

FC
Sun.
Pittsburgh Pa, Sept. 15, 1914

Huntington advertiser
Huntington, W. Va
Oct. 3rd

Sousa Glad There Is No Frontier in Music

March King Says American Marches Are Being Played in War Zone. Novelties for the Exposition.

"To me it is beautiful that, for love and music, there is no frontier," said John Philip Sousa at his hotel today. The march king arrived in Pittsburgh yesterday from Willow Grove, Philadelphia. He will be heard in a series of concerts at the Exposition this week, at which he promises a number of novelties he secured in Europe before the war began.

When questioned regarding his musicians and the war, Mr. Sousa said:

"My band is almost entirely an American band. At least the balance is held by American players. Therefore, the organization has not been depleted by the war, in fact, there is an augmented company this year, as I have added several soloists to train for the Panama Exposition, at which we will play a long engagement next year.

"As an American citizen, a member of the Sons of Veterans, and a son of a Civil war fighter, and as a musician, I deplore with all Americans the European war.

"I admire President Wilson for the splendid stand he has taken, and I am following his advice and saying nothing, thus remaining absolutely neutral. It would be impossible for me to say one word without hurting a friend, for men of all nations are my friends.

"I am told the kaiser's favorite march is 'Semper Fidelis,' my march. I know the Turks play 'Liberty Bells,' and that English and French troops use my marches. They are my friends and it would be poor taste for me to even have an opinion."

One of the horns in Sousa's band is played by a German, who is exempt from serving his country. All three cornet soloists are Americans.

Charleston, W. Va

WAR BENEFITS NONE, "MARCH KING" AVERS

John Philip Sousa Declares Years Will Not Heal Wounds.

FRIENDSHIPS BROKEN

Bandmaster and Famous Organization Often Toured Cities Where Hostilities Now Rule—Band Has Traveled Entire World.

That the European conflict now in progress is unnecessary, will be of benefit to no one and that it will solve none of the problems of civilization, is the epitome of the opinion of John Philip Sousa, the "march king," expressed this morning at the Kanawha hotel.

"War is of no benefit to anyone; it proves nothing," Sousa said. "It leaves nothing but a rebuilding process. That process is deplorably slow in the remoulding of friendships. It also will take years to rebuild the cities and towns now in the devastating path of the armies."

Sousa confided that he had "made it a point to follow the advice of our president that we should be neutral in our discussions of this subject."

The noted bandmaster called attention to the personnel of his organization, in connection with his remark about neutrality of speech during the war. In his band are those of many nationalities. "Americans are the most numerous in the organization," said he, "and next in number come the Germans. We also have French, Austrians, Spaniards, English, Danes, Belgians and Italians. But they have all been naturalized, and none of them have been called to their former colors."

Mail, Oct. 2, 1914

Sousa called attention to the fact that the band has traveled through the present war zone several times. In making a distance of something like 700,000 miles during the 22 years the band has been in existence, every country now aflame with conflict has been reached. Sousa's band has a broader reputation than any other organization of the kind. It has been one of Sousa's ambitions to introduce his players everywhere in the civilized world. He says the appreciation of music is the same in Charleston as it is in St. Petersburg and would be the same "in Malden or East Bank as it is in New York."

Sousa is an American, a native of the national capital. A member of the Gridiron Club for many years, he constantly is in touch with the newspaper fraternity and is an idol among the members of that profession.

Speaking of musical creations that endure and which will be recognized and revered as long as there is life, Mr. Sousa mentioned "Annie Laurie," the "Sextet from Lucia," "Last Rose of Summer," the "Ninth Symphony" from Beethoven and Handel's "Largo."

Academic musical constructions predominate, according to this authority. He asserts that the inspirational creations are less than 10 per cent. Yet he says the inspirational airs last longer.

While it would be impossible for any person to travel the same distance covered by the Sousa band other than by rail and water, Sousa has made quite a record traveling on horseback. Often he makes a journey of 1,000 miles in this way. He is extremely fond of horses.

This morning Robert H. England, representing a western railway, called to see him for the first time since 13 years ago, when they met aboard ship as they were going to Europe.

SOUSA CONDUCTS HIS BAND AFTER BASE BALL PLAN

Keeps Number of Seasoned Veterans and Also String of Promising Youngsters

HE IS ENTHUSIASTIC FAN

Was Much Interested in Musical Development in Recent Years in Huntington

"America is just the same as any other nation. Make the environment and you will make the development."

That is what John Philip Sousa, world renowned band conductor, said this afternoon when asked by a reporter what he thought of the musical development of the United States. Mr. Sousa conducts his band in much the same way that a big league team is conducted, he explained, as he smiled.

"I always keep a number of seasoned veterans who stay with me until they wish to leave," he said. "Then I keep a string of promising youngsters."

Judging from his talk Mr. Sousa is an enthusiastic baseball fan. He refers frequently to the great national game, and he is well posted on who is who.

Mr. Sousa has just finished consuming a good luncheon at the Huntington hotel when he was interviewed, and he was most affable, as he always is. Of course, he at once produced one of those famous "Sousa" cigars, and while he and the reporter puffed away and blew clouds of smoke through the lobby, the great bandmaster commented entertainingly on the general musical situation.

"Art knows no geographical boundaries," he commenced. "Of course, the European war is bound to affect the musical situation, but I believe that the flurry will be but temporary."

The wonderful musical organization which Sousa has developed is not affected by the war, as the men on it are all Americans, although some are naturalized.

Twelve years ago, it developed during the course of the conversation, Sousa toured through this section with his band. He was amazed at the growth of the city and he was much interested to know of the musical development here.

"You see, that bears out my theory," he said. "Make the environment and you will make the development."

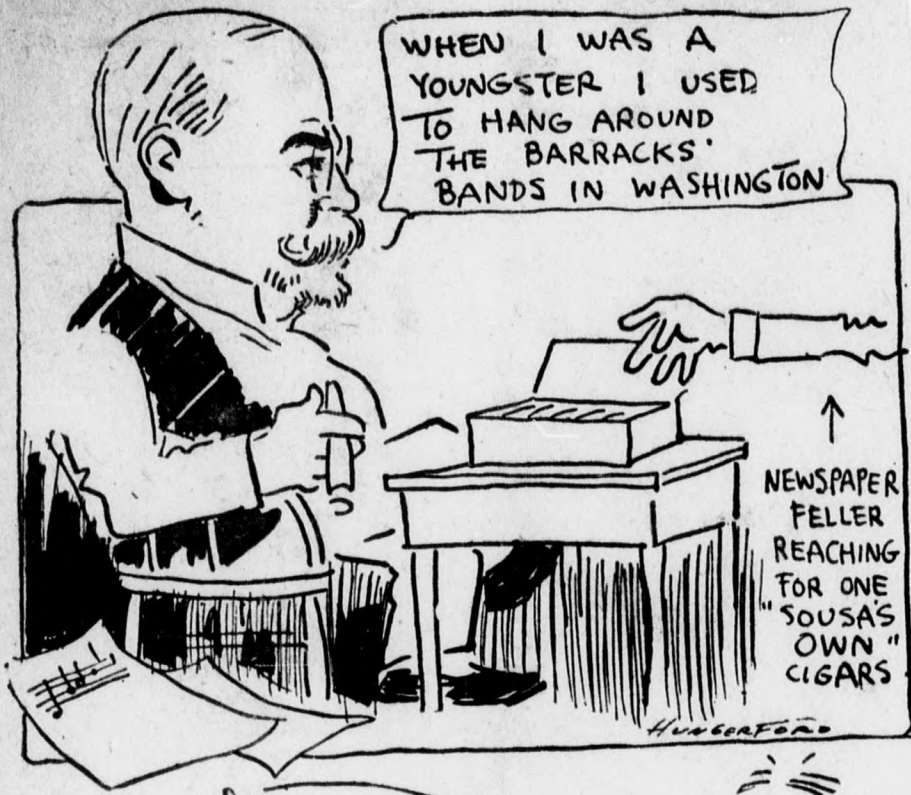
The "March King" expressed a willingness to make some changes in his program for the benefit of musicians who wished to hear his band play one or two of its best selections. On his way to the theatre he was greeted by a number of his admirers.

Shortly after the concert tonight the band will board a sleeper which will be taken to Kenova and switched to the Norfolk & Western railroad. From there they will go to Columbus, where Sousa is to play his next engagement.

Twenty-Third Season
1914

Aug. 15 - Nov. 18
1914

Sousa Deplores War's Effects Upon Music



As the "March King" appears with and without his baton.

Bandmaster Eulogizes Kreisler and Others on the Battle Line and Deplores the Elimination of Opera Companies--Says Old Songs Inspire Soldiers More Than Marches.

"This," said John Philip Sousa, bandmaster, today, "is a war, not a picnic." Thus, graphically, with a smile and a puff of smoke, the monarch of marches expressed his opinion of chances of peace in the European conflict. Not 10 minutes before, dapper, alert, he had swung his band to the close of a litting program in the great Exposition music hall.

Now, lounging at ease in his withdrawing room behind the big sounding board, in velvet smoking jacket, puffing at one of his own especially made cigars, he talked of war, and, inevitably of music.

MUSIC IS LOSING.

"Peace is not near," he continued, with an other puff, "and while the war continues, music is losing, in this country and abroad.

"There is Fritz Kreisler, fighting with the Austrian army—rumor even has him dead. Dr. Karl Muck, too, conductor of the Boston Symphony Orchestra, is somewhere in Germany, fighting or helping the fighters. The loss of these men would be a great blow to music.

"Kreisler is one of the greatest violinists of this age. It may require many years before the human race will evolve another such artist as he. These men could serve humanity better with bow and baton, than with sword or rifle."

He smoked a moment in silence.

"It is pitiful to think," he burst forth, "that a man, after all the years of tenderness and care lavished upon him, after a training to face his life work, should stand up in battle to be shot down by a bullet, with all he is or may be going for nothing."

Sousa spoke of the influence of the war upon the present musical season; the elimination of the Boston and the Chicago opera companies; of the silence of the Boston Symphony Orchestra.

"If one great musician, one great composer be killed in the fighting in Europe," he went on, "the world will be robbed of some message it should have had. And the world will lose by just that much."

WAR NOT INSPIRING.

Was it not possible, it was suggested, that so great a conflict would inspire musicians to great music? Would not this in part repay the loss of master musician or composer?

"War," broke in the bandmaster, "never inspired great music. The destruction of man by man is not an inspiring thing. To me this element of destructive emotion in humanity seems like a mistaken experiment of nature. The inspiring things are the natural, the inevitable things that are as nature intended them to be."

This from the man whose marches are said to ring with warlike rhythm. Then John Phillip Sousa bethought himself, with a smile.

"I must confess," he said, "that my own marches have been inspired, if not by war, at least by long and close contact with the panoply of war. From the time I left my nurse's arms, back in Washington, D. C., I can remember seeing marching soldiers and hearing military bands. For 10 years, from 1861 onward, that part of Washington in which I lived was an armed camp. I got my first ideas from the military music that those regimental bands played.

"Then I was in the service, and with my band, led marching regiments. There I learned that it isn't the quickstep that brings tired troops swinging back to their barracks, but the old songs, 'Annie Laurie,' 'Suwanee River,' and 'The Mocking Bird'."

Ere he went back to the concert platform, Sousa confessed to being in the throes of composition. He is composing an opera, "The Irish Dragoon," based upon Charles Lever's novel, "Charles O'Malley."

Name *New York, Morning Telegraph*
Town *Luna, Coney Island*
Date *Aug. 17, 1914*

BLACK MUSICIAN BOTHERS SOUSA

Management of Luna Park Obtains
Injunction Against George C.
Tilyou of Steeplechase.

COL. WATTERSON AT CONEY

Admiral Dewey, U. S. A., Retired,
and Mrs. Dewey, Go Automobile
Driving on the Boulevard.

John Phillip Sousa, the famous bandmaster and composer, is very much excited over the appearance of a Black Sousa with a rival organization at Coney Island.

John Phillip is conducting a band of fifty pieces at Luna Park, while the dusky personage is furnishing outdoor concerts at Tilyou's Steeplechase.

As between these two, Col. Henry Watterson, editor of the Louisville Courier Journal, who is staying at the Hotel Shelburne, Brighton Beach, chose to pay his distinguished respects yesterday afternoon to the first and to ignore the other entirely.

A row between the proprietors of Luna Park and George C. Tilyou has been brewing for some time. It assumed definite form late Saturday night when Lawyer A. Sidney Galitzka, of 2046 West Eighth street, Brooklyn, applied to Supreme Court Justice Morschauser for an order to show cause why Tilyou should not be restrained from advertising "Black Sousa and his band."

The justice was sound asleep at his Summer home, 148 Amherst street, Manhattan Beach, when the counsel presented the formal papers, including a photograph of one of Tilyou's sightseeing cars bearing the announcement to which the Luna Park company objects. A temporary injunction and an order to show cause why it should not be made permanent were issued simultaneously by Justice Morschauser at 10 minutes before 11 o'clock and were served on Tilyou at a quarter to midnight, just in time to prevent a repetition of the act complained of to attract the Sunday crowds. The order is made returnable in Part III, Supreme Court of Brooklyn, next Wednesday.

Series of Six Concerts.

Two affidavits were submitted. Oscar C. Journey, president of the Luna Amusement Company, stated that John Phillip Sousa had been engaged to give a series of six concerts at \$1,000 each. He was to conduct in person. Besides his band of fifty musicians he brought two soprano soloists—Miss Grace Hoffman and Miss Gertrude Van Deine. The first appearance was on Saturday afternoon, when to the surprise and chagrin of the Luna Park management, nine sightseeing wagons of Steeplechase paraded along Surf avenue announcing the debut of the Black Sousa in the enclosure across the way. The Luna Park company declared this to be a gross violation of their rights, injurious to their business and an effort to deceive the public, since the word "Black" was printed in small letters at top of the advertisement and was covered up by the overhang of the top of the machine. In very large capital letters were "Sousa and His Band at Steeplechase."

Thus it was made to appear that the great Sousa could be in two places at the same time. The bandmaster made an affidavit that there was only one Sousa; that he was under engagement on Saturday afternoon and evening, Sunday afternoon and evening and next Wednesday afternoon and evening to play at Luna Park, and that he had entered into no other contract to give concerts at Coney Island.

Never Heard of Black Sousa.

He was bitterly resentful over what he considered the unwarranted use of his name and declared he had never before heard of a Black Sousa and his black band.

Tilyou has nine sightseeing cars plying between the Culver station and Steeplechase Park. This activity also has caused the resentment of the Luna people, who contend that he is using the public curb on Surf avenue as a private hacking stand. Several of the employees of Luna say they attempted to take advantage of the "free ride" advertised on these vehicles for the purpose of getting evidence, but were spotted and not allowed to go aboard.

An effort was made to communicate with Tilyou last night at Steeplechase Park. Although he was in and about the resort, the crowds were so great that he could not be located at the several times inquiries were made and it was therefore impossible to obtain his version of "the Black Sousa affair."

Admiral Dewey, U. S. N., retired, and Mrs. Dewey, who are spending the Summer at the Oriental Hotel, Manhattan Beach, took an automobile ride through Sheepshead Bay and along the Coney Island Boulevard.

New York Tribune
Aug. 17, 1914.

TO ENJOIN STEEPLCHASE

Luna Appeals to Court in
Fight Over Sousa's Band.

On the application of the Luna Amusement Company Justice Morschauser, of the Supreme Court, granted a temporary injunction late on Saturday night restraining the proprietor of Steeplechase Park from advertising the engagement at Steeplechase of John Phillip Sousa and his band.

Oscar C. Janney, president of the Luna company, submitted an affidavit declaring that the Steeplechase company advertised in its park and on its automobiles that the "Black Sousa and his band" are at Steeplechase, but made the word "black" so indistinct that it could scarcely be seen. Mr. Janney pointed out to the justice that Sousa and the band are playing at Luna and that the Steeplechase advertising is cutting into the revenues.

The order to show cause why the injunction should not be made permanent is returnable on Wednesday in the Supreme Court, Kings County.

New York Sun
Aug. 17, 1914.

SOUSA IN CONEY ISLAND WAR.

Objects to Use of His Name by
Steeplechase Park.

Supreme Court Justice Morschauser, who is stopping at Manhattan Beach, granted a temporary injunction late Saturday night against the Steeplechase Park at Coney Island and ordered its manager to show cause on Wednesday why the park should advertise Sousa and his band as appearing there. The complaint was made by Oscar C. Journey, as president of Luna Park and John Phillip Sousa, who is appearing at Luna Park in concerts with his band. They ask for a permanent injunction.

In the affidavit on which the order was made it was stated that an advertisement reading "Black Sousa and his band at Steeplechase Park" was exhibited about the streets and the word Black was covered up.

Sousa in his affidavit swears that he is the Sousa of band fame and that he is under contract to appear at this time only at Luna Park. Any advertisement to the contrary, he says, is a deception and he wants the management of the rival park to be ordered to cease such advertising.

Phila Inquirer
Sept 13

WILLOW GROVE CLOSES TONIGHT

Nineteenth Season Concludes
as Remarkable Success
From Every Viewpoint

Sousa and His Band Will Render
Elaborate Program at Year's
Final Concert

The nineteenth season at Willow Grove Park will be concluded today and tonight. The final concert by Sousa and his Band will be concluded at 10.45 o'clock tonight; and just about ninety minutes later the switches will be thrown to extinguish more than 30,000 electric lights—and the '14 season is ended. From every viewpoint and particularly from that of the musical, has the season been a remarkable success. Pryor, the Chicago Symphony Orchestra and Creator; then Leps and Conway and Herbert, all contributing to the musical entertainments of the season—concerts which were heard by many hundreds of thousands of people, and concerts which have been climaxed by the splendid series given by John Phillip Sousa during the last three weeks.

In no single year have Philadelphians and the thousands of people living near Philadelphia had a presentment of outdoor music interpreted by such world-famous composers, conductors and bandmasters as has been the case at Willow Grove during the last sixteen weeks. That this condition has been appreciated has been evident.

Throughout the entire season, every effort of the management and of the officials has been to maintain the high standard and country-wide reputation of Willow Grove—both as a musical centre and as a recreation place.

Many thousands of children, on numerous days, have been the guests of the park management—enjoying the courtesies and the bounties of the park. And the same splendid order of prior seasons has been maintained this year, to the added pleasure of the thousands of visitors.

The final week of the season marked the tribute of many thousands of "Sousa-music" lovers to that prolific writer, John Phillip Sousa, at the "All Sousa" concerts of Thursday afternoon and night; and the gathering of Philadelphia business and professional men at the dinner event of the Poor Richard Club and the Business and Professional Club, at the Casino on Friday night, was another attestation of the increasing popularity of Willow Grove for events of this character.

And, because they are the concerts of the last day of the season the programs for today are herewith given:

Phila Press Sept 13

WILLOW GROVE CLOSES TO-NIGHT

Season Has Been a Great Success—Splendid Programs
Arranged for To-day.

The nineteenth season at Willow Grove Park will close to-night. The final concert by Sousa and his band will be concluded at 10.45 P. M., and just ninety minutes later the switches will be thrown to extinguish more than thirty thousand electric lights.

From every viewpoint, especially the musical, has the season been a remarkable success. Pryor, the Chicago Symphony Orchestra and Creator; then Leps, Conway and Herbert, all contributed, concerts which were heard by many hundreds of thousands of persons. Those concerts have been climaxed by Sousa's splendid series. In no year have Philadelphians and the thousands living near Philadelphia had outdoor music interpreted by such world-famous composers, conductors and bandmasters as Willow Grove has provided the last sixteen weeks.

High Standard Maintained.

Throughout the season every effort of the management and of the officials has been to maintain the high standard and country-wide reputation of Willow Grove as a musical center and as a recreation place. Many special days and events have added to the prestige of Willow Grove. Many thousands of children have been the guests of the management. The same splendid order of prior seasons has been maintained this year, to the added pleasure of the thousands of visitors.

The final week of the season marked the tribute of many thousands of "Sousa-music" lovers to that prolific writer, John Phillip Sousa, at the "All-Sousa" concerts of Thursday afternoon and night, and the meeting of Philadelphia business and professional men at the dinner of the Poor Richard and the Business and the Professional Clubs at the Casino on Friday night, was another attestation of the increasing popularity of Willow Grove for events of that character.

Lancaster
Morning News
Aug. 18th 1914

Stamford Advocate
Conn.
Aug. 21st 1914

Asbury Park
Morning Press
Ocean Grove
Aug 22nd 1914

**STANDING ROOM ONLY
AT THE SOUSA CONCERTS**

Famous Band Played Two Excellent Programs and Delighted Lancastrians.

John Philip Sousa and his wonderful band played to very large audiences yesterday afternoon and evening at the Rocky Springs Theatre. Standing room was the only consolation remaining to those who were unfortunate enough to come a little later at either concert.

Many nice things have been said about the wonderful music rendered by this band but by their performances yesterday they showed the audiences that yet more praise is due them. During the concert the audience was so deeply engrossed that hardly a sound could be heard except that of the musicians. The programs were interesting and Director Sousa was generous with his encores.

SOUSA DELIGHTS AUDIENCES.

Famous Band Leader Appears Twice in the Alhambra.

It is unlikely that Sousa's band has a serious rival in America, so far as popularity is concerned, and the famous leader and his equally famous group of musicians received here the same warmth of greeting that customarily is given to them wherever they appear. The band gave two performances in the Alhambra Theatre yesterday, one in the afternoon and the other in the evening, and royally appeased whatever hankering local patrons of melody had for a taste of the superlative in band music. After revelling for a couple of hours in the most delightful harmonies imaginable, everybody went home more firmly convinced than ever that none shares the throne occupied by the incomparable Sousa.

At least three things combine to bring Sousa's band up to its high standard of excellence and each element is distinctly noticeable; viz., beautifully toned instruments, individual ability of all the members and the magic of John Philip Sousa, the last named being the master key that unlocks the door to an untold and indescribable wealth of melody. The response to the enchanted baton of Mr. Sousa is simply musical art in its highest state of development, a symphonious perfection that defies verbal exposition. As all the world has extolled Sousa's genius, it is unnecessary to go on, except to mention a few of the numbers that the assembly appeared greatly to fancy.

Of the variety of selections rendered, none received a more cordial reception than the Sousa compositions, especially the well-known marches. Several of these were played in response to encores and each one was immediately recognized and acclaimed by the audience before a "supe" could come on from behind scenes with a placard announcement. Compositions of Liszt, Gounod, Verdi and Chopin also found great favor, while "Get Out and Get Under," played with more variations than Heinz has pickles, proved a revelation in the art of turning rag into high-class music.

Herbert L. Clarke, cornetist of the band, got a rousing welcome and his playing was beautiful, one of the most delightful parts of the program. Miss Grace Hoffman proved to be a fairly capable prima donna, with a pleasing, flexible voice and a very charming natural trill. Miss Susan Tompkins, the band's violinist, showed unusual talent and her part of the program was accomplished with decided cleverness. In fact, Miss Tompkins is entitled to a place well forward in the ranks of the masters of the violin.

The band was quite gracious in respect to replying to encores, the audience demanding at least two for almost every number, and invariably the response was instant. The famous leader eminently satisfied his audiences in both quality and quantity, considering that a card of nine scheduled selections was amplified into twenty-five or more entire numbers, which was full measure enough to rival the scriptural sort of remuneration. There can be no doubt that Stamford is desirous of welcoming Mr. Sousa again and hopes that a return visit may not be too long delayed.

Coronation a Wonderful Spectacle, Staged In Rocky Glen, with Sousa's Band Participating In Program.

The Auditorium inside was a sight beautiful. Flowers were festooned from the rafters far above while hundreds of Japanese lanterns were suspended from the ceiling. The stage proper represented a rocky glen. Huge boulders abounded on the greensward, while in front John Philip Sousa, the March King, and his 60 black uniformed bandmen were seated. Ranging up in tiers high to the organ pipes, white and glistening, were the seats of the court. The throne was in the center, elevated and projected, so that the beautiful monarch could be seen from every part of the building.

Sousa Program.

The program for the coronation was divided in two parts. The first was given over to Sousa and his band and soloists, while the second was patterned after the festivities that took place after the crownings of monarchs in the meddæval age.

At a signal from the famous master, Sousa's band struck up the strains of the opening march and to its music, the 1,000 little children in the Ocean Grove chorus made their way down the aisles to the transformed platform, and took their seats far up to the right and left of the throne. The chorus was followed by the Ocean Grove Rough Riders, who took positions in the north and south wings. When they were seated the band played the overture, "Academic Festival," Brahms. This was so well received that the famous "El Captain" of Sousa's, was rendered. Even then the audience was not satisfied and the band responded to the tumultuous applause with a humoresque "Mama and Papa." The next number was a cornet solo, "Neptune's Court," by its composer, Herbert Clarke. Mr. Clarke's effort was well played and he encored with "The Lost Chord." The volume of the band and the additional notes of the big Auditorium organ was tremendous. The audience slowly roused itself produced a thunder of applause.

A soprano solo, "Care Nome," Verdi, and an encore, "The Milkmaid," Sousa, by Miss Grace Hoffman, and a suite, "Impressions at the Movies," a new composition of Sousa's, by the band, concluded the first part of the program.

Standing room was at a premium by the end of the intermission that followed the first section of the program, and the audience settled back in its seats in anticipation of a great spectacle. And their anticipation was realized. A great centerpiece in the middle of the ceiling was lighted, throwing off a golden glow. Row after row of the lanterns were then lighter, and the Auditorium radiated with the illumination of a Japanese garden. Then four great arc lights over the platform transformed the twilight effect into a brilliancy that dazzled the eyes. Footlights were employed to throw even more light.

The grand final was even more spectacular. To the tune of the Stars and Stripes, the children mysteriously produced flags and waved them. During the final chorus, a grotto above the queen opened and there was disclosed a tableau depicting Columbia.

The presence of John Phillip Sousa and his band gave added eclat to an occasion that will long be remembered as a red letter event in carnival history in Asbury Park. With-

Name *The Star Independent*
Town *Harrisburg Pa*
Date *Aug. 19. 1914*

SOUSA'S MARCHES INSPIRE

Familiar Masterpieces of Famous Bandmaster Please Paxtang Crowds

Whether it is that martial music is more inspiring than ever in these days of European warfare, unusually big crowds, afternoon and evening, heard John Philip Sousa's wonderful band in the pavilion at Paxtang Park yesterday. Each number on the regular program was enthusiastically applauded but none so much as the famous old-time Sousa marches that were played in the evening as encores including "High School Cadets," "Manhattan Beach," "El Capitan," "Fairest of the Fair" and all the March Kings other masterpieces, especially "Stars and Stripes Forever," which was followed by an avalanche of hand-clapping. The famous bandmaster also had a new march, "The Lambs," which possesses all the inspiring features of his earlier compositions.

Of the soloists, Mr. Herbert L. Clarke, cornetist, who has entertained Harrisburg audiences before with renditions of his own compositions, played delightfully. Miss Grace Hoffman, soprano vocalist, sang selections which proved that she is possessed of a highly cultured and powerful voice. Miss Susan Tompkins' playing of the violin was a delight to hear, and she proved herself a wonderful master of that instrument.

Phila. Sun. Press.
Aug. 23rd 1914

SOUSA OPENS TODAY AT WILLOW GROVE

Famous "March King" and Band
Begin Engagement with Ex-
cellent Program.

John Philip Sousa, the "March King," with his famous band and a trio of celebrated soloists comes to Willow Grove Park to-day for the final musical period of the present park season.

The engagement is important, as Sousa is intensely popular with Philadelphia music lovers and he promises to present much of the new music which he has written. He will accentuate every concert with the individual work of noted soloists.

With Sousa directing the band will give four concerts every afternoon and night, commencing to-day, until September 13, the final day of the season. The soloists with the band this year will include Herbert L. Clarke, cornetist and composer; Miss Grace Hoffman, soprano, and Miss Susan Tompkins, violinist.

Indicating the activity of the "March King" since he played at Willow Grove one year ago, a number of his new writings are included in the first day's concerts, to be given to-day. There is a new suite, "Impressions at the Movies," in which the composer portrays in music "The Musical Mokes," "The Crafty Villain and the Timid Maid," and "The Cabaret Dancers." There is a new march—"The Lambs."

Program announcements for the concerts of the first day are:—

FIRST CONCERT, 2.30 TO 3.15.

Overture, "La Burette".....Suppe
First time at Willow Grove.
Tone picture, "In a Haunted Forest".....McDowell
Soprano solo, "Caro Nome".....Verdi
By Miss Grace Hoffman.
Ancient style, "Handel on the Strand,"
new.....Grainger
Descriptive fantasia, "In the Black Forest,"
Voelker

SECOND CONCERT, 4.30 TO 5.30.

"Til Eulenspiegel's Merry Pranks,"
R. Strauss
Cornet solo, "Neptune's Court," new.....Clarke
By Herbert L. Clarke.
Suite, "Impressions at the Movies," new,
Sousa
March, "The Lambs," new.....Sousa
Violin solo, "Rhapsody Hongroise,"
Tivdor-Naches
By Miss Susan Tompkins.

THIRD CONCERT, 7.45 TO 8.30.

Overture, "Imperial".....Haydn
Prelude in G Minor (first time).....Rachmaninoff
Violin solo, "Mazurka de Concert".....Musin
By Miss Susan Tompkins.
Dance Antique, "Mock Morris," new.....Grainger
Scenes from La Boheme.....Puccini

FOURTH CONCERT, 9.45 TO 10.45.

Rhapsody, "The Welsh".....German
Cornet solo, "Caprice Brilliant".....German
By Herbert L. Clarke.
Suite, "Dwellers in the Western World,"
Sousa
Soprano solo, "Romeo and Juliette,".....Gounod
By Miss Hoffman.

North American
Phila.
Aug. 24th 1914

RECORD WILLOW GROVE CROWD GREET'S SOUSA

50,000 at Opening Concerts of
Popular Bandmaster—New
Numbers Played

SUITE BASED ON MOVIES

Impressions of Motion-Picture
Theaters Realistically Set
Forth in Music

John Philip Sousa, the noted band-
master, was greeted by more than 50,000
persons yesterday at the opening con-
certs of his



JOHN PHILIP SOUSA

entire evening program. Typical Sousa
programs, with several new numbers
from the March King's own pen, aroused
much enthusiasm. The management
called the day one of the biggest in the
history of the park.

Probably the most popular number was
a suite in which the popular bandmaster
has recorded his "Impressions of the
Movies." Opening with a stirring and
somewhat martial introduction, played
in the pompous manner of the average
"movie" orchestra, the piece runs the
whole gamut of the typical vaudeville
bill.

There are the "musical mokes," the
saxophone solo and the flord cornet duet
of the usual musical act. By contrast of
the upper register of the clarinet with
the lower register of the tuba, the com-
poser presents a clear picture of the
"crafty villain and the timid maid." The
suite, which has only been played six
times, closes with a lively movement
called the "cabaret dancers."

Other Sousa numbers on yesterday's
programs were "The Lambs' March,"
first played by the bandmaster at the
appearance of "the Lambs" in this city
last spring, and a suite, "The Dwellers
in the Western World." Herbert Clarke,
solo cornetist and assistant conductor
of the band, played his own "Neptune's
Court," and, as an encore, his excellent
arrangement of "Nearer, My God, to
Thee."

Miss Susan Tompkins, violinist, and
Miss Grace Hoffman, soprano, were the
special soloists. They will appear daily
throughout the remainder of the week.

Since his last appearance here Sousa
has recruited several new players. Among
them are Richard McCann, of New York,
and Frank Simon, of Cincinnati, both
cornetists.

"Managing a band is much like man-
aging a baseball team," said the band-
master. "You must have the leavening
power of the older men, but you must
constantly work in new material."

"This is a baseball city, so I guess
every one will understand that," he con-
tinued. "I think Philadelphians under-
stand me anyway. I know I understand
them, and would be lost if I didn't make
this annual visit to Willow Grove every
summer."

The bandmaster is at work on a new
opera, "The Irish Dragoon." The book
is written by Joseph Herbert. Next year
Sousa will jump across the continent
from the San Francisco exposition to
come to Willow Grove.

Phila. Ledger,
Aug. 24th 1914

SOUSA AT WILLOW GROVE

Composer Brings His Band To Park for Annual
Aug 24. Engagement 1914

John Philip Sousa, the "March King"—one
year "younger" than ever—returned to Willow
Grove Park yesterday for his annual stay at
that resort.

Instituting his first concert with an overture,
"La Burette," by Suppe, a composition given
for the first time at a Sousa concert here, he
likewise included in that concert Grainger's
recent composition, "Handel on the Strand."
As a matter of fact, Mr. Sousa regards Grainger
as among the coming composers, for he
said: "His work is unusual, and his future is
a notable one." In this concert, as in all the
others, the famous Sousa marches invariably
were given as encores.

Commenting on the recent music he has
written, Mr. Sousa referred particularly to his
new suite, "The Impressions at the Movies,"
declaring his belief that it will take rank with
any suite he ever has written. The story is
his own impressions of the "movies" as set to
music. The conductor was particularly happy
over the fact that the first musical engage-
ment given in conjunction with the Panama
Exposition was given to him—a ten weeks'
engagement, starting in May, 1915, and con-

cluding just in time to permit his return to
Willow Grove for the latter part of the season.

Mr. Sousa is engaged in writing an opera for
Joseph Herbert. During his stay he will be at
the Huntingdon Valley Country Club. Within
the last year he has been "converted" to an
extent to motoring, and York road residents,
who in prior years noticed the composer on his
early morning horseback rides through the
suburban section, may now expect to see him
at the wheel of one of his cars.

Honors for the conductor were shared, to a
large extent, by the trio of noted soloists
with the band this year—Herbert L. Clarke,
cornetist, who played two of his own com-
positions; Miss Grace Hoffman, soprano, who
sang Verdi's "Caro Nome" and Gounod's
"Romeo and Juliet" waltz with brilliancy and
effect; and Miss Susan Tompkins, a violinist
of capabilities and expression, who interpreted
the "Rhapsodie Hongroise," and the "Mazurka
de Concert." Phila. Public Ledger

Phila. Record
Aug. 24th 1914

SOUSA OPENS AT GROVE

Noted Bandmaster Thrills Park Audi-
ences as of Yore.

Special to "The Record."

Willow Grove, Pa., Aug. 23.—John
Philip Sousa, the "March King"—one
year "younger" than ever—returned to
Willow Grove Park today for his an-
nual stay. He brought with him the
usual complement of new music, the
same familiar gestures and movements,
the same old capability of swaying and
thrilling his audiences—and a revised
opinion as applied to the European war
problem.

Instituting his first concert with a
new overture, "La Burette," by Suppe,
a composition given for the first time
at a Sousa concert here, he likewise
included with that concert Grainger's
recent composition, "Handel on the
Strand." Sousa regards Grainger as
among the coming composers.

Commenting on the recent music he
has written, Sousa referred particular-
ly to his new suite, "The Impressions
at the Movies," declaring his belief that
it will take rank as the most popular
suite he has ever written. There is a
new skit—and a funny one—under the
designation of "Get Out and Get Un-
der," in which the remarkable versatil-
ity of the composer is apparent. "The
Lambs' march, entirely new to Willow
Grove audiences, was heard in Philadel-
phia for the first time at the Lambs'
Gambol.

Sousa is actively engaged writing an
opera for Joseph Herbert. During his
stay he will be at the Huntingdon Val-
ley Country Club.

Honors for the conductor were shared,
to a large extent, with the trio of noted
soloists with the band this year—Her-
bert L. Clarke, cornetist, who played
two of his own compositions; Miss
Grace Hoffman, soprano singer, who
sang Verdi's "Caro Nome" and Gounod's
"Romeo and Juliet," with rare
brilliancy and effect, and Miss Susan
Tompkins, a violinist of rare capabil-
ities and expression, who interpreted the
"Rhapsody Hongroise" and the "Ma-
zurka de Concert."

Phila. Press,
Aug. 24th 1914

SOUSA IN MUSIC SATIRIZES MOVIES

March King Returns to Willow
Grove with Many New
Compositions.

John Philip Sousa, the march king,
returned to Willow Grove Park yester-
day for his annual stay at that res-
ort. He brought with him the usual
complement of new music, the same
familiar gestures and movements, the
same old capability of swaying and
thrilling his audiences, and a revised
opinion as applied to the European
war problem.

Instituting his first concert with an
overture, "La Burette," by Suppe, a
composition given for the first time
at a Sousa concert here, he likewise
included with that concert Grainger's
recent composition, "Handel on the
Strand." Mr. Sousa regards Grainger
as among the coming composers. In
his concert, as in all the others, the
famous and favorite Sousa marches
were invariably given as encores.

Commenting on the European war,
the bandmaster put over an entirely
new one. It was this:—

By direct advices from the
President, I've nothing to say.
That official has advocated a pol-
icy of being careful, and that ap-
peals to me. Seriously, I regret
the conditions that exist.

There's only one way to prevent
war. Arrange it so all men of
more than fifty years shall be
compelled to do the fighting. In
that way, all the ossified men
can be disposed of and the young-
er ones get the opportunity to be
in full control.

Commenting on the recent music he
has written, Mr. Sousa referred par-
ticularly to his new suite, "The Im-
pressions at the Movies," declaring his
belief that it will take rank as the
most popular he has ever written. The
story is the march king's own impres-
sion of the "movies" as set to music.

The conductor was particularly hap-
py over the fact that the first musical
engagement in conjunction with Pan-
ama Exposition was given to him, a
ten weeks' engagement, starting in
May of next year, and concluding in
time to permit his return to Willow
Grove.

Mr. Sousa is writing an opera for
Joseph Herbert. During his stay he
will be at the Huntingdon Valley
Country Club.

Honors for the conductor were
shared, to a large extent, by the trio
of soloists with the band this year.
Herbert L. Clarke, cornetist, who
played two of his own compositions;
Miss Grace Hoffman, soprano, who
sang Verdi's "Caro Nome" and Gounod's
"Romeo and Juliette," and Miss
Susan Tompkins, a violinist, who in-
terpreted the "Rhapsody Hongroise"
and the "Mazurka de Concert."

Phila. Sun. Record, Aug. 30th

WILLOW GROVE PARK

Fine Programs Have as Usual, At-
tracted Large Audiences.

John Philip Sousa, at Willow Grove
Park, will devote Wednesday to his
own compositions. He has been at-
tracting large audiences and his pro-
grams for today will doubtless bring
forth great crowds. The programs for
today are as follows:

AFTERNOON.

Grand Fantasia, "Samson and Delilah,"
Saint-Saens
Scenes from "La Gioconda".....Ponchielli
Violin solo, Romance.....Svensden
Susan Tompkins.
Valse, "The Beautiful Blue Danube".....Strauss
"Soldiers' Chorus," from "Faust".....Gounod
Trombone section: Corey, Clarke, Lyon, Wil-
liams, Garing and Perfitto.
Songs of Grace and Songs of Glory.....Sousa
Cornet solo, "Neptune's Court".....Clarke
Herbert L. Clarke.
Gems from the works of Mendelssohn,
Soprano solo, Aria from "La Boheme".....Puccini
Odette Le Fontenay.
"The Ride of the Valkyries".....Wagner

EVENING.

"The Holy Grail," from "Parsifal".....Wagner
"Plantation Songs and Dances".....Clarke
Soprano solo, "Valse Brilliant".....Gounod
Odette Le Fontenay.
"Pilgrim's Chorus" and "Evening Star,"
from "Tannhaeuser".....Wagner
Euphonium obligato, by J. J. Perfitto.
Entrée, "Triumphale des Boyards".....Halvorsen
Symphonic poem, "Les Preliudes".....Liszt
Cornet solo, "Romantic".....Clarke
Herbert L. Clarke.
Norwegian Dances.....Grieg
Viola solo, "Caprice Viennoise".....Kreiser
Susan Tompkins.
Introduction and "Bridal Chorus,"
"Lohengrin".....Wagner

Phila. North American, Sun, Sept. 6th

SOUSA'S LAST WEEK AT WILLOW GROVE

The engagement of John Philip Sousa
at Willow Grove Park for the season
will end next Sunday, and it will also
be the termination of the nineteenth
season at that pleasure resort. Next Thurs-
day has been set aside as "All-Sousa
day," when every number of the four
concerts will be selected from the leader's
compositions.

Virginia Root, soprano soloist, will re-
turn to the park for the last week. Her
first appearance in this connection will
be today. Several special events are
slated for the final seven-day period at
Willow Grove, among them the state con-
vention of retail grocers, Wednesday.

Phil. Sun. Press

Aug. 30th 1914

HAPPINESS IN WORK SOUSA DECLARES

Great Conductor, Now at Willow Grove, About as Busy as a Man Can Be.

"One of the greatest blessings that can be vouchsafed is a capacity for work," says John Philip Sousa.

And Sousa himself demonstrated the fact that he possesses that capacity in convincing form on many occasions while on his tour of the world with his band. The force of the demonstrations is clearly manifest when one stops to consider that during the world tour involving fourteen months of steady playing, two concerts daily, Sousa missed only one day's concerts—that at Ballyrat, Australia, where he had a chill. Sousa on that tour proved his unlimited capacity for work by composing his famous suite, "Tales of a Traveler," three parts, fully orchestrated; making several arrangements of band numbers, in addition to accepting innumerable invitations.

Busy This Summer.

This Summer Mr. Sousa has been unusually busy at his new home on Manhasset Bay. He has nearly completed, in conjunction with Joseph Herbert, a new opera, "The Irish Dragoon;" a new suite, "Impressions at the Movies," in which he musically describes moving picture scenes. He has written a new march, "The Lambs," dedicated to his fellow members of the Lambs' Club, and arranged a number of pieces for his band. He has imported all the latest and best things by standard European writers. His audiences at Willow Grove for twenty-two days will hear many novelties.

The personnel of the band is enhanced by the addition of Adolph Bertram, late solo oboist of the Metropolitan Opera, New York; Maurice Van Praag, late first horn of the St. Paul Symphony Orchestra; Richard McCann, a popular New York cornet soloist, and Frank Simon, of Cincinnati, a leading cornet soloist of the West. These are the newcomers in the band, the old and noted stars remaining, among whom are Herbert L. Clarke, the incomparable cornet virtuoso; Joseph Norrito, the great clarinetist; J. J. Perfetto, Ralph Corey, Louis Fritze, Arthur Storch and Oscar Modess.

Next year will be an unusually busy one for Mr. Sousa's band. Outside of the usual engagements at Willow Grove, Pittsburgh Exposition, etc., a tour to the western coast is assured, which includes a protracted engagement at the Panama-Pacific Exposition at San Francisco, and return eastward by way of the Canadian Northwestern regions. The year will mark the longest tour Sousa's band has made since 1912, on the return from the great world's tour.

All Sousa Music.

On Wednesday next, September 2, all four concerts will be exclusively Sousa music, an "All Sousa Day and Night." Programs for to-day are:—

- FIRST CONCERT, 2.30 TO 3.15.
1. Grand Fantasia, "Samson and Delilah" Saint-Saens
 2. Scenes from "La Gioconda" Ponchielli
 3. Violin Solo, Romance, Svendsen
 4. Valse, "The Beautiful Blue Danube" Strauss
 5. "Soldier's Chorus" from "Faust" Gounod
- Trombone Section: Messrs. Corey, Clarke, Lyon, Williams, Garing and Perfetto.
- SECOND CONCERT, 4.30 TO 5.30.
1. "Songs of Grace and Songs of Glory" Sousa
 2. Cornet Solo, Neptune's Court, Clarke
 3. Gems from the Works of Mendelssohn
 4. Soprano Solo, Aria from "La Boheme" Puccini
 5. Mlle. Odette Le Fontenay
- THIRD CONCERT, 7.45 TO 8.30.
1. "The Holy Grail" from "Parsifal" Wagner
 2. "Plantation Songs and Dances" Clarke
 3. Soprano Solo, "Valse Brillant" Gounod
 4. Mlle. Odette Le Fontenay
 5. "Pilgrim's Chorus" and "Evening Star" from "Tannhauser" Wagner
- Euphonium Obligato by Mr. J. J. Perfetto.
4. Entrée, "Triumphale des Beyards" Halvorsen
- FOURTH CONCERT, 9.45 TO 10.45.
1. Symphonic Poem, "Les Preludes" Liszt
 2. Cornet Solo, "Romantic" Clarke
 3. Norwegian Dances, Grieg
 4. Violin Solo, "Caprice Viennoise" Kreisler
 5. Introduction and "Bridal Chorus" Wagner

Phil. Telegraph
Sat. Sept 5th

SOUSA'S FINAL CONCERTS

March King Will Close Season at Willow Grove.

At Willow Grove Park tomorrow the final week of the nineteenth season and the last week of the engagement of John Philip Sousa, the March King, will be inaugurated. This announcement means that with the concerts of tomorrow but eight days remain of the present season and but thirty-two concerts are yet to be presented by the organization of musicians directed by John Philip Sousa.

Striking programs have been prepared for the last week of the engagement. In deference to many requests, Thursday has been dedicated as the final "All Sousa Day" of the season. Every number of all four concerts of that afternoon and night will be composed exclusively of music written by Mr. Sousa.

For the final week of the engagement, Virginia Root, the soprano soloist, returns as a part of the Sousa organization. Miss Root, who is well known to Willow Grove audiences, will sing for the first time at tomorrow's concerts. Other soloists of the week will be Dorothy Hoyle, violinist; Herbert L. Clarke, cornetist, and Ralph Corey, trombonist.

With the assurance that the trio of Labor Day holidays will bring an immense crowd to the resort on each of the three days, and with the certainty that but eight days remain of the season, the management at Willow Grove expects record breaking days every day until September 13, the closing date of the season. Several special events are listed for the last week. On Wednesday the State Convention of Retail Grocers will send a large delegation of business men to the park, and on Friday night the annual dinner of the Poor Richard Club and the Business and Professional Club will attract a gathering of prominent men.

Phil. Sun. Inquirer
Sept. 6th

FINAL SOUSA WEEK AT WILLOW GROVE

Bandmaster Will Conclude Engagement—Herbert L. Clarke and Miss Root Among Soloists

At Willow Grove Park today the final week of the nineteenth season and the last week of the engagement of John Philip Sousa, the March King, will be inaugurated. This announcement is important to lovers of music from this city, inasmuch as it means that with the concerts of today eight days remain of the present season and only thirty-two concerts are yet to be presented by the wonderful organization of musicians directed by John Philip Sousa.

Striking programs have been prepared by Mr. Sousa for the last week of the engagement. In deference to many requests Thursday, September 10, has been dedicated as the final "All Sousa Day" of the season. Every number of all four concerts of that afternoon and night will be composed exclusively of music written by Mr. Sousa.

For the final week of the engagement Miss Virginia Root, the noted soprano soloist, returns to Willow Grove as a part of the Sousa organization. Miss Root, who is well-known to Willow Grove audiences, will sing for the first time at the concerts of today. Other soloists of the week will be Miss Dorothy Hoyle, violinist; Herbert L. Clarke, cornetist, and Ralph Corey, trombonist.

With the assurance that the trio of Labor Day holidays will bring an immense crowd to the resort on each of the three days and with the certainty that only eight days remain of the season, the management at Willow Grove expects record-breaking days every day until September 13, the closing day of the season. Several special events are listed for the last week. On Wednesday the State Convention of Retail Grocers will send a large delegation of business men to the park; and on Friday night the annual dinner of the Poor Richard Club and the Business and Professional Club will mean a most notable gathering of prominent men of this city.

Phil. Press Sun
Sept. 6th

CROWDS EXPECTED AT WILLOW GROVE

This Is the Last Week of the Season and the Sousa Engagement.

The final week of the nineteenth season and the last week of the engagement of John Philip Sousa, the March King, will be inaugurated to-day at Willow Grove Park. This announcement is important to lovers of music in this city, inasmuch as it means that with the concerts of to-day, only eight days remain of the present season and only thirty-two concerts are yet to be presented by the wonderful organization of musicians directed by Sousa.

Striking programs have been prepared by Mr. Sousa for the last week of the engagement. In deference to many requests, Thursday, September 10, has been dedicated as the final "All Sousa Day" of the season. Every number of all four concerts of that afternoon and night will be composed exclusively of music written by Mr. Sousa.

For the final week of the engagement, Miss Virginia Root, the noted soprano soloist, returns to Willow Grove as a part of the Sousa organization. Miss Root, who is well known to Willow Grove audiences, will sing for the first time at the concerts of to-day. Other soloists of the week will be Miss Dorothy Hoyle, violinist; Herbert L. Clarke, cornetist, and Ralph Corey, trombonist.

Herbert L. Clarke



He will be one of the soloists of the week with Sousa's band at Willow Grove. Mr. Clarke is a cornetist of note and his solo numbers will add considerably to the programs.

Phil. Sun. Record
Sept. 6th

WILLOW GROVE PARK

Virginia Root Returns for Sousa's Final Week of Season.

At Willow Grove Park today the final week of the nineteenth season and the last week of the engagement of John Philip Sousa will be inaugurated. In deference to requests, Thursday has been dedicated as the final "All Sousa Day" of the season. Every number of the concerts of that afternoon and night will be of music written by Sousa.

For the final week of the engagement Virginia Root, a noted soprano soloist, returns as a part of the Sousa organization. Miss Root, who is well



VIRGINIA ROOT.

known to Willow Grove audiences, will sing for the first time at the concerts of today. Other soloists of the week will be Dorothy Hoyle, violinist; Herbert L. Clarke, cornetist, and Ralph Corey, trombonist.

Phil. Inquirer, Sun. Aug. 30th

WEDNESDAY IS SOUSA DAY

Only His Compositions Will Be Played at Four Concerts

Wednesday at Willow Grove will be known as Sousa Day, and all four concerts will be composed exclusively of Sousa music, so that admirers of the bandmaster and his productions will have an unusual opportunity of listening to his compositions. All through his engagement the audiences have been large, and it is expected that this week will set a new mark in this respect.

Mr. Sousa has been very busy all through this summer. In conjunction with Joseph Herbert he has nearly completed a new opera entitled "The Irish Dragoon." Another of his recently composed novelties in a suite describing in music his "Impressions at the Movies." A new march is entitled "The Lambs" and is dedicated to his fellow-members of the Lambs Club. In addition to this the bandmaster has imported many of the latest and best things from the standard European writers.

The personnel of the band is enhanced by the addition of Adolph Bertram, late soloist of the Metropolitan Opera; Maurice Van Praag, late first horn of the Chicago Symphony Orchestra; Richard McCann, a cornet soloist, and Frank Simon, of Cincinnati, also a cornet soloist. Among the old stars of the band are Herbert L. Clarke, Joseph Norrito, J. J. Perfetto, Ralph Corey, Louis Fritz, Arthur Storch, Oscar Modess and many others equally well-known.

Phil. Engineer, Sat. Sept. 12

SOUSA GUEST OF POOR RICHARD CLUB

Famous Bandmaster Is Organization's Guest at Willow Grove Outing

Composer Makes Speech and Then Leads His Band in Splendid Program

Under the bracing influence of the cool autumn air and with the famous bandmaster, John Philip Sousa, as their guest of honor, members of the Poor Richard Club had one of their characteristically good times at the annual outing held at Willow Grove yesterday.

Mobilizing at the headquarters of the club, on Camac street below Walnut, the members sped out Broad street and Old York road to the Grove with club pennants flying from their automobiles. Not the least enjoyable feature of the ride was the concert provided by a set of electric chimes, manipulated with splendid effect by F. E. Dilks, which discoursed an interesting and enjoyable program of music, embracing both popular and classical numbers.

By a flank movement the party took the park by surprise, and it surrendered entirely. The members in turn were captured by Mr. Sousa, and following an impromptu reception an elaborate repast was served in the Casino. Louis J. Kolb, president of the club, acted as toastmaster and introduced the bandmaster, who responded in a felicitous manner.

A delightful bit of reminiscing and light badinage between the musician and Thomas B. Martindale, concerning the composer's early career enlivened the occasion.

Informal dissertations by Mr. Martindale and W. Atlee Burpee, which were as far as possible removed from the serious business of an address, served to heighten the general good humor.

Mr. Burpee invited the members to be his guests at his home at Fordhook Farms, Doylestown, next Saturday afternoon, to continue, as he explained, their pleasurable outing.

Attend Sousa's Concert

The party of nearly forty guests afterwards attended the musical concert given by Sousa and his Band and were shown the ingenious workings of the big electric fountain. The guests of the occasion included:

Rowe Stewart, Thomas J. Mulvey, Elery S. Caywood, Philip Kind, Thomas Martindale, P. B. Neave, Dr. Baker, F. G. Jones, Daniel E. Weston, William J. Eldridge, George F. Goldsmith, Dr. Swartzlander, Doylestown, Pa.; John Swartzly, Doylestown, Pa.; W. F. Therkildson, W. Atlee Burpee, Thomas Ross, David Burpee, H. C. Gerra, C. H. Bowden, Robert H. Dippy, J. B. Beans, Wm. F. Lloyd, David L. Vaughan, George A. Parker, Colver Gordon, Louis J. Kolb, Edwin Moore, Geo. C. Allen, I. S. Eltinge, F. E. Dilks, Joseph Green, H. C. Kahn, F. C. Wiley, John Philip Sousa, John R. Davies, superintendent of Willow Grove Park; W. G. Eells, Judge Harmon Yerkes and Frederick G. Jones, who was chairman of the entertainment committee.

Pitts. Post Sept 14

SOUSA WILL OPEN ENGAGEMENT TODAY

Pittsburg Post Sept. 14 March King and His Band Come to Exposition for Stay of Two Weeks.

John Philip Sousa will appear in Exposition Music hall this afternoon for a series of concerts that will extend through the coming week. Sousa has with him excellent instrumentalists and soloists who have won a reputation wherever they have gone on the concert stage.

In addition to the Sousa concerts and all that they portend for lovers of music that thrills the Exposition this evening will be rendered more interesting by the fact that it will be "Veterans of Foreign Wars Night" and will be marked by the appearance in a body of the delegates to the annual convention of the association in Pittsburgh. They will be in uniform.

Sousa and his band arrives in Pittsburgh at 9:30 o'clock this morning. The big band feels at home in Pittsburgh, for its has been one of the most frequent visitors to Pittsburgh of any great organization, rarely missing a season in a score of years. Besides Sousa music, the Exposition buildings at the Point this week will show a number of improvements in the exhibits and attractions being offered.

Pitts. Sun. Sept 14

Sousa Opens Concerts At Exposition Today

Veterans of Foreign Wars to Be Guests Tonight.

Sousa with American concert band opens a two weeks' engagement in Exposition hall this afternoon. With Sousa this season are an aggregation of instrumentalists on brass, wood and string instruments that represents the best type of artists. Sousa is one of the few composers of the truest type of American music who is able to instill into his work a vein of humor along with the serious side of his conception.

In addition to the Sousa concerts this afternoon and evening, the exposition will have a special feature of interest in the presence at the Point of the delegates to the convention of the Veterans of the Foreign Wars of the United States, which began its sessions in Pittsburgh today. It will be a special night at the exposition and out of compliment to these veterans, has been given the title of "Veterans of Foreign Wars Night."

Pitts. Sun. 15 Sept

Sousa's Programs Draw Crowds to Exposition

School Children Are Entertained Five Days Each Week.

Brilliance that has gone beyond former occasions is given to the Exposition this week through the concerts that Sousa and his exceptional American band and the fine solo work by the special artists, both vocal and instrumental, that take part in the offerings in Music hall.

Sousa's welcome has been more enthusiastic than ever in Pittsburgh. This afternoon and evening the programs that have been prepared are typical of the bandmaster, and contain some of his most notable works.

Pitts. Times Sept 14

Sousa and His Band At Exposition Today

March King Will Appear at Point for Two Weeks'

Gazette Times Sept 14 Engagement.

Sousa, the march king, who, with his great concert band has delighted the people of all parts of the world, will appear in Exposition Music Hall this afternoon, opening a series of concerts that will extend through the coming two weeks. Sousa has with him the best instrumentalists the world has given, and soloists who have won a reputation wherever they have gone on the concert stage, so that the offerings for the next two weeks hold unusual value and command more than ordinary attention.

In addition to the Sousa concert, the Exposition this evening will be rendered more interesting by the fact that it will be "Veterans of Foreign Wars Night," and will be marked by the appearance in a body of the delegates to the annual convention of the association in Pittsburgh.

Pitts. Post Sept 15

SOUSA ATTRACTS BIG EXPO CROWD

Veterans of Foreign Wars in Throngs That Hear the March King.

Veterans of the foreign wars of the United States and Sousa and his great concert band made an unusual combination of interesting features at the Pittsburgh Exposition yesterday, especially in the evening when the veterans joined in the gala events. Sousa received a joyous welcome and judging from last evening's appearances his audiences will be unusually big for the coming two weeks.

There was a large attendance of school children yesterday. The schools are being represented at the Exposition every day this season with the exception of Saturday.

In mechanical hall there is a display of the workings of wireless telegraph, which carries out to a high state of perfection the progress made in this comparatively new and very important science. Visitors are given this display without charge.

Pitts. Dispatch Sept 15

SOUSA'S BAND GIVEN HEARTY WELCOME BY BIG CROWD AT EXPO

Soloists Score Heavily and Are Applauded by Scores of War Veterans

Veterans of the foreign wars of the United States, and Sousa and his concert band made an unusual combination of interesting features at the Pittsburgh Exposition yesterday, especially in the evening, when the veterans joined in the gala events that made the Point buildings a scene of animation and delight. Miss Grace Hoffman, soprano; Ralph Corey, trombone soloist, and Miss Susa Tompkins, violinist, and Herbert L. Clarke, cornetist, were the special features for the opening concerts yesterday afternoon, and in the evening these soloists were reinforced by Joseph Norrito, clarinetist. There was a large attendance of school children.

The programs for today's concerts are as follows:

Pitts. Post Sept 16

BAND AND SOLOISTS POPULAR AT EXPO

City of Pittsburgh Is Showing Ancient Cornerstone of Old City Hall.

Sousa's following in Pittsburgh is showing itself at the Exposition this week. Since Monday, the opening of the Sousa concerts, the music hall has been crowded at each of the four daily concerts. Enthusiasm has been marked, and the solo work by the different artists who go to make up the wonderful organization, both vocally and instrumentally, have more than fulfilled their promise of superior artistic work. The old-time generosity of Sousa in responding to the applause with encores is one of the most delightful features of the programs, adding a touch of brilliancy to the general program that is unexpected and the more pleasing.

Times Sept 16

Sousa and His Band Drawing Big Crowds

Novelties Will Be Offered at the Point This Afternoon and Evening.

Sousa's great following in Pittsburgh is showing itself at the Exposition this week. Since Monday, the opening of the Sousa series of concerts, the big music hall has been crowded at each of the four daily concerts. Enthusiasm has been marked and the solo work by the different artists who go to make up the wonderful organization, both vocally and instrumentally, have more than fulfilled their promise of superior artistic work.

Sousa's programs for this afternoon and evening concerts will be exceptionally interesting. Many of the novelties are in the form of extra numbers. The programs follow:

Pitts. Telegraph 16

CLARKE SOLOIST AT POINT SHOW

Cornetist to Play in Concerts With Sousa at the Exposition Tonight as Feature.

CITY HAS LARGE DISPLAY

Admirers of Sousa music through the Exposition this week. Ever since the opening of the Sousa engagement, Monday, the attendance has steadily increased, and tonight Herbert Clarke is to play a cornet solo. The music that this organization is providing is characteristic of America's most noted bandmaster and composer. Its rhythm and varying character through the four daily programs keeps everyone awake and keenly alive to the unexpected events. Tonight the concerts will be along the same line of diversified music, with some of the compositions of the old masters and now and then a sparkling bit of distinctly American music, catchy and pleasing to the fancy.

Pitts. Dispatch Sept 16

SOUSA'S BAND IS DRAWING DAILY THROG TO EXPOSITION

Association for Blind Makes Interesting Change in Its Exhibit

Sousa's great following in Pittsburgh is showing itself at the Exposition this week. Since Monday, the opening of the Sousa series of concerts, the big music hall has been crowded at each of the four daily concerts.

Sept 15, Pitts. Chron. Times

Sousa Has Soloists To Enliven Concerts

Soprano and Violinist Are Sharing Honors With Messrs. Corey and Clarke.

Veterans of the foreign wars of the United States and Sousa's band made an unusual combination at the exposition yesterday. Grace Hoffman, soprano, and Ralph Corey, the trombone soloist, and Miss Susan Tompkins, violinist, and Herbert L. Clarke, cornetist, were the special feature for the opening concerts yesterday afternoon and in the evening.

Today's programs have a number of Sousa compositions in them, and in addition there will be a number selected from the works of Ethelbert Nevin. "A Day in Venice," as one of the features of the closing numbers of the evening concerts.

Pitts. Sun Sept 17

MISS TOMKINS, VIOLINIST, PROVES POPULAR WITH AUDIENCES AT THE EXPO

Pittsburgh Sun. Sept. 17



Miss Susan Tompkins.

Few soloists who have appeared before the Exposition audiences in music hall have received more hearty greetings than Miss Susan Tompkins, violin soloist with the Sousa band, who this week has been one of the special features of the programs presented each afternoon and evening.

Miss Tompkins, from her initial appearance in Pittsburgh last Monday with Sousa, has become recognized as an artist of unusual ability and capable of wonderful work with the world's greatest musical instrument. This afternoon and evening the numbers scheduled for this artist are to be of the highest order. Among the numbers to be given is the "Caprice Viennoise" by Kreisler, and later in the closing concert of the evening the solo for the violin, "Czardas," by Hubay.

Pitts. Post Sept 17

MISS GRACE HOFFMAN, who will appear as soloist with Sousa's band in Exposition today.



SOLOS FEATURE EXPO CONCERT

Miss Grace Hoffman to Sing Twice With Sousa's Band Today.

It is doubtful if Sousa and his band were ever more ably assisted in their work in concert tour than this season through the efforts of the two soloists, Miss Grace Hoffman, soprano, and Miss Susan Tompkins, violinist. Both won instant favor in Exposition music hall before immense audiences. Miss Hoffman, who is new to Pittsburgh audiences, is also new with the Sousa concert band. Her voice is rich and full and sweet, yet it holds behind it strength and expression that are exceptional. This afternoon at the 4 o'clock concert, Miss Hoffman is to render "Chanson Provençal" in which there is abundant opportunity to show her ability and artistic finish. In the early evening concert, she again appears in Sousa's "Maid of the Meadow."

7 18 Pitts. Dispatch Sept

SOUSA'S BAND FORMED ALMOST ENTIRELY OF NATIVE AMERICANS

One Explanation for Popularity of Organization at Exposition

Sousa's Band, now at the Point, numbers 53 members and 40 of them are American born or naturalized Americans with years of residence in this country. The foreign members, about a dozen in all, represent German, French and Austrian musicians. Their leader is a native American, as were his parents before him. He was born in Washington, D. C., where the old family home still stands. Perhaps it is this strong vein of Americanism that makes Sousa music so readily understood and appreciated by the greatest number of people.

Pitts. Dispatch Sept 16

VOCAL AND INSTRUMENTAL SOLOS FEATURES AT EXPO

Grace Hoffman One of Most Charming Additions to Sousa's Band

It is doubtful if Sousa and his band were ever more ably assisted in their work in concert tour than this season, through the efforts of the two delightful soloists, Miss Grace Hoffman, soprano, and Miss Susan Tompkins, violinist. Both are artists of the highest type, and have won instant favor in Exposition Music Hall. Miss Hoffman, who is new to Pittsburgh audiences, is also new with the Sousa concert band. This afternoon at the 4 o'clock concert, Miss Hoffman is to render "Chanson Provençal." In the early evening concert she again appears in Sousa's "Maid of the Meadow." Herbert L. Clarke also will appear today.

The program for today's concerts follow:

Pitts. Sun. Sept. 18

New Numbers to Be Played by Sousa Tonight.

With the Sousa musical offerings at the Exposition, there is added the many and varied exhibits and entertaining features that hold the attention of the visitors and lure them back to the Point. Crowds yesterday stood and watched with interest the work of the blind girls, as they deftly wove basketry and rush bottoms for scoots and cleverly fashioned rag rugs. Those blessed with good eyesight could hardly labor more rapidly and effectively, and the results of this labor stood the test of closest inspection. From an economic standpoint, nothing in the big buildings appeals so strongly as this both of the Pennsylvania Association for the Blind.

The Sousa programs for this evening's concerts, like those of the afternoon, are promising of interest. Four new compositions are to be given. A fifth, Liszt's rhapsody from "The Pester Carnival," for the first time will be given at these concerts. Another feature will be a cornet solo by Herbert L. Clarke. The programs for this evening follow:

Pitts. Gazette Times Sept 17

GRACE HOFFMAN TO SING.

Opportunity for Exposition Patrons to Hear Soprano Today.

It is doubtful if Sousa and his band were ever more ably assisted in their work in concert tour than this season, through the efforts of the two soloists, Miss Grace Hoffman, soprano, and Miss Susan Tompkins, violinist. Both have won instant favor in Exposition Music Hall before immense audiences. This afternoon at the 4 o'clock concert Miss Hoffman is to render "Chanson Provençal." In the early evening concert she again appears in Sousa's "Maid of the Meadow." Herbert L. Clarke, cornetist, who has delighted Pittsburgh audiences for some years, will also appear today. The program for today's concerts follow:

Pitts. Leader Sept 18

DIRECTOR SOUSA'S MUSIC THRILLS VAST THROUNGS AT THE EXPOSITION

Sousa music seems to grow on those who listen to it at the Exposition. With the delightful musical offerings at the Exposition there is added the many and varied exhibits and entertaining features that hold the attention of the visitors and entice them back to the Point almost unconsciously.

The Sousa programs for this evening's concerts, like those of the afternoon, are promising of more interest, because there is no less than four new compositions to be given, with a fifth, Liszt's rhapsody from "The Pester Carnival," for the first time given at these concerts, to add to the attractiveness of the programs. Another feature this afternoon will be a cornet solo by Herbert L. Clarke, "The Southern Cross," one of that artist's own compositions. Mr. Clarke will also render another of his own compositions during the late concert of the evening.

Pitts. Post Sept 18

SOLOS TO ENHANCE SOUSA PROGRAMS

Exposition Music Continues to Attract Crowds to the Point.

In the Exposition today, Sousa music will follow a delightful vein, including many of his own best works and some of the compositions of old masters. The Exposition, too, will have something new in its exhibits and a change in the things that will interest and inform people. The big buildings at the Point are showing the effect of popular interest because they were crowded in all sections all day and evening.

The four concerts to be given today by Sousa's band and the soloists who accompany the big organization, will be enhanced with novelties and new features.

Pitts. Times Sept 18

AMERICANS FOR SOUSA.

Larger Portion of Popular Band Composed of Natives.

Out of the 53 members of Sousa's Band now playing at the Exposition fully 40 of them are American born or naturalized Americans with years of residence in this country. An odd feature is that the foreign members, about a dozen in all, represent German, French and Austrian musicians. Many of them have for years been in the band, and are close personal friends. At the Exposition yesterday the great band played superbly and their work dealt with the compositions of Old World masters. Their leader is a native American, as were his parents before him. He was born in Washington, D. C., where the old family home still stands.

Today Sousa's program will include many of his own best works and some of the grander compositions of old masters. The Exposition, too, will have something new in its exhibits and a change in things of interest.

Pitts Sept 18
Telegraph

SOUSA MUSIC DRAWS CROWDS

Every Concert During This Week Is Being Presented to Capacity Audiences.

BOOTH OF BLIND ATTRACTS

Sousa music seems to grow on those who listen to it and at the Exposition this week this fact is becoming more clearly demonstrated by the return of visitors from day to day. Sousa, himself a native American, born in the national capital, where the Sousa home still stands, has under his direction a band of 53 members, of whom 40 or more are native born or naturalized Americans. By far the dominant sentiment in the big organization is American in every respect. Those not in this class represent German, French and Austrian nationalities.

The Sousa programs for tonight's concerts are promising of more interest, because there is no less than four new compositions to be given, with a fifth, Liszt's rhapsody from "The Pester Carnival," for the first time given at these concerts, to add to the attractiveness of the programs. Herbert L. Clarke, the cornet soloist, will render another of his own compositions during the late concert tonight.

Pitts Press Sept 19

SOUSA MUSIC DRAWS LARGE AUDIENCES

Sousa music seems to grow on those who listen to it from its source, and at the Exposition this week, this fact is becoming more clearly demonstrated by the return of visitors from day to day, who appreciate the value of a broader study of the programs that Sousa presents. The big Exposition buildings at the Point this week have been steadily growing in proportions. There is something enticing in the music and something alluring in the great and varied display of exhibits that cover a whole world of activity.

Pitts Leader Sept 19

FAMOUS VIOLIN SOLOIST IN FAREWELL CONCERT AT THE EXPO TONIGHT

Special interest is given the closing concerts of the week at the Exposition this evening, by the announcement that Miss Susan Tompkins, violinist, who has delighted the large audiences during the Sousa week, will appear in farewell numbers this evening.

Miss Tompkins' work has attracted unusual attention during her stay, and she has impressed the fact upon the most casual that she is an artist of no mean ability. Her masterful treatment of the varied works, with the great Sousa band accompanying, has won more enthusiastic applause than has been accorded to many more prominent artists.

Miss Tompkins is new to Pittsburgh musical circles. She is a native of New York state, coming from a prominent family of Ithaca, N. Y., where she studied under William Grant Egbert in the Ithaca Conservatory of Music, and later going abroad to complete her studies under Sencik, Kubelik's teacher, and Suchy, of Prague, Austria. When she returned to America with this foundation, Miss Tompkins rapidly developed into a soloist that has put her in public eye in a most unusual manner. Her work attracted the attention of Sousa and she was for the first time added to his soloists this season. In Willow Grove park, Philadelphia, she was enthusiastically greeted and lauded by critics, who predict a brilliant future for her. Miss Tompkins appears both afternoon and evening today, and her farewell numbers are of exceptional worth.

This evening there is to be a special feature added to the concert programs by the addition of one of Sousa's most popular compositions, which has been placed on the final program for the evening. It is his old-time favorite, "The Band Came Back," a work that did much to increase the popularity of Sousa. The special number is not programmed but will be the first to be given in the concert of the late evening.

Pitts Sun Sept 19

Miss Tompkins Ends Her Expo Programs Tonight

Sousa to Play One of Most Popular Numbers.

Interest is given the closing concert of the week at the Exposition this afternoon by the announcement that Miss Susan Tompkins, violinist, will appear in farewell numbers this evening.

This evening there is to be a special feature added to the concert program by the addition of one of Sousa's most popular compositions, which has been placed on the final program for the evening. It is his old-time favorite "The Band Came Back."

Pitts Post Sept 19

SOUSA WILL PLAY REQUEST NUMBER

Old Favorite Will Open Last Concert to Be Given This Evening.

Two interesting announcements were made by the Exposition management for the close of this week in the musical attractions to be provided at Exposition Music hall at the Point. By special request Conductor Sousa has placed on the final program for the evening, one of his old-time favorites, "The Band Came Back." This number is not on the program, but will be the first number of the last program of the evening.

The second announcement is that it will be the farewell appearance at this series of concerts by Miss Susan Tompkins, violin soloist. Miss Tompkins is new in Pittsburgh musical circles, but she has made hosts of admiring friends here. She has been engaged in concert and soloist work for some time, but the present is her first season with the Sousa band.

Pitts Times Sept 19

SPECIAL SOUSA PROGRAM.

Susan Tompkins, Soloist, Will Make Farewell Appearance.

Two interesting announcements were made by the Exposition management for the close of this week in the musical attractions. By special request Conductor Sousa has placed on the final program for the evening one of his old-time favorites, "The Band Came Back." This number is not on the program, but will be the first number of the last program of the evening. It will be the farewell appearance of Miss Susan Tompkins, violinist and soloist.

Pitts Dispatch Sept 20

NEW SOLOISTS AT THE POINT

Expo Program for This Week Includes Many Special Features

At the close of the first week of Sousa concerts at the Exposition, there has developed such a demand for more that assurances are early at hand that the final week of this engagement will be one of unusual importance for lovers of music. In the second week's programs, Sousa has provided a greater number of novelties and also has prepared to present two new soloists. The new soloists are Miss Virginia Root, soprano, well remembered by Exposition audiences of last season, and Miss Margel Gluck, violinist, also with the Sousa Band last season. Both join the tour in Pittsburgh. Miss Grace Hoffman, soprano soloist, remains and all the instrumentalists who figured last week will be on the schedule.

In addition to these features, the delegates to the Pennsylvania State Medical Association convention that meets in Pittsburgh this week will be at the Exposition on Thursday evening. On Friday evening the annual visit of the Swift Mission Boys' Brigade, which has been an annual event in the Exposition history for many years, will take place. Wednesday will be Sousa Day at the Exposition. During the entire day, the programs, four in number, will be made up of Sousa compositions.

Where it has been possible to give a Sousa Day, by this band, it has been the "Red Letter Day" of the engagement. In Philadelphia the record attendance at Sousa's was on that occasion.

Pitts Post Sept 21

SOUSA AND BAND BEGIN FINAL WEEK

Soloists Are Added to Attractions for Closing of Concert Series.

The final week of the Sousa band concerts at the Exposition begins today and the programs will include solo work by two additions to the organization, Miss Margel Gluck, violinist, and Miss Virginia Root, soprano soloist. The Exposition audiences recall these two soloists, who appeared last season with the Sousa band, with much pleasure, as both are accomplished artists. They appear at the concerts this afternoon and evening in addition to Miss Grace Hoffman, soprano soloist, who gained so much popularity last week.

Pitts Ledger Sept 21

THREE SOLOISTS APPEAR WITH SOUSA THIS WEEK

Two new soloists appeared at Exposition Music hall this afternoon and evening with the Sousa band. Miss Margel Gluck, a violinist of exceptional ability and artistic worth, and Miss Virginia Root, soprano soloist, joined the band today for the closing week's engagement at the Point. Miss Grace Hoffman, soprano soloist, whose work last week won such praise, will continue through the week.

Pitts Press Sept 21

NEW SOLOISTS WILL APPEAR AT EXPO

Two new soloists will appear at Exposition Music hall this afternoon and evening with the Sousa band, Miss Margel Gluck, a violinist of exceptional ability and artistic worth, joined the band today for the closing week's engagement at The Point. Miss Gluck was heard last season in Pittsburgh and her work at that time caused much enthusiasm and received the unstinted praise of able critics. Miss Virginia Root, soprano soloist, who also arrived to join the band here today, is remembered by thousands of Exposition visitors of last season for she was with the Sousa band during the tour of 1913, and proved one of the most delightful of the special features of the great organization.

Pitts Times Sept 21

SOUSA'S LAST WEEK.

New Soloists Join Famous Band for Concluding Concerts.

The final week of the Sousa Band concert at the Exposition opens this week, and the programs will include solo work by two additions to the organization, Miss Margel Gluck, violinist, and Miss Virginia Root, soprano soloist, who arrive today. The Exposition audiences recall these two soloists, who appeared last season with the Sousa Band, with much pleasure.

Each series of programs for the coming week have some special feature. The great band has the distinction of being the most costly organization in the country of its kind.

Pitts Dispatch Sept 11

POPULAR SOLOIST MAKES LAST APPEARANCE AT EXPO TODAY

Miss Susan Tompkins Has Done Much to Help Sousa Win Honors

Two interesting announcements are made by the Exposition management for the close of this week, in the musical attractions to be provided at the Point. By special request Conductor Sousa has placed on the final program for the evening one of his old-time favorites, "The Band Came Back." The second announcement is that it will be the farewell appearance at this series of concerts by Miss Susan Tompkins, violinist and soloist, who during the past week has delighted the big audiences in Exposition Hall.

Pitts Sun Sept 19

DIRECTOR SOUSA'S MUSIC THRILLS VAST THROUNGS AT THE EXPOSITION

Sousa music seems to grow on those who listen to it at the Exposition. With the delightful musical offerings at the Exposition there is added the many and varied exhibits and entertaining features that hold the attention of the visitors and entice them back to the Point almost unconsciously.

The Sousa programs for this evening's concerts, like those of the afternoon, are promising of more interest, because there is no less than four new compositions to be given, with a fifth, Liszt's rhapsody from "The Pester Carnival," for the first time given at these concerts, to add to the attractiveness of the programs. Another feature this afternoon will be a cornet solo by Herbert L. Clarke, "The Southern Cross," one of that artist's own compositions. Mr. Clarke will also render another of his own compositions during the late concert of the evening.

Pitts. Press, Sept 23

CROWDS THROG TO THE EXPO CONCERTS

The final week of Sousa concerts at the Exposition is on, and since yesterday afternoon, increasing crowds indicate the keen interest that is taken in this unusual feature of the annual Point show. The appearance this week of two additional soloists has been enjoyed by the large audiences in Exposition music hall. Miss Virginia Root, soprano soloist and Miss Margel Gluck, violinist, each winning fresh laurels from the Pittsburgh music lovers who recognize the exceptional worth of these two artists. Miss Grace Hoffman, the second soprano soloist who made a deep impression last week has also come in for much laudation. The most conspicuous event of the week from a musical standpoint will come tomorrow. It is to be a "Sousa day."

Pitts Post, Sept 23

SOUSA WILL HAVE DAY OF HIS OWN

Bandmaster Will Play Music Composed by Himself at Concerts Today.

This is "Sousa Day" in the Exposition. Aside from the many and varied features of the big Point show, there is to be one of the most remarkable series of concerts presented of any season past. There will be 25 scheduled numbers of Sousa music, including violin solos by Miss Margel Gluck, soprano solos by Miss Virginia Root and Miss Grace Hoffman and cornet solos by Herbert L. Clarke. Of special interest will be the rendition of "The Belle of Pittsburgh," written by Sousa for the dedication of Exposition music hall, in which he introduces thematic material from Ethelbert Nevin and Stephen C. Foster.

Pitts. Press, Sept 25

SOUSA AND HIS BAND TO RENDER SELECTIONS FOR FIRST TIME HERE

A selection of compositions of John Philip Sousa, made by himself, and rendered by his own orchestral band, with Sousa directing, is one of the rare features of the present season of the Pittsburgh Exposition. With 25 scheduled numbers on the four delightful programs for this afternoon and evening, to which must be added encores with which Sousa has a fashion of giving most generously, possibly 40 of his works will be presented during today. They cover a wonderfully wide range of themes, and include solos in which Miss Margel Gluck, violinist; Miss Virginia Root and Miss Grace Hoffman, soprano soloist, and Herbert L. Clarke, cornetist, will appear. Besides, there will be presented, for the first time, some of Sousa's newer works, including his new March, "The Lambs," and his new suite, "Impressions of the Movies," bringing in the standard characters of the moving picture theaters.

Pitts. Press, Sept 25

EXPO CONCERTS THIS WEEK WILL PLEASE CROWDS

Sousa's Band Will Again Be the Chief Musical Attraction for the Period With Choice Programs

MEDICAL MEN WILL BE THERE THURSDAY NIGHT

At the close of the first week of Sousa's concerts at the Exposition there has developed such a demand for more, that assurances are early at hand that the final week of this notable engagement will be one of unusual importance for lovers of this bright and often thrilling music from one of the greatest bands in the world. In the second week's programs, Sousa has

Pitts Post, Sept 22

SOUSA WILL PLAY PEER GYNT SUITE

Interesting Musical Program Is Arranged for Today at Exposition.

That the present week is to be an eventful one at the Pittsburgh Exposition was indicated yesterday afternoon and evening by the show of enthusiasm and interest by the unusually large Monday crowds at The Point. It is the last week of the Sousa engagement, and with it have come new soloists. The entire week, however, is sprinkled with special incidents. Tomorrow, commencing with the first musical program of the afternoon, the day will be given over to "Sousa" compositions exclusively by Sousa and his band and soloists.

Pitts. Post, Sept 24

PHYSICIANS WILL HEAR SOUSA AND HIS BAND THIS EVENING

Splendid Programs Arranged for Today With Interspersion of Soloists

There are only three more days remaining of the Sousa Band engagement at the Exposition, for that organization will close its delightful stay in Pittsburgh Saturday evening. This evening the State Medical Association delegates will be present. Tomorrow the Swift Mission Boys' Brigade will be present with their band.

Pitts Post, Sept 20

SOUSA'S BAND WOOS FAVOR

Fine Organization Proves Immense Drawing Card at the Pittsburgh Exposition.

ATTENDANCE IS INCREASING

At the close of the first week of Sousa concerts at the Pittsburgh Exposition there has developed such a demand for more that assurances are early at hand that the final week of this notable engagement will be one of unusual importance for lovers of music from one of the greatest bands in the world. In the second week's programs Sousa has provided a greater number of novelties, and has also prepared to present two new soloists. The soloists for the coming week are Miss Virginia Root, soprano, well remembered by Exposition audiences of last season, and Miss Margel Gluck, violinist, also with the Sousa band last season. Both join the tour in Pittsburgh. Miss Grace Hoffman, soprano soloist, remains, and all the instrumentalists who figured so delightfully last week will be on the schedule of attractions.



MISS VIRGINIA ROOT, Soprano Soloist at the Expo. provided a greater number of novelties, and has also prepared to present two new soloists, Miss Virginia Root, soprano, and Miss Margel Gluck, violinist.

Pitts. T. L., Sept 23

TO GREET "BELLE OF PITTSBURGH"

Expo Expected to Draw Thousands of People Tonight to Hear All-Sousa Program.

VIOLIN AND VOCAL SOLOS

A selection of Sousa compositions with Sousa himself directing, is one of the features of the present week at the Pittsburgh Exposition. There will be 25 numbers on the four programs for today. The selections cover a wide range of music, and include solos in which Miss Margel Gluck, violinist; Miss Virginia Root and Miss Grace Hoffman, soprano soloists, and Herbert L. Clarke, cornetist, appear. Besides there will be presented for the first time some of Sousa's newer works, including the march, "The Lambs," and his suite, "Impressions of the Movies."

Pitts. Press, Sept 24

SPECIAL SOUSA PROGRAM AT EXPO

A selection of compositions of John Philip Sousa, made by himself and rendered by his own orchestral band, with Sousa directing, is one of the rare features of the present season of the Pittsburgh Exposition. With 25 scheduled numbers on the four delightful programs for this afternoon and evening, to which must be added encores with which Sousa has a fashion of giving most generously, means possibly 40 of his works being presented during today.

Pitts. Leader, Sept 26

SOUSA'S ENGAGEMENT WILL END TONIGHT

Sousa and his band will play their farewell programs at the Exposition this evening. Commencing Monday afternoon Giuseppe Creatore, the great Italian bandmaster, with his famous concert band which recognized as standing unique among all the musical organizations of the country, will present the usual musical programs in Exposition Music hall.

MISS MARGEL GLUCK, violinist, who will appear with Sousa's band in the Exposition this week.



Pitts. Leader, Sept 26

Sousa Ends His Expo Engagement Tonight

New Compositions to Be Offered in Closing Programs.

Sousa and his band will play their farewell programs at the Exposition this afternoon and evening. The selections for these concerts include some of the best of the Sousa collection and in addition he will offer new compositions in the list of encores and extras, some of which will be of local interest, as they come from Pittsburgh composers. The series of concerts has been brilliant and artistic.

10 Pitts Times Sept 2

Pittsburgh Sept 20

Charleston W. Va
Saxette Oct 3rd

Oct 1st
Coshocton Times

MORE NOVELTIES AND NEW SOLOISTS

Sousa Will Present Them During Closing Week of His Engagement.

MANY DELEGATES AT POINT

Exposition Popular Gathering Place for Convention Visitors.

At the close of the first week of Sousa concerts at the Exposition, there has developed such a demand for more, that assurances are early at hand that the final week of this notable engagement will be one of unusual importance for lovers of this bright and often thrilling music from one of the greatest bands in the world. In the second week's programs Sousa has provided a greater number of novelties and has also prepared to present two new soloists. They are Miss Virginia Root, soprano, who is well remembered by Exposition audiences of last season, and Miss Margel Gluck, violinist, also with the Sousa Band last season. Both join the tour in Pittsburgh. Miss Grace Hoffman, soprano soloist, remains and all the instrumentalists who figured last week will be on the schedule of attractions. In addition to these interesting features, the delegates to the Pennsylvania State Medical Association convention that meets in Pittsburgh this week will be at the Exposition on Thursday evening and in their honor, it will be known as "Pennsylvania Medical Association Night." On Friday evening the annual visit of the Swift Mission Boys'



Miss Margel Gluck.

Brigade will take place. Wednesday will be "Sousa Day" at the Exposition. During the entire day the programs will be made up of Sousa compositions.

SOUSA GIVES LAST OF POPULAR CONCERTS AT EXPOSITION TODAY

Closing Program to Be Featured by Many Special Solo Numbers

This will be the last day at the Exposition for Sousa and his band. The programs for the farewell concerts have been arranged to bring into prominence the special soloists. The Sousa engagement at the Point this season has been one of the best ever given.

In preparing for the Saturday evening crowds the exhibitors have been adding to the collections.

The programs for today's concerts are as follows:

BIG SOUSA DAY AT EXPOSITION

Musical Wizard Will Play His Own Compositions Next Wednesday

EXHIBITS PLEASE

At the close of the first week of Sousa concerts at the Exposition there has developed such a demand for more, that assurances are at hand that the final week of this notable engagement will be one of unusual importance for lovers of this bright and often thrilling music from one of the greatest bands in the world.

In the second week's programs Sousa has provided a greater number of novelties and has also prepared to present two new soloists. To add to these features at the Point building there are to be special evenings in which visitors will find large bodies of visitors representing organizations, present to enliven the occasion.

The new soloists who will brighten the programs for the coming week are Miss Virginia Root, soprano, who is well remembered by Exposition audiences of last season, and Miss Margel Gluck, violinist, also with the Sousa band last season. Both join the tour in Pittsburgh. Miss Grace Hoffman, soprano soloist, remains, and all the instrumentalists who figured so delightfully last week will be on the schedule of attractions to make up the best week of all.

BAND TO BE HERE AGAIN

John Philip Sousa, the noted bandmaster and conductor, after the concert by the Sousa Band at the Opera House on Tuesday afternoon, said to a representative of The Republican "You can say that we will surely come back to Wooster. While the patronage was not so good as on former visits, yet it was fairly good. I liked the way the audience enjoyed the music and you can say that your city is on the Sousa map of cities to be visited.

The concert on the whole was voted the very best ever given in the city. The audience was so enthusiastic in its plaudits as to demand two and three encores to all of the regular numbers on the program.

Sousa seemed to get enthused by the hearty applause and was very generous in responding to the encouragement by the audience. The soloists headed by Herbert L. Clark, cornettist, Miss Margaret Gluck, violinist, and Miss Virginia Root, soprano proved themselves to be artists of exceptional ability, and were the recipients of applause that they well deserved. The audience was made up very largely of ladies and band men from all sections of Wayne Holmes, Medina and Ashland counties.

SOUSA'S BAND MAKES HIT WITH LOCAL PEOPLE

Famous March King Is Given a Rousing Reception by Many Admirers

Sousa and his band have come and gone. The famous bandmaster and his host of musicians were widely heralded and the hundreds of music lovers that more than half filled the armory yesterday afternoon and evening, were not disappointed. They were given the treat of a lifetime. While the attendance was affected somewhat by the performance early in the week of the Marine band, the enterprise of Manager Mason in bringing the band here was amply rewarded. Charleston people proved they will patronize good music, and yesterday they were given the best.

More than 800 persons, mostly women, took advantage of the popular priced matinee, and nearly as many more attended the evening performance. Both programs were well balanced with selections suited to the most varied tastes of the fastidious. Sousa's marches, The Washington Post, and The Stars and Stripes Forever, were received with especial favor. Miss Virginia Root, soprano soloist, was applauded to the echo. Her rendition of "Annie Laurie" was pronounced the best ever heard in Charleston.

Packed House Delighted by Sousa's Band

A packed house greeted Sousa and his band at the Sixth Street theatre Wednesday evening. This was the first appearance the famous leader in this city and Coshocton lovers of fine music, who expected a rare treat, were not disappointed. The program consisted of both classical and popular music and pleased the taste of the most critical.

Miss Virginia Root who possesses a soprano voice of unusual quality delighted her audience with her rendition of "La Boheme." Miss Margel Gluck, a master violinist, was heartily encored following her selection, "Carmen Fantasia." Herbert L. Clarke, cornettist, won his audience with his solos. By request the band played "Sheridan's Ride" and "William Tell." The selections written by the conductor himself were especially well received by

FEAST OF MUSIC.

Wednesday night was the first visit of Sousa's band to Coshocton for years, but the overflow audience that heard the famous musical organization at the Sixth Street theatre last night hopes that it will not be another stretch of years before Mr. Sousa brings his band here again.

The theater was packed and the people were delighted, so what more can be said to show that the concert was a success.

There are 55 pieces in the band in addition to the three soloists, Miss Virginia Root, soprano, Miss Margel Gluck, violinist, and Herbert L. Clarke, cornettist. The soloists each gave two pleasing numbers. The program of the band ranged from the most difficult classical selections to the ever popular ragtime and at the end of each piece the audience applauded loudly.

Among the most delightful pieces were "Overture from William Tell;" Sousa's "Impressions of the Movies;" "El Capitan" march; "Sheridan's Ride," by Sousa and "The Stars and Stripes Forever."

SOUSA BAND SCORES.

Famous Organization Played Classics and Ragtime With Equal Beauty.

Those who have heard the Sousa band often, maintain that it is now a greater organization than ever. The two concerts rendered by it yesterday at the armory confirmed its claims for excellence. The appearance of John Philip Sousa, the "March King," in West Virginia has always been reckoned an event of sterling quality by the lovers of music and the appearance of the band here yesterday justified all expectations.

While the attendance was not so large as expected, both the matinee and night audiences were of considerable size, and what was lacking in numbers was made up for in enthusiasm.

The program rendered offered a charming variety. Every number was appreciated and the encores both by the band and the soloists were of exceptional merit.

After the band last night played "Get Out and Get Under" in several variations, musical critics cannot but admit that ragtime played by Sousa and his band can be made to compare favorably with the recognized classics.

Marches, favorites for years, were greeted most cordially by the audiences.

As a cornet soloist, Herbert L. Clarke, for years recognized as one of Sousa's great artists, again proved his claim to greatness yesterday. Miss Virginia Root's soprano solos, and Miss Margel Gluck, violin, added merit to the performance.

A fashionable audience welcomed both performances.

Sept 30th
Wooster, O. Republican

Mail Oct 3
Charleston W. Va

Pitts Dispatch Oct 30

Daily News
Canton, O., Sept. 30

Canton, O., Sept. 30th Repeating

Rousing Ovation Given Sousa and His Band

Great Conductor Welcomed By Over 4000 Enthusiasts
at Opening Number of People's Lecture Course.

Sousa and his white kid gloves are symbolical of his musical interpretation. There is a light, artistic, almost fantastic touch to Sousa's playing that irresistibly appeals to American music lovers. Although typically American one would be inclined to say the "March King" were French in his training. At junctures you are apt to criticize a bit because of a certain monotone in his choice of selections, yet at other times you are leaning back, enjoying to the utmost the genuine, harmonious melody the conductor conveys.

The appearance of Sousa and his band at the auditorium Tuesday night, was a musical event of note, a fact entirely appreciated by Canton music lovers. It was also the opening number of the People's lecture course, an annual event given under the auspices of the Y. M. C. A.

Evidently inspired by the large crowd of over 4000 Sousa put forth his very best efforts. As a result there was a plentitude of encores, many taken from the composer's own compositions.

Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist, were the soloists, each winning distinction and encores for their selections. This was especially true of Miss Gluck, who combines rare technique with a finesse of touch.

The reeds are usually given a heavy portion of work in any of Sousa's concerts and Tuesday night was no exception. For the opening number he offered Liszt's "Pester Carnival," a light, tripping conception, suggestive of the carnival time in Liszt's beloved Vienna. It graduates from the light shades by the reeds to a medium heavy by the horns. At no time is the shading excessive, the consecutiveness of the original theme being carried throughout. Encores included two selections by the conductor—one a characteristic march and the other, "Mama-Papa," a minuet number.

Herbert L. Clarke, the first soloist, gave "Neptune's Court," a composition of his own. There is a rare sweetness to his playing, conveying on the cornet the idea of a calm, rolling sea, graced by the court of the supreme sea god. "The Lilly Bell," by Sousa, was given for an encore.

"Impressions at the Movies," a new composition of Sousa's combining a suite of three selections, "The Musical Mokes," "The Crafty Villian and the Timid Maid," and "The Cabaret Dancers," was the third regular. There is nothing noteworthy in the first of the suite, but "The Crafty Villian and the Timid Maid," and "The Cabaret Dancers," possess a swinging rythm that sets the feet

agoing. It is in Sousa's best vein, combining efforts of reeds and wind. "In the Night," by Gilbert, was the encore.

Puccini is musical, to say the least, and Miss Root, soprano soloist, excellently conveyed the ideas and tone of the aria from "La Boheme," full throated notes, clear and distinct, gave this selection a proper setting as also for the encore, a little air of Sousa's own, "Will You Love Me

When the Lilies Are Dead."

"Sheridan's Ride," a descriptive offering of vivid coloring, another composition of the conductor's, was the finale of the first part. In it the horns were brought into use more so than in any previous selection, the piece blending from the light tramp of soldiers marching to the thunder of guns and clash of arms—thence into the subdued call of taps.

Miss Margel Gluck played "Carmen Fantasia," for her initial number. A fantasia by Sarasate, with numbers from Bizet's famous opera as its theme, it affords a rapid, forceful melody for the violin. In it Miss Gluck's full technique is brought into play. The encore, a serenade from "Le Millions de Arlequin," by Briggs, revealed a supreme touch accompanied by the same excellent technique. Miss Gluck is truly a delightful soloist.

Other numbers during the second

part were movement from suite, "Forest Spirits," and "In a Haunted Forest," by McDowell, conveying the wierd mysticism of that talented composer suggestive at times of his early death; "Danes Antique" a new number of Grainger; a march, "The Lambs," by Sousa; an enjoyable paraphrase on "Get Out and Get Under," a popular selection; overture to the romantic opera, "The Charlitan," by Sousa, and the concluding number, "The Star Spangled Banner."

Sousa's Marches Please Cantonians At Opening Of Lecture Course

Crowd Which Fills Auditorium Warmly Receives Musical Program; Soloists Do Well.

John Phillip Sousa, the march king, and his band, gave the opening number of the annual People's Lecture course at the Auditorium Tuesday night to a crowd which filled the house.

Sousa's marches proved the most appreciated numbers on the program.

"El Captain," "The Lily Bells," "The Stars and Stripes Forever," and others of Sousa's compositions, the most of which were played as encores, brought loud applause, while "Get Out and Get Under," with variations, which also was an encore number, was well received.

The soloists, Miss Virginia Root, soprano, Miss Margel Gluck, violinist, and Herbert Clarke, cornetist, rendered pleasing selections and were heartily applauded. Miss Root's selection, an aria from "La Boheme," by Puccini, and her encore, "Will You Love Me When the Lilies Are Dead," by Sousa, were well interpreted.

CORNETIST DOES WELL IN SOLO.

Miss Gluck showed marked ability in her rendering of "Carmen Fau-

tasia," by Sarasate, and her encore, "Les Millions d'Arlequin," by Drigo. Herbert L. Clarke, the solo cornetist, who has been heard in Canton several times before, played "Neptune's Court," one of his own compositions, and "The Lily Bells," by Sousa, as his encore. His work in difficult runs in an extremely high key was noteworthy.

"Sheridan's Ride," from "Historical Scenes," by Sousa, was played by request. "Handel on the Strand" was eliminated from the program.

Sousa and his men, responding to the applause, rendered an encore after every number. Overtures, marches, fantastic compositions and light opera selections were all played with the vim and vigor characteristic of the band.

"Impressions of the Movies," one of Sousa's latest compositions, and "The Lamb's March," which was written especially for the recent production of the Lambs' club, of New York, were two of the feature numbers of the program.

ALL TICKETS FOR COURSE SOLD.

All of the music of the evening was representative of that for which the band has become well known.

Secretary Lundy, of the Young Men's Christian association, announced that the entire lot of tickets for the course had been sold and that all of the performances would begin at 8:15 o'clock.

Differonian
Cambridge 1 Sept

BETTER THAN EVER

John Phillip Sousa and his band, with Miss Virginia Root, soprano, Miss Margel Gluck, violinist and Herbert L. Clarke, cornetist, pleased a large audience at the Colonial theater Monday afternoon in one of the best concerts rendered in Cambridge for some time. The band represented musicians of the highest standard and their music under the direction of Sousa was inspiring.

Mr. Clarke is known as the greatest cornet player in the world and his solo "Neptune's Court" was well received. His playing of the cornet is wonderful.

The soprano solo "Aria from 'La Boheme'" by Miss Root was excellent and she sang another selection.

"Handel on the Strand," violin solo by Miss Margel Gluck, was very pleasing, and her ability to play a violin is fast winning her a wide reputation.

Many who were present had heard this splendid aggregation before and expressed the opinion freely that never before did the great leader and his excellent band appear to better advantage and produce more splendid music. The program was of the highest order of selections and its rendition was fully equal to highest anticipations of the audience. No aggregation anywhere excels Sousa's in excellence.

New Philo Times
Oct 1

A Real Concert.

John Phillip Sousa, with his band of fifty pieces, more than delighted a small audience at the Union opera house Wednesday afternoon. For more than two hours, music, such as only Sousa's band can render, filled the theatre. There is only one Sousa's band and all who attend a concert of his are sure of being pleased and this was the case here Wednesday.

The soloists, Herbert Clarke, cornetist; Miss Virginia Root, soprano and Miss Margel Gluck, violinist, each scored a decisive hit with their renditions.

Judging from the applause Sausa scored the biggest hit on the selection, "Fairest of the Fair." His encores some of them the latest rags, were largely appreciated.

Columbus Dispatch
Oct 5

Columbus Journal
Oct 5

Dayton Journal
Oct 6

Marietta Journal
Oct 2

SOUTHERN.

Sousa and His Band.

The incomparable Sousa, interesting because of his splendid band; his own spirited compositions and his quarter century of illustrious service to America, was at the Southern Sunday. He played before a good-sized and unflinchingly enthusiastic audience. In fact the applause at a Sousa concert is usually so generous that it falls to be very discriminating. Everything is appreciated, but once in awhile a specially meritorious piece of work calls out more than the customary clamor.

Perhaps the best serious numbers that the band played last night were Edward MacDowell's "In a Haunted Forest" which Mr. Sousa directed with a fine sense of this composition's weird and poetic beauty, and an antique dance, "Shepherds Hey!" one of the latest pieces by Grainger, whose "Haendel on the Strand" proved to be an admirable study in tonal effects. It was interesting at the close of the program, too, to hear the overture to Mr. Sousa's romantic opera, "The Charlatan," produced years ago and forgotten by most concert-goers save those who recall all the incidents of his career as a composer.

The band is well rounded as ever this year and has been studiously trained. Of course it is early in the season and it failed to do proper justice to Liszt's "Bester Carnival" but even so, this number was good enough to introduce the program fittingly. The clarinets seem to be especially good this year and perhaps a trifle more numerous than before; a superior harpist is included in the ensemble and the cornets are led by Herbert L. Clarke.

As usual most of the encores were Sousa marches and after all it is for these that most people go to hear this band. One of them which deserves to rank with the stanch battalions, "El Capitan," "Stars and Stripes Forever" and "Manhattan Beach" is the new march called and dedicated to "The Lambs." It will be remembered that this band accompanied the famous theatrical club on its recent gambol. A diverting little glimpse into the nursery is afforded by his "Mama-Papa" and the usual burlesque of some popular melody of the day was this time fashioned on "Get Out and Get Under." A new suite, "Impressions at the Movies" might have been styled "Impressions at vaudeville" as the various numbers suggest the strains of a musical team, a movie pursuit drama and cabaret dancers, all of the effects ingeniously developed.

Miss Virginia Root soprano, was twice encored, just why we do not know. She has an engaging personality but we would feel sorry for Columbus if it could not produce a hundred soloists more capable. The cornet playing of Herbert L. Clarke is always a welcome feature of the Sousa concerts. Easily comparable to his wonderful "Southern Cross" is "Neptune's Court" which he played last night. It involves some difficult runs which he accomplished with his usual suave handling of the instrument and runs at the last into an unbelievably high note which he took with absolute clarity. He added to this number the "Carnival of Venice" which is just as acceptable on cornet as it is on flute and he was a third time encored. The splendid little violinist, Miss Margel Gluck, whom we have also heard with Sousa before, played Sarasate's "Carmen Fantasia" remarkably well, her dextrous fingering and dashing command of the bow making the performance worthy. Another notable number by her was Drigo's "Les Millions d'Arlequins."

H. E. CHERRINGTON.



It was Sousa who opened our musical season with the two concerts he gave at the Southern yesterday; and he gave it a vigorous start. To those who have been obliged to subsist on Victrola music and other canned strains during a long summer, the first burst of real music seemed nothing less than glorious. There were large audiences, both afternoon and evening; and the applause was even larger.

As usual Mr. Sousa was kind in the matter of encores, and responded with just the things which the clapping hands were asking for. "El Capitan," the best of marches, was the first encore, played with the well-remembered verve, and there followed all the other splendid old-timers, "King Cotton," "Stars and Stripes Forever," "Manhattan Beach," and "Fairest of the Fair," besides the newer popular things, "The Gliding Girl," "In the Night," from "Queen of the Movies," "Get Out and Get Under," etc.

Those are the things that everybody loves best to hear from Sousa, because no one can give them quite so well, and those are the things that we wait for so impatiently that we sometimes fail to appreciate his excellent interpretations of the more serious pieces of music on his programs.

But in all of his selections his band shows itself to be a magnificent organization.

Among the soloists, Herbert L. Clarke is still the favorite, and the exquisite purity and sweetness of his cornet is one of the things to be thankful for hearing.

Miss Margel Gluck, a pleasing violinist, and Virginia Root, a less satisfactory soprano, were the other soloists.

Urbana Democrat
Oct 7

Sousa's Band at Clifford.

A fair sized audience was in attendance at the concert given by Sousa and his band on Tuesday afternoon. The change in the hour of beginning the program was unfortunate. It was embarrassing to those of the audience who arrived after the program had begun and was confusing to those who were aware of the change and arrived on time. Sousa certainly has a hold on the heart strings of the people and many were there say they have seen him as many as ten times. He has been on the road 23 years and many of his men have been with him many years. The trombone soloist, Mr. Mark Lyons, has been with him since his initial trip and has toured Europe many times. Miss Root, the soprano, Miss Gluck, the violinist, and Mr. Clarke, the cornetist, were artists, and were well received. Many of Sousa's own compositions made up the formal program or were given as encores.

DAYTON AUDIENCE KEEPS SOUSA GOIN'

Great Bandmaster and His Great Band Accorded Great Reception at the Victoria.

If there is anything that Dayton likes better than Sousa's band, it's more of Sousa's band. That was demonstrated to a rather unusual degree last night when the famous leader and his great organization were given round after round of applause following each number on the program. No one escaped; all were treated alike, and the generous bandmaster, pleased with the reception, took his artists through a course of musical sprints, such as Sousa only can.

Many of the encores and several of those numbers found on the program were of Sousa's composition. One would have known that, had not his name been mentioned. In fact, when, in the latter part of the program, the band struck up his "Stars and Stripes Forever," there were bursts of applause which nearly drowned out the music. There is a snap and dash about his compositions which set the feet a-moving.

Next to Mr. Sousa, Frank Simon was best received. He is one of the leading cornetists of band fame and was given a real welcome. Mr. Simon appeared here during last winter's "Pop" concerts with Lytle's band. His home is in Middletown.

Other soloists included Miss Virginia Root, who rendered "The Kiss," a soprano solo, in very pleasing style; Miss Margel Gluck, an accomplished violinist, and Herbert L. Clarke, another well-known violinist.

Dayton News
Oct 6

Sousa, who brought his famous band to the Victoria theater Monday evening, did not choose the most favorable time for his engagement. Sandwiched in, as his visit was, between those of the Marine band and Raymond Hitchcock, it is not surprising that the attraction that has been here oftenest was the one to suffer in the matter of selection. The audience, comparatively small in numbers, was large, however, in joyful acclaim for the band and bandmaster.

There were encores to each of the regular numbers, which served to introduce "Stars and Stripes Forever," "Fairest of the Fair" and "Manhattan Beach," through which the band leader justly earned the title of "march king."

Frank Simon, of Middletown, who played concerts with Lytle's band, was given a reception when he arose to play his cornet selection. Herbert L. Clarke, cornetist; Miss Margel Gluck, violinist, and Miss Virginia Root, soprano singer, were the other soloists. Mr. Clarke is one of the leading cornetists of the country.

SMALL CROWD HEARD SOUSA'S FINE CONCERT

A discouragingly small crowd attended the concert, Thursday afternoon, by Sousa's Band, but those who were present were given a real treat. Never did this famous band appear to better advantage while encores, and the audience, although small in numbers, was immensely big in point of enthusiasm. Encores were freely responded to, and it was a "money's worth" proposition to all present.

John Philip Sousa had not appeared in Marietta in a number of years, but the old master retains all of his former power, and maintains the same high class organization that has made him famous. With him, as soloists, this season, are Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and that old favorite, Mr. Herbert L. Clarke, cornetist.

The program was a varied one, made up of many famous compositions, the work of Mr. Sousa, as usual, having a prominent part. In the encores, his contributions were especially prominent, such old favorites as "El Capitan," "The Stars and Stripes Forever," and "Manhattan Beach March" being particularly enjoyable.

The singing of "Annie Laurie" by Miss Root, and the rendition of "My Rosary" by Mr. Clarke, and "Humoresque" by Miss Gluck, were pleasing climaxes during the afternoon. These old-fashioned numbers struck a highly popular chord, and were applauded to the echo.

It is to be regretted that Sousa and his Band were not greeted by a much larger audience. They deserved it in every sense of the word.

South Bend Tribune
Oct 10

SOUSA'S BAND PLAYS.

Gives Two Unusually Fine Concerts at Oliver Opera House.

Two unusually fine concerts were given at the Oliver opera house yesterday by John Phillip Sousa and his band, the same being greatly appreciated by a small afternoon audience and a large night crowd. The programs were well made up, including classical and light selections, all of which were so favorably received as to demand encores.

A fashionable and representative audience Thursday afternoon listened to the numbers presented in a concert program by Sousa's inimitable band at the Memorial Opera House. A concert so encompassing in its wonderful scope of musically artistic achievements, so impressionably effective in its portrayal of marvellously executed selections which reflected almost life in theme of thought and action—a grand conclave of the harmonious blending of sentiment and soulful, inspiring melody should long remain a delightful, recallable memory; and it surely will.

Forte Wayne
Suzette
Oct 6

Valparaiso
Suzette
Oct 4

Valparaiso
Suzette
Oct 8

Coldwater
Reporter
Oct 12

Sousa's Band.

A rare treat was enjoyed by those who attended the concerts given by Sousa's band yesterday at the Majestic theatre. Mr. Sousa's typically American music has an irresistible charm that makes everyone happy, gay and feel like dancing. His band could make the worst old grouch in the world, perfectly happy. He cheers up the down-hearted and drives away melancholy moods. When his band plays "The Stars and Stripes Forever," and "Manhattan Beach," and "The American Maid," or "El Capitan," well it is worth more than a dozen bottles. His band seems to improve every year and his directing holds its same charm. His fastidious movements express so much and are so characteristic and original, that it is no wonder he is hailed by all Americans. It was a shame that so few people enjoyed the concert in the afternoon. The few who were there were most enthusiastic. The evening performance was well attended. Mr. Sousa's band can play anything from heavy Liszt compositions to sweet pastoral airs, and gay waltzes and rags. It is wonderfully toned down. The cornets were great, not at all shrill. The band has a harpist who is simply marvelous. He plays the difficult instrument as easy as if he was playing a banjo, and seems to make a basso or stringed accompaniment for the entire band. The flutes and clarionets were beautiful. The entire band was great. They played in a finished, bright manner. The soloists, Mr. Herbert L. Clarke, on the clarinet, Miss Virginia Root, a soprano, and Miss Margel Gluck, violinist, were in keeping with the excellent band. Mr. Clarke's notes were unusually clear. Miss Root has a strong voice, and Miss Gluck played with sympathy. Mr. Sousa, as a conductor, seems to be as enthusiastic a leader as he ever was, and added to his enthusiasm is greater finish, if such a thing is possible, for he has always been a finished musician.

LINDA M'KINNIE.

FINE CONCERT BY SOUSA'S BAND

[By Olive Bushell Harrison.]

Sousa and his band. To those who heard this organization yesterday afternoon at Memorial opera house, the mention of Sousa's name brings to the senses the thrills that are always provoked by exquisite music. Reeds, horns and harp as mellow as a pipe organ and as perfectly in tune; a line of trombones that can send forth a blast sufficient to raise a company to its feet, or a cornet that can produce a tone as faint as an echo—that is Sousa's band.

A twist of the wrist and the reeds begin to play. A gentle flutter of a white-gloved hand and a pianissimo is affected. The arms swing an inch or two from the shoulders and the band sends forth a mighty crescendo. "One, two, three, four," a rhythmic swing from the elbow that means business, and scarcely a foot can keep from marching with the music. A quick movement of the baton and the instruments are dumb. That is Sousa. There are no spasmodic movements of the head and the body, but he gets the results just the same.

Sousa's own music proved the most popular. He brought three new selections for the program—a suite which described "Impressions at the Movies"; an overture, "The Charlatan," and "The Lambs March." But the old marches—"El Capitan," "Manhattan Beach" and "The Stars and Stripes Forever"—proved to have lost none of their popularity. One of his best selections was a fantastical arrangement of "Get Out and Get Under," used as an encore. The variety of automobile horns represented brought down the house.

The feature of the afternoon was a cornet solo by Mr. Herbert L. Clarke. He played for his selection "Neptune's Court," a composition of his own, and responded to an encore with an exquisite rendering of the old familiar "Moonlight Bay." Miss Virginia Root, the soprano soloist, and Miss Margel Gluck, the violinist, both proved themselves to be gifted and well-trained musicians.

A spectator is prone to wonder if the music lovers of Valparaiso are represented by the handful of people who gather to hear such performances as that of yesterday, or if the dates are usually unfortunate. But notwithstanding the rows of empty seats, the famous director was generous with his work. There was always one encore, and sometimes two or three. The intermission was short, and the program gave a full two hours of enjoyment to those who were there.

JOHN PHILIP SOUSA HERE.

John Philip Sousa, conceded by many to be the most famous bandmaster in the world, came to Valparaiso this forenoon with a personnel of fifty-six men, to appear in a matinee in the Memorial theatre this afternoon. The band reached here on number 37, over the Pennsylvania, but for some reason the train was an hour late. Attired in their regulation uniforms, the men went to the various places about the city which had been engaged for them. Mr. Sousa, Miss Gluck, the violinist, and several others, registered at the Hotel Spindler.

The great band man stated in an interview today that he had been conducting his band for twenty-two years, having been started in the undertaking by Chicago capitalists. It was while Mr. Sousa was with the Washington Marine band that the organization went on a tour to the Pacific coast, and when it appeared in Chicago the leader attracted the attention of progressive business men in the western metropolis.

"Nearly every man in the world has played in a band at some time in his life," was one of the statements of Mr. Sousa, and then he told a little story of his experience in Washington when he sought a raise in salary from the government for services with the Marine band. "I went before a committee," he said, "and each man took a turn at quizzing me in regard to my petition. Finally I was turned over to Congressman Boufelle, of Maine, and, after an interview, he asked me to dinner with him. During the time we dined," said Mr. Sousa, "Boufelle discoursed on band work galore, till finally I exclaimed, 'For heaven sake, Boufelle, where did you get all your knowledge of bands?'"

"Why, when I was a young fellow," replied the man from Maine, "I played an E flat in the band back home."

Forte Wayne
Suzette
Oct 8

Kankakee
Suzette
Oct 15

SOUSA'S BAND GIVES CONCERTS.

Popular Musical Feature at Majestic Theater in Splendid Programs.

John Philip Sousa, "the incomparable," and his band with three soloists appeared in two concerts at the Majestic theater on Wednesday. For some reason, more than likely because in general people didn't know there was a matinee performance, the audience in the afternoon was deplorably small while the evening audience was not up to the expectations roused by packed houses at previous appearances of the band. Both programs were of the high grade character throughout that the Sousa band has always given in Fort Wayne. Possibly in some fine points the performance of the band was even classier than the concert about a year ago when Mr. Sousa appeared under the auspices of the Morning Musical society. Certainly the entire work of the band yesterday was superb in coloring, rhythm and smoothness. A number of new works, including an overture from "Thalia," a tone picture, "Handle on the Strand," and a serenade by Lacombe were enthusiastically received as were the entire programs and all the old favorites given as encores. The soloists, Herbert L. Clarke, Miss Virginia Root and Miss Margel Gluck gave perfect satisfaction and responded to encores.

SOUSA'S BAND DELIGHTS ALL

PEOPLE GIVEN A DELIGHTFUL PROGRAM THIS AFTERNOON.

Soloists Far Above the Usual Standard—Vocalist and Violinist Please All.

The great Sousa was in Coldwater again this afternoon and delighted Coldwater people with his fine band. As is usual the program was right up to the moment and pleasing in every detail. It was divided into two parts, as is customary. The program follows:

Part One.

- Rhapsody, "P. ester Carnival". Liszt
- Cornet solo, "Neptune's Court" Clarke
- Herbert L. Clarke.
- Suite, "Impressions at the Movies"..... Sousa
- (a) "The Musical Mokes"
- (b) "The Crafty Villian and the Timid Maid"
- (c) "The Carabet Dancers"
- Soprano solo, "Aria "LaBoheme" Puccini
- Miss Virginia Root
- Tone Picture, "Handel on the Strand" Grainger

Part Two.

- Movement from Suite, "Forest Spirits" MacDowell
- (a) Danse Antique "Shepherds Hey" Grainger
- (b) March "The Lambs" Sousa
- Violin solo, "Carmen Fantasia" Sarasate
- Miss Margel Gluck.
- Overture to the Romantic Opera, "The Charlatan," or "The Mystical Miss" Sousa

As usual the audience received "their money's worth." Mr. Sousa is nothing if not generous with his encores, and he responded without stint with his familiar band compositions which have long since become established favorites. The band is as ever in fine form; the Sousa standards are maintained unfalteringly as to tonal balance, expression, fidelity to the baton and individual skill.

Miss Virginia Root, soprano, has a full, resonant voice and her tone full and musical. She was obliged to respond to encores. Miss Margel Gluck, violinist, is a gifted and accomplished violinist, was unable to play this afternoon on account of sudden illness. The harpist with the band fill the place on the program and gave an excellent selection and answered an encore.

Herbert L. Clarke, cornetist, played with his own usual skill and artistry. Mr. Clarke, who is accepted as one of the best cornet players in the country, produces a pure singing tone and demonstrated exceptional skill in manipulation and producing effects which belong to the cornet alone.

SOUSA CAME AND GONE.

Sousa's band stopped off at Kankakee Wednesday and gave a matinee performance to about half a house. The reputation of the band was fully maintained by its magnificent performance and it is to be regretted that greater publicity had not been given such a rare attraction.

IX
Shreveport Press
Oct 15

SMALL AUDIENCE TO GREET SOUSA

RAINY WEATHER KEPT MANY LOVERS OF MUSIC FROM HEARING BAND.

Although it was small, it was a most appreciative audience that greeted Sousa and his band at the Plumb theatre last night.

Early reservations indicated a capacity house for the great band but when the rain continued yesterday, making the roads impassable, cancellations poured into the box office, with the result that it was but a few who braved the weather to hear this aggregation of artists.

What it lacked in numbers, the audience made up in enthusiasm, and its appreciation was shown by deafening applause, compelling the performers to give an encore to every number.

The vocal work of Miss Virginia Root was superb, and when she was forced to respond to an encore she favored the audience with one of those old time favorites that never grow old, "Annie Laurie."

Miss Margel Gluck, violiniste, was also greatly enjoyed. Her technique was superb, and she also responded to an encore.

Herbert Clarke, cornetist, gave a solo that was particularly pleasing.

Dayton Herald
Oct 6

Sousa and his band of musicians were welcomed Monday night at the New Victoria by a rousing "Sousa" audience, and this king of all bandmasters again strengthened the bonds of allegiance of his Dayton followers by a typical Sousa program.

There was music a-plenty—the good serious kind that no band can play any better and there were the marches that no other band can play as well. And there were laughs too—the rhapsodized and symphonized "He Had to Get Out—Get Out and Get Under" being a delicious satire on a symphony concert, which was fully appreciated by the many symphony patrons in the audience.

But if the concert were told in a line, one would say that throughout the first part of the program there was a feeling of expectancy until the first stirring strains of Sousa's own march "Stars and Stripes Forever" were sounded, when bursts of applause nearly drowned the music of the best march that has ever been written. Judging from the expressions on the faces of the audience, should Sousa come to the city and play only that one march, Daytonians would go away entirely satisfied.

The soloists were each well received, Mr. Frank Simon's appearance being of especial interest. He is one of the leading cornetists of the country, and a contingent from Middletown, his former home, gave him a royal reception including high bouquets of American Beauty roses. Miss Virginia Root, a brilliant soprano; Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist were heartily applauded, and their numbers gave a pleasing variety to the splendid program.—E. B.

Shreveport Times
FAMOUS SOUSA BAND HEARD IN FINE CONCERT

Very Small Audience Greeted Noted Musicians at Plumb Theatre— Splendid Program Presented.

John Philip Sousa and his famous band scored another triumph last evening in the delightful concert presented at the Plumb in spite of the discouragingly small audience which greeted them. He is the same Sousa of old—a little grayer perhaps, although time has dealt kindly with him—yet the same imperturbable manner, the quiet graceful movements and the keen appreciation for musical values which always characterize his leadership, remain the dominant factors which have marked his success.

It was a wretched night—the kind that plays havoc with stringed instruments, as well as others, and the musicians had troubles of their own, but the program had been arranged so carefully it met the demands of the most exacting. It opened with Liszt's Rhapsody and in this and the MacDowell suite, "Forest Spirits," the exquisite harmonies evoked, and the perfect ensemble effects of which Sousa is master, were most carefully brought out.

Lively Marches.

From the classics to march music for which the name of Sousa is synonymous, the musicians glided with ease, and the pleasure of the former was enhanced by the exhilarating effects produced by the latter—for never were marches played with greater vim, and the response was just as enthusiastic.

The remarkably clever arrangement of the popular "Get Out and Get Under" was but another demonstration of Sousa's versatility, and was one of the most amusing on the program. It would hardly be a Sousa concert without the old favorites El Capitan and Stars and Stripes Forever and when these two numbers were announced for encores they brought forth a perfect storm of applause, particularly the latter for at the present time its pretty good to be under the protection of Old Glory. Sousa's latest march—"The Lambs," also made a very favorable impression.

Clever Artists.

Three clever artists contributed to the pleasure of the program—Mr. Herbert L. Clarke, the cornetist, Miss Virginia Root, soprano soloist, and Miss Margel Gluck, violinist.

Mr. Clarke's rendition of "Nephtune's Court" was superb, and displayed his mastery of this difficult instrument to the very best advantage.

Miss Root was likewise at her best in the aria from "La Boheme". She possesses a rich, full soprano, which has been carefully trained and is under perfect control and of sufficient volume to more than fill the Plumb theatre, even when placed at a disadvantage as in last evening. The clear true tones of her voice were equally well displayed in the rendition of the old favorite—"Annie Laurie."

The violin in the hands of Miss Gluck thrilled its hearers with delight, in her artistic interpretation of the "Carmen Fantasia" and likewise in the exquisite Serenade she gave for the encore. Technically her work was faultless and she is possessed of artistic temperament and imagination to an unusual degree, which produced tonal pictures of great beauty.

The concert was a worthy one, and deserved much better patronage, even though the weather was stormy and disagreeable.

Detroit
Oct 12
Tribune

MARCH MUSIC IS HERE AGAIN

John Philip Sousa, Band King, and Noted Organization Delight Two Audiences at Detroit Opera House.

STYLE OF HARMONY STILL A FAVORITE

After a lapse of a year march music was played in Detroit yesterday. From this statement can be construed the intelligence that John Philip Sousa, the march king, and his excellent band were in town yesterday afternoon and evening at the Detroit opera house.

Much has been written and spoken about the peculiar elegance of the Sousa music. Suffice it to say that the two large audiences of yesterday submerged themselves in music of the military tang, to their complete edification and satisfaction. Responding to the heavier numbers by the rendition of the marches that made his name famous the world over, the conductor raised the enthusiasm of his auditors to a pitch hitherto unattained locally. His famous marches, of a quality to be designated as classical (despite the looks and words of horror expressed by the ultra-musically educated) still hold their power over the American public.

The matinee concert provided the following numbers:

Overture, "Carnival Roman (Berlioz); suite, "The American Maid," three movements, "Rondo;" "Dream Picture" and "Dance Hilarious" (Sousa). To this latter number Gilbert's "In the Night," a piquant conceit, was given as an encore. Liszt's "Second Polonaise," the riot of tone color, replete with brilliant cadenzas, played faultlessly, closed the first half.

The serenade from "La Verbena," (Lacomb), new locally, was encored by a rollicking paraphrase on "Get Out and Get Under." Liszt's Second Hungarian Rhapsody, played by the reeds and woods, intermingling hilariously with the brasses, carrying the "Get Under" theme. The director then gave two of his own compositions. Idyl "In The Land of the Golden Fleece," and march, "The Lambs," (new) and closed with Gilbert's new overture, "Thalia."

Herbert Clark, eminent virtuoso, played his own brilliant "Rondo Capriccioso" and Sousa's "The Lily Bells," two masterful renditions. Miss Virginia Root, soprano, sang "Amarella," showing a voice pleasing but not extraordinarily beautiful. Her aria from "La Boheme," given at the evening concert showed to much better advantage.

Miss Margel Gluck, violin soloist who made a name for herself while under her own auspices, appears to advantage with the Sousa band. She played two movements from the "Concerto in D major" (Wieniawski) yesterday afternoon, displaying brilliant technique and good tone. The audience liked her very much, judging from the applause. At the evening concert she offered an arrangement from the "Carmen Fantasy" (Sarasate). She has a winning stage presence.

The evening concert opened with Liszt's Rhapsody, "Peter Carnival," followed by another Sousa effort, new in this city, "Impressions at the Movies," exhibiting in a musical sense the title to a marvelous and amusing degree. Granger's "Handel on the Strand," a MacDowell number from his "Forest Spirits" and the overture from the romantic opera, "The Charlatan" (Sousa), closed a most excellent musical evening.

The director was forced by popular and noisy acclaim to play "Manhattan Beach" and "The Stars and Stripes Forever" in order to prevent a threatened good natured riot at both appearances.

Indianapolis
Oct 19
Star

Sousa Is Greeted by Old Admirers
People of Varying Musical Tastes Enjoy Concerts at Mural.

BY PAUL R. MARTIN.

The same old Sousa, the same old band and the same old enjoyment, blended together, made yesterday interesting for local music lovers. There is a charm about John Philip Sousa and his band that one can not get away from, and a glance at the two large audiences that greeted him at the Mural revealed the fact that many of those who patronize the symphony concerts, revel in Paderewski, fight verbal battles regarding the relative merits of the modern violin virtuosi and prefer their grand opera according to the original libretto rather than through English versions, also like to hear Sousa's band.

There is still another thing regarding this disclosure. It was not the solid, classical part of the Sousa programs that appealed to them most. When the conductor raised his baton for his first encore number, and it happened to be "Hands Across the Sea," their faces were wreathed in smiles, and when "Get Out and Get Under," arranged as a comedy and played with all the trimmings Sousa knows how to add, was presented, the mirth of the audience knew no bounds.

The old adage "all work and no play, makes Jack a dull boy," applies equally in music, art and literature as it does in the ordinary things of life, and there are none of us so "highbrowed" by natural instinct that we have any reason to frown upon a Sousa concert. Let those who do hold themselves in such lofty regard beware, for, to quote one of the great thinkers of the time who is noted for his pointed characterization of people, they are merely "self-confessed highbrows."

No, Mr. Sousa is well worth while. He is a thorough musician, a composer who excels in his own particular line, and he has an organization of which the United States may well feel proud. He is scattering sunshine as he tours the country and his visits to Indianapolis should continue to be just as welcome as was that rain which deluged us early last August, after the hottest and driest July we had experienced in many years.

There may be times when one prefers the "Pathetique" to "The Stars and Stripes Forever," and occasionally Richard Wagner strikes a more sympathetic chord than does Sousa's most pretentious efforts, but so, too, do we oftentimes prefer roast beef to ice cream. This does not discredit the ice cream in the least, and a Sousa march is not to be discredited for the simple reason that thinking music appreciators do not want them for a steady diet. An afternoon or evening of Sousa, in fact, several such afternoons and evenings, during a season would add a piquancy to our musical taste, and in supplying them for us Mr. Sousa is deserving of thanks.

Both the programs yesterday were well arranged, and it may be noted again (this same remark has been made several times before in this column) that Sousa has reduced the art of band directing to such a fine point that he is able to secure orchestral effects with no small measure of success. His ensemble is perfect, and the reed section is so proportioned and plays with such consummate skill that it supplies the lack of violins as well as that want could possibly be supplied. It was with the encores, however, that Sousa made his greatest appeal, for it was then that the famous marches were heard and feet were set in motion. Sousa is always liberal with his encores, but not so liberal but that his auditors want more.

Herbert L. Clarke, cornetist; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, are the soloists with the Sousa organization again this year. Mr. Clarke has been with Mr. Sousa so long that he is almost as prominent a figure as is the conductor himself. There is small doubt but that he is the premier cornet player of the world, and Indianapolis people may feel proud of the fact that he was at one time a resident of this city. His name is worthy to be placed among those other sons and daughters of Indianapolis who have made themselves world famous in the field of music. Miss Root and Miss Gluck were heard with the band when it was here last season, and Miss Root was also here two years ago. They continue to display exquisite artistry, and are admirably adapted for the work they are doing.

Springfield, O.
News
Oct 7

Urbana
Citizen
Oct 6

The Sun
Springfield
Oct 7

Grand Rapids
Herald
Oct 11

It is no boast for musical Springfield that the Fairbanks theatre was less than half filled Tuesday evening to see John Philip Sousa and hear his wonderful band. The program as rendered by the band of fifty pieces, augmented by three soloists, is the same high class organization which has entertained local audiences many times before. Sousa and his band have come to mean the best there is in American band music and those who have heard him before were not disappointed Tuesday night.

Sousa's wonderful knowledge of people and audiences is no clearer reflected than in the manner of his program arrangement. For the strictly musical there is that which appeals to him or her while to those less fortunate in their knowledge or appreciation of the more sublime there was to be heard that which causes the feet and heart to keep time with the wonderful playing. From a heavy rhapsody of Liszt to "Get Out and Get Under" is not too wide a variation for the great leader and his wonderful artists to attempt as they did last night.

Not the least of the artistic is derived in the manner of conduct of Mr. Sousa. To him every movement means something as it does to the men under him. The turn of a head, the slightest movement of a finger or a flourish of the magic baton all bring forth marvelous sounds of harmony and effect. Not a movement is studied with the master. He is a poem of grace in motion.

The audience while not large was an appreciative one. Opening with Liszt's "Pester Carnival," the audience was carried into a musical delight when the great band for an encore burst into "El Capitan," followed for a second encore with "Mamma and Papa." Then came one of the real treats of the evening, a cornet solo by Herbert L. Clarke, who played "Neptune's Court," a piece in which the finished cornetist enjoys every possibility to display his art. Certainly none of this was wasted in the efforts of Mr. Clarke. Miss Margel Gluck, the violin soloist, was heard twice in "Carmen Fantasia" and a lighter number which she did for an encore. Miss Virginia Root is the soprano soloist of the band. She was heard in the solo, aria from "La Boheme," giving for an encore, "Will You Love When The Lilies Are Dead."

The audience was not long in recognizing and making known their appreciation of the favorites, "The Stars and Stripes Forever" and "Manhattan Beach," when Mr. Sousa announced them by card for encores. One of the most tuneful numbers of the entire program and one which was among the most highly appreciated was "The Fairest of the Fair," offered as an encore for a tone picture from "Handel On the Strand." Another particularly well enjoyed number was "In The Night," which was heard recently in this city and which was the hit of the piece which carries it in its song repertoire.

The program was closed with the overture to the romantic opera, "The Charlatan," by Mr. Sousa.

Sousa's Band Day.

The inimitable band-leader, John Philip Sousa and his inimitable band are in Urbana today and gave the following program at the Clifford this afternoon:

PROGRAM

1. Rhapsody, "Pester Carnival"; Liszt
2. Cornet Solo, "Neptune's Court"; Clarke

Mr. Herbert L. Clarke

3. Suite, "Impressions at the Movies" (new); Sousa
(a) "The Musical Mokes,"
(b) "The Crafty Villain and the Timid Maid"
(c) "Cabaret Dancers"

4. Soprano Solo, Aria from "La Boheme"; Puccinni

Miss Virginia Root

5. "Sheridan's Ride"; Sousa.

INTERMISSION

6. Movements from Suite, "Forest Spirits"; MacDowell

"In a Haunted Forest"

7. (a) Danse Antique, "Shepherds Hey!" (new); Grainger
(b) March, "The Lambs" (new); Sousa

8. Violin Solo, "Carman Fantasia" Sarasate

Miss Margel Gluck

9. Overture to the Romantic Opera, "The Charlatan" (or The Mystical Miss) Sousa

Sousa's band is twenty-three years old and one of the members who was with the organization at its start, Mr. Mark Lyons, trombone soloist, was commenting upon the fact this morning. Mr. Lyons completed the 'round-the-world tour with the band this last season.

"Oh, yes," said he. "I'm getting old—I've been with them several times through Europe as well as round the world."

Mr. McGown had pictures of the band members and their autographs which had been given him up on their various appearances here. One of Mr. Sousa himself, presented in 1895, and his autograph of the same date.

"That was a very busy time for us," said the veteran band member, Mr. Lyons, pointing to the year.

The great band played in Dayton last night and goes to Springfield tonight. They tour Indiana, Illinois and Michigan, then go east, playing in Pennsylvania cities and up into the New England states.

Coming back to New York they will rest for awhile and then go to the western coast. The fifty-six members of the band in Urbana today were almost all of them the men who were with Mr. Sousa in his tour of the world.

SOUSA'S CREATIONS

Pleased Audience At the Fairbanks, As Interpreted By His Band, More Than the Classics.

Springfield music lovers were given a grand treat last evening when they had the pleasure of listening to John Philip Sousa and his band of fifty pieces, in a program of classical and operatic numbers. To almost every number the band was compelled to respond to encores, the program closing too soon for most in the audience.

Many of the selections given during the evening were composed by the famous leader of the band and they brought cheers from the audience, especially the "Stars and Stripes Forever." Among the numbers well received were "El Capitan March," "In the Night," "Get Out and Get Under," "Fairest of the Fair," and the closing overture to the romantic opera "The Charlatan."

Miss Virginia Root was the soprano soloist and as an opening number she gave "Aria from La Boheme," and responded with the encore, "Will You Love When the Lilies Are Dead?" by Sousa. She had a full strong voice and both numbers were well received.

Miss Margel Gluck was the violinist and gave "Carmen Fantasia" with an encore, "Liebesfreud."

Herbert L. Clarke was the cornet soloist and he played "Neptune's Court," one of his own compositions. As an encore he gave the solo part of the sextet from "Lucia."

Detroit Press
Oct 12

SOUSA DELIGHTS TWO AUDIENCES SUNDAY

Band Plays Many of Leader's Compositions—Soloists Are Excellent.

John Philip Sousa and his big band gave two concerts to large and delighted audiences at the Detroit Opera house Sunday. The instrumentalists displayed all their old-time precision of attack and perfection of balance, together with their equally old-time lack of anything approaching genuine virility of interpretation. There was the same rich gold in the brass and there were the same liquid notes in the wood wind, the whole equipment being redolent of the perfect machine.

Mr. Sousa made up his program with due regard to the demands of his own compositions, offering among other things a suite from "The American Maid," an idyl, "In the Land of the Golden Fleece," a new march, "The Lambs," a new suite, "Impressions at the Movies," and the overture to his opera, "The Charlatan." His recognition of the classics was rather smaller than usual.

The band was assisted by Miss Virginia Root, a pleasing young soprano; Miss Margel Gluck, a clever and careful violinist, and Herbert L. Clarke, prince among cornetists and one of the shining stars of the permanent Sousa aggregation.

THE SOUSA PROGRAMS.

Two enjoyable concerts were given yesterday afternoon and evening by John Philip Sousa and his celebrated band at Powers theater.

The afternoon concert embraced the "Carnival Romain," overture by Berlioz; three parts of the "American Maid" suite by Sousa; Liszt's "Second Polonaise;" serenade from "La Verbena," by Lacombe; two Sousa selections, Idyl, "In the Land of the Golden Fleece," and march, "The Lambs," and overture, "Thalia," by Gilbert. The evening program contained Rhapsody, "Pester Carnival," by Liszt; Sousa's new "Impressions at the Movies;" Grainger's tone picture, "Handel on the Strand;" movement from suite, "Forest Spirits—In a Haunted Forest," by MacDowell; danse antique, "Shepherds Hey!" by Grainger; march, "The Lambs," by Sousa and Sousa's overture to the romantic opera, "The Charlatan."

As usual the audience received "their money's worth." Mr. Sousa is nothing if not generous with his encores, and he responded without stint with his familiar band compositions which have long since become established favorites, were introduced in their various novelty and patriotic numbers found great favor. The band is as ever in fine form; the Sousa standards are maintained unflinchingly as to tonal balance, expression, fidelity to the baton and individual skill merged into ensemble excellence, and the repertoire of the organization appears to be limitless. Among the specialties introduced, the sextet from "Lucia" and the new Sousa composition "Mama-Papa" met with hearty approval.

Soloists with the band have been heard here before to advantage, and were greeted upon both appearances yesterday with warm welcome. Miss Virginia Root, soprano, retains the same full, resonant voice and her tone is full and musical, besides a lovely stage presence, she was obliged to respond to encores afternoon and evening. Miss Margel Gluck, violinist, is a gifted and accomplished musician and charmed her audiences. Her bowing is sure and steady, her technique well grounded and she plays with temperament and fine artistic finish, producing a tone of much beauty. Her abounding youth and charm are strongly in her favor and contribute to her success.

Herbert L. Clarke, cornetist, played his own "Rondo Capriccioso" and "Neptune's Court" with his usual skill and artistry. Mr. Clarke, who is accepted as one of the best cornet players in the country, produces a pure singing tone and demonstrates exceptional skill in manipulation and producing effects which belong to the cornet alone.

M. V. C. P.

South Bend
Times
Oct 10

SOUSA'S BAND.

John Philip Sousa and his popular band gave two delightful concerts at the Oliver yesterday afternoon and evening. The matinee audience was not large but the attendance in the evening was much more encouraging and the appreciation was evident.

It is not necessary nowadays to tell anyone of the merits of Sousa's band, or to enlarge on its unequalled excellence. Neither does anyone need to be reminded of the wonderful personality of Mr. Sousa, whose musical achievements are known throughout the world. His programs are a happy blending of the works of the great masters and the modern classic composers. His encores are chiefly his own popular and patriotic marches with an occasional topical selection played with his own unique and pleasing variations.

While every number on the program last evening was thoroughly appreciated, it must be admitted that it was the encores that evoked the heartiest applause.

16
Detroit Journal
Oct. 12

Elwood
Call leader
Oct. 25

Parkersburg, W. Va
Sept. 27
Mail

Sousa Band Better Than Ever.

A soldier, a musician, an artist and person of extremely keen insight into public taste is John Philip Sousa, whose most excellent band gave concerts to large audiences in the Detroit opera house Sunday afternoon and evening. This statement is not a discovery, merely a re-emphasis of a long recognized fact. His performance is soldierly in the precision and snap of its presentation; it is musicianly in that it always is of first rate musical rank; it is artistic when at many points it rises above the merely adequate, and it is keenly sensitive to public taste in its novelties. In particular, through the succeeding seasons, has Mr. Sousa developed his wood winds until they sing now with particularly rich, clear tones. Each program consisted of nine numbers of wide variety, including three solos, with encore for each, usually some of Mr. Sousa's own marches, which, perhaps, even more than ragtime, are typical American music. Mr. Herbert L. Clark, cornetist; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, were the soloists at each performance, and pleased immensely. Liszt's second polonaise and a tone picture by Grainger, "Handel on the Strand," were the orchestral high lights, except possibly for a unique and really artistic combination of "Get Out and Get Under" and Liszt's second Hungarian rhapsody, which he used at both performances for an encore. Another point at which Mr. Sousa displays a happy taste is in his accompaniments; he makes them real additions to the effectiveness of the solos without letting them obtrude.

SOUSA TALKS OF THE WAR

Great Artist Declares Many Artists Must Fall in Battle.

GREAT CONCERT YESTERDAY

Just a few minutes before the special train left which was to carry him and his band to Muncie where they played an evening engagement last night, John Philip Sousa was found at the Lake Erie station by a Call Leader representative. The famous March King who as the most noted band conductor and composer of march music in the world today, was smoking a big black cigar with evident relish and although it was almost time for the train to leave, he seemed very willing to spend the few minutes of his remaining time in Elwood in conversation.

It was rather hard to know just what to talk about so the conversation was started in on the war and it was soon evident that Mr. Sousa can discuss the European crisis just as easily as he can wave the baton and command his band. His brow clouded as he spoke of the uselessness of such a horrible conflict as that in which the European nations are now involved.

War is Useless.

"As an American I seldom discuss the war, and I have not allowed my interest to be swayed to either side," he said: "I think our president was right upon his neutrality proclamation, and I am trying to observe it."

He further continued: "War is useless. What do they hope to accomplish by the destruction of their countries and lives? After it is all over with they will wonder what it has all been about. As for musical Europe, I think it has received a shock from which it will take long to recover. Music of course is at a standstill as far as production or continuance of further study is concerned. The great publishing houses are idle, and even composers who are not engaged in the war are not able to put forward their best efforts on account of the nervous strain that accompanies the calamities which war has wrought them and their people.

Will Lose Great Artists.

"I imagine that Europe will lose many of her greatest musicians in battle. Why, the other day I received a letter from a friend with the English troops. He is serving as a bandmaster, and states that besides furnishing music on marches and drills the musicians are forced to assist with the Red Cross and ambulance work, and of course many of them are being killed in their errands of mercy.

"I do not believe in geographical lines of art. I think that our own country or any other country is capable of producing talent, and it is merely a habit which Americans have when they go to Europe to complete their musical education and other studies of art. I give Europe credit as being older in civilization, and naturally older in the study of music and art, but I do not think it necessary to become great as a musician or artist to have to study in the foreign countries. The standard of American music is becoming higher. A few years ago when our band played a certain piece and our audiences liked it, a critic would have said that we played it in rattling good style. Now people who understand music admire us for our interpretation of the piece that we play."

Mr. Sousa concluded his interview with several inquiries concerning Elwood and its people. He stated he was much impressed with the city, and had enjoyed his visit here.

A Splendid Concert.

The concert here yesterday afternoon was heard by a fair-sized audience and all were delighted with the splendid program rendered. No one thinks of Mr. Sousa but that they also think of "Stars and Stripes Forever" probably the greatest patriotic air, of which Mr. Sousa is the composer. With five cornetists, three flutists and five trombonists lined across the stage. Sousa concluded the first half of his program with this stirring selection.

"Get Out and Get Under" played as one of the encores, drew perhaps the greatest applause of the afternoon and as a characteristic and descriptive selection nothing like it has ever been heard here. In lieu of the sentiment throughout the country at this time regarding the cotton situation, Sousa introduced a novelty when he played one of his recent marches "King Cotton". It drew much applause.

Mr. Herbert L. Clarke, cornetist in his solo work was little less than wonderful and he was heartily encored. A greater artist than he showed himself to be with the cornet has never appeared here Miss Virginia Root, a soprano of note, touched a sentimental note in the audience when she sang, from Sousa's own opera, "The American Maid." This catchy, spritely tune seemed to please more than the Aria from "La Boheme," sung as a number on the regular program. Miss Root has a clear ringing soprano voice and was easily heard above the band accompaniment.

Four times Miss Margel Gluck, violinist, was compelled to play to her admiring hearers.

Sometimes a name is misleading. Probably none is more so than the word "Band." We have "Cornet Bands," "Street Bands," "Brass Bands," and "Orchestral Bands." And they differ from each other as widely as complexions, and each is organized for a certain purpose. We had here a few years ago the INNES Orchestral Band," and some people stayed away because they only thought of the street band which is meant especially for out door work. But those who heard the Innes organization were surprised and delighted with the sweetness of tone, and the marvelous effect produced. Later we heard the United States Marine Band, which proved its ability to produce sweet music in a theatre or small hall as well as in the open. And those who heard it marvelled at the beautiful effects produced in the ordinary opera house. Now we have coming "Sousa's Band" which is not a band at all, but an orchestra along novel lines, and capable of producing effects not possible in the average orchestra. It should be understood once for all, that there is no "noise" connected with Sousa's Band. The training of the organization is all in the opposite direction, to produce fullness and sweetness of tone, true in pitch and perfection, in rhythmic attack is a "Gospel!" with these people. And to accommodate itself to its surroundings whether large or small, indoors or out, is a part of the training of every association of musicians that go onto the concert stage. Probably no Director in the country has studied this matter more than Sousa himself. And no one who has heard him in various halls and theatres but will admit, that he is a master of dynamics, and a bitter enemy of mere power or noise. A harp is an integral part of this orchestra, which would not be carried if noise was the object. The beautiful French and English horns are also a part of the ensemble. But they are not carried simply to be covered up by the blare of street trumpets. The "Band" is in all ways especially organized to play indoors, and it should be remembered that in their famous trip around the world, as well as their work in this country nine tenths of it was done in the halls and theatres of the world.

Terse Haute
Tribune
Oct. 16

Sousa's Band Here

Not by Mique O'Brien).

Mique O'Brien was away Saturday, and he told me to "cover" Sousa's band. Next to attending a watermelon feast, I don't know anything I'd rather do than "cover" Sousa's band. Did you ever hear how Sousa got his name. His name originally was Guiseppi Philipso. He played in the Ninth regiment band, New York. In the army his name was too long for the captain to spell, and he told him to change it. Guiseppi Philipso was in the U. S. A. (army), and he just changed his name to John Philip Sousa, the U. S. A. being part of his name anyway. He first learned to play a cornet in Woolwich, Mass., taking up the cornet in opposition to a parlor organ on the floor below. Sousa won out and won a good deal of fame. Well, last night he pleased what crowd was there. The umpah-pah-pah of the trombones and blewie-blewie of basses made the windows rattle, and when they cut into the "Stars and Stripes" it made one feel like going to Mexico to fight. They played also some pieces from Liszt, Puccini, von Beethoven, and some other Irish composers, and then a few selections by Irving Berling and Harry Von Tilzer, and some other Swedish composers. Then we had a few classics like "Get Out and Get Under" and "The Musical Mokes." Sousa's all right, but Creator gives you more for your money. I think Creator playing "St. Vitus Dance" is one of the best band selections I ever seen. Mique's Sub.

tulated upon bringing this greatest musical offering ever appearing at the local theatre, and such attractions as these should serve to make this the most successful season the Grand has ever known.

Muncie Star
Oct. 21

Toledo Blade
Oct. 23

Sousa Thinks War Will Keep Composers From Their Work

At this year's Lambs Gamble, when the famous theatrical artists in the land met in Indianapolis for a night's frolic, John Philip Sousa, America's greatest band leader and composer, directed the orchestra in the pit. Nat Wills, tramp comedian and premier wittist called down to De Wolf Hopper, also of stage note:

"Say, if President Wilson took control of the Mexican railroads who would he send to take charge of them?"

"I don't know, who?" snapped back De Wolf Hopper.

"John Philip Sousa," declared Wills, "because he is a good conductor."

Such is the opinion of about fifteen hundred Muncie music lovers who heard last night's concert at the Wyxor Grand Theater.

Sousa has been hailed the great American composer and he is thoroughly American, even to the personnel of his band. No one thinks of Sousa but what in the same thought they include, "Stars and Stripes Forever," probably the greatest patriotic air. With five cornetists, three flutists and five trombonists lined across the stage, Sousa concluded the first half of his program with that stirring selection.

In an interview at the Hotel Delaware last evening Bandmaster Sousa was asked the rather peculiar question, "What result do you think the European war will have on music?"

"I don't think the war will inspire more stirring patriotic music, but on the other hand it will divert the minds of musicians from serious music," replied the "March King."

"Many musicians are engaged in the war which takes their time from composition. Then there is the phase of wretchedness and poverty which will follow the conflict and the effect will detract their minds from composing."

In lieu of the sentiment throughout the country regarding the cotton situation Sousa introduced a novelty when he played one of his recent

marches "King Cotton." It drew much applause.

Miss Virginia Root, a soprano of note, touched a sentimental note in the audience when she sang, "Little Goose Girl," from Sousa's own opera, "The American Maid," but known in Muncie as "The Glassblowers." This catchy, spritely tune seemed to please more than the Aria from "La Boheme," sang as a number on the regular program. Miss Root has a clear, ringing soprano voice and was easily heard above the band accompaniment.

Four times Miss Margel Gluck, violinist, was compelled to play to her admiring hearers. Miss Gluck was presented with a beautiful floral piece.

Anderson
Oct. 20 Herald

SOUSA AND HIS BAND ARE GREATLY ENJOYED

The March King Growing Younger and His Old Favorites Still Among Most Popular.

Sousa and his band delighted a fair sized audience at the Grand opera house yesterday afternoon. One of the most delightful features of the concert was John Phillip Sousa, for he came back to Anderson really looking younger than he did on his previous visit, some years ago, and quite as graceful as a band master and as pleasant to his audience as ever.

Among the several selections by the band only three of Sousa compositions were announced. The audience however, wished more of Sousa and the ever-popular "El Captain" and also the stirring "Stars and Stripes Forever," were rendered only as Sousa band can render them, and the genuine applause proved they were popular as they were years ago.

A cornet solo by Herbert L. Clarke was another of the fine numbers of the program, a cornetist whose notes trilled and charmed like a bird song.

Miss Virginia Root, soprano, rendering an airia from "La Boheme" sang into the hearts of the audience and for an encore added another treat by her rendition of "Annie Laurie."

A charming number also was a violin solo by Miss Margel Gluck.

The band traveling by special train on the Big Four railroad went to Marion for concert last night. Mr. Sousa and his band returning from a western trip are due at New York early in December. The musicians will disband until April 1, when another western tour will be made by long jumps and an engagement of ten weeks at the Exposition at San Francisco will begin on May 22.

SOUSA'S BAND GIVES CONCERT

Fair Sized Crowd in Afternoon at Illinois Theatre.

A fair sized crowd attended the concert given Friday afternoon by Sousa's band at the Illinois theatre in Urbana. Many who were unable to attend the afternoon concert regretted the fact that no evening program was given.

The concert was a typical Sousa concert and was thoroughly enjoyed as evidenced by the number of encores. Much of the program was of the Sousa type being varied as only Sousa can.

Champaign News 10/17/14

THE SOUSA CONCERT

There are bands and bands! There is the pathetic group of musical tramps, who blow up their wheezy horns on some sunny March morning and set the children on the block all n-dancing—as unmistakable a sign of spring as the first robin; and there is Sousa.

They are as far apart as the poles, and yet they have their relationship. Both are composed of instruments which can be carried along as they are played (that is really what distinguishes a band from an orchestra), and both are devoted to the militant, the inspiring sort of music. Mr. Sousa does, indeed, add a single harp and one or two stationary percussion instruments to his otherwise portable outfit, and he plays some very complicated and colorful music—but yet he leads a real band and gives a real band concert.

And what an enjoyable thing a Sousa band concert is! There are moments when one hears Wagner or Debussy effects, exactly as in an orchestral concert—but yet the whole thing is different. In the first place, the music is always optimistic, care-free, gay. A soloist may, indeed, touch a note of tender sentiment, but nothing problematical or harrowing is allowed to intrude. And then, conductor and band are so free and easy—often Mr. Sousa leads by swinging his arms by his sides as though sauntering down the street; and now and then six trombones or as many cornets advance to the front, and all at once blare a piece of melody out over the audience with an emphasis that nearly splits our ear-drums—but that does not make us feel as though we really must jump into the war and annihilate the enemy.

And then the audience is different, too. It is largely made up of men—old men, young men and boys. One can see many family groups, too, and many fathers who have brought their sons, down to the youngest, evidently to give them a turn toward a musical taste. And at a Sousa concert we all talk during the pieces, too, if we want to—a thing that would be very bad form at an orchestral concert, as everybody knows. And we beat time with toes, with hands and with heads—the little boys with fingers and pencils, in clever imitation of Sousa—and we are not ashamed. Neither are we afraid to hum favorite passages along with the band. We get so good-natured after a little that we chat with all our neighbors and laugh together unrestrainedly over the threatening growls of the trombones and the pathetic squeals of the oboes in "The Crafty Villain and the Timid Maid." There are many such "tone pictures" for the delight of the plain people. And there are morsels for the connoisseurs as well, as in the huge musical joke of the popular "Get Out and Get Under," embroidered over the



MARGEL GLUCK.

web of the Second Liszt Rhapsody; and the exhibition of the human whistle used as an orchestral instrument; and the automobile Klaxon used in the same way. (The latter would surely have delighted Wagner, and he would no doubt have employed it to suggest the snarl of some malignant dragon.)

And then there were two lovely young ladies to sing and to play the violin—extraordinarily competent, too. It was worth the price of admission to hear Miss Virginia Root sing Annie Laurie, or Miss Margel Gluck play her graceful French waltz. Truly a Sousa concert is a most enjoyable affair.

But probably the most enjoyable part for everybody was the playing of the inimitable Sousa marches; there were only nine numbers on the program, but there must have been at least eighteen encores, and most of them were Sousa marches. There was always another one up the conductor's sleeve and each seemed better than the last. What is there comparable to the impetuous, virile, blatant onrush of the unique pieces? They are the musical voicing forth of the joy of living and doing which belongs to us as a people. All of the old favorites were there—Manhattan Beach, King Cotton, Hands Across the Sea, Stars and Stripes Forever, and the rest. How refreshing they are by contrast with the limp and halt of the oversyncopated music of the day! And they seem as fresh and vigorous as they did twenty years ago. Truly there is but one Sousa, and he has expressed in music certain traits of American life as no one else has done. And one of his concerts is really a most enjoyable affair!

L. E. D.

18
Franklin Herald
Oct 24

SOUSA PLAYS THE BAND AT OPERA HOUSE

Sousa played the band at the Franklin opera house Wednesday afternoon before a thoroughly delighted audience, and this is the way it was:

"When Sousa Plays the Band."

When Sousa plays the band, you see the flag go by, the Stars and Stripes Forever types a glorious history. You see the hills and dales, the forests, lakes and streams, the cities fair and everywhere the land with beauty teems. The sun shines warm and bright, all nature is attune, 'tis good to live and praises give for these and every boon. You see the clouds come on, the sudden dark close 'round and in the hum of rolling drum the threatening thunder sound. Then breathes a lighter strain, the clouds are chased away, and now awhile the sunshine's smile bids all be glad and gay. Just now the

throbbing tubes another story rang, the story told of ages old when stars together sang. Six thousand years of life, with all its smiles and tears, its strife and charm, its profit, harm, its hopes shot through with fears. Gay spirits gambolled forth in dance and minstrelsy, and once again grief mourned the scene where dust and ashes lie. We see ambition dark start out to trample all, and weak ones pale and bootless wail while towns in ruins fall. The dream-built image learns his feet are only clay—the earth's still trod by men, thank God, and Freedom wins the day. Thus time its scroll unrolls and still that blessed band with melody and harmony transcendent fills the land. You seem to see the whirl of earth's confusion cease and calm and gay before you lay the thousand years of peace. The road the music goes is tangled, twisted, snarled, it skips and leaps and headlong sweeps through phrase and measure gnarled. The light baton leads on, it points the players 'round, and every time through dizzy rhyme it lands 'em safe and sound. Your sorrows are forgot, your joys forgotten stand, you feel about to rise and shout when Sousa plays the band. Time passes without note and hushed is all the land, it beats the cuss named Orpheus when Sousa plays the band.

In other words, it was great. The bandmaster and band who have played before kings and presidents thoroughly charmed their audience here.

A Wonderful Concert.

It is very seldom that an audience begins to applaud a piece of music before it has gone two measures. That is what happened yesterday afternoon when for an encore the popular "Stars and Stripes Forever" march was played. It is the most famous musical edict of the "March King" and not a person in the audience but hoped it would be played before the concert was over. And it was played, and with effects that were stirring beyond expression. For encores, which were demanded after every one of the band's selections, the famous march compositions of John Philip Sousa were used. When the concert was over, the larger part of the audience set in their seats as if loath to leave the place where they had listened to such wizardry of instrument and voice and baton.

One Grand Instrument.

The band proved to be without the slightest sign of blare or over blowing in the forte passages and distinct to the last appoggiatura in the faintest pianissimo. There was no ragged end of music sticking out anywhere. The nearly 50 performers with their instruments had been welded into one grand organ-like instrument.

Top Notch Soloists.

Second only in interest to the work of the band, was that of the three soloists. Herbert L. Clarke's cornet solo revealed an artist who has eliminated all the brass from the little toot-horn he plays, or transmuted it into silver and gold. With what looked like agreeable ease he achieved high C and even two or three times surveyed the scene safely perched on F in altissimo.

The work of Miss Margel Gluck as violin soloist was a revelation, and Virginia Root, soprano, would no doubt have been pleased had she been able to hear the expressions of delight by those who heard her, as they fled out. Both answered to hearty encores. The program follows:

Excerpt
Oct 26 Messenger

SOUSA'S BAND MAKES HIT WITH AUDIENCE

No criticism could possibly be offered on the matinee concert given in the opera house Saturday afternoon by John Philip Sousa and his band. Mr. Sousa has with him Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, two remarkable artists, whose numbers give a charming color and variety to the program. Mr. Sousa as a conductor, is unequalled and conveys his wish for expression and direction in a masterful, dignified way that is altogether pleasing and delightful.

Tiffin Advertiser
Oct 24

FINE TRIBUTE TO DECEASED COMRADE

By Mr. Sousa and His Band
—Members Visit Cemetery and Place Flowers On Grave.

A beautiful testimonial to the high esteem in which William Decker, former member of Sousa's band, is held was tendered in this city Friday by that organization. During the concert the great leader took occasion to speak of Mr. Decker, extolling his worth and ability, and at the conclusion a dirge of Mr. Sousa's own composition, "Beyond the Tent," was played. It was a beautiful tribute that left many a tear bedimmed eye. In the audience were the members of Mr. Decker's immediate family and also Miss Stella Rucker, of California, to whom the deceased was to have been married the September following his death, and who has been visiting at the Decker home for several weeks.

During the day members of the band ordered flowers sent to the grave of Mr. Decker and also left orders for flowers to be placed on the grave on All Saints' day next week. Also nearly every member of the band visited the cemetery during the day.

That Mr. Decker was very popular with the band was evident from the many allusions made by members during the day, but the most striking evidence was in the speech made by Mr. Sousa during the concert. It is said that this was the first time the great leader ever addressed an audience from the concert stage.

Mr. Decker was with the Sousa band on seven trips, including the memorable trip around the world. When the organization reached San Francisco Mr. Sousa secured for Mr. Decker a place in the great Symphony orchestra in that city. It was in that city that he became ill and his death occurred in August, 1913, as he was enroute to his home in this city.

Sousa's Band.

That matchless organization, Sousa's band, gave an afternoon concert at the Grand Friday, the equal of which has rarely been heard in this city. This organization is world famous, not only for its high excellence, but for the reputation of the leader as the composer of so much of the popular band music of this country. Numbering over 50 instruments, and including the harp, the instrumentation is so complete and admirably balanced that all of the power of the military band has been combined with the finer and more delicate orchestral effects. The program consisted of but nine numbers, but there were over one dozen encores, most of which were selections of Mr. Sousa's own composition and several of which were better enjoyed than the regular numbers. "Impressions at the Movies," a Sousa new composition, was well received. "Forest Sprites," by McDowell, was another worthy of especial mention. The encore number, "In the Night,"

was perhaps the best enjoyed of all the band numbers, while in solemn contrast was the dirge, "Beyond the Tent," by Sousa, played in honor of the late William Decker, former member of the band.

The solo numbers included a new cornet selection, "Neptune's Court," by Herbert L. Clarke, and played by himself, one of the best cornetists ever heard in Tiffin. In addition there was Miss Virginia Root, whose beautiful, full, rich soprano voice filled the large auditorium when she sang so beautifully. Puccini's aria from "La Boheme," Her encore number, "Annie Laurie," went straight to the hearts of her audience. Miss Margaret Gluck, violinist, is an artist of rare merit and her execution of the graceful French waltz, "Carmen Fantasia," was a fitting climax to a perfect program.

Wbama, O Democrat 10/2/14

Sousa's Band at Clifford.

A fair sized audience was in attendance at the concert given by Sousa and his band on Tuesday afternoon. The change in the hour of beginning the program was unfortunate. It was embarrassing to those of the audience who arrived after the program had begun and was confusing to those who were aware of the change and arrived on time. Sousa certainly has a hold on the heart strings of the people and many were there say they have seen him as many as ten times. He has been on the road 23 years and many of his men have been with him many years. The trombone soloist, Mr. Mark Lyons, has been with him since his initial trip and has toured Europe many times. Miss Root, the soprano, Miss Gluck, the violinist, and Mr. Clarke, the cornetist, were artists, and were well received. Many of Sousa's own compositions made up the formal program or were given as encores.

Sharon
Oct 28 Herald

FINE PROGRAM IS GIVEN BY SOUSA AND HIS BAND

Matinee Draws Only Small
Audience, But Concert Is
Pleasing.

Only a small audience heard the splendid concert given by Sousa's Band at the Morgan Grand, yesterday afternoon. The empty chairs that showed only too plainly when the curtain went up did not have any effect on the great conductor or his able body of musicians and they seemed to be in splendid spirits.

The program consisted of light numbers that every one present could appreciate and every selection was warmly applauded. After the regular number a Sousa march, played as

only the Sousa Band can play them, was given as the enchoire.

Particularly pleasing was Sousa's "Impressions of the Movies" and the paraphrase on "You'll Have to Get Out and Get Under," in which every instrument, from the thin toned oboe to the deep throated Sousaphone, had a solo.

Richard McCann, former Sharon boy, on his first appearance in years in his home town, asked Herbert Clarke to play in his stead, to which Clarke agreed, and went on with the arrangements without McCann's knowledge. When Mr. Simon announced that there was a misprint in the program and that Mr. McCann would play in place of Clarke, "Dick" knew that he had been double-crossed. He was given an ovation when he came to the footlights and played Nevin's "Rosary." For an encore, with Messrs. Clark and Simon he played Nevin's "Three Solitaires."

His friends here knew of his splendid talent but it was demonstrated by his work yesterday that he ranks with Herbert Clarke as one of America's best cornetists. He has a beautiful tone and his execution is marvelous.

The only John Phillip Sousa never grows old and conducted with the same grace as ever. He is the greatest conductor of them all and there is only one Sousa's band and it is the best.

Miss Margel Gluck, the violiniste, gave an excellent account of herself in her numbers.

Sandusky
Reguter
Oct 24

SOUSA AND HIS GIVE FINE CONCERT

Sousa and his band, Miss Virginia Root, soprano; Miss Margel Glucke, violiniste, and Herbert L. Clarke, the celebrated cornetist, gave one of the most delightful concerts ever enjoyed by Sanduskians at the Sandusky theatre, Saturday night. Unfortunately the audience was smaller than it should have been but this was probably due to the fact that numerous music lovers are unable to leave their business or their employment—as the case may be—on Saturday nights.

There are numbers of musicians playing in Sousa's band who took part in the first concert by the organization in September, 1892, at the Broadway theatre, New York. There are certain members who have played continuously with Sousa ever since, and very many who have been on the list and played at intervening times, as, for instance, some whose family obligations prevented them from going abroad with Sousa on his five foreign tours, including his tour around the world.

Such a membership directed by such a master is the paramount reason why Sousa's band is the ranking organization of the world—far and away.

The Misses Root and Gluck and Mr. Clarke are artists in their respective fields. Their work contributed materially to the success of the program as a whole.

Franklin
Oct 29 News

REAL APPRECIATION OF SOUSA AND HIS BAND

[By Mary E. Read.]

The small number of people who availed themselves of the unusual opportunity yesterday of hearing John Phillip Sousa and his band at the Opera House had a rare treat and it is doubtful if any musician or musical organization ever received heartier applause or a warmer ovation in this city. The enthusiasm of the audience continued throughout the varied and extremely interesting program. Sousa himself has attained the highest point in his art as a director and composer and his band is made up of individual artists.

For the most part the encores were Sousa's own compositions, some of them new and some well known, among them the famous march, "Stars and Stripes Forever." The work of the harpist was specially enjoyed and the harp itself is a magnificent instrument. Sousa's control of the band and his wonderfully effective, quiet directing are a real pleasure.

The work of the two young ladies who assisted the band, Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, added greatly to the pleasure of the occasion. So did the cornetist, Herbert L. Clark.

Marion
Chronicle
Oct 20

Sousa Decries Useless Waste of Life in European Conflict

Great Musician De- clares Many Art- ists Must Fall in Battle

Just a few minutes before the train which was to carry him and his band to Elwood, where they play an afternoon engagement, John Philip Sousa was found at the Big Four station by a Chronicle reporter. He was standing on the edge of the platform gazing at the morning sun as it shone over the fields, the river and the hills east of Marion. His face beamed with happiness and peace as we interrupted him and asked what he thought of the war. We hardly knew what else to ask him about, so we started on war, and soon found that Mr. Sousa could talk about the European crisis as easily as he could

wave the baton and command his band. His brow clouded as he spoke of the uselessness of such a horrible conflict as that which the European nations are now involved.

WAR IS USELESS.

"As an American I seldom discuss the war, and I have not allowed my interest to be swayed to either side," he said. "I think our president was right upon his neutrality proclamation, and I am trying to observe it."

He further continued: "War is useless. What do they hope to accomplish by the destruction of their countries and lives? After it is all over with they will wonder what it has all been about. As for musical Europe, I think it has received a shock from which it will take long to recover. Music of course is at a standstill as far as production or continuance of further study is concerned. The great publishing houses are idle, and even composers who are not engaged in the war are not able to put forward their best efforts on ac-

count of the nervous strain because count of the nervous strain that accompanies the calamities which war has wrought them and their people.

WILL LOSE GREAT ARTISTS.

"I imagine that Europe will lose many of her greatest musicians in battle. Why, the other day I received a letter from a friend with the English troops. He is serving as a bandmaster, and states that besides furnishing music on marches and drills the musicians are forced to assist with the Red Cross and ambulance work, and of course many of them are being killed in their errands of mercy.

"I do not believe in geographical lines of art. I think that our own country or any other country is capable of producing talent, and it is merely a habit which Americans have when they go to Europe to complete their musical education and other studies of art. I give Europe credit as being older in civilization, and naturally older in the study of music and art, but I do not think it necessary to become great as a musician or artist to have to study in the foreign countries. The standard of American music is becoming higher. A few years ago when our band played a certain piece and our audiences liked it, a critic would have said that we played it in rattling good style. Now people who understand music admire us for our interpretation of the piece that we play."

Mr. Sousa concluded his interview with several inquiries concerning Marion and its people. He stated he was much impressed with the city, and had enjoyed his visit here. He said:

"Marion being a town of several glass industries, reminds me of an opera I once wrote, and which has been produced successfully. I named it 'The Glassblowers,' and of course it had a great deal of scenic effects. In the second act was shown a glass room, with its furnaces and settings of that color. Well, the company which was producing it required a special train to convey it from one city to another. It was playing only the larger places, and it happened that after closing an engagement the company went down to the depot to board the train which was to make the transfer. But inquiries of the trainmaster failed to reveal any special train for a theatrical troupe.

"It was finally learned from the man's conversation that he was holding a special for a bunch of 'glassworkers' which he said had been having a big time in town. After that we decided to change the name of the opera, for it did seem like the name of glassblowers and grand opera didn't mix."

20
Marion Chronicle
Oct. 20

Music Lovers of City Greet Sousa

Magnetism of Premier
Band Charms Audience
at Indiana Theater

Many old admirers were in the large audience that greeted John Philip Sousa and his band at the Indiana theater last night. It is needless to say that every one enjoyed the concert, for there is a magnetism about this premier band organization that appeals to the lovers of music whether their taste is for the interpretation of the classic, such as only a Sousa can produce, or his adaptation of the everyday military band airs or the melody of the popular music of today. It was not just the classical part of the program that appealed to them most. For the faces in the audience became bright and were wreathed in smiles as the band rendered "The Stars and Stripes Forever." It was truly an ovation that Sousa received following this number.

His encores made the greatest effect and he was generous with them. Time and again following his adaptations of the classic he would turn the music and the band would follow with the famous marches and familiar pieces that would set all feet to moving. Sousa has a band of which America is proud. His program last night was well arranged and his Marion audience was delighted with the wonderful effects produced.

Herbert L. Clarke, cornetist; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, are the soloists with the organization and their efforts proved to be special features of the program. Their appearance met with much applause and their display of individual talent was highly appreciated by all who heard them.

Elwood Star Record 10/21/14

Sousa and His Band.

A fairly large audience of music lovers, but not as large as should have been there, heard the concert in the Grand Tuesday afternoon by Sousa and his band. It was a real Sousa treat. The famous director has surrounded himself this season with a splendid company of musicians, and they gave a most finished performance. In addition to the band numbers, there were three soloists on the program, Herbert L. Clarke, cornetist, Miss Virginia Root, soprano, and Miss Margel Gluck, violinist. As soloists they rank at the very top of their profession, and all were greeted with enthusiastic encores, to which they responded gladly. Sousa, too, was generous with encore numbers, most of them being in the form of Sousa marches. The program ranged through all classes of music, from grave to gay, and whether in the classic or the popular numbers, Sousa was able to bring out the full effects. This famous band easily takes rank among the very best on the American concert platform. The band went from here to Muncie last night.

21
Tiffin Tribune
Oct. 24

FAMOUS LEADER OF SOUSA'S BAND

PAYS TRIBUTE TO THE LATE
WILLIAM DECKER.

PLACES FLOWERS

On Grave of Former Member of Band
At St. Joseph's Cemetery.—
Sousa's Band Gives Concert.

John Philip Sousa, the world's most famous band conductor, paid a strikingly beautiful tribute, Friday afternoon, to the late William Decker, Tiffin boy who belonged to his band.

Sousa and his band appeared at the Grand, Friday afternoon. During the programme he spoke of Will Decker and in his memory a dirge of Sousa's own composition was played.

"Applications for positions in the band come from all parts of the world," said Sousa. "In maintaining the highest standard of excellence, players from every part of the universe are enlisted. Several years ago, an application came from Tiffin.

"The young man was Will Decker. He came on and was examined. He was accepted. He made seven tours with us, one of which was the longest the band ever made. While in San Francisco, the leader of the Symphony Orchestra asked him to join. He came to me and I permitted him to resign. The leader of the Symphony Orchestra recognized the young man's talent. It was an opportunity for him.

"But the grim hand of death took him before his ambitions could be realized. Now, he sleeps the sleep of peace in the little cemetery here."

Sousa and his band, while here Friday, sent flowers to Mr. Decker's grave in St. Joseph's cemetery. They also left an order with a Tiffin florist to take flowers to his grave on All Saints day. This was the tribute a great band leader and his men paid to a former member.

The famous band gave a concert which more than delighted lovers of music. Besides the band selections, Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist, were features which added much to the enjoyment of the concert.

Repeated encores were called for at every number, but Sousa's "The Stars and Stripes Forever" and "Manhattan Beach," as always, were most enthusiastically received.

22
Tiffin Tribune
Oct. 23

AT THE THEATRE

SOUSA MARCHES CAPTIVATE ALL

Bandmaster and Associates
Score in Fine Bill at
Auditorium.

THEATRE CALENDAR.

Auditorium—"Damaged Goods", photo-play drama, 2:30 p. m. and 8:15 p. m.

Valentine—"The Benediction," drama, 8:15 p. m.

Keith's—Vaudeville, 2:15 and 8:15 p. m.

Arcade—Vaudeville, 2:15 and 8:15 p. m.

Empire—Burlesque, 2:15 and 8:15 p. m.

Lyceum—Burlesque, 2:15 and 8:15 p. m.

After all, there is nothing quite like the old Sousa marches that so many of us were brought up on—so to speak. Every one of them was greeted with an eager smile, a clapping of hands, and an unconscious tapping of feet, by the audience that filled the Auditorium, on the occasion of Sousa's evening concert on Thursday. They played them all as encores, but they were undoubtedly the main part of the program to most of the people. And they were all there—"El Cepta," "King Cotton," "Fairest of the Fair," "Stars and Stripes Forever," "Manhattan Beach," and "Hands Across the Sea."

John Philip Sousa and his splendidly trained band furnished melodious entertainment for over two hours, playing a number of new compositions as well as the old favorites. Among the former, by Sousa, was "Impressions of the Movies," a group including "The Musical Mokes," "The Crafty Villain and the Timid Maid," and "The Cabaret Dancers"; also a new march, "The Lambs," which was brilliant, but lacked the fascinating, compelling swing and rhythm of the march-king's earlier compositions.

"Forest Spirits" a Gem.
MacDowell's "Forest Spirits" was one of the gems of the evening, with its weird elfin melody exquisitely brought out by the musicians under Sousa's magic wand. As a rather incongruous encore to this, the band played the now almost too-familiar "Get Out and Get Under," with some amusing variations. "In the Night," by Gilbert, with a whistling finale, was another encore that pleased.

The soloists assisting on the program were Herbert L. Clarke, cornetist, Miss Virginia Root, soprano soloist, and Miss Margel Gluck, violinist. Mr. Clarke played one of his own compositions, "Neptune's Court," and two encores, "The Lily Bells," played exquisitely upon a muted instrument, and the old-time favorite, "Carnival of Venice." Mr. Clarke showed himself a master of the cornet, and his numbers were enthusiastically received.

Miss Root's Voice Pleasing.
Miss Virginia Root has a voice of high range and pleasing quality. Her use of it, at times, suggests suppression, in an indefinable way. She sang the aria from Puccini's "La Boheme," and, as an encore, gave a very lovely rendition of "Annie Laurie."

Miss Margel Gluck's violin numbers gave artistic pleasure of a high order. She played, first, a Carmen fantasia, by Sarasate, with a "background" of reeds and a harp. This was well liked, and Miss Gluck was compelled to respond to an encore, giving a deliciously fantastical thing, "Les Millions d'Arlequins," by Drigo. As a grand finale, Sousa's band played; instead of the number billed on the program, the glorious overture to "Tannhauser." G. M. W.

THE AFTERNOON PROGRAM.
Two hours with Sousa and his band at the Auditorium Thursday afternoon was more than a treat. It was several bottles of tonic administered in one large dose.
Sousa never shy on popularity. The

Thursday engagement was no exception. A large audience heard him, and, as is usual at Sousa concerts, had trouble calming the tip-tap tendencies of its feet. In fact, the feet absolutely refused to be calmed and no one became angry. For the mortal has not been found who could make his feet behave when, for instance, "The Fairest of the Fair" is beating a staccato into his left ear, and the reeds are a-pulling at his right.

Herbert L. Clarke, after playing "Rondon Capriccioso" splendidly, gave "Moonlight Bay" as an encore. Clarke rially resurrected "Moonlight Bay." All the melody which is contained in the score of the piece was brought out by Clarke—and brought out in the sweetest tones imaginable. He got a great hand.

"The American Maid," written by Sousa, was typical of him and pleased his audience, the (b) and (c) numbers of the suite being especially pretty. "The Gliding Girl," a delightful, "swinging" bit was the encore. Miss Virginia Root's voice, in "Amarella" was wonderfully clear and plain and she reached the top notes with ease. In "The Milkmaid," (Sousa) she again scored. Miss Root's soprano was strong, sweet, and better still, human.

As an encore to the Liszt number, "Second Polonaise," the band gave "Fairest of the Fair." The Liszt number was a big piece and Sousa gave it in big style. "Fairest of the Fair" brought the applause it always receives.

The audience seemed hungry for rag time. After a serenade from "La Verbena" the band gave "Get Out and Get Under," with variations. It made a big hit and "The Kilties' Courtship" was given in encore. The Scotch number one of the brightest bits in the program.

"In the Land of the Golden Fleece" (a) and (b) "The Lambs," (Sousa), called for more of the band master's own music, and "Stars and Stripes Forever" and "Manhattan Beach" were popular encores.

Miss Margel Gluck, in her violin solo, "Two Movements from Concerto in D major" (Wieniawski), was wonderful. The number called for the hardest kind of work and the way the little woman mastered the difficult technique was surprising. Her encore, "Berceuse," was equally good and those who love real tone and feeling in the violin were given all they could desire.

Sousa, his soloists and his band were good—very, very good. C. W. G.

Tiffin Tribune
10/21/14

SOUSA'S BAND GIVES CONCERTS.

Popular Musical Feature at Majestic
Theater in Splendid Programs.

John Philip Sousa, "the incomparable," and his band with three soloists appeared in two concerts at the Majestic theater on Wednesday. For some reason, more than likely because in general people didn't know there was a matinee performance, the audience in the afternoon was deplorably small while the evening audience was not up to the expectations roused by packed houses at previous appearances of the band. Both programs were of the high grade character throughout that the Sousa band has always given in Fort Wayne. Possibly in some fine points the performance of the band was even classier than the concert about a year ago when Mr. Sousa appeared under the auspices of the Morning Musical society. Certainly the entire work of the band yesterday was superb in coloring, rhythm and smoothness. A number of new works, including an overture from "Thalia," a tone picture, "Handle on the Strand," and a serenade by Lacombe were enthusiastically received as were the entire programs and all the old favorites given as encores. The soloists, Herbert L. Clarke, Miss Virginia Root and Miss Margel Gluck gave perfect satisfaction and responded to encores.

Old City
Oct 29
Lorain

Oct 26
Cleveland
Leader

Oct 26
Cleveland
Press

Bath, Me
Nov 2
Times Daily

"MARCH KING" PLEASED.

Large Audience Greeted Sousa's Band at Opera House—Miss Gluck Scored Hit.

Notwithstanding the fact that Sousa's appearance at the opera house was only one day in advance of the best musical comedy of the season, "The Quaker Girl," which shows here this afternoon and evening, the "March King's" band was greeted by a large audience and from the applause given and encores demanded it was apparent that the audience was thoroughly pleased with the concert, the program being arranged to satisfy the demands of a mixed audience, many new numbers being rendered.

The famous conductor received an ovation when he first appeared and throughout the entire evening the applause was liberal, every number being encored. Among the new numbers on the program which were highly pleasing were "Impressions at the Movies," by Sousa; a tone picture, "Handel on the Strand," by Grainger; danse antique, "Shepherds Hey," by Grainger, and "The Lambs," a new and stirring march by Sousa. Sousa's old favorite marches served as encores in most instances and were received with the pleasure that usually attends their rendition. "El Capitan," "Stars and Stripes Forever" and "Cotton King," the latter being appreciated as particularly appropriate during the "Buy a Bale" agitation, were all rendered as only the composer's own band could render them.

The soloists are as clever and pleasing as any that have ever been with Sousa during his many years of touring. Herbert L. Clark, rendering his own composition for cornet solo, "Neptune's Court," was well received and responded to an encore. Miss Virginia Root, possessing both a pleasing voice and appearance, rendered in a highly satisfactory manner the aria from "La Boheme" and was heartily applauded. For her encore she sang Sousa's "Goose Girl." The violin soloist, Miss Margel Gluck, played "Carman Fantasia" for her first number, which scored a big hit, but the real artistic hit of the evening was her rendition, accompanied by the harp alone, of the serenade "Les Millions d'Arlequins." So well was this liked that Miss Gluck was forced to respond to a second encore.

Sousa and his band may rest assured of a hearty greeting if ever again they visit this city.

Many Encores for Sousa at Hipp

BY ARCHIE BELL.

IN MANY ways and in many selections there is no band to compare to Sousa's. At least there is none in popularity, and where there is such continued popularity, there's likely to be good and sufficient reason for it.

In the first place, Sousa doesn't try to deceive himself into thinking that a concert band is a symphony orchestra. He plays good music, but he makes no absurd attempts to produce effects that may come only from strings. He aims rather for the pleasant rhythm and swing of marches, light or heavy descriptive compositions in which the toot of horns dominates everything, or the shrieks and trills of the piccolo and similar instruments.

Only occasionally does he place compositions by Liszt, Berlioz, MacDowell or Tchaikowsky on his programs, and when he does, he takes good care to see to it that the arrangements are those which lend themselves to performance by a band, as distinguished from an orchestra, and even then, he does so for the purpose of contrast.

A Sousa program more and more is filled with selections from the director of the band, and there are no band selections more pleasing to an audience. Yesterday at afternoon and evening concerts at the Hippodrome, his name was on the program six times and in response to numerous encores from the audience, he ranged through most of his popular repertory. In this music, which causes the blood to tingle, Sousa's band stands supreme. Yesterday's crowds were big and the enthusiasm as great as ever before.

Of the three soloists, Virginia Root, soprano; Margel Gluck, violinist, and Herbert L. Clarke, cornetist, the major portion of the applause went to Mr. Clarke, one of the two or three cornet soloists who makes his work artistic and pleasing instead of merely ear-splitting proofs of virtuosity.

SOUSA AND

By Wilson G. Smith

Two audiences that were almost capacity taxing greeted Sousa at the Hippodrome Sunday afternoon and evening. And it is the same old story—Sousa has won his way into the hearts of the people through his lilting rhythms and splendid band.

His tunes are so charged with optimistic good cheer that dull care has no chance when a Sousa march is near at hand.

Sunday's programs were of the usual Sousa type—composed largely of the director's vintage—and played as only his band can play them. Each band number of the programs served merely as an introduction to several encores, for Sousa is just as prodigal with his encores as with his tunes; he simply scatters them broadcast, and the public, stimulated by the rhythmic impulse, becomes hysterical in its receptive response.

Ears tingle, feet patter and the tired brain is in a whirl of agreeable sound.

Secret of Success.

Sousa is a modern exponent of melodic electricity and sound rhythm. His tunes are keyed to high tension and universal attraction. And this is why he always plays to record-making audiences and carries them to the brink of hysterical enthusiasm.

The Sunday programs introduced several new Sousa compositions—all trade-marked with the same inimitable sparkle and exciting pulsation. Herbert Clarke, cornet virtuoso, was as popular as ever with his brilliant technic and persuasively mellow tones.

Virginia Root, soprano, and Margel Gluck, violinist, contributed to the enjoyment of the Sousaites. As a director Sousa has eliminated most of his eccentric mannerisms; what are retained serve to impress his auditors with a sense of his supreme command and control of his players, which control has made his band world-famous and a great power in the musical uplift of the masses.

Buffalo Express 11/2/14

SOUSA AND HIS BAND.

Audiences at the Teck Again Delighted by the Spirited Music.

Once again Sousa and his band visited Buffalo and once again they took their audiences by storm. The two concerts at the Teck yesterday afternoon and evening were given before large audiences made up of music lovers not the Oh what'll we do today sort.

Sousa looks somewhat older, but he still retains his old snap and his power of guidance over his men. His new march, The Lamb, bids fair to make as much of a hit as his old time favorites, King Cotton and Stars and Stripes Forever. Rounds of applause greeted those well-known pieces as they were played as encores.

Miss Virginia Root, a soprano; Miss Margel Gluck, a violinist and Herbert L. Clarke a cornetist who rounded out the programme were all well received.

One of the hits was an encore of Get Out and Get Under, this rag time piece was played in every possible fashion, but scored the most applause when rendered as grand opera.

SOUSA PROGRAM PLEASES WELL.

The concert given at the Majestic theatre by John Phillip Sousa and his world famed band was without question the best concert ever given in Findlay by this organization and the audience realizing it was warmly enthusiastic, greeting the numbers with round after round of applause prompted by real appreciation. Not that the great band ever has given anything but a successful concert but that last evening seemed far above the others. The leader was generous appreciations and played three and four encores to each number. The solo work of Herbert L. Clark, cornetist; Miss Virginia Root, soprano; and Miss Margel Gluck, violinist was an attractive feature of the program. A good audience heard the concert.

Findlay O. Reporter 10/29/14

SOUSA'S BAND LAST EVENING

Large and Appreciative Audience at the Bath Opera House.

Sousa's band last evening filled the Bath Opera House with music that was worth listening to and all the numbers on the bill were received with enthusiasm and appreciation from an audience of Bath lovers of melody, a large assemblage being present, nearly every chair on the floor being occupied and in one of the boxes a theatre party, guests of Mr. Sousa, consisting of Emilo and Mme. Eames de Gogorza, Hon. and Mrs. John S. Hyde, Hon. and Mrs. Harold M. Sewall and Mr. and Mrs. William D. Sewall.

Soloists Herbert L. Clarke, cornetist, Miss Virginia Root, soprano, and Miss Margel Gluck, violinist, with their numbers on the program, were all given encores and, in the case of Miss Gluck's superior execution of the Carmen Fantasia, a double recall, the last being won by the enthusiastic appreciation by Mme. Eames, herself a fact which added pleasantly to the satisfaction of the young violinist whose splendid technique and wonderfully able fingering of strings and grace with the bow in both the Fantasia, an extended composition, and Arlequin's Millions, merited the demand for another appearance, when Miss Gluck fascinated all with her brilliant and sympathetic rendering of Krisler's Lieberfreund.

Instead of the Tone picture on the program, Miss Root, by request, substituted "Will You Love Me When the Lilies Die," followed by "Asleep," the meritorious composition of H. T. Stevens of this city, which was exquisitely sung, albeit somewhat blanketed by the volume of the full band accompanying, in parts. Miss Root was obliged, because suffering from a slight cold, to abstain from reappearing when recalled. In addition to the honor to Mr. Stevens, another surprise came when The Fourth Company March by Mr. Davis of this city was played by the band. It brought out the snap and lively action of the march and was enthusiastically received.

During the evening there was yet another pleasant feature, when, following the rendering of the Cabaret Dancers by the band, a large wreath of laurel leaves and violets with scarlet tie was handed over the footlights for Mr. Sousa as a mark of appreciation from Mme Eames de Gogorza.

Mr. Clarke's cornet offerings were remarkably executed with perfection almost of triple tonguing and were given with brilliant touch and tone. We thought of Arbuckle and Emerson, as he played. He is their peer.

Many of the members were new and of these perhaps Grainger's "Danse Antique" and Sousa's "Lamb's March" best pleased. Of the older favorites, "The Stars and Stripes Forever," "Hands Across the Sea," "Mama and Papa," (a pretty thing), King "Cotton," "Get Out and Get Under," and "Lily Bells" were all exquisitely executed, were mightily inspiring and, combined with the bill, presented an evening of rare harmony and musical thrill.

Cleveland Plain Dealer

MONDAY, OCTOBER 26, 1914

SOUSA STILL KING

Bandmaster and His Musicians Delight 8,000 at Hippodrome and Encores Follow Classical and Popular Selections Given in Quick Succession.

BY PAUL TEICHERT.

During the Lambs Gambol some time ago John Philip Sousa directed the orchestra of the show. Nat M. Wills, the tramp comedian, shot this bit of information at De Wolf Hopper, who occupied the interlocutor's chair:

"I have just received a telegram from Secretary Bryan asking, 'whom shall we put in charge of the Mexican railroads?'"

"I wired back, 'Put in John Philip Sousa!'"

"But why put in John Philip Sousa?" asked De Wolf Hopper.

"Cause he's a good conductor," grinned the funny man.

Nearly 8,000 people visited the Hippodrome yesterday afternoon and evening and enthusiastically applauded every number on the program and the numerous encores which came with the precision of clockwork during the two concerts by Sousa and his band.

The two capacity houses, if put to a test, would make Wills' witticism unanimous with fervor, enthusiasm and conviction.

Sousa has made it his business to please the multitude. There is no other way to express it. There are no waits between numbers and no succession of regretful bows to forestall additional encores.

In former days Sousa programs were made up of his marches and the better class of music was given as encores. Now his programs are reversed. And the surprising thing is that the public applauds his program

numbers just as much as his encore marches.

Sousa gave a very fine reading of Berlioz's overture, "Carnival Romain," in which the English horn player, especially, had an excellent chance of proving his fine artistry. It is certain Cleveland never heard a better English horn. The same artist also occupied the chair of the first oboe and alternated the two instruments later in one or two of Sousa's compositions with the same excellence.

Another impressive reading was the Liszt number in the afternoon. Most of Liszt's polonaises and rhapsodies lend themselves splendidly to band arrangements. Later, Sousa burlesqued the Liszt polonaise in a rag-time piece entitled "Get Out From Under." He did.

Sousa knows how to make marches out of tonic and dominant. The great Richard Strauss remarked once that Beethoven knows nothing but tonic and dominant. In this respect, then and therefore, Sousa—

However, we shall not go into the deeper significances of musical similarities at this late hour. This is not the place for controversies, especially in view of the fact that during Beethoven's lifetime there were no hippodromes where 8,000 people could assemble and take the music as a tonic while Sousa has the advantage of being very much alive and a dominant among the American musicians.

The three soloists gave the program variety and added enjoyment and pleasure to the afternoon and evening.

THE PLAYHOUSE.

Sousa's Band and Soloists Delighted Large Audience—"The Quaker Girl."

The concert given Wednesday evening at the opera house by Sousa and his band was one of the greatest musical treats Oil City has enjoyed in years. The large audience was enraptured with the delightful program which comprised classic and popular selections, and encores were demanded at the conclusion of each number.

Sousa was given an ovation upon his first appearance, while the soloists were equally as well received. Among the pleasing selections by the band were "Handel on the Strand," "The Lambs," one of the latest march compositions by Sousa, and another of his popular numbers, "Impressions at the Movies." For the encores many of the old-time favorites, "El Capitan," "Cotton King," "Stars and Stripes Forever," were given with that swinging, catchy style that made them so popular in days gone by.

Miss Virginia Root, soprano, has a beautiful, clear voice of unusual wide range. Her selection from "La Boheme," was well received and for an encore she sang Sousa's "Goose Girl." Herbert L. Clark, one of the foremost cornet soloists in the country, played "Neptune's Court," a most pleasing number. Miss Margel Gluck is a violinist of exceptional merit and the two numbers, "Les Millions d'Arlequins," and "Carman Fantasia" scored heavily. The evening was one long to be remembered by those who find pleasure in band music and the work of such talented soloists.

Sousa And His Band Tonight at Temple Theater

What Buffalo Thought of Sousa Yesterday

SOUSA'S BAND GIVES TWO FINE CONCERTS AT TECK—MISS VIRGINIA ROOT, MISS MARGEL GLUCK AND HERBERT CLARK SOLOISTS.

John Philip Sousa and his band gave two splendid concerts at the Teck Theatre yesterday afternoon and evening. Miss Virginia Root, soprano, Miss Margel Gluck, violinist and Herbert L. Clarke, cornetist, were soloists.

The march king's programme went with dash and swing which is characteristic of everything Sousa directs. The place of honor must be accorded his own compositions, the undying popularity of "Stars and Stripes Forever," "Manhattan Beach" and other favorite numbers winning the usual outbursts of applause.

The afternoon programme opened with the overture Carnival Romain, by Berlioz, a fine performance. The suite, "The American Girl," by Mr. Sousa won instant favor and the Rondo, Dream picture and Dance Hilarious were given applause. The Second Polonaise by Liszt was brilliantly rendered, and serenade from "La Verbana," a new work by Lacombe, was opulent in color and had entrancing melody. The closing selection "Thalia," another new offering by Gilbert, was an overture of taxing demands which Mr. Sousa and his musicians answered with artistic response and admirable musicianship. Mr. Sousa was recalled after every number and encores were the rule.

Miss Virginia Root, with a brilliant lyric soprano voice of lively timbre, sang Amarella by Winne and when recalled rendered a section from Mr. Sousa's opera, "The Goose Girl." Miss Root's attractive stage presence and intelligent use of her voice enhance her value as a concert artist.

Miss Margel Gluck, daughter of the late James Fraser Gluck, one of Buffalo's most distinguished lawyers, a violinist of fine equipment, was accorded a warm reception from many friends in the audience. Miss Gluck played two movements from Concerto in D major by Wienjowski, with harp accompaniment, in which she disclosed her technical powers. As an encore she played Berceuse by Frasse with exquisite feeling.

Herbert L. Clarke, cornetist and a local favorite played solo, Rondo Capriccioso, one of his own compositions, with the elegance of style and fine tone that made him famous. He was recalled for an encore.

The evening concert proved equally enjoyable, Mr. Sousa and his musicians being enthusiastically received and extra numbers demanded. Miss Root, Miss Gluck and Mr. Clark in their various solos were also recalled for extra numbers.

Tonight an all Sousa program will be given by request. Concert begins at 8:30.

Cleveland Plain Dealer
Oct. 26

SOUSA STILL IS U. S. BAND KING

Sousa and his band entertained two overflowing audiences at the Hippodrome Sunday afternoon in that complete and royal manner of which only these two American institutions seem to possess the secret.

The complete sympathy which exists between Sousa and his band on one side and the audience on the other is unique. All that Sousa and his band do is to the audience quite satisfactory, beautiful and perfect. All that the audience desires is granted by the director and his musicians in gracious, willing and charming spirit.

It was this way twice Sunday. Sousa played his programmed music with all his nerve and enthusiasm, and played almost as many encores as he did programmed pieces. Such receptions have always met America's greatest bandmaster and always will.

For those who like brass solos there was the redoubtable Herbert L. Clarke and his cornet, almost as well known as Sousa and his band. Besides him there were Virginia Root, soprano, and Margel Gluck, violinist, both of whom gave pleasing solos.

-R. N. O'NEIL.

SOUSA'S OLD MARCHES WERE BIG HIT AT BAND CONCERT

"Get Out and Get Under—Honk! Honk! Honk!" or notes to that effect, paraphrasing that popular song, and sending a ripple of laughter through the house, was the only break in the hushed expectancy that gripped the audience that attended the Sousa band concert at the Auditorium on Thursday night.

When Sousa swung his band into the familiar strains the audience shifted in its seats, smiled, giggled and whispered. One could feel the let-down from the tense quietness that pervaded the theater during preceding numbers.

LIKED THE MARCHES.

Sousa's own compositions, especially his marches, were the best received. These were played as encores.

The program was varied. Under Sousa's direction the musicians played as one man. Whether they swung lightly through some dreamy passage or crashed through a march the audience was swayed with them.

Herbert L. Clarke, cornet soloist, played "Neptune's Court," his own composition, in pleasing fashion. Miss Virginia Root, soprano soloist, scored heavily in "Apple

WHERE YOU MAY BE AMUSED.

VALENTINE—"The Benediction," tonight.

AUDITORIUM—"Damaged Goods" pictures with Richard Bennett, matinee and night.

KEITH'S—Vaudeville, twice daily.

EMPIRE—Big Jubilee show, matinee and night.

LYCEUM—"Dainty Maids," matinee and night.

ARCADE—Vaudeville; three times daily.

Laurie." Miss Margel Gluck's violin solos were exceptionally well rendered.

Yokito
News Rec
10/25/14
EHC

Post Standard
Syracuse
Nov 6

Kane Daily
Republican
Oct. 31st

Rochester Herald
Nov. 5th
Rochester, N. Y.

SOUSA.

"All that is vallant, optimistic, decisive and triumphant is expressed in music when Sousa comes to town. Pathos, languor, symbolism, decadence, have their place in art; but it is not John Phillip Sousa's part to suggest or interpret them. He speaks with fifty united voices of brass, reed and tympani, a language that all can understand. It is the language which, according to Mr. Lindsay, an American poet, must have sounded in Heaven when General Booth entered the golden portals:

Booth led boldly and he looked the chief,
Eagle countenance in sharp relief;

The hosts were sandaled and their wings were fire
(Are you washed in the Blood of the Lamb?)
But their noise played havoc with the angel choir.
Oh, shout Salvation, etc.

Sousa gave two concerts at the Wieting yesterday. The afternoon performance was not largely attended, but it is not the Sousa policy to punish those who do attend for the sins of those who do not. He, his band and his soloists were as enthusiastic and as obliging as they would have been if the house had been packed to the roof, and the familiar encores, "Hands Across the Sea," "King Cotton" and "Fairest of the Fair" were played with as much precision, emphasis and gusto as ever, and received with as much pleasure.

A Liszt polonaise, a violin concerto by Wienlawski, an aria from "La Boheme" and pieces by MacDowell and Sarasate were among the more pretentious offerings of the two concerts. In them Sousa's organization shows itself the master of musical technique. But these pieces are but the embroidery. It is in Sousa compositions, with the rattle, the bang, the blare, the swing and the brave rhythmic melody which only Sousa compositions have that the Sousa band triumphs.

SOUSA'S SPLENDID BAND DELIGHTED A LARGE ASSEMBLAGE

World's Famous Band Master's
First Appearance
In This City

RENDERED A FINE PROGRAM

Of Classical Numbers Interspersed
With March Number For Which
the Organization is Famous
—Work of the Soloists
Much Enjoyed.

John Phillip Sousa, minus his numerous medals, made his first appearance in Kane yesterday, with his great band. Kane was accorded a matinee program, while the band was enroute from Warren to Bradford and the crowd that gathered at the Temple will undoubtedly convince Mr. Sousa that hereafter Kane is entitled to the night engagement and Warren to the afternoon, for the local receipts were considerably more than those at Warren, the night before.

Sousa was exactly the Sousa that has been pictured the length and breadth of the land and his directing of his famous organization was of the variety that pleased every attendant. The band does not depend entirely upon the march music that has made it famous. Under the leadership of the great master, it plays classical selections, rag time, marches and what not with an ease that is wonderful and with an expression that is delightful.

A large audience heard the band yesterday and each number was encores. Mr. Sousa graciously answered each encore, playing in every instance one of his own famous marches. "King Cotton," "The Stars and Stripes Forever," "Get Out and Get Under," with various variations, and others, were given with a dash and swing that was irresistible.

With Mr. Sousa there are four artists. The first to appear was Herbert L. Clarke, who as a cornetist, is in a class by himself. The next was Miss Virginia Root, whose selections were enjoyed. The third, Miss Margel Gluck, the violiniste, who plays marvelously well. The last artist was Joseph Martage, who plays the harp. Mr. Martage did not get a chance to shine in solo work, but his accompaniment to Miss Gluck's "Berceuse," which she played as an encore, was beautiful.

SOUSA BAND IN TWO CONCERTS

"March King" Offers Typical
Programme at Lyceum.

PLAYS MANY OLD FAVORITES

Popular Composer and His Famous
Band Still at Their Best—Solo-
ists Give Pleasure.

The Sousa Band is an institution that does not yield to the passage of years. It is typically American, its conductor is the best living composer of music that expresses the vitality and vigor of the American character, and its concerts are of the kind that appeal to the vast majority of people, to everybody in fact save those whose musical sense has been so painfully educated that they cannot appreciate them.

The two concerts that Sousa and his band gave at the Lyceum yesterday afternoon and evening covered a great variety of music, classical, modern and rag-time, but it all was imbued with the striking personality of the conductor. It was all played with that force, that prodigal use of brasses and drums that is always characteristic of the "March King," whatever kind of music he may be playing. Therein is the reason why a Sousa concert is like nothing else in the musical world.

For his afternoon programme Sousa selected several compositions seldom heard in band music. The most pretentious was Liszt's "Second Polonaise," a formidable work for any organization, but played artistically, even though with the characteristic Sousa vigor and strength of tone. Particularly effective also was his opening overture, "Carnival Romain," by Berlioz, played with brilliance. His three soloists added much to the programme. Miss Margel Gluck, a young violinist of charming appearance and considerable talent, played two movements from Wienlawski's difficult "Concert in D Major" with technical perfection and genuine emotional feeling. Miss Virginia Root, a soprano of wide range and power, sang "Amarella," by Winne, and Herbert L. Clarke played a rondo on the cornet with the smooth, velvet tone for which he is well known.

The other numbers on the afternoon programme were Gilbert's overture, "Thalia," Lacombe's "La Verbena" serenade and two of Sousa's own compositions, including his new march, "The Lambs." For encores the band played some of Sousa's stirring marches that apparently are to become permanently fixed in the American musical gallery.

The evening programme was even more liberally besprinkled with Sousa music than the afternoon, and the audience would not let the conductor leave his rostrum until he had played such old favorites as "Hands across the Sea," "King Cotton," "Manhattan Beach" and "Stars and Stripes." And they were all played as only Sousa's Band can play them.

Several novelties were on the programme, and several numbers that brought out all the powers of the band. It opened with Liszt's "Pester Carnival" rhapsody, the rapid tempo of which was in accord with Sousa's own style, and which accordingly received a spirited and effective interpretation. Mr. Clarke's cornet solo was "Neptune's Court," his own composition, and one that put the instrument to the severest possible test. Mr. Clarke's superior as a cornetist has not been heard in any band that has visited Rochester. As an encore he played Sousa's "Lily Bell," a dainty trifle with a sweetly melodious theme running through it.

The novelty on the programme was Sousa's own composition, a suite entitled "Impressions at the Movies," in three parts, "The Musical Mokes," "The Crafty Villain and the Timid Maid" and "The Cabaret Dancers." Trifling as was its musical significance, the selection was marked by that spirited rhythm that always characterizes Sousa, combined with a certain descriptive power that created visible scenes and figures. Miss Root sang for her solo an aria from "La Boheme" with excellent coloratura effect.

The other soloist, Miss Margel Gluck, again gave unqualified pleasure with her violin solos, playing first "Carmen Fantasia" by Sarasate, and following it with an exquisite interpretation of a serenade by Driglio. This young violinist has a future in the musical world. Sousa's other numbers were Grainger's "Handel on the Strand," a movement from MacDowell's "Forest Spirits," Grainger's "Shepherd's Hey," his own march, "The Lambs," and his own overture to the romantic opera, "The Charlatan."

Sharon Pa Telegraph

Sharon Boy With Sousa's Band

With Sousa's great band, which appears in the Morgan Grand Opera House on the afternoon of Tuesday, October 27, will be Dick McCann, an old Sharon boy, awns born and raised in this city and who has scores of friends and acquaintances here.

He is today one of the most famous cornetists in the United States and possibly in the world. His ability as a musician needs no higher recommendation than that he is a solo cornetist with Sousa's wonderful organization. He will receive a royal welcome here.

Blind Hear Sousa's Band.

Batavia, Nov. 3.—Sousa's Band, with John Phillip Sousa as conductor, gave a concert at the Dellinger Theater this afternoon, that was attended by a large audience. The gallery was occupied by pupils from the State School for the Blind, it having been reserved for them.

Rochester Chronicle

Nov. 5th
N.Y.

New Haven Conn.
Register

Nov. 11th

Fall River Globe

Nov. 17th

Neither John Philip Sousa nor his band has lost the power to delight Rochester audiences, two of which greeted him yesterday at the Lyceum Theater. A program of variety, played with skill and brilliance, was presented at night, and there was no lack of enthusiasm on the part of listeners. Many of the encore numbers were the director's compositions that have become familiar. While, as usual, the musicians were heard in few compositions by great masters, every selection was played in a masterly way.

In the rhapsody from "Pester Carnival," by List, the opening number in the evening, the band displayed a quality noticeable through the program—a certain delicacy unusual in tones produced on brass instruments. The applause brought two encores numbers, one an old favorite, "Hands across the Sea."

A cornet solo of uncommon excellence was played by Herbert L. Clarke, "Neptune's Court," a composition by himself. This also was an occasion for encore numbers. One, "Lily Belle," by Sousa, gave an opportunity for the same display of fine tone and finish.

Sousa's power of producing pictures through tones found ample scope in one of his new compositions, "Impressions at the Movies." "The Musical Mokes," "The Crafty Villain," "The Timid Maid" and "The Cabaret Dancers" were all presented.

Two beautiful numbers by Grainger were "Handel on the Strand" and "Danse Antique." The last would seem to have been written for orchestra, but was wonderfully adapted to the wind instruments by the players. Sousa's "Stars and Stripes" was one encore number, and in this a piccolo obligato by four players was effective.

The band was assisted by Miss Virginia Root, soprano soloist, and by Miss Margel Gluck, violinist. Miss Root was first heard in an aria from "La Boheme," by Puccini. Her singing was much enjoyed.

Miss Gluck's handling of the violin demonstrated great skill. She played "Carmen Fantasia," by Sarasate, for the program number, and responded twice to the applause.

Considerable amusement was caused by the playing of "Get Out and Get Under."

SOUSA'S BAND HEARD HERE IN FINE CONCERT

Sousa and his band came to Woolsey hall yesterday and departed leaving everybody happy. It was the same Sousa, but there was a noticeable difference in his band since its last appearance here. There are younger faces in the membership. The excellence of the concert is attributed to the fact that the young blood was a stimulant to the band.

Nobody ever wants to go into detail about a Sousa concert. There was yesterday, as always, the heavier articles of musical food to suit those who enjoy the heavy and serious things of life. But the real delight, to most of the audience last night, came with the encores, for these were almost wholly Sousa numbers and everybody wants to hear all the Sousa possible at a Sousa concert. No band plays Sousa marches as Sousa's band plays them, and no band brings just the same tingle to the nerves of the audiences as does Sousa's band in the Sousa marches.

A delightful little bit was "Mama-Papa," one of Sousa's newer encore numbers. There was a dandy swing to the little study and the reeds brought out the rollicking swing finely. "Get Out and Get Under" was the hit of the night. This was also an encore number. In the paraphrase of the popular number Liszt gets out and gets under, for one recognizes the familiar strains of the Hungarian Rhapsody sticking out here and there in the comedy bit.

As usual when the "Stars and Stripes Forever" was given as an encore, the trombones and trumpets were marshalled to the footlights and in the last strain of the stirring march poured out a solid wall of harmony that lifted the audience—figuratively, of course—out of the seats.

Sousa has on this tour Herbert Clarke, cornet soloist, who has for so many years been one of the attractions of the band; and Miss Virginia

Root, soprano, and Miss Margel Gluck, violinist.

These soloists were heard to the best possible advantage and the encores demanded proved just how much the audience was pleased. The closing number was the overture to the romantic opera, "The Charlatan" or "The Mystical Miss" and was a fitting Sousa finish to a fine Sousa concert.

Buffalo News 11/2/14

SOUSA'S FAMOUS BAND GETS FINE RECEPTIVE

Sousa and his band paid their annual visit to Buffalo yesterday afternoon and again in the evening at the Teck theater. Each concert was attended by a large number of admirers of this most popular of all organizations. The new contributions to band music that figured on the program were well played and enthusiastically received. The soloists included Margel Gluck, a native of Buffalo, and Virginia Root, soprano, who was heard to advantage in an air by Winne and an encore from Sousa's Goose Girl. Herbert L. Clarke, the coronetist, played his own Rondo Capriccioso.

FINE CONCERTS BY SOUZA AND HIS BAND.

John Philip Sousa, and his aggregation of 50 musicians, were at the Morgan street Casino yesterday afternoon and last night, with the result that the musical-loving folk of this city were treated to two concerts of superior and highly artistic musical worth. There were good-sized and very appreciative audiences at both matinee and evening performances. While not as large as the calibre of the attraction merited they made up in enthusiasm what they lacked in numbers. At the afternoon concert there many out-of-town musical lovers, especially from the surrounding towns. There were numbers classical enough to please the critical listener, but it was the type of music, like the famous Sousa marches, that quickened the pulse and aroused the greatest sense of appreciation among the audience.

The great band leader has surrounded himself with the very best musicians, and their work was a treat. One of the features of the evening performance was the introduction of a new Sousa suite in three movements, "Impressions From the Movies," and a new march, "The Lambs." Herbert L. Clarke, the celebrated cornetist is still with Sousa and he played a new composition, "Neptune's Court," in splendid fashion. The audience was with the great cornetist and he was given a most cordial welcome as well as an ovation for his masterly effort.

The soprano soloist, Miss Virginia Root, gave as her selection the great Aria from "La Boheme." She has a rich and very powerful voice and was obliged to respond to an encore. One of the distinct hits of the evening was made by Miss Margel Gluck, who played the beautiful "Carmen Fantasia" by Sarasate, on the violin. Miss Gluck had to respond to two encores and her work was a delightful surprise. The Sousa marches were played as encores and in the opinion of many, were far more enjoyable than some of the newest classical numbers. On the whole the concerts were excellent and worthy of better patronage.

Buffalo Inquirer 11/2/14

FINE CONCERTS BY SOUSA AND BAND

A large audience attended the concert given at the Teck theater yesterday afternoon by John Philip Sousa and his band. Solos were rendered by Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist. Sousa, justly called the march king, pre-

Buffalo Express 11/2/14

SOUSA AND HIS BAND.

Audiences at the Teck Again Delighted by the Spirited Music.

Once again Sousa and his band visited Buffalo and once again they took their audiences by storm. The two concerts at the Teck yesterday afternoon and evening were given before large audiences made up of music lovers not the Oh what'll we do today sort.

Sousa looks somewhat older, but he still retains his old snap and his power of guidance over his men. His new march, The Lamb, bids fair to make as much of a hit as his old time favorites, King Cotton and Stars and Stripes Forever. Rounds of applause greeted those well-known pieces as they were played as encores.

Miss Virginia Root, a soprano; Miss Margel Gluck, a violinist and Herbert L. Clark a cornetist who rounded out the programme were all well received.

One of the hits was an encore of Get Out and Get Under, this rag time piece was played in every possible fashion, but scored the most applause when rendered as grand opera.

New Haven Union
Conn.

Haverhill
Mass.

Gazette
Nov. 15

Nov. 11th

LARGE AND APPRECIATIVE AUDIENCES HEAR THE FAMOUS SOUSA BAND

The two concerts given yesterday afternoon and last evening by Sousa and his band at Woolsey hall, were largely attended and Conductor John Philip Sousa and his company of artists received an ovation at the hands of the Yale men and the townspeople in attendance.

The concerts were arranged under the auspices of the Yale department of music and the program for the evening was as follows:

Rhapsody, "Pester Carnival"....Liszt
Cornet solo, "Neptune's Court" (new)..... Clarke

Mr. Herbert L. Clarke.

Suits, "Impressions at the Movies" (new)..... Sousa

(a) "The Musical Mokes"

(b) "The Crafty Villian and the Timid Maid"

(c) "The Cabaret Dancers"

Soprano solo, Aria from "La Boheme"..... Puccini
Miss Virginia Root.

Picturesque scene, "The Angelus"..... Massenet

Intermission.

Movement from Suite, "Forest Spirits"..... MacDowell

"In a Haunted Forest"

(a) Danse antique, "Shepherds Hey!" (new)..... Grainger

(b) March, "The Lambs" (new)..... Sousa

Violin solo, "Carmen Fantasia"..... Sarasate

Miss Margel Gluck.

Overture, to the Romanic Opera, "The Charlatan," or "The Mystical Miss"..... Sousa

Miss Virginia Root, the soprano soloist, was in excellent voice and was most enthusiastically encored, the audience demanding her second appearance.

As a violinist, Miss Margel Gluck secured the hearty endorsement of this Yale audience, when she gave "Carmen Mantasia" by Sarasate and Mr. Herbert L. Clarke played delightfully the cornet solo "Neptune's Court."

The distinguished conductor was the prime favorite, especially of the Yale men, and appreciating the personnel of his audience Mr. Sousa gave several selections that especially pleased the college men, in response to their demands for encores.

SOUSA'S STARS THRILL CROWDS

Famous Band Gives Two Fine Concerts Before Crowds at the Colonial

Seldom are the devotees of music offered so rare a treat as was tendered them yesterday at the Colonial theatre, when Sousa's band of 60 instruments, with the great master, John Philip Sousa, himself, on hand to direct it, gave splendid concerts afternoon and evening.

Both performances were fairly attended, but the concerts were deserving of packed houses in a city of admitted culture like Haverhill. Many people came in from the surrounding towns to enjoy the feast.

Oscar Matthes of Lawrence, who is playing a clarinet on the first stand with Sousa, met many of his old friends in Haverhill and a number came down from Lawrence to see him. Another familiar face was that of Frank Snow of Boston, with whom most of the local drummers have studied and who is not only an artist but a born comedian.

With Sousa was Herbert L. Clarke, the representative cornet player of the country today, and probably of the world; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist.

While every number was a treat in itself, perhaps the most interesting feature of the afternoon program came as an encore. In this particular number Sousa played a paraphrase to "Get Out and Get Under." This was recognized as a fantastic bit of writing in Sousa's own inimitable style, contrasting in the finale, the Allegro movement in Liszt's Second Hungarian Rhapsody and the modern ragtime melody.

In this grotesque arrangement, instrumental bits were given to every section of the band from the piccolo to the bass drum, all instruments contributing to the comedy of the arrangement.

In the opening overture, "Carnival Roman," by Berlioz, the incidental solo for English horn offered the performer on this instrument an opportunity to display his unusual ability. In fact, every member of the organization is a master of his instrument and the band is recognized as the most wonderful company of musicians in the country today.

Both in the afternoon and evening Herbert L. Clarke played his own compositions. These were "Rondo Capriccioso" in the afternoon and "Neptune's Court," a brand new theme, in the evening.

The suite, "The American Maid," was composed of excerpts from Mr. Sousa's latest opera. Both Miss Root and Miss Gluck were immediately recognized as artists of exceptional merit and both were well received. The Wieniaski number, given as a violin solo by Miss Gluck in the afternoon, was far above the average compositions usually given with bands, for artists usually select something less difficult.

As an encore Miss Gluck gave the cradle song, "Berceuse," played with a harp accompaniment only. In point of contrast this was one of the notable incidents of the concerts.

Liszt's Second Polonaise was the big number of the afternoon concert played in Sousa's own arrangement and adaptation for brass band and exhibiting a wonderful bit of scoring.

Sousa gave numerous encores from his well-known marches including "Manhattan Beach" and "The Stars and Stripes Forever." Among others of his encores he gave one of his new compositions, "The Gliding Girl," in which every element of the title was displayed by Mr. Sousa's style of directing.

The serenade from Lacombe's "La Verbena," which followed the intermission in the afternoon was a very splendid number and a modern composition, the principal feature of which was the playing of the wood instruments, there being many episodes for the bassoons, oboes and clarinets.

Two of Sousa's own compositions, an idyl, "In the Land of the Golden Fleece," and a march, "The Lambs," are both new, written in an advanced style from former Sousa compositions.

The closing overture, "Thalia," by Gilbert, was also new.

In the evening the suite, "Impressions at the Movies," by Sousa, was a modern and up-to-date reproduction into musical colors of the current events by a master impressionist.

The tone picture, "Handel on the Strand," was by Grainger, an Englishman and a new composer. "Shepherds Hey" was another number by this man.

The movement from the suite, "Forest Spirits," "In the Haunted Forest," by MacDowell, was the great number on the evening program, interpreted in the most weird and uncanny fashion.

The closing number, an overture to the romantic opera, "The Charlatan, or the Mystical Miss," was another of Sousa's own compositions.

Miss Root's solo in the evening was the well-known aria from Puccini's opera "La Boheme." In this as in "Amarella," by Winne, the number she chose for her afternoon appearance, she was well received.

Boston Herald 11/14

SOUSA'S BAND HEARD AT COLONIAL THEATRE

John Philip Sousa and his band, assisted by Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist, gave a concert in the Colonial Theatre last evening. Among the new numbers on the program were "Impressions at the Movies" by Sousa, a modern arrangement of "Shepherds Hey," by Grainger, and Sousa's latest march, "The Lambs." A feature of the program was an arrangement of historical scenes based on Sheridan's ride.

Boston Journal 11/14

SUNDAY CONCERTS

The reappearance of Mme. Olga Samaroff, pianist, on the concert platform, after an absence of several years, was the feature of the Sunday afternoon concert yesterday in Symphony Hall. She was given a cordial reception, and aroused enthusiasm by her artistry, recalling pleasant memories of her earlier appearances here. Reinold Werrenrath, baritone, was heard with pleasure.

Sousa's band gave its annual concert in Colonial Theatre last evening, and as usual left the audience with a keen desire to hear it again.

Boston Journal 11/14

SOUSA ENTHUSIASTS FILL THE COLONIAL

What the public wants was shown at the Colonial Theatre last night, when the only Sousa and his band drew an audience that filled every inch of available space except the aisles. There were nine pieces on the program, but fully three times that number were played before the concert was over. As usual, the encores comprised most of the Sousa marches that have been heard all over the world these last twenty years, and there were brilliant odd pieces, like the fantasy on "Get Out and Get Under." The great band masters' sense of comedy is almost as prolific as his ingenuity.

Local No. 9 of the American Federation of Musicians sent over the footlights a big basket of roses, enclosing a hospitable latchkey, and bearing the inscription: "Welcome to Our Home."

New Haven Times

Nov. 11th

Sousa's Splendid Band

The two concerts given by Sousa and his splendid band were the best musical treats of the season.

Sousa was greeted with enthusiasm and was extremely generous in his encores, the familiar marches winning great applause. These were "Hands Across the Sea," "King Cotton," "Manhattan Beach" and "Stars and Stripes," the latter with piccolos, trumpets and trombones at the front of the stage. Other encores were "Mamma and Papa," "If the Night" and Sousa's "Dance Hilarious," from his suite, "The American Maid."

An encore which delighted the audience was an ingenious arrangement by Sousa of "Get Out and Get Under," in which its well known strains were cleverly mixed with Liszt's second rhapsody. A novelty on the program was a new suite by Sousa, "Impressions of the Movies," which received generous applause. It was a splendid treat for music lovers.

26
Haverhill Herald
Nov. 13, 1914

Nov. 19th
Westerly R.I.
News

Norwich Record
Nov. 19th

WHOLESOME AND HEARTY

Greeting of Large Audience To Sousa and His Band At Colonial

John Philip Sousa, the March King, and his band, came to this city yesterday for two concerts at the Colonial theatre and it was one of the greatest musical achievements of many seasons. The audiences just revelled in the splendid music of the world's finest band and last night when the distinguished director understood how thoroughly he was appreciated, he just gave himself up to the pleasure of responding, his bandmen feeling the same and as a result Haverhill music lovers were given a rare treat.

Sousa departed from the printed program with his first encore number and that was his biggest hit and a cue which he followed throughout the concert, playing the old time melodies and marches, which brought forth a storm of applause after each number. He realized with pleasure that the old time favorites were still in favor and it did his musical heart good to have such a responsive chord from his audience. He let himself loose in the good things stored up within his memory and the theatre resounded with the finest music that was ever played there.

Virginia Root, soprano soloist, was at her best in several numbers, her first offering, Sinne's "Amarella," bringing down the house. Then she too, followed the old favorites and scored big with them. Herbert Clarke, cornet soloist, followed the overture with "Rondo Capriccioso" and had several other numbers, while Miss Margel Gluck, violinist, and brand new with the band this season, scored a tremendous success in her several offerings with band accompaniments.

It was a pleasing concert and the famous bandmen were given a Haverhill greeting that was wholesome and hearty.

Middleton N.Y. Press 11/9/14

BAND DELIGHTS LARGE AUDIENCE

There was a large audience at the Stratton Saturday afternoon, to hear John Philip Sousa and his great band. The program, which was continued for about two hours, was heartily enjoyed by the music-lovers of the city.

The musicians went from here to Newburgh by special train, where they appeared Saturday evening, going from there to New York for their annual concert at the Hippodrome, Sunday evening.

Mr. Sousa celebrated his sixtieth birthday at Binghamton on Friday.

SOUSA AT OPERA HOUSE

Band and Soloists Given Enthusiastic Reception

It was a most appreciative audience that gathered in the Bliven Opera House last evening to listen to the well arranged concert given by John Philip Sousa and his band. From the opening number the famous bandmaster and his musicians received a cordial welcome, and throughout the evening many encores were earned.

The program was one of a varied character, the more classical selections being interspersed with the popular airs and marches. As encores, many selections of Sousa's own composition were played, to the delight of all present, perhaps the most appreciated of which was "The Stars and Stripes Forever." The clever and vivid interpretation of "Get Out and Get Under" made a decided hit with the audience. The more classical selections played by the band were Rhapsody, "Pester Carnival," Liszt; Picturesque Scene, "The Angelus," Massenet; Movement from Suite, "Forest Spirits" and "In a Haunted Forest," MacDowell. Several of Sousa's new compositions were played, among them being "Impressions at the Movies," the originality of which was most pleasing, and March, "The Lambs." "Hands Across the Sea," "Mama-Papa," "King Cotton" and "With Pleasure," well known Sousa pieces, were well received as encores.

The soloists for the evening were Herbert L. Clarke, cornetist; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist. The work of each one of these artists merited the spontaneity of applause that was accorded them. Mr. Clarke showed that he was a thorough master of the cornet in the rendition of his own "Neptune's Court," and with the encore, "Lily Bells," with which he responded. Miss Root sang Aria from "La Boheme," Puccini, with pleasing interpretation. Miss Gluck, in her presentation of "Carmen Fantasia," Sarasate, captivated her hearers. Her mastery of technique and tone quality in the portrayal of this difficult work was thoroughly appreciated.

So Band Times 10/10/14

SOUSA'S BAND.

John Philip Sousa and his popular band gave two delightful concerts at the Oliver yesterday afternoon and evening. The matinee audience was not large but the attendance in the evening was much more encouraging and the appreciation was evident.

It is not necessary nowadays to tell anyone of the merits of Sousa's band, or to enlarge on its unequalled excellence. Neither does anyone need to be reminded of the wonderful personality of Mr. Sousa, whose musical achievements are known throughout the world. His programs are a happy blending of the works of the great masters and the modern classic composers. His encores are chiefly his own popular and patriotic marches with an occasional topical selection played with his own unique and pleasing variations.

While every number on the program last evening was thoroughly appreciated, it must be admitted that it was the encores that evoked the heartiest applause.

Sousa's Band.

Sousa's band was greeted by a large number of the music lovers at the Auditorium on Wednesday afternoon. Norwich was fortunate in having the opportunity of hearing the band, as they gave only one more concert in the east, in Westerly in the evening, before going to the Pacific coast, where it is engaged for the Panama exposition.

It was the same Sousa, but there was a noticeable difference in his band since its last appearance here. There are younger faces in the membership. The excellence of the concert is attributed to the fact that the younger generation was a stimulant to the band.

Sousa has on this tour Herbert Clarke, cornet soloist, who has for so many years been one of the attractions of the band; and Miss Virginia Root, soprano, and Miss Margel Gluck, violinist. These soloists were heard to the best possible advantage and the encores demanded proved just how much the audience was pleased. The closing number was the overture to the opera Thalia (Gilbert) and was a fitting Sousa finish to a fine Sousa concert.

As usual when the Stars and Stripes Forever was given as an encore, the trombones and trumpets were marshalled to the footlights and in the last strain of the stirring march poured out a solid wall of harmony that lifted the audience figuratively, of course—out of the seats.

Buffalo Commercial
11/12/14

BAND CONCERTS.

Sousa and His Band Gave Two Splendid Programs at Teck Theatre Yesterday.

Two fine band concerts were given by Sousa and his band at the Teck Theatre yesterday. The popular American bandmaster has this season one of the best concert bands ever heard in Buffalo. The reeds are especially good and the brass instruments produce lovely tones that even in the utmost forte passages are not harsh or blurred.

Sousa has the same snap and fire as in former years and his men respond to every gesture. All the numbers were played with fine taste and many encores were added to the regular program.

The afternoon concert opened with a fine reading of overture Carnival Romain by Berlioz and other numbers that were heartily applauded were The American Maid, a new suite by Sousa, Liszt's Second Polonaise, Serenade from "La Verbena" by Lacomb, two compositions by Sousa and Thalia by Gilbert.

Herbert L. Clarke, cornet soloist, played his own Rondo Capriccioso with fine effect.

Miss Virginia Root, soprano soloist, was heard to good advantage in Amarella by Winne and Miss Margel Gluck, violinist, played two movements from a violin concerto by Wienlowski. She displayed a clean technique and a clear, round tone.

The evening program was interesting from beginning to end and the soloists were warmly applauded for their splendid efforts. Several of Sousa's marches, given as extra numbers, brought down the house.

International
Musicians

Dec. 1914

FIRST GRAND CONCERT FOR THE BENEFIT OF THE OLD AGE PENSION FUND OF LOCAL No. 2, OF ST. LOUIS, MO., AN UNPRECEDENTED SUCCESS IN EVERY RESPECT.

This initial effort proved a great success, even beyond the expectations of the most optimistic, and much of the credit is due to Mr. Sousa and the soloists.

Nine committees of five each were created to take charge of this affair, and the preparatory work divided among them.

Everything moved with the precision of a well-disciplined army, and not a hitch occurred. All the committeemen deserve credit for work well done. These nine committees met jointly whenever necessary, sometimes two or three times a week. This committee of all the committees was constituted as follows: Owen Miller, chairman; H. J. Benjamin, vice-chairman; Gus Schwendener, secretary; Vincent C. Wolf, treasurer; Arthur R. Ward, librarian; D. D. Bafunno, Otto H. Hesse, Chas. Fischer, Jerry Vrana, Hans Boeck, Victor Lichtenstein, Max Zach, Louis Knittel, Jos. Bergman, Al J. Stoessel, P. A. Cavallo, J. H. Bauer, P. G. Anton, Fred Fischer, B. R. Whitlow, Arnold Pesold, Frank Gecks, John Bambridge, Thomas M. Carter, Chas. Seymour, Sr., Holly Wilder, Fred C. Schmidt, Noel Peeping, I. L. Schoen, Andrew Goodrich, Leopold Mueller, Harry C. Lange, O. O. Hallbach, Robt. J. Nichols, Herbert L. Stein, C. E. Wisecup, Fred Schillinger, S. Laskowitz, Max Goldman, H. J. Falkenhainer, Chas. A. Bremer, Max Pelletier, Oscar J. Mark, Jr., Ed M. Pelzer, A. Burg.

The program was well selected and every number was received with acclaim by the 6,000 people present, and was well deserved. The rendition of the 250 selected instrumentalists was a revelation to the people of St. Louis. Mr. Sousa held them well in hand, and expressed himself as highly pleased with the work of the band. The program is appended:

1. Prelude to Act. III and Bridal Chorus from "Lohengrin"—Wagner.
2. Overture to "Rienzi".....Wagner
3. Cornet Solo, "Rondo Caprice".....Clarke
Mr. Herbert L. Clarke.
4. "Scenes Historical," "Sheridan's Ride"—Sousa.
5. "On the Beautiful Danube" Waltzes—Strauss.
6. Grand Selection from "Faust".....Gounod
7. Aria for Soprano, from "La Forza del Destino"—Verdi.
Mrs. A. I. Epstein.
Mr. A. I. Epstein at the piano.
8. (a) "Narcissus"Nevin
(b) "Stars and Stripes Forever".....Sousa
9. American FantasieHerbert

The local morning papers all gave considerable space to a criticism of the concert. We append one of the best written, by Mr. Homer Moore, of the St. Louis Republic, one of the best known musical critics in the country. He says:

Thousands attended a magnificent concert last night at the Coliseum, conducted by John Philip Sousa. It was an important night in the history of St. Louis music, for it marked the foundation of an old-age pension fund for the benefit of aged musicians.

In a brief address Owen Miller said he never had known a musician who had made himself rich by his art, and that about the best that many could do was to make a living.

The Musicians' Mutual Benefit Association of the American Federation of Musicians gave the concert and Mr. Sousa contributed his services.

Of course, it was a band concert. Could it be otherwise under the direction of the man who has placed a golden band of tone around the world? There were 250 St. Louis musicians in the band—more musicians than we supposed we had, and it was a magnificent band, too—one that Mr. Sousa was proud to conduct.

There were 60 clarinets, 12 trombones, 20 cornets, 7 bass tubas, fortified by 7 contra-bass viols, 6 bassoons, about 20 'cellos, nearly a dozen French horns, and, besides many other instruments, a double contra-bass saxophone that could hit and hold the low F sounded by the roar of Niagara Falls.

These 250 musicians have been playing together only a few times during the last week or so, under the direction of P. A. Cavallo and Noel Peeping. There were eight regular band numbers on the program and the encores about doubled it. Mr. Sousa had one rehearsal with the monster organization yesterday morning.

To all appearance he had his own band beneath his hand. If he wished to change tempo he changed it. A single gesture produced a soft and tender passage. A forceful down beat brought out a volume of tone that shook the whole building.

All hail to you, St. Louis musicians, for your artistic playing last night, and gratitude to you for the honor you did the fair name of this, your home city. May those who love music learn not to forget the musician.

The program began with the prelude to the third act of "Lohengrin," by Wagner, and included his overture to "Rienzi," "Sheridan's Ride," by Sousa, "The Danube Waltzes," by Strauss, wonderfully played, delicacy and grace being conspicuous, a selection from "Faust," "Narcissus," by Nevin; "Stars and Stripes Forever," by Sousa, and Herbert's "American Fantasie."

Just before the "Faust" selection Frank Gecks presented to Mr. Sousa a beautiful gold pendant medal as a token of regard from the St. Louis musicians in the band. A beautiful watch charm was given to Herbert L. Clarke, the cornet soloist.

In his presentation speech, Mr. Gecks called attention to the fact that both these famed musicians were so interested in the welfare of their brother musicians in St. Louis that they had traveled hundreds of miles and devoted valuable time to help found this old-age pension fund.

Mr. Clarke played a "Rondo Caprice" that revealed about all the possibilities of the cornet, carrying its compass through three octaves and executing all the prima donna intricacies known to grand opera. As an encore he played the "Inflamantus," from Rossini's "Stabat Mater."

Mrs. A. I. Epstein sang an aria from Verdi's "Force of Destiny," and, it seemed to me, never appeared to better advantage. Her voice was as sweet and pure as can be imagined, and it completely filled every part of the huge Coliseum. As an encore she sang "Years at the Spring," by Mrs. Beach, putting into it a dash and go that were truly inspiring.

Next year the Association will give another grand concert for this same worthy cause, and next year there will not be a vacant seat in the entire Coliseum, if the music-loving public of St. Louis realizes what a feast of fine music is to be had almost for the asking.

Mr. Richard Spamer, of the Globe-Democrat, also wrote a fine criticism of the concert, on the same lines as Mr. Moore.

The organization has determined to make an annual affair of such concerts, and there is no doubt but that at the next concert it will be necessary to put up the S. R. O. sign.

A local poet got off a little poetic squib in honor of the occasion, as follows:



John Philip Sousa
Conductor



Mrs. A. I. Epstein
Soprano



Herbert Clarke
Cornetist

Conductor and soloists of the first grand benefit concert for the Old Age Pension Fund of Local No. 2, A. F. of M., of St. Louis, Mo., given at the Coliseum December 1, 1914.

(Dedicated to John Philip Sousa and the Monster Band of Local No. 2, A. F. of M., December 1, 1914, by Clarence Beatty.)

Dear Old Sousa is a grand old man,
He served St. Louis as a true Yankee can;
When our Local asked him to volunteer,
His telegram to Miller was full of hearty cheer.
He said, "I'll be with you and lead your
Monster Band,"
Hurrah for J. P. Sousa, he's a grand old man.

Owen Miller and committee felt as happy as
the lark
When they found along with Sousa was Mr.
Herbert Clarke,
Who, with his golden cornet, produced music
so divine,
That he held spellbound in wonder all who
heard those tones sublime.
Is it any wonder that all who heard the band
Agree that Mr. Sousa is a grand old man?

When the concert was all over and going
home were we,
Owen Miller says to Sousa, "I hope you'll
come with me,
For at Aschenbroedel awaits us some good
cheer.
"Yes, indeed," said Mr. Sousa, also Mr. Pelle-
tier,
The man who put the roses all around the big
band stand,
Because, says he, "Old Sousa is a grand old
man."

SOUSA'S BAND GIVES TWO FINE CONCERTS AT TECK

Miss Virginia Root, Miss Margel Gluck and Herbert Clark Soloists.

John Philip Sousa and his band gave two splendid concerts at the Teck theater yesterday afternoon and evening. Miss Virginia Root, soprano, Miss Margel Gluck, violinist and Herbert L. Clarke, cornetist, were soloists.

The march king's programme went with dash and swing which is characteristic of everything Sousa directs. The place of honor must be accorded his own compositions, the undying popularity of "Stars and Stripes Forever," "Manhattan Beach" and other favorite numbers winning the usual outbursts of applause.

The afternoon programme opened with the overture Carnival Roman, by Berlioz, a fine performance. The suite, "The American Girl," by Mr. Sousa, won instant favor and the Rondo, Dream picture and Dance Hilarious were given applause. The Second Polonaise by Liszt was brilliantly rendered, and serenade from "La Verbena," a new work by Lacombe, was opulent in color and had entrancing melody. The closing selection "Thalia," another new offering by Gilbert, was an overture of taxing demands which Mr. Sousa and his musicians answered with artistic response and admirable musicianship. Mr. Sousa was recalled after every number and encores were the rule.

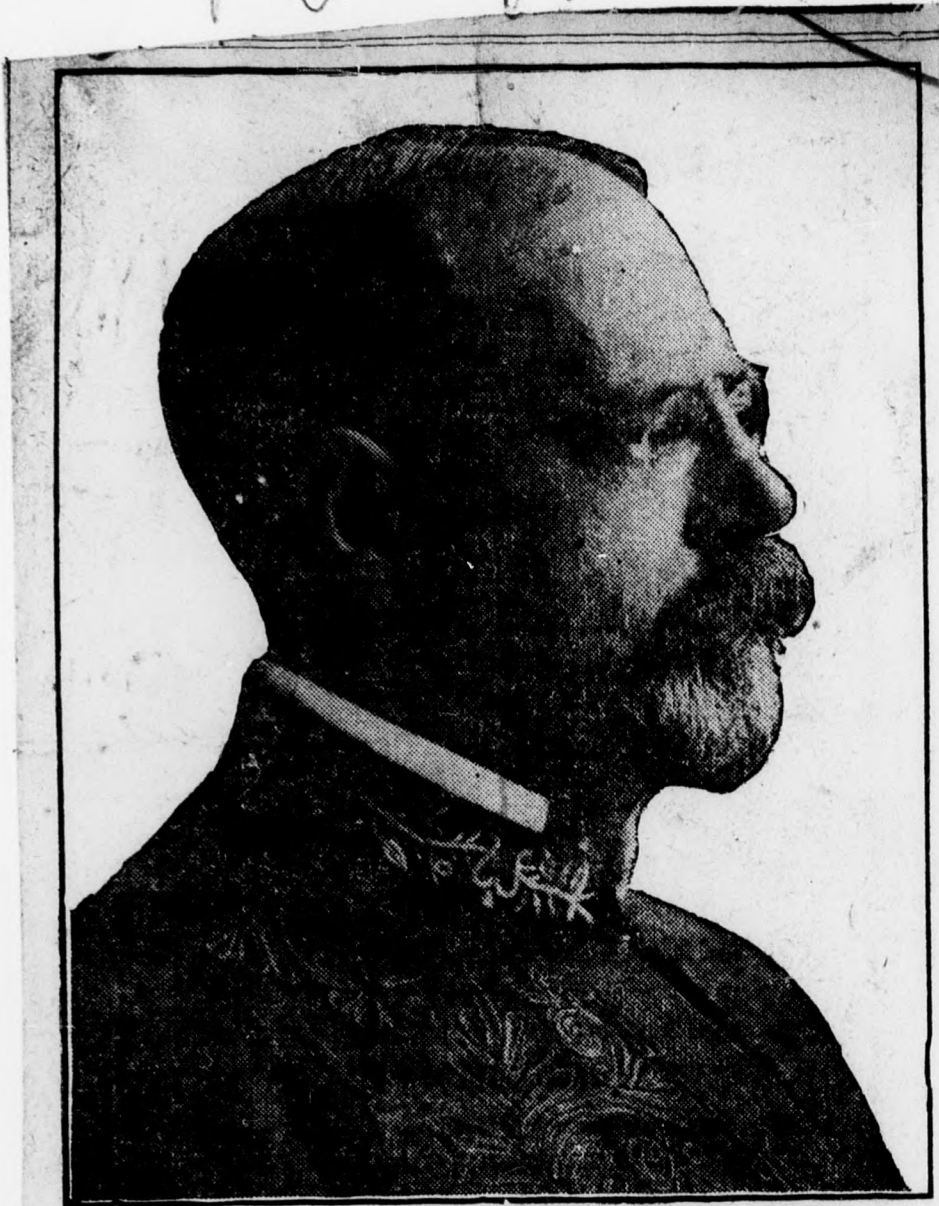
Miss Virginia Root, with a brilliant lyric soprano voice of lovely timbre, sang Amarella by Winne and when recalled rendered a selection from Mr. Sousa's opera, "The Goose Girl." Miss Root's attractive stage presence and intelligent use of her voice enhance her value as a concert artist.

Miss Margel Gluck, daughter of the late James Fraser Gluck one of Buffalo's most distinguished lawyers, a violinist of fine equipment, was accorded a warm reception from many friends in the audience. Miss Gluck played two movements from Concerto in D major by Wienlawski, with harp accompaniment, in which she disclosed her technical powers. As an encore she played Berceuse by Frasse with exquisite feeling.

Herbert L. Clarke, cornetist and a local favorite played solo, Rondo Capriccioso, one of his own compositions, with the elegance of style and fine tone that has made him famous. He was recalled for an encore.

The evening concert proved equally enjoyable, Mr. Sousa and his musicians being enthusiastically received and extra numbers demanded. Miss Root, Miss Gluck and Mr. Clark in their various solos were also recalled for extra numbers.

St. Wayne Journal Gazette 10/4/14



SOUSA'S PLAYSPELLS.

They Are Periods in Which the Composer Sometimes Does Intensely Hard Work—Shooting a Chief Pleasure.

When John Philip Sousa is not directing his great band on tour, he is usually doing something else equally exacting. At a stag dinner at one of his clubs, one of his fellow members queried:

"Sousa, how do you pass your time when you are not working?"

"I sleep," replied Mr. Sousa.

"Yes, but I mean, when you are off on your playspells!"

"I work! My playspells are almost always periods that open up an opportunity for me to catch up in unfinished work!"

"For instance—such as —?" persisted the interrogator.

"Well—the completing of a suite which I may have been revolving in mind, or have written in part, or possibly sketched; it may be a song, a story, a new march, or some magazine obligation—or what not! I have more to do than I have time in which to do it. As a rule," continued Mr. Sousa, "my correspondence alone, if promptly and adequately attended to would, almost any day, take up a considerable portion of my time, but to attend to all letters that the post brings in is utterly impossible on the moment. Matters of urgent necessity are taken up instantly; others must abide their time, or, at best, have attention by a secretary during my long absence from New York."

"Do you call it 'work' when you are shooting at the traps?"

"At the traps it is lightning work all the time one is on the firing line. The exercise of lifting to the shoulder an eight-pound gun hundreds of times daily is a muscle-building factor, and a sure death to insomnia. All ones mental faculties are quickened for the bird, thrown from unknown angles, with varying speed, made illusive by the force of wind currents, keeps one keenly alive to new conditions."

"I could not sit idly down and do absolutely nothing—loaf. Loafing is the hardest and most debasing work in the world."

Indianapolis News 10/19/14

SOUSA'S BAND GIVES TWO GOOD PROGRAMS AT MURAT

Director Generous With Encores and All Soloists Were Well Received.

John Philip Sousa and his band delighted two large audiences yesterday at the Murat theater. There are many elements that make this organization interesting. There is Sousa himself, with his directing, so full of life, and so replete with poses that rivet the attention. Then there are the effects, as electrical as Fourth of July fireworks, and there are so many surprises in the numerous combinations of instruments, that one is always on the alert to be sure that nothing is lost. There were the encores that followed one and two deep after everything on the program, until a stranger to the Sousa style, wondered how far along the program had progressed. It was a real Sousa feast.

Naturally there might seem to be no relation between the Liszt Second Rhapsodie, and a modern dance theme, an idyl "In the Land of the Golden Fleece," but the genius of Mr. Sousa wrought the most remarkable blending of the two. The audience was almost intoxicated with the mixture. There was "Get Out and Get Under" of the one, and the varied movements of the other, each quite distinct and so unlike in style, and the audience wondered where the familiar theme of one or the other would next appear. "The Kitties Courtship," an encore, was filled with all the familiar Scotch melodies that everybody likes.

The number that set every heart beating and every foot tapping, was the oft heard "Stars and Stripes," growing in volume as it went, until three flutes, seven cornets and six trombones formed a musical wall across the front of the stage, and their volume of inspiring melody satisfied every longing and desire. Whenever an encore was played the name of the number was displayed in large letters from the side of the stage. were old and new Sousa compositions—"Mamma and Papa," "The Lily Bells," "In the Night," "King Cotton," "Fairest for the Fair" (with six trombones adding their power) and "The Lambs" march.

The soloists, too, with the band were as great favorites as the band itself. Herbert L. Clarke is a remarkable cornetist; Miss Virginia Root is a very agreeable soprano, responding to her number with a song of "The Milkmaid," and Miss Margel Gluck, violinist was pleasing with her art, giving her encore number with a harp accompaniment. Each soloist was accompanied by the orchestra in the first number given. The programs for both concerts were similar in style, and were received with every evidence of keen pleasure and with plenty of applause.

Indianapolis German Tel. 10/19/14

Sousa's Kapelle

Erfreute ein enthusiastisches Publikum im Murat Theater.

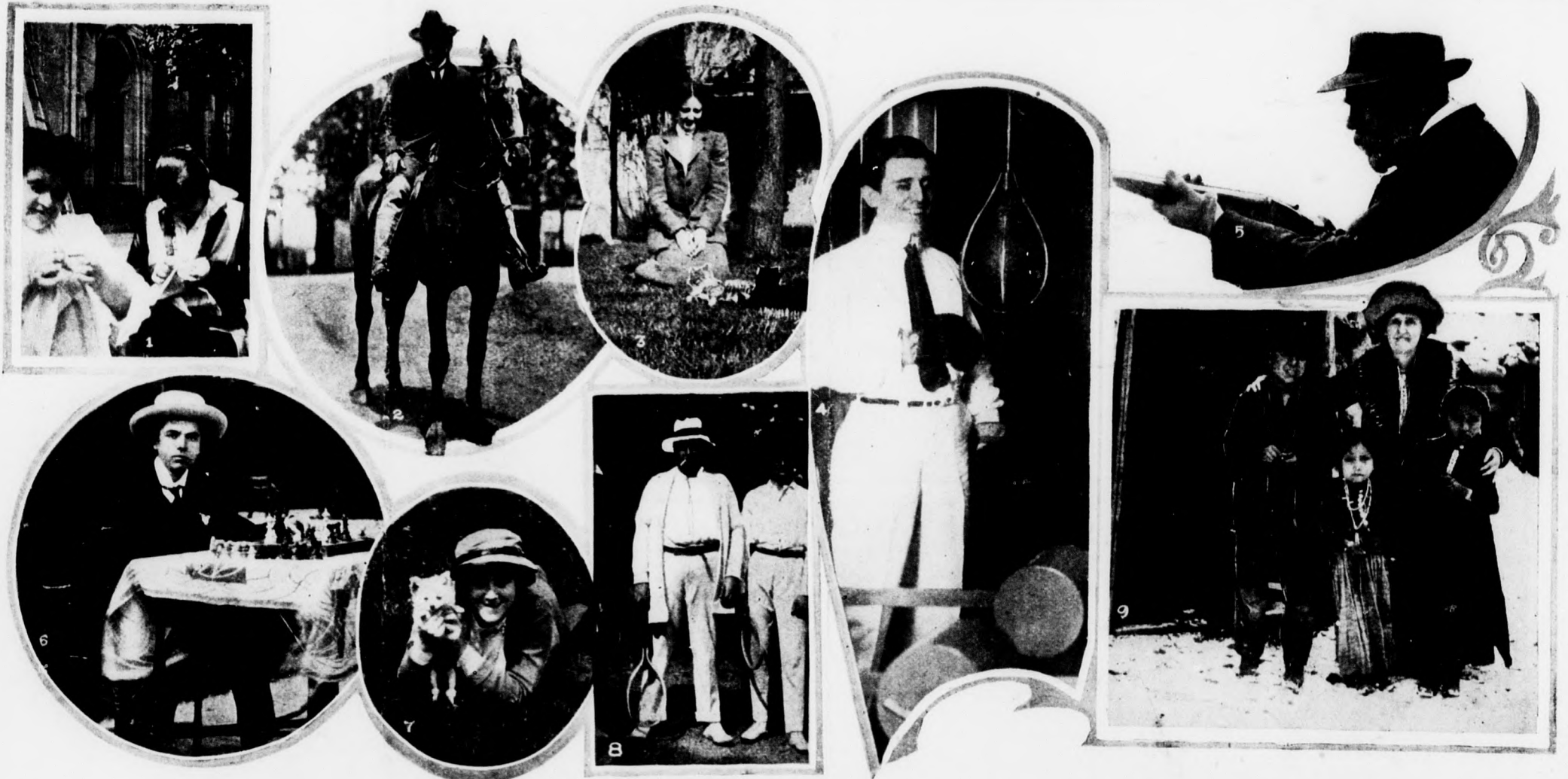
John Philip Sousa und seine Kapelle konzertierten im Murat Theater gestern Nachmittag und Abend und sie fanden große Anerkennung seitens eines dankbaren Publikums.

Ob schon John Philip Sousa viele ernste Kompositionen verfasste, sowie auch eine Anzahl Opern, die große Erfolge hatten, wird er doch der Marschkönig genannt, weil er so viele Märsche komponierte, die populär im ganzen Lande wurden. Selbst die Gefühllosesten fühlen sich hingezogen, wenn Sousa's Kapelle Sousa's Märsche spielt, wie nur eben sie es kann.

Die Programme waren an Abwechslung reich und waren derart gewählt, daß dem Geschmack aller Besucher Rechnung getragen wurde.

Herr Herbert L. Clarke, Kornettist; Fräulein Margel Gluck, Violinistin, und Fräulein Virginia Root, Sopran-Solistin, erwiesen sich als Künstler ersten Ranges, denen großer Applaus zu Theil wurde. Alle Anwesenden waren des Lobes voll.

FAVORED OCCUPATIONS OF MUSICIANS' LEISURE HOURS



Noted Musicians and Some of Their Playtime Pursuits: No. 1, Two Famous Sopranos, Mme. Marcella Sembrich and Alma Gluck, Sewing for the Soldiers. No. 2, Walter Damrosch, Conductor of the New York Symphony, as an Equestrian. No. 3, Kathleen Parlow, the Violinist, and Two of Her Feline Companions at Her Country Place, Meldreth, Cambridge-shire, England. No. 4, Oscar Seagle, the American Baritone, in Pugilistic Practise in the Gymnasium of the "Vaterland." No. 5, John Philip Sousa, March King and Expert Shot. No. 6, Jan Kubelik, at the Chess Board on His Bohemian Estate. No. 7, Frieda Hempel, Metropolitan Soprano, and Her Confidante, "Pitti." No. 8, John McCormack (on left) During a Tennis Match in Australia. No. 9, Kitty Cheatham and Some Little Indian Friends on Our Western Plains

Danville, Ill. News 10/17/14

Springfield Olean 10/7/14

Buffalo Courier 11/2/14

SOUSA'S CREATIONS

Pleased Audience At the Fairbanks, As Interpreted By His Band, More Than the Classics.

Springfield music lovers were given a grand treat last evening when they had the pleasure of listening to John Philip Sousa and his band of fifty pieces, in a program of classical and operatic numbers. To almost every number the band was compelled to respond to encores, the program closing too soon for most in the audience.

Many of the selections given during the evening were composed by the famous leader of the band and they brought cheers from the audience, especially the "Stars and Stripes Forever." Among the numbers well received were "El Capitan March," "In the Night," "Get Out and Get Under," "Fairest of the Fair," and the closing overture to the romantic opera "The Charlatan."

Miss Virginia Root was the soprano soloist and as an opening number she gave "Aria from La Boheme," and responded with the encore, "Will You Love When the Lilies Are Dead?" by Sousa. She had a full strong voice and both numbers were well received.

Miss Margel Gluck was the violinist and gave "Carmen Fantasia" with an encore, "Liebesfreud."

Herbert L. Clarke was the cornet soloist and he played "Neptune's Court," one of his own compositions. As an encore he gave the solo part of the sextet from "Lucia."

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Miss Virginia Root, Miss Margel Gluck and Herbert Clark Soloists.

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The march king's programme went with dash and swing which is characteristic of everything Sousa directs. The place of honor must be accorded his own compositions, the undying popularity of "Stars and Stripes Forever," "Manhattan Beach" and other favorite numbers winning the usual outbursts of applause.

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being enthusiastically received and extra numbers demanded. Miss Root, Miss Gluck and Mr. Clark in their various solos were also recalled for extra numbers.



JOHN PHILIP SOUSA.
HIPPODROME

BY ARCHIE BELL

MANY celebrated men have strange beginnings. Next to Tully Marshall and Frank Tinney, who are best thought of as comedians and yet who are directly responsible to the undertaking business for their starts into the limelight, I have always considered John Philip Sousa's one of the

strangest of all beginnings. He was a youngster in school near Washington when his teacher thrust an honor upon him which he did not covet at the time. He was a violinist and he had boasted of the fact to his school-fellows and word of this boasting had come to the ears of the teacher.

"You are down for a violin solo at the concert next week," said the teacher, and sure enough, when the programs arrived, Sousa's name was there—"John Philip Sousa, violinist."

The honor scared the young artist and from the moment that he beheld it in cold type he began to feel faint. The concert was a charity affair before the inmates of a lunatic asylum, but there were "patrons" of the concert. They would be there in full force and young Sousa began to know that he would be ill on the night in question.

He was, and presented himself to his teacher: "And I have no clothes fit to wear," he begged. "Leave that to me," said the teacher, as he pulled off Sousa's collar and pinned one of his own, about three sizes too big, to his vest. "There now, you look all right, go ahead and play."

He did. He didn't dare do otherwise, and he made such a success at his debut that a baton was soon placed in his hand and he became the director of the school orchestra. Then one day, in after years, he found a baton in his hand and he was the director of the government band. He played "God Save the Queen" at the British embassy whenever the good Victoria had a birthday. He played at the White House during the administrations of five presidents: Hayes, Garfield, Arthur, Harrison

and Cleveland. He toured around the world with his big band. He wrote compositions for band called "The Washington Post" and "High School Cadets" and, not knowing their value, sold the rights to publication for \$35, while the publishers made fortunes therefrom. He wrote comic operas that had a great vogue. He wrote novels that were leaders among the six "best sellers." He attained a popularity that had never come to a band conductor in the history of music.

So Sousa is more than a band leader. He is an American institution. In fact, he is an international institution. Arabic bands toot his tunes in the Ezbekiah gardens at Cairo, Filipino bands play them for homesick Americans in Luzon. In Sumatra, Ceylon, China, or Russia, you'll hear Sousa's band music if you listen. It has a world-wide appeal that is tremendous. Perhaps Sousa is the most international thing that America has produced. People who don't know about music and people who do find pleasure in listening to him.

And he is a veritable dynamo of energy. He has conducted about 10,000 concerts, according to his best knowledge and belief, he told me the last time he was in Cleveland, and if his personal feelings in the matter were consulted, he would say that he was ready to conduct 10,000 more. Once he was heard by 100,000 people in one day, which he considers his record. It's such events as that which keep him going. Once I asked him if he didn't expect to compose some really serious music before he died.

"No," he replied, "not if I'm in my right mind. I don't like the sad and serious side of life and I think you'll find that I've tried to put gaiety into my work. Most of it is joyful and optimistic, because I am optimistic myself. I have always believed that the prime work of an artist is to bring joy into a gray world. And I think the world owes a debt of gratitude to its composers. They put joy into life. Why, without them you couldn't whistle a tune in the bathtub in the morning—and think of what that would mean!"

But, as before mentioned, despite his willingness and his optimism, Sousa isn't so young as he used to be. He is making his tours shorter and shorter, because he insists upon giving his audiences the Sousa that they remember, and it is consuming work, directing a band, although it looks to be easy enough to the auditor.



Urbana O Citizen 10/16/14
Sousa's Band Day.

The inimitable band-leader, John Philip Sousa and his inimitable band are in Urbana today and gave the following program at the Clifford this afternoon:

Sousa's band is twenty-three years old and one of the members who was with the organization at its start, Mr. Mark Lyons, trombone soloist, was commenting upon the fact this morning. Mr. Lyons completed the 'round-the-world tour with the band this last season.

"Oh, yes," said he, "I'm getting old—I've been with them several times through Europe as well as round the world."

Mr. McGown had pictures of the band members and their autographs which had been given him up on their various appearances here. One of Mr. Sousa himself, presented in 1895, and his autograph of the same date.

"That was a very busy time for us," said the veteran band member, Mr. Lyons, pointing to the year.

The great band played in Dayton last night and goes to Springfield tonight. They tour Indiana, Illinois and Michigan, then go east, playing in Pennsylvania cities and up into the New England states.

Coming back to New York they will rest for awhile and then go to the western coast. The fifty-six members of the band in Urbana today were almost all of them—the men who were with Mr. Sousa in his tour of the world.

SOUSA'S BAND DELIGHTS

Audience Listens to Pleasing Program Excellently Rendered.

Sousa and his famous band delighted a large audience at Woolsey hall last evening. There is only one Sousa and no band just like his. His appearance is always welcome and there is joy for many in anticipation of a Sousa concert. There were all the features of his concerts last evening, plenty of dash, vigor, and rhythmic effect. It is a fine body of musicians, whose long association together has developed an ensemble not possible in a band of transients.

Sousa was greeted with enthusiasm and was extremely generous in his encores, the familiar marches winning great applause, these were "Hands Across the Sea," "King Cotton," "Manhattan Beach" and "Stars and Stripes," the latter with piccolos, trumpets and trombones at the front of the stage. Other encores were "Mamma and Papa," "In the Night" and Sousa's "Dance Hilarious" from his suite "The American Maid."

An encore which delighted the audience was an ingenious arrangement by Sousa of "Get Out and Get Under," in which its well known strains were cleverly mixed with Liszt's second rhapsody. A novelty on the program was a new suite by Sousa "Impressions of the Movies," which received generous applause.

For the serious numbers there was a Liszt rhapsody and a movement from MacDowell's suite "Forest Spirits."

Mr. Herbert L. Clarke, the accomplished cornet soloist, played with skill a new solo of his own "Neptune's Court," and in response to a double encore, "The Lily Bells" and "Carnival of Venice."

Miss Virginia Root, who has a well trained voice, substituted "The Crystal Lute" from Sousa's opera "The Glass Blowers" for the Puccini excerpt announced on the program and for an encore "Will You Love When the Lilies Are Dead."

Miss Margel Gluck, violinist, played Saraste's "Carmen Fantasia" in excellent style and displayed a fine tone and skill in double-stopping.

She was twice recalled and played "Les Millions d'Arlequins" and Kreislers favorite "Libesfreud." A Sousa concert puts one in good humor and last night's audience went away happy. T. M. P.

Bath 11/16/14
Sousa Delights

Many by Concert at the Colonial

John Philip Sousa gave a concert in the Colonial Theatre last evening. The house was packed. The program was a typical Sousa one, consisting of nine parts Sousa to one part other composers. The public would have been disappointed had it been otherwise.

Sousa music makes a direct popular appeal. It is written for a brass band and is pretty good brass band music. The effectiveness of "Stars and Stripes Forever" would not be nearly so great upon a symphony orchestra as when played with all the trombones, cornets and piccolos lined up along the footlights spraying the audience with brazen melody.

All the old Sousa marches were played as encores and such fine old pieces as "King Cotton," "Manhattan Beach" and "El Capitan" were welcome to the ear.

Sousa's beard has lost its pristine blackness, but his gloves are white as ever and he leads his own marches with the airy nonchalance of yore.

The most interesting of his novelties is "Impressions at the Movies" which is really entertaining description, and a band arrangement of "Get Out and Get Under" which is truly humorous.

NOTED COMPOSER COMPLETES SCORE ON HIS BIRTHDAY

Sousa, 60 Years Old, Finishes Musical Setting for Hymn Here Today

LEADS AT ARMORY TONIGHT

John Philip Sousa is celebrating his 60th birthday in Binghamton today. It is the third visit of the famous band leader to the city since Sousa's band was organized in 1892. One of the important things that Mr. Sousa accomplished today on his birthday was to complete the musical setting for the hymn "We March, We March to Victory," by Moultrie.

It was at the request of his old friend Hobart Weed of Buffalo that Mr. Sousa undertook the work of composing the music for the old hymn. During his stay in Buffalo last Sunday, Mr. Sousa, in company with Mr. Weed, attended a service at one of the leading Episcopal churches of the city. The subject of changing the music for the hymn was brought up and Mr. Weed urged his friend to hurry along the work.

"I have known Mr. Weed for 25 years," says Mr. Sousa, "and was very glad to grant his request."

Sousa and his band played to a big audience at the Armory Theater this afternoon and will give an entirely different program there this evening.

When asked at the Arlington Hotel, where he is stopping, as to whether he had any new marches to be introduced at forthcoming concerts, Mr. Sousa replied:

"Yes, I have composed a march which will be played for the first time at the Panama-Pacific Exposition next May. We will open the exposition with a concert and have been booked for 10 weeks stay there."

"I have composed the music for a new comic opera to be produced in New York early in the coming year. The book is by Joseph Herbert. It will be known as 'The Irish Dragons.'"

Born in Washington.

Mr. Sousa was born within sight of the Capitol at Washington, D. C., Nov. 6, 1854. His father was of Portuguese descent and his mother was born in Germany.

In his early boyhood days John Philip Sousa gave evidence of having musical talent. At 11 years of age he won several medals in violin contests. For 12 years he was the leader of the Marine Band in Washington.

Four years ago today Sousa's Band started on its famous world's tour, embracing 14 months of travel. To gain some idea of the cost of that trip Manager Herbert L. Clarke was consulted and gave out the information that the expenses of the tour reached \$500,000 and the receipts were over \$600,000.

During his long career as a band leader Mr. Sousa has paid out in salaries \$6,000,000, according to Mr. Clarke.

His Latest March.

The newest Sousa march now being played at all concerts given by the band is called "The Lamb's March." It was dedicated to the Lamb's Club of New York City.

Absence Brings Fondness.

"One must be away from America for a while to learn to love it best," says Mr. Sousa. "Although I have the greatest gratitude for the receptions given to me in all parts of the world, I find a new thrill every time I am on a boat with its bow pointed for the land of the free." Some years ago when I was returning upon the Teutonic after a long absence abroad the sense of the dearness of my native land came over me and in a week the music of 'The Stars and Stripes Forever' was complete, with instrumentation and all in my mind.

60 YEARS OLD TODAY



John Philip Sousa, great band leader and composer, who is celebrating birthday in this city.

As a song and a march it was adopted immediately and I am intensely proud of the fact that I have been privileged to write a composition that is used almost daily in schools all over the country. I have been told many times that my music is full of the 'fighty' spirit, and even now the contending armies are playing my music as they march to the frontiers.

"The troops may march to the battlefields with the military bands but in battle the bandsmen have the choice of going on the firing line or joining the hospital corps. The drummers are detailed to special duty, but the buglers are used in the field. The German bands are double-handed,—that is, they use the usual wind and percussion instruments for the parade, they change to the strings for indoor work. The French and Belgian bands are better fitted in concert work than for the barbaric splendor of the pageant. The English bands are a sort of compromise between the Teuton and Gallic. The other nations of Europe are copies of either the German or French instrumentation. England, I believe, has the most effective arrangers of music of the better class for wind bands.

Instrumental Combinations.

"The instrumental combinations, as we know them today, are the string quartet, the Casino or dance orchestra, the brass band, the military band (composed of woodwind, brass and percussion), the concert band, or wind orchestra, rich in conical, cylinder, single reed, double reed, woodwind quartets, and in the brass choir, embracing a range from the lowest orchestral tone beyond the choral soprano, to which is added percussion instruments and harp,—the one stimulating voice required from the strings,—and lastly the symphony orchestra, consisting of strings, woodwind, brass and percussion.

"As my band is formed entirely for concert work and for the performance of the works of Wagner, Weber, Meyerbeer, Richard Strauss, Berlioz, Saint-Saens and other great tone painters and orchestral instrumentators, I have made it rich in quartets, and I believe in many of the modern compositions, our 'Palette' is the most satisfactory.

"Many of the best players in my band are Americans. Herbert L. Clarke, the solo cornetist, is probably the finest performer on this instrument of all times. Arthur Pryor, for many years associated with me as a solo trombone, was a remarkably fine executant. Indeed the promise of fine American band performers is very great and Americans may be proud indeed of this phase of our musical development,—a phase which has already met with world-wide recognition, for it is a matter of history that my band has made five tours of Europe and has encircled the world, and that could only be accomplished by the warmth and cordiality of our receptions in various countries."

CROWDS HEARD SOUSA'S BAND AT JEFFERSON

Sousa and his band, the delight of nations, were heard by big crowds both afternoon and evening at the Jefferson Theater yesterday, by audiences that applauded every piece with enthusiasm on each occasion. The performances were as near perfection as any human thing needs to be, and the complete harmony that exists between the wonderful conductor and his no less wonderful players was not the least charm of the occasions.

Miss Virginia Root, soprano soloist with the band, has a beautiful clear voice, of wonderful wide range and with a dramatic quality which is charmingly effective. This is her fifth tour with Sousa, and those who have heard her before are convinced that her voice is sweeter, if possible, than ever.

The young violinist, Miss Margel Gluck, actually took her audiences captive. She is the latest acquisition to Sousa's list of soloists, and came here from England for this year's tour. She has made a name for herself in Great Britain and Europe, and those who had the extreme good fortune to hear her yesterday can easily understand the reason for this.

That greatest of all cornetists, Herbert L. Clarke, who has been a favorite with Sousa audiences everywhere for years, charmed again in Portland yesterday, and his brilliant playing was one of the features of the concert.

While every number by the band was a treat in itself the most interesting feature of the afternoon program was the encore, Get Out and Get Under. This was recognized as a fantastic bit of writing in Sousa's own inimitable style, contrasting in the finale the Allegro movement in Liszt's Second Hungarian Rhapsody and the modern ragtime melody.

The evening concert was even more delightful if possible than that given in the afternoon.

Boston Globe 11/6/14

CONCERT BY SOUSA'S BAND.

Great Audience Listens to a Very Varied Program.

John Philip Sousa and his big band had the pleasure of playing to an audience that packed the Colonial Theatre last evening, even standing room being at a premium. Even more varied than usual was Mr. Sousa's program: Liszt's Sixth Rhapsody, "Pester Carnival"; Massenet's "The Angelus," and a Sarasate fantasy built on "Carmen" themes being mixed in with two descriptive numbers, "Impressions at the Movies" and a Civil War sketch; not a few of Mr. Sousa's more serious compositions, as well as his famous marches; his new march, "The Lambs"; soprano solos by Miss Virginia Root, cornet numbers by Herbert L. Clarke and violin playing by Miss Margel Gluck.

Boston Post 11/6/14

SOUSA'S BAND GIVES CONCERT

John Philip Sousa and his famous band gave a concert at the Colonial Theatre last evening. The theatre was filled to its capacity and the programme was very interesting. Herbert L. Clarke, cornetist, rendered "Neptune's Court"; Miss Virginia Root, soprano, sang "The Angelus," and Miss Mabel Gluck gave a violin solo, fantastic on themes from Carmen.

On Tuesday afternoon and evening Sousa and his band will appear in concerts at Symphony Hall, under the auspices of the Boston Wellesley College Club, for the benefit of the Wellesley College restoration and endowment fund. Special programmes have been arranged for these concerts with a complete change of selections for each performance.

SOUSA'S BAND DELIGHTS ALL

PEOPLE GIVEN A DELIGHTFUL PROGRAM THIS AFTERNOON.

Soloists Far Above the Usual Standard—Vocalist and Violinist Please All.

The great Sousa was in Coldwater again this afternoon and delighted Coldwater people with his fine band. As is usual the program was right up to the moment and pleasing in every detail. It was divided into two parts, as is customary. The program follows:

- Part One.**
- Rhapsody, "P. ester Carnival" Liszt
 - Cornet solo, "Neptune's Court" Clarke
 - Herbert L. Clarke.
 - Suite, "Impressions at the Movies"..... Sousa
 - (a) "The Musical Mokes"
 - (b) "The Crafty Villian and the Timid Maid"
 - (c) "The Carabet Dancers"
 - Soprano solo, "Aria "LaBoheme" Puccini
 - Miss Virginia Root
 - Tone Picture, "Handel on the Strand"..... Grainger

- Part Two.**
- Movement from Suite, "Forest Spirits"..... MacDowell
 - (a) Danse Antique "Shepherds Hey"..... Grainger
 - (b) March "The Lambs".....Sousa
 - Violin solo, "Carmen Fantasia"..... Sarasate
 - Miss Margel Gluck.

Overture to the Romantic Opera, "The Charlatan," or "The Mystical Miss"..... Sousa

As usual the audience received "their money's worth." Mr. Sousa is nothing if not generous with his encores, and he responded without stint with his familiar band compositions which have long since become established favorites. The band is as ever in fine form; the Sousa standards are maintained unfalteringly as to tonal balance, expression, fidelity to the baton and individual skill.

Miss Virginia Roor, soprano, has a full, resonant voice and her tone full and musical. She was obliged to respond to encores. Miss Margel Gluck, violinist, is a gifted and accomplished violinist, was unable to play this afternoon on account of sudden illness. The harpist with the band fill the place on the program and gave an excellent selection and enswered an encore.

Herbert L. Clarke, cornetist, played with his own usual skill and artistry. Mr. Clarke, who is accepted as one of the best cornet players in the country, produces a pure singing tone and demonstrated exceptional skill in manipulation and producing effects which belong to the cornet alone.

3W N.Y. World 11/9/14

N.Y. Herald 11/9/14

N.Y. Press 11/9/14

Musical Courier 11/11/14
The Only Sousa.

TZING! TZING! TA-RA! AND SOUSA IS BACK

Those Six Trombones Do Themselves Proud in John P.'s Marches in Hippodrome.

Orchestras we've always here. But Sousa comes but once a year. And the famous bandmaster with his efficient organization sent a large audience into spasms of applause and delight last night at the Hippodrome. It was the same old Sousa, with his apparent insouciant method of conducting.

Herbert L. Clarke "cornetted" as usual, this time inviting his auditors to the splendors of "Neptune's Court" (new), but which was just various other cornet numbers twisted around.

A new suite of Sousa's, entitled "Impressions of the Movies," simply gave the audience a chance to applaud for one of the old marches, and down off the shelves came "The American Navy," introducing, ladies and gentlemen, the six-slide trombones right at the very front of the stage in the good old way.

Then, after the band brought Sheridan back the twenty miles from Winchester, with bugle calls, cannon shots, horse hoof beatings and flag wavings, out broke "The Stars and Stripes Forever" and the audience at the same time. And this introduced right to the front of the stage again our six best cornetists and our six piccolists and our same six regular trombones again.

All this was too much for the audience, and they made more noise than the band itself. It required "El Capitan" and twenty-year-old "Manhattan Beach" to bring them to earth.

Sousa then paid a tribute to his art by proving that to the classical and absolute bit, "Get Out and Get Under," the more or less well known Liszt is indebted for several of his rhapsodies.

Oh, yes, Miss Virginia Root, a soprano with a nice voice, and Miss Margel Gluck, violinist, also were on

the programme and each did her w artistically. But all the time the audience was wondering whether John Philip had on the shelves "The H. School Cadets" or "The Washington Post," which a lot of folk think is the dandiest march of them all.

N.Y. Times 11/9/14

Sousa at the Hippodrome.

John Philip Sousa and his band gave a concert at the Hippodrome last night. There were but nine numbers on the programme, but it was lengthened, according to custom, by innumerable encores, among which the large audience was glad to recognize many of the old favorites. The assisting artists were Virginia Root, soprano; Margaret Gluck, violin, and Herbert L. Clarke, cornet. Among the numbers were a new suite by Mr. Sousa called "Impressions at the Movies," and a new Sousa march, "The Lambs." The concert opened with Liszt's Hungarian Rhapsody No. 6 and closed with the overture to Sousa's "The Charlatan."

N.Y. Eve World 11/9/14

John Philip Sousa and his band gave a concert at the Hippodrome last night that pleased a large audience. Every number got an encore, so that the programme was doubled. Among the band's chief offerings were a new suite, "Impressions at the Movies" and "Sheridan's Ride," by Sousa. The soloists were Virginia Root, soprano; Margel Gluck, violinist, and Herbert L. Clarke, cornetist.

Sousa's Band Plays His New Lambs' March

Annual Concert at the Hippodrome Brings Out Novelties and Lots of Famous Old Tunes.

Mr. John Philip Sousa and his band were at the Hippodrome last night for their annual concert. There was not much applause after the first number, Liszt's Sixth Rhapsody, "Pester Carnival," but when the bandmaster and his men began to play encores from the famous Sousa marches, "The Stars and Stripes," "El Capitan" and many more, the audience livened up. Throughout the evening the encores were numerous, two and three being heard after each of the regular numbers.

The first of the soloists to appear was Mr. Herbert L. Clarke, first cornetist of the band, who played his own "Neptune's Court." There are few cornetists equal to Mr. Clarke, and by the enthusiastic way the audience expressed itself it seemed to be well aware of the fact. Miss Virginia Root, a soprano who has appeared with the band before, sang "The Crystal Lake," by Mr. Sousa, and Miss Margel Gluck, a youthful violinist, played Sarasate's Fantasia on themes from "Carmen."

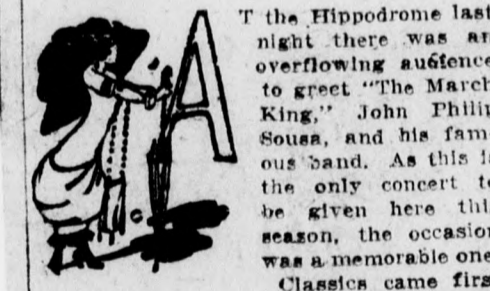
Mr. Sousa was as full of life and energy as ever, and his conducting kept his hearers interested, as it always has. Aside from playing "The Angelus," from Massenet's "Picturesque Scenes," and other selections, he presented several of his own latest works. Most interesting among them was a suite called "Impressions of the Movies," in three parts, "The Musical Mokes," "The Crafty Villain and the Timid Maid" and "The Cabaret Dancers." Among the other were a descriptive piece called "Sheridan's Ride" and a stirring new march entitled "The Lambs," dedicated to the club of which Mr. Sousa is a member.

N.Y. Eve Mail 11/9/14

Sousa Stirs Audience.

Sousa's Band gave its annual New York concert at the Hippodrome last evening. The energetic leader wisely devoted the major part of the programme to his own compositions. By playing at least two encores to every number, he succeeded in getting through nearly one-half of his popular marches.

N.Y. Eve Telegram 11/9/14



At the Hippodrome last night there was an overflowing audience to greet "The March King," John Philip Sousa, and his famous band. As this is the only concert to be given here this season, the occasion was a memorable one. Classics came first on the bill—Liszt, Massenet and Sarasate were conspicuous here. Then followed what the Sousa "fans" had really come for—Sousa's own works played by his own band and conducted by the leader in his own individualistic way. "Sheridan's Ride," the overture to "The Charlatan" and a number of marches old and new followed in quick succession.

The band has just completed a tour of three months through the Middle West. After the appearance of last night it will concertize through New England for two weeks. It will then close to reorganize in the spring for a tour to San Francisco, where it is under contract to appear at the exposition for seventy days, and will then work eastward by easy stages, covering a period of eight months in reaching New York.

Sousa's Band Gives Concert at Hippodrome

A large gathering at the New York Hippodrome last night heard one of the most complete concerts John Philip Sousa, the bandmaster, ever presented here. The band is just completing a tour of the world. Among the soloists on the programme were Margel Gluck, violinist; Virginia Root, soprano, and Herbert L. Clarke, cornetist. N.Y. Press

Eve Sun 11/9/14

Sousa, returned to the Hippodrome last night, brought several new compositions and then, as is his generous custom, gave encore after encore of old favorites that were called for by the audience. His "March of the Lambs" was a stirring new number that bore the Sousa trademark throughout its measures. Another of his own compositions, "Sheridan's Ride," with its variation from the lightest romance to the description of a battle showed the master touch of Sousa, both as composer and director. In the second capacity he seemed to play on the band as if of some great instrument, so perfect and easy was his control. As always for Sousa, a great crowd filled the house.

Tribune 11/9/14

CROWD WELCOMES SOUSA "March King" Delights Audience at Hippodrome.

A good sized audience greeted John Philip Sousa and his band at the Hippodrome last night, on the occasion of the march monarch's first New York concert of the season, and gave frequent and enthusiastic testimony of the hold that Mr. Sousa and his organization have upon the New York public. The programme was a characteristic Sousa offering and included two new compositions by Sousa—"Impressions of the Movies," and "The Lambs' March," the latter written for the Lambs' Club.

Herbert L. Clarke, an old favorite among Sousa followers, played a cornet solo of his own composition, "Neptune's Court." Miss Virginia Root, soprano, sang an aria from Sousa's composition, "The Crystal Lute," and Miss Margel Gluck won applause with her violin playing.

The great band was as effective as ever, both in precision of attack and in resonance of tone, and its playing was worthy of the highest praise.

Despite the constant advocacy of numerous enthusiasts we have not gotten as far as the establishment of a national institution of music under public auspices, though we are the only large country of the world that has not; but if we have no public national institution of music we have a private one, very large and very important, nothing less than the best military band which exists—a band which knows how to play classical music as well as the ordinary poom-poom kind, and a band which makes a specialty of playing the most characteristic music which has yet been produced on this side of the ocean—the marches of John Philip Sousa. Certainly by this time the master leader and his band have every right to be regarded as a truly national institution.

Sousa's first New York concert of the season took place at the Hippodrome last Sunday evening, November 8. There was a big crowd and a tremendous amount of enthusiasm. There was a program, although at a Sousa concert one hardly needs to bother about the program, as the encores generally form the larger and more interesting part of the evening's music. However, on Sunday evening it was as follows:

- Sixth RhapsodyLiszt
- Cornet solo, Neptune's Court (new).....Clarke
- Herbert L. Clarke.
- Suite, Impressions at the Movies (new).....Sousa
- Soprano solo, The Crystal Lute (from The American Maid)....Sousa
- Virginia Root.
- Picturesque scene, The Angelus.....Massenet
- Sheridan's RideSousa
- Shepherds Hey (new).....Grainger
- March, The Lambs (new).....Sousa
- Violin solo, Fantasie, Carmen.....Sarasate
- Marcel Gluck.
- Overture to The Charlatan.....Sousa

John Philip came upon the stage. Tremendous applause. The band started off with the inspiring measures of Liszt's rhapsody. Tremendous applause. "Hands Across the Sea." Tremendous applause. "Papa and Mama." Tremendous applause. Mr. Clarke played his new composition, "Neptune's Court," a melodious work, and, naturally, well calculated to show off his ability on his chosen instrument. Tremendous applause. Two more numbers from Mr. Clarke, the second the famous old "Carnival of Venice" variations. (One noticed it had been played so often that the card announcing it had all been worn away at the corner which the young negro takes hold of when he puts it upon the rack.) Then Sousa's new suite, "Impressions at the Movies," the second number of which, "The Crafty Villain and the Timid Maid," is a specially delightful thing, with the poignant and rugged two note theme descriptive of the evil doer. Tremendous applause. Two or three more encores. Tremendous applause. And so it went throughout the entire evening.

After the new march, "The Lambs," which promises to fill an honored place in the famous line of Sousa marches, the audience was not satisfied until they had had the "Stars and Stripes," "Manhattan Beach" and "El Capitan" in quick succession. A particularly ingenious thing was the fantasia on "Get Out and Get Under," played as an encore, in one of the variations of which there was, musically speaking, a most remarkably clever combination of this popular song with the best-known of the Liszt rhapsodies, the second. By the way, the sixth rhapsody was described on the program as the "Pester Carnival." Not so. The "Pester Carnival" is the ninth of the rhapsodies.

As usual with Sousa, the soloists all were excellent in their respective way. Herbert L. Clarke, the cornet soloist, needs no new praise. Virginia Root has a very powerful and yet agreeable soprano voice and distinctly knows how to use it. Marcel Gluck is an accomplished violinist.

As for John Philip Sousa himself—to sum it up in three words, he is Sousa, and all the world knows what that means. All the old gestures are there and the results which they conjure forth from the splendid body of musicians who play under him are as fine as of yore, some of them even finer. There was, for instance, in Massenet's "Angelus" an effect produced on the clarinets in imitation of the staccato of the strings which was truly astonishing in its deceptiveness.

The great bandmaster surely had every reason to be highly delighted with the splendid reception which welcomed him back to New York at the beginning of yet another of his perennially successful seasons.

Lockport Journal 11/14

SOUSA'S BAND IS AGAIN A DRAWING CARD FOR TEMPLE

Famous Bandmaster and Musicians at Their Best in Concerts

SOLOISTS ARE PLEASING

Theatre Crowded at Afternoon and Evening Concerts—Full Sousa Program Wins Appreciation of Large Audience of Local Music Lovers

After all there is but one Sousa—Sousa the irresistible—the magnetic and lovers of martial music were again privileged to hear him and his splendid band in two concerts yesterday afternoon and evening at Temple theatre, under the management of A. A. Van De Mark.

Large houses greeted both performances and the dash and spirit one always expects from this animated leader were all there and both programs were enthusiastically received. The evening concert was, by request, made up entirely of the compositions of John Philip Sousa, and from the opening selection, the realistic "Sheridan's Ride" with its bugle, attack, death of Thorburn, Coming of Sheridan, and Apotheosis up to the final overture "The Mystical Miss" each number was roundly encored and in response the familiar and well-loved "Stars and Stripes Forever," "King Cotton," "Washington Post," "Manhattan Beach and other old favorites were received with joy.

Mr. Sousa has three artists of marked ability as soloists this year, Herbert Clark, cornetist, Miss Virginia Root, soprano, and Miss Margel Gluck, violinist. Mr. Clark has been heard here before and his fine tones were well remembered, while Miss Root in addition to a clear lyric soprano voice has the added attraction of a pleasing personality and Miss Gluck, the daughter of the late James Fraser Gluck of Buffalo has made a name for herself in the musical world as a violinist of rare execution with splendid mastery of her instrument.

This will probably be Sousa's last appearance in Lockport, at least for some time as he leaves shortly for the Pacific Coast where he will be in attendance at the Panama-Pacific Exposition.

Miss Courier 11/14

Sousa and his band filled the Hippodrome last Sunday evening and the riotous enthusiasm of the audience when the ever popular conductor led his marches proved that when once the popularity of an American composer is established in his own country it is as permanent as it is genuine. Sousa represents in his music the tonal expression of America's optimism, pride, and power, and that is why it has reached so close to the hearts of his fellow countrymen. He is the most typically American composer of today.

Oct 30th 1914

The Titusville Herald

SOUSA'S GREAT BAND DELIGHTED AUDIENCE

Wonderful Organization Led by Great Musician.

With hair grown a little thinner and with a few more streaks of gray in his beard, John Philip Sousa came to Titusville yesterday with his great band. He was on his way from Oil City to Warren and it was to this fact that the people of Titusville were privileged to hear the great band master's famous aggregation of artists.

Sousa was just Sousa. For the past score of years he has been going up and down the length and breadth of the land until his picture is as familiar to everyone as that of the great Rough Rider, or of Connie Mack. For years others have tried to imitate his action in leading his band, but none of them have out-Sousaed Sousa. Yesterday he looked as athletic and fit as he did years and years ago and his band, it seemed, was better than ever.

Sousa's band does not depend upon its crashing periods for its effect. Under the leadership of the great master, the band plays classical selections, rag time, marches and what not with an ease that is wonderful and with an expression that is delightful.

A large audience heard the band yesterday and each number was encored. Mr. Sousa graciously answered each encore, playing in every instance one of his own famous marches. "King Cotton," "The Stars and Stripes Forever," and others were given with a dash and swing that was irresistible.

With Mr. Sousa there are four artists. The first to appear was Herbert L. Clarke, who as a cornetist is in a class by himself. The next was Miss Virginia Root, who has sung in this city before, but whose experience has lent new grace and beauty to her song. The third was Miss Margel Gluck, the violinist, who plays marvelously well. The last artist was Joseph Martage, who plays the harp. Mr. Martage did not get a chance to shine in solo work, but his accompaniment to Miss Gluck's "Berceuse," which she played as an encore was beautiful.

Boston Globe 11/14

IN AID OF FUND FOR WELLESLEY

Large Audiences at Benefit Concerts.

Bishop Lawrence Urges Need of Prompt Subscriptions.

About \$2,500,000 for the College Is at Stake.

The Wellesley College Restoration Fund will receive a substantial contribution from benefit concerts by Sousa's Band yesterday afternoon and evening in Symphony Hall.

The concerts were under auspices of the Boston Wellesley Club. Recent graduates assisted as ushers and sold candy and flowers in aid of their alma mater.

John Philip Sousa, who conducted at both concerts, probably never received a more enthusiastic welcome in this city. Having a program of unusual attractiveness, the evening audience was particularly appreciative. Generous with his encores, Mr. Sousa put his versatile players through the paces from Wagner to ragtime. But nothing aroused greater approval than Sousa's own marches, excepting, perhaps, a rattling rendering of "Get Out and Get Under"—something that Symphony Hall seldom hears.

The soloists were Herbert L. Clarke, cornetist; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist. Both programs closed with "To Alma Mater," Wellesley's one distinctive song.

Springfield O. News 10/14 33

THEATERS

It is no boast for musical Springfield that the Fairbanks theatre was less than half filled Tuesday evening to see John Phillip Sousa and hear his wonderful band. The program as rendered by the band of fifty pieces, augmented by three soloists, is the same high class organization which has entertained local audiences many times before. Sousa and his band have come to mean the best there is in American band music and those who have heard him before were not disappointed Tuesday night.

Sousa's wonderful knowledge of people and audiences is no clearer reflected than in the manner of his program arrangement. For the strictly musical there is that which appeals to him or her while to those less fortunate in their knowledge or appreciation of the more sublime there was to be heard that which causes the feet and heart to keep time with the wonderful playing. From a heavy rhapsody of Liszt to "Get Out and Get Under" is not too wide a variation for the great leader and his wonderful

artists to attempt as they did last night.

Not the least of the artistic is derived in the manner of conduct of Mr. Sousa. To him every movement means something as it does to the men under him. The turn of a head, the slightest movement of a finger or a flourish of the magic baton all bring forth marvelous sounds of harmony and effect. Not a movement is studied with the master. He is a poem of grace in motion.

The audience while not large was an appreciative one. Opening with Liszt's "Pester Carnival," the audience was carried into a musical delight when the great band for an encore burst into "El Capitan," followed for a second encore with "Mamma and Papa." Then came one of the real treats of the evening, a cornet solo by Herbert L. Clarke, who played "Neptune's Court," a piece in which the finished cornetist enjoys every possibility to display his art. Certainly none of this was wasted in the efforts of Mr. Clarke. Miss Margel Gluck, the violin soloist, was heard twice in "Carmen Fantasia" and a lighter number which she did for an encore. Miss Virginia Root is the soprano soloist of the band. She was heard in the solo, aria from "La Boheme," giving for an encore, "Will You Love When The Lilies Are Dead."

The audience was not long in recognizing and making known their appreciation of the favorites, "The Stars and Stripes Forever" and "Manhattan Beach," when Mr. Sousa announced them by card for encores. One of the most tuneful numbers of the entire program and one which was among the most highly appreciated was "The Fairest of the Fair," offered as an encore for a tone picture from "Handel On the Strand." Another particularly well enjoyed number was "In The Night," which was heard recently in this city and which was the hit of the piece which carries it in its song repertoire.

The program was closed with the overture, to the romantic opera, "The Charlatan," by Mr. Sousa.

Valparaiso Vindicator 9/14

Providence Journal 10/14

Geneva, N.Y. Times 11/4/14

JOHN PHILIP SOUSA HERE.

John Philip Sousa, conceded by many to be the most famous band-master in the world, came to Valparaiso this forenoon with a personnel of fifty-six men, to appear in a matinee in the Memorial theatre this afternoon. The band reached here on number 37, over the Pennsylvania, but for some reason the train was an hour late. Attired in their regulation uniforms, the men went to the various places about the city which had been engaged for them. Mr. Sousa, Miss Gluck, the violinist, and several others, registered at the Hotel Spindler.

The great band man stated in an interview today that he had been conducting his band for twenty-two years, having been started in the undertaking by Chicago capitalists. It was while Mr. Sousa was with the Washington Marine band that the organization went on a tour to the Pacific coast, and when it appeared in Chicago the leader attracted the attention of progressive business men in the western metropolis.

"Nearly every man in the world has played in a band at some time in his life," was one of the statements of Mr. Sousa, and then he told a little story of his experience in Washington when he sought a raise in salary from the government for services with the Marine band. "I went before a committee," he said, "and each man took a turn at quizzing me in regard to my petition. Finally I was turned over to Congressman Boutelle, of Maine, and, after an interview, he asked me to dinner with him. During the time we dined," said Mr. Sousa, "Boutelle discoursed on band work galore, till finally I exclaimed, 'For heaven sake, Boutelle, where did you get all your knowledge of bands?'"

"Why, when I was a young fellow," replied the man from Maine, "I played an E flat in the band back home."

Newark Eve News 2/27/15

ORGAN RECITAL--SOUSA COMING

arrangement of Edward MacDowell's "To a Wild Rose."

Sousa and His Band.

Admirers of John Philip Sousa and his famous band will welcome the announcement that the famous organization of sixty musicians will give two concerts in the First Regiment Armory Monday afternoon and evening, April 5.

The band will appear under the auspices and for the benefit of the Eye and Ear Infirmary in Central avenue, the Presbyterian Hospital in South Tenth street and the Essex County Homeopathic Hospital in Littleton avenue. Aside from assisting these charitable institutions, the concerts will provide for the music lovers attending them the enjoyment invariably resulting from the performances given by the "March King" and his men. The concerts will mark the beginning of a transcontinental tour by the Sousa band, which will play a lengthy engagement at the Panama exposition during the summer.

Conductor Sousa has put to his credit many popular compositions, including the comic operas "El Capitan" and "The Bride-Elect." At the coming concerts several new works by him will be performed. The local managers of the concert have opened headquarters in the Kinney building, where information relative to tickets can be obtained.

CROWDS ATTRACTED BY SOUSA'S BAND

Famous Musicians Give Two Concerts at Infantry Hall.

PLAYERS SHOW RARE TALENT

Organization Visits Providence Under Auspices of Carrie Hancock Bible Class of Trinity Union Church.—Many Children in Audience at Infantry Hall Matinee.

Two concerts by Sousa's Band were given yesterday in Infantry Hall. At the matinee, there was a good-sized audience, but in the evening a huge crowd attended and heard one of the best band concerts given here in years, which is but another way of saying that the men played better than usual, no other band heard hereabouts in many moons having any right to class itself with Sousa's splendid organization.

Lovers of this form of music are indebted to the Carrie Hancock Bible class of the Trinity Union Church of this city, for the visit of the band, the entertainments being given to raise money for the erection of a new Sunday school building. Owing to the generosity of a few young men in the class a large number of boys and girls from St. Andrew's School, Barrington, the State Home and School and the Jewish Home for Orphans listened to the matinee programme, which was played as follows:

- Overture, "Carnival Roman".....Berlioz
- Cornet solo, "Rondo Capriccioso".....Clarke
- Mr. Herbert L. Clarke.
- Suite, "The American Maid".....Sousa
- Rondo, "You Do Not Need a Doctor."
- Dream Picture, "The Sleeping Soldiers."
- Dance Hilarious, "With Pleasure."
- Soprano solo, "Amarella".....Winne
- Miss Virginia Root.
- Second Polonaise.....Liszt
- Serenade, from "La Verbena".....Lacombe
- Idyl, "In the Land of the Golden Fleece".....Sousa
- March, "The Lambs".....Sousa
- Violin solo, two movements from "Concerto in D-major".....Wieniawski
- Miss Margel Gluck.

Overture, "Thalia".....Gilbert
No fault can be found either with the quantity or quality of the offering of this, America's finest concert band. Sousa is the soul of generosity in the matter of encores, and there can be no question in the mind of the critical listener but that the men are playing better this season than ever before. There seems to be a quicker, a more complete, a more sympathetic response on the part of the players to the desires of their leader, which results in their obtaining effects that are a joy to hear and far and away beyond the possibilities of the ordinary brass band. In the matter of precision there has been no noticeable improvement—the band long ago closely approaching perfection in this particular.

As will be seen from the printed programmes, Sousa aims at presenting compositions that will please the public at large. To do this, he avoids the heavier classics, but each concert holds much that is intended to satisfy the appetite of those who would frown upon a diet of musical froth.

Of late Sousa has had less success composing marches than in his earlier days, but if he has run to seed in that respect, he has found another field in which he shines as brightly, as he once did when he earned the title of march king. The new field is his writing of many descriptive suites which are most ingenious and effective. Not intended to be taken too seriously as music, their structure plainly shows the handiwork of the thorough, practical musician and their chief object, which is the telling of things humorous and gay in the language of music, is attained in a most happy and striking way.

One of the musical jokes of the evening, and it was also played at the matinee, was a very clear arrangement of the popular song, "Get Out and Get Under," in which all manner of ludicrous changes of instrumentation were shown to the great delight of the audience. The evening programme ran as follows:

- Rhapsody, "Fester Carnival".....Liszt
- Cornet solo, "Neptune's Court" (new).....Clarke
- Mr. Herbert L. Clarke.
- Suite, "Impressions at the Movies" (new).....Sousa
- (a) "The Musical Mokes."
- (b) "The Crafty Villain and the Timid Maid."
- (c) "The Cabaret Dancers."
- Soprano solo, Aria from "La Boheme".....Puccini
- Miss Virginia Root.
- Tone picture, "Handel on the Strand" (new).....Grainger
- Movement from suite, "Forest Spirits".....MacDowell
- "In a Haunted Forest"
- (a) Danse Antique, "Shepherds Hey!" (new).....Grainger
- (b) March, "The Lambs" (new).....Sousa
- Violin solo, "Carmen Fantasia".....Sarasate
- Miss Margel Gluck.
- Overture to the romantic opera, "The Charlatan" (or "The Mystical Miss").....Sousa

The band is well supplied with soloists, Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and the ever popular first cornetist, Herbert L. Clarke, who is doubly a favorite here because of his former connection with our own American Band. Mr. Clarke's solos were, as usual, fine examples of good tone and smooth technique, his numbers at both performances being compositions of his own which were calculated to display his virtuosity. He was obliged to give several encores, as indeed were the other soloists.

Miss Root and Miss Gluck, who have appeared here with the band before, were successful in their numbers, Miss Root possessing a very high voice of pleasing quality and Miss Gluck playing her violin solos with considerable technical facility and good taste.

As was to be expected, the audience expressed its appreciation by very hearty applause throughout both programmes.

Syracuse Post Standard 11/6/14

SOUSA.

All that is valiant, optimistic, decisive and triumphant is expressed in music when Sousa comes to town. Pathos, languor, symbolism, decadence, have their place in art; but it is not John Philip Sousa's part to suggest or interpret them. He speaks with fifty united voices of brass, reed and tympani, a language that all can understand. It is the language which, according to Mr. Lindsay, an American poet, must have sounded in Heaven when General Booth entered the golden portals:

Booth led boldly and he looked the chief,
Eagle countenance in sharp relief;

The hosts were sandaled and their wings were fire
(Are you washed in the Blood of the Lamb?)
But their noise played havoc with the angel choir.
Oh, shout Salvation, etc.

Sousa gave two concerts at the Wieting yesterday. The afternoon performance was not largely attended, but it is not the Sousa policy to punish those who do attend for the sins of those who do not. He, his band and his soloists were as enthusiastic and as obliging as they would have been if the house had been packed to the roof, and the familiar encores, "Hands Across the Sea," "King Cotton" and "Fairest of the Fair" were played with as much precision, emphasis and gusto as ever, and received with as much pleasure.

A Liszt polonaise, a violin concerto by Wieniawski, an aria from "La Boheme" and pieces by MacDowell and Sarasate were among the more pretentious offerings of the two concerts. In them Sousa's organization shows itself the master of musical technique. But these pieces are but the embroidery. It is in Sousa compositions, with the rattle, the bang, the blare, the swing and the brave rhythmic melody which only Sousa compositions have that the Sousa band triumphs.

AMUSEMENTS.

Sousa's Band.

John Philip Sousa and his band visited Geneva last evening. A concert program of the choicest selections, both new and old, was given in the Smith Opera House. Miss Virginia Root, who is making her fifth tour as soprano soloist with the Sousa band, gave two delightful numbers, showing the wide range and rich quality of her voice. Miss Margel Gluck, expert violinist, who is making her first tour with the band, gave as her first number the difficult "Carmen Fantasia," which she played with remarkable skill and technique.

Herbert L. Clarke, who has played with the Sousa band for years, was greeted last evening with enthusiasm. He is conceded to be the greatest cornetist in the world and last evening demonstrated that his renditions were unequalled and the finest ever heard in Geneva. His encore number following the selection, "Neptune's Court," was the "Carnival of Venice," with variations, which gave an excellent opportunity to demonstrate Mr. Clarke's ability.

The repertoire for the band included several of Sousa's own compositions, among them the popular "Stars and Stripes," which was greeted with prolonged applause, and which was especially appreciated at this time in the war of nations. The group of numbers including "Impressions at the Movies," "The Musical Mokes," "The Crafty Villain and the Maid," and the "Cabaret Dancers," all written by Mr. Sousa, were full of musical surprise; and interpreted very clearly the mind of the composer in each instance. Other numbers on the program by Mr. Sousa were the "Lamb's March," by the Band and the Overture to the Romantic Opera, entitled "The Charlatan" which was the closing number. Both were loudly encored.

As a band leader John Philip Sousa is unexcelled. While quiet in manner of conducting, every move is responded to by the great band as one man.

Chicago Tribune 2/24/15

News Notes.

"The First Brother," the "smashing satire on war," made known to a huge nonpaying audience Tuesday evening in the American Music hall, was performed again Thursday and last evenings. Wednesday and Friday were devoted to revisional rehearsals. Mr. Schlotterback, the author, is the impresario as well. His original methods as a manager are hardly to be explained by the fact that he was for two or three seasons an important member of the late Heinrich Conried's staff in the Metropolitan Opera house, New York, nor yet by his having been for a time in a managerial capacity with John Philip Sousa.

"WARS WOULD CEASE WITHOUT BANDS"

"New Methods Eliminate Romance of Battle."

Sousa So Declares, While Arranging Musicians' Relief Concert.

While many people are deploring the elimination of romance from war, John Philip Sousa, the great band leader, sees in it one of the most powerful influences toward a complete discard of warfare by the civilized Nations of the earth.

Mr Sousa explained his theories to the writer in the Mechanics Building this morning just after his brilliantly conducted rehearsal of a band of 300 musicians, who are to give the 11th annual benefit concert of the Musicians' Mutual Relief Society of Boston in Mechanics Hall tomorrow night at 8 o'clock. He has come to Boston especially for this concert, and is giving his services for the cause of sick and unemployed musicians.

"Without the band, war will cease," is Mr Sousa's theme. The band, he declares, is the most romantic element of war and the fact that this has been eliminated by the great developments in waging war in the last few decades is one of the most hopeful signs for world peace.

"War is killing itself," he declared to a Globe man this morning. "The romance of war is gone; the battle with stirring martial music leading the soldiers on and the half-torn banner waving in the thickest part of the fight is a thing of the past. Instead we have batteries and detachments of troops miles away shooting frequently at objects or persons whom they cannot see with the naked eye. There is nothing in that but drudgery—no romance, nothing to look forward to. Nowadays a man can die without glorying himself for his country; in fact the chances are good that he will.

"You can't make me feel that this rejection of all that is stimulating to the tired human body is not going to show itself in the long run in decreased efficiency and a general disgust of the people of the earth for war.

"These great fighting machines that we have heard so much about are too rigid; they do not take into account the true nature of man.

"When I was at the head of the United States Marine Band in Washington for over 10 years I had an excellent opportunity to observe the stimulating effect of martial music on tired men. We frequently had very long marches; sometimes we would be on our feet all day. For example, when President Garfield was buried we were marching about 10 hours, and I noticed then when the fellows were getting near the end, all fagged out, and we started up a lively, tuneful march, you could see them brace right up. They were new men.

"The same thing is true in war, I believe, and a man has got to have more than a smoke in the trenches to reinvigorate him and strengthen his courage. Without the band, war machines are going to decay."

The musicians whom Mr Sousa welded together this morning in two short hours into a perfect band, have been taken at random from the ranks of the union musicians of this vicinity. The dean of band-leaders got a rousing reception from these men when he was introduced to them by one of the society's committee.

It was an interesting to watch Mr Sousa handle a great crowd of musicians.

"I believe in keeping on the jump," he explained. "I have seen conductors talk in these discouraged tones and then ask the men to count back so many measures and start over again. That doesn't go."

Mr Sousa certainly practices what he preaches. His kindly face with painted beard gains him the confidence of his players at once, and his military bearing retains their attention. Relatively few times did he stop the band while it played this morning, and as the rehearsal progressed they became fewer and fewer. The men seemed to know what he wanted after a few minutes. When corrections were needed, he frequently threw them over his shoulder while still brandishing the baton.

"I don't think any attentive musician would smoke," he told the players, "nor do I think a man can be properly alert when his legs are crossed. I insist on my men not doing anything at rehearsals that will take their attention in the slightest from their music."

There will be 400 musicians in the band tomorrow night. The proceeds will go into the society treasury, many musicians having been hard hit by bad times. Mrs Gertrude Holt is to be the soloist.

SOUSA LEADS BAND OF 400 IN BOSTON

Many Stand Throughout the Long Program.

Mayor Curley Pins Gold Medal on Breast of the Leader.

It was 10 years ago the 26th of this month that the Musicians' Mutual Relief Society of Boston got together a band of about 400 musicians for what was destined to be the first of a series of annual concerts that have no exact counterpart in any other American city. From the first to the 11th—put on last evening in Mechanic's Building—these concerts have been of uniform excellence, yet too frequently they have not drawn the crowds that they surely deserved.

But it was otherwise last night. Not only was every seat taken, but hundreds stood, and all stayed to the finish, "the largest military band in the world" at last coming into its own. John Philip Sousa was in charge of the big stageful of players this time, and no doubt his presence had not a little to do with the size of the attendance, yet the audience was much larger than when Mr Sousa conducted in 1909 and 1910, so it is a reasonable assumption that the worth of these concerts has at last been appreciated.

It was Sousa night in more ways than one. The program was very largely taken from the famous bandsman's compositions; most of the encore selections were his, and, adding to Mr Sousa's personal enjoyment of the affair, Mayor Curley pinned upon his coat a magnificent gold medal that Mr Sousa described later, off stage, as quite the finest of his many—and he has nearly a half-hundred.

The concert opened with the "Benediction of the Poignards" from "Les Huguenots," played by the full band. Next came a Sousa suite, "Tales of a Traveler," embracing "The Kaffir on the Karoo," "In the Land of the Golden Fleece" and "Grand Promenade at the White House." Liszt's Second Polonaise followed, and then came two trombone quartet selections by Ralph Corey, Jerome M. Proctor, John Gulesian and Fred Howard, the best of the two being the program number, Foster's familiar "Come Where My Love Lies Dreaming."

Rubenstein's nocturne, "Kammenoi Ostrow," was exceedingly well played by the big band, as were a descriptive group by Sousa entitled "Sheridan's Ride," divided into five parts, "Waiting for the Bugle," "The Attack," "The Death of Thorburn," "The Coming of Sheridan" and "The Apotheosis." Strauss' "Blue Danube" waltz was heard at its very best, and the band did one of the newer Sousa marches, "The Lambs," full justice.

Elgar's march masterpiece, "Pomp and Circumstance," was played as only 400 trained musicians could play it, and the same may be said of the finale, "The Star Spangled Banner."

The bandsmen were assisted by Mrs Gertrude Holt, whose delightful soprano was heard at its best in the Polonaise from "Mignon," although her encore selection pleased the big crowd quite as well, apparently. Nine Sousa marches and an intermezzo from "Shadowland" constituted the encore numbers.

SOUSA LEADS BAND OF 400

Musicians' Relief Benefit Draws 8000—Mayor Gives Conductor Gold Medal.

An audience of more than 8000 filled the large hall at Mechanics' building last night, on the occasion of the 11th annual benefit of the Musicians' Mutual Relief Society of Boston, with John Philip Sousa as conductor. Greater Boston's musicians to the number of 400, said to be the largest military band in the world, completely filled the stage and responded to the leadership of Mr. Sousa in a manner that brought applause again and again.

The presentation of a gold medal to the famous leader by Mayor Curley in behalf of the Mutual Relief Society, just after the second number of the program, formed a pleasant incident of the evening. The mayor said, pinning the medal on the band leader's coat:

"It is an exceeding pleasure as mayor of this city to do honor to the great individual who, by his force of character and by his splendid qualities of leadership, has made possible a concert such as has not been equalled in the city of Boston. This great audience of over 8000 persons is not only an indication of the high regard in which the Musicians' Mutual Relief Society is held, or merely appreciation of great music, artistically interpreted, but it is also a tribute to Mr. Sousa. That I now present him will no doubt be one of the greatest surprises he has ever received. I take pleasure in pinning on his coat the purest metal in the world, in appreciation of the purest character of leadership in the world."

Mr. Sousa acknowledged the gift and said he valued it more than any other medal he had ever received. "If I receive any more," he added, "I shall have to get a larger coat." This is the third concert of the society that Mr. Sousa has conducted, the other two being on Feb. 14, 1909 and Feb. 6, 1910.

Artists assisting in the program were Mrs. Gertrude Holt, lyric soprano; and a trombone quartet consisting of Jerome N. Proctor, John Gulesian, Ralph Corey and Fred Howard, all members of the society.

It might be said to be a Sousa audience, all of the Sousa numbers except two selections from "Tales of a Traveler," receiving prolonged applause. These two were more interesting and odd, with queer oriental strains, than musically pleasing. The program was well balanced with Mr. Sousa's march music in between the more classical numbers. The selections included a scene from "The Huguenots," Meyerbeer; Liszt's "Second Polonaise," "Come Where My Love Lies Dreaming," Foster; "Kammenoi Ostrow," Rubenstein; Strauss' waltz, "Beautiful Blue Danube"; Elgar's march, "Pomp and Circumstance"; vocal excerpt from "Mignon," Thomas and Sousa's "Tales of a Traveler," "Sheridan's Ride" and "The Lambs," a new march.

Mrs. Holt, who has appeared with the Boston Symphony Orchestra and other musical organization in New England, sang the Polonaise from "Mignon," which was well received and encoored. The trombone quartet gave an excellent rendition of Foster's "Come Where My Love Lies Dreaming."

8000 AT BAND CONCERT

What is said to be the greatest military band in the world, the 400 musicians of the Boston Musicians' Relief Society, under that leadership of John Philip Sousa, played before an audience of 8,000 in the large hall in Mechanic's building last night. A gold medal was presented Mr. Sousa, by Mayor Curley. Assisting in the concert were Mrs. Gertrude Holt, Jerome H. Proctor, John Gulesian, Ralph Corey and Fred Howard.

MUSICIANS FILL GREAT HALL FOR ANNUAL CONCERT

Mayor Curley Presents Gold Medal to Sousa, Who Conducts 400 Men.

"Standing room only" was the order last night at Mechanics' Building within a half hour after the doors opened, but people were still pouring in, willing to stand for two hours or more so that they might hear the Boston Musicians' annual concert.

And that they were standing and should be very tired was not remembered until after it was all over, for the 400 musicians, led by John Philip Sousa, gave a concert the like of which has never been heard before in Boston. In fact, Mayor Curley went so far as to say that such an affair had never before been accomplished in the world.

A handsome medal of solid gold as large as a silver dollar was presented to Sousa by the mayor on behalf of the musicians, and, if one might judge from the applause, which was both loud and lengthy, a collection taken up in the hall would have made it possible to match the musicians' medal more than once on behalf of the audience. The medal was engraved on the reverse with the facts of the evening and on the obverse bore the insignia of the society and Sousa's name.

The program, starting with Meyerbeer's "Benediction of the Poignards," ran through nine numbers and many encores with a zest that kept the audience throbbing. In Rubenstein's Nocturne, "Kammenoi Ostrow," the proverbial pin might have been heard to drop while the crowd of more than 8000 listened to birds twittering and brooks babbling and saw the stars twinkling, for this was all clearly portrayed by the music.

"Sheridan's Ride" was another of the "scenes" presented. In this piece, before half a dozen bars had been played, the mind of every person was on the battlefield. The cannon rumbled, first far away and gradually nearer, there was the attack, bravely repulsed at the cost of the life of Thorburn, and finally the clatter of a horse's hoofs and the far away notes of a bugle announcing the coming of Sheridan.

In addition to the regular program the committee arranged a full measure of entertainment by offering two feature acts. One was the soprano solo sung by Mrs. Gertrude Holt, which compelled an encore and brought an offering of flowers that one of the musicians had to help her carry from the stage.

The other feature was a trombone quartet by Messrs. Proctor, Gulesian, Howard and Corey.

Last night was the third time that Sousa has conducted the big annual concert.

Medal to Sousa at Musicians' Concert

John Philip Sousa conducted 400 musicians at the Boston Musicians' annual concert in Mechanics Building. Mayor Curley presented a medal to Sousa on behalf of the musicians.

36

Boston Eve Record 2/15/15

Four Sunday Concerts Attended by 11,000 Boston Music Lovers

Thousands of Bostonians yesterday followed the custom which has grown so popular here in the past few years, of attending Sunday concerts and musicales. Sunday has become a great concert day in Boston, and the typical Boston concert-goer, regular or occasional, now plans to ignore the other six days in the week, and get his music on Sunday.

Sunday's two big concerts were the concert given by John Philip Sousa, conducting a band of 400 at Mechanics Hall, and the Handel & Haydn Society, Emil Mollenhauer, conductor, at Symphony Hall.

Then there was the concert at the Harvard Club, given by Stephen F. Townsend, which packed the beautiful auditorium. Down in the North End, at the North Bennet St. Industrial School, there was the fifth concert in a series of free Sunday afternoon musicales given for the parents of the North End.

The programmes were arranged and se-

cured by Miss Dorothy Jordan and Robert Jordan. The artists who appeared were Rudolph Fornari, baritone; Sylvian Noack, violinist; Miss Rose Cassassa, lecturer, and Wallace Goodrich, accompanist.

At the great Sousa concert which was given for the benefit of the Boston Musicians' Union, Sousa was presented with a solid gold medal by Mayor Curley. The conductor said that if he had many more medals presented him he would have to get a new coat. The Mayor was enthusiastic over the affair and said it was the biggest concert Boston ever had.

At the Handel and Haydn concert, many familiar pieces were played and Mrs. Hudson Alexander appeared as the soloist.

It is estimated that nearly 11,000 persons heard these concerts.

Seven thousand persons managed to hear Sousa, 2000 were at Symphony Hall, 1500 were jammed into the Harvard Club and 500 heard the North End Musicales.

SOUSA LEADS BAND OF 400

The "biggest band in the world" gave its annual concert in Mechanics' building last night. The band is composed of 400 players, all members of the Musicians' Mutual Relief Society, and was conducted by John Philip Sousa. Miss Gertrude Holt, soprano, was the soloist. Following was the programme:

"Benediction of Poignards".....Meyerbeer
Suite, "Tales of a Traveler".....Sousa
Second Polonaise.....Liszt
Trombone Quartet, "Come Where My Love
Lies Dreaming".....Poster
Nocturne, "Kamennéi Ostrov".....Rubinstein
Scenes Historical, "Sheridan's Ride".....Sousa
Soprano Solo, "Polonaise" from "Mignon"
Thomas
a. Valse, "On the Banks of the Beautiful
Blue Danube".....Strauss
b. March, "The Lambs".....Sousa
March, "Pomp and Circumstance".....Elgar

The concert was the second performance led by Mr. Sousa, he having served in the capacity of conductor last year. It is seldom that he undertakes to lead performances by other than his own picked players. Yesterday he had full scope for whatever effects he might desire, and the impression made by the vast array of performers, all of whom played as one inspired artist under the direction of the celebrated leader, was at times overwhelming. It is not a small thing when performances of so finished and brilliant a character are given by such a number of players only recently met for rehearsal, and the instrumental performances were proof alike of the qualities of the individual artists and of the commanding power of Mr. Sousa.

A Sousa or a Pied Piper Needed to Stir Up Sluggish Blood and Enthuse Recruits

Intense Patriotism of Scots-women and Frenchwomen--An Actor Hero--Need Many Motor Drivers

From The Inquirer's Special Correspondent.
LONDON, Feb. 13.—Oh, for a Sousa! Some one to write marches and marching songs for the troops. Not so much for those already at the front, but rather for the armies now in training in numberless camps all over England, Scotland, Wales and Ireland, and, more than all, for the purpose of enthusing the dilatory ones—the thousands who have not yet joined the colors, who need the stirring strains of a military band to waken up their sluggish blood and set their feet to keeping time with the music. If Kitchener only had in his especial employ that coon with his "irresistible rag" that comes across the ocean to one in The Inquirer's Sunday comic supplement, he would be able to draw thousands to his army.

There must be easily another million of men in these islands who are perfectly capable of bearing arms, but who need stirring up. They have not yet been "scared" by Zeppelin raids, or by threats of invasion. They are waiting for some attack upon their immediate surroundings. A Pied Piper is needed for such as these, and a big movement is at present on foot with some of the greatest musicians in England as its sponsors, appealing for music which will put heart and fire into the hearts of the recruits, and stir the blood of those by whom they are surrounded.

What could not a Sousa do under such circumstances? A "march king" would be a godsend!

They Thought Too Much

In connection with recruits and training I must tell you a funny one about F. R. Benson, the famous actor. He is a member of the Artists' Corps and was recently drilling in an awkward squad trying to "form fours" at the word of command. The artists, actors, sculptors and writers were all drawn up in line and asked to "number off," that is, each give his number in rotation. Says Mr. Benson:

"The sergeant major was obviously distressed at our efforts. His contempt for our intellectuality seemed to grow and grow because we did not number quickly. Rather above the average intelligence we were, and yet we could not number quickly. Why was it?"

"Afterwards I said to the sergeant major: 'The ordinary professional soldier numbers off in half the time, does he not?' 'Half the time!' he replied contemptuously, 'a quarter of the time. It is just this, sir. You gentlemen think too much. You think so much that you are not ready to do anything.'"

The recruiting appeal issued to householders has proved an unqualified success in Scotland as in England. Already in the west of Scotland nearly 150,000 replies have been received. Thousands of names of young men willing to enlist have been communicated to the military authorities, and many have already been called up.

Many old men are eager to enlist, and plead earnestly for an extension of the age limit. Indeed, if the age limit were abolished thousands of men whose ages range from 39 to 70 would be clamoring round the doors of the recruiting depots. Thousands of young men also, who are employed in shipyards, engineering shops and armament factories on the Clyde, complain that they are not allowed to enlist in view of the important work they are doing for the government, and many state that if their employers can find substitutes for them they will gladly give their services to the army.

Phila Press 2/21/15



"JOHN PHILIP SOUSA AT THE TRAPS"

Wellesley College News 2/20/15

SOUSA CONCERT.

Through the courtesy and interest of many friends and Alumni of Wellesley in greater Boston, the Boston Wellesley College Club was able to realize something over \$3,000 for the Restoration and Endowment Fund at the concerts by Sousa and his band, given in Symphony Hall on November 17. Much credit for the success is due to the committee, whose efforts were untiring and whose achievements, in many cases, were heroic. The chairman of the Program Committee was Miss Mary Barrows, '06, for the distribution and general management of tickets, Mrs. Harry C. Fabyan, '04 and Miss Clara R. Keene, '06; for ushers and for the sale of candy and flowers, Miss Eleanor Piper, '08; for patronesses, Mrs. David Demarest, '07, and for publicity, Mrs. John F. Warton, '10; with Mrs. P. Francis McCann, '06, for general chairman.

The club met with the heartiest co-operation on all sides. Mr. Sousa presented two splendid programs, especially chosen for these concerts, with many encores and several request numbers, arranged through Mr. Edwin G. Clark, his manager, whose courtesy and helpfulness in communicating the plans for the concerts were much appreciated. Busy and influential women allowed the use of their names as patronesses, well-known houses generously furnished advertisements for the program, the management at Symphony Hall was most helpful, and many others contributed in divers ways. When Bishop Lawrence came to the platform during the intermission in the program, to tell briefly and effectively the history of the campaign for the Restoration and Endowment Fund up to date, the cordial interest of the general public, which the audience present well represented, became very apparent and was most gratifying and inspiring to those who must still work to raise the necessary \$270,000 before January first.

CONDUCTS BAND OF 400

Sousa Leads Unique Boston Concert Heard by 8,000 Persons

BOSTON, Feb. 15.—John Philip Sousa and a band of 400 players gave the eleventh annual concert for the benefit of the Musicians' Mutual Relief Society of Boston in Mechanics' Hall last evening to an audience of 8,000 people. The band, said to be the largest military band in the world, completely filled the stage, and under Mr. Sousa's directing gave a stirring performance.

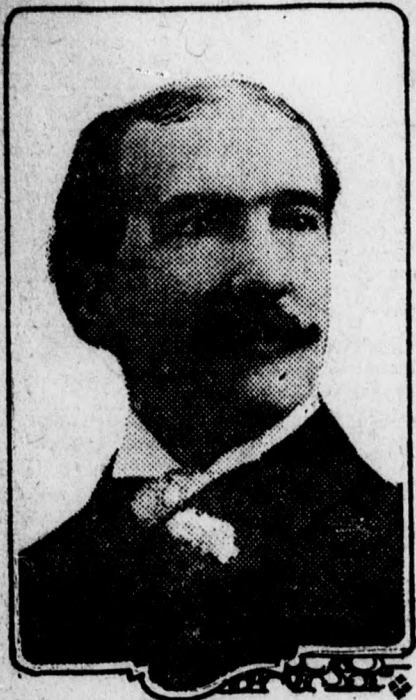
After the second number Mr. Sousa was honored by the presentation of a gold medal, which was pinned to his coat by Mayor Curley.

The assisting artist was Gertrude Holt, the popular Boston soprano. Mrs. Holt sang the famous Polonaise from "Mignon." She revealed a clear, resonant soprano voice, which could be distinctly heard in every corner of this huge auditorium. The many florid passages were delivered with accuracy and artistry. For her encore Mrs. Holt sang Isadore Luckstone's "Delight Waltz."

The "Star Spangled Banner," followed by three rousing cheers, concluded the program. W. H. L.

News America 2/22/15

RAIL CAREER IS ENDED BY DEATH



MORTIMER E. GAUL

LONG SLEEP CALLS PASSENGER AGENT

Death in Hospital Ends Half Century Career of Mortimer E. Gaul.

Ability of Firemen Aired—Bill Would Permit Exchange of Passes.

Over a desk in the New York Central city ticket office hangs a daily leaf calendar of 1914 with the days torn off to Nov. 18. It marks the day Mortimer E. Gaul, who tore off a leaf every morning, left his desk to go to a hospital.

Mr. Gaul died yesterday morning in St. Luke's hospital. For nearly half a century he was employed in the passenger soliciting department of the Lake Shore railroad and for thirty years he was the city passenger agent of that company. He was recognized as one of the oldest, best known and best informed passenger men in the United States.

Mr. Gaul's acquaintance extended practically from the Atlantic to the Pacific coast because of his business connections with theatrical people. From his entry into the business he made a specialty of caring for traveling arrangements of the people of the stage, and he was counted a friend by many footlight stars. In connection with his railroad work, Mr. Gaul acted as local manager for several lecturers and singers, among them Robert Ingersoll, Adelina Patti and Remenyi. He once operated a lecture circuit that included town halls in towns near Cleveland.

Mr. Gaul was born near Buffalo nearly seventy years ago. He came to Cleveland and contracted to furnish the program for the Opera House. It was through his connection with theatricals that he became interested in the railroad business. For some years, also, he was agent for the steamship Pearl, that operated between Cleveland, Buffalo and Put-in-Bay.

Every Easter it was his custom to take a few days from work, journey to New York, and watch the fashion parade on Fifth-av. His life was remarked upon as one quiet and regular, running almost on railroad schedule, and he never had occasion to use a "perpetual pardon" conferred upon him by former Gov. Joseph B. Foraker in appreciation of traveling arrangements made for the governor. He was a member of the Cleveland Athletic club.

Funeral services are to be held Saturday or Monday at the home of brother, John Gaul, 1364 Lakeland, Lakewood, where the body is to be taken today. Burial is to be in Lakewood cemetery.

Hair and Harmony

The suggestion of an intimate relation between hair and harmony is not new. One Jean Ignade Paderewski possibly owes as much fame to his hair as to his fingers. Long-haired virtuosi are commonplace. But, so far as memory serves, no one had heretofore suggested the study of music as a cure for baldness until that idea was promulgated by Dr. R. Kenrick Smith of Boston, described as a prominent Back Bay physician.

Dr. Smith's theory is simplicity itself. He says if fright or grief will turn the hair white, why is it not perfectly logical to assume that the opposite extreme, the tranquility, peace, harmony and joy of music, would tend to produce the opposite result? An expert statistician, he says, has figured that only one of every hundred devotees of music is hairless, while in every other profession eleven out of each hundred are bald. But right here the doctor jumps the track to inquire whether the assumed greater hirsuteness of musicians may not be due to their habit of brushing the hair backward and running their fingers through it? Now there may be something in that, but how is this theory going to help those who have no hair to brush back or run their fingers through, and what has the study of music got to do with it anyway?

As a matter of fact, extended observation of orchestra players raised serious doubts of that expert statistician's figures. About as many professional musicians seem to be losing their hair as they advance in years as any other class. Walter Damrosch's bald spot is no longer concealable. Modest Altschuler is as bald as you find them. Sousa's whiskers do not divert attention from his thinning locks. Conductor Herz of the Metropolitan also seeks to maintain a hirsute balance with whiskers. Our own Cadman's forehead is expanding. There is nothing to it. A man may be as bald as a billiard ball and be a musician, or may have locks like Samson and not be able to whistle "It's a Long Way to Tipperary."

New Telegraph 11/13/14

SONGS IN CABARET CAUSE ANOTHER SUIT

Society of Composers Bring Action Because of "Queen of Movies" Tunes.

Pursuant to their policy recently announced, the American Society of Authors, Composers and Music Publishers began yesterday an action in the Federal courts to restrain a Harlem cafe from playing selections from "The Queen of the Movies." The plaintiffs in the action are given as T. B. Harms and Francis, Day & Hunter, music publishers, and Nathan Burkan, who is attorney for the society, but the association is the real party at interest.

Mr. Burkan, who also appears as his own attorney, alleges that he and the publishing house are the owners of the copyright of "The Queen of the Movies" and also control the publishing rights of the music, but despite this, the restaurant in question has been playing selections from the opera without permission and also without first paying the fee of \$500 asked by the society for the privilege of playing compositions by its members. For every time any of the music has been rendered, the complainants ask damages of \$100.

This is not the first time the society has started proceedings to protect what it claims is the right of its members to receive a fee for the playing of their works in restaurants and cabarets. The Federal Court in one instance granted an injunction restraining the Hotel Vanderbilt from playing John Phillip Sousa's piece "From Maine to Oregon," without permission, and the matter is now before the United States Circuit Court of Appeals.

The Sun, April 15



JOHN PHILIP SOUSA

Baltimore Sun 4/16/15

Wants Segregation in Places of Amusement.

TO THE EDITOR OF THE SUN—Sir: I would greatly appreciate if some one could give me some definite information, if there is a law, forbidding the sale of theatre tickets to colored people, who wish to attend a concert in a theatre such as the Lyric, and are given seats in the same row with white people?

Such was the case last Monday night, when Sousa's Band gave their concert. A very dark colored man, in fact quite a number, occupied seats during the performance in the midst of the white people, several persons left the place in utter disgust, and a great many others had their evening spoiled. I do not think it just and fair by any means when one buys a ticket for such an occasion, and especially when in company of a lady, that they should have to spend the evening next to colored persons. Why cannot a place be reserved for the colored people where they are to themselves. Let the white race be to themselves and the colored to themselves.

A. F. S.
Baltimore, April 15.

Baltimore Sun 4/20/15

The Colored Music Lover.

TO THE EDITOR OF THE EVENING SUN: Sir—Will some of your gentle readers inform me why it is that white people do not object to sitting beside a black coachman or chauffeur, but do object to sitting beside a black music-lover?

If the black people go to the saloons and other places that degrade them, the white people condemn them. If they go to the concert or lecture to uplift their souls and forget their hardships for a short time, the white people condemn them again. What can they do? They are not pariahs and contaminants that they needs must have a circle described around them. I am sure that their black is fast color and will not rub off on the white lady who sits next to them, and I am equally sure that the white lady had nothing to fear from the very dark colored man who listened attentively to Sousa's Band on last Monday night.

L. D. S.
Baltimore, April 18.

Newark Evening News 4/7/15

SUNDAY AND SOUSA TUNED IN HARMONY

Revivalist and March King Fraternize as to Attractions and All Is Well.

CLERGY GETS WHACKED SOME MORE

Evangelist Declares Preacher Who Opposes Revivals Is So Low Down. He'd Have to Reach Up to Touch Bottom. Singing by Choir and Audience with Section of Latter Taking Up Response Is Feature of the Meeting.

Staff Correspondence.

PATERSON, April 7.—If anybody here missed hearing Billy Sunday exhort and John Philip Sousa's band play last night it wasn't the fault either of the baseball evangelist or the March King of music-dom. Although under ordinary circumstances they might be classed as counter-attractions, there was nothing of the counter about last night, for Sunday advanced the hour of his meeting and Sousa delayed the start of his concert. It was prearranged.

After Sunday had temporarily concluded his attack on the powers of evil, he and members of his party hurried around to the Armory, where he shook hands with Sousa on the platform and listened with keen interest to the performance of the band.

To the strains of "El Capitan," Billy and "Ma" Sunday, surrounded by their co-workers and a number of newspaper men, paraded the length of the Armory while the crowd applauded.

Played "He's a Jolly Good Fellow." Billy was all smiles as the band followed the march with "He's a Jolly Good Fellow." Sousa said that he had a recollection, in his younger days, of having seen Mr. Sunday play baseball. "Of late years," said he, "ministers have told me that he was a great ball-player and ballplayers have told me that he was a great minister."

Mr. Sunday stated that it was not often he had a chance to look and listen and that his opportunity of hearing Sousa's band was so rare that he wanted to sit right down and enjoy it while he had the chance, and he did.

The Sunday party arrived just in time to hear a medley of religious tunes and the evangelist craned his neck to look over the various players and their instruments.

R. L. Johnson, booking agent for Sousa, stated that he had made arrangements, while Mr. Sunday was in Philadelphia several weeks ago, to have the evangelist attend the concert here.

Newark Call 4/11/15

At the charity concert in the Armory last Monday night Sousa played the "Star-spangled Banner" at the end of the program, and most of the audience rose and "stood attention" for the minute the strains floated over the great area. But a hundred, or three times that number, calmly and indifferently made their way down the aisles and out. Possibly they did not know the National Anthem, but more probably they were of that sort of breed which recognizes nothing as sacred, and regards all patriotic observance as silly. It does seem as if people who show such carelessness for national sentiment should, at least, have consideration for those who do feel strongly on such matters. Fat and placid women and bored men marched down the passage-way with their backs to the flag and their eyes fixed upon the exit, and with ears deaf to the appeal of patriotism. They did not even seem to know that they were offending the canons of good taste. Probably they were just stupid, but somebody should wake them up.

Philad. No American 4/7/15

BILLY PRAYS FOR FULL ENVELOPE, THEN GOES TO HEAR SOUSA'S BAND

Paterson Is Lukewarm in Afternoon; Warms in Evening

THERE TO FIGHT DEVIL TO FINISH, SUNDAY SAYS

By H. T. Mitchell

PATERSON, N. J., April 6.

There was a marked contrast between Billy Sunday's two meetings today, his audience, of the evening being much larger and a great deal more enthusiastic and responsive than that of the afternoon. But in comparison to welcomes received in other cities in which he has spread his homely, old-fashioned gospel message, and particularly in Philadelphia, Paterson's early treatment toward the evangelist correctly might be termed lukewarm.

All Hear Sousa at Armory

Billy really got more of a send-off when he left the citadel at the end of his evening discourse and made his way to the armory to sit on the platform and hear Sousa's band hit the high spots between the classic and ragtime. The whole party went with him, and one and all seemed to like the syncopated stuff just as much as the other kind.

When the word reached the man with the leader's baton that the other famous man was about to enter the hall, he tapped the music rack, smiled and signaled. The kettle drums rolled jubilantly, and as Sunday, carrying his worn Bible, and muffled to his ears, poked his head in the door, the bandmen volcanoed forth snatches of "For He's a Jolly Good Fellow," "The Stars and Stripes Forever" and "We Won't Get Home Till Morning."

Loud as the brass crashed, louder still were the cheers and handclapping of the crowd assembled there. Billy headed his crew up the aisle triumphantly, where, after being introduced by J. P. S. as a man whom "preachers say is a good ball player, and whom baseball players say is a good preacher," he briefly gave his ideas of the sublimity and stirring qualities of music.

Wilmington Del. Star 4/11/15



One of the first men whom John Philip Sousa, the bandmaster, met when he arrived here Thursday with his band, was William M. Connelly, twice Representative and former Building Inspector. Some years ago when the "March King" was making an extended tour on horseback, he was held up here for three days by a blizzard. Mr. Connelly entertained him for a part of that time with the result that they became good friends. The former State and city official was Mr. Sousa's guest at the afternoon concert and afterward they had a long talk behind the scenes. "You can always rest assured," said the bandmaster to his friends, "that whenever I get to Wilmington I will look you up." Sousa and his band are on their way to San Francisco where they will play for ten weeks, beginning early in June, at the Panama-Pacific Exposition.

Auburn N.Y. Citizen 4/7/15

SUNDAY AND SOUSA

Evangelist and Bandmaster Boost Each Other.

PATERSON RATHER CHILLY

Not Same Enthusiasm at Revival as Has Been Shown Elsewhere.

PATERSON, N. J., April 7.—Billy Sunday at last night's tabernacle meeting had Homer Rodeheaver—"Rody"—boost Sousa's Band concert in the Armory here. Then, when Billy and party cut short part of the tabernacle meeting to hurry to the band concert, Sousa boosted Billy. Then Billy stepped in front of the band and boosted the art of music briefly.

No Boost for Paterson Enthusiasm.

But Billy didn't have any boost for Paterson's brand of enthusiasm or lack of it, when he compared for the reporters the difference between the way Philadelphia whooped things up for him and the way Paterson does not.

"I don't find the enthusiasm over my work here," said Billy, "that I found in Philadelphia. New Jersey is less enthusiastic than Pennsylvania and Pennsylvania was less enthusiastic than the Middle West."

Dramatic Mirror 4/14/15

MISS RUTH HELEN DAVIS

Miss Ruth Helen Davis, who has become a general favorite with New Haven playgoers, is young, interesting, cultured and industrious. Ella Wheeler Wilcox predicts for Miss Davis a radiant future as a dramatist. The two are now collaborating on a play to be known as "The Victory." The music will be written by Sousa. Miss Wilcox is interluding with poetry and dramatic parts. "The Guilty Man," one of Miss Davis's plays, will be seen at the Eltinge Theater in New York in September. The production will be by A. H. Woods. John Mason will be in the cast. Among the books translated by Miss Davis are "The Daughter of Heaven," "The Awakening," and "The Fear of the Living." Miss Davis is a graduate of Hunter College, and her home is in New Haven. She is a woman of travel, a quick observer, accomplished in music, and fluent in German and French.

Paterson Press 4/7/15

SOUSA GIVES TWO EXCELLENT CONCERTS

Sousa and his band visited Paterson yesterday, giving two concerts in the armory, one in the afternoon and the other in the evening. Their presence was due to the Officers' Club and as every one anticipated programs of great excellence were presented. The eminent bandmaster led his musicians in his accustomed brilliant and effective style and the numbers were loudly applauded. Of great merit was the symphonic tone poem "Sakuntala," by Goldmark, a geographic suite, written by Sousa and another selection from "Scheherzade."

Herbert L. Clarke, a cornetist of unquestioned talent, played solos written by himself, and Miss Margel Gluck gave two violin solos in an admirable style. The soprano was Miss Virginia Root, who sang with finish and grace, "Amarilla," by Winne and Costi's Serenata.

Paterson Call 4/7/15

NAIL ANOTHER LIE ABOUT BILLY

No Foundation About Rumors That He Was Paid to Attend Band Concert.

For several days there has been a persistent rumor in various parts of the city that Billy Sunday was to receive fifteen per cent. of the profits of the concert given by Sousa's band at the armory last night. Some time ago Mr. Sunday agreed to attend the concert and to close his tabernacle early on the night it was to take place. Just how the rumor about his agreeing to a monetary arrangement got started is hard to tell, but as the talk became more and more persistent, half a dozen newspaper men went to Mr. Sunday, after the sermon yesterday afternoon, and asked him whether or not it was true that he was to get fifteen per cent. of either the proceeds or the door receipts.

"That's not so boys," said Mr. Sunday, "and if I thought that they would try to give me anything I wouldn't go there. All I know is that I'm to go there and that they are going to have seats on the platform for us."

Last evening a representative of The Call went to the armory and talked the matter over with Mr. Johnson, manager for Sousa's band. "You can say that there is absolutely nothing to that thing. It's ridiculous. No such agreement was made and was never mentioned to Mr. Sunday. He certainly would never think of anything like that."

Richard Chiswell, chairman of the committee having the concert in charge, was approached and asked to give an explanation, if he could, for the starting of such a rumor.

"You can say positively that there is nothing to it. We never thought of such a thing and would not insult Mr. Sunday by asking him to accept anything. Why, Mr. Sunday agreed about two months ago to come to our concert. That was arranged through Mr. Johnson, manager for Mr. Sousa. We wanted to bring the band to Paterson and we also wished to avoid any conflict with the religious campaign. Mr. Johnson personally went out to see Mr. Sunday, at Philadelphia, and asked him whether he would come to the concert and close his service early that night, in Paterson. Mr. Johnson then came back to us and told us that Mr. Sunday was perfectly agreeable to do all within his power to help us and that he would attend the concert. Mr. Johnson also suggested that Mr. Sunday might be asked to speak but of course he could not be expected to do that for nothing and, in view of the fact that he would have to close the tabernacle early it would be no more than right to pay him a percentage. Mr. Johnson was asked how much would be sufficient and he thought about fifteen per cent would be enough. But, as a matter of fact, this subject never went any farther.

"Mr. Sunday was never asked to deliver an address. He simply agreed to come to hear the concert because he knew Mr. Sousa well and because he enjoys such music. That is all we know as to the foundation for such a rumor. I am perfectly willing to show our books and checks to substantiate what I say is true. Why one man asked me whether it was true

that we were going to pay Mr. Sunday \$10,000 for coming over. Just think of such a foolish thing."

Lieutenant-Colonel Cadmus was asked about the matter and he said there is absolutely nothing to the whole story. "It's ridiculous," he said, "and I cannot understand how it ever got started. I don't even remember such a thing was mentioned, but if it was it must have been only a passing remark. Mr. Sunday received absolutely nothing and was offered nothing. I am awfully sorry that such a thing has been mentioned but you can say for the officers that the rumor is absolutely false."

Mr. Cadmus offered to show the contracts and Mr. Chiswell said that all bills have been paid and all receipts are in, but there is none to show that such a transaction could have been possible.

As a matter of fact, the concert was not a very great financial success. Lieutenant-Colonel Cadmus said the regiment would be fortunate if they broke even, while Mr. Chiswell said there might be a profit of \$100 or \$200.

The concerts, both in the afternoon and in the evening, showed the characteristic work of Sousa's famous band. The conductor himself is getting slightly grey but is as full of snap and vim as he has ever been. He played a fine arrangement of "Tipperary," some Wagnerian numbers and other classics and of course gave his marches as encores. During the afternoon he gave several descriptive selections. Herbert Clark gave a tenor solo and Miss Virginia Root gave a soprano selection, while Miss Margel Gluck played a violin solo, both in the afternoon and evening.

Paterson News 4/7/15

Sunday Heard Sousa Concert

Following the services at the tabernacle last evening the members of the "Billy" Sunday party were conveyed to the Fifth Regiment Armory where they occupied seats upon the platform throughout the concert given by John Philip Sousa and his band. There had been a persistent rumor current for several days past that the evangelist had demanded fifteen per cent of the receipts for his appearing at the concert, but this was positively denied last night by Mr. Sunday, whose denial was backed up by similar statements from the manager of the band and also by all the local officers in charge of the holding of the band concert. The affair was not a financial success, it being announced that the regiment would about break even on the concert.

Newark Call 4/10/15

Mr. Sousa gave a concert the other night, in which the classic was followed instantly by a selection from "El Capitan" or the "Washington Post." "Reminds me of our phonograph," said a hearer. "First the sextette from 'Lucia,' and next 'Mr. Bones, I saw you walking with a fine colored lady yesterday.'"

Mon Telegraph 4/8/15

SOUSAS concert in Paterson is said to have put a crimp in Sunday's matinee attendance. Billy can't hope successfully to compete with John Philip as an acrobatic attraction.

Paterson Press 4/7/15

SUNDAY ATTENDS SOUSA CONCERT

Big Crowd in Armory Greet Evangelist, Who is Introduced by Bandmaster

Although Homer Rodeheaver announced at the beginning of the tabernacle service last night that Mr. Sunday would close early so as to give the audience an opportunity of listening to the Sousa Band concert in the Armory, the evangelist did not follow out the announcement. Instead the sermon lasted a little longer than usual, which was not the fault of "Ma" Sunday, who continually endeavored to get "Billy's" eye, to inform him that he had preached over the usual limit.

"Rodey," in his announcement, urged the audience to go to the Armory after leaving the tabernacle, saying that it would be an enjoyable event for all who could hear the concert. Very few complied with his wishes, however, for the concert was more than half over when the sermon ended.

"Billy," as soon as the sermon was over, did not wait around shaking hands, but donned his \$1,000 pure seal skin overcoat and made a dash for the street. He was followed by the members of his party, who entered George Arnold's automobile and drove to the home on Park avenue, where the evangelist made a quick change of clothes and was rapidly driven to the Armory. His party arrived there a few minutes before.

Sergeant Frank Bott made way for the evangelist to enter, for the crowd was very large in front of the armory. A selection was just being given as the evangelist entered the building and at the close he and "Ma" followed by a host of newspapermen walked to the platform at the extreme end of the building. While the band played "For He's a Jolly Good Fellow" and "We Won't Go Home Until Morning," the crowd of over 2,000 in the building cheered.

At the finish of the number Conductor Sousa came over to the evangelist's seat on the platform and shook hands with him. "Baseball Bill" walked over to the center of the platform with Conductor Sousa, who, bowing, said:

"Ladies and Gentlemen: It just so happened that as Mr. Sunday was coming in we played a selection in which familiar melodies occurred, 'He's a Jolly Good Fellow' and 'We Won't Go Home Until Morning.' I think they apply more or less to my friend Mr. Sunday. I remember when I was a young man I watched him play baseball and probably had aspirations myself of becoming a ball player. Later I heard he became a preacher. Then I heard the preachers say 'what a fine ball player he is, while the ball players said what a fine minister he was, so it gives me great pleasure to introduce my young friend Mr. Sunday.'"

Without any formality Mr. Sunday stepped to the platform and said:

"I'm sure Mr. Sousa would have made a better ball player than I would have made a musician. I have only been able to learn two tunes in my life. One of them is 'Yankee Doodle' and the other one isn't. I know, though, what an influence music has on people. We Americans become enthusiastic when we hear 'Yankee Doodle' and the 'Star Spangled Banner.' If you want to see a German go wild just play 'The Watch on the Rhine' for him. 'God Save the King' enthuses every Englishman and the 'Marseillaise' arouses the Frenchmen."

After a few Biblical allusions to music Mr. Sunday said that he did not intend to speak, but that he had come to listen. He seated himself among the group on the platform and then the band struck up a paraphrase on familiar hymns. Following this, while the band played "Nearer My God to Thee," "Lead Kindly Light," "Speed Away with Jesus" and "Rock of Ages," Mr. Sunday continually chatted with Mrs. Sunday.

Washington Herald 4/11/15

"WAR SOLVES NOTHING AND PROVES NOTHING"

Sousa Declares It Leaves Only Rebuilding of Cities and Friendships to Be Done.

That the European conflict now in progress is unnecessary, will be of benefit to no one, and that it will solve none of the problems of civilization, is the epitome of the opinion expressed by John Philip Sousa, the "march king," now visiting his home here.

"War is of no benefit to any one; it proves nothing," Sousa said. "It leaves nothing but a rebuilding process. That process is deploring slow in the remodeling of friendships. It also will take years to rebuild the cities and towns now in the devastating path of the armies."

Sousa confided that he had "made it a point to follow the advice of our President, that we should be neutral in our discussions of this subject."

The noted bandmaster called attention to the personnel of his organization, in connection with his remark about neutrality of speech during the war. "In it are those of many nationalities. Americans are the most numerous in the organization," said he, "and next in number come the Germans. We also have French, Austrians, Spaniards, English, Danes, Belgians and Italians. But they have all been naturalized and none of them has been called to his former colors."

Sousa is an American—a native of this city. A member of the Gridiron Club for many years, he constantly is in touch with the newspaper fraternity and is an idol among the members of that profession.

Plainfield Courier News 3/26/15

JERSEYMAN WILL BE AGENT OF SOUSA.

Washington, March 26.—Frank T. Nutze left Washington yesterday on a trip across the continent, beginning at Trenton, as the advance representative of Sousa's band. He will be about ten days ahead of the band, making arrangements in the cities at which the musical organization stops. Mr Nutze is due to arrive in San Francisco May 9 and will then play with the band and act as assistant general manager to E. G. Clark at the Panama-Pacific Exposition. He does not expect to return home until August 1. Mr. Nutze is a cornetist.

W. J. M. Telegraph 4/21/15

SOUSA AND ELLA WHEELER WILCOX COLLABORATE ON OPERA "VICTORY"

Theme Supposed to Have Been Inspired by the European War. Author and Composer Hope for Production Not Later Than August.

FRIML IN BARRED-OUT CLUB

Hans Bartsch, Who Placed "The Lady in Red" for America, Declares Musical Comedy Scored in Atlantic City—"Sweet-hearts" Is Revived.

By RENNOLD WOLF.

HERE'S a rare combination that ought to lead to something fiery in the operatic line. John Philip Sousa, past master of stirring marches, and Ella Wheeler Wilcox, who can write about passion until the cows come home, are collaborating on a new opera which is supposed to have been inspired by the European war.

Mr. Sousa, of course, is composing the score, which is guaranteed to be filled with a series of martial punches; and Mrs. Wilcox, equally of course, is writing the libretto in which the love story is said fairly to sizzle.

The title of the work is "Victory," and Mr. Sousa and Mrs. Wilcox hope that it will be produced not later than August. It is not known definitely whether or not they intend to hold "Victory" until the end of the European war and then sell the rights to the winner.

Camden N. J. News 4/19/15

LACK OF MUSIC WILL STOP WARS, SOUSA THINKS

COLUMBUS, April 19.—"The war game is defeating itself by its methods," declared John Phillip Sousa, the well known bandmaster.

"For instance, when present-day tactics did away with bands at the front, one of the elements which in the past gave fighting its romantic thrill was destroyed," continued Sousa. "Romantic war is gone, and the time will soon come when the masses won't be thrilled up to the other kind. But, until war is gone, the United States ought to have a navy as large as any, and the most efficient in the world. Only then will we be safe."

Wilmington News 4/15

MARKSMEN AWAIT COMING OF SOUSA

Great Bandmaster and March King Will Receive Cordial Welcome by Shooters.

Member of the duPont Trapshooting Club are much interested in the scheduled visit of John Philip Sousa, famous bandmaster and trapshooter, to the city next Thursday, April 8. Mr. Sousa is the only life member of the duPont Trapshooting Club and as he has shot with the localities several times each year for several years they are all personally acquainted with him.

MUSICAL TRAPSHOOTER.



JOHN PHILIP SOUSA.

At the league shoot on Saturday when duPont Club meets the Glen Willow club in the last match of the Philadelphia Trapshooters' League the club will offer as prizes ten tickets to the Sousa concert. There will be two prizes for each class awarded to the high men in each division on the 50-target program. At the recent Fred Gilbert twentieth anniversary celebration Mr. Sousa was one of the prominent shooters and speakers at the banquet, and those who were fortunate to be able to attend the dinner will long remember Mr. Sousa's remarks on that occasion.

The local shooters are figuring on handing a trimming to the visitors on Saturday and if they do so they will close the season with five wins out of seven matches to their credit, and romp into second place in the pennant race.

W. J. Clipper 4/19/15

FLOWERS FOR SOUSA.

John Phillip Sousa received a rousing ovation from his fellow members of the Du Pont Trapshooting Club when he appeared with his band at the Playhouse, Wilmington, Del., April 8.

Mr. Sousa is a frequent visitor to Wilmington, where he finds recreation in smashing the clay pigeons, and is recognized as an expert shot. During his concert at the Playhouse he received a mammoth bunch of American beauties from the marksmen, who occupied a large portion of the theatre.

Virginia Root, soprano soloist with the band, was taken suddenly ill prior to the evening performance, and her place on the program was filled by Margel Gluck.

Washington Post

"Useless War," Says Sousa.

That the European conflict now in progress is unnecessary, will be of benefit to no one, and that it will solve none of the problems of civilization, is the epitome of the opinion expressed by John Philip Sousa, the "march king," who is at the Willard.

"War is of no benefit to any one; it proves nothing," said the former leader of the Marine Band. "It leaves nothing but a rebuilding process. That process is deplorably slow in the remodeling of friendships. It also will take years to rebuild the cities and towns now in the devastating path of the armies."

Mr. Sousa confided that he had made it a point to follow the advice of the President that every American should be neutral in discussing the war. The noted bandmaster called attention to the personnel of his organization in connection with his remark about neutrality of speech during the war. In his band are men of many nationalities.

"Americans are the most numerous in the organization," he said, "and next in number come Germans. We also have French, Austrians, Spaniards, English, Danes, Belgians and Italians. But they have all been naturalized, and none of them has been called to his former colors."

Mr. Sousa called attention to the fact that the band has traveled through the present war zone several times. In making a distance of something like 700,000 miles during the 23 years the band has been in existence every country now aflame with conflict has been reached.

Johnstown Pa Democrat 4/15/15

SOUSA UNABLE TO TAKE PART IN TRAPSHOOTING

Famous Bandmaster Cannot Find Time to Enjoy Local Match

As most sportsmen know, John Phillip Sousa, the famous bandmaster who is to appear at the Cambria theater tomorrow afternoon and evening with his splendid band, enjoys much repute as a trapshooter and never neglects an opportunity to indulge in his favorite recreation. When it was first announced that Sousa would be in Johnstown tomorrow, it was thought that he would give a concert only in the evening, so a number of Johnstown gunners thought it would be a grand opportunity to entertain Mr. Sousa on their shooting grounds at Island park.

But word has been received from Mr. Sousa that in view of the fact that an extra bargain matinee has been arranged for his visit in Johnstown, it will not be possible for him to visit the traps of the local sportsmen.

Musical America 4/10/15

SOUSA CONDUCTS HIS PEACE HYMN

Setting of Whitcomb Riley Poem Sung in Philadelphia by Chorus of 600

PHILADELPHIA, Apr. 1.—John Philip Sousa conducted a chorus of 600 in his hymn of peace "The Messiah of Nations" at the Wanamaker store on March 29. It was the second time that the hymn has been sung publicly. The first time was a few weeks ago in Indianapolis, home of James Whitcomb Riley, the "Hoosier poet," who wrote its verses. The hymn is as follows:

In the need that bows us thus, America! Shape a mighty song for us, America! Song to "whelm a hundred years" Roar of wars and rain of tears 'Neath a world's triumphant cheers, America! America!

Lift the trumpet to thy mouth, America! East and West and North and South, America!

Call us 'round the dazzling shrine Of the starry old ensign, Holier yet through blood of thine, America! America!

High o'erlooking sea and land, America! Trustfully with outheld hand, America! Thou dost welcome all in quest Of thy freedom, peace and rest, Ev'ry exile is thy guest, America! America!

Thine a universal love, America! Thine the cross and crown thereof, America!

Aid us, then, to sing thy worth: God hast builded, from thy birth, The first nation of the earth, America! America!

The singing of the hymn was the feature of the afternoon concert at the Wanamaker store on "Sousa Day." In the morning the military band of the John Wanamaker Commercial Institute gave a concert in the grand court of the store under Mr. Sousa's leadership, and in the afternoon there was an elaborate program in Egyptian Hall. Grace Hoffman was the soloist and half a dozen of Sousa's compositions were given. Also the applauding audience coaxed forth as many more from "the march king."

Mr. Sousa was entertained at luncheon by Mr. Wanamaker and during its course was presented with the bronze medal of the Order of the Star which was founded by Rodman Wanamaker some years ago as a recognition of the efficiency and success of employes of the store. It was presented by Howard L. Kratz, commander of the veteran corps.

Musical Courier 4/21/15

Newark, N. J.

The Newark, N. J., Sunday Call speaks editorially of the "lack of patriotism of a large number of persons at the Sousa concert last Monday night." "Sousa played the 'Star Spangled Banner,'" says the Call, "and most of the audience rose and stood attention for the minute the strains floated over the great area. But a hundred or three times that number calmly and indifferently made their way down the aisle and out. Possibly they did not know the national anthem, or possibly they were of that sort of breed which recognizes nothing as sacred, and regards all patriotic observance as silly. It does seem as if people who show such carelessness for national sentiment should, at least, have consideration for those who do feel strongly on such matters. Fat and placid women and bored men marched down the passageway with their backs to the flag and their eyes fixed upon the exit, and with ears deaf to the appeal of patriotism. They did not even seem to know that they were offending the canons of good taste. Probably they were just stupid, but somebody should wake them up."

BILLY SUNDAY HEARS. SOUSA'S BAND PLAY

"For he's a jolly good fellow," played Sousa's band at the Armory last evening when Billy Sunday and his party walked in direct from the tabernacle meeting. They were escorted to seats on the platform, where Mr. Sunday and John Philip Sousa shook hands. Mr. Sunday was led in front and mounted Mr. Sousa's dais, as bashful as a debutante. He spoke of the influence of music and said that he could sing only two tunes. One is "Yankee Doodle" and the other isn't.

While Rev. William A. Sunday is occupying the center of the stage in Paterson, and gets about what is coming to him in publicity and acclamation, it doesn't take a Billy Sunday to make a Sousa concert. No, that was made years ago, before ever Billy Sunday assumed the role of Young Lochinvar. What does make a Sousa concert?

Oh, a lot of players, a collection of marches and John Philip himself. He and his popular marches are so inseparably connected now, that they would not sound right without the familiar baton and that immaculately white glove.

Last night there was an admixture of surprisingly good soprano singing by Miss Virginia Root, and a performance on the violin by Miss Margel Gluck that won her an enthusiastic encore. Then Herbert L. Clarke gave a concert solo that demonstrated the possibilities of a cornet in a way the audience will not soon forget. These are all very essential parts of a Sousa concert. And such a concert is conducted by the man who knows the popular taste the world over, and always plays more encores than he does set program selections. He and his band are good natured and long suffering and respond to encores as long as an audience has strength left to clap. When they become too tired to clap longer, the band opens up in a fresh direction. The large audience last night doesn't need this information. It may serve as a suggestion to others so unfortunate as to miss last evening's meritorious offering.

Routine interferes with free expression of opinion, but some routine is necessary when one undertakes to describe a Sousa entertainment. And last evening the routine was in evidence when they opened with the overture, "Carnival Romain," by Berlioz. The applause had scarcely subsided when the band burst into the "El Capitan March." At its close the audience began to rouse from its torpor and the applause subsided again, to hear "Social Laws," composed by Sousa, and he lost none of his cunning when he composed that.

"Neptune's Court," cornet solo, was acceptably played by its author, Herbert L. Clarke. The way he toyed with that cornet was a revelation? Its range of key, its purity of tone, and the player's perfect technique combined to make a pleasing whole. More applause, and "Lily Bells," by Sousa followed. The audience had ceased to even imitate slumber by this time.

A suite, "Impressions of the Movies," set down on the program as new, is by Sousa. "The Musical Mokes" performed some capital stunts. Then "The Crafty Villain and the Timid Maid" gave a good exhibition, all in tone color, of course, whatever that may mean, and the "Cabaret Dancer" closed the combination.

It was about this time that the Sunday party arrived. Billy, himself, and Ma, and Jack Cardiff, B. D. Ackley, the pianist, Rev. Edward H. Emett, the man who stays the hand of trouble, Homer Rodeheaver, the director of music, J. W. Welsh, Miss Frances Miller, Miss Grace Saxe, Mr. and Mrs. Robert Stover, George Arnold and William Arnold, and a long line of newspaper men, trailing behind. They mounted the platform, Billy, and Ackley and Cardiff in front, with Ma where Billy could make such observations as he wished, and he made many. And don't forget that he enjoyed that concert. Maybe "Yankee Doodle" is all the tune he knew before he went there. He learned a few more last evening. By the way, that was something of a reflection up Rodeheaver and Ackley, wasn't it? To say after these close associations that he knows only "Yankee Doodle." Well, never mind, if they don't mind it is scarcely the business of others.

And here an entirely unexpected feature was thrust forcibly into the program. But really nobody cared. Mr. Sousa has the permission of that audience to do some more interpolating when he comes again. He introduced a medley of favorite old hymns which included "Rock of Ages," "Beulah Land," "Lead Kindly Light," "Steal Away," "Mary and Martha Have Just Gone Along," and closing with "Bethany." Ah, well, who can describe the impression left by this? No one. Let it pass. Just here another Sousa composition, "King Cotton," got into the program as an encore.

Mr. Sousa disappeared momentarily and returned with the soprano soloist, Miss Virginia Root. Tosti's "La Serenata" was down on the program. It took no appreciable time to discover that here was a soprano whose performance justified her title. When it was done a storm of applause greeted her, and kept up until she came back and sang "Will You Love Me When the Lilies Are Dead?" The second storm of applause was her answer. This time people applauded in relays so she could know she was wanted again. She responded with "Annie Laurie." Then the audience looked at their program and saw other numbers. So the band was permitted to play a "Tristan and Isolde" selection by Wagner, which had all the tone color and the crash and rumble of Wagner's music. Applauding for encores had developed into a habit by this time and "Fairest of the Fair," evidently a compliment to the soprano soloist, was the response. Here came a surprise. Six slide trombone players marched boldly out in front and played a solo—no, a solo part as a sextet, for they all agreed upon what they were playing. This ended the first part, and in place of five numbers the musicians had contributed a total of twelve. The fellow who complains at that deserves to never hear Sousa anyhow. But in the event that these tactics are often pursued at the armory a different type of chair is earnestly suggested.

The second part opened with Scherzo, from symphony in "D-Major," by Svendsen. A good many did not care for this particularly, but the applauding habit could not be overcome, and "Tipperary" followed. Whoever arranged that air for the band was a master, and the assumption is that Mr. Sousa did it himself. Anyhow, what was heard was the air played upon each separate instrument, and then a finale altogether that would

have made the Germans tremble in affright if they had heard it.

"A Modern Concert on an Ancient Air, Shepherd Hey," by Granger, and a new march, "The Pathfinder of Panama," by Sousa, were next. Encore No. — never mind, the number is lost anyway, and the "Stars and Stripes Forever," by Sousa, with solos, trios and solo parts by combinations of piccolos, cornets and slide trombones added to the zest. More applause and "Manhattan Beach," a Sousa march, satisfied the people for that. And here was the climax of the evening.

Miss Margel Gluck, an accomplished violinist, gave two movements from "B-Minor Concerto," by St. Saens, and as an encore a serenade, "Millions des Arlequins." She was unfortunate in attempting to play a violin in that great room where its delicate tones were lost in the void and were very weak half way down. Her performance was almost perfect, but it was largely a succession of motions which were accompanied by silences. Crashing brass can fill that great roof, but the bird-like notes of a violin float upward and are lost among those arches, and never come back again. The concert closed with "American Dances," new, by Harry Rowe Shelley.

It was a Sousa concert. A Sousa audience enjoyed it. No further comment is needed. An interesting coincidence was noted. John Philip Sousa was conducting what is probably the best band in America. Albert Robinson, conductor of the best band in New Jersey, was listening, and elsewhere sat Homer Rodeheaver, who is now conducting the biggest choir in New Jersey at the tabernacle. This was an interesting feature.

Music at Willow Grove Park.

"Philadelphia's Playground," as lovely Willow Grove Park is known, will open its twentieth season on May 22. Visitors to the eastern section of Pennsylvania who feel their trip incomplete without some time being spent in Willow Grove, will be offered an unusually attractive musical program this season. From May 22 to June 5 the Russian Symphony Orchestra, under the direction of Modest Altschuler, will supply the music, augmented by various well known soloists. From June 6 to June 26 Arthur Pryor and his band will be heard, together with various vocal and instrumental soloists. Victor Herbert and his

orchestra will be at the park from June 27 to July 17. Patrick Conway and his band will play from July 8 to July 31, coming directly to the park from an eight weeks' engagement at the Panama-Pacific International Exposition at San Francisco. Among the soloists, both vocal and instrumental, who will accompany this band will be Josephine Dunfee, soprano. The next attraction will be Wassili Leps and his symphony orchestra, from August 1 to August 14. This splendid organization will be assisted by several noted vocal soloists.

John Philip Sousa and his Band will close the season, appearing from August 15 to September 12, terminating a long transcontinental tour which includes a ten weeks' engagement at the Panama-Pacific International Exposition at San Francisco. The Philadelphia Operatic Society and various other choral bodies will likewise be heard from time to time.

Altoona Mirror 4/15/15

BUSINESS IS IMPROVING.

Sousa Discusses Industrial Conditions and Talks of Trap Shooting.

John Philip Sousa, director of the world famous Sousa band, who arrived in this city today for two concerts, discussed business conditions throughout the country, especially at the various points in which his organization has appeared, with an Altoona Mirror reporter today. Mr. Sousa stated that his band was received enthusiastically at each point where they have had engagements so far this year, and that conditions have apparently improved greatly in many cities, judging from the fact that audiences are increasing, rather than decreasing.

Mr. Sousa is one of the most prominent trapshooting enthusiasts in this country, he being one of the owners of a large reserve, containing some 8,000 acres, in Southern California, along the Santee river. The famous band leader's favorite sport lies chiefly, according to his statement, in shooting clay pigeons. "I would just as soon shoot at a cow, as hunt deer or any other big game," said Mr. Sousa, displaying his aversion to big game hunting, when asked if he cared for that line of sport. In addition to deer and other big game in the southern reserve, wild fowl are under protection. "The new federal law concerning the spring shooting of birds is magnificent," said Mr. Sousa, "and if we are to preserve bird life we must have measures to protect it."

Columbus Journal 4/15/15

FIND '96 SOUSA PROGRAM

Workmen Wrecking Deshler Building Discover Relic.

Nineteen years ago John Philip Sousa conducted one of his first band concerts in Columbus. While wrecking the Deshler Building, Broad and High Streets, workmen recently found an old program, dated March 8, 1896, announcing the appearance of Sousa at the old High Street Theater.

In view of the approaching concerts by Sousa in Memorial Hall Saturday, Clarence Metters, secretary of the Builders and Traders' Exchange, has returned the age-stained, crudely illustrated program of a decade ago to the famous bandmaster.

Since the concert here in 1896, Sousa's band has made numerous tours of the United States and Canada and has made one concert tour of the world, traveling in all over 625,000 miles and giving 10,000 concerts.

Among the soloists scheduled in 1896 and who accompanied Sousa's band for years, was Arthur Pryor, the trombone soloist. Miss Myta French, soprano, and Miss Currie Duke, violinist, two widely known women of the concert stage a generation ago, presented numbers on the program.

"King Cotton" and "Three Quotations" were then in their heyday of popularity.

Johnston Pa Tribune 4/17/15

Conducted Big Chorus.

Philadelphia, April 17.—John Philip Sousa conducted a chorus of 600 in his hymn of peace, "The Messiah of Nations," at the Wanamaker store recently. It was the second time that the hymn has been sung publicly. The first time was a few weeks ago in Indianapolis, home of James Whitcomb Riley, the "Hoosier poet," who wrote its verses. The hymn is as follows:

In the need that bows us thus. America!
Shape a mighty song for us. America!
Song to "whelm a hundred years"
Roar of wars and rain of tears
'Neath a world's triumphant cheers.
America! America!

Lift the trumpet to thy mouth. America!
East and West and North and South.
America!

Call us 'round the dazzling shrine
Of the starry old ensign,
Holier yet through blood of thine.
America! America!

High o'erlooking sea and land. America!
Trustfully with outheld hand. America!

Thou dost welcome all in quest
Of thy freedom, peace and rest,
Ev'ry exile is thy guest. America!
America!

Thine a universal love. America!
Thine the cross and crown thereof.
America!

Aid us, then, to sing thy worth;
God hast builded, from thy birth,
The first nation of the earth. America!
America!

The singing of the hymn was the feature of the afternoon concert at the Wanamaker store on "Sousa Day." In the morning the military band of the John Wanamaker Commercial Institute gave a concert in the grand court of the store under Mr. Sousa's leadership, and in the afternoon there was an elaborate program in Egyptian Hall. Grace Hoffman was the soloist and half a dozen of Sousa's compositions were given. Also the applauding audience coaxed forth as many more from "the March King."

Mr. Sousa was entertained at luncheon by Mr. Wanamaker and during its course was presented with the bronze medal of the Order of the Star which was founded by Rodman Wanamaker some years ago as a recognition of the efficiency and success of employees of the store. It was presented by Howard L. Kratz, commander of the veteran corps.

N.Y. Commercial 4/9/14

News of The Theatres

The popularity of Sousa and his band was again demonstrated last night when a large and enthusiastic audience filled the Hippodrome and applauded a varied and thoroughly enjoyable program. Sousa conducted with all his old time earnestness and was called on many times during the evening to render some of the popular marches which have made him famous as a bandmaster.

The soloists were Miss Virginia Root, soprano, who sang "The Crystal Lute;" Miss Margel Gluck, violinist, who rendered fantasies on themes from "Carmen;" and Herbert L. Clarke, cornetist, who played "Neptune's Court." Among the band pieces were "Pester Carnival" by Liszt; "The Angelus," Massenet; "Sheridan's Ride" by Sousa and "Sheperds Hey" by Grainger.

New Telegraph 4/9/14

Sousa at Hippodrome.

John Philip Sousa and his musicians came last night to the Hippodrome and gave a programme of nine numbers and, perhaps, ninety encores. He traversed the whole range of popular music and introduced a novelty in three movements, called "Impressions of the Movies." He also gave his "Sheridan's Ride," which is a musical description of the poem of the same name. The soloists announced were Mr. Herbert L. Clarke, Miss Margel Gluck and Miss Virginia Root.

There was the usual house and the usual enthusiasm.

Babylonian Times 4/9/14

Sousa Gives Concert.

John Philip Sousa and his band gave a splendid concert last night at the Hippodrome. He was assisted by Miss Virginia Root, soprano soloist; Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist. The programme opened with "Pester Carnival," Liszt. Sousa's "Impressions at the Movies," a new number, was especially good. It was in three parts: "The Musical Movies," "The Crafty Villain and the Timid Maid" and "The Cabaret Dancer." Mr. Clarke, who is one of the band, played "Neptune's Court." He composed the piece himself. "Sheridan's Ride" was filled with the Sousa "go" and was well received, and Miss Root sang "The Crystal Lute" with a sweet, strong voice. Miss Gluck's fantastic on themes from "Carmen" was also splendid although her violin seemed to give her a little trouble. Sousa was especially generous with his encores, always responding twice and sometimes thrice.

Press 4/9/14

A large gathering at the New York Hippodrome last night heard one of the most complete concerts John Philip Sousa, the bandmaster, ever presented here. The band is just completing a tour of the world.

Among the soloists on the programme were Margel Gluck, violinist; Virginia Root, soprano, and Herbert L. Clarke, cornetist.

Babylonian Citizen 4/9/14

SOUSA AND HIS BAND

Make Their Only Appearance This Season in New York.

Sousa and his band entertained a large and enthusiastic audience last night at the Hippodrome in Manhattan, the occasion being the only appearance in the greater city this season of the noted leader and his musicians. A varied programme was given, running all the way from Liszt's Sixth Rhapsody to humorous variations on "Get Out and Get Under." Perhaps the most impressive piece was Massenet's "The Angelus," with the muted brass giving a most impressive imitation of a great organ.

The soloists were Miss Virginia Root, soprano, who sang "The Crystal Lute," Miss Margel Gluck, who gave Sarasate's fantasie on airs from "Carmen," and Herbert L. Clarke, cornetist, who played his own "Neptune's Court." There were two new Sousa pieces in the programme, "Impressions at the Movies" and "The Lamb's March."

It was the encore pieces, however, as is always the case with Sousa concerts, which furnished the most entertainment for the enthusiasts present. After each selection there were several of the old-time marches, and the big audience went wild with delight when it heard "Hands Across the Sea," "Manhattan Beach," "El Captain" and "The Stars and Stripes Forever."

N.Y. Star 4/15/14

SOUSA IN TOWN

John Philip Sousa and his band were heard at the Hippodrome Sunday evening, November 8. Mr. Sousa seemed to win more applause with his own compositions than with those of other composers. Encores were given after every regular number. His famous march, "The Stars and Stripes," was one of the big hits of the evening.

A new march entitled "The Lambs" and dedicated to the club which bears that name, and of which Mr. Sousa is a member, was well received by the audience.

Musical America 4/4/14

Musical America 4/4/14

Rochester Herald 4/5/14

Rochester Times 4/5/14

43

THRILLS APLENTY FOR BIG SOUSA AUDIENCE

Bandmaster's New York Concert Awakens Characteristic Enthusiasm—
Success for Three Soloists

A characteristically large and eager audience greeted John Philip Sousa and his band at the New York Hippodrome last Sunday evening. The assisting soloists were Margel Gluck, violinist; Virginia Root, soprano, and Herbert L. Clark, cornetist. The following program was given:

Sixth Rhapsody, "Carnival of Pesti," Liszt; "Neptune's Court," cornet solo, Clarke; Suite, "Impressions at the Movies," Sousa; soprano solo, "The Crystal Lute," Sousa, sung by Virginia Root; Picturesque Scene, "The Angelus," Massenet; "Sheridan's Ride," Sousa; "Shepherds' Hey," Grainger; March, "The Lambs," Sousa; Violin Solo, Fantasia on themes from "Carmen," Sarasate, played by Margel Gluck; Overture to "The Charlatan," Sousa.

Throughout the evening encores were numerous, two and three being heard after each of the regular numbers.

Mr. Clarke's cornet solos were enthusiastically received, especially the playing of his own composition, "Neptune's Court." Miss Root sang with beautiful clear tone and spirited style, and found her audience keenly responsive, and Margel Gluck's technically accurate and musically expressive playing was likewise greatly enjoyed.

But it was the inimitable Sousa himself who found the way most unerringly to quicken the pulses of his hearers. His conducting was as stirringly effective as it always is, and his own compositions, in the best Sousa vein, awakened their inevitable thrill. Sousa audiences are always insatiable, and this one apparently could have listened to a concert twice as long and still have clamored for more.

Sousa has come to us for his annual concert and has received the usual ovation from a capacity house. The enthusiasm reached its climax with a new march dedicated to the Lambs—not of Wall Street, but of the dramatic profession.

It reminds me that some years ago when I was in Europe and a military band went by, a gentleman in whose company I was said:

"You cannot make such music in America!"

When I told him that the band was playing a march by John Philip Sousa, he said:

"Yes, Sousa must be an Italian."

I said: "No, he was born in the United States—the son of a Spanish trombonist—and that is why he has always been able to blow his own horn so successfully!" Of course, the musical high-brows would not admit for a moment that John Philip Sousa belongs in the ranks of great composers. For all that, a man who can write marches which are played all over the world may be said to be "in a class all by himself."

Watch a regiment go by to the music of a Sousa march.

It's inspiring! At least so thinks

Your

MEPHISTO.

Rochester Union Advertiser 4/5/14

LYCEUM.

Interpreting with consummate skill the compositions of music masters old and new, John Phillip Sousa and his band gave a delightful concert at the Lyceum last night, for, not only was the music directed by one whose art is the accompaniment of genius, but the magnetism of the personality of the famous bandmaster was dominant—seemed a part of the music. It was a diversified programme—from classical compositions to ragtime—but none were accorded a more enthusiastic reception than the marches, of which the march king is the composer. The concert opened with Liszt's "Pester Carnival," which was played artistically, and the band responded to encores with "Hands Across the Sea," which is one of Sousa's best known compositions, and "Papa-Mama," a plaintive little melody of childish simplicity. Herbert L. Clarke gave Neptune's Court, a new composition by Clarke, as a cornet solo, playing the piece admirably, and responded to an encore with "Lily Bell." Then came a new composition by Sousa, "Impressions of the Movies," which proved to be not only a novelty, but contained melodies of much beauty. It is in three parts, "The Musical Mokes," "The Crafty Villain and the Tim'd Maid," and "The Cabaret Dancers." It is like a series of pictures in which you see clearly the story that the composer intended to convey. An encore brought "The Gliding Girl," a composition with a rhythmic swing that made it one of the most delightful of the evening's offerings. Miss Virginia Root, soprano, sang in a pleasing manner the Aria from Puccini's "La Boheme," and "Will You Love Me When the Lilies Are Dead?" "Carmen Fantasia" was played by Miss Margel Gluck, violinist, an artiste of much ability, and she responded to encores with "Les Millions d'Arlequin" and "Liebesfreud." In addition to other numbers on the evening programme the band played "King Cotton," "The Stars and Stripes Forever," and other well known Sousa numbers, and the audience continually called for more. A concert was also given in the afternoon.

SOUSA BAND IN TWO CONCERTS

"March King" Offers Typical Programme at Lyceum.

PLAYS MANY OLD FAVORITES

Popular Composer and His Famous
Band Still at Their Best—Solo-
ists Give Pleasure.

The Sousa Band is an institution that does not yield to the passage of years. It is typically American, its conductor is the best living composer of music that expresses the vitality and vigor of the American character, and its concerts are of the kind that appeal to the vast majority of people, to everybody in fact save those whose musical sense has been so painfully educated that they cannot appreciate them.

The two concerts that Sousa and his band gave at the Lyceum yesterday afternoon and evening covered a great variety of music, classical, modern and rag-time, but it all was imbued with the striking personality of the conductor. It was all played with that force, that prodigal use of brasses and drums that is always characteristic of the "March King," whatever kind of music he may be playing. Therein is the reason why a Sousa concert is like nothing else in the musical world.

For his afternoon programme Sousa selected several compositions seldom heard in band music. The most pretentious was Liszt's "Second Polonaise," a formidable work for any organization, but played artistically, even though with the characteristic Sousa vigor and strength of tone. Particularly effective also was his opening overture, "Carnival Romain," by Berlioz, played with brilliance. His three soloists added much to the programme. Miss Margel Gluck, a young violinist of charming appearance and considerable talent, played two movements from Wienawski's difficult "Concert in D Major" with technical perfection and genuine emotional feeling. Miss Virginia Root, a soprano of wide range and power, sang "Amarella," by Winne, and Herbert L. Clarke played a rondo on the cornet with the smooth, velvet tone for which he is well known.

The other numbers on the afternoon programme were Gilbert's overture, "Thalia," Lacombe's "La Verbena" serenade and two of Sousa's own compositions, including his new march, "The Lambs." For encores the band played some of Sousa's stirring marches that apparently are to become permanently fixed in the American musical gallery.

Lyceum Theater

Sousa and his incomparable band paid a visit to the Lyceum Theater yesterday where they were heard at two concerts. Though the audiences were small, the one at the matinee being lamentably so, the applause was overwhelmingly enthusiastic, as it always is when Sousa plays, and at the evening performance there were innumerable encores, granted with Mr. Sousa's accustomed graciousness, at the cordial insistence of a delighted house. This famous leader and his men are today as unique in all the realm of music as they were during the early days of their extraordinary career. Through many years they have thrilled countless audiences with the vigor of their playing and the power of their conductor. To hear Sousa's organization is to hear band music in its quintessence. There is nothing quite like it and there is a never-failing sense of pride in the realization that it is an American institution.

Mr. Sousa's marches, and it is on them that his fame as a composer really rests, possess an almost hypnotic inspiration. They are classics in their way and are as invigorating in their irresistible appeal as on the occasion of their initial performance. What memories, grave and gay, were brought to mind by "Manhattan Beach March," "King Cotton," "The Stars and Stripes Forever," and "Hands Across the Sea!" If only "El Capitan" and "The Washington Post" had been included we would have heard most of the world famous group that have earned Mr. Sousa the title of the "march king." Newer marches were also given as encores, among them being "Fairest of the Fair" and "With Pleasure." A deliciously humorous arrangement of "Get Out and Get Under," done in Mr. Sousa's most approved style was another particularly popular number as was "The Gliding Girl." The individuality, grace and effectiveness of his conducting are as striking as ever and there was constantly evident, through the entire program, his usual perfection of control over the various choirs in his band. Every gesture is made to count in the same fascinating way as of old and the same attractive mannerisms are employed.

Mr. Sousa is fortunate in his soloists. Miss Virginia Root, soprano, has a clear, high voice which is admirably used and controlled, and Miss Margel Gluck is a talented violinist whose playing shows a wide knowledge of the resources of her instrument. She has a lovely, singing tone, an excellent technical equipment and a gratefully musical temperament. Last night she gave Sarasate's "Carmen Fantasia," a thankless and exceedingly difficult composition, after which she added Drigo's "Serenade" which was so charmingly played that the audience clamored for a second encore. Miss Gluck gave Kreisler's "Liebesfreud," always a captivating work.

Herbert L. Clarke, the third soloist, is well known in Rochester as a cornetist of exceptional attainments. His playing last night was received with flattering enthusiasm.

THERE'S BUT ONE JOHN P. SOUSA

And His Band Almost Brings
Folks to Their Feet in
the Armory

HIS MUSIC HAS SWING

Great Variety Provided in Pro-
grams—Excellent Solo
Numbers

(By G. H. L.)

Once in a life-time there comes a press-agent who hits off the truth so squarely and honestly that his own estimate of the attraction, which he so often blatantly heralds, in on sense exaggerates or over-estimates its worth. To that genius of the pen who phrased the sentence, "There is Only One Sousa's Band and John Philip Sousa is Its Conductor," our congratulations. He has said in a single sentence all that reviewers will say in paragraphs and columns.

There is only one Sousa's Band. No one who heard either of yesterday's concerts at the Armory will question the fact that John Philip Sousa is very much its conductor.

An English woman once told Mr. Sousa that as long as he lived Great Britain would never declare war against the United States.

"Your band," she told him, "would inspire any army to conquer the world."

Stirring Rhythm

Yesterday as the brass instruments were ranged in a long single line before the footlights, three files in the center, blaring out the wild, swinging melody of "Stars and Stripes Forever," one could almost hear the march of tramping armies and sense the exhilarating thrill of approaching combat. Perhaps it was the unconscious suggestion of these days of war, perhaps the wild melody of the composition. Perhaps it was John Philip Sousa himself.

In person the bandmaster has changed but little since his first appearance in Binghamton. Few persons in the audience yesterday would have believed that Sousa was celebrating his sixtieth birthday. He still leads his musicians with the same easy swing, the same apparent lack of effort and the same telling effectiveness that has always characterized his work. As one watched him yesterday the thought occurred that Sousa's Band without the leader himself would lose much of its charm. None of the musicians apparently paid any attention to Mr. Sousa yesterday. There was little doubt that most of the peculiar little gestures from the scarcely perceptible movement of the finger tips to the lateral swinging motion of the arms, was done for the benefit of the public. And the public liked it. There's a charm in Mr. Sousa's leadership that is scarcely to be defined. One likes to believe that a single false motion of the conductor would ruin the effect, that the dropping of those arms would necessarily mean absolute silence. And hanged be the Rostand who would tell us that Sousa is another Chantecler without whose signal the sun would still rise.

TWO FINE CONCERTS BY SOUSA'S BAND

Large Audiences Delighted by
Enjoyable Programmes
Rendered with Marked
Precision and Skill.

The concerts given yesterday afternoon and evening at Infantry Hall by Sousa's Band were both attended by good-sized audiences. In the afternoon the following programme was given:

- Overture, "Carnival Roman".....Berlioz
- Cornet solo, "Rondo Capriccioso".....Clarke
Mr. Herbert L. Clarke.
- Suite, "The American Maid".....Sousa
- Rondo, "You Do Not Need a Doctor."
- Dream Picture, "The Sleeping Soldiers."
- Dance Hilarious, "With Pleasure."
- Soprano solo, "Amarella".....Winne
Miss Virginia Root.
- Second Polonaise.....Liszt
- Serenade, from "La Verbena".....Lacombe
- Idyl, "In the Land of the Golden Fleece".....Sousa
- March, "The Lambs".....Sousa
- Violin solo, two movements from "Concerto in D-major".....Wienlawski
Miss Margel Gluck.
- Overture, "Thalia".....Gilbert

The evening programme included the following:

- Rhapsody, "Pester Carnival".....Liszt
- Cornet solo, "Neptune's Court" (new).....Clarke
Mr. Herbert L. Clarke.
- Suite, "Impressions at the Movies" (new).....Sousa
- (a) "The Musical Mokes."
- (b) "The Crafty Villain and the Timid Maid."
- (c) "The Cabaret Dancers."
- Soprano solo, Aria from "La Boheme".....Puccini
Miss Virginia Root.
- Tone picture, "Handel on the Strand" (new).....Grainger
- Movement from suite, "Forest Spirits".....MacDowell
- "In a Haunted Forest."
- (a) Danse Antique, "Shepherds Hey!" (new).....Grainger
- (b) March, "The Lambs" (new).....Sousa
- Violin solo, "Carmen Fantasia".....Sarasate
Miss Margel Gluck.
- Overture to the romantic opera, "The Charlatan" (or "The Mystical Miss").....Sousa

The band music was supplemented by excellent solo work by Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist. Mr. Clarke is doubly a favorite here on account of his former connection with the American Band. His solos were well received and he was forced to respond to several encores.

Miss Gluck and Miss Root have appeared here with the band before and they repeated their former successes. The audiences, as expected, were highly appreciative and hearty applause was given throughout both programmes.

Lovers of band music owe much to the Carrie Hancock Bible class of the Trinity Union Church of this city for the visit of Sousa's famous organization, the concerts having been given to raise money for the erection of a new Sunday school building. A large number of boys and girls from St. Andrew's Industrial School at Barrington, the State Home and School and the Jewish Home for Orphans were present at the afternoon performance through the generosity of a few young men in the Bible class.

The quantity and quality of the offerings by the band left nothing to be desired. Sousa is very liberal with his encores and the men seem to be playing better this year than ever before. They nearly show perfection in the matter of precision. Mr. Sousa seems to aim to please the public at large and too much of the classics is avoided, but on each programme there is just enough to satisfy those who do not like more popular music.

A few of the old Sousa marches were played, but most of the Sousa music was contained in many new descriptive suites which were most effective. One of the musical jokes of both concerts was a clear arrangement of the popular song, "Get Out and Get Under," in which all manner of funny changes of instrumentation were shown. It was received with delight by both audiences.

CROWDS ATTRACTED BY SOUSA'S BAND

Famous Musicians Give Two
Concerts at Infantry Hall.

PLAYERS SHOW RARE TALENT

Organization Visits Providence

Under Auspices of Carrie Hancock
Bible Class of Trinity Union
Church.—Many Children in Audi-
ence at Infantry Hall Matinee.

Two concerts by Sousa's Band were given yesterday in Infantry Hall: At the matinee, there was a good-sized audience, but in the evening a huge crowd attended and heard one of the best band concerts given here in years, which is but another way of saying that the men played better than usual, no other band heard hereabouts in many moons having any right to class itself with Sousa's splendid organization.

Lovers of this form of music are indebted to the Carrie Hancock Bible class of the Trinity Union Church of this city, for the visit of the band, the entertainments being given to raise money for the erection of a new Sunday school building. Owing to the generosity of a few young men in the class a large number of boys and girls from St. Andrew's School, Barrington, the State Home and School and the Jewish Home for Orphans listened to the matinee programme, which was played as follows:

- Overture, "Carnival Roman".....Berlioz
- Cornet solo, "Rondo Capriccioso".....Clarke
Mr. Herbert L. Clarke.
- Suite, "The American Maid".....Sousa
- Rondo, "You Do Not Need a Doctor."
- Dream Picture, "The Sleeping Soldiers."
- Dance Hilarious, "With Pleasure."
- Soprano solo, "Amarella".....Winne
Miss Virginia Root.
- Second Polonaise.....Liszt
- Serenade, from "La Verbena".....Lacombe
- Idyl, "In the Land of the Golden Fleece".....Sousa
- March, "The Lambs".....Sousa
- Violin solo, two movements from "Concerto in D-major".....Wienlawski
Miss Margel Gluck.
- Overture, "Thalia".....Gilbert

No fault can be found either with the quantity or quality of the offering of this, America's finest concert band. Sousa is the soul of generosity in the matter of encores, and there can be no question in the mind of the critical listener but that the men are playing better this season than ever before. There seems to be a quicker, a more complete, a more sympathetic response on the part of the players to the desires of their leader, which results in their obtaining effects that are a joy to hear and far and away

beyond the possibilities of the ordinary brass band. In the matter of precision there has been no noticeable improvement—the band long ago closely approaching perfection in this particular.

As will be seen from the printed programmes, Sousa aims at presenting compositions that will please the public at large. To do this, he avoids the heavier classics, but each concert holds much that is intended to satisfy the appetite of those who would frown upon a diet of musical froth.

Of late Sousa has had less success composing marches than in his earlier days, but if he has run to seed in that respect, he has found another field in which he shines as brightly, as he once did when he earned the title of march king. The new field is his writing of many descriptive suites which are most ingenious and effective. Not intended to be taken too seriously as music, their structure plainly shows the handwork of the thorough, practical musician and their chief object, which is the telling of things humorous and gay in the language of music, is attained in a most happy and striking way.

One of the musical jokes of the evening, and it was also played at the matinee, was a very clear arrangement of the popular song, "Get Out and Get Under," in which all manner of ludicrous changes of instrumentation were shown to the great delight of the audience. The evening programme ran as follows:

- Rhapsody, "Pester Carnival".....Liszt
- Cornet solo, "Neptune's Court" (new).....Clarke
Mr. Herbert L. Clarke.
- Suite, "Impressions at the Movies" (new).....Sousa
- (a) "The Musical Mokes."
- (b) "The Crafty Villain and the Timid Maid."
- (c) "The Cabaret Dancers."
- Soprano solo, Aria from "La Boheme".....Puccini
Miss Virginia Root.
- Tone picture, "Handel on the Strand" (new).....Grainger
- Movement from suite, "Forest Spirits".....MacDowell
- "In a Haunted Forest."
- (a) Danse Antique, "Shepherds Hey!" (new).....Grainger
- (b) March, "The Lambs" (new).....Sousa
- Violin solo, "Carmen Fantasia".....Sarasate
Miss Margel Gluck.
- Overture to the romantic opera, "The Charlatan" (or "The Mystical Miss").....Sousa

The band is well supplied with soloists, Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and the ever popular first cornetist, Herbert L. Clarke, who is doubly a favorite here because of his former connection with our own American Band. Mr. Clarke's solos were, as usual, fine examples of good tone and smooth technique, his numbers at both performances being compositions of his own which were calculated to display his virtuossanship. He was obliged to give several encores, as indeed were the other soloists.

Miss Root and Miss Gluck, who have appeared here with the band before, were successful in their numbers, Miss Root possessing a very high voice of pleasing quality and Miss Gluck playing her violin solos with considerable technical facility and good taste.

As was to be expected, the audience expressed its appreciation by very hearty applause throughout both programmes.

SOUSA'S FAMOUS BAND GIVES TWO CONCERTS HERE

Organization Comes to Providence Under the Auspices of the Carrie Hancock Bible Class of Trinity Union Church. Children at Matinee.

Two concerts by Sousa's Band were given yesterday in Infantry Hall. At the matinee, there was a good-sized audience, but in the evening a huge crowd attended and heard one of the best band concerts given here in years, which is but another way of saying that the men played better than usual, no other band heard hereabouts in many moons having any right to class itself with Sousa's splendid organization.

Lovers of this form of music are indebted to the Carrie Hancock Bible class of the Trinity Union Church of this city, for the visit of the band, the entertainments being given to raise money for the erection of a new Sunday school building. Owing to the generosity of a few young men in the class a large number of boys and girls from St. Andrew's School, Barrington, the State Home and School and the Jewish Home for Orphans listened to the matinee programme, which was played as follows:

- Overture, "Carnival Roman".....Berlioz
- Cornet solo, "Rondo Capriccioso".....Clarke
- Mr. Herbert L. Clarke.
- Suite, "The American Maid".....Sousa
- Rondo, "You Do Not Need a Doctor."
- Dream Picture, "The Sleeping Soldiers."
- Dance Hilarious, "With Pleasure."
- Soprano solo, "Amarella".....Wiene
- Miss Virginia Root.
- Second Polonaise.....Liszt
- Serenade, from "La Verbena".....Lacombe
- Idyl, "In the Land of the Golden Fleece".....Sousa
- March, "The Lambs".....Sousa
- Violin solo, two movements from "Concerto in D-major".....Wieniawski
- Miss Margel Gluck.

Overture, "Thalia".....Gilbert
No fault can be found either with the quantity or quality of the offering of this, America's finest concert band. Sousa is the soul of generosity in the matter of encores, and there can be no question in the mind of the critical listener but that the men are playing better this season than ever before. There seems to be a quicker, a more complete, a more sympathetic response on the part of the players to the desires of their leader, which results in their obtaining effects that are a joy to hear and far and away

beyond the possibilities of the ordinary brass band. In the matter of precision there has been no noticeable improvement—the band long ago closely approaching perfection in this particular.

As will be seen from the printed programmes, Sousa aims at presenting compositions that will please the public at large. To do this, he avoids the heavier classics, but each concert holds much that is intended to satisfy the appetite of those who would frown upon a diet of musical froth.

Of late Sousa has had less success composing marches than in his earlier days, but if he has run to seed in that respect, he has found another field in which he shines as brightly, as he once did when he earned the title of march king. The new field is his writing of many descriptive suites which are most ingenious and effective. Not intended to be taken too seriously as music, their structure plainly shows the handiwork of the thorough, practical musician and their chief object, which is the telling of things humorous and gay in the language of music, is attained in a most happy and striking way.

One of the musical jokes of the evening, and it was also played at the matinee, was a very clear arrangement of the popular song, "Get Out and Get Under," in which all manner of ludicrous changes of instrumentation were shown to the great delight of the audience. The evening programme ran as follows:

- Rhapsody, "Foster Carnival".....Liszt
- Cornet solo, "Neptune's Court" (new).....Clarke
- Mr. Herbert L. Clarke.
- Suite, "Impressions at the Movies" (new).....Sousa
- (a) "The Musical Mokes."
- (b) "The Crafty Villain and the Timid Maid."
- (c) "The Cabaret Dancers."
- Soprano solo, Aria from "La Boheme".....Puccini
- Miss Virginia Root.
- Tone picture, "Handel on the Strand" (new)
-Grainger
- Movement from suite, "Forest Spirits".....MacDowell
- "In a Haunted Forest."
- (a) Dance Antique, "Shepherds Hey!" (new)
-Grainger
- (b) March, "The Lambs" (new).....Sousa
- Violin solo, "Carmen Fantasia".....Sarasate
- Miss Margel Gluck.
- Overture to the romantic opera, "The Charlatan" (or "The Mystical Miss").....Sousa

The band is well supplied with soloists, Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and the ever popular first cornetist, Herbert L. Clarke, who is doubly a favorite here because of his former connection with our own American Band. Mr. Clarke's solos were, as usual, fine examples of good tone and smooth technique, his numbers at both performances being compositions of his own which were calculated to display his virtuosity. He was obliged to give several encores, as indeed were the other soloists.

Miss Root and Miss Gluck, who have appeared here with the band before, were successful in their numbers. Miss Root possessing a very high voice of pleasing quality and Miss Gluck playing her violin solos with considerable technical facility and good taste.

As was to be expected, the audience expressed its appreciation by very hearty applause throughout both programmes.

Sousa Delights Many by Concert at the Colonial

John Philip Sousa gave a concert in the Colonial Theatre last evening. The house was packed. The program was a typical Sousa one, consisting of nine parts Sousa to one part other composers. The public would have been disappointed had it been otherwise.

Sousa music makes a direct popular appeal. It is written for a brass band and is pretty good brass band music. The effectiveness of "Stars and Stripes Forever" would not be nearly so great upon a symphony orchestra as when played with all the trombones, cornets and piccolos lined up along the footlights spraying the audience with brazen melody.

All the old Sousa marches were played as encores and such fine old pieces as "King Cotton," "Manhattan Beach" and "El Capitan" were welcome to the ear.

Sousa's beard has lost its pristine blackness, but his gloves are white as ever and he leads his own marches with the airy nonchalance of yore.

The most interesting of his novelties is "Impressions at the Movies" which is really entertaining description, and a band arrangement of "Get Out and Get Under" which is truly humorous.

Boston Journal 4/16/14

SOUSA ENTHUSIASTS FILL THE COLONIAL

What the public wants was shown at the Colonial Theatre last night, when the only Sousa and his band drew an audience that filled every inch of available space except the aisles. There were nine pieces on the program, but fully three times that number were played before the concert was over. As usual, the encores comprised most of the Sousa marches that have been heard all over the world these last twenty years, and there were brilliant odd pieces, like the fantasy on "Get Out and Get Under." The great band masters' sense of comedy is almost as prolific as his ingenuity. Local No. 9 of the American Federation of Musicians sent over the footlights a big basket of roses, enclosing a hospitable latchkey, and bearing the inscription: "Welcome to Our Home."

Boston Herald 4/16/14

SOUSA'S BAND HEARD AT COLONIAL THEATRE

John Philip Sousa and his band, assisted by Miss Virginia Root, soprano; Miss Margel Gluck, violinist, and Herbert L. Clarke, cornetist, gave a concert in the Colonial Theatre last evening. Among the new numbers on the program were "Impressions at the Movies" by Sousa, a modern arrangement of "Shepherds Hey," by Grainger, and Sousa's latest march, "The Lambs." A feature of the program was an arrangement of historical scenes based on Sheridan's ride.

CROWD ATTENDS SOUSA'S CONCERT FOR WELLESLEY

Symphony Hall Filled at Benefit for Restoration Fund.

Symphony Hall was crowded yesterday afternoon and last night for the two concerts given by John Philip Sousa and his band for the benefit of the restoration and endowment fund of Wellesley College, under management of the Boston Wellesley College Club. The proceeds will make up a part of the club's contribution to the money-raising campaign undertaken by the alumnae after the burning of College Hall last spring.

Every available seat was taken at the evening concert, and the applause, hearty throughout, was especially generous when some of the Sousa marches were given as encores.

The members of the club were assisted by a number of prettily gowned undergraduates as ushers.

Just before the final number of the evening program Bishop Lawrence made a strong appeal for support for Wellesley from the community of Boston.

Boston American 4/18/14

Sousa Plays for Wellesley Fund

Symphony Hall was crowded for the two concerts given by John Philip Sousa and his band for the benefit of the restoration and endowment fund of Wellesley College, under the management of the Boston Wellesley College Club.

Wellesley College Argus 4/14/14

Sousa's Band Saturday Afternoon.

It's bigger and better this year than ever before is what John P. Sousa says about his justly celebrated band which is to give a matinee band concert at the Stratton Theatre Saturday afternoon. There are more people in the organization and the soloists are, I think, the very best I ever had on any tour. Herbert L. Clarke, cornetist, is the most remarkable player that has ever been heard with the band. Miss Virginia Root is the soprano soloist this season and Miss Margel Gluck violinist, both are wonderful artists according to all reports. There are 58 players with the band this year and they travel by special train. The band comes here from Binghamton and after its concert in the afternoon goes to Newburgh for another one at night and on Sunday night they will give their only New York concert in the mammoth Hippodrome. Sousa's concerts are a trade-mark the world over and Sousa's name does not stand for one thing in one town and something less in another. It will be as good here as in New York or any other place, and in the big Stratton Theatre here it should sound unusually good. Seats go on sale tomorrow morning, the prices are \$1.00, 75 and 50 cents.—Adv.

Sousa and His Band at Woolsey Hall Today

Today is the day that Sousa and his band are here. He and his wonderful organization will give two concerts at Woolsey hall, a matinee at 2:15 and an evening concert at 8:15.

Is it a matter of wonderment that Sousa's band should be considered, the world over, the most perfect organization of its kind in existence?

There are numbers of musicians playing in Sousa's band today who were original members in the first concert by the organization in September, 1892, which was given in the Broadway theatre on a Sunday evening, to an overflowing house. There are certain members who have played continuously with Sousa ever since, and very many who have been on the list and played at intervening times, as, for instance, some whose family obligations prevented them from going abroad with Sousa on his five foreign tours, including his tour around the world. Such a membership directed by such a master is the paramount reason why Sousa's band is the ranking organization of the world—far and away.

The organization will appear here in concert with a characteristic program, with special soloists, and John Philip Sousa directing. The soloists are Miss Virginia Root, soprano, Miss Margel Gluck, violiniste, and Herbert L. Clarke, cornetist.

The evening program follows: Rhapsody, "Pester Carnival" ... Liszt
Cornet Solo, "Neptune's Court" (new) Clarke

Mr. Herbert L. Clarke.
Suite, "Impressions at the Movies" (new) ... Sousa
(a) "The Musical Mokes."
(b) "The Crafty Villian and the Timid Maid."
(c) "The Cabaret Dancers."
Soprano Solo, Aria from "La Boheme," Puccini

Miss Virginia Root.
Picturesque Scene, "The Angelus" Massenet

Intermission.
Movement from Suite, "Forest Spirits" MacDowell

"In a Haunted Forest."
(a) Danse Antique, "Shepherds Hey" (new) ... Grainger
(b) March, "The Lambs" (new) Sousa

Violin Solo, "Carmen Fantasia" Sarasate

Miss Margel Gluck.
Overture, to the Romantic Opera, "The Charlatan" (or "The Mystical Miss") Sousa

SOUSA'S BAND HERE TUESDAY AT WOOLSEY

America's Foremost Band With Its Inimitable Leader Gives Matinee and Evening Performances.

Tuesday Nov. 10.—Tomorrow, Sousa and his band will be at Woolsey Hall. A matinee will be given, starting at 2:15, and an evening concert at 8:15.

The universal opinion that Sousa and his Band form the most perfect musical organization in existence is not the result of sudden impulse, but, on the contrary, has been reached after years of active work which has given the world many opportunities for comparison with other celebrated bodies. Sousa, more than any other musician, typifies



MISS MARCEL GLUCK Violinist with Sousa's band.

the American spirit, for he has carried his great aggregation of musicians to the four corners of the globe, with supreme confidence in his resources. When Sousa and his Band appear here tomorrow with Miss Virginia Root, soprano, Miss Margel Gluck, and Herbert L. Clarke, cornetist, as soloists, they will give the same kind of performance that has made the name of Sousa a household word.

The morning after a Sousa concert in St. Paul, one of the musical writers said,—“What's the use in launching into a mass of phrases and platitudes over Sousa and what is already a known fact with the public? The audience last night, which packed the Metropolitan, stayed to the last,—and called for more! And they got it! What more can be told? the whole story can be summed up in four words,—Sousa and his band!”

The critic was right,—the whole story was told in those few words, for a concert by Sousa and his Band means more than two hours of keen enjoyment wherever they appear. The appearance of Sousa and his Band here with special soloists, will confirm all that has been said.

SOUSA'S STARS THRILL CROWDS

Famous Band Gives Two Fine Concerts Before Crowds at the Colonial

Seldom are the devotees of music offered so rare a treat as was tendered them yesterday at the Colonial theatre, when Sousa's band of 60 instruments, with the great master, John Philip Sousa, himself, on hand to direct it, gave splendid concerts afternoon and evening.

Both performances were fairly attended, but the concerts were deserving of packed houses in a city of admitted culture like Haverhill. Many people came in from the surrounding towns to enjoy the feast.

Oscar Matthes of Lawrence, who is playing a clarinet on the first stand with Sousa, met many of his old friends in Haverhill and a number came down from Lawrence to see him. Another familiar face was that of Frank Snow of Boston, with whom most of the local drummers have studied and who is not only an artist but a born comedian.

With Sousa was Herbert L. Clarke, the representative cornet player of the county today, and probably of the world; Miss Virginia Root, soprano, and Miss Margel Gluck, violinist.

While every number was a treat in itself, perhaps the most interesting feature of the afternoon program came as an encore. In this particular number Sousa played a paraphrase to "Get Out and Get Under." This was recognized as a fantastic bit of writing in Sousa's own inimitable style, contrasting in the finale, the Allegro movement in Liszt's Second Hungarian Rhapsody and the modern ragtime melody.

In this grotesque arrangement, instrumental bits were given to every section of the band from the piccolo to the bass drum, all instruments contributing to the comedy of the arrangement.

In the opening overture, "Carnival Roman," by Berlioz, the incidental solo for English horn offered the performer on this instrument an opportunity to display his unusual ability. In fact, every member of the organization is a master of his instrument and the band is recognized as the most wonderful company of musicians in the country today.

Both in the afternoon and evening Her-

bert L. Clarke played his own compositions. These were "Rondo Capriccioso" in the afternoon and "Neptune's Court," a brand new theme, in the evening.

The suite, "The American Maid," was composed of excerpts from Mr. Sousa's latest opera. Both Miss Root and Miss Gluck were immediately recognized as artists of exceptional merit and both were well received. The Wieniaski number, given as a violin solo by Miss Gluck in the afternoon, was far above the average compositions usually given with bands, for artists usually select something less difficult.

As an encore Miss Gluck gave the cradle song, "Berceuse," played with a harp accompaniment only. In point of contrast this was one of the notable incidents of the concerts.

Liszt's Second Polonaise was the big number of the afternoon concert played in Sousa's own arrangement and adaptation for brass band and exhibiting a wonderful bit of scoring.

Sousa gave numerous encores from his well-known marches including "Manhattan Beach" and "The Stars and Stripes Forever." Among others of his encores he gave one of his new compositions, "The Gliding Girl," in which every element of the title was displayed by Mr. Sousa's style of directing.

The serenade from Lacomb's "La Verbena," which followed the intermission in the afternoon was a very splendid number and a modern composition, the principal feature of which was the playing of the wood instruments, there being many episodes for the bassoons, oboes and clarinets.

Two of Sousa's own compositions, an idyl, "In the Land of the Golden Fleece," and a march, "The Lambs," are both new, written in an advanced style from former Sousa compositions.

The closing overture, "Thalia," by Gilbert, was also new.

In the evening the suite, "Impressions at the Movies," by Sousa, was a modern and up-to-date reproduction into musical colors of the current events by a master impressionist.

The tone picture, "Handel on the Strand," was by Grainger, an Englishman and a new composer. "Shepherds Hey" was another number by this man.

The movement from the suite, "Forest Spirits," "In the Haunted Forest," by MacDowell, was the great number on the evening program, interpreted in the most weird and uncanny fashion.

The closing number, an overture to the romantic opera, "The Charlatan, or the Mystical Miss," was another of Sousa's own compositions.

Miss Root's solo in the evening was the well-known aria from Puccini's opera "La Boheme." In this as in "Amarella," by Winne, the number she chose for her afternoon appearance, she was well received.

New Haven welcomes Sousa again today, as always. His visit is not an amusement incident, but a musical event. He is a constant friend, who brings his personality with his music, and for whose genius all who honor greatness have an intense respect.

SOUSA AND BAND OPEN TOUR HERE

First Concert of Great Musical Organization Since Its Re- turn from Abroad — Noted Soloists Appear.

Sousa—the only John Philip Sousa—and his band played to a fair audience at the Casino last evening in the second concert of the day, given under the auspices of the Great Eastern Amusement Co., under the direction of O. Elton Borden, well known as an active patron of music in this city. Recently returned from a world tour and playing in Fall River as the first city in his concert tour for the winter, Sousa and his band were warmly welcomed. There was no appreciable change in personnel and manner and those who have heard the band in the past were delighted with the recognition of the fact that it was "the same old band."

While the "wings" of the Casino were taxed to their capacity, the seating space in the orchestra section of the auditorium might well have been better filled. Applause throughout the concert, particularly when Sousa's own march numbers were played for encores, was prolonged and enthusiastic, and in the matter of encores the famous leader was exceedingly prompt in responding.

Miss Margel Gluck, called recently by a well-known critic one of the most finished concert violinists in America, more than pleased with surprising rendering of Sarasate's "Carmen Fantasia," and after two encores were demanded, she retired amid continued applause.

Miss Virginia Root's beautiful soprano voice has uniformly delighted audiences the world over. The utmost ease with which she reached the upper register, and sang sustained periods therein, really astonished her listeners, and encores, of course, were demanded.

Herbert L. Clarke, who, as solo cornetist with Sousa for many years has won a world-wide reputation, rendered two numbers that were exceedingly popular, and it would be mild to say that this premier musician was excellent. Mr. Clarke's leadership of the Naval Brigade band made him well known to many Fall River people, who took occasion to renew their acquaintanceship.

Mr. Sousa's appearance upon the

platform before his band at the opening of the concert was the signal for uproarious applause, which the bandmaster acknowledged with his famous sweeping bow, a mannerism that caused the applause to redouble. Throughout his program, the leader acknowledged with care and courtesy all marks of appreciation, and in keeping with his belief that applause merits further offerings, called for encores while the applause was at its highest. Although visibly older, a fact noted by many who have seen him in past years, the composer-leader is still quite as erect, just as debonair and quite as much as ever interested in his music. He did not fail to display the famous medals on his coat, and the guiding movements of his white-gloved hands and his baton, almost as famous as the music of his band, were just as enthusiastic.

The program, with encores, which was rendered during the evening concert, follows:

- Rhapsody, "Pester Carnival," Liszt; encore, "El Capitan," Sousa; cornet solo, "Neptune's Court," (new) Clarke, Herbert L. Clarke; suite, "Impressions at the Movies," Sousa's newest offering, including (a) "The Musical Mokes," (b) "The Crafty Villain and the Timid Maid," (c) "The Cabaret Dancers;" encore, "In the Night," Sousa; encore, "King Cotton," Sousa; soprano solo, aria from "La Boheme," Puccini, Miss Virginia Root; encore, "Rose Song," tone picture, "Handel on the Strand," (new) Grainger; intermission; movement from suit "Forest Spirits," MacDowell "In the Haunted Forest;" encore, "Get Out and Get Under," an "acrobatic" musical stunt; encore, "With Pleasure," Sousa; danse antique, "Shepherd's Hey," (new) Grainger; march, "The Lamb's," (new) Sousa; encore, "Stars and Stripes Forever," Sousa; violin solo, "Carmen Fantasia," Sarasate, Miss Margel Gluck; encore, "Les Millions d'Arlequins," Durgu; encore, "Lieberfreude," Kreisler; overture, to Sousa's romantic opera, "The Charlatan," or "The Mystical Miss."

The afternoon program was as follows:

- Overture, "Carnival Romain" Berlioz
- Cornet solo, "Rondo Capriccioso" ... Clarke
- Herbert L. Clarke.
- Suite, "The American Maid" ... Sousa
- (a) Rondo, "You do not need a Doctor"
- (b) Dream picture, "The Sleeping Soldiers"
- (c) Dance hilarious, "With Pleasure"
- Soprano solo, "Amarella" ... Winne
- Miss Virginia Root.
- Second Polonaise ... Liszt
- Serenade, from "La Verbena" (new) Lacombe
- (a) Idyl, "In the Land of the Golden Fleece" ... Sousa
- (b) March, "The Lambs," (new) ... Sousa
- Violin solo, "Two movements from "Concerto in D major" Wieniawski
- Miss Margel Gluck
- Overture, "Thalia" (new) ... Gilbert

Sousa's Band Concert.

It was a perfectly delighted audience that listened to Sousa and his inimitable band in Woolsey Hall Tuesday evening. The vast auditorium was filled and it would be difficult to imagine a more enthusiastic assemblage.

Mr. T. M. Prentice writes: "It is a fine body of musicians, whose long association together has developed an ensemble not possible in a band of transients."

"Sousa was greeted with enthusiasm and was extremely generous in his encores the familiar marches winning great applause. These were 'Hands Across the Sea,' 'King Cotton,' 'Manhattan Beach' and 'Stars and Stripes,' the latter with piccolos, trumpets and trombones at the front of the stage. Other encores were 'Mama and Papa,' 'In the Night,' and Sousa's 'Dance Hilarious' from his suite, 'The American Maid.'

"An encore which delighted the audience was an ingenious arrangement by Sousa of 'Get Out and Get Under,' in which its well-known strains were cleverly mixed with Liszt's second rhapsody. A novelty on the program was a new suite by Sousa, 'Impressions of the Movies,' which received generous applause.

"For the serious numbers there was a Liszt rhapsody and a movement from MacDowell's suite, 'Forest Spirits.'

"Mr. Herbert L. Clarke, the accomplished cornet soloist, played with skill a new solo of his own, 'Neptune's Court,' and in response to a double encore, 'The Lily Bells' and 'Carnival of Venice.'

"Miss Virginia Root, who has a well-trained voice, substituted 'The Crystal Lute,' from Sousa's opera 'The Glass Blowers,' for the Puccini excerpt announced on the program, and for an encore, 'Will You Love when the Lilies are Dead?'

"Miss Margel Gluck, violinist, played Sarasate's 'Carmen Fantasia' in excellent style and displayed a fine tone and skill in double-stopping. She was twice recalled and played 'Les Millions d'Arlequins' and Kreisler's favorite, 'Lieberfreude.'

"A Sousa concert puts one in good humor and Tuesday night's audience went away happy."

SOUSA CONCERT GREAT SUCCESS

Audience Which Completely Filled Federal Theatre De- lighted by Program Pre- sented by March King.

Every seat was sold at the Federal theatre yesterday afternoon and in addition a couple of hundred were turned away, unable to take advantage of the opportunity presented by the Federal theatre management to hear Sousa's band.

The 1500 or more who were privileged to attend the concert were given a rare musical treat, for never on their several visits to this city have the famous bandmaster and his aggregation of musicians been heard in a more pleasing program.

It has been some years since the last visit of the band here and the march king is a little grayer and has a trifle higher forehead than on that occasion, but otherwise he is unchanged. He is the same masterful director, and his movements are the same, and as for his concert, it was simply delightful.

Every number on the program was enthusiastically encored, and the march king was more than generous in his responses with extra numbers, two being given a couple of times. There were none of the old familiar Sousa marches on the regular program, and as experience has taught the famous leader what his audiences want, several of the encore numbers were these popular marches, including "Hands across the sea," "King Cotton," "The Stars and Stripes forever" and "Manhattan Beach."

Out of compliment to Salem's bandmaster, Jean M. Missud of the Cadet band, who was present to enjoy the concert, one of the encore numbers was Mr. Missud's popular march "Always forward." The announcement that it was to be played was greeted with hearty applause and at its conclusion there was an enthusiastic outburst.

Although the entire program was a genuine musical treat, the number that struck

The Popular Fancy
best of all was one of the extras, Sousa's arrangement of the popular song, "Get out and get under." Every possible arrangement of the catchy air of the song was introduced by the band as a whole, in sections, in groups, in quartets, trios, duets and solos. It bubbled over with comedy, and even the honk of the automobile was not forgotten.

The soloists on this visit of the band also were everything that could be desired. The first of these was Herbert L. Clarke, cornetist. After his announced selection, Mr. Clarke rendered "The carnival of Venice" with a series of variations. Each of his selections was greeted with the hearty applause it deserved.

Miss Virginia Root, soprano, possessor of a voice of marvelous purity of tone and range, first gave a highly artistic rendition of the aria from La Boheme, and for an encore the song, "Will you love when the lilies are dead?" Her charming personality, beautiful voice and artistic skill captivated her audience and she was the recipient of unstinted applause.

The third of the soloists, Miss Margel Gluck, violinist, has made a name for herself in Great Britain and the continent, and this is her first tour with the band. That she is an artiste is apparent even to the novice from the moment she first draws her bow across the strings. Her opening selection yesterday was the "Carmen Fantasia Sarasate," and for an encore she contributed "Les millions d'Arlequin." Each number was a gem, and each was accorded full measure of applause by the audience.

Kane, Pa. Leader 11/6/14

Portland, Me. Argus 11/6/14

Portland Argus 11/13/14

SOUSA'S BAND PLEASURES A LARGE AUDIENCE IN KANE

The coming of John Philip Sousa and his band to Kane must be appreciated by all as a great occasion. The visit of such leaders in music should be encouraged and, judging by the large and appreciative audience that assembled in the Temple Theatre Friday afternoon it would appear that other artists would be well received.

Much credit is due the local committee of enterprising citizens who arranged for and managed this concert. It is to be hoped the receipts were sufficient to meet all demands, so the same committee will again venture to bring other musical celebrities before the people of Kane.

The program was a characteristic Sousa program from beginning to end. Every number was played with precision and skill, yes and with promptness, for there are no idle periods either between encores or regular numbers when this great "Band King" is conducting. All the players are always ready for the next number and this, in part, explains why Sousa's concerts are so universally popular. Every number is played with such dash and freshness that his music is simply irresistible; he gives one no time to make comparisons or offer criticisms; he is truly the "Band King of America."

It will be impossible to give a minute description of the various numbers composing the program, however, any careful observer could plainly see that it was well balanced throughout. If any criticism could be offered at all it would be that the conductor's own name appeared a little too frequently, although, even this was pardonable, since so many of his compositions are universal favorites.

The soloists all proved themselves genuine artists. Mr. Herbert L. Clarke is, without doubt, one of the very greatest cornetists to be heard anywhere, in any land. America is proud of him.

Miss Margel Gluck displayed splendid technique in her violin playing, constantly producing a volume of real beauty of tone. Her stroke is firm yet elastic, and every movement was executed with grace and ease. In her manner she was winsome and attractive.

Miss Virginia Root, soprano, was in splendid voice and sang with artistic appreciation.

Each one of the soloists responded most graciously with encores.

The fact that the leading merchants of the city all closed their places of business during the concert was not only a tribute to Sousa but also to those in charge, thus revealing a willing and cooperative spirit that is as pleasing as it is unusual. Many proprietors and clerks were present and all thoroughly enjoyed the inspiring music.

The benefits of a Lyceum course, a music study club or a choral society to a community are manifold and should be maintained even at public expense for they improve and uplift all who have any part in them, as well as all those who attend.

MR. R. E. MITCHELL.

SOUSA'S BAND.

The inimitable Sousa with his always popular band has made another visit to Portland and delighted two big and enthusiastic audiences at the Jefferson theatre Saturday afternoon and evening. The wonderful training of the band, always in perfect harmony with its leader, made its never-falling appeal and was greeted with bursts of applause, which served to bring forth a goodly number of the old Sousa marches as encores—Mr. Sousa's talent as a composer was in evidence also in the two suites, "The American Maid" and "Impressions at the Movies," in which he displayed a variety of tonal effects only possible by having a full complement of wood and brass at command. Mr. Clarke was greeted as an old friend and gave a wonderful exhibition of the beauty of tone, and the possibilities in range of a cornet. Miss Virginia Root found favor with her audiences with her brilliant technique and clear tone, and at each performance gave an encore of as much interest as the programme numbers. Miss Margel Gluck, who is a new soloist with Sousa's band, added greatly to the pleasure of the audience by her masterly playing of the two movements from the Wieniawski "Concerts in D Major" and the "Carmen Fantasia" of Sarasate. The technique of any one who can play these two star pieces is beyond question, but Miss Gluck proved that she also had those other two requisites of a fine violinist, beauty of tone and phrasing in her rendition of the lovely Serenade by Drigo.

The following is the programme:
Miss Virginia Root, soprano. Herbert L. Clarke, cornetist. Miss Margel Gluck, violinist.

AFTERNOON PROGRAMME.

1. Overture, "Carnival Roman" Berlioz
2. Cornet Solo, "Rondo Capriccioso," Clarke
Mr. Herbert L. Clarke.
3. Suite, "The American Maid," Sousa
(a) Rondo, "You Do Not Need a Doctor"
(b) Dream Picture, "The Sleeping Soldiers"
(c) Dance Hilarious, "With Pleasure"
4. Soprano Solo, "Amarella" Winne
Miss Virginia Root.
5. Second Polonaise, Liszt
Intermission.
6. Serenade, from "La Verberna" (new). Lacombe
7. (a) Idyl, "In the Land of the Golden Fleece," Sousa
(b) March, "The Lambs" (new), Sousa
8. Violin Solo, Two Movements from "Concerto in D Major" Wieniawski
Miss Margel Gluck.

EVENING PROGRAMME.

1. Rhapsody, "Pester Carnival," Liszt
2. Cornet Solo, "Neptune's Court," Clarke
(new). Mr. Herbert L. Clarke.
3. Suite, "Impressions at the Movies" (new), Sousa
(a) "The Musical Makes"
(b) "The Crafty Villain and the Timid Maid"
(c) "The Cabaret Dancers"
4. Soprano Solo, Aria from "La Boheme," Puccini
Miss Virginia Root.
5. Picturesque Scene, "The Angelus" Massenet

Intermission.

6. Movement from Suite, "Forest Spirits," MacDowell
"In a Haunted Forest"
7. (a) Danse Antique, "Shepherds Hey!" (new), Grainger
March, "The Lambs" (new), Sousa
8. Violin Solo, "Carmen Fantasia" Sarasate
Miss Margel Gluck.
9. Overture, to the Romantic Opera, "The Charlatan" or "The Mystical Miss," Sousa

HIS BEST SEASON.

The incomparable Sousa is in the enjoyment of his best season's tour with his famous band. The receptions received from the public in the east have been especially large and enthusiastic. At Yale College the other day the audience was one of the largest if indeed not the very largest that ever assembled there at a similar entertainment, while the big music hall in the city of Providence was packed with lovers of peerless band music. Sousa's Maine visit is brief this season, the band appearing at only two places besides Portland. A concert is to be given at the college town of Brunswick this afternoon and at the city of Bath this evening. America's noted bandmaster and composer expects to entertain as his guests this evening Senor and Mme. (Eames) de Gogorza.