Sibelius
(b) "A June Night in Washington".....Nevin
Gems from "The Vivandier".....Godard
9:30 O'CLOCK.
Overture, "The Sicilian Vespers".....Verdi
Cornet Solo, "The Great Beyond".....Carrington
Mr. Herbert L. Clarke.
Tone Poem, "Finlandia".....Sibelius
Soprano Solo, "Spring's Singing" (new).....MacFadyn
Miss Virginia Root.
(a) Canzonetta, from Symphonic Sketches (new).....Chadwick
(b) Oriental Patrol, "Osmanli".....Zimmermann
Gems from "The Arcadians".....Moncton

"Pittsburgh Post"
Wednesday Sept 21, 1910

SOUSA, HIS BAND AND SOLOISTS MAKE HITS.

Quartet to Sing "Lucia" This
Afternoon and "King Cot-
ton" to Be Played.

The engagement of Sousa and his band in the Pittsburgh Exposition is proving to be one of the most successful in this city since he became such a popular favorite. Virginia Root, the soprano, is making a big hit as are Nicoline Zedeler, the Swedish girl, not over 20 years of age, who appears to have a brilliant future before her as a violinist, and Herbert L. Clarke, a cornetist of recognized ability.

The musical program to-day is:

2 O'CLOCK.
Two Movements from "Les Alsaciennes".....Massenet
(a) The Wine Shop.
(b) Sunday Evening.
Grand Polonaise, "The Second".....Liszt
Suite, "Maidens Three".....Sousa
(a) The Coquette.
(b) The Summer Girl.
(c) The Dancing Girl.
Soprano Solo, "Will You Love Me When the Lillies Are Dead?".....Sousa
Miss Virginia Root.
Fantasia, "Coon, Coon, Underneath the Moon".....Clutsam
March, "Invincible Eagle".....Sousa
4 O'CLOCK.
Overture, "In May".....Ellenberg
Sextet, "Lucia de Lammermoor".....Donizetti
Messrs. H. L. Clarke, Millhouse, E. G. Clarke, Corey, Peretto and Williams.
Suite, "Three Quotations".....Sousa
(a) "The King of France."
(b) "And I, too, Was Born in Arcadia."
(c) "Nigger-in-the-Woodpile."
Violin Solo, "Zephyrs".....Hubay
Miss Nicoline Zedeler.
Rhapsody, "American" (new).....Schoenefeld
(Dedicated to John Philip Sousa.)
March, "King Cotton".....Sousa
7:30 O'CLOCK.
"The Bartered Bride".....Smetana
(a) Overture.
(b) Polka.
(c) Furlant.
Song, "Dreams".....Wagner
(Obligato by Herbert L. Clarke.)
(a) "A Vision of Salome" (new).....Joyce
(b) Characteristic, "Dolores" (new).....Breton
Violin Solo, "Souvenir de Moscow".....Wieniawski
Miss Nicoline Zedeler.
(a) Valse, "Triste," from "Krollina".....Sibelius
(b) "A June Night in Washington".....Nevin
Gems from "The Vivandier".....Godard
9:30 O'CLOCK.
Overture, "The Sicilian Vespers".....Verdi
Cornet Solo, "The Great Beyond".....Carrington
Herbert L. Clarke.
Tone Poem, "Finlandia".....Sibelius
Soprano Solo, "Spring's Singing" (new).....MacFadyn
Miss Virginia Root.
(a) Canzonetta, from Symphonic Sketches (new).....Chadwick
(b) Oriental Patrol, "Osmanli".....Zimmermann
Gems from "The Arcadians".....Moncton

"Pittsburgh Gazette Times"
Wednesday Sept 21, 1910

SOLOISTS ARE PLEASING.

Sousa and His Band Splendidly Re-
inforced.

The engagement of Sousa at the Exposition is proving to be one of the most successful he has played in this city since he became such a popular favorite. The band is in many respects superior to that of last season, while his soloists have all made a most distinctive hit and they have won many friends by their admirable work.

The program today will be as follows:

AFTERNOON—2 O'CLOCK.
Two Movements from "Les Alsaciennes".....Massenet
(a) The Wine Shop.
(b) Sunday Evening.
Grand Polonaise, "The Second".....Liszt
Suite, "Maidens Three".....Sousa
(a) The Coquette.
(b) The Summer Girl.
(c) The Dancing Girl.
Soprano Solo, "Will You Love Me When the Lillies Are Dead?".....Sousa
Miss Virginia Root.
Fantasia, "Coon, Coon, Underneath the Moon".....Clutsam
March, "Invincible Eagle".....Sousa
4 O'CLOCK.
Overture, "In May".....Ellenberg
Sextette, "Lucia de Lammermoor".....Donizetti
Messrs. H. L. Clarke, Millhouse, E. G. Clarke, Corey, Peretto and Williams.
Suite, "Three Quotations".....Sousa
(a) "The King of France."
(b) "And I, Too, Was Born in Arcadia."
(c) "Nigger-in-the-Woodpile."
Violin Solo, "Zephyrs".....Hubay
Miss Nicoline Zedeler.
Rhapsody, "American" (new).....Schoenefeld
(Dedicated to John Philip Sousa.)
March, "King Cotton".....Sousa
EVENING—7:30 O'CLOCK.
"The Bartered Bride".....Smetana
(a) Overture.
(b) Polka.
(c) Furlant.
Song, "Dreams".....Wagner
(Obligato by Mr. Herbert L. Clarke.)
(a) "A Vision of Salome" (new).....Joyce
(b) Characteristic, "Dolores" (new).....Breton
Violin Solo, "Souvenir de Moscow".....Wieniawski
Miss Nicoline Zedeler.
(a) Valse, "Triste," from "Krollina".....Sibelius
(b) "A June Night in Washington".....Nevin
Gems from "The Vivandier".....Godard
9:30 O'CLOCK.
Overture, "The Sicilian Vespers".....Verdi
Cornet Solo, "The Great Beyond".....Carrington
Mr. Herbert L. Clarke.
Tone Poem, "Finlandia".....Sibelius
Soprano Solo, "Spring's Singing" (new).....MacFadyn
Miss Virginia Root.
(a) Canzonetta, from Symphonic Sketches (new).....Chadwick
(b) Oriental Patrol, "Osmanli".....Zimmermann
Gems from "The Arcadians".....Moncton

"Pittsburgh Press"
Wednesday Sept 21, 1910

SOUSA'S PROGRAM WAS VARIED AND WELL RECEIVED

Popular Band Master Pleased
Huge Audience by His Ren-
dition of Noted Works

In speaking of his coming tour of the world, Sousa said last night between the concerts at the Exposition: "The time we will be on our world's tour may be longer than I expected. I have just received word from the Quinlan Bureau, the European booking agents, who have charge of the tour, asking me not to make any engagements for next year until further advised, as there is a possibility of our playing more dates in Australia than originally expected. I am very much pleased to make this tour, as it will be the longest of any large musical organization, and I hope to add to the popularity of American music in foreign countries."

The Sousa band rendered another varied program this afternoon and the selections included many popular works in widely contrasting styles of musical composition. Massenet's two movements from "Les Alsaciennes" was capitally played, as was the grand polonaise from Liszt's "The Second." The sextet from "Lucia" was finely played and Sousa's suite, "Three Quotations," found much favor. Schoenefeld's rhapsody, "American," was played here for the first time. Virginia Root displayed her superb soprano voice to excellent advantage, while Nicoline Zedeler again charmed with a violin solo.

The big show at the point continues to attract large crowds, who find the novel exhibits a source of entertainment. The many amusement features create no little enjoyment. The ventriloquist, Harrington, with his figure "Mike," is highly amusing, while the laughing gallery with its concave and convex mirrors cause peals of laughter every night.

The music program for tonight is as follows:

7:30 O'CLOCK.
"The Bartered Bride".....Smetana
(a) Overture.
(b) Polka.
(c) Furlant.
Song, "Dreams".....Wagner
(Obligato by Mr. Herbert L. Clarke.)
(a) "A Vision of Salome" (new).....Joyce
(b) Characteristic, "Dolores" (new).....Breton
Violin Solo, "Souvenir de Moscow".....Wieniawski
Miss Nicoline Zedeler.
(a) Valse, "Triste," from "Krollina".....Sibelius
(b) "A June Night in Washington".....Nevin
Gems from "The Vivandier".....Godard
9:30 O'CLOCK.
Overture, "The Sicilian Vespers".....Verdi
Cornet Solo, "The Great Beyond".....Carrington
Mr. Herbert L. Clarke.
Tone Poem, "Finlandia".....Sibelius
Soprano Solo, "Spring's Singing" (new).....MacFadyn
Miss Virginia Root.
(a) Canzonetta, from Symphonic Sketches (new).....Chadwick
(b) Oriental Patrol, "Osmanli".....Zimmermann
Gems from "The Arcadians".....Moncton

"The Pittsburgh Dispatch"
Tuesday Sept 20, 1910.

Sousa Welcomed At Exposition

New Compositions and Fa-
mous Soloists Feature
Concerts.

The ever-popular and magnetic John Philip Sousa and his band began a week's engagement at the Exposition yesterday afternoon, playing to a large and delighted audience at both the afternoon and evening concerts. Mr. Sousa was given a most enthusiastic welcome.

During his engagement here Mr. Sousa will introduce many new compositions, among which is "The Dwellers in the Western World," of which he is the composer. This selection is divided into three parts—"The Red Man," "The White Man" and "The Black Man." It has for the stirring theme the discovery of America, and the interpretation of it involves a constant change of mood on the part of the audience.

Nicoline Zedeler, the Swedish violinist, appeared in a solo, "Rhapsody Piedmontese," which she rendered in a manner that proved her to be a violinist of exceptional ability. Virginia Root, the soprano soloist, made her debut in her rendition of "April Morn." Today's program will be as follows:

John Philip Sousa, conductor; Herbert L. Clarke, cornetist; Ross Millhouse, cornetist, and Miss Nicoline Zedeler, violinist.

"Pittsburg Sun"
Tuesday, Sept 20, 1910.

SOUSA DRAWS BIG CROWDS TO EXPO

Sousa captivated another large and enthusiastic audience this afternoon. The versatility of this popular bandmaster is revealed at every concert. He will present the most serious works of the most noted masters in a splendid and artistic manner and a short time later the band will play some popular air of the day such as "Has Anybody Seen Kelly?" but each number is rendered with the greatest care regardless of theme. Sousa's march, "The Rifle Regiment," caught the fancy of the audience as it has always done. The soloists contributed much to the success of the entertainment. Nicolene Zedeler, the Swedish violinist, again demonstrated her superlative ability in a solo from Mendelssohn's "Concerto." Virginia Root's superb soprano voice was heard to particular advantage in her selection: "I Am the Rose." Herbert L. Clarke, the ever popular cornetist, and Mr. Millhouse played a cornet duet, "Swiss Air," that was greatly enjoyed.

Among the exhibits that are attracting a great deal of interest is a coal mine display in Mechanical hall. Here one sees coal dug by machinery and huge mine engines in operation.

The scholars of the Moorhead, Homewood, Bedford, Birmingham, Knox, West Liberty, Beechview and Esplan schools were guests of the Exposition yesterday.

The following program will be observed to-night:

7:30 O'CLOCK.
Ballet Suite, "Coppelia".....Delibes
Duet for Piccolos, "The Nightingale and Thrush".....Demare
Messrs. Lufsky and Senno.
Suite, "A Day in Venice".....Nevin
(a) Dawn.
(b) The Gondollers.
(c) Love Song.
(d) Good Night.
Soprano Solo, "The Carrier Pigeon".....Sousa
Miss Virginia Root.
Scenes from "La Boheme".....Puccini
March, "On to Victory".....Sousa
9:30 O'CLOCK.
Reminiscences of Chopin.
Cornet Solo, "Showers of Gold".....Clarke
Herbert L. Clarke.
Suite, "People Who Live in Glass Houses".....Sousa
(a) The Champagnes.
(b) The Rhine Wines.
(c) The Whiskies.
(d) The Cordials.
Violin Solo, "Hejre Kat!".....Hubay
Miss Nicolene Zedeler.
(a) Intermezzo, "Corsicana".....J. Lewis Browne
(b) Valse, "The Merchants' Casino".....Gungl
Scenes from "The Waltz Dream".....Strauss

"The Morning Sentinel
Amsterdam"
Tuesday Sept, 13, 1910.

SOUSA'S BAND WAS HEARD YESTERDAY

CONCERT AT SOUTH SIDE ARMORY WAS OF A PLEASING NATURE.

Bandmaster Sousa and his musicians were greeted by a representative audience at the south side armory yesterday afternoon. It's a pleasure to listen to Sousa's band. His programs are diversified enough to suit everyone. He plays the announced program and for the encores renders one of his dashing marches which were accorded a most vigorous reception yesterday. Miss Virginia Root, a soprano soloist, rendered "The Card Song" in an effective manner, and as an encore gave "Annie Laurie" in a manner which stamped her as an artist. In Herbert L. Clarke, Sousa has a cornet soloist whose equal has not been in Amsterdam. Miss Nicolene Sedeler, the violin soloist with Sousa, received a share of well merited applause for her offerings. The storm which had been gathering all afternoon and which no doubt deterred many from attending, broke before the close of the concert, and as a result the women attendants were inconvenienced to a considerable extent.

"The Scrantonian"
Sept 11, 1910.

GRAND CONCERT BY SOUSA AND HIS BAND

Amerman's New Town Hall was opened yesterday with two benefit performances given by Sousa and his band for the benefit of the West Side Hospital. It is gratifying to know that the concerts were a huge success in every respect.

The audiences were large and enthusiastic at both performances. The superb musical organization under its talented conductor has lost none of its old time finish, and the net proceeds to the hospital will be considerable. These three elements combined, realized the highest hopes of the promoters of the enterprise, and when a complete statement is made to the public, it will be found that the proceeds available for the hospital will be well over the thousand dollar mark, and perhaps nearer two thousand dollars.

The success of this undertaking is due to the fact that the committee in charge worked with a will from the very outset, and what is more to the point, they worked in perfect harmony.

The West Side Hospital stands greatly in need of funds. The great work performed by it demands much more cash than it is possible to secure in a state appropriation, so if you feel that you can spare a few dollars to help along the good work, don't be backward in sending it to the secretary.

"Utica Daily Press"
Tuesday Sept 13, 1910.

SOUSA AT THE STATE ARMORY

SCORED SPLENDID SUCCESSES

March King and His Capable Musicians Rendered Two Programs That Charmed Music Lovers—Selections Varied Sufficiently to Please All Tastes, but Each Number Was Rendered Artistically.

John Phillip Sousa, the man who has made "Tannhauser" as popular as "The Stars and Stripes" and who has devoted his life to missionary work for the better class of music, was in Utica yesterday, and with his band gave two excellent concerts in the Armory. Mr. Sousa is an author, a playwright and a noted composer of music, but it is as bandmaster that he has earned the appreciation of the music loving public of America and Europe. Years ago he made his first great strike in the "Washington Post March," and since that time he has become world famous as a drillmaster and conductor. As a band leader Sousa is hypnotic rather than magnetic, coloring the interpretation of the piece with his whole personality.

The concerts were given yesterday before large and appreciative audiences. In the afternoon there were 800 persons present and in the evening the Armory was filled. The selections were widely varied, from Bizet's "Minuet and Farandole" to "Has Anybody Here Seen Kelly?" but each number was rendered with the greatest care, regardless of theme. In dynamics and accentuation there are few orchestras that can equal Sousa's Band, and in fact through a wonderful adherence to technique the band's interpretation of the most common street melody makes it a work of art.

Mr. Sousa is accompanied by Miss Virginia Root, soprano soloist, Miss Nicolene Zedeler, violinist and Herbert L. Clarke, cornetist, all of whom did excellent work. The band is composed of 50 pieces and its personnel was selected with the greatest care by Mr. Sousa. The afternoon program was as follows: Overture—"Tannhauser".....Wagner
Cornet solo—"Showers of Gold".....Clarke
Herbert L. Clarke.

Suite—"People Who Live in Glass Houses,"
Sousa; (a) "The Champagnes," (b) "The Rhine Wines," (c) "The Whiskies," (d) "The Cordials."
Soprano solo—"The Carrier Pigeon".....Sousa
Miss Virginia Root.

Rhapsody—"The Welsh".....German
Minuet and Farandole, from "L'Arlesienne".....Bizet
(a) Caprice "Song of the Nightingale,"
Filipovsky

Piccolo obligato by Paul Senno.
(b) March—"The Fairest of the Fair" Sousa
Violin solo—"Rondo Capriccioso".....St. Saens
Miss Nicolene Zedeler.

"The Ride of the Valkyries".....Wagner

In the evening there was an entire change in the program. The first number was "Les Preludes" the third of Liszt's 13 symphonic poems, which with its martial sweeps and brilliant climaxes was magnificently rendered. The cornet solo "From the Shores of the Mighty Pacific" by Herbert L. Clark was the next number and it was ably interpreted. "The Dwellers in the Western World" recently composed by Mr. Sousa was next played by the band. This selection is divided into three parts, the red man, the white man and the black man and has for the stirring theme the discovery of America. The interpretation of it involves a constant change of mood on the part of the audience. The first impression conveyed is that of the red man in his lonely and undisputed possession. Then comes the adventure through the wild storms of the sea. The moment of the discovery is a tremendous climax and the whole band thundered forth the majestic strains.

Miss Virginia Root sang "The Card Song" composed by Mr. Sousa. Her voice is clear and sweet, her high tones excellent and the ease with which she sang the difficult trills was exceptional. She responded to an encore with "Annie Laurie" and "The Goose Girl."

Other numbers played by the band were "The Bells of Moscow," by Rachmaninoff; "The Cradle," by Broekhoven; "The Glory of the Yankee Navy," by Mr. Sousa, and the "Slavonic Rhapsody," by Friedman. The ragtime pieces, "Kelly" and "Temptation," were rendered to the delight of the audience, and they were played with great precision.

"The Stars and Stripes Forever," which has made Mr. Sousa famous, was one of the best numbers of the evening. Miss Nicolene Zedeler rendered as a violin solo Sinigaglia's "Rhapsody Piedmontese" and responded to several encores.

The concert was a great success and there are many Uticans who hope that Mr. Sousa and his band will again visit Utica when he returns from his European engagements.

"Reading Times"
Thursday Sept 8, 1910.

THE GREAT SOUSA.

Again John Philip Sousa demonstrated to a Reading audience that he is the premier of brass band conductors, that he is the master of grouping his instruments so that the harshness so characteristic of band music is completely lost, that he is to the brass band what Walter Damrosch is to the symphony orchestra. Reading was fortunate to be in the itinerary of the world tour of the famous conductor and his band, which began on August 13, and it will be some time before he will again appear in this city. Recognizing this fact, an audience that pretty well filled the Academy of Music, despite the warmth of the weather, was at the concert, last evening.

A program calculated to please a diversity of tastes had been formulated, and it was carried out. But this was not all. As encores, and he was most liberal, he rendered a number of his world-famous marches and other selections.

No more beautiful number, as an opener, could have been conceived than Liszt's symphonic poem, "Les Preludes," and it served to bring out almost every quality of his band's abilities. The shading was most exquisite, and the interpretation was such as to entrance the lover of classical music. Sousa achieved with his band what is considered hard for symphony to reach with Liszt's poem—success.

Another number that delighted the audience was "The Dwellers in the Western World," a character study by Sousa, and which is new. With splendid effect he brought out the poetic qualities of the red man, the white man and the black man.

As number after number was rendered, the audience was so insistent in its applause that encores had to be given, sometimes as many as two after a regular number. For the lover of the popular music there was an oddity in the shape of "Kelly." The band rendered this homely selection in a way that at once caused merriment and good feeling. Round after round of applause greeted the conclusion of the selection.

Miss Virginia Root, the soprano soloist of the organization, sang Sousa's "The Card Song." While the song was pleasing and created applause, it appeared to those who closely followed her effort, that better results would have been attained had the harp alone accompanied her instead of the band. Her command of the higher notes was remarkable, and there was no faltering at any time.

Another number of the program that commanded insistent applause was a violin solo by Miss Nicolene Zedeler, of "Rhapsody Piedmontese," one of those weird and peculiar things that has the faculty of bringing out technique rather than harmony. She responded with a largo, that was most beautifully rendered, and which finally brought down the house. Again an encore was demanded and she responded by playing a Hungarian dance.

THE MUSIC NEWS

OCEAN GROVE

Ocean Grove, N. J.—Despite continuous rain for days, the attendance at the Auditorium concerts this week has been very good. Possibly the fall of the rain and the whistle of the wind as depicted on the organ daily in the "Storm" has tended to make the people less timid about facing the elements. At any rate the concerts have been well patronized and fine programs presented. Another of the popular concerts was given on Friday evening when the following program was excellently rendered:

Trumpet Solo, Mon Coeur Ouvre a ta'voix	Saint-Saens
Edna White	
Solo, Pilgrim's Song	Tschaikowsky
Donald Chalmers	
Solo, Angus Macdonald	Roeckel
Alice Mertens	
Solo, Celeste Aida	Verdi
George Carre	
Cello Solo, Scherzo	Van Goens
Cora Sauter	
Solo, The Pauper's Drive	Homer
Donald Chalmers	
Solo, An Old Riddle	Neidlinger
Alice Mertens	
Solo, Woodman's Song	C. B. Hawley
George Carre	
Trumpets, Pilgrim's Chorus	Wagner
Aida Trumpet Quartet	
Organ, "The Storm"	Arranged
Clarence Reynolds	

Mr. Carre, the popular tenor of New York, increased the favorable impression made upon his former appearance at Ocean Grove, and was most warmly received, being compelled to respond to many recalls. The other participants acquitted themselves very creditably also and the program was sufficiently varied to hold the attention with interest to the end.

The twin cities by the sea presented a gala appearance upon the arrival of Sousa and his famous band on Saturday, flags flying from every house and building, save where the occupants were possessed of "souls so dead" that they perchance lacked either the spirit or the flag. The vast Auditorium was filled to capacity at both the afternoon and evening performances. Sousa conducted in his own inimitable manner, presenting some of his new marches and other compositions which showed the same originality of theme and treatment which have characterized his former successes. Miss Virginia Root, prima donna soprano with the band, showed much artistry in her work and was repeatedly recalled. "Annie Laurie," given as one of her encore numbers, being sung with such sweetness and tenderness as to evoke the wildest applause. Much pleasure has been derived through the reversion to the old melodies again, "Annie Laurie" having been given by almost every visiting artist, while "Drink to Me Only" has followed a close second. Miss Root's voice is pure and particularly sweet, her enunciation excellent and rhythm perfect. Miss Florence Hardeman, another of the assisting artists, showed herself a violinist of pronounced achievement. Her technique is remarkable and her temperament poetic. The extreme youth of these two young artists makes such finished work all the more commendable. The solo cornetist, Mr. Herbert Clark, proved himself a player of high order also, his playing of the "Lost Chord" accompanied by the band and great organ, being so compelling and inspiring as to lift one into the very realms of the eternal. The grand finale came, how-

ever, with the singing of Sousa's "Stars and Stripes Forever," by the children's chorus of eight hundred voices, directed by Mr. Talj Esen Morgan, each child lustily waving a flag. Upon the singing of the second and third verses bunting was held level with their heads, completely obscuring the children and giving the effect of an immense waving flag. The lowering of the lights and an electric illumination

upon the stage adding to the effectiveness of the scene. One of the new Sousa compositions presented was "The Dwellers in the Western World" depicting the (a) "Red Man" (who was first here), (b) "The White Man" (who came here), and (c) "The Black Man" (who was brought here.) Each delineation was accompanied by verse on the program and the composition proved novel and interesting in the extreme.

Tuesday Sept 20, 1910.

THE PITTSBURGH POST.

**BANDMASTER SOUSA
AS POPULAR AS EVER**

Besides March Music of High Class, Operatic Selections Are on Program.

WILL BE A WEEK AT EXPO.

Miss Virginia Root, Soprano Soloist, Has Agreeable Voice and Musical Style.

There is no more popular band conductor than John Philip Sousa, and so it goes without saying that his week's engagement at the Exposition, which was opened yesterday afternoon with a concert at 2 o'clock will prove to be one of the best drawing cards in the season's music at the Point.

The soloist at the first concert yesterday afternoon was Miss Virginia Root, soprano, whose selection, "The Lark Has Left His Wat'ry Nest," (Ed. Parker), was well sung, her voice proving of the most agreeable quality and her style musical.

All the numbers on the program were encored by the large audience. The enjoyment would have been increased, however, if the rear doors into the hallway had been kept closed during each number.

At the four concerts of to-day the following musical programs will be presented:

2 O'CLOCK.	
Grand Fantasia, "The Musketeers in the Convent"	Varney
Duet for Cornets, "Swiss Air"	Arban
Messrs. Clarke and Millhouse.	
"Till Eulenspiegel's Merry Pranks"	Strauss
Violin Solo, Allegretto and Allegro Vivace, from Concerto	Mendelssohn
Miss Nicoline Zedeler.	
Minuet and Farandole, from Second Suite	Bizet
(a) Characteristic Piece, "Indienne"	Sellenik
(b) March, "The Thunderer"	Sousa
4 O'CLOCK.	
Masterpieces from the Grand Operas	Saranek
Serenade for Trombones, "Come Where My Love Lies Dreaming"	Foster
Messrs. Corey, Lyon, Williams and Peretto.	
Ballet Suite, "The Fairy Dolls"	Bayer
Soprano Solo, "I Am the Rose"	Arditti
Miss Virginia Root.	
Lyric Suite	Grieg
(a) The Shepherd Boy.	
(b) Norwegian Rustic March.	
(c) Nocturne.	
(d) March of the Dwarfs.	
(a) "Prelude and Siciliana"	Mascagni
(b) March, "The Rifle Regiment"	Sousa
7:30 O'CLOCK.	
Ballet Suite, "Coppelia"	Delibes
Duet for Piccolos, "The Nightingale and Thrush"	Demare
Messrs. Lufsky and Senno.	
Suite, "A Day in Venice"	Nevin
(a) Dawn.	
(b) The Gondollers.	
(c) Love Song.	
(d) Good Night.	
Soprano Solo, "The Carrier Pigeon"	Sousa
Miss Virginia Root.	
Scenes from "La Boheme"	Puccini
March, "On to Victory"	Sousa
9:30 O'CLOCK.	
Reminiscences of Chopin.	
Cornet Solo, "Showers of Gold"	Clarke
Herbert L. Clarke.	
Suite, "People Who Live in Glass Houses"	Sousa
(a) The Champagnes.	
(b) The Rhine Wines.	
(c) The Whiskies.	
(d) The Cordials.	
Violin Solo, "Hejre Kat!"	Huby
Miss Nicoline Zedeler.	
(a) Intermezzo, "Corsicana"	J. Lewis Browne
(b) Valse, "The Merchants' Casino"	Gungl
Scenes from "The Waltz Dream"	Strauss
J. M.	

"Utica Observer"

Tuesday Sept 13, 1910.

The Band and the Bandmaster.

John Philip Sousa came to Utica with his band yesterday and gave two programmes at the Armory. The attendance on each occasion was large and considerable numbers of people heard both programmes.

Sousa is starting out on another world-tour. He has selected 50 musicians to form his band, and, with that wonderful faculty for direction and his still more wonderful faculty for bringing out peculiar and startling effects in music, he will make a furor wherever he goes, even though he shows his trombones, his cornets, his clarionets and kettle drums, with all the intermediary instruments in the very face of the celebrated bands of the old world.

Be it known first and last that there are many greater bands than Sousa's. There are bands that can make more noise, and, perhaps, many that can perform more difficult selections with perfection. But it may be doubted whether there are any that will somehow get down to effects that stir a popular audience to the point of blistering its hands and demanding encores until they overlap the programme itself and lengthen it out to more than thrice its intended length.

With Sousa this year are three new soloists. The first on the list is Herbert L. Clarke, cornetist. In the afternoon he played "Showers of Gold" and in the evening "From the Shores of the Mighty Pacific." Both are compositions of his own, and with the delicate effects introduced by Sousa and from the other musicians, they were wonders in the way of musical performances. Plaintive and beautiful in tone as the pipe of a bird, or strong and defiant as the blast of a storm, Mr. Clarke used his instrument at will. As an encore last evening he led in the Sextette from "Lucia," and the blending of the brasses was superb indeed.

Another of the soloists is Miss Virginia Root. She sang in the afternoon "The Carrier Pigeon," arranged by Sousa, and in the evening "The Card Song," by the same. As encores in the evening she gave "Annie Laurie," and finally a selection from "The Goose Girl." Her voice is a flexible one, her high notes very clear, and she enunciates with remarkable distinctness for a soprano singer. Most of them have the unfortunate habit of singing either in a foreign language or in no language whatever. This is not a fault of Miss Root. The third soloist is Miss Nicoline Zedeler, a violinist. Her selections were difficult ones and they displayed a wonderful control of the instrument. Most remarkable, perhaps, were her bowing and the clearness of the very high notes. She was encored repeatedly and in the evening won an ovation by leading in "Largo" with the harp as an accompaniment. This favorite organ composition was given by the two instruments in a faultless manner.

The band itself played a varied programme, showing that its resources are equal to any demand. Often in the encores the marches that first made their composer famous the world over were played and the applause over the big drill hall kept time with the first bars of the splendid swing that has become so well known in every country of the world. One of the marches on the regular programme was the new one by Sousa, "The Glory of the Yankee Navy," and it is full of booming guns and roaring tubas that fairly make you reconciled to the tremendous outlay of cash to build a navy that is worth music of that sort. Another of the Sousa pieces was "The Dwellers in the Western World," which may have been composed to illustrate to the people across the water the sort of music our three distinct races have. The first was that of the Indian, and it presents the wild sounds of the savage camp, in which the shouts and cries of savages are heard along with their dancing and rejoicing. Then comes a section for the white man, illustrative of the white race and the nobility of its accomplishments. This is followed by the shuffling, dancing, jig-time, light, superficial music of the blacks. It is a contrasty piece, and it would leave a better impression with the listeners if the shuffle of the negro were given first and the dignified music of the whites remained with the listener as the composition closed.

SOUSA'S GREAT CONCERT.

Allentown Hears One of the World's Most Famous Bands.

With the bald spot on the crown of his head enlarged and with more tinges of grey hair noticeable, John Philip Sousa returned to the Lyric Theatre with his band last evening after an absence of several years. But increasing years have not dimmed his eye or diminished his vigor. He has a better band than ever and with his ripened experience, it performs prodigies of musical nuances. It was a very receptive audience that the band men faced last evening, and it was also a most thoroughly pleased one. Waves of enthusiasm swept through the house as the people audibly manifested their approval. So warm was the greeting that Sousa became most generous with his responses.

The program included Liszt's symphonic poem, "Les Preludes;" Friedman's "Slavonic Rhapsody;" Rachmaninoff's "Bells of Moscow;" Beethoven's "Creole," and one of Sousa's most recent character studies, "The Dwellers in the Western World."

As encores the band gave "El Capitan," "Perpetual Motion," Sextet from "Lucia," "The Fairest of the Fair," "William Tell," "Kelly," "Temptation" and "The Stars and Stripes Forever."

Herbert Clark sustained his former triumphs by a masterful rendition of one of his own arrangements for the cornet, "From the Shores of the Mighty Pacific." Miss Virginia Root possesses a soprano voice of unusual power and sweetness, and gave a charming rendition of one of Sousa's vocal compositions, "The Card Song." No less pleasing was Miss Nicoline Zedeler, whose interpretation upon the violin of Sinigaglia's "Rhapsody Piedmontese," left no doubt as to her efficiency. Each of the artists was insistently applauded. Miss Root's encore was "Goose Girl," and Miss Zedeler responded with "Largo," and on a recall gave a "Hungarian Dance."

ROTH & CO will receive, early Saturday morning, 200 baskets of fancy home-grown and Jersey peaches.

*"Allentown
Daily City Item"
Friday, Sept. 9, 1910*

*"Allentown" Sept. 9, 1910
Chronicle & News*

SOUSA AND HIS BAND.

Gave a Great Concert in the Lyric Theatre Last Evening.

What was generally spoken of as the finest band concert ever given in this city, took place in the Lyric Theatre last evening when John Philip Sousa and his great band delighted a fair-sized, but exceptionally enthusiastic audience. It has always been the aim of Sousa to present a program that appeals to lovers of all phases of music, from the classical to ragtime, and last evening's concert was a striking example of the famous bandmaster's gift in tickling the public's musical palate.

Sousa's Band this year is better than ever. The great bandmaster was heard at his best last evening, and those who were fortunate enough to be present heard a concert such as they will remember for some time to come. Of course, no Sousa concert would be complete without the celebrated Sousa marches. And what is more inspiring than to hear "The Stars and Stripes Forever," played and directed in the true Sousaesque manner. Mr. Sousa responded to encores in his usual generous and spontaneous style, and each time a Sousa march was announced a shower of applause swept over the theatre.

One of the features of the program was Mr. Sousa's new composition, "The Dwellers in the Western World," a character study in three parts—"The Red Man," "The White Man" and "The Black Man." It is written in the bandmaster's characteristic vein, the theme being carried out with remarkably fidelity. It was deservedly one of the hits of the concert. The suite, "Creole," was another exquisitely conceived number, while Helmsberger's "Entre Act" was a most entrancing musical conceit.

The encores always play an important part in a Sousa concert and last evening Mr. Sousa favored the audience with several delightful popular selections, including an amusing humoresque on "Kelly," "Perpetual Motion," "Temptation Rag," "William Tell" overture, sextet from "Lucia." The Sousa marches, played besides "The Stars and Stripes Forever," were "El Capitan," "The Fairest of the Fair" and Mr. Sousa's latest, "The Glory of the Yankee Navy."

Mr. Sousa's soloists this year are Miss Virginia Root, soprano; Miss Nicoline Zedeler, violinist, and Herbert L. Clarke, cornet soloist. Miss Root, who has a voice of uncommon sweetness and flexibility, sang "The Card Song," by Mr. Sousa, in charming style, and as an encore gave "The Goose Girl," from Mr. Sousa's opera, "The Free Lance." But the audience was not satisfied and called out Miss Root again, when she sang "Annie Laurie" in a most effective manner.

Miss Zedeler proved herself to be a violin virtuoso of more than ordinary calibre and her rendition of the "Rhapsody Piedmontese" won her salvos of applause. She gave as encores the immortal "Largo" and the always popular "Hungarian Dance."

Mr. Clarke, a great favorite here, and who scored such a hit at the Allentown Band concert last spring, was given a great ovation after his superb rendition of his own composition, "From the Shores of the Mighty Pacific."

After a short tour of the principal Eastern cities Sousa and his band will sail for England in January, where they will open an engagement in London and tour the British Isles and the continent.

*"The Pittsburg Post"
Monday Sept 19, 1910.*

NICOLENE ZEDELER,



Swedish violinist with Sousa's band at the Exposition.

SOUSA MUSIC WILL STIR EXPO CROWDS THIS WEEK.

Famous Band, With Excellent Soloists, Opens Annual Engagement To-Day.

John Philip Sousa, whose famous marches are known in every civilized quarter of the globe, and his band of sixty players will open a week's engagement at the Exposition this afternoon. No more popular bandmaster than Sousa comes to Pittsburgh.

The Sousa organization is not only famed for its brilliant musicians but for its soloists who have won their way to the foremost ranks in the musical world. His violin soloist this season is Nicoline Zedeler, a Swedish girl who promises to win a distinctive position in her profession. She has played with eminent success in Germany and Scandinavia and has created a furor wherever she has appeared this season. The soprano soloist is Virginia Root, a young woman of exceptional musical talent and superb voice. Herbert L. Clarke, cornet soloist, is still with Sousa.

*"Utica Herald-Dispatch"
Tuesday Sept. 20, 1910.*

SOUSA'S CONCERTS AT STATE ARMORY

Large Audiences Enjoyed Two Programmes Arranged by March King—Wide Variety of Selections.

John Philip Sousa, the march king, and his big organization of artists gave two excellent concerts at the Armory yesterday afternoon and last night before large and enthusiastic audiences. That he is without doubt the peer of bandmasters before the public to-day is shown in the urgent requests which resulted in his unequalled world tour, with his famous gathering of musicians, of which his appearances here yesterday were a part. The afternoon concert was given before an audience of fully 800 persons, while at night the big drill room at the Armory was well filled. The evening programme was an entire change from that of the afternoon performance.

Mr. Sousa was assisted in the programme by Miss Nicoline Zedeler, violinist, Miss Virginia Root, soprano, and Herbert L. Clarke, cornetist.

Miss Root sang "The Card Song," composed for her by Mr. Sousa. Her work was of an unusual quality, her voice being clear and sweet, her high tones excellent, and her rendition of the difficult trills being given with an ease which was marked. She responded to an encore with "Annie Laurie" and "The Goose Girl," both of which were enthusiastically received. Miss Zedeler as a solo number played Sinigaglia's "Rhapsody Piedmontese," showing a wonderful control of her instrument, and giving an interpretation of the selection which held the audience spellbound. She was obliged to respond to several encores.

The first band number was "Les Preludes," the third of Liszt's thirteen symphonic poems, which was given a wonderful interpretation. Herbert L. Clarke then gave a cornet solo, "From the Shores of the Mighty Pacific," in which he gave proof that he is foremost in the rank of solo cornetists of the world.

In his character studies "The Dwellers in the Western World," which Mr. Sousa recently composed, song pictures of the red man in possession of the West, the coming of the white man, and then the black man were vividly portrayed.

As one of the encores the band played "Kelly," this popular air being given a new interpretation, much to the delight of the audience, and as a second encore "Temptation," another popular air, was given.

Other numbers on the programme were "The Bells of Moscow," by Rachmaninoff; "The Creole," by Broekhoven; "Slavonic," a rhapsody by Friedman; and march, "The Glory of the Yankee Navy."

As encore numbers some of the stirring marches which have made Mr. Sousa famous the world over were played, and were greeted with bursts of applause. The concerts were a success and were much enjoyed by all.

*"Heron Daily News"
Wednesday Sept 7, 1910*

Sousa's Band At the Academy

John Philip Sousa's famous band gave a concert at the Academy of Music this afternoon to a fair sized audience. The program included a number of classical selections interspersed with popular airs of Mr. Sousa's own composition. Soloists of the band also entertained the audience, and several newly contrived instruments lent novelty to the program.

"Lock Haven Express"
Saturday, Sept 17, 1910.
PAGE FOUR.

SOUSA'S FAMOUS BAND DELIGHTS LOCK HAVEN

The Concert Friday Night Attracts a Large and Appreciative Audience.

John Philip Sousa and his famous band of 50 musicians was the star attraction at the Lock Haven opera house on Friday evening and a large and appreciative audience greeted this celebrated organization. It was indeed fortunate that this city was included in the itinerary of his triumphal tour of the world, which will include a trip of several years. To Harry S. Krape, the well known piano tuner, is due the credit for assuming the part of an impresario, as he alone secured this musical feature.

On account of the train being late on its arrival here of the musicians from Lancaster, Pa., the concert did not commence until 9 o'clock, and while there was an unpleasant suspense the audience was amply repaid when Prof. Sousa lifted his baton on "Les Preludes," a symphonic poem, by Liszt. The musicians played this famous selection in wonderful style, the emphasis, rhythm, crescendos and piano passages were perfect in tonal qualities and of great volume.

Limited space forbids us to comment at length on the various numbers, but naturally the audience expected something to follow the prelude, and a generous encore brought "El Capitan," one of Sousa's famous marches. It was plain to see the great director quickly realized that his auditors were appreciative, and the encores were vehemently demanded and cordially given. In addition to the regular program, "Manhattan Beach" march, "Temptation," "Stars and Stripes Forever," the sextet from "Lucia," and several others were very acceptable. "The Dwellers in the New World," character studies, a composition by Sousa, was particularly noteworthy, as was also his march, "The Glory of the Yankee Navy." A humoresque oddity was this band's interpretation of "Has Anybody Seen Kelley?" If this individual has not yet been seen it would indeed be difficult to locate him among that band, nearly every instrument had a part in the theme, from the monster tuba to the sweet toned oboe or weird sounding bassoon. The arrangement of this popular song was

unique, and the rendition was heartily applauded.

Special mention is due the reed section of the band as some clever artists were among the ensemble. At least half a dozen nations are represented in the roster of this great musical organization which is generally conceded to be the best band of musicians in the world.

Miss Virginia Root, the soprano, possesses a wonderfully clear and sweet voice and her solo, "The Card Song," brought an encore, which was followed by still another. Miss Noline Zedeler, whose violin solo, "Rhapsody Piedmontese", also came in for a liberal share of applause which was deserved. The cornet solo of Herbert L. Clarke was but one of the many which he has written and memorized, and his execution of the difficult cadenzas and his complete mastery of the notes above the staff is wonderful indeed. This famous soloist is, however, not a stranger even to those who never heard him execute on the cornet, as the Edison Phonograph company has many records of his solo work, which may be found in many homes.

The concert was not concluded until 11 o'clock and at no time during the evening after the first number was there a lack of harmony, excepting a brief intermission. As a whole the concert was a splendid success, at least from an artistic standpoint.

The audience had representatives from almost every section of Clinton county, as well as Muncy, Williamsport, Jersey Shore and Bellefonte. This morning the band left for Altoona, where they play twice today, and next week they are the attraction at the Pittsburg exposition.

"Gloucester Morning Herald"
Wednesday Sept 14, 1910.

SOUSA'S CONCERT GRAND SUCCESS

Affair Was One of the Best of Its Kind Ever Given in This City.

The concert given last evening by Sousa's band under the auspices of Company G in the Armory, last evening, proved to be one of the greatest musical events that has taken place in this town in many years. In spite of the bad weather there were fully twelve hundred people present—one of the greatest audiences that has ever gathered at a concert in this city.

The Armory was handsomely decorated with flags, and presented a brilliant appearance.

The concert was in every way, not only up to expectations, but, in fact, surpassing them. Sousa needs no praise, for his reputation precedes him where ever he goes. He is truly a marvelous band master, and his work last evening was in every way a credit to his reputation.

The company of musicians which he has gathered about him are worthy disciples of so great an artist, and than their playing, nothing better in the line of music could be wished.

Although the program last evening covered a large range, with light popular music, heavy classical selections, as well as Sousa's own famous selections, each number was rendered in a manner that showed the artistic appreciation of the players.

There were many encores demanded, not only of the band's work, but of the selections rendered by the soloists, Miss Virginia Root, and Miss Noline Zeder.

The members of Company G are under obligation to several churches who loaned the chairs. The seating facilities, in fact, were much spoken of, the method used permitting the comfortable seating of a larger number than would have been possible under the usual method.

"Scranton Tribune-Republican"
Sunday Sept 11, 1910.

SOUSA AND HIS BAND ENTERTAIN AUDIENCES

Excellent Concerts Given In Town Hall for Benefit of West Side Hospital.

Two large audiences heard Sousa and his band yesterday afternoon and last night at the benefit concert for the aid of the West Side hospital. Incidentally the famous band dedicated Town Hall on Adams avenue as an auditorium for public concerts, meetings, lectures and all events which attract an audience. The hall has ample capacity to seat any size audiences as was proved by the attendance at the Sousa concerts. Close to 2,000 comprised the night audience.

The program was of the usual Sousa standard, which implies the best obtainable in band music. The afternoon program varied from that of the second performance and in each instance the band played as this famous organization only can play with its celebrated leader directing. Assisting the band were Miss Virginia Root, soprano; Herbert L. Clarke, cornet, and Miss Noline Zedeler, violinist. The individual work of those three stars at both concerts was fully up to advance announcements of their capabilities. By request the "Welsh Rhapsody" arranged by Edward German for the great Cardiff festival of 1904, was given afternoon and night.

"Lancaster Morning Times"
Wednesday Sept 7, 1910.

SOUSA AND HIS BAND.

Excellent Concerts Given at Rocky Springs Theatre Yesterday.

An audience of nearly 2,000 persons assembled in Rocky Springs Theatre yesterday afternoon to hear the concert by Sousa's band and it was a most appreciative audience. The appearance of the March King had been awaited with interest. This famous band is about starting on a world's tour and it has been placed at its best for the occasion. Local interest is added by reason of the fact that a Lancaster boy plays with the band. He is Clarence Smith, son of Mr. and Mrs. Frank R. Smith. Mr. Smith plays second French horn, he being a pupil of Hand.

At the afternoon concert the band was compelled to give encores to all its selections and they consisted for the most part of Sousa's old and favorite marches. They included "El Capitan," "Amina," "Free Lance," "Temptation," "Stars and Stripes Forever," "Manhattan Beach" and "Kelly." The last named selection created considerable amusement, as it was given in a novel manner.

The soloists were Miss Virginia Root, a noted soprano; Miss Noline Zedeler, a violinist of international reputation, and Herbert L. Clarke, premier cornetist. Each of the soloists responded to encores, Mr. Clarke giving "Darling I Am Growing Old;" Miss Root, "Annie Laurie" and Miss Zedeler a classic selection.

The afternoon programme was as follows: Overture, "Tannhauser," (Wagner), cornet solo "Showers of Gold," (Clarke) Herbert L. Clarke; suite, "People Who Live in Glass Houses," (Sousa); soprano solo, "The Carrier Pigeon," (Sousa), Miss Virginia Root; rhapsody, "The Welsh," (German); minuet and farandole, from "L'Arlesienne," (Biset); caprice, "Song of the Nightingale," (Filipovsky); march, "Fairest of the Fair," (Sousa); violin solo, "Rondo Capricoso," (St. Saens), Miss Noline Zedeler; "The Ride of the Valkyries," (Wagner).

Another large and appreciative audience heard the evening concert, which was also lengthened by encores. The programme arranged was as follows: Symphonic poem, "Les Preludes," (Liszt); cornet solo, "From the Shores of the Mighty Pacific," (Clarke) Herbert L. Clarke; character studies, "The Dwellers in the Western World," (Sousa); soprano solo, "The Card Song," (Sousa), Miss Root; prelude, "The Bells of Moscow," (Rachmaninoff); suite, "Creole," (Broeckhoven); "Entre Act," (Helmsberger); march, "The Glory of the Yankee Navy," (Sousa); violin solo, "Rhapsody Piedmontese," (Sinigaglia) Miss Zedeler; rhapsody, "Slavonic," (Friedman).

"Scranton"

Sept 11, 1910

THE TRIBUNE-REPUBLICAN, SUNDAY

WHEN REAL LEADERS GET TOGETHER



This photograph shows two interesting figures in America's musical life, Tall Esen Morgan and John Phillip Sousa, at Ocean Grove, N. J. As snapped by a Musical America photographer, Mr. Morgan is at the head of the festivals held at the Jersey shore resort. The photograph was made when Sousa and his band gave two concerts under Mr. Morgan's auspices. The poses of both are characteristic.

"The Altoona Mirror"

Saturday Sept 17, 1910.

EVENING PROGRAM ANNOUNCED.

Sousa and His Band Will Render Different Program than Presented This Afternoon.

In answer to the many inquiries made at the box office of the Mishler theatre as to whether Sousa and his band would repeat this afternoon's program at this evening's concert, Mr. Sousa desires it to be announced that an entirely different program will be rendered and that if time permits he will give some of the many pieces requested. This evening's program follows:

- I. Symphonic Poem—"Des Preludes," Liszt
- II. Cornet Solo—"From the Shores of the Mighty Pacific".....Clarke
Mr. Herbert L. Clarke.
- III. Character Studies—"The Dwellers in the Western World".....Sousa
 - a. The Red Man.
 - b. The Black Man.
 - c. The White Man.
- IV. Prelude—"The Card Song".....Sousa
Miss Virginia Root.
- V. Prelude—"The Bells of Moscow," Rachmanineff

Intermission.

- VI. Suite—"The Creole"....Brockhoven
- VII. a. "Entre Act,"...Helmsberger
- b. Marcé—"The Glory of the Yankee Navy".....Sousa
- VIII. Violin Solo—"Rhapsody Piedmontese".....Sinigagi
Miss Nicholine Zedeler.
- IX. Rhapsody—"Slavonic".....Friedmann