

SOUSA AND HIS BAND TO PLAY AT ACADEMY

John Philip Sousa and his band come to the Brooklyn Academy of Music next Saturday. Many years ago a concert by this famous organization was an annual occurrence. There will be two concerts on Saturday, one at 2:30 and the other at 8:30 p.m. May Stone soprano, and Frank Simon, cornetist, Mary Baker, soprano, and Louis P. Fritze, flutist are the soloists. The program for the afternoon concert follows:

Moorish scene, "The Court of Granada,"
Cornet solo, "The Student's Sweetheart,"
Character studies, "The Dwellers in the Western World,"
Soprano solo, "Ah Fors e Lui,"
March, "Funebre from Sonata Op. 32,"
Persian dance from "Khovanstchina,"
(a) British tune, "Shepherd's Hey,"
(b) March, "Bullets and Bayonets,"
Vocal solo, "Thou Brilliant Bird,"
Overture "Zampa"

The evening program is:
Overture, "Mignon,"
Cornet solo, "Willow Echoes,"
Suite, "Impressions at the Movies,"
Vocal solo, Aria from "I Puritani,"
(a) Wedding March,
(b) "The Golden Star,"
A mixture, "Showing Off Before Company,"
(a) An Egyptian serenade, "My Cairo Love,"
(b) March, "Sabre and Spurs,"
Rhapsody, "The Southern,"
The Misses Stone and Baker are both Brooklynites. They will accompany Sousa and his band on the transcontinental tour which begins with these two concerts.

Morning Telegraph
June 8/19.

SOLOISTS ENGAGED.

John Philip Sousa Ready for Forthcoming Transcontinental Tour.

Two well-known vocal soloists have been engaged by John Philip Sousa for the forthcoming transcontinental tour of his famous band. One of them, May Stone, was formerly a soprano with the Boston Opera Company. The other, Mary Baker, is a coloratura soprano, who has achieved distinction on the concert stage.

Mr. Sousa has also engaged a number of important instrumental soloists to add diversity to his band programs. Louis P. Fritze, who has played flute obligatos with great success in concert for Mme. Galli-Curci and other famous operatic stars, will occupy the position of flute soloist with Sousa, a position he formerly held with the Philadelphia Orchestra. Joseph Green, who has gained wide popularity as a xylophone player with one of the prominent concert companies, is another of Sousa's acquisitions for his coming tour.

Frank Simon, considered the foremost cornetist in America, and H. Benne Henton, an exceptionally talented saxophone player, who has achieved wide renown, will also travel with the band as soloists.

N.Y. Eve Mail
June 7/19.



JOHN PHILIP SOUSA.

SOUSA'S BAND HERE SATURDAY

Famous Leader in Two Concerts at the Academy.

The appearance of John Philip Sousa and his band at the Academy of Music marks an important event in the musical history of Brooklyn. Many years ago, a concert by this famous organization was an annual occurrence, but in recent years it has seemed impossible to interest them in coming to this borough.

However, two concerts on Saturday, one at 2:30 and the other at 8:30 in the Academy, have been arranged for, and the following programs will be rendered:

AFTERNOON

- Sousa and his Band
(Lieut. John Philip Sousa, Conductor)
Miss May Stone, Soprano
Miss Mary Baker, Coloratura Soprano
Frank Simon, Cornetist
Louis P. Fritze, Flute
1. Moorish Scene, "The Court of Granada,"
 2. Cornet Solo, "The Student's Sweetheart,"
 3. Character Studies, "The Dwellers in the Western World,"
(a) THE RED MAN
And they stood on the meadows
With their weapons and their war-gear
Painted like the leaves of autumn,
Painted like the sky of morning.
(b) THE WHITE MAN
They sailed, they sailed. Then spoke the Mate:
"This mad sea shows its teeth tonight:
He curls his lips, he lies in wait,
With lifted tusk, as if to bite."
Ah! that night!
Of all dark nights! And then a speck—
A light! A light! A light! A light!
It grew, a startling flag unfurled:
It grew to be Time's burst of dawn:
He gained a world; he gave that world
Its grandest lesson—"On and on!"
(c) THE BLACK MAN
"Now, de blessed little angels
Up in Heaven, we are told,
Don't do nothin' all dere lifetime
'Ceptin' play on harps o' gold.
Now I think Heaven'd be mo' homelike
Ef we'd hyeah some music fall
From a real o' fashioned band,
Like dat one upon de wall."
Soprano Solo, "Ah Fors e Lui,"
 4. March, "Funebre from Sonata Op. 32,"
 5. Persian Dance from "Khovanstchina,"

The historical music drama "Khovanstchina" deals with the tragic story of the Prince Khovansky, who was typical of the old-world Russia as opposed to the new spirit of the times created by Peter the Great. The dance occurs in the fourth act. Prince Ivan Khovansky is seated in his banquet hall, and to divert his mind from the political turmoil he sends for his singing maidens and Persian slave dancers.

7. (a) British Tune, "Shepherd's Hey,"
- (b) March, "Bullets and Bayonets,"
8. Vocal Solo, "Thou Brilliant Bird,"
9. Overture, "Zampa,"

EVENING PROGRAM

- Miss May Stone, Soprano
Miss Mary Baker, Coloratura Soprano
Frank Simon, Cornetist
1. Overture, "Mignon,"
 2. Cornet Solo, "Willow Echoes,"
 3. Suite, "Impressions at the Movies"—
(a) The Jazz Band in Action
(b) The Crafty Villain and the Timid Maid
(c) Balance All and Swing Partners
 4. Vocal Solo, Aria from "I Puritani,"
 5. (a) Wedding March, (new),
(Dedicated to the American People)
In May, 1918, the American Relief Legion (Mrs. Oliver Cromwell Field, president) adopted a resolution requesting John Philip Sousa to write a wedding march for our American brides, and recommended that it be universally adopted by all Americans, to whom it is respectfully dedicated.
(b) "The Golden Star" (new),
(Dedicated to Mrs. Theodore Roosevelt)
In Memory of the Brave who gave their Lives that Liberty shall not perish.
 6. A Mixture, "Showing Off Before Company" (new),
 7. (a) An Egyptian Serenade, "My Cairo Love" (new),
(b) March, "Sabre and Spurs" (Dedicated to the American Cavalry)
 8. Vocal Solo, "In Flanders Field" (Words by Col. John McCrae)
 9. Rhapsody, "The Southern,"

It is interesting to note that the Misses Stone and Baker are both Brooklynites. They will accompany Sousa and his band on the transcontinental tour which begins with two concerts here.

N.Y. Herald, June 9/19.

Starting a transcontinental tour, John Philip Sousa and his band will open their twenty-seventh season with a pair of concerts at the Brooklyn Academy of Music next Saturday afternoon and night. Soloists will be Misses May Stone and Mary Baker, sopranos; Frank Simon, cornetist, and Louis P. Fritze, flutist.

ACADEMY OF MUSIC.—An important event in the musical world is the concert to be given at the Brooklyn Academy of Music by John Philip Sousa and his band, on Saturday afternoon and evening, June fourteenth, when Mr. Sousa starts on his trans-continental tour with the band. He has secured the services of H. Benne Henton, the world's champion saxophone player; Frank Simon, famous cornetist, and Joseph Green, the marvelous xylophone player and jazz drummer; all prominent figures in band circles, who will accompany him on this tour and people from coast to coast are looking forward with intense interest to hearing once more the famous Sousa Band. The programs given in the afternoon and evening will be different, except for one number, the Boy Scout March, written by Mr. Sousa for the Boy Scouts of America, which is to be played by him both afternoon and evening, June fourteenth, being the last day of the Boy Scout Drive. It is Mr. Sousa's desire to present in the afternoon a program similar to those given at Manhattan Beach some twenty years ago, but this can be only accomplished with the help of the American public. To date Mr. Sousa has been unable to secure a copy of any of his Manhattan Beach concert programs, and he is asking the newspapers to aid him in his search. If there be one who can supply Mr. Sousa with a copy of any one program from among his collection, it will be gratefully received by him at his New York office. It was at these concerts that Sousa and his band came into prominence and another concert similar to those given at Manhattan Beach would be of interest both musically and historically. The evening program will consist of Mr. Sousa's latest compositions, which include "When the Boys Come Marching Home," "In Flanders' Fields," "Semper Fideles" (The March of the Devil Dogs), and the "Boy Scout March," as previously announced.

SOUSA DELIGHTS ACADEMY THROG

March King's Vogue Is as Strong as Ever.

Lieut. John Philip Sousa and his band delighted two large audiences at the Academy of Music yesterday afternoon and evening.

Those who remembered the Sousa of "Washington Post" and "Stars and Stripes Forever" fame were interested to observe that the great conductor's manner has changed with the years. Although all the virility of yore is there, the march king wields a quieter baton.

The two great selections of the evening program were new Sousa compositions: "The Wedding March," written for our American brides and dedicated to the American people, and "The Golden Star," dedicated to Mrs. Theodore Roosevelt, in memory of the brave who died "over there." The "Wedding March" justifies its name, while "The Golden Star" contains passages both pathetic and inspiring. Thomas' overture, "Mignon" was accorded the applause that always greets its skillful rendering.

A suite "Impressions at the Movies," was the comedy success of the evening. Lieut. Sousa's melodic picture of "the crafty villain and the timid maid" being a decidedly charming bit of humor. Fully as worthy of commendation was his more serious number, "Sabre and Spurs," or the more sensuous Egyptian serenade, "My Cairo Love," by Zamecnik, both of which soared. The new Sousa mixture, "Showing Off Before Company," an dHosmer's rhapsody, "The Southern," completed the band selections.

Frank Simon was well received, after playing his new cornet solo, "Willow Echoes." Miss May Stone, soprano, sang and aria from "I Puritani" with much feeling, while Sousa's music to "In Flanders Field" furnished Miss Mary Baker with an excellent medium for the expression of a pleasing coloratura soprano.

Among the encores were compositions worthy of a place in the main program. "The Zoo" delighted the kiddies in the audience and "Manhattan Beach" brought a warm glow of memory to the grown-ups. Miss Baker also added a thrill by giving "When the Boys Come Sailing Home," as her encore.

Bklyn Times June 15/19.

SOUSA AND HIS BAND IN 2 FINE CONCERTS

Popular Composer-Leader Offers
Several Novelties Including a
New Wedding March.

The one and only John Philip Sousa, with two fine concerts at the Academy of Music yesterday afternoon and evening, did Brooklyn the honor of choosing it as the starting point of his new tour of the United States; once again taking up the splendid work of bringing good music to the masses, after having given his time and talent to Uncle Sam during the war period, and doing more than his bit in helping to win the great fight.

The band, needless to say, was in fine form, and was applauded to the echo, especially after the Sousa numbers. The new marches will assuredly bring the two-step back into favor and drive the indecent "shivers" and "shakes" of the moment from the ballrooms.

The afternoon program had a blending of the classic and the modern. Chopin's "Marche Funebre" was given with rich voicing of the instruments and much expression. The overture to "Zampa," by Herold, was interpreted with special attention to its colorful melodies, and climaxes were made effectively. Moussorgsky's "Persian Dance," from "Khovanstchina," gave a tang of Cossack wildness to the program. Oriental image was in the "Moorish Scene" from "The Court of Granada," by Chapi. Sousa's compositions were individual, and included a march and character studies, "The Dwellers in the Western World." This featured "The Red Man," "The White Man" and "The Black Man." The Indian motives and melodies were given with a great deal of atmosphere. "The White Man" and "The Black Man" sections were contrasted picturesquely, the latter carrying the fascinating rhythm of the banjo. Miss May Stone, soprano, sang "Ah, fors e Lui," by Verdi, with brilliant vocalization and dramatic feeling, and Miss Mary Baker, coloratura soprano, gave "Thou Brilliant Bird" from "The Pearl of Brazil," by David, charmingly, with flute obligato by Louis P. Fritze. Frank Simon, cornetist, interpreted "The Student's Sweetheart," by Bellstedt, sonorously. The Boy

NOTES OF THE THEATRE.

John Philip Sousa, who is soon to start on his first transcontinental tour in five years, has received the degree of Doctor of Music from the Pennsylvania Military Academy. At the rehearsals, to begin today in the Hippodrome, he will introduce his new memorial march, "The Golden Star," dedicated to Mrs. Theodore Roosevelt.

SOUSA AND HIS BAND AT THE ACADEMY TO-DAY

Lieut. John Philip Sousa and his famous band held its final rehearsal, prior to the opening of his tour today at the Academy of Music, yesterday. He invited the entire company of "She's a Good Fellow" from the Globe Theatre as his guests to hear the programme for tonight. Lieut. Sousa, through the courtesy of Charles Dillingham, has been rehearsing his band on the mezzanine promenade of the Hippodrome during the past week and for his last rehearsal he decided to invite a small but appreciative audience.

Scouts in Percy Grainger's "Shepherd's Hey" contributed one of the most interesting effects of the program. The "Zampa" overture was the concluding number.

The evening program opened with the "Mignon" overture, followed by a cornet solo, "Willow Echoes" (new), played by Frank Simon. A new Sousa suite, "Impressions at the Movies," subdivided into "The Jazz Band in Action," "The Crafty Villain and the Timid Maid," and "Balance All and Swing Partners," made a tremendous hit. It is real humor expressed in music. May Stone sang charmingly an aria from "I Puritani," and then came a tune that will be dear to the hearts of all brides for ages to come—a brand new wedding march by Sousa. It is dedicated to the American people and would make an Egyptian mummy rustle his wrappings in an effort to get a chance to trip up and down the aisle. The march was written by the special request of the American Relief Legion (Mrs. Oliver Cromwell Field, president) and is a "crackerjack."

"The Golden Star" (new), dedicated to Mrs. Theodore Roosevelt, and written "in memory of the brave who gave their lives that liberty shall not perish," was splendidly received.

"A Mixture"—"Showing Off Before Company"—is a real Sousa creation and was a whooping success. An Egyptian serenade called "My Cairo Love" (new), by Zamecnik, and another Sousa march, "Sabre and Spurs," dedicated to the American Cavalry, led up to a fine vocal solo, "In Flanders Field," the musical setting of John McCrae's poem being by Sousa. It was well sung by Mary Baker. A rhapsody, "The Southern," by Hosmer, was the concluding number. Of course there were encores galore. It was a great afternoon and evening for Sousa and Brooklyn did itself proud in giving him an old-fashioned Manhattan Beach welcome.

SOUSA'S CONCERTS AT ACADEMY OF MUSIC

The appearance of John Philip Sousa and his band at the Academy of Music marks an important event in the musical history of Brooklyn. Many years ago a concert by this famous organization was an annual occurrence, but in recent years it has seemed impossible to interest them in coming to Brooklyn. However, two concerts next Saturday, one at 2:30 and the other at 8:30 P. M., in the Academy have been arranged, and the following programmes will be played:

Matinee performance 2:30 P. M. Miss May Stone, soprano; Miss Mary Baker, coloratura soprano; Frank Simon, cornetist; Louis P. Fritze, flute. Moorish scene, "The Court of Granada," Chapi; cornet solo, "The Student's Sweetheart," Bellstedt, Frank Simon; character studies, "The Dwellers in the Western World," Sousa; soprano solo, "Ah Fors e Lui," Verdi, Miss May Stone; march, "Funebre from Sonata Op. 32, Chopin. Intermission. Persian dance from "Khovanstchins," Moussorgsky; British tune, "Shepherd's Hey," Percy Grainger; march, "Bullets and Bayonets" (new), Sousa; vocal solo, "Thou Brilliant Bird," David, Miss Mary Baker (flute obligato, Louis P. Fritze); overture, "Zampa," Herold.

Evening programme 8:30 P. M. Miss May Stone, soprano; Miss Mary Baker, coloratura soprano; Frank Simon, cornetist. Overture, "Mignon," Thomas; cornet solo, "Willow Echoes" (new), Simon, Frank Simon; suite, "Impressions at the Movies," Sousa; vocal solo, aria from "I Puritani," Bellini; "Wedding March" (new), Sousa; "The Golden Star" (new), Sousa (dedicated to Mrs. Theodore Roosevelt). Intermission. A mixture, "Showing Off Before Company" (new), Sousa; An Egyptian Serenade, "My Cairo Love" (new), Zamecnik; march, "Sabre and Spurs," Sousa (dedicated to the American Cavalry); vocal solo, "In Flanders Field," Sousa (words by Col. John McCrae); rhapsody, "The Southern," Hosmer.

The Misses Stone and Baker are both Brooklynites. They will accompany Sousa and his band on the transcontinental tour, which begins with these two concerts.

Sousa's Band opened its season at the Brooklyn Academy of Music, Saturday, June 14. Especially enjoyable was the new Sousa composition, "Showing Off Before Company."

SOUSA AT THE ACADEMY.

John Philip Sousa and his concert band of sixty pieces used Brooklyn yesterday as the starting point for their twelfth transcontinental tour by giving concerts afternoon and evening in the Academy of Music. Since the days of Sousa's sway at Manhattan Beach (and that is some years ago) Sousa's visits to Brooklyn have been few and far between. He was here during the war drives with the big Great Lakes Naval Training Station Band, and perhaps that whetted the musical appetites of Brooklynites who like Sousa and his particular brand of music, especially marches, in which he is supreme, for there was a good attendance at both concerts yesterday. New marches played in the afternoon and last night were "Wedding March" and "Bullets and Bayonets." Other new compositions by the fertile Sousa were "The Golden Star," dedicated to Mrs. Theodore Roosevelt, and "Showing Off Before Company." The last named was billed as a mixture.

The soloists last night were: May Stone, soprano; Mary Baker, coloratura soprano, and Frank Simon, cornetist. In addition to the numbers mentioned above the programme included: Overture, "Mignon," Thomas; cornet solo, "Willow Echoes" (new), Simon; suite, "Impressions at the Movies," Sousa; aria from "I Puritani," Bellini; Egyptian serenade, "My Cairo Love" (new), Zamecnik; "Sabre and Spurs," Sousa; "In Flanders Field," Sousa, and rhapsody, "The Southern," Hosmer. Of course no Sousa concert is complete without encores. So enthusiastic are the Sousa followers that if they had their way the bandmen would have been playing until 2 o'clock this morning.

The afternoon programme was as follows:

Moorish scene, "The Court of Granada," Chapi; cornet solo, "The Student's Sweetheart," Bellstedt, Frank Simon; character studies, "The Dwellers in the Western World," Sousa; soprano solo, "Ah Fors e Lui," Verdi, Miss Stone; march, "Funebre from Sonata Op. 32, Chopin; Persian dance, from "Khovanstchins," Moussorgsky; British tune, "Shepherd's Hey," Percy Grainger; march, "Bullets and Bayonets" (new), Sousa; vocal solo, "Thou Brilliant Bird," David, Miss Baker (flute obligato, Louis P. Fritze); overture, "Zampa," Herold.

SOUSA'S BAND

Famous American Bandmaster Starts New Tour Auspiciously

Sousa's Band is on tour again and the start was made most auspiciously Saturday afternoon and evening in the Academy of Music, Brooklyn, where two large audiences greeted both the famous leader and his musicians enthusiastically.

It was a typical Sousa concert. If anything it is more Sousa-ian than heretofore through Lieutenant Sousa not only offering some new Sousa compositions but by playing old Sousa favorites for encores that were splendidly received in Brooklyn. Such standbys as "Stars and Stripes Forever," "El Capitan," "Manhattan Beach" followed such new ones as "Wedding March" (dedicated to American people), "The Golden Star," "Showing Off Before Company" and interspersing the Sousa music were some bully numbers from other composers.

The "Over There" paraphrase by Bellstedt (composer), was one of the big hits of the Saturday night concert. It's played only as Sousa can play it; Sousa is 100 per cent. American and one can imagine what a number he and musicians make of it.

Sousa is an American favorite; his band is an American institution.

MARK.

MUSICAL AFFAIRS FOR BROOKLYN



MISS MAY STONE

The appearance of John Philip Sousa and his band at the Brooklyn Academy of Music marks an important event in the musical history of Brooklyn. Many years ago a concert by this famous organization was an annual occurrence, but in recent years it has seemed impossible to interest them in coming to this borough. However, two concerts on Saturday, June 14—one at half-past two and the other at half-past eight—in the Academy have been arranged.

It is interesting to note that the Misses Stone and Baker, the soloists, are both Brooklyn girls. They will accompany Sousa and his band on the transcontinental tour which begins with the two concerts here.

SOUSA'S BAND IN BROOKLYN.

Next Saturday a return of Lieutenant Sousa and his band to the Brooklyn Academy is announced by Manager Swin, who says in recent years it "has seemed impossible to interest them in coming to this borough." Two concerts, at 2:30 and 8:30 o'clock, have been arranged. The matinee will include Sousa's "Dwellers in the Western World," his wartime "Bullets and Bayonets," Chopin's "Funeral March," Grainger's "Shepherd's Hey," and Moussorgsky's Persian dance from "Khovanstchina." There are solos for May Stone and Mary Baker, sopranos; Frank Simon, cornet, and Louis Fritze, flute. On the evening list are Sousa's new "Wedding March," his "Golden Star," dedicated to Mrs. Roosevelt, and a song for Miss Baker, "In Flanders Fields," to the poem by Colonel McCrae.

SOUSA STARTS TOUR

John Philip Sousa and his Band inaugurated their tour of thirty-two weeks at the Academy of Music, Brooklyn, on Saturday evening. The band consists of sixty pieces, the members mostly being those who composed the Great Lakes Band, which Sousa headed during the war. They will make two trips from coast to coast, the first being toward Calgary and British Columbia, playing five weeks in the Canadian Northwest. The second will wind up at San Francisco. During the early summer months he will play mostly at Fairs, as well as a four-week engagement at Willow Grove Park, Philadelphia, beginning Aug. 17.

This latter engagement, in previous seasons, has been only of three weeks' duration. Thanksgiving will find Sousa in San Francisco. Harry Askin will manage the tour.

SOUSA BAND IN CONCERTS.

Lieutenant John Philip Sousa and his band began their twenty-seventh season with two concerts yesterday afternoon and evening in the Brooklyn Academy of Music. The soloists at both were Miss May Stone, soprano; Miss Mary Baker, coloratura soprano, and Frank Simon, cornetist.

"The Golden Star" march, with its solemn strains and "taps" sounded by the cornets, was played for the first time in this city and almost in a religious hush, for Mr. Sousa composed it in memory of Colonel Theodore Roosevelt and his son Lieutenant Quentin Roosevelt, who was killed in France. Mr. Sousa received a letter of appreciation from Mrs. Theodore Roosevelt yesterday and a laurel wreath

tied with the American colors that came anonymously from Oyster Bay was passed across the footlights to the bandmaster.

Lieutenant Sousa led his men, twenty-seven of whom served in the army or navy during the war, through selections by Chopin, Percy Grainger, Thomas and several of his own compositions, including familiar and always popular marches. Among the bandmaster's new compositions were his Wedding March, dedicated to the American people, and written at the request of the American Relief Legion, of which Mrs. Oliver Cromwell Field is president, and "Showing Off Before Company." The band also played Sousa's Character Studies, "The Dwellers in the Western World," his suite, "Impressions at the Movies," and "The Golden Star" (new), dedicated to Mrs. Theodore Roosevelt. Miss Baker's solos included Sousa's musical setting for Colonel McCrae's poem "In Flanders Field."

*Eve World, N.Y. City
June 8/19.*

*N.Y. Evening Sun
June 14/19*

ACADEMY OF MUSIC—John Philip Sousa and his band will give two concerts at the Academy of Music, Saturday, one at 2.30 and one at 8.30 P. M. Soloists to appear are: May Stone, soprano; Mary Baker, coloratura soprano; Frank Simon, cornetist, and Louis P. Fritz, flutist. In the afternoon this programme will be offered: Moorish scene, "The Court of Granada," Chapi; cornet solo, "The Student's Sweetheart," Bellstedt, Frank Simon; character studies, "The Dwellers in the Western World," Sousa; soprano solo, "Ah Fors e Lei," Verdi, May Stone; march, Funebre from Sonata Op. 32, Chopin; Persian dance from "Khovanstchina," Moussorgsky; British tune, "Shepherd's Hey," Percy Grainger; march, "Bullets and Bayonets" (new) Sousa; vocal solo, "Thou Brilliant Bird," David, Mary Baker with flute obligato, Louis P. Fritze, and overture, "Zampa," Herold.

This will be the evening programme: Overture, "Mignon," Thomas; cornet solo, "Willow Echoes," (new) Simon; Frank Simon; suite, "Impressions at the Movies," including "The Jazz Band in Action," "The Crafty Villain and the Timid Maid," and "Balance All and Swing Partners," Sousa; vocal solo, aria from "I Puritani," Bellini; May Stone; "Wedding March," (new) Sousa; "The Golden Star," (new) Sousa; dedicated to Mrs. Theodore Roosevelt in memory of the brave who gave their lives that liberty shall not perish; a mixture, "Showing Off Before Company," (new) Sousa; an Egyptian Serenade, "My Cairo Love" (new), Zamecnik; march, "Sabre and Spurs," Sousa; dedicated to the American Cavalry. Vocal solo, "In Flanders Field," Sousa (words by Col. John McCrae), Mary Baker; and Rhapsody, "The Southern," Hosmer. The Misses Stone and Baker, who are Brooklynites, will accompany Sousa and his band on the transcontinental tour, which begins with these two concerts.

Chicago News June 14/19

John Philip Sousa, who is soon to start on his first transcontinental tour in five years, has received the degree of doctor of music from the Pennsylvania Military academy. At the rehearsals in the Hippodrome, New York, he introduced his new memorial march, "The Golden Star," dedicated to Mrs. Theodore Roosevelt.

Sousa's Brooklyn Concerts.

Lieut. John Philip Sousa and his band are starting their twenty-seventh season at the Brooklyn Academy of Music this afternoon and evening. Prominent among the numbers at these concerts is a new descriptive piece entitled "Showing Off Before Company."

*Musical Courier
June 19/19.*

Sousa's Band Re-enters Concert Field

At the Brooklyn Academy of Music on Saturday, June 14, John Philip Sousa and his band gave two memorable concerts, one in the afternoon and one in the evening, which attracted very large audiences. The distinguished bandmaster and march king was ably assisted by May Stone, coloratura soprano; Mary Baker, soprano, and Frank Simon, cornetist.

The writer only attended the evening concert, but judging from the excellent results of this performance one cannot doubt but that the matinee program was equally as fine. Needless to say both were Sousa programs—comprised almost entirely of compositions by the famous composer. In addition to the very interesting programmed selections Mr. Sousa added many encores, mostly his own compositions including "El Capitan," "At the Zoo," "Bullets and Bayonets," "The Gliding Girl" and "Manhattan Beach." Of special significance was the presentation of his new "Wedding March" offered as a substitute for the "Lohengrin" march no longer used. One of the best pieces was the new "The Golden Star," dedicated to Mrs. Theodore Roosevelt. His "Showing Off Before Company" also proved an excellent novelty and "In Flanders Fields" was splendid, although the soloist evidently had not given the number much preparation. Of course "The Stars and Stripes Forever" was the hit of the evening.

In the audience were noted many naval officers as well as prominent Brooklyn music lovers, all of whom joined most enthusiastically in the applause which followed each selection.

The two programs were as follows: Matinee program—"The Court of Granada" (Chapi); cornet solo, "The Student's Sweetheart" (Bellstedt), Frank Simon; character studies, "The Dwellers in the Western World" (Sousa); soprano solo, "Ah Fors e Lui" (Verdi), May Stone; March Funebre, from sonata, op. 32 (Chopin); Persian dance, from "Khovanstchina" (Moussorgsky), "Shepherd's Hey" (Grainger), Boy Scouts; march (Sousa); vocal solo, "Thou Brilliant Bird" (David), Mary Baker, with flute obligato by Louis P. Fritze; overture, "Zampa" (Herold).

Evening program—overture, "Mignon" (Thomas); cornet solo, "Willow Echoes" (Simon), Frank Simon; "Impressions at the Movies" (Sousa); vocal solo, aria from "I Puritani" (Bellini), May Stone; "Wedding" march (Sousa); "The Golden Star" (Sousa); "Showing Off Before Company" (Sousa), "My Cairo Love" (Zamecnik); march, "Sabres and Spurs" (Sousa); vocal solo, "In Flanders Fields" (Sousa), Mary Baker; rhapsody, "The Southern" (Hosmer).

Newark Star
May 31/19

Sousa Can Shoot Almost As Well As Lead His Musicians

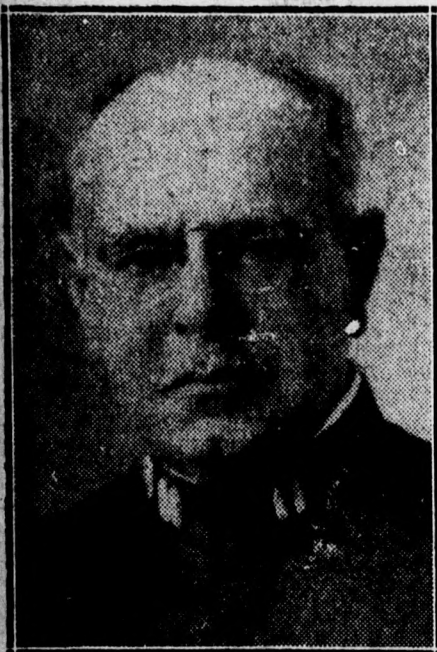
It may not be generally known that John Philip Sousa, who brings his famous band to Olympic park, Irvington, on June 15, excels as a trapshooter. He wears scores of medals denoting his skill with the shotgun, and in 1912 he won the Keystone handicap in Philadelphia and also the Charlotte trophy. It is related that in 1912, from January to February, Sousa shot at about 7,000 targets, and with all the bad weather his average hovered close about 88. He has just been elected president of the American Trapshooters' Association.

Newark Ledger
June 10/19

Sousa and His Band Coming to Olympic Park This Sunday

This coming Sunday afternoon and evening Lieut. John Philip Sousa and his famous band, plus two prominent lady soloists, Miss May Stone and Miss Mary Baker (both sopranos), make their appearance at Olympic Park, Irvington, in continuation of their trans-Continental tour, which begins on Saturday at the Brooklyn Academy of Music.

The program at the matinee will include "The Court of Granada," cornet solo "The Student's Sweetheart," character studies "The Dwellers in the Western World," soprano solo "Ah



John Philip Sousa.

Fors Lui" march Funebre from Sonata Op. 32, Persian Dance from Khovanstchina, British tune "Shepherd's Hey," march "Bullets and Bayonets" (new), vocal solo "Thou Brilliant Bird," and overture "Zampa." At night will be given overture "Mignon," cornet solo "Willow Echoes" (new), grand suite "Impressions at the Movies," vocal solo "I Am Titania," "Wedding March" (new) (Sousa), a mixture "Showing Off Before Company" (new), an Egyptian serenade "My Cairo Love" (new), march "Sabre and Spurs" (Sousa), vocal solo "In Flanders Field" (Sousa), Rhapsody "The Southern."

N.Y. TIMES, JUNE 16

Sousa's band continued at Olympia Park, Newark, last night, its first tour since the war. This revival of his transcontinental journeys the bandmaster had chosen to open the day before with two concerts in the Academy of Music, Brooklyn, where he and his men—including twenty-seven veterans of army or navy service—received "an old-fashioned Manhattan Beach welcome," was said. The new Sousa marches began with "Bullets and Bayonets" and his wartime "Wedding March." There were also his "Golden Star," dedicated to Mrs. Roosevelt, and his Colonel McCrae's "In Flanders Field" while in lighter vein were "Dwellers in the Western World" and "Showing Off Before Com-

Newark Call
June 15/19

Sousa's Band At Olympic Park

This afternoon and evening John Philip Sousa and his famous band of sixty instrumentalists, supplemented by two sopranos, give concerts in the theater of Olympic Park. The present transcontinental tour is the first that Sousa has undertaken since 1915. During the last two years the conductor, as a lieutenant in the United States navy, organized and trained service bands. Since obtaining his discharge Sousa has been busy re-assembling his musicians, and the company appearing at Olympic Park and elsewhere will bear a strong resemblance to the Sousa band which performed at the Hippodrome. The program arranged for Olympic Park is varied to suit all tastes. Herold's overture, "Zampa," a favorite with the public, and Chopin's Marche Funebre, from Sonata Op. 32, will appeal to music lovers. David's flamboyant "Thou Brilliant Bird," from "The Pearl of Brazil," will be sung by Miss Mary Baker. Frank Simon plays two cornet solos (Bellstedt's "Student's Sweetheart" and "Willow Echoes," a new composition of his own), and Miss May Stone will sing Verdi's "Ah Fors Lui" and Thomas' "I Am Titania." Of Sousa compositions, the public will hear the character studies, "Dwellers in the Western World," a new march, "Bullets and Bayonets," a suite called "Impressions at the Movies," a new wedding march dedicated to the American people, and a march, "The Golden Star," dedicated to Mrs. Theodore Roosevelt; a mixture, "Showing Off Before Company," and march, "Sabre and Spurs," an excerpt from Thomas' delightful "Mignon" is also in the program.

Newark Star
June 14/19

Sousa at Olympic Park; More Gifted Than Ever

John Philip Sousa, shorn of his beard, but more gifted and more popular than ever, will delight thousands at Olympic Park Sunday.

It will be the second stop in his tour of the country, which opened at the Academy of Music in Brooklyn Saturday. He will bring with him his entire organization of sixty instrumentalists, as well as two promising sopranos, Miss May Stone and Miss Mary Baker, who will sing some of Sousa's own well-known selections, among them his latest, "In Flanders Field."

There will be original compositions galore; Sousa's character studies, "The Dwellers in the Western World," his "Impressions at the Movies," and many other attractive selections. In the four years since Sousa last toured the country he has been training bands for the army.

The Aerial Howards continue to thrill audiences at the open-air theater with their dual cycle and trapeze act, which ends in a Niagara of fireworks. The electric fountain will be fully illuminated beginning today, and Roehr's "Death Riders" will show their new sensation, the "Whirling Wheel of Death."

The B. P. O. E. will hold Flag Day services in the Olympic Park Theater today.

Next Thursday is Orphans' Day, and as usual the Automobile Club will loan 300 machines for the pleasure of parentless children. On Sat-



MARY BAKER.

urday next the Edison company employees will hold their annual outing on the Olympic Park grounds. An extra attraction at Olympic Park today and tomorrow evening is the electric fountain, illuminated by fireworks.

March's musical merry-makers will present that old favorite, "The Belles of New York," tomorrow.

Concerts by Sousa and His Band at Olympic Park June 15

Lieutenant John Philip Sousa, famous as a composer and conductor, will bring his recently reorganized band to Olympic Park Sunday, June 15, for concerts in the afternoon and evening.

Lieutenant Sousa, who was chief of the corps of instructors in band music at the Great Lakes Naval Station during the war, will begin his twenty-seventh season of concert-giving in Brooklyn today, after which he starts on a tour across the continent. The programs he will present here will include several of his new compositions, among them being the "Wedding March," "The Golden Star," "Sabre and Spurs," "Showing Off Before Company," "Impressions of the Movies" and his setting for soprano voice of Lieutenant Colonel John McCrae's poem, "In Flanders Field."

The band will be assisted in its concerts by Miss May Stone and Miss Mary Baker, sopranos, who will appear at each of the concerts.

For nearly forty years Lieutenant Sousa has been actively employed as a bandmaster. Born in Washington, D. C., in 1854, he became the leader of the band of the United States Marine Corps in 1880, a position he held until 1892, when he organized and took on tour his own band. Owing to his individuality and skill as a conductor and the pleasing character of the programs he presented, he rapidly became popular with the music-loving public. His activities were extended to Europe, where he made three tours and received many tokens of appreciation.

As a composer of marches, he is unrivaled by any of his contemporaries. Among his more popular productions in that form are "The Washington Post," "The Liberty Bell," "The High School Cadets," "Stars and Stripes Forever" and "Semper Fidelis." As a writer for the lyric stage, he has put to his credit such comic operas as "El Capitan," "The Bride Elect," "The Free Lance," "The Charlatan" and "Chris and the Wonderful Lamp."

Newark Call
June 8/19

John Philip Sousa and his world-renowned band inaugurated their twenty-seventh season at the Brooklyn Academy of Music last night, when two concerts were scheduled. At both of these Brooklyn concerts, Lieutenant Sousa revived a number of selections which were always great favorites every summer during the seasons he played at the Old Manhattan Beach Casino. Among these may be mentioned the character study "The Dwellers of the Western World" and Herold's overture "Zampa."

The soloists were Miss May Stone, soprano; Miss Mary Baker, coloratura soprano; Frank Simon, cornetist, and Louis P. Fritze, flautist.

The Brooklyn concerts inaugurated a trans-continental tour which the famous band will make in the course of the next six months, the first undertaken by it in four years, since the season before the leader identified himself with the New York Hippodrome.

Newark's opportunity will come on next Sunday, when Sousa and his band will give two performances in Olympic Park.

Buffalo Courier
May 25/19

JERSEY PUBLISHING HOUSE LEARNS SOUSA WRITES MUSIC

A certain music publishing house in New Jersey which is planning the publication of a book containing a group of well-known songs by American composers, has just discovered the existence of Lieut. John Philip Sousa. That anyone in this country could be ignorant until recently of the existence of the foremost bandmaster of the world and one of America's leading composers is almost incredible, but that a firm representing itself as being a music house would make such a confession would be quite beyond the belief were it not for the actual receipt by the musician, the other day, of a letter setting forth this fact.

"We want you to send us one of your best songs for publication," the letter read, "in a book that we are preparing. As it will cost many hundreds of dollars to print and publish this book we ask your co-operation. Sign the enclosed slip agreeing to remit the sum of \$10. Do not send \$10 right away, but send the slip signed and when the book is printed we will write you a letter and then you can send the \$10, if you have it, or pay us in installments. This is a grand opportunity to get your song printed and at a price so low that anyone can spare the money. We heard of you and your works through the Washington copyright office where your name is recorded as a writer of songs."

Lieut. Sousa and his famous band will be heard at Elmwood Music hall on Thursday evening, June 19.

Buffalo Times June 16/19

Lieut. Sousa and His Famous Band Here on Thursday

Lieutenant John Philip Sousa and his world-famous band inaugurated their 27th season at the Brooklyn Academy of Music, Brooklyn, N. Y., on Saturday evening, and the concert which was a splendid success from every viewpoint, was played before an enthusiastic audience which filled the hall to the doors.

A feature of the program was the first rendition in public of Sousa's newest march, "The Golden Star," a memorial composition dedicated to Mrs. Theodore Roosevelt, in memory of the late Col. Theodore Roosevelt, and his son, Quentin.

The present tour is the first comprehensive one undertaken by the band in five years, and it will cover a period of seven months, taking the organization across the continent and back again. Sixty-five members will travel with the company, and of this number, 27 were actively engaged in the United States service throughout the war. Lieut. Sousa and his band

will appear in Buffalo next Thursday evening at Elmwood Music Hall. Seat sale opens today at Denton, Cottier & Daniels.

Buffalo Courier June 17/19

SOUSA'S BAND COMING.

The popularity of Lieut. John Philip Sousa and his famous band seems un-

abated, judging from the great interest that is being manifested in the appearance of this organization at Elmwood Music hall Thursday evening, June 19. A particularly fine programme will be rendered, including his newest compositions, and he will play as encores the ever thrilling "Stars and Stripes Forever," generally conceded the greatest march of all time; "The Boy Scouts" march, "Washington Post," and many others. Seats on sale at Denton, Cottier & Daniels.

Buffalo Commercial
June 12/19

SOUSA'S BAND COMING

John Philip Sousa has done what no other American composer has yet achieved for he has expressed the national spirit, and has taken the over-taxed medium of march music and vitalized it, making it dynamic with energy and irresistibly infectious. Sousa and his band will appear here on Thursday evening.



Lieut. John Philip Sousa who will appear with his famous band at Elmwood Music Hall, June 19th.

Buffalo Eve News
June 13/19

Sousa Has Doctor Music Degree.

Lieutenant John Philip Sousa, who is about to begin with his world-famous band, the first transcontinental tour he has undertaken in five years at the Brooklyn Academy of Music, has had the degree of doctor of music conferred on him by the Pennsylvania Academy of Music at Chester, Pa. Lieutenant Sousa has previously been honored by a number of other important institutions of learning. Lieutenant Sousa and his famous band will play in Elmwood Music hall on Thursday evening, June 19.

Eve News, Buffalo
June 12/19

Sousa Leads With Easy Grace.

It has been remarked repeatedly that, notwithstanding the exaggerations of his imitators, Sousa is the sanest of the bandmasters of the generation. He eschews the meaningless and wholly theatrical mannerisms which are affected by so many other leaders for the sole purpose of attracting attention and eliciting comment. Sousa leads with an easy grace that seems to be a part of the music he is conducting, yet with a masterful precision which absolutely controls the wonderful body of musicians banded together in his name. The program presented by Sousa and his band always contain something new, and we are wondering what special treat will be offered when they appear here on Thursday evening, June 19, at Elmwood Music hall.

May Erie New York Mail

Buffalo Eve News June 10/19

Sousa Himself Here June 19.

While Sousa's band has been heard in nearly all of the large cities of the world, there are many places where Sousa's music has become familiar through the medium of the phonograph. It would be hard, indeed, to find a locality in which the name of Sousa is unknown. But even the best phonograph record of a Sousa piece is only a tame imitation of the real and only Sousa band, with its variety of instruments, and its richness of tone and color, such as will be heard here when Sousa and his band play in Elmwood Music hall Thursday evening, June 19. Nothing can duplicate the music of the full band for the ear, nor the figure of Sousa as he conducts his band, to the eye.

Buffalo Express June 15/19

Sousa's band to play here on Thursday, Elmwood Music hall.

Sousa's band will play on Thursday evening at Elmwood Music hall.

One of the features of the band is that when a number is played and an encore demanded, there is no need for the musicians to turn new music for the playing of the extra number, for they start right away with scarcely a pause, playing from memory. It is said that the band has memorized 50 numbers.

There will be 52 pieces in the band and two vocal soloists. Miss Mary Baker is a coloratura soprano, Miss May Stone is a soprano. These two soloists will sing during the concert. There are also some instrumental soloists in the band, and Joseph Greene, the xylophone player, will give some numbers.

The engagement is for one evening, Thursday, at Elmwood Music hall. The seat sale will open tomorrow at Denton, Cottier & Daniels.

SOUSA TO PLAY HERE THURSDAY

Many of His Famous Compositions
Will Be Heard as Encores.

The following program will be played by Sousa's band. Lieutenant John Philip Sousa, conductor, in Elmwood Music hall, Thursday evening: The soloists will be May Stone, soprano; Mary Baker, coloratura soprano and Frank Simon, cornetist.

Overture—Mignon Thomas
Cornet solo—Willow Echoes (new)..... Simon

Suite—Impressions at the movies:

(a) The jazz band in action.

(b) The crafty villain and the timid maid.

(c) Balance all and swing partners..... Sousa

Vocal solo—I Am Titania Thomas
May Stone.

(a) Wedding March (new)..... Sousa
(Dedicated to the American people.)

In May, 1918, the American Relief legion, Mrs. Oliver Cromwell Field, president, adopted a resolution requesting John Philip Sousa to write a wedding march for our American brides and recommended that it be universally adopted by all Americans to whom it is respectfully dedicated.

(b) The Golden Star (new)..... Sousa
(Dedicated to Mrs. Theodore Roosevelt.)

In memory of the brave who gave their lives that liberty shall not perish.

A mixture—Showing Off Before Company
(new) Sousa

(a) An Egyptian serenade—My Cairo Love
(new) Zamecnik

(b) March—Sabre and Spurs..... Sousa
(Dedicated to the American cavalry.)

Vocal solo—In Flanders Field..... Sousa
(Words by Col. John McCrae)

Mary Baker.

Rhapsody—The Southern Hosmer

In addition, as encores, will be played many of Lieutenant Sousa's famous compositions, including "The Stars and Stripes Forever," "Washington Post" and many others.

Buffalo Times June 11/19

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Buffalo Times June 11/19

BANDMASTER AND HIS FAMOUS BEARD PART COMPANY DURING WAR



John Philip Sousa.

Those who have seen recent pictures of Lieutenant John Philip Sousa have noticed that he and his internationally famous beard have parted company. The separation was one of the most painful incidents of the recent war. His beard is gone, but not to be forgotten. The bandmaster says that it will never again adorn his face though it was his good friend and faithful companion for more than a quarter of a century.

It was cultivated first when he was only 22 and just beginning his career. Following the then established custom adopted by young physicians of adorning their face with a hirsute appendage for the purpose of simulating age, young Sousa gave up shaving at the time of his first assignment as band leader. In discussing the abandonment of his beard the other day Lieutenant Sousa said:

"At the Great Lakes station, where I was assigned to duty when the war broke out, there were 20,000 men and only two sets of whiskers. Commander Grimes and myself owned these sets. The more I associated with the youth and maturity of the day represented at Great Lakes, the more I began to feel I was in wrong or that my chin was in wrong.

"You know the war of Independence was fought by smooth-faced men, the Civil war by whiskered men, and this present war by smooth-shaven men. The thing moves in cycles, and, not desiring to stand with the minority, I decided on the trim. I feel much better, although somewhat lonely. I have carried the beard about for nearly 30 years. We were very close. Seriously, I felt that the day of the beard was far past, and that modern efficiency called for as smooth a face as a man could present to the world."

Lieutenant Sousa and his band will play at Elmwood Music hall, Thursday evening, June 19.

Buffalo Express June 11/19

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Buffalo Express June 11/19

VISITING FORCES IN BUFFALO

Sousa's Band and Paulist Choristers Delight Large Audiences

BUFFALO, June 20.—Under weather conditions that were abnormal, Lieut. Philip Sousa and his band gave a concert in Elmwood Music Hall the evening of June 19, before a very moist but highly delighted audience. With the thermometer registering eighty-five degrees and humidity even higher, the great

auditorium became so unbearably warm that the doors on each side were thrown open and large street crowds lined the side walks and enjoyed to the utmost a free concert. Notwithstanding all the discomfort, the band under Lieutenant Sousa's magnetic baton played with its usual splendid virility and admirable musicianship. So insistent was the applause that the official program offerings were more than doubled. The assisting soloists, May Stone, and Mary Baker, sopranos, and Frank Simon, cornetist, did fine work and each one was obliged to add an extra number. The service flag of the band displays twenty-seven stars and happily no gold star is among them.

Buffalo Enquirer July 19/19

DRUMS OF SOUSA BAND MOST IMPORTANT PART

The drum section of a big band is usually considered as somewhat of a purely mechanical adjunct by the average lover of band music and yet, according to Lieut. John Philip Sousa, it is just as important as any other group of bandmen in the organization.

"Gus" Helmecke, bass drummer in Sousa's Band, is the most striking looking member of the organization; considerably over six feet tall, his beat on the big drum is an exact reproduction of the wave of the leader's baton.

Joseph Green, snare drummer, is one of the finest xylophone players in America. Frank Snow, tympan player, frequently plays engagements with the Boston Symphony Orchestra.

Lieut. Sousa and his famous band will be heard tonight at Elmwood Music Hall.

Buffalo Enquirer June 16/19

SOUSA HERE THURSDAY.

Lieut. John Philip Sousa and his world-famous band inaugurated their twenty-seventh season at the Brooklyn Academy of Music, Brooklyn, Saturday evening. A feature of the program was the first rendition in public of Sousa's newest march, "The Golden Star," in memory of the late Col. Theodore Roosevelt, and his son, Quentin. The present tour is the first comprehensive one undertaken by the band in five years, and Lieut. Sousa and his band will appear in Buffalo Thursday evening at Elmwood music hall.

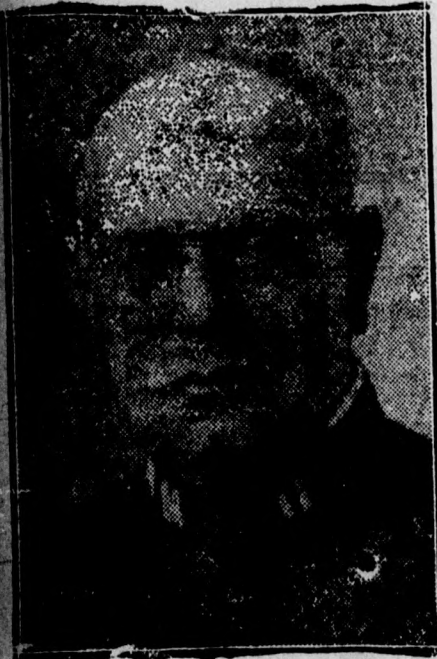
Buffalo Eve News June 16/19.

SOUSA'S BAND WILL PLAY ROOSEVELT MEMORIAL MARCH

Lieutenant John Philip Sousa and his world famous band inaugurated their 27th season at the Brooklyn

Academy of Music, Saturday evening, and the concert, which was a splendid success from every viewpoint, was played before an enthusiastic audience which filled the hall to capacity. A feature of the program was the first rendition in public of Sousa's newest march, "The Golden Star," a memorial composition dedicated to Mrs. Theodore Roosevelt, in memory of the late Colonel Theodore Roosevelt, and his son, Quentin. The present tour is the first comprehensive one undertaken by the band in five years, and it will cover a period of seven months, taking the organization across the continent and back again. Sixty-five members will travel with the company, and of this number 27 were actively engaged in the United States service throughout the war. Lieutenant Sousa and his band will appear at Elmwood Music hall Thursday evening.

Warrior Trial Open



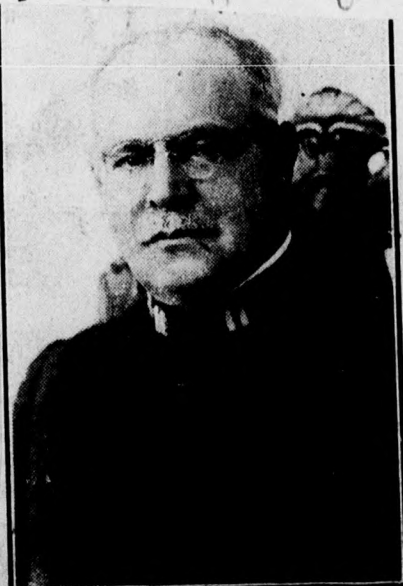
LT. JOHN PHILIP SOUSA.

Lt. John Philip Sousa and his famous band will play at Elmwood Music Hall, Buffalo, Thursday evening, June 19th. The distinguished leader states that the program will be popular and it is stated that the great organization is larger and better than ever. Lieut. Sousa is tremendously popular in Buffalo and he will be greeted by the largest audience of the season.

Buffalo Commercial June 14/19

SOUSA'S BAND

At no time during its twenty-nine years of history has Sousa's Band been up to so high a standard as it has this year, and Buffalonians will have an opportunity on next Thursday evening, at Elmwood Music Hall, to hear this famous aggregation play. A program of especial interest will be rendered, containing some of Lieutenant Sousa's well known marches, and the latest London successes, of which special arrangements have been composed. The engagement is for one evening, Thursday, at Elmwood Music Hall. The seat sale will open Monday at Denton, Cottler and Daniels.



LIEUT. JOHN PHILIP SOUSA.

Will appear with his band at Elmwood Music Hall next Thursday night.

From
ENQUIRER,
Cincinnati, Ohio

Matters Musical.

Best seats without premium at the orchestra box office, 25 West Fourth street, Monday, October 18. Single tickets for the opening pair of concerts will be sold Wednesday, October 20, up to the time of the concerts.



JOHN PHILLIP
SOUSA



GERALDINE
FARRAR



PERCY

GRAINGER

The first concert of the season will take place in Music Hall next Tuesday evening, when Geraldine Farrar, assisted by Mlle. Ada Sassoli, harpist, and Edgar Schofield, barytone, will be heard in an attractive program. Miss Farrar, who is one of the greatest figures in the musical world, is in excellent condition this season and has already begun her concert tour with remarkable success. Her program reflects the beautiful artistic attainments of the woman. The sale of seats has been unusually heavy, and every indication points to an immense audience to greet the American favorite prima donna. The sale will be resumed tomorrow at the Willis music store, 137 West Fourth street. The program in detail will be as follows

PROGRAM.

- (a) "Vittoria" Carissimi
(b) "O Tu Palermio" Verdi
Soli for harp:
(a) Bourree Bach
(b) Pastorale Scarlatti
(c) "Il etait une Berg ere,"
"Le petit roi d Yvetot" XVIII Century
Miss Sassoli.
(a) "Dedication" Schumann
(b) "Impatience" Schubert
(c) "Rosebuds" Schumann
(d) "Messages" Schumann
(e) "In May" Franz
(f) "Serenade" Richard Strauss
Miss Farrar.
(a) "L'Amour de Moi" Old French
(b) "Chanson de Route" Puget
(c) "Le Cor" Flegler
Mr. Schofield.
Recitation and aria, "Batti, Batti"
("Don Giovanni") Mozart
Miss Farrar.
Soli for harp:
(a) "Chanson de Guillot" Martin Perilhon
(b) "En Bateau" Debussy
(c) "Pecce de Concert" Busser
Miss Sassoli.
(a) "May, the Maiden" J.A. Carpenter
(b) "Leslie Lindsey" Arr. by Kreisler
(c) "Swing Low, Sweet Chariot,"
H. T. Burleigh
(d) "Invictus" Bruno Huus
Mr. Schofield.

- (b) "None But the Lonely Heart," Tchaikovsky
(c) "Songs My Mother Taught Me," Dvorak
(d) "The Gardener" Wolf
(e) "The Snowdrop" Gretchaninoff
Miss Farrar.

Percy Grainger, the young Australian pianist, who will make his Cincinnati debut at Emery Auditorium next Thursday evening, declares that creative art depends directly on racial characteristics. "Art is the life of the people in whose country it is produced," says Grainger, who has been so sensationally successful in this country during his two years' stay here. "And," he goes on to say, "it is equally true that the life of a people determines, to a great extent, what their art will be like. This is particularly true of the art of music. Music, in its original form, is the spontaneous reaction of the artist's mind to the physical condition of his being rather than the outcome of mere mental promptings. The folk-songs of one nation are very much the same as those of another. Nevertheless, the personal life of the people who have created that music is directly responsible for the slight differences which do exist between one folk-song and another. This distinction can be made even in the field of modern music. To take a concrete example, the complex emotional subtlety of the French is clearly reflected in such composers as Debussy and Ravel, while, on the other hand, an Italian composer such as Puccini seems unthinkable without the thoroughly democratic and comparatively primitive Italian national life as a background."

The annual auction for the choice of seats for the Symphony Orchestra concerts will be held Tuesday and Wednesday morning at the Sinton Hotel from 10:30 until noon of each day. On next Thursday those not desiring to attend the auction may select their seats at the Aeolian Company, 25 West Fourth street, without premium. Music students taking advantage of the special rates at the company may se-

indeed a beautiful one. Instead of having his trumpeters hitting high C in the strain ending with "the land of the free," the brass section takes the lower octave and the effect is highly pleasing.

Descriptive so that even a blind person could imagine the flicker of the films was the suite, "Impressions at the Movies." It embraced "The Jazz Band in Action," "The Crafty Villain and the Timid Maid," and "Balance All and Swing Partners." In the musical story of the crafty villain there was a stealthy undercurrent prevailing in the number, while an occasional crash even frightened some of the nervous folks in the front rows. But the third number was surely a lively one, and the audience felt like leaving their seats to swing their own partners.

Dedicated to Mrs. Theodore Roosevelt, the memorial selection, "The Golden Star," proved to be a soul stirring one. Blended into the harmony is the plaintive sound of "taps," and at the conclusion the entire band bursts into a triumphal note of victory.

During the intermission the various sections of the band had an opportunity to display their individual prowess in the comical sketch, "Showing Off Before Company." It was well done and kept the audience roaring when they were not applauding.

One of Sousa's encores was the "U. S. Field Artillery March," which is a splendid number with a good swing. It proved to be popular in army bands

during the war and it seemed good to some Uticans to hear it again. "The Bayonet," a new march by Sousa, was another pleasing composition. Other encore, "Lassus Trombone," Fillmore, was a rip snorter for slides.

The sooner John Phillip Sousa and his band play a return engagement in Utica, the happier the music lovers of this city will be, for his concert last night was just a tantalizer and it tasted like more.

Lt. John Philip Sousa and His Famous Military Band



At no time during its 29 years of history has Sousa's band been up to so high a standard as it has this year, and Buffalonians will have an opportunity on next Thursday evening, at Elmwood Music Hall, to hear this famous aggregation play. A program of especial interest will be rendered,

containing some of Lieut. Sousa's well known marches, and the latest London successes, of which special arrangements have been composed.

One of the outstanding features of the band is that when a number is played and an encore demanded, there is no need for the musicians to turn new music for the playing of the extra number, for they start right away with scarcely a pause, playing from memory. It is said that the band has memorized over 50 numbers, which is considered to be a most remarkable achievement.

There will be 55 pieces in the band and two vocal soloists. Miss Mary Baker is a coloratura soprano of wonderful agility of voice, and Miss May Stone is a soprano who possesses a voice of charm and power. These two soloists will sing during the concert. There are also some clever instrumental soloists in the band, and Joseph

Greene, the xylophone player, who plays frequently for some of the best records that are made, will give some numbers.

The aggregation is a remarkable one from an entertaining point of view, and all who hear Sousa's Band will without doubt enjoy the real musical treat of the year. The engagement is for one evening, Thursday at Elmwood Music Hall.

SOUSA HERE TONIGHT

Famous band will be heard in concert at Elmwood Music hall.

America has had many band-leaders, but only one Sousa. He will play at Elmwood Music hall this evening. Sousa concerts appeal to the great American masses who know and appreciate a first class band selection when they hear it.

The programme tonight is a typical Sousa programme, and includes several of the compositions of the leader-composer. The soloists will be Miss May Stone and Miss Mary Baker, Frank Simon, the world famous cornetist, in addition to a large number in the band.

Lieutenant Sousa's new Wedding March, dedicated to the American people, will be heard here for the first time. It was written at the request of the American Relief legion as a fitting march for our American brides. The Golden Star is another number which will be heard, and which was written in memory of the late Colonel Theodore Roosevelt and his son, Quentin, and dedicated to Mrs. Theodore Roosevelt.

SOUSA AND HIS BAND PLEASE BIG AUDIENCE

Old and New Favorites Introduced in Concert Program.

Lieutenant John Philip Sousa returned to Buffalo with his band last evening after an absence of several years which time was devoted to the forming and training of numerous bands in the military camps. The organization is as big and as splendid as ever and the program including new as well as many old favorites received the hearty applause of the big audience assembled in Elmwood Music hall.

The program opened with "Mignon" which was followed by "U. S. Field Artillery" as an encore. "Impressions at the Movies," by Sousa; an Egyptian Serenade, "My Cairo Love" and a Southern Rhapsody by Hosmer among some of the outstanding ensemble numbers. "The Stars and Stripes Forever," offered as one of the encores, perhaps aroused more enthusiasm than some of the newer numbers, proving that the old military march is still a favorite with most of the people.

Two features presented by Lieutenant Sousa last evening were his new wedding march, written at the request of

the American Relief legion and dedicated to American brides, its brilliant and spirited melody forming a decided contrast to the older wedding marches now in use; and "The Golden Star," written in memory of the boys who paid the supreme sacrifice and especially dedicated to Mrs. Theodore Roosevelt. "Showing Off Before Company" was undoubtedly one of the most entertaining bits of the concert, showing in turn, each by himself or in groups of two, three and more, all of the players in the band, demonstrating to the audience their very best achievements on their favorite instruments. The entire band, finally reassembled, rendered several popular marches, including a new arrangement of "Over There."

May Stone, soprano, sang "I Am Titania" in most pleasing manner and later in the program Mary Baker rendered a beautiful selection, written by Colonel John McCrae and Mr. Sousa, entitled, "In Flanders Field." "Willow Echoes" a cornet solo written by himself, was played with great skill by Frank Simon.

JOHN P. SOUSA GREETED BY LARGE AUDIENCE

March King Plays Many Old-Time Favorites in Response to Encores.

The extreme heat of last evening did not prevent lovers of John Philip Sousa's music from greeting this distinguished march king and his famous military band after an absence from Buffalo of several years.

Mr. Sousa directed his musicians in his own inimitable way and as usual was most generous in his encores, giving many new compositions and old-time favorites. Among them were "Lassus," "Stars and Stripes Forever," "The Gliding Girl," "At the Zoo," "U. S. Field Artillery," "Bullets and Bayonets" and "Beneath the Window."

The programme opened with the overture from "Mignon," which was played delightfully; then came a cornet solo, "Willow Echoes," by Frank Simon, who was obliged to respond to an encore.

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Another new composition of Mr. Sousa's, "A Wedding March," dedicated to the American people, was most enthusiastically received.

"The Golden Star," also a new composition and dedicated to Mrs. Theodore Roosevelt, was a very effective number, and was written in memory of the brave boys who gave their lives that liberty shall not perish. A mixture, "Showing Off Before Company," was an extremely novel selection. It began with a harp solo, the harpist being the only occupant of the stage. Then three flutes strolled in and played a while. In turn, came clarinets, cornets, trombones and all the rest of the band, the climax being a very skillful xylophone solo.

A very pleasing number was "My Cairo Love," an Egyptian serenade by Zamecnik. One of the new Sousa marches, "Sabre and Spurs," was greatly applauded.

Miss Mary Baker, coloratura soprano, sang a Sousa composition set to the words of "In Flanders Fields," by Col. John McCrae.

She has a voice of warmth and resonance with large range and power.

The programme was concluded with a rhapsody, "The Southern," by Hosmer, and as an encore "The Star Spangled Banner" was given.

SOUSA AND HIS BAND

HERE TOMORROW NIGHT

In a recent interview, Lieutenant John Philip Sousa, who will appear at Elmwood Music hall tomorrow evening, with his famous band, made the following remarks regarding his name and ancestry:

"Were it not for the reproving finger of pride pointed at me by the illustrious line of ancestral Sousas, I would let it go at that; were it not for the decrying bunch of sisters and brothers ready to prove that my name is Sousa, and I cannot shake them, I might let your question go unheeded."

"I was born on the sixth day of November 18—, on G. street, Southeast, near Old Christ church, Washington. My parents were Antonio and Elizabeth Sousa. I was christened John Philip at Dr. Finkel's church on 22d street, Northwest, Washington."

The present transcontinental tour of the band will take it from coast to coast of the United States, and it is said that the organization this year is better than at any time during its 29 years of existence. All of the newest Sousa compositions are included in the program, as well as some of the older favorites.

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This programme will be played by Sousa's Band, Lieut. John Philip Sousa, conductor, at Elmwood Music hall, tomorrow evening: Miss May Stone, soprano; Miss Mary Baker, coloratura soprano; Mr. Frank Simon, cornetist. Overture, "Mignon".....Thomas Cornet solo—"Willow Echoes" (new).....Simon

Mr. Frank Simon. Suite, "Impressions at the Movies"—(a) The Jazz Band in Action (b) The Crafty Villain and the Timid Maid (c) Balance All and Swing Partners Vocal solo—"I Am Titania".....Thomas Miss-May Stone.

(a) "Wedding March" (new).....Sousa (Dedicated to the American people.)

In May, 1918, the American Relief Legion Mrs. Oliver Cromwell Field, (President) adopted a resolution requesting John Philip Sousa to write a wedding march for our American brides, and recommended that it be universally adopted by all Americans, to whom it is respectfully dedicated.

(b) "The Golden Star" (new).....Sousa (Dedicated to Mrs. Theodore Roosevelt)

In memory of the brave who gave their lives that liberty shall not perish.

A mixture, "Showing Off Before Company" (new).....Sousa (a) An Egyptian Serenade, "My Cairo Love" (new).....Zamecnik

(b) March, "Sabre and Spurs".....Sousa (Dedicated to the American Cavalry.) Vocal solo—"In Flanders Field".....Sousa (Words by Col. John McCrae.)

Miss Mary Baker. Rhapsody, "The Southern".....Hosmer

In addition, as encores, will be playing many of Lieut. Sousa's famous compositions, including "The Stars and Stripes Forever," "Washington Post" and many others.

COOKED FOOD CENTER

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Every man in the band from the conductor down is an American and no more eloquent proof of this fact can be given than the silent testimonial of the service flag which is hung on the stage at every concert, with its 27 stars, indicating that that number have been in active service either in the military or navy during the recent war.

Many stirring Sousa marches will be played. The newer compositions will include "The Golden Star," dedicated to Mrs. Theodore Roosevelt in memory of her illustrious husband and her son, Quentin, Sousa's new "Wedding March," "Showing Off Before Company," a splendid travesty on "Smiles," the humorous "Meow" selection, as well as Sousa's most popular marches including "Washington Post," "Stars and Stripes Forever," which will be rendered as encores.

Lt. John Philip Sousa and His Famous Military Band



At no time during its 29 years of history has Sousa's band been up to so high a standard as it has this year, and Buffalonians will have an opportunity on next Thursday evening, at Elmwood Music Hall, to hear this famous aggregation play. A program of especial interest will be rendered,

containing some of Lieut. Sousa's well known marches, and the latest London successes, of which special arrangements have been composed.

One of the outstanding features of the band is that when a number is played and an encore demanded, there is no need for the musicians to turn new music for the playing of the extra number, for they start right away with scarcely a pause, playing from memory. It is said that the band has memorized over 50 numbers, which is considered to be a most remarkable achievement.

There will be 55 pieces in the band and two vocal soloists. Miss Mary Baker is a coloratura soprano of wonderful agility of voice, and Miss May Stone is a soprano who possesses a voice of charm and power. These two soloists will sing during the concert. There are also some clever instrumental soloists in the band, and Joseph

Greene, the xylophone player, who plays frequently for some of the best records that are made, will give some numbers.

The aggregation is a remarkable one from an entertaining point of view, and all who hear Sousa's Band will without doubt enjoy the real musical treat of the year. The engagement is for one evening, Thursday at Elmwood Music Hall.

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Buffalo News 7 June 18/19

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Buffalo Enquirer

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Miss Mary Baker.

Rhapsody, "The Southern".....Hosmer In addition, as encores, will be played many of Lieut. Sousa's famous compositions, including "The Stars and Stripes Forever," "Washington Post" and many others.

COOKED FOOD CENTER

Buffalo Courier June 19/19

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Buffalo Times June 19/19

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The program opened with "Mignon," which was followed by "U. S. Field Artillery" as an encore. "Impressions at the Movies," by Sousa; an Egyptian Serenade, "My Cairo Love" and Southern Rhapsody by Hosmer were among some of the outstanding ensemble numbers. "The Stars and Stripes Forever," offered as one of the encores, perhaps aroused more enthusiasm than some of the newer ones, proving that the old marches are still a favorite with most of the people.

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LIBERIA SE LOAN OF MILLION

Representatives Republic in Wash Raise Fund for try's Development

By FREDERIC WASHINGTON, D

Representatives of the Republic of Liberia, which has been settled by Americans and negroes during the past century, are in the city of Washington, D. C., to raise a fund for the development of their country.

SOUSA'S MARCH

Heard Along the Rhine—Germans Make No Objection

The psychology of the German people continues to amaze and bewilder allied observers. A recent dispatch from Coblenz, one of the principal strategic points held by the American army of occupation, describes the reaction in that city against the order of the new German Government directing the observance of a week

of mourning as a protest against the peace terms. One evidence of this mourning was to be the banning of music in the cafes.

On the day after the order was supposed to go into effect the orchestra in the Trause Cafe, one of the most popular restaurants in the city, began tuning up at 5 o'clock in the afternoon. Shortly afterwards a police delegation visited the place and gave orders that there must be no music. Whereupon the proprietor of the cafe visited the American provost marshal and asked if the orchestra might not play.

"Go ahead and play your heads off," replied that official.

At 5:30 the members of the orchestra were back in their places and the first number rendered was Lieut. John Philip Sousa's "The Stars and Stripes Forever." There were 300 Germans in the room at the time and not a single one left or exhibited any signs of annoyance at the playing of this distinctly American march with its patriotic title. Inasmuch as it has been for many years one of the most popular marches in all corners of the world it cannot be argued that a great number of those present did not recognize it.

Lieut. Sousa will, it is needless to say, include this march and a number of the other old favorites in his list of encore numbers on his trans-continental tour this season.

San Francisco Chronicle June 8/19

Germans Play Sousa Piece for Americans

According to a story from Coblenz, one of the first pieces of music to be played in a German cafe after the arrival of the First American Army of Occupation was Lieutenant John Philip Sousa's "Stars and Stripes Forever." The proprietor had been told by the American provost marshal that his orchestra might "play its head off," and though there were 300 Germans present, it is said there was no sign of annoyance. Lieutenant Sousa, who is booked for this city next season, will include that and many other old favorites, besides new works, on his transcontinental tour.

San Francisco Chronicle June 11/19

SOUSA SOLOISTS

May Stone, soprano, formerly with the Boston Opera Company, and Mary Baker, coloratura soprano, have been engaged by John Philip Sousa as vocal soloists for the forthcoming transcontinental tour of his famous band. Among the instrumental soloists are Louis P. Fritze, formerly flute soloist with the Philadelphia symphony orchestra; Frank Simon, cornetist; H. Beene Henton, saxophone player, and Joseph Green, xylophone player.

N.Y. Tribune July 6/19

Sousa's Band to Play at Saranac Lake Carnival

SARANAC LAKE, N. Y., July 5.—Preparations for the midsummer carnival are now going forward rapidly. An entire week of the first part of August will be given to it and a sportsmen's show. Heading the committee in charge is William Morris, of New York; Charles H. Goldsmith, secretary; C. M. Palmer, George L. Starks, E. R. Stonaker, W. C. Leonard, William Minshull, J. J. O'Connell, F. E. Kendall, Louis Kernochan, J. C. Morgan, Eddy Whitby, Dr. Lawrason Brown, R. C. Patterson, G. A. Toupin, E. H. Baldwin, J. R. Hogan, M. M. Feustman, H. H. Gray and P. A. Gould. One of the features of the carnival already arranged will be the presence of Sousa's Band, led by John Philip Sousa himself.

The Saranac Lake Board of Trade is interested in the routing of the Roosevelt Memorial Highway through the Adirondacks, and will assume part of the financial outlay involved. Through the efforts of E. R. Stonaker, president of the Adirondack Good Roads Association, who is an active member of the board, it is now probable that the highway will pass through Saranac Lake and Lake Placid, instead of from Malone across the northern portion of the Adirondacks via Chateaugay to Plattsburg.

Sousa Writes New March In Memory Of Roosevelt

Lieut. John Philip Sousa and his famous band inaugurated their 27th season at the Brooklyn Academy of Music last week. In honor of his close co-operation with the International Federation of Musicians for a quarter of a century that organization presented him with a floral wreath during the concert. Prominent members of the federation and delegations from the Players' Club and Lambs' Club occupied boxes.

A feature of the program was the first rendition in public of Sousa's newest march, a memorial composition dedicated to Mrs. Theodore Roosevelt in memory of the late Col. Roosevelt and his son, Quentin. Prior to the concert Lieut. Sousa received a personal letter from Mrs. Roosevelt in which she graciously thanked him for the honor and dwelt upon the friendship of the former President for him.

Sousa's present tour, the first comprehensive one undertaken by the band since before the war, will cover a period of seven months and will take the band across the continent and back. Sixty-five men will travel with the band. Of this number 27 were actively engaged in the United States service throughout the war.

Boston Globe June 15/19

John Philip Sousa, who is soon to start on his first transcontinental tour in five years, has received the degree of Doctor of Music from the Pennsylvania Military Academy.

Pittsburgh Times June 8/19

ODD FACTS.

A new kind of music and a new kind of musical instrument came into existence as a result of Lieut. John Philip Sousa having written his new march, "The Volunteers." The music is in the new piece and the new instrument, the fruit of the author's imagination, gives the effect of an electric riveting hammer. The musical riveter will be an addition to the drummer's traps and is designed for some remarkable volume effects for special use in "The Volunteers."

Indianapolis Star June 1/19

John Philip Sousa, famous bandmaster and composer, has surrendered to the popular demand for jazz music. At his request Jerome Kern has delivered complete jiggy arrangements of several of his popular musical numbers used in "She's A Good Fellow." The band will play the Kern music as encores when on tour.

Eve Post July 5/19

On the Saranac Lakes.

SARANAC LAKE, N. Y., July 4.—The annual mid-summer carnival, which is to occupy a week early in August, will mark the climax of the season in the Adirondacks. The details of the project are now being worked out by a committee of which William Morris of New York is chairman, the other members being Charles H. Goldsmith, secretary; C. M. Palmer, George L. Starks, E. R. Stonaker, W. C. Leonard, William Minshull, J. J. O'Connell, F. E. Kendall, Louis Kernochan, J. C. Morgan, Eddy Whitby, Dr. Lawrason Brown, R. C. Patterson, G. A. Toupin, E. H. Baldwin, J. R. Hogan, M. M. Feustman, H. H. Gay and P. A. Gould. The chairman was in charge of last season's carnival, which proved such a success. In connection with the carnival will be a sportsmen's show with fly casting and other contests. Among features for the week already arranged, is a series of concerts by Sousa's band led by Mr. Sousa himself.

As a result of the efforts of E. R. Stonaker, president of the Adirondack Good Roads Association, the Roosevelt Memorial highway will be routed through Saranac on its way through the Adirondacks instead of from Malone to Plattsburg via Chateaugay. The Board of Trade is at the head of a movement to finance the work of routing the highway this way. An event of interest to members of the summer colony was the wedding of Miss Marion Hogan, daughter of Mr. and Mrs. John R. Hogan, and Capt. Alexander Rowell Grambling of El Paso, Tex. On Monday was the annual banquet of the Saranac Lake Alumni Association at Saranac Inn, on Upper Saranac Lake.

Lieut. John Philip Sousa, who has just begun, with his world famous band, the first transcontinental tour he has undertaken in five years, has had the degree of Doctor of Music conferred upon him by the Pennsylvania Military Academy at Chester, Pa. Lieutenant Sousa has previously been honored by a number of other important institutions of learning.

Musical Leader June 19/19

Sousa's Band Opens.

Lieut. John Philip Sousa rehearsed his band daily all last week at the New York Hippodrome in preparation for the opening of the organization's twenty-seventh season at the Brooklyn Academy of Music yesterday afternoon and night. A census taken revealed the fact that no less than twenty-seven members of the band were actively engaged during the war in either the military or naval branches of the United States service. Prominent among the numbers played at Saturday's concert was a new descriptive piece entitled "Showing Off Before Company."

Chicago Journal June 13/19

A few days ago George Arliss, actor and author, had bestowed upon him at Columbia university, an honorary degree of Master of Arts, a distinction seldom visited upon players. Now the Pennsylvania Military academy has likewise recognized the good works and high position of John Philip Sousa and has given him the degree of Doctor of Music. Sousa is setting out on his first continental tour in five years, and is playing a new memorial march, "The Gold Star," which he has dedicated to Mrs. Theodore Roosevelt.

Sousa's Band to Give Two Concerts in City

Sousa's band will appear in two concerts in Minneapolis on the afternoon and evening of October 28, under auspices of the Minneapolis organizations of the American Legion, Horace G. Whitmore of the legion's central committee announces. The place of the concerts will be made public later.

In connection with the general membership drive for the American Legion in Minneapolis two community gatherings are announced. There will be a meeting at 8 p. m. tomorrow at Plymouth and Emerson avenues north to make plans for a canvass of returned service men of the Tenth and Third wards.

Wednesday night there will be a meeting at the St. Anthony Commercial club to organize a membership drive with a view to establishing a Legion post on the East side.

N.Y. Herald July 6-1919

John Philip Sousa was one of those who tried to break all the targets in the Rhode Island State shoot. He broke 260 out of 300 targets.

Dallas Journal July 6/19

To Bring Sousa Band Here Christmas Day

Plans are under way to bring John Philip Sousa's band to Dallas for matinee and night engagements at Fair Park Coliseum on Christmas Day. Announcement to this effect was made Wednesday morning by Earl D. Behrends.

Nashville Tenn. July 12/19

SOUSA'S BAND IS BOOKED FOR TWO CONCERTS

On January 3, Sousa and his famous band will give two concerts in Nashville under the auspices of the Commercial Club. One of the concerts will be given in the afternoon and one at night. At the afternoon concert children will be admitted for a special price.

In addition to the 57-piece band, directed by Sousa himself, there will be four vocalists with the organization.

N.Y. Telegraph July 20/19

March King's Latest.

John Philip Sousa writes that he is performing on tour, at each concert, his latest march, "When the Boys Come Sailing Home," and Harriet Ware's new waltz song, "Dance the Roudies."

Sousa's Farewell Maybe

From time to time there have been predictions, predictions, and prophecies by all sorts of forecasters, that Lieutenant John Philip Sousa will, before long, emulate other musical and theatrical celebrities and make a farewell tour. This means of alarming the public into rushing to "last appearances" and dying-swan gasps by departing greatness, exhausted efficiency long ago. One need only recall the pitiful pleas made for the final appearances of Patti, the once incomparable, in the last tour of this country; and the harrowing recollection of Janussek, who, after a tragic stage-fall, was unable to arise without assistance.

"My farewell tour—or, to be exact, my farewell appearance—said he recently, 'will be the last concert I give before I die! I mean that, that I shall some day give a concert, and before I can give one the succeeding day or so, I shall quit this world forever. The newspaper men will say, 'John Philip Sousa made his farewell appearance in this city, because he died ere he could conduct another concert.' Yes, that is how I shall make my farewell tour!"

TRENTON GAZETTE
JULY 5/19.

ONLY ONE SOUSA

There may be greater musicians than Sousa. There may be greater music producing organizations than his band. But there is only one Sousa and he has won a place in the hearts of the people no other band or orchestra leader ever had.

No one prefers Sousa's music to all other, except just the folks. But he reaches inside the folks and touches what responds with thrills of satisfaction. We cannot speak for trained musicians, for those who know the intricacies of technique and the mysteries of what is to us an occult science; but a Sousa audience is one that leaves his concerts with all their hopes and expectations satisfied and better citizens and neighbors for having heard him.

Sousa will pack the Armory tomorrow night. It will be standing room only. Every one will thank, Lieut. Mardain Jones for having brought him here and for weeks to come will solace themselves with Sousa records, while pouring compassion on their friends who failed to see this most famous and popular of band leaders and to hear his band.—Duluth News Tribune.

May 31/19 Trenton Gazette

Sousa's Navy Work.

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Trenton News Gazette July 12/19

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Few composers in the world today have a popularity equal to that of Lieutenant John Philip Sousa. This is due to two factors—his marches are the recognized criterion in all parts of the civilized world, and his personality has endeared him to the people at large. He has been rightly called the "Pulse of the Nation."

March tunes, though rated by some as not the highest form of art, have nevertheless a function peculiarly all their own. Sousa's marches have founded a school and have revolutionized martial music, for they possess merit of distinct individuality as well as supreme architectural qualities. Moreover, they have an additional value inherent in themselves—that of instilling courage into the soldiers and furnishing inspiration that will make them march into battle and face death gladly. Sousa has been able to express in these marches the entire scope of military valor, which no other composer has ever done, consequently every one must instinctively feel only gratitude to Sousa for this man.

Music and Patriotism

By Lieut. John Philip Sousa.

Music in all lands, is a greater power to bring out the patriotic emotion in man than any other force, except the influence of motherhood. We know, and all highly civilized people know, that at times we criticize our laws, all our government weak, speak of our fellow-citizens, invoke the wrath of God on our political opponents, gaze with jealous eyes upon our competitive professional brethren, and become pessimistic of everything in the land of our birth. But suddenly there is a criticism or an attack made on us by others, and we fly to the defense of our country.

Why? Because—We draw sustenance and patriotism from the breasts of our mothers and from the inspiration of our music. These are two great things that present no "ifs" or "buts," and they constitute the pure undefiled soul of the nation. Twice blest is the hero whose deeds awaken the muse of the poet or the musician. Music and song have ever been the handmaids of loyalty and love. They reassure, they comfort, they sway the multitude, and help us to buckle on the armor of victory.

Trenton Times June 11/19

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On the day after the order was supposed to go into effect the cafe orchestra in the Trause cafe, one of the most popular restaurants in the city, began tuning up at 5 o'clock in the afternoon. Shortly afterwards a police delegation visited the place and gave orders that there must be no music. Whereupon the proprietor of the cafe visited the American provost marshal and asked if the orchestra might not play.

"Go ahead and play your heads off," replied that official.

At 5:30 the members of the orchestra were back in their places and the first number rendered was Lieut. John Philip Sousa's "The Stars and Stripes Forever!" There were 300 Germans in the room at the time and not a single one left or exhibited any signs of annoyance at the playing of this distinctly American march with its patriotic title. Inasmuch as it has been for many years one of the most popular marches in all corners of the world it cannot be argued that a great number of those present did not recognize it.

Lieut. Sousa will, it is needless to say, include this march and a number of the other old favorites, in his list of encore numbers on his trans-continental tour this season.

SOUSA'S BAND FEATURE OF AU AT SARANAC

SARANAC LAKE, N. Y., Saturday.—John Philip Sousa and his famous band will provide music for Saranac Lake's mid-summer carnival and sportsmen's show, to take place here early in August. Details for the big event, which will mark the climax of the season in the Adirondacks, are being worked out by a committee headed by William Morris, of New York, who successfully managed the carnival of last year. Charles H. Goldsmith, secretary of the Board of Trade, which is sponsor for the carnival, is secretary of the committee in charge, the other members being C. M. Palmer, George L. Starks, E. R. Stonaker, W. C. Leonard, William Minshul, J. J. O'Connell, F. E. Kendall, Louis Kernochan, J. C. Morgan, Eddy Whitby, Dr. Lawrason Brown, Dr. R. C. Patterson, G. A. Toupin, E. H. Baldwin, J. R. Hogan, M. M. Feustmann, H. H. Gay and P. A. Gould.

An entire week will be given up to the carnival, and in addition to the appearance of Sousa's Band and other spectacular carnival features there will be a sportsman's show, with fly-casting and other contests.

Among automobilists now reaching Saranac Lake in large numbers there is general satisfaction over the fact that the Roosevelt Memorial highway, which is to extend from Portland, Me., to Portland, Ore., will pass directly through the Adirondacks via Saranac Lake and not cross northern New York from Malone to Plattsburg, via Chateaugay, which would eliminate the Adirondack region. It is largely due to the efforts of E. R. Stonaker, president of the Adirondack Good Roads Association,

The Adirondack "Baby Hotel," proved a youngster yesterday experience with an A crowd. The house reservations and had a full house, with special attention to the leading hotels. Among other arrivals at the leading hotels: Traymore—Mr. and Mrs. Sylvester Dolsie, Mr. Charles Jacob, Mrs. Miss Louisa Jacob, Mr. M. C. Welle, Mr. Brooklyn; Mrs. C. E. White, Mr. Monroe, Mr. Haggart, Mr. H. H. Harry Stoll and Spencer, Mr. J. P. W. Marlborough-Blenheim, Mr. Stevenson, Mr. and Mrs. Miss Louise M. H. B. Coules, Mr. and Mrs. J. G. O'Donohue and Mr. Dennis—Mr. Mortimer, Mr. R. Bayer, Mrs. J. and Mrs. E. W. H. Britton, of B. M. Cart, Mr. Robert Peck of Pennington, Mr. Esplanade—Mr. M. and Mrs. W. E. McC. Chelsea—Miss May, Mr. Burk, Mr. William S. Ahrens, Mrs. J. Satterle, Mr. O. A. S. St. Charles—Mr. and Mrs. E. R. Newton, M. and Mrs. L. A. Met. Monson, Breakers—Mr. and Mrs. A. E. Ba. Mr. and Mrs. W. H.

JOHN PHILIP SOUSA

Famous Leader and Band at the Cortland Theatre Wednesday Afternoon

Lieut. John Philip Sousa, who recently retired from the United States naval service after having served throughout the war as chief bandmaster at the Great Lakes training station, has gathered his old and seasoned bandmen about him once more and is making a comprehensive tour of the country for the first time in four years.

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It is Lieut. Sousa's firm opinion that nothing did more to keep up the morale of the American navy during the war than band music. It relieved the dull monotony of life aboard ship and gave the sailorman the opportunity to forget the routine of duty. He feels a justifiable pride in his accomplishments during the period of stress and strife.

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Musical Courier July 17/19.

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Buffalo, N. Y., July 11, 1919.—John Philip Sousa and his band were welcomed to Buffalo by an enthusiastic audience which occupied Elmwood Music Hall on a sweltering July evening. Sousa had not been heard here in several seasons, and his spirited program gave immense satisfaction.

Sousa's Farewell Maybe

From time to time there have been predictions, predictions, and prophecies by all sorts of forecasters, that Lieutenant John Philip Sousa will, before long, emulate other musical and theatrical celebrities and make a farewell tour. This means of alarming the public into rushing to "last appearances" and dying-swan gasps by departing greatness, exhausted efficiency long ago. One need only recall the pitiful pleas made for the final appearances of Patti, the once incomparable, in the last tour of this country; and the harrowing recollection of Janussek, who, after a tragic stage-fall, was unable to arise without assistance.

"My farewell tour—or, to be exact, my farewell appearance—said he recently, "will be the last concert I give before I die! I mean that, that I shall some day give a concert, and before I can give one the succeeding day or so, I shall quit this world forever. The newspaper men will say, 'John Philip Sousa made his farewell appearance in this city, because he died ere he could conduct another concert.' Yes, that is how I shall make my farewell tour!"

TRENTON GAZETTE
JULY 5/19

ONLY ONE SOUSA

There may be greater musicians than Sousa. There may be greater music producing organizations than his band. But there is only one Sousa and he has won a place in the hearts of the people no other band or orchestra leader ever had.

No one prefers Sousa's music to all other, except just the folks. But he reaches inside the folks and touches what responds with thrills of satisfaction. We cannot speak for trained musicians, for those who know the intricacies of technique and the mysteries of what is to us an occult science; but a Sousa audience is one that leaves his concerts with all their hopes and expectations satisfied and better citizens and neighbors for having heard him.

Sousa will pack the Armory tomorrow night. It will be standing room only. Every one will thank, Lieut. Mardain Jones for having brought him here and for weeks to come will solace themselves with Sousa records, while pouring compassion on their friends who failed to see this most famous and popular of band leaders and to hear his band. Duluth News Tribune.

May 31/19 Trenton Gazette

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that the change taking the route through the heart of the mountains is practically assured.

Among other incidents of the week here it has been demonstrated that just because a person does not have fishing tackle handy is no reason why he or she may not catch fish in the waters about Saranac Lake. Pins for hooks and ordinary twine for lines do quite as well as the real article. It was with a bent pin and a fly attached to a piece of string and a pole picked up beside the road that Master Francis Walsh caught a whitefish of good size while fishing near the Pasho camp on the lower Saranac Lake. Master Edward Muller, another boy, while riding past a brook north of Saranac Lake, spied a big brown trout in the water. With a safety pin and a worm, attached to a piece of twine, he managed to hook and land his prize, which measured ten inches.

A wedding of more than local interest was that at which Miss Marion Hogan, daughter of Mr. and Mrs. John R. Hogan, became the bride of Captain Alexander Rowell Grambling of Paso, Texas. Miss Frances Rath of Baltimore, cousin of the bride, was bridesmaid, and Lieutenant Karl L. Hammon, of Philadelphia, associated overseas with Captain Grambling, was best man.

Mrs. T. F. Finnegan, of 71 Riverside Drive, is entertaining her brother, Mr. Robert Dullea, of Morristown, N. J.

Recent arrivals at the Knight cottage, No. 4 Park avenue, are Mrs. Tessie Goodwin and son, of New York.

Mrs. K. P. Ellis, of Montclair, N. J., has arrived for the summer at No. 43 Park avenue.

JOHN PHILIP SOUSA

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Ithaca Journal June 13/19

THE LYCEUM.

SOUSA'S BAND.

Those who are in Ithaca next Tuesday evening, June 17, will have a chance to hear the band of the greatest leader in the country, John Philip Sousa. Not only is he the foremost leader, but his band is one of the best in the world. The program which he will present will contain several compositions which would not be heard except through the playing of this band.

It was in the fall of 1892 that John

Philip Sousa made his first tour with Sousa's Band, and since that day, it is fair to say, that he has found no idle time. It might be inferred that



JOHN J. PERFETTO
EUPHONIUM SOLOIST
WITH
SOUSA'S BAND

At the Lyceum Theater Next Tuesday Night.

during that long period Sousa had accumulated such masses of music that he would never need to compose further, in so far as the requirements of his band concerts are concerned. But Sousa is progressive, so he keeps right on writing new music.

Ithaca News June 13/19

AND SUCH INDEED IS WORLD-WIDE FAME

A certain music publishing house in New Jersey which is planning the publication of a book containing a group of well known songs by American composers has just discovered the existence of Lt. John Philip Sousa. That anyone in this country could be ignorant until recently, of the existence, of the foremost band master of the world and of one of America's leading composers is almost incredible, but that a firm representing itself as being a music house would make such a confession would be quite beyond belief were it not for the actual receipt by the musician, the other day, of a letter setting forth this fact.

"We want you to send us one of your best songs for publication," the letter read, "in a book that we are preparing. As it will cost many hundreds of dollars to print and publish this book we ask your cooperation." Sign the enclosed slip agreeing to remit the sum of ten dollars. Do not send the ten right away, but send the slip signed and when the book is printed we will write you a letter and then you can send the ten, if you have it, or pay us in installments. This is a grand opportunity to get your song printed and at a price so low that anyone can spare the money. We heard of you and your works through the Washington copyright office where your name is recorded as a writer of songs."

SOUSA IS NAME OF BANDMASTER

Famous Musician Spoils
Neat Little Fiction, the
Fruit of Publicity Man's
Brain — Great Director
Born in U. S.

Lieut. John Philip Sousa, the famous bandmaster, recently exposed a certain unnamed press agent who was responsible a number of years ago for the circulation of a ingenious story which had to do with the origin of his name. As the lieutenant himself told the story it makes an interesting yarn.

"If there is one thing I dislike more than another, it is to spoil a good story," said he. "I remember vividly my infantile contempt for the punk-headed pirate who told me that Jack the Giant Killer never existed, and I clearly recall my underlying hatred for the isonoclast who calmly informed me that Robinson Crusoe was a myth and his man Friday a black shadow, without life and substance. I also despised the man who said that Nero never was a fiddler. Hence you can understand my position when I am asked in all seriousness to verify the story that my name is not Sousa, but Philipso. I suppose I might have permitted the hoax to continue and keep the public in doubt, but instead I confessed to the truth and disclosed the author of the yarn.

"The story of the supposed origin of my name really is a good one, and, like all ingenious fables, permits of international variations. The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., therefore the name. The English version is that I am one Sam Ogden, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am Greek named Philipso, emigraten to America, a great musician, carrying my worldly possessions in a box marked John Philipso, U. S. A., therefore the patronymic.

"This more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule items about musical persons usually find their way only into the columns of the daily press, a few of the magazines and in the papers devoted to music; but that item appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other and I believe that it makes its pilgrimage around the globe once every three years.

"The story emanated about ten years ago from the youthful and ingenious brain of a onetime publicity promoter of mine, and out of the inner recesses of his gray matter he evolved this perennial fiction. Since it first appeared I have been called upon to deny it in every country upon the face of the earth in which the white man has trod, but, Tennyson's brook, it goes on forever.

"Were it not for the reproving finger of pride pointed in my direction by the illustrious line of ancestral Sousas I might have let it go at that. Besides, there were a bunch of sisters and brothers ready to prove that my name was Cousa, and I could not shake them. My parents were opposed absolutely to race suicide and were the authors of a family of ten children. Many of there are living and married and doing as well in the family line that I should say that in about 1992 the name of Cousa will supplant that of Smith as our national name.

"Seriously, I was born on the 6th day of November, 1854, in G Street, S. E., near old Christ Church, Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lacteal fluid and patriotism simultaneously, within the shadow of the Great White Dome. I was christened John Philip at Dr. Finkel's Church in Twenty-second Street, N. W., Washington, D. C., and you might mention that if I had an opportunity to be born again, I would select the same parents, the same city, the same time and—well, just say that I have no kick coming."

Lieut. Sousa and his band will come to the Lyceum on Tuesday, June 24.

LAVISH MENU AT MUSIC FETE

Sousa and His Band, with
Accompanying Vocalists,
Met Warmth of Audience
with Liberal Encores —
Program Rich in Delight.

An audience most liberal with merited applause was met more than half way by an entertainer lavish with encores last night at The Lyceum, where Lieutenant John Philip Sousa and his band gave a concert crammed with interest and delight for lovers of music, both instrumental and vocal. Not fewer than thirteen extra numbers were called out and freely and cheerfully interspersed with the long and finely varied program by the renowned bandmaster and composer and his accompanying artists. These were Sousa's "El Capitan" and "At the Zoo," following the opening overture, "Mignon," by Thomas; "Beneath the Window," by E. di Capua, as encore of Frank Simon to his cornet solo, "Willow Echoes," by Simon; Sousa's "U. S. Field Artillery" march and "The Gliding Girl," following the full band's suite, "Impressions of the Movies;" "The Goose Girl," encore by the soprano soloist, Miss May Stone, after a finely artistic rendering of "I Am Titania." After Sousa's "Wedding March," the great leader's new march for war brides, dedicated to the American people, and his "Golden Star," dedicated to Mrs. Theodore Roosevelt, his own "Bullets and Bayonets" was played by the band. No "a mixture," "Showing Off Before Company," was followed by a fine imitative "Paraphrase of Cohan's "Over There," during which one could easily fancy himself at the front line trenches, as he could enjoy a visit "At the Zoo" during the playing of that imitative composition. "Lossus," by Fillmore, was a second encore evoked by the wave of applause that followed the last strains of "Over There." Other encore numbers were "The Stars and Stripes Forever" and "Manhattan Beach," both by the noted band leader.

"In Flander's Fields" Sung

Miss Mary Baker, coloratura soprano, who gave a feeling and artistic rendering of the famous poem by Col. John McCrea, set to an appropriately pathetic air by Lieutenant Sousa, graciously responded to an appreciative round of applause with "When the Boys Come Sailing Home," also by Sousa, and a second encore piece, "Robin, Robin, Sing Me a Song," and both time again received warm applause.

The concert closed with the rhapsody, "The Southern," by Hosmer, and "The Star Spangled Banner." Even these would have required additional "extras" had not the players begun to leave the stage without observing that the auditors were still lingering in their seats, contrary to the custom of Lyceum assemblages of anticipating the curtain fall with a rush for the aisles.

Altogether the concert was a finely successful one in every way and a splendid finale for The Lyceum season, for the choice of which Manager M. M. Gutstadt will be congratulated by the pleased patrons of the popular playhouse.

Ithaca News June 18/19

AT THE LYCEUM.

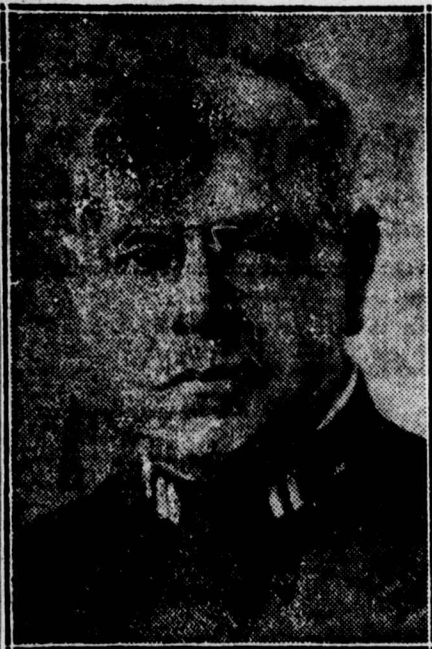
SOUSA OPENS IN BROOKLYN

Lieut. John Philip Sousa and his world famous band inaugurated their 27th season at the Brooklyn Academy of Music, Saturday night. The International Federation of Musicians presented Lieutenant Sousa a floral wreath during the concert. Prominent officials of the federation occupied two boxes. Another box was occupied by a delegation from the Lambs' Club headed by R. H. Burnside and Raymond Hubbell. There also were delegations present from the Republican and Players Clubs. A feature of the program was the first rendition in public of Lieutenant Sousa's newest march, a memorial composition dedicated to Mrs. Theodore Roosevelt in memory of the late Colonel Roosevelt and his son, Quentin. Just before the concert Lieutenant Sousa received a personal letter from Mrs. Roosevelt in which she graciously thanked him for the honor.

The present tour will cover a period of seven months and will take the organization across the continent and back. Of the 65 members of the band 27 were in the United States service throughout the war. The band will play here tomorrow night, at the Lyceum Theater.

ITHACA NEWS JUNE 9/19. JOHN PHILIP SOUSA AT LYCEUM JUNE 17

Probably no composer in the world today has a popularity equal to that of Lieut. John Philip Sousa. This is due to two factors—his marches are the recognized criterion in all parts of the



JOHN PHILIP SOUSA.

civilized world, and his personality has endeared him to the people at large. He has been rightly called the "Pulse of the Nation." March tunes though rated by some as not the highest form of art, have nevertheless a function peculiarly all their own. Sousa's marches have founded a school and have revolutionized martial music, for they possess merit of distinct individuality as well as supreme architectural qualities. Moreover, they have an additional value inherent in themselves—that of instilling courage into the soldiers and furnishing inspiration that will make them march into battle and face death gladly. Sousa has been able to express in these marches the entire scope of military psychology which no other composer has ever done, consequently every one must instinctively feel only gratitude to and homage for this remarkable man.

In his concert here at the Lyceum on Tuesday evening, June 17 Sousa will give a program replete with classic and artistic gems, with many of his famous marches interspersed to arouse and enthrall the most undem-

SOUSA WILL BRING NEW MUSIC HERE

Famous Band At Lyceum Next Tuesday Will Play Many Noted Selections.

Sousa's Band, under direction of John Philip Sousa, which will be heard in concert next Tuesday night, June 17, at the Lyceum Theater, will introduce an entirely new program to Ithaca. It will include Sousa's new march, "The Volunteers," which is said to have caught in a remarkable degree the spirit of the army of ship-builders, to whom it was dedicated.



JOHN PHILIP SOUSA.

Sousa has written some 200 compositions ranging from marches, through songs, and even operatic numbers.

Sousa's music is well known to Ithacans, and is popular here through phonograph records. Sousa himself is well known, having played here on previous occasions, and his organization, of course, needs no recommendation.

Sousa, while not as young as he once was is "hale and hearty" and declares there will be no dying-swan song for him. "My farewell tour, or to be exact, my farewell appearance," he said recently, "will be the last concert I give before I die. I mean by that that I shall some day give a concert, and before I can give one the succeeding day or so, I shall quit this world. That is how I shall make my farewell tour." Admirers of Sousa say this is the sort of spirit they would expect in the great band leader—to die in harness.

While the visit of the famous band to this city, comes a bit too early to be included in the semi-centennial or Knights Templar conclave programs, unquestionably there will be many alumni and other visitors here, who will take advantage of the engagement to hear the Sousa music.

SOUSA'S BAND

Two of the largest bandmen in America have been engaged by Lieutenant John Philip Sousa for his forthcoming tour. They combine physical bulk and musical ability in equal parts, these qualifications being essential for the services required. They will play the two Sousaphones which are important instruments in the make-up of the band. The Sousaphone is an invention of the leader and is the largest instrument used in any band. The two men are John M. Kuhn and W. V. Webster. Kuhn is a full blooded Indian, a graduate of the Carlisle school and a famous football star of a few years ago.

Sousa's Band will be heard next Tuesday night, June 17, at the Lyceum Theater.

JOHN PHILIP SOUSA HERE NEXT TUESDAY

"Perhaps the greatest compliment that was ever paid me," said John Philip Sousa, who will be here with his famous band at the Lyceum Theater on June 17, "was when a New York woman came up to me after one of my concerts at the Hippodrome and exclaimed:

"Oh, Mr. Sousa, you know to me there are just three American institutions—divorce, Sousa and baseball." She then continued (I had no gray hairs then, so I liked it): "You are certainly as old as anything in the country and deserve as much veneration."

"While I cannot hope to be as venerated as the good lady would have me believe, and I resent being considered so old, I cannot tell how glad I am to once again get my band together and have the opportunity of giving the old-time Sousa concerts."

Lieutenant Sousa gave up his famous Sousa Band nearly two years ago to take up his duties as an officer in the United States naval reserve force, and was only recently released from the service, thus enabling him to return to his original organization and enter on a concert tour.

ITHACA NEWS JUNE 10/19. FAMOUS SINGERS WITH JOHN PHILIP SOUSA

Lieut. John Philip Sousa has engaged two vocal soloists for his world famous band. They are Miss May Stone, formerly a soprano with the Boston Opera company and Miss Mary Baker, a coloratura soprano who has achieved distinction on the concert stage.



A number of important instrumental soloists have also been engaged to add diversity to the band programmes. Louis P. Fritze, formerly flute soloist with the Philadelphia orchestra will occupy that position under Lieut. Sousa's direction. He has played flute obligatos with great success in concert with Mme. Galli-Curci and other famous operatic stars. Frank Simon, perhaps the foremost cornetist in America and H. Benne Henton, widely known in musical circles as an exceptionally talented saxophone player, and Joseph Green, who has achieved a great deal of popularity as a xylophone player with one of the prominent Phonograph Companies, will also travel with the band as soloists.

SOSA'S BAND PLAYS TO BIG AUDIENCE HERE

**March King's Organization
Greeted By Hundreds of Ad-
mirers at Lyceum in Delight-
ful Program — Many Encores
To Popular Numbers.**

The expectations of a large audi-
ence which gathered at the Lyceum
Theater last evening to hear the con-
cert given by Sousa's Band, were
more than fulfilled, and Lieut. John
Philip Sousa showed his appreciation
of the enthusiasm displayed by re-
sponding to repeated encores after
nearly every number on the pro-
gram.

The soloists also came in for their
full share of glory, in particular
Frank Simon, cornetist who played
a composition of his own and Miss
Mary Baker, coloratura soprano, who
sang a patriotic composition of Mr.
Sousa's—"In Flanders Field" and
responded twice to encores.

The program was largely composed
of new compositions of Mr. Sousa's,
inspired by the war, and in addition
to those on the program many were
played as encores. In particular
"The U. S. Field Artillery," and a
march dedicated to the American
Cavalry—"Sabre and Spurs"—were
greeted with prolonged applause,
and a humorous paraphrase of Co-
han's "Over There" was entertain-
ing.

The old favorites which first gained
fame for Mr. Sousa, however, proved
as popular as ever, and the audience
burst into applause at the first
strains of "El Capitan" and "The
Stars and Stripes Forever."

Perhaps the most noteworthy on
the program as a musical composi-
tion was "The Golden Star," dedicat-
ed to Mrs. Theodore Roosevelt and
composed by Mr. Sousa, "In memory
of the brave who gave their lives that
liberty shall not perish."

A new composition entitled,
"Showing Off Before Company"—
created much amusement and was
original in the extreme. Just after
the intermission a bugle call was
sounded from behind the scenes by
the cornets and as all began to re-
turn to their seats the harpist en-
tered and played a solo. He was fol-
lowed by those playing the wood in-
struments in groups, and each group
after entering came to the front of
the stage and played a bit of a popu-
lar air or some familiar song. The
brasses followed, and this gradual
assembling continued until the whole
band was present and Mr. Sousa en-
tered to lead the full band in the
last air. The four bass horns in
particular created much merriment
when they marched solemnly in and
played the familiar drinking song
"Down deep within the cellar."

In short the band was quite up to
its usual standard of excellence, and
in spite of the numerous encores the
audience was unwilling to go at the
end of the evening. The concert
closed with the playing of "The
Star Spangled Banner," the band as
well as the audience rising.

Syracuse Journal June 10/19

BACK WITH CONCERT BAND.
Sousa's Band, as the world knows
it, quit active service in September,
1917, when John Philip Sousa re-
turned to his duties as lieutenant in
the United States Naval Reserve
Force, thus abandoning his 25-year-
old organization, to take charge of
training of naval bandmen at
Great Lakes Station. But now
Sousa, after a year and a half
has been given his dis-
missal and his old well-loved organ-
ization comes to the Wieting
Wednesday night, June 18.

Syracuse Journal June 11/19
As John Philip Sousa pulled off one stunt
after another to awaken public interest in band
music at the Wieting the other night, the older
music lovers must have been reminded of the
days of Patrick Sarsfield Gilmore and his band,
and of those first music festivals at the old
State Armory and Empire Skating Rink, when
even cannon stationed outside the halls, and
fired by an electric spark, were used as part of
the musical numbers. The music festivals went
on for several years before they graduated into
orchestras. There was much of the spectacular
and flamboyant, but then there was also much
that was great musically.

Syracuse Post Standard June 11/19

Sousa in Old Time Form.

Lieut. John Philip Sousa must have
felt highly complemented last evening
as he mounted his rostrum, baton in
hand and looked put upon the capa-
city audience that confronted him.
The Wieting Opera House crowded to
the doors is a compliment to any pro-
duction; on a warm summer night it
is more than a compliment—a splen-
did testimonial.

And the greatest of American bands-
men deserved all he got. Folks know
him, know his music, know every last
one of his gestures and every detail
of the graceful calisthenics by which
he blends his wide assortment of
wood, wind and brass into homely
American music. His was an audi-
ence of just plain folks last evening;
folks who are happy to confess to a
tremor up and down the spine every
time they hear a slide trombone.
Typical of the audience was the white-
haired lady in black bombazine who
said she did hope Mr. Sousa would
have his band play "The Stars and
Stripes Forever."

They played the old Sousa standby
with the usual fanfares and gusto
and it seemed as if the trim master of
the baton was never in better form.
After all, it is the typical, universally
known Sousa marches that the folks
like best. They never tire of hearing
"The Stars and Stripes Forever" and
"Manhattan Beach" "Sabres and
Spurs" and their kindred.

But there is no intention of speaking
lightly of the Sousa compositions
known perhaps, for their greater
finesse. Mr. Sousa did a good job
when he set Colonel McCrea's "In
Flanders Fields" to music and Miss
Mary Baker sang it well last evening.
It is perhaps too much to say that
the song ever will supersede the great
war poem in the hearts of Americans
but it will be widely sung.

No Sousa programme is complete
without some of his delicious drollery
set to music. Such was "Showing Off
Before Company," the number that
commenced the second half of the pro-
gramme. The musicians came onto
the stage singly and in small groups
and each party, as it entered, played
its own little piece. The harp started
the procession and the piccolos, clar-
inets, oboes, bassoons, base horns,
French horns, trombones and every-
thing else in category. It was whim-
sical, well done and amusing.

A Sousa concert is an event in the
musical life of those in this com-
munity to whom the profound themes
of the philharmonics and symphonies
are utter and hopeless mysteries. May
he continue to come for many years.

Syracuse Post Standard June 9/19

Soloists With Sousa's Band.

Lieut. John Philip Sousa's two vo-
cal soloists for his forthcoming band
concert at the Wieting Wednesday
evening, June 18, are Miss May Stone,
formerly a soprano with the Boston
Opera Company, and Miss Mary Baker,
a coloratura soprano who has achieved
distinction on the concert stage.

A number of important instrumental
soloists have also been engaged to add
diversity to the band programs. Louis
P. Fritze, formerly flute soloist with
the Philadelphia orchestra, will oc-
cupy that position under Lieutenant
Sousa's direction. He has played flute
obligatos with great success in concert
for Mme. Galli-Curci and other famous
operatic stars. Frank Simon, among
the foremost cornetist in America and
H. Benne Henton, widely known in mu-
sical circles as a talented saxophone
player, and Joseph Green, who has
achieved popularity as a xylophone
player with one of the prominent pho-
nograph companies, will also travel
with the band as soloists.

SOUSA BRAND OF BAND AND MUSIC ARE KEPT UP

There was enough new and of the
unexpected in the Sousa band con-
cert at the Wieting Wednesday
night to make the assertion "a typi-
cal Sousa concert" again truthful.
The Sousa brand of musical enter-
tainment is a standard, and this
year that standard is elevated with
just a little more novelty, a little
larger band, two feminine vocalists
instead of one and several decidedly
new selections with more of the old
left out, apparently. It made more
than a two-hour concert, every mo-
ment crowded, and it held a ca-
pacity audience to the last moment.
Of the new numbers there was given
an especial dignity by "The Golden
Star," dedicated to Mrs. Roosevelt
in memory of Col. Roosevelt and
Lieut. Quentin Roosevelt. The
theme of "taps" plays a large and
impressive part in the number, and
this result is compelling and
thoughtful.

Of the other new numbers Zam-
ecnik's, "An Egyptian Serenade,"
was very daintily rendered. The
second part opening called, "Show-
ing Off Before Company," is the op-
posite of that one where the musi-
cians left the stage in singles, groups
and clusters. Now they come back
in the same way. Sousa is never
afraid to show how many musicians
he has with him, nor their quality.
The new "Wedding March" is in-
teresting, but we expected more of
Sousa. Frank Simon, cornet soloist,
not only produces especially sweet
tones, but has sustaining power of
the confident sort. Miss Mary
Baker and Miss May Stone, both
proved interesting interludes in the
band numbers, but, after you have
heard it all you still think that the
great inspirations of your old friend
were "Stars and Stripes Forever,"
"El Capitan," and "Manhattan
Beach."

Syracuse Herald June 11/19

Coming Attractions

From time to time there have been
predictions, predications, and prophe-
cies by all sorts of forecasters, that
Lieut. John Philip Sousa will, before
long, emulate other musical and the-
atrical celebrities and make a farewell
tour. This strangulated last resort
which once worked well in alarming an
over-anxious public into rushing to
"last appearances" and dying-swan
gasps by departing greatnesses, ex-
hausted its efficiency long ago. One
need only recall the pitiful pleas made
for the final appearances of Patti, the
once incomparable, in the last tour of
this country; and the harrowing recol-
lection of Janauschek, who, after a
tragic stagefall, was unable to arise
without assistance.

Sousa, hale and hearty as he is, has
declared that there will be no dying-
swan song for him!

"My farewell tour—or, to be exact,
my farewell appearance—said he re-
cently, "will be the last concert I give
before I die! I mean by that, that I
shall some day give a concert and be-
fore I can give one the succeeding day
or so, I shall quit this world forever.
The newspaper men will say, 'John
Philip Sousa made his farewell appear-
ance in this city, because he died ere
he could conduct another concert!'
Yes, that is how I shall make my fare-
well tour!"

Lieutenant Sousa and his world-
famous band come to the Wieting opera
house for one concert only on Wednes-
day night, June 18th.

SYRACUSE POST STANDARD

Sousa's Band Concert.

While Sousa's Band has been heard
in nearly all of the large cities of the
world, there are many places where
Sousa's music has become familiar
through the medium of the phono-
graph. It would be hard, indeed, to
find a locality in which the name of
Sousa is unknown. But even the best
phonograph record of a Sousa piece is
only a tame imitation of the real and
only Sousa band, with its variety of
instruments, and its richness of tone
and color, such as will be heard here
when Sousa and his band play at the
Wieting on next week Wednesday
night.

Syracuse Herald June 11/19

"I have often been asked," said Lieu-
tenant John Philip Sousa recently,
"from which of my parents I inherited
such musical talent as I may have.
Frankly, I don't believe that heredity in
this line had anything to do with shap-
ing my life work, but, on the other
hand, I am convinced that environment
had. My mother was not a musician,
but my father played a trombone in
the marine band at Washington and
was a veteran of both the Mexican and
Civil wars."

Lieutenant Sousa and his band come
to the Wieting for a single concert
Wednesday night.

Syracuse Standard June 18/19.

Sousa and Band at Wieting in a Musical Treat

Single Concert Scheduled for
Next Week Wednesday
Evening.

Program Will Contain Pop-
ular as Well as Classical
Numbers.

Sousa and his band will appear at the Wieting opera house on Wednesday night, June 18, for one concert only.

The Sousa library is the accumulation of thirty years or more, a getting together of the greater and lesser products of composers of all time and degrees, from the first down to the last. Nobody knows how many arrangements there are, multiple parts of each composition, but the number is so great that several large music rooms are required to house them. It may be inferred from this that when Lieut. John Philip Sousa squares himself to make out programs for a tour he has a colossal undertaking before him.

With such a mass of works and arrangements confronting him, it would seem almost like attempting to pick the choicest blossoms in a field of clover or a garden of roses; but Sousa is ever alive to the period in public desires in the matter of its music as in anything else—its trend in literature, architecture, decorations, painting, fashions or what not, and he knows precisely what to serve in music to best suit the trend of the hour.

If left altogether to his own inclinations it is possible that Sousa would serve little except of the highest and best, but inasmuch as the people come to his concerts with their diverse tastes to be gratified, he is compelled to approach as nearly as possible to point where he pleases the preferences of the majority. In accomplishing this Sousa has for years proved himself pastmaster.

The psychology of the German people continues to amaze and bewilder Allied observers. A recent dispatch from Coblenz, one of the principal strategic points held by the American army of occupation, describes the reaction in that city against the order of the new German government directing the observance of a week of mourning as a protest against the peace terms. One evidence of this mourning was to be the banning of music in the cafes.

On the day after the order was supposed to go into effect the cafe orchestra in the Trause cafe, one of the most popular restaurants in the city, began tuning up at 5 o'clock in the afternoon. Shortly afterwards a police delegation visited the place and gave orders that there must be no music. Whereupon the proprietor of the cafe visited the American provost marshal and asked if the orchestra might not play.

"Go ahead and play your heads off," replied that official.

At 5.30 the members of the orchestra were back in their places and the first number rendered was Lieutenant Sousa's "The Stars and Stripes Forever!" There were 300 Germans in the room at the time and not a single one left or exhibited any signs of annoyance at the playing of this distinctly American march with its patriotic title. Inasmuch as it has been for many years one of the most popular marches in all corners of the world it cannot be argued that a great number of those present did not recognize it.

Lieutenant Sousa is expected to include this march and a number of the other old favorites, in his list of encore numbers at the Syracuse concert.

Syracuse Standard June 11/19.

Sousa and Band in a Concert at Wieting June 18

Program of Special Interest
With Capable Soloists Prom-
ised Music Lovers.

After twenty-nine years of travel throughout America, five tours around the globe, lasting more than a year, directing his wonderful organization in concert, it might seem that John Philip Sousa would be weary of concert-giving and of travel.

In so far as the concert-giving is concerned, Mr. Sousa does not lag or languish in the least. On the contrary, the Sousa concerts—which are distinctive the world over, a type apart from all others—are things of his own creation, ever of pride to himself. He delights in them in so long as the people are delighted in them, and clamor for them.

It is not for money alone that Sousa endures the fatigue and deprivations of travel, he finds pleasure as well as much remuneration in the delights he knows he is bestowing as audiences break into ringing applause, and demand more. He has often said that the plaudits of an enthusiastic audience are, to him, quite as much a source of palatable reward as are the dollars in the box office—albeit the dollars will pay excessive expenses where the plaudits will pay nothing. Sousa loves his work, else he would not endure it.

Sousa and his band and special soloists will appear at the Wieting opera house on Wednesday night, June 18, for a single concert, rendering a program of special interest.

Syracuse Herald June 15/19

Famous Band Comes With Sousa Program.

The program to be given at the Wieting on Wednesday evening by Sousa's band, under the leadership of Lieutenant Sousa himself is typical in that practically all the numbers are composed by the famous conductor. A large audience is already assured. The curtain will rise at 8:30 o'clock and the numbers to be given are as follows:

Overture, "Mignon" Thomas
Cornet Solo, "Willow Echoes" (new) Simon

Suite, "Impressions at the Movies"—

(a) The Jazz Band in Action.

(b) The Crafty Villain and the Timid Maid.

(c) Balance All and Swing Partners!

Vocal Solo, "I Am Titania".....Thomas

Miss May Stone.

(a) "Wedding March" (new).....Sousa

(Dedicated to the American People).

In May, 1918, the American Relief

Legion (Mrs. Oliver Cromwell Field,

president) adopted a resolution re-

questing John Philip Sousa to write

a wedding march for our American

brides, and recommended that it be

universally adopted by all Americans,

to whom it is respectfully dedicated.

(b) "The Golden Star" (new).....Sousa

(Dedicated to Mrs. Theodore Roose-

velt).

In memory of the brave who gave

their lives that liberty shall not perish.

Intermission.

A Mixture, "Showing Off Before Com-

pany" (new) Sousa

(a) An Egyptian Serenade, "My

Cairo Love" (new) Zamecnik

(b) March, "Sabre and Spurs".....Sousa

(Dedicated to the American Cavalry).

Vocal Solo, "In Flanders Field".....

Sousa

(Words by Col. John McCrae).

Miss Mary Baker.

Rhapsody, "The Southern" .. Hosmer

Syracuse Standard June 11/19

Sousa's Band Concert.

Lieut. John Philip Sousa for several weeks has been rehearsing his band daily at the New York Hippodrome in preparation for the opening of the organization's twenty-seventh season at the Brooklyn Academy of Music this afternoon and night. A census recently taken revealed the fact that no less than twenty-seven members of the band were actively engaged during the war in either the military or naval branches of the United States service.

Sousa and his band will appear in concert at the Wieting Opera House in this city next Wednesday night.

This Clipping Appeared in the
BUFFALO, (N.Y.) EXPRESS

JUN 20 1919

Lieutenant Sousa, the March King, Gives Concert

Not even the wilting humidity of last evening's temperature could dampen the enthusiasm of the large crowd assembled in Elmwood Music hall to hear a concert by John Philip Sousa and his band. Lieutenant Sousa, as he now is titled, has not given Buffalo a concert for several seasons. During much of the war period, he devoted himself to the service of his country, training the largest bands ever brought together. His welcome last night, therefore, was doubly hearty, bearing testimony to his popularity both as musician and patriot. The programme consisted largely of Sousa compositions, and it seemed as if the audience could not hear enough of the stirring music of the famous bandmaster, as encores, double, treble and sometimes quadruple, were called for after almost every number.

Of special interest was Lieutenant Sousa's new wedding march, written in 1918 at the request of the American Relief legion, and dedicated to all Americans. It is a spirited and impressive march, with just enough of a martial hint to make it brilliant. It is recommended to American brides as a happy substitute for the conventional marches of the past. It was followed by a sharply contrasted composition. The Golden Star, written in memory of those who died that liberty should not perish. Very effective use is made in this of the bugle theme of Taps. A clever suite by Sousa showed the fine tone of the different sections of the band, as well as his remarkable training of his men, for the suite was played without the conductor. Showing off before Company, was the title, and it began with a harp solo, the harpist being the only occupant of the stage. Then three flutes strolled in and played a while. In turn, came clarinets, cornets, trombones and all the rest of the band, the climax being a very skillful xylophone solo. The suite proved exceedingly popular.

A very pleasing number was My Cairo Love, an Egyptian serenade by Zamecnik. One of the new Sousa marches, Sabre and Spurs, was greatly applauded, but perhaps none made stronger appeal than the old favorite, Stars and Stripes Forever, and others of the earlier marches aroused almost as great enthusiasm.

Lieutenant Sousa has two soprano soloists with him this season. Miss May Stone, a coloratura soprano, sang an aria from Lucia di Lammermoor, with flute obligato, in which she displayed a voice of fresh, pleasing character, even though her intonation was not impeccable. The other soprano, Miss Mary Baker, sang a Sousa setting of In Flanders Fields. Her voice is one of warmth and resonance, with large range and power. Both the singers were cordially received and en-
cored.

Admirable cornet solos were played by Frank Simon, his programme number being an original composition, Willow Echoes. Mr. Simon has a most agreeable tone, full and ringing, but never blatant. His playing won great applause, and deservedly so.

M. M. H.

causing great hilarity among the bands-

men.
Etta Manuel then gave a solo, "Come Away With Me." Mr. Barford at the piano. The toast to "The Ladies" was then called for by Premier Stewart, who spoke of the fact that Alberta had long been awake to the influence of the women folk in every walk of life, and that it had been the first province in Canada to grant the franchise to the fair sex. Mrs. E. Jean Atkinson replied on behalf of the lady members of the Musicians' Association and of their friends present, in a very clever and clear speech. Premier Stewart then called for "three cheers and a tiger," after which H. G. Turner and J. J. Walker were called on to give the duet "The Battle Hymn."

Digging Up the Past.

J. R. McIntosh gave a short speech and recalled the fact that he had heard Lieutenant Sousa and his band in Montreal as a boy, while many of his audience could also say the same thing, and could no doubt recall having heard the famous band in various parts of the old country and the United States. However, all were not so fortunate in the past and the appearance at Edmonton exhibition would be the first occasion for many to "listen to the band."

The National Anthem was then struck up by Mr. Barford and the evening terminated with the general feeling that it had been a most auspicious occasion. Many enthusiastic local musicians crowded around the great conductor, who met them all in friendly fashion and good-naturedly signed their menu cards and listened to such remarks as "I heard you at the Glasgow Exhibition of 1901," or at the Edinburgh Exhibition of 1905, or in the Alexandra Palace, London, in 1910.

Lieut. John Philip Sousa and his band will appear at the Wieting next Wednesday evening in a typical Sousa program with two young and talented vocalists as soloists for one concert only.

The "Knicks" expect to score one of their greatest successes in "The Gypsy Trail," the new romantic comedy drama which they will produce this week at the Empire and which won strong commendation from large audiences at the Plymouth theater, New York, last season.

This Clipping Appeared in the
BUFFALO, (N. Y.) COURIER

LARGE AUDIENCE AT BAND CONCERT

Enthusiastic Applause Greets March King's Pro- gramme.

Lieut. John Philip Sousa and his famous military band gave a delightful concert at Elmwood Music hall last evening before an audience which in spite of the extreme heat was large. There were many encores.

It was a frankly comfortable audience, countless men being in the majority, and as all the side doors were open, another audience equally appreciative promenaded up and down, listening to the inspiring music which Sousa and his men know so well how to play.

The programme opened with the overture from "Mignon," which was given with im- being played for encores, one of them being played for encore, one of them "U. S. Field Artillery," a new composition by Mr. Sousa, winning great applause.

A suite, "Impressions at the Movies," by Sousa, proved entertaining and amusing as well. As an encore "The Gliding Girl," one of the most graceful of Sousa's offerings, won a special tribute.

Sousa's new "Wedding March," dedicated to the American people and heard for the first time in Buffalo by this organization, proved an imposing work and won another token of appreciation. "The Golden Star," dedicated to Mrs. Theodore Roosevelt by Mr. Sousa, its composer, was beautiful and impressive, introducing "taps" in the final passages.

Following intermission a novel performance was given, the harpist appearing first and playing a familiar air, followed by the flutists, who gave an ensemble number, and, in turn, the various instruments, each with a special melody, until the entire band was reassembled.

Other enjoyable numbers added to the interest of the programme. Miss May Stone, soprano, sang an aria from "Lucia," and was recalled, singing "The Goose Girl."

Sousa, Frank Simon, cornetist, played one of his own compositions, "Willow Echoes," with skill and was recalled.

This Clipping Appeared in the
BUFFALO, (N.Y.) ENQUIRER

JOHN P. SOUSA GREETED BY LARGE AUDIENCE

March King Plays Many Old-Time Favorites in Response to Encores.

The extreme heat of last evening did not prevent lovers of John Philip Sousa's music from greeting this distinguished march king and his famous military band after an absence from Buffalo of several years.

Mr. Sousa directed his musicians in his own inimitable way and as usual was most generous in his encores, giving many new compositions and old-time favorites. Among them were "Lassus," "Stars and Stripes Forever," "The Gliding Girl," "At the Zoo," "U. S. Field Artillery," "Bullets and Bayonets" and "Beneath the Window."

The programme opened with the overture from "Mignon," which was played delightfully; then came a cornet solo, "Willow Echoes," by Frank Simon, who was obliged to respond to an encore.

A suite, "Impressions at the Movies"—(a) "The Jazz Band in Action," (b) "The Crafty Villain and the Timid Maid," (c) "Balance All and Swing Your Partners," a new composition by Mr. Sousa was most amusing.

Miss May Stone, soprano, was heard in "I Am Titania," and made a favorable impression.

Another new composition of Mr. Sousa's, "A Wedding March," dedicated to the American people, was most enthusiastically received.

"The Golden Star," also a new composition and dedicated to Mrs. Theodore Roosevelt, was a very effective number, and was written in memory of the brave boys who gave their lives that liberty shall not perish. A mixture, "Showing Off Before Company," was an extremely novel selection. It began with a harp solo, the harpist being the only occupant of the stage. Then three flutes strolled in and played a while. In turn, came clarinets, cornets, trombones and all the rest of the band, the climax being a very skillful xylophone solo.

A very pleasing number was "My Cairo Love," an Egyptian serenade by Zamecnik. One of the new Sousa marches, "Sabre and Spurs," was greatly applauded.

Miss Mary Baker, coloratura soprano, sang a Sousa composition set to the words of "In Flanders Fields," by Col. John McCrae.

She has a voice of warmth and resonance with large range and power.

The programme was concluded with a rhapsody, "The Southern," by Hosmer, and as an encore "The Star Spangled Banner" was given.

Musical Courier June 9/19

Sousa's Band Re-enters Concert Field

At the Brooklyn Academy of Music on Saturday, June 14, John Philip Sousa and his band gave two memorable concerts, one in the afternoon and one in the evening, which attracted very large audiences. The distinguished bandmaster and march king was ably assisted by May Stone, coloratura soprano; Mary Baker, soprano, and Frank Simon, cornetist.

The writer only attended the evening concert, but judging from the excellent results of this performance one cannot doubt but that the matinee program was equally as fine. Needless to say both were Sousa programs—composed almost entirely of compositions by the famous composer. In addition to the very interesting programmed selections Mr. Sousa added many encores, mostly his own compositions including "El Capitan," "At the Zoo," "Bullets and Bayonets," "The Gliding Girl" and "Manhattan Beach." Of special significance was the presentation of his new "Wedding March" offered as a substitute for the "Lohengrin" march no longer used. One of the best pieces was the new "The Golden Star," dedicated to Mrs. Theodore Roosevelt. His "Showing Off Before Company" also proved an excellent novelty and "In Flanders Fields" was splendid, although the soloist evidently had not given the number much preparation. Of course "The Stars and Stripes Forever" was the hit of the evening.

In the audience were noted many naval officers as well as prominent Brooklyn music lovers, all of whom joined most enthusiastically in the applause which followed each selection.

The two programs were as follows: Matinee program—"The Court of Granada" (Chapi); cornet solo, "The Student's Sweetheart" (Bellstedt), Frank Simon; character studies, "The Dwellers in the Western World" (Sousa); soprano solo, "Ah Fors e Lui" (Verdi), May Stone; March Funebre, from sonata, op. 32 (Chopin), Persian dance, from "Khovanstchina" (Moussorgsky), "Shepherd's Hey" (Grainger), Boy Scouts; march (Sousa); vocal solo, "Thou Brilliant Bird" (David), Mary Baker, with flute obligato by Louis P. Fritze; overture, "Zampa" (Herold).

Evening program—overture, "Mignon" (Thomas); cornet solo, "Willow Echoes" (Simon), Frank Simon; "Impressions at the Movies" (Sousa); vocal solo, aria from "I Puritani" (Bellini), May Stone; "Wedding" march (Sousa); "The Golden Star" (Sousa); "Showing Off Before Company" (Sousa), "My Cairo Love" (Zamecnik); march, "Sabres and Spurs" (Sousa); vocal solo, "In Flanders Fields" (Sousa), Mary Baker; rhapsody, "The Southern" (Hosmer).

SOUSA'S BAND COMING.

Three Famous Vocalists Also Booked for Memphis Next Season.

The famous band of John Phillip Sousa, headed by the celebrated bandmaster in person, has been booked to appear in Memphis next season, along with 12 or more other classical musical recitals, according to announcement yesterday by Henry Hayley, secretary of the Chamber of Commerce.

The band, consisting of 57 pieces, will be in Memphis on Jan. 2, 1920, to give two performances, matinee and evening. Arrangements were completed yesterday, with the exception of the place of the recital, which is expected to be decided shortly. Lack of auditorium facilities has hampered this work greatly.

The booking was made through Lucius Pryor, representative of Horner & Witte, booking agents, Kansas City, who has been in the city for the purpose. The arrangement was made through Secretary Hayley, in the absence of E. R. Barrow, chairman of the music committee of the institution.

About 10 or 12 other prominent singers and musicians are tentatively scheduled to appear in Memphis next winter, among them Paul Althouse, an alternate of Enrico Caruso in the Metropolitan Opera, booked for October; Miss Lucy Gates, coloratura soprano, also with the Metropolitan Opera, booked for March, and Oscar Seagle, baritone, a native Tennessean, scheduled for February.

SMITH D. FRANK recalls how thirty years ago PHILIP SOUSA, the "March King," then the leader of the Marine band, sought to have Congress give a commission to the leader of that band, as it did long after SOUSA had returned to private life and established his fame. Yet on July 4 SOUSA'S marches were played everywhere. Justice and recognition are frequently long delayed.

Duluth News-Tribune
June 25/19

Only One Sousa.

There may be greater musicians than Sousa. There may be greater music producing organizations than his band. But there is only one Sousa and he has won a place in the hearts of the people no other band or orchestra leader ever had.

No one prefers Sousa's music to all other, except just the folks. But he reaches inside the folks and touches what responds with thrills of satisfaction. We cannot speak for trained musicians, for those who know the intricacies of technique and the mysteries of what is to us an occult science; but a Sousa audience is one that leaves his concerts with all their hopes and expectations satisfied and better citizens and neighbors for having heard him.

Sousa will pack the Armory tomorrow night. It will be standing room only. Every one will thank Lieut. Mardain Jones for having brought him here and for weeks to come will solace themselves with Sousa records, while pouring compassion on their friends who failed to see this most famous and popular of band leaders and to hear his band.

SOUSA'S BAND COMING

Crack Players Here in October Under Legion Auspices.

Lieutenant John Philip Sousa and his band, including fourteen world-war veterans, will play here on October 20, under the auspices of the American Legion.

A meeting of the North side post of the American Legion will be held Monday evening, at 20th and Emerson aves. n., to complete its organization. Returned soldiers, sailors, and marines of the East side will meet Wednesday evening, July 9, to organize.

Sousa Still Good Shooter

Bandmaster John Philip Sousa was one of those who tried to break all the targets in the Rhode Island State shoot. The trapshooting band leader broke 260 out of 300 targets.

SOUSA'S BAND IS GIVEN A ROUSING WELCOME IN BUFFALO

Sundelius Wins Acclamation in Recital—Rubinstein Chorus Engaged for Lockport Festival—Paulist Choir Gives Fine Concert—Big Results Evident in Locke Recitals

Buffalo, N. Y., July 11, 1919.—John Philip Sousa and his band were welcomed to Buffalo by an enthusiastic audience which occupied Elmwood Music Hall on a sweltering July evening. Sousa had not been heard here in several seasons, and his spirited program gave immense satisfaction.

Musical Courier July 17/19

Minneapolis News July 7/19

Washington D.C. July 27/19

Edmonton, Alberta, Can. July 11/19 Bulletin
**LIEUT. SOUSA
ADDRESSES
ROTARY CLUB**

**Exhibition Directors and Judges
Guests of the Club at
Luncheon**

Thursday was "Exhibition Day" at the Rotary club, the chairman for the day's luncheon being Manager Stark, of the Edmonton Exhibition, while the judges and directors were guests and the address was given by Lieut. John Philip Sousa, leader of the famous band bearing his name and constituting, according to Mr. Stark, the chief attraction at this year's fair. In acknowledging the enthusiastic reception accorded him, Lt. Sousa stated that the people of Western Canada had to thank Mr. Stark for the visit of his aggregation of musicians, the idea of bringing the band to the fair here having originated with him.

Mr. Sousa's talk was a clever after-dinner speech, sparkling with wit and most gracious in its references to Canadian people and Edmonton in particular.

Entertainment features for the luncheon were furnished by Miss Baker, accompanying Sousa's band, the Martin Children and David Jones, all the numbers being fully appreciated.

A humorous presentation was made to Robert Graham, who has been judging horses at the Edmonton fair for seven years and who, according to Manager Stark has judged more horses at more big shows than any man in America.

Following is a list of the unusually large number of visitors in attendance: Mayor Clarke, John Philip Sousa, E. L. Richardson, Calgary; E. Cora Hind, Winnipeg; Dean C. F. Curtiss, Aines College, Iowa; I. G. Ruttle, Calgary; J. Alex. Sloan, Chicago; Miss Stone and Miss Baker, singers with John Philip Sousa; Bill Marshall, Calgary; A. J. MacMillan, Calgary; W. W. Wilson, Veteran; Wm. McKirdy, Napinka; Captain W. D. Harris, recently returned; Ed. R. Salter, Detroit; Ed. Carruthers, Chicago; Walter F. McNeill, Calgary; Captain and Mrs. McCall, Calgary; Fred Johnson, Calgary; V. N. Bogue, Prince George; Mrs. V. N. Bogue, Prince George; W. R. Gunn, Winnipeg; J. H. McCulloch, Winnipeg; A. Scofield, Calgary; Doctor Murray, Sedgwick; Bill Hoffman, Sedgwick; H. P. Stericker, Chicago; Alex. Galbraith, Edmonton; H. A. Craig, Edmonton; M. R. Jennings, Edmonton; Captain "Wop" May, D.F.C.; Wm. J. Stokes, Calgary; A. McKillop, Calgary; Jos. L. Marthage (Sousa's band); Harry Askin (Sousa's band); J. S. Garling (Sousa's band); A. R. McLennan, Edmonton; Miss Hazel Ruttle, Calgary; Chas. May, Edmonton; J. C. Sherry, Edmonton; J. R. McIntosh, Edmonton; O. Bush, Edmonton; A. E. Donovan, Winnipeg; Thos. S. Acheson, of the C.P.R., Winnipeg; F. H. McGavin, Winnipeg; J. D. Ormsby, C. C. Batson, Chas. E. Wilson, Mirlam Green Ellis, Edmonton.

Edmonton July 11/19
Two Packed Grand Stands

The races Thursday were a drawing card of value, but it was established at the evening performance that the Sousa band concert and the airplane flights, with the assistance of the platform attractions, made up a program with sufficient pull in itself. When the gates to the grand were opened at 6.30, the people again swarmed into the stand and by seven o'clock when Sousa's band struck the opening notes of "O Canada," the last seat in the stand had been taken, and the enclosure and bleachers were packed as densely as during the afternoon.

Nashville, Tenn. July 11/19
**SOUSA'S BAND TO
GIVE CONCERTS HERE**

**Famous Organization to Appear
at Ryman Auditorium On
January 3.**

A musical treat in which Nashvillians will take marked interest has been announced in that the famous band headed by John Phillip Sousa, who years ago won international fame as the march king and who headed the noted marine band at Washington, will play at the Ryman auditorium on January 3 of next year. The contract for this great organization has just been closed by the board of governors of the Commercial Club. The band comprises fifty-seven pieces, easily the largest organization of its kind in the country and under the magic of Sousa's baton, makes music that can stir the masses as perhaps no other can.

Under the contract, the band will play in the afternoon and later in the evening. The object of bringing the band here is for the profits to go toward renovating the auditorium, which stands in need of this being done.

Edmonton July 19/19
**LIEUT. SOUSA
ADDRESSES
ROTARY CLUB**

Thursday was "Exhibition Day" at the Rotary club, the chairman for the day's luncheon being Manager Stark, of the Edmonton Exhibition, while the judges and directors were guests and the address was given by Lieutenant John Philip Sousa, leader of the famous band bearing his name and constituting, according to Mr. Stark, the chief attraction at this year's fair. In acknowledging the enthusiastic reception accorded him, Lieutenant Sousa stated that the people of Western Canada had to thank Mr. Stark for the visit of his aggregation of musicians, the idea of bringing the band to the fair here having originated with him.

Mr. Sousa's talk was a clever after-dinner speech, sparkling with wit and most gracious in its references to Canadian people and Edmonton in particular. —Morning Bulletin, Edmonton, Alberta, Canada.

When the Boys Come Sailing Home." By John Philip Sousa (New York: Harold Flammer, Inc.)

"When the Boys Come Sailing Home," a new march song by John Philip Sousa—the march-lyric is by Helen Abert—is a stirring military number in the celebrated bandmaster's usual style, which has timeliness and significance as long as American soldier and sailor boys await the opportunity of returning home from England, France, Germany, Russia, etc. A piano edition of "When the Boys Come Sailing Home" has also been issued; and there are, of course, editions for band and orchestra.

Bulletin - Phila Aug 16/19
Sousa Coming to Willow Grove

For the closing weeks of the season at Willow Grove Park, John Philip Sousa and his Band will open an engagement tomorrow afternoon. The famous band leader will present his usual varied program, with many solo and special features, among the latter being his new descriptive suite entitled "The Impression of the Movies."

Rochester, N.Y. July 19/19 13
**Sousa's Band to
Be Heard in This
City Next Month**

John Philip Sousa, famous American march king, and his equally famous band are to be heard in concert at Convention hall, Wednesday night, August 13th.

Although considerable interest is always given to an announcement of the appearance of this organization, the interest at this time is doubly so because of the work accomplished by this widely-known band leader during the war.

Holding the rank of lieutenant, Mr. Sousa was stationed at the Great Lakes naval training station where soon the fame of his work spread throughout the country.

John Philip Sousa has done what no other American composer has yet achieved. He has expressed the national spirit, and has taken the over-taxed medium of march music and vitalized it, making it dynamic with energy, and irresistibly infectious. His famous band presents his music to his audiences in a peculiarly Sousa style. The performances of the classic numbers on his programmes are also imbued with the Sousa spirit of perfection. His soloists, too, must be of exceptional merit, for people always expect the best at a Sousa concert.

Rochester Chronicle July 20/19
SOUSA AND BAND COMING.

In speaking of his development of what is regarded as the highest type of concert band in the world, John Philip Sousa has said:

"There are many of the greatest works of the old masters that an orchestra cannot produce, while there are few of these masterpieces that a perfectly balanced band cannot produce effectively and in the purest form. The band, as constituted in my organization, therefore fills a position in the concert world that is broader, and with greater possibilities, than any symphony orchestra can construct with strings."

Sousa will be here on Wednesday night, August 13th, in Convention Hall with his band and soloists.

Rochester - Herald - July 19/19
Sousa's Band Coming to Town.

John Philip Sousa has mobilized his old band for a country-wide tour, which will include Rochester. He will appear in Convention Hall on the night of August 13.

Detroit - News. July 20/19
JOHN PHILIP FAILS

Bandmaster John Philip Sousa was one of those who tried to break all the targets in the Rhode Island state shoot. The trap shooting band leader broke 260 out of 300 targets.

From

ROCHESTER, N. Y.

JUL 26 1919

Will Sousa Offer New Novelty in Rochester?

It has been remarked repeatedly that, notwithstanding the exaggerations of his imitators, Sousa is the sanest of the bandmasters of the generation. He eschews the meaningless and wholly theatrical mannerisms which are affected by so many other leaders for the sole purpose of attracting attention and eliciting comment.

Sousa leads with an easy grace that seems to be a part of the music he is conducting, yet with a masterful precision which absolutely controls the wonderful body of musicians banded together in his name. The programme presented by Sousa and his band always contains something new, and it may be wondered what special treat will be offered when they appear here Wednesday evening, August 13th, at Convention hall.

ESTABLISHED 1881

From

ROCHESTER, N. Y.

JUL 27 1919

ALL STYLES OF MUSIC IN SOUSA REPERTOIRE

Lieutenant John Philip Sousa has extended his fame from American to other continents, and Sousa's Band is now perhaps the most popular musical organization of its kind in the world.

Sousa is liked by some for the snap and "go" of his concerts, and by others for the ton- and finish of his band. He has the faculty of making the classics popular and enjoyable to the ordinary listener, and he lifts the so-called "popular" piece out of the ordinary. No grand overture is above him, and no light air is beneath his careful attention. His concert here on Wednesday evening, August 13, at Convention Hall, will be replete with interesting features, it is promised.

From Morning Telegraph New York City

Sousa's Musical Movie.

It has just been learned that there is a place for a composer like John Philip Sousa in the movies industry. Recently W. G. McAdoo made him a substantial offer to write the music for the new picture in which Douglas Fairbanks is to appear at the Capital Theatre. Mr. Sousa declined because of the pressure of work.

But the famous bandmaster has written a suite, called "The Impression at the Movies," in which, as he describes it, are brought forth musically "the crafty villain and the coy maiden's trials and tribulations." This has appealed to both the Paramount and Universal companies, and Mr. Sousa has been asked to write a scenario and give it a musical setting. He expects to do this after his tour in January. The consideration, according to one close to Mr. Sousa, is not far from \$50,000.

American - Phila - Aug 3/19

SOUSA, WITH NEW MARCHES, COMING TO WILLOW GROVE

John Philip Sousa, who, with his band, will be at Willow Grove Park as the season's closing attraction, is still in Canada, where his success quite surpasses any he has had in his career. The Canadians are "going wild" over this creator of the Great Lakes Band and are entertaining him and his men in every possible way.

His new marches are tremendously popular, including "When the Boys Come Sailing Home," "Bullets and Bayonets," "Saber and Spurs," "The Golden Star," "The Wedding March," "U. S. Field Artillery," "Solid Men to the Front" and "The Boy Scouts of America." He is compelled at each concert to play some of the old favorites as well.

HIS CANADIAN SUCCESS

Sousa Having Series of Triumphs on His Present Comprehensive Tour.

John Philip Sousa, who, with his band, will be at Willow Grove Park as the season's closing attraction, is still in Canada, where his success quite surpasses any he has had in his career. The Canadians are "going wild" over this creator of the Great Lakes Band and are entertaining him and his men in every possible way. His new marches are tremendously popular, including "When the Boys Come Sailing Home," "Bullets and Bayonets," "Saber and Spurs," "The Golden Star," "The Wedding March," "U. S. Field Artillery," "Solid Men to the Front" and "The Boy Scouts of America." He is compelled at each concert to play some of the old favorites as well. Just a few days ago in Winnipeg, following a succession of ovations in other cities, Sousa and his men were heard in the big Industrial Bureau Auditorium. As the Manitoba Free Press phrased it, "toward the close of the second half of the program the enthusiasm reached a pitch quite unequaled in the annals of Winnipeg's history. The audience, temperamentally averse to excited demonstrations of feeling, let themselves go completely." The Free Press went further by declaring Sousa to be a great musical optimist—the Charles Dickens of music. "There is in both men the urge of the universal provider. They want more than anything else to give, give—keep on giving. In no respect is the analogy more true than in respect to the humor which Sousa gets into his programs. It is broad but never vulgar; scintillating but never quite frivolous. It has something of that delightfully atmospheric quality of some of Dickens' great comic characters, of some of the Gilbert and Sullivan operas, and of 'Alice in Wonderland.'"

When Sousa comes to Willow Grove Park two weeks hence he will present the finest program that he has yet offered. He has a splendid organization, including some brilliant soloists, and he has a repertoire of music in which his band is now perfect. This is to be expected, inasmuch as he has been on tour for several months and has been giving concerts daily.

Ledger - Phila - Aug 2/19

SOUSA'S NEW MARCHES

Compositions Will Feature His Willow Grove Programs

John Philip Sousa, who, with his band, will be at Willow Grove Park as the season's closing attraction, is still in Canada. The Canadians are "going wild" over this creator of the Great Lakes Band and are entertaining him and his men in every possible way. His new marches are tremendously popular, including "When the Boys Come Sailing Home," "Bullets and Bayonets," "Saber and Spurs," "The Golden Star," "The Wedding March," "U. S. Field Artillery," "Solid Men to the Front" and "The Boy Scouts of America."

Sousa comes to Willow Grove Park two weeks hence. He has a splendid organization, including some brilliant soloists, and he has a repertoire of new music and old favorites, including his own perennial marches.

American - Phila - July 27/19

SOUSA WILL END WILLOW GROVE MUSICAL SEASON

John Philip Sousa, who for years has been coming to Willow Grove park at the close of each season to give a series of band concerts, will be at that resort the latter part of August. It is interesting to know that thirty-one of his men wear service stars, and it will be recalled that he did a wonderful war work as head of the musical training activities at the Great Lakes naval station at Ch.

Gazette - N.Y. - Aug 2, 19

SOUSA'S TRAVELS

John Philip Sousa has traveled farther and given more concerts than any other musician. In the tours of Sousa's band during the past twenty-two years, he has visited twenty-five countries, given 10,000 concerts, traveled 650,000 miles, and delighted millions of people. His audiences have often been vast in numbers, at times reaching the almost incredible figure of 100,000 persons in one day. An ordinary Sousa tour will include any number between and hundred and two hundred towns and cities. Of the larger places there are, usually, twenty-five cities in which two concerts are given, aggregating, say two hundred to four hundred concerts, according to the exact number of places. On the face of it, to undertake to provide a distinctive program for each concert of a given number of programs that meet every requirement, and apply well for each town and city is a most difficult thing to

Express - Rochester - Aug 24/19

John Philip Sousa writes that he is performing on tour, at each concert, his latest march, "When the Boys Come Sailing Home," and Harriet Ware's new waltz song, "Dance the Romdika."

Troy - N.Y. - Aug 2/19

Distinguished Band Leader.

John Philip Sousa, whose band has an engagement at the Pontiac Theatre August 11, is expected to spend a few days with friends here on the occasion of his visit. Mr. Sousa was formerly a member of the camp colony on the Upper Saranac and will be entertained by his friends during his stay here.

A Religious Function.

Globe - N.Y. - Aug 16/19

Sousa After Twenty-seven Years.

The citizens of Plainfield, N. J., have asked John Philip Sousa to take part in a celebration they have planned in his honor on Monday, Sept. 22. It marks the twenty-seventh anniversary of the opening of Sousa's Band—where it gave its inaugural performance this same date twenty-seven years ago—a record we are told that no other band or musical organization under the direction of one man has ever achieved in America. Mr. Sousa will present a programme that will include many of the popular musical compositions that were then in vogue. Several members of the band, who played when the inaugural performance was given in Plainfield, N. J., on Monday, Sept. 22, 1892, are still with Mr. Sousa.

Journal - N.Y. - Aug 16/19

At the Ocean Grove Auditorium next Saturday, John Philip Sousa and his band will give two concerts.

World - N.Y. - Aug 17/19

The citizens of Plainfield, N. J., have asked John Philip Sousa to take part in a celebration they have planned in his honor on Monday, Sept. 22, which marks the twenty-seventh anniversary of the opening of Sousa's Band.

Ledger - Phila - Aug 9/19

Sousa to End Willow Grove Season

John Philip Sousa, who, with his band, comes to Willow Grove Park for the closing of the season there, has traveled further and given more concerts than any other musician. In the tours of Sousa's band in the last twenty-two years he has visited twenty-five countries, given 10,000 concerts, traveled 650,000 miles and delighted millions of people. An ordinary Sousa tour will include any number between 100 and 200 towns and cities.

Albany - N.Y. - Aug 5/19

John Philip Sousa has composed what he calls "The Impression at the Movies," which will depict totally all the emotions that are silent—expressed on the screen. William G. McAdoo, who left the cabinet to become attorney for the Big Four (Griffith, Fairbanks, Pickford and Chaplin), has asked Sousa to write the incidental music for Douglas Fairbank's new picture, "His Majesty, the American," which will open the new Capitol theatre, opposite the Winter Garden, but Sousa has been compelled to decline because of pressure of other matters.

SOUSA GREETED WITH MANY SOCIAL HONORS IN CANADA

Thruout Canada, where Lieutenant John Philip Sousa, with his band, is now nearing the end of his tour of that country preparatory to his engagement at Willow Grove Park, where he will bring his band for the closing weeks of the musical season, he has met with renowned success, and his great social triumph compares with that which has been accorded to royal personages during visits to that country.

With the exception of the Prince of Wales probably, there has never been anybody accorded so much attention and entertained in such a manner as has Lieutenant Sousa during the period of his Canadian tour. In the provinces of Alberta, Saskatchewan and Manitoba the lieutenant governors went to a great deal of trouble to entertain the creator of the famous Great Lakes Band at dinners, banquets and luncheons which were given in the government buildings. He will leave Canada with many decorations and trophies bestowed upon him by Canadian notables. One that he prizes most highly is the English-Canadian colors, presented to him by General MacDonald, who was at the head of the military division of the overseas Canadian expeditionary forces.

Record-Philad. Aug 10/19

SOUSA WINS IN CANADA

Honored at Many Banquets and Victor in Shooting Matches.

Throughout Canada, where Lieutenant John Philip Sousa, with his band, is now nearing the end of his tour of that country preparatory to his engagement at Willow Grove Park, where he will bring his band for the closing weeks of the musical season, has met with great success. With the exception of the Prince of Wales, probably, there has never been anybody accorded so much attention and entertained in such a manner as has Lieutenant Sousa during his Canadian tour. In the provinces of Alberta, Saskatchewan and Manitoba the Lieutenant Governors entertained the creator of the famous Great Lakes Band at dinners, banquets and luncheons which were given in the Government buildings. He will leave Canada with many decorations and trophies bestowed upon him by Canadian notables. One that he prizes most highly is the English-Canadian colors, presented to him by General MacDonald, who was at the head of the Military Division of the Overseas Canadian Expeditionary Forces.

The fact that Lieutenant Sousa is president of the American Trapshooters' Association brought him additional honors and numerous cups and trophies. In the towns of Calgary, Edmonton, Saskatoon, Brandon and Winnipeg special shooting matches were held in honor of his visit. In each place he took part in the matches and his cleverness with the gun enabled him to carry away a trophy from each place, and before ending the trip he had a trunk full of trophies. This is not all he will have with him when he leaves Canada, for General Amos J. Stark, head of the Royal Mounted Police of Canada, presented the bandmaster with a saddle horse, which Mr. Sousa will ride during his stay in Philadelphia.

Boston - Aug 5/19

SOUSA GIVES WAR MARCH ON TOUR

John Philip Sousa writes he is giving at each concert on his tour his latest march, "When the Boys Come Sailing Home," and Harriet Ware's new waltz song, "Dance the Romaika."

Edgemoor Philad. Aug 19/19

WORK OF SOUSA IN RECENT WAR

John Philip Sousa, the band leader and composer, has relinquished his title of Lieutenant in the navy and has been placed upon the inactive list, prior to preparing for a trans-continental tour. Lieutenant Sousa spent nearly two years in the service of the Government. He was commissioned in May, 1917, shortly after the declaration of war and was assigned to the Great Lakes Naval Training Station near Chicago, where he was placed in charge of the work of organizing the bands for the grand fleet.

No less than 1,000 musicians were always under constant training under his direction. These were divided into groups of 250 and Lieutenant Sousa devoted a portion of each day to the drilling of these bands. On special occasions he brought the entire 1,000 bandmen together in a single group and personally conducted what was the largest band that ever played together in the history of the navy. He paraded on several occasions with units of 350 men. More than 3,000 bandmen were trained under his personal supervision during the period of the war. For the first time since his enlistment in war work, Sousa will direct his own band next season, his trans-continental tour bringing him to San Francisco in November, when he will give concerts under the management of Selby C. Oppenheimer.

Record-Philad. July 1/19

WELCOMED IN CANADA

Sousa's Triumph on Tour is Greatest of His Career.

John Philip Sousa, who for years has been coming to Willow Grove Park at the close of each season to give a series of band concerts, will be at that resort the latter part of August. It is interesting to know that 31 of his men wear service stripes, and it will be recalled that he did a wonderful war work as head of the musical training activities at the Great Lakes Naval Station, at Chicago. The tour that he is now making will continue until January 10 of next year, and he will visit a number of cities that he has never before "played" in spite of the fact that he has been a world traveler during 27 years. Just at present he is in the midst of engagements in Canada and British Columbia, and is having a tremendous success. He played at fairs at Calgary, Edmonton and Saskatoon. Receipts at Calgary were \$43,000 over the best of previous years. One of the concerts at Saskatoon was attended by 15,000 persons. Canadians have feted him at every opportunity. At Winnipeg there were numerous receptions, and the interest his visit aroused is indicated in the fact that one man drove 80 miles to purchase tickets for a concert. He made many friends by reason of his sportsmanship, and he participated in trapshooting contests in several cities. It is his intention to go to Georgetown, S. C., in January, to shoot deer, ducks and wild turkey on the preserve that he and nine other men maintain there. In February he will resume his custom of horseback riding, following the circuit of trapshooting contests.

Lieutenant Sousa, of course, has a number of new compositions in his program for this season. His "Victory Loan March" is one of the most popular "numbers," but the Canadians have been delighted, too, with such offerings as "The Canadian Patrol," arranged by Herbert Clark. A popular composition is a setting of "Flanders Field," sung by Mary Baker.

SOUSA ON TOUR AGAIN

Bandmaster Due at Willow Grove Next Month

Lieutenant John Philip Sousa is now on tour. He is visiting British Columbia cities for the first time in his long career as bandmaster.

His visit to Willow Grove Park the latter part of August will be an event of great interest, especially because of the fact that thirty-one of his men wear service stripes. He has been having success with his "Victory Loan March," and "The Canadian Patrol," arranged by Herbert Clark, of Ontario, has been popular.

SOUSA AND BAND ROYALLY FETED

American March King and His Men Lionized by Canadian Officials and Professional Musicians.

NOTABLE DINNER AT EDMONTON

Premier of Alberta Province and Mayor of City Unite in Honoring Bandmaster Lieutenant.

EDMONTON, Canada.

Never in the history of music in the city of Edmonton has there been such a great day as Wednesday, July 9, for in addition to having Lieut. John Philip Sousa and his band at the fair, the local musicians had the honor of entertaining this great organization to a banquet in the Corona Hotel.

The banquet was given under the auspices of the Edmonton branch of the Musicians' Association, Local 390, A. F. of M., with President Hustwick in the chair. As every one knows, Edmonton "has done itself proud" this week, in bringing the famous Sousa and his band to play at the annual exhibition and likewise did the musicians of the city on Wednesday evening.

At the president's table were Lieut. J. P. Sousa, Mary Baker, May Stone, Premier Stewart, Mayor Joseph Clarke, R. A. Barron, W. J. Stark, J. R. MacIntosh, President and Mrs. Hustwick and Vice-President H. J. Clark. A splendid banquet was prepared, but could not be formally opened until after all the musicians had arrived from the various theatres, since everyone wished to be present when President Hustwick presented an illuminated address in the name of the association, to Lieutenant Sousa.

After proposing the toast of the King, President Hustwick called upon the guest of the evening and at the same time presented him with the illuminated address, first reading it aloud to the audience.

The Guest of Honor.

In his reply Lieutenant Sousa gave some interesting remarks, saying that though he "had not much of a voice" he had joined in heartily with the British friends beside him in the singing of the National Anthem which was sung after the toast to the King. He then went on to recall the occasion when the Royal Victorian medal was pinned on his coat by King George, then Prince of Wales. Continuing his remarks, Lieutenant Sousa touched on a few amusing experiences he had met with in the various countries where different bands had played his compositions, instancing a case in France where he discovered a copy of one of his marches with the composer's name spelt Jean Philippe Sousa on the title page.

At the conclusion of his speech, the toast to Lieut. John Philip Sousa and his band was enthusiastically joined in by everyone present, and hearty singing of "For He's a Jolly Good Fellow" followed.

W. J. Hendra was then called upon to give a solo, "On Away, Awake Beloved," which he did in his usual capable fashion to the enjoyment of all.

Musicians' Union Toasted.

First Vice-President H. J. Clark then called on R. A. Barron, business manager for the Edmonton Mendelssohn Choir, to propose the toast to Local 390, A. F. of M., and coupled it with the name of President C. T. Hustwick. Mr. Barron, in the course of his remarks, emphasized the fact that Edmonton showed signs of considerable growth in a musical way; that people have always had an idea that it was so, but now their convictions had been proved by the fact that Sousa's band had come to Edmonton and had met with heartiest interest and been listened to with keen enjoyment at the fair. After return of thanks by the president, Lieutenant Sousa was then called upon to make the toast to "The City of Edmonton," when he made a happy little speech and remarked that it was "his only encore that evening."

Mayor Clarke's Speech.

The reply was taken up by Mayor Joseph Clarke in his characteristically business fashion some of his statements

Wald-Aug 13/19.

The citizens of Plainfield, N. J., have asked John Philip Sousa to take part in a celebration they have planned in his honor on Monday, Sept. 22, which marks the twenty-seventh anniversary of the Sousa's Band's first concert. John Philip Sousa will present a programme that will include many of the popular musical compositions that were then in vogue. Several members of the

original band are still with the organization.

Telegraph-N.Y. Aug 1/19.

Celebration for Sousa.

The citizens of Plainfield, N. J., have asked John Philip Sousa to take part in a celebration they have planned in his honor for September 22, a date that marks the twenty-seventh anniversary of the opening of Sousa's Band. The first performance, twenty-seven years ago, was given in Plainfield.

Mr. Sousa has accepted and he is arranging a program that will include many of the popular melodies that were in vogue in the old days. Several members of the original band are still with the organization.

Times-N.Y. 1919.

MUSIC NOTES.

Handel's "The Messiah" tonight will conclude a series of concerts at Columbia University. The oratorio will be performed in St. Paul's Chapel by the summer session chorus, with soloists, orchestra, and organ. Sousa's Band will give two concerts next Saturday afternoon and evening at the Ocean Grove Auditorium. The matinee program will be largely for children. A tenor soloist in the evening is Henry Rosenbach.

Winnipeg Canada July 19/19.

PEG, SATURDAY, JULY 19, 1919

WORLD FAMOUS BANDMASTER



LIEUT. JOHN PHILIP SOUSA.

JOHN PHILIP SOUSA IS A CRACK SHOT

Famous March King Takes Relaxation at Traps and With Game Shooting

Game shooting and trap shooting are the hobbies in which relaxation is sought after each season of strenuous work, by John Philip Sousa, lieutenant U.S.N.R.F., whose famous band will be heard in Winnipeg the first three days of next week. During the entire time that the United States was in the war relaxation of every kind was practically forgone by Mr. Sousa while he devoted his whole energy to training and sending overseas or to naval stations more than 2,700 bandmen. During that time he had his headquarters at the Great Lakes naval station at Chicago and the inspiration poured into the "jackies" by Sousa's bandmen in training for war duty was given much credit for the increase in the number of recruits at the station from 40,000 to 175,000.

When the war ended, Mr. Sousa retained his interest in the boys who had enlisted for service at the front, and of 54 men who now comprise his band, 31 wear service stars. The engagement in Winnipeg has been arranged as part of the return trip after playing the western fairs at Calgary, Edmonton and Saskatoon. The band will also play at the Brandon fair and at Regina; it will then jump to Montreal. Although Sousa has had regular engagements in Toronto and Montreal for the past 20 years, and appeared once in Winnipeg about 20 years ago, this is his first tour of the Canadian prairies.

His reception in the west is described as marvellous. The directors of the Calgary and Edmonton fairs wrote expressing their appreciation of the large part which he had taken in making the fairs a greater success than ever before. At Calgary the receipts were \$43,000 over the best of previous years. In Edmonton last year's receipts were doubled and at Saskatoon the Tuesday evening performance was attended by 15,000 people.

Feted by Public Bodies

Mr. Sousa was much feted by various public bodies, was entertained at government house in Edmonton and was the guest of honor at meetings of the Rotary clubs and other organizations. A social affair has been arranged in his honor for next Tuesday at Government House here and the Rotary club is to entertain him on Wednesday at the Fort Garry hotel.

Mr. Sousa's career as a band leader covers 27 years. He has made two complete tours of the world, has visited Europe five times and proudly wears on his breast the decoration of the Victorian Order placed there by His Majesty George V. Many of the people who heard him in the west

had paid homage to his masterly qualities as a conductor many years ago in old London, Glasgow, or perhaps Edinburgh. That he has staunch admirers anxiously awaiting his appearance in Winnipeg is evidenced by the fact that one man drove 80 miles from his farm to Winnipeg in order to secure 6 tickets for the performance next Monday evening.

Has 500 Compositions

While public performances have claimed so much of his time, he has found spare hours in which to create 500 band compositions and 5 complete operas. His Victory Loan March, reproduced by machine, made a place for itself among the "best sellers," when 385,000 records were bought in the first three months. "The Canadian Patrol," one of his most popular marches with the westerners, was arranged by Herbert Clark, of Huntsville, Ont. Another popular number was the musical setting of "Flanders Fields," sung by Miss Mary Baker. May Stone also accompanies the troupe as a vocalist.

The freshness of personality which the great conductor preserves amid his strenuous labors is attributed to the vigor with which he throws himself into other interests when the musical season ends. He is now booked straight through until January 10, 1920. On January 11 he will start for Georgetown, South Carolina and will spend four weeks shooting deer, ducks, and wild turkeys on a preserve of 10,000 acres which he keeps up there in partnership with 9 other sportsmen. He has three saddle horses, and in February they will go north with him to Delaware, where he will follow the circuit of trap shooting contests, averaging about 35 miles a day on horse back. As regularly as clock work he follows this programme each year, returning refreshed to his labors about May 1.

While in the west he took part in trap shooting contests at Calgary, Edmonton and Saskatoon. So well did he like the country that he is negotiating to secure a game preserve near Edmonton.

Sousa's Additional Programmes Given Out For Tomorrow

Many Excellent Numbers Included—Capacity House Again Last Evening, Including Hundreds of Out-of-Town People, Paid Homage to Remarkable Personality and Talent of Famous "March King"

Programmes for Lieut. Sousa's additional dates were announced last night as follows:

THURSDAY AFTERNOON
Grand Fantasia—"La Boheme" Puccini
Cornet Solo—"Carmen Fantasia" Bizet
Suite—"Three Quotations" Sousa
(a) "The King of France Marched Up the Hill"

(b) "I Too Was Born in Arcady"
(c) "The Nigger in the Woodpile"
Vocal Solo—"Musetta" Puccini
Miss May Stone
Nocturne—"Kamennoi Ostrov" Rubinstein
(A Portrait of a Russian Lady)
Interval
A Mixture—"Showing Off Before Company" Sousa
Vocal Solo—"Louise" Charpentier
Miss Mary Baker
"Folle Bergere" Fletcher
THURSDAY EVENING
Moorish Suite—"The Court of Granada" Chapl
Cornet Solo—"The Student's Sweetheart" Bellstedt
Frank Simon
Character Studies—"The Dwellers in the Western World" Sousa
(a) "The Red Man"
(b) "The White Man"
(c) "The Black Man"
Vocal Solo—"Dance of the Romaika" Ware
(Waltz Song)
Miss Mary Baker
Meditation—"Songs of Grace and Songs of Glory" Sousa
Interval
A Mixture—"Showing Off Before Company" Sousa
(d) "Serenade" Zerkowits
(e) "March—"Bullets and Bayonet"

dreams for far-distant home and loved ones. Requests for an encore elicited the popular "Manhattan Beach."

Miss May Stone's singing seems to improve at every performance. She sang the "Mad Scene from Lucia" (Donizetti) exquisitely, in a tenderly expressive style, handling the difficult coloratura passages easily and gracefully. After appreciative applause, she responded with "Will you love when the lilies are dead."

After hearing the grand scene "Mephistopheles" by Boito, one discovers that Sousa's band are not limited to light music, but are capable of great nobility of expression. They interpreted the majestic beauty of this number most sympathetically. It took the audience a short while to realize the idea of "Showing off before company," but when they did their delight was unbounded, and familiar old tunes were recognized with pleasure. After the familiar notes of the "Stars and Stripes," an encore, the "Canadian Patrol" again called forth unstinted applause. This has been one of the favorite numbers on the programmes.

An agreeable variety was instilled into last night's concert by the cornet trio "Three Solitaires," splendidly rendered by Messrs. Simon, Staigers, and La Barre, which merited the recall for an encore.

Miss Mary Baker again displayed her rich voice to advantage in Puccini's "La Tosca." She has a fine sense of tone values, and her voice is capable of great things. She sings little songs like her encore "Lovely Mary Donnelly," charmingly, but one has the impression that they are not indicative of her best tones.

The final number on the programme was "The King's Lieutenant," which the band played with great martial vigor and swing, closing with the National Anthem.

Wednesday Matinee

Paramount among the many excellent features which appeal to one on hearing Sousa's band is the marvellous precision which the master conductor obtains from his comprehensive aggregation of instruments. Whether it be in a inclusion of a

and, believe me, they are
ple there. We had splendid recep-
tions everywhere, and the returned
soldiers we met in every direction
seemed delighted with our music.
It was a real enjoyment to give
concerts through that country."
In his band music last evening
especially there was a distinct dif-
ference between the band of years
ago and the post-war band, with the
men who had seen service, and the
effect of years of war. There was
all the old Sousa sense of rhythm,
the same perfection of attack and
shading, the same ability to work up
crescendoes to tremendous climaxes.
But added to all this there was a
capacity for interpretation of
thoughtful music that had not al-
ways been apparent in the past, and
the band was the better for it.

When the applause that greeted
Sousa had died away his band rose
and played "O Canada" with majes-
tic emphasis, the entire audience
standing, men bareheaded, and this
gave a foretaste of the development
of the band.

Not that Sousa had neglected the
lighter elements in a well-balanced
programme, which included descrip-
tive work in which they excelled, and
a number of encores, when the
famous Sousa marches were given
with characteristic zest. The in-
strumental solo work was particu-
larly good, especially a cornet solo
by Mr. Frank Simon.

The soprano solo, Sousa's own set-
ting of the late Lt.-Col. John Mc-
Crae's "In Flanders Fields," had a
melancholy interest for Montrealeers.
With subdued band accompaniment
it proved a fitting setting for the
noble words, while Miss Mary Baker
sang it excellently.

Sousa's Band will give concerts
this afternoon and evening at Dom-
inion Park, and again tomorrow,
which will end their Canadian tour.
Following this Sousa will take his
band on an extended tour through
the States.

YESTERDAY'S PROGRAMMES.

Following are the programmes
given yesterday afternoon and even-
ing:

- Afternoon.
1—Ballet Suite, "Aida" . . . Verdi
2—Cornet solo, "Willow
Echoes (new) . . . Simon
Mr. Frank Simon.
3—First Suite, "L'Arlesienne" . Bizet
4—Vocal solo, "Louise" . Charpentier
Miss Mary Baker.
5—Favorite March of the French
Army, "Madelon" . . . Roberts
Interval.
6—Brazilian Overture, "Il
Giarany" . . . Gomez
7—Saxophone solo, "Nadine," . . .
Henton.
Mr. H. Benne Henton.
8—Suite, "Coppelia" . . . Delibes
9—Vocal solo, "Ah Fors e Lui" . . .
Verdi
Miss May Stone.
10—Caprice, "Le Caravan" . . . Hume
Evening.
1—Rhapsody, "Southern" . . . Hosmer

- 2—Cornet solo, "La Mandolinata" . . .
Metra
Mr. Frank Simon.
3—Suite, "Looking Upward" . . . Sousa
(a) "By the Light of the Polar
Star"
(b) "Under the Southern
Cross"
(c) "Mars and Venus"
4—Vocal solo, Mad Scene,
"Lucia" . . . Donizetti
Miss May Stone.
(Flute Obligato by Mr. Louis P.
Fritze).
5—(a) Valse, "Toujours Fidele"
Waldteufel
(b) March, "Bullets and
Bayonets" (new) . . . Sousa
Interval.
6—Overture, "Zampa" . . . Herold
7—Xylophone solo, "Humoresque"
Dvorak
Mr. Joseph Green.
8—(a) "Wedding March" . . . Sousa
(Dedicated to the American people).
(b) Memorial March, "The
Golden Star" . . . Sousa
(Dedicated to Mrs. Theodore Roose-
velt, in honor of the brave who gave
their lives that Liberty shall not
perish).
9—Vocal solo, "In Flanders
Fields" . . . Sousa
(Words by the late Col. John Mc-
Crae, of the C.E.F.)
Miss Mary Baker.
10—Satarelle, "La Boheme" . . . Hume

John Philip Sousa, who, with his
band, will be at Willow Grove Park as
the season's closing attraction, is still
in Canada, where his success quite
surpasses any he has had in his career.
The Canadians are "going wild" over
this creator of the Great Lakes Band
and are entertaining him and his men
in every possible way. His new marches
are tremendously popular, including
"When the Boys Come Sailing Home,"
"Bullets and Bayonets," "Sabre and
Spurs," "The Golden Star," "The Wed-
ding March," "U. S. Field Artillery,"
"Solid Men to the Front" and "The
Boy Scouts of America." He is com-
pelled at each concert to play some
of the old favorites as well. Just a few
days ago in Winnipeg, following a suc-
cession of ovations in other cities,
Sousa and his men were heard in the
big Industrial Bureau Auditorium. As
the Manitoba Free Press phrased it,
"toward the close of the second half
of the programme the enthusiasm
reached a pitch quite unequaled in the
annals of Winnipeg's history. The au-
dience, temperamentally averse to ex-
cited demonstrations of feeling, let
themselves go completely."

ESTABLISHED 1881

From

PRESS,

Philadelphia, Pa.

SEASON TO CLOSE

AT WILLOW GROVE

The twenty-fifth season at Willow
Grove Park will come to an ending
shortly before midnight this Sunday
night. For the final day of the season,
Lieutenant Commander John Philip
Sousa has outlined special programs
by his band and soloists for entertain-
ment of thousands of music lovers from
Philadelphia and vicinity who will take
advantage of this final opportunity to
visit the famous music and amusement
center.

For his final concerts, Lieutenant
Sousa has planned a real musical treat
—the premier interpretation of an entire-
ly new suite, "Camera Studies," a com-
position just completed and listed for
presentation at the early afternoon con-
cert. Much of other Sousa music has
been included in the four final programs,
with "Showing Off Before Company," an-
other notable success as the principal
number of the final Sunday night con-
cert. Miss Mary Baker, soprano soloist;
Miss Winifred Bambrick, harpist; John
Dolan, Richard Stross and George J.
Carey, will figure as individual artists
in the four concerts of this Sunday.

When the curtain is finally drawn on
the 1920 season it will have marked the
completion of a Summer season at Wil-
low Grove which has covered a period
of seventeen weeks, featured with music
directed by the most famous conductors
and composers of this country—Nahan
Franko, Victor Herbert, Wassill Leps in
orchestral concerts; Patrick Conway,
Giuseppe Creatore, Lieutenant Command-
er Sousa with their bands.

SOUSA AT WILLOW GROVE

Famous Director and Band Entertain Big Crowds at Popular Resort

Lieutenant John Philip Sousa, who
with his famous band is entertaining
summer patrons at Willow Grove Park,
has one medal that never shines in the
spot light of the concert stage, but
nevertheless, the collector of medals
insist that the modest insignia of the
National Trapshooters' League is one
of his proudest possessions. Lieuten-
ant Sousa, who is a crack shot, and
as famous among sportsmen as he is
admired among music lovers, is presi-
dent of the league.

In the conductor's room "back of
the stage" at Willow Grove Park the
noted band leader talked yesterday of
his outdoor adventures, not only with
clay pigeons, but the more exciting pur-
suit of game on his 2000 acre pre-
serve in North Carolina.

"Down South we have plenty of good
shooting, and, of course, we have plenty
of experiences that stimulate or
amuse," he said. "We have use for
a guide and he is a fellow who knows
all the trails and the most likely places
in which to find game. One of the
most faithful is a darky who some-
times amuses you and sometimes is
most exasperating. One day when we
were coming from a duck hunt he point-
ed out a marsh rabbit. Every darkey
is very keen about marsh rabbit meat,
and to give Mose a treat I laid the
rabbit low. He was loud in his praise
of my wonderful shooting. Then sud-
denly there appeared a brace of blue
wing teal coming down the wind. They
were going fast, and before reaching
the boat they dived—one to the right
and the other to the left. I shot first
to the right and then to the left for as
fine a double as I ever made in my life.
I turned to Mose with expectation of
at least a word of commendation. Then
I suggested that I had made a nice
double. 'Yes, sah,' was Mose's re-
sponse, 'but that sure was some shoot-
in' when you got that rabbit.'"

Vocal Solo—"Ah Fors e Lui" . . . Verdi
Miss May Stone

Overture—"Zampa" . . . Herold

The Wednesday evening concert
by Sousa and his band was a repeti-
tion of their former successes, and
the capacity audience was more than
pleased when it was announced that
instead of being the last concert, Mr.
Sousa had agreed to give two more
concerts today. It is evident that
the nationally famous "March
King" has won a lasting place in the
affections of Winnepeggers, not only
with the ordinary concert-goers, but
also with many who scorn to attend
grand opera and "classical" concerts.
"O Canada," played as only Sousa's
band can play it, made a very in-
spiring opening last evening, and
was immediately followed by his new
Wedding March, in which so many
are interested, who hope to find a
substitute for the more familiar Ger-
man marches. "El Capitan" was
given as an encore, and when a se-
cond was vociferously demanded,
"The Gliding Girl," which is very
descriptively named, proved as popu-
lar as Sousa's other marches.

Rossini's "William Tell," which
lends itself so well to the xylophone,
was well played by Mr. Joseph Green,
and under his skilful fingers the xylo-
phone setting of "Chong" was sur-
prisingly pretty.

"The American Maid" by Sousa
makes a delightful suite for the band.
The first of the three numbers, "You
do not need a doctor," has a blithe
and lilting melody, arousing thoughts
of twinkling toes, and "With Pleas-
ure" set feet tapping and forming
swaying involuntarily. "The Sleeping
Soldier" is more typical of longing

solist into the melody, the introduc-
tion of a "school" or in a crashing
ensemble at start or finish of an
overture, there prevails a finished
technique which raises this musical
company to the highest plane in the
world of band music.

In the rendition of the suite "Last
Days of Pompeii," Wednesday after-
noon this wonderful quality was well
displayed. The suite, which is
Sousa's own composition, incorpor-
ates many surprisingly difficult pas-
sages. Almost the entire gamut of
technical intricacy is run, but under
the guidance of the veteran leader not
the shadow of falsity in technique or
tone could be detected by the most
critical listener.

The afternoon's programme opened
with a lilting pot-pourri of dardie
songs, "Plantation Echoes," by
Clarke. All the old favorites known
to us from childhood were included.
Frank Simon's mastery of the cornet
was adequately displayed in a de-
lightful solo "La Mandolinata," by
Metra. As a triple-tongue artist, Mr.
Simon has few peers.

Mention has been made previously
that one of the most charming char-
acteristics of Sousa's own composi-
tions is their "continuity." His
music appears purposeful, melodic
rather than "melange." He included
on the programme Wednesday Meye-
beer's "Benediction of the Poignards."
This difficult composition is just the
antithesis of Sousa music. It is a
wonderful piece and contains passages
of exquisite beauty but it is hardly
popular with the masses for the rea-
son that its principal characteristics
are irregularity and "patchwork-
iness."

Miss Mary Baker rendered Sousa's
"Carrier Pigeon" delightfully. This
is not as good a vehicle as might
have been chosen, but she showed to
better advantage in rendering the
late Col. McCrae's "In Flanders
Fields." This wonderful poem, set
to an equally wonderful tone poem by
Sousa himself, evoked great applause,
not the least interested portion of
the audience being a large body of
returned men from Tuxedo who oc-
cupied a section of the auditorium.

Montreal -
Aug 8/19.

THE C

SOUSA AND BAND WARMLY WELCOMED

Crowds at Dominion Park
Gave Veteran 'March King'
Ovation

PLAYERS AND SOLDIERS

Twenty-Seven Served Overseas—Sousa Discusses Influence of War on Music

"Just like getting home again," remarked Sousa, the "March King," last evening during the intermission at his band concert at Dominion Park. "It doesn't seem like a year since I played here last, and it looks as though the people had not forgotten either my band or the Park. I always enjoy my visits to Montreal and have for more years past than I like to think about—but I wish you would get it a little warmer here, it is hard playing to an audience with chilly feet."

The audience did not seem to agree with Sousa as to this, as during his first concert in the afternoon, and especially his second in the evening, his band was greeted by as many people as could get within sound of it, and was given so much applause that the time of the concerts had to be considerably extended by encores. A personal welcome was extended to Lieut. Sousa when he appeared, wearing his uniform as an officer of the United States Naval Reserve, and he had to repeatedly salute in acknowledgment of the greeting he received.

Sousa is the same debonair musical genius that his admirers for many years past remembered. He enquired after many old Montreal friends here, and it was typical of the man that he remembered most of these not only by name, but by personal idiosyncrasies.

27 SERVED OVERSEAS.

"Did I get my old band together?" said Sousa, answering a question as to whether he had any difficulty reorganizing his band after the war. "Why do you know I have 27 of my boys who served overseas playing with me tonight. And they did not go to France as musicians, either—they went over as just plain fighting men, glad to do their share. Even before my last visit here a year ago a lot of my men had asked to be replaced, because they felt the call of the fight, and the others went soon afterwards. Musicians can be fighting men and patriots, and my band showed it."

"As for myself," added Sousa, "I guess my fighting days are past, but it was a real regret to me that I did not get overseas, although I did a little with the navy between times, and in other ways I guess I did my bit."

"And between you and me," said Sousa, "I think I have a better band than I ever had before. The work the men have done, and the experiences they have had have not been without effect."

EFFECT OF WAR ON MUSIC.

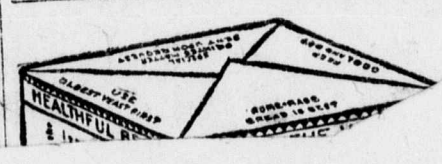
Discussing the effects of the war on band music, Sousa said that his experience had been that it had caused a general increase of fondness for anything of a military or patriotic tendency, especially military march music. This tendency he had found both during the early days of his tour, in New York State and the Eastern States, and later to an even greater extent in western Canada.

"My band and I have just come from an extended tour of your western Canadian cities," said Sousa.

Sousa's Band Has Rare Pleasure For Farmers' Day Crowd

Visitors at the fair never weary of the programs being given by Sousa's band. The musicians never take their places on the platform in front of the grandstand without finding thousands waiting for them. Miss Baker sang yesterday at luncheon in the directors' dining room, much to the pleasure of the guests. At the afternoon concert were presented selections that called forth torrents of applause. The "Canadian Patrol," with the airs woven of "The Maple Leaf," "British Grenadiers" and "Rule, Britannia," never fails to carry the audience to a high degree of enthusiasm, and one was glad it was not omitted from the "Farmers' Day" program. Another selection that never fails to hold the throng in enchantment is "Killarney," as J. J. Perfetto, saxophone soloist, renders it. One wishes it might be heard on every program. It happened yesterday as an encore. Frank Simon and his cornet will be sadly missed when they leave at the end of the week. "The Sunshine of Your Smile" was the number graciously given when the audience expressed complete approval of a "Polka Caprice." The band's paraphrase of "Duncan Gray" possessed all the refinement and all the charm and romance imaginable. This old Scotch favorite, when heard in the future, will always recall to any of those on the ground yesterday, the entire scene—the half a hundred musicians in the elegant black uniforms, richly embroidered; the thirty khaki-clad men of the Garrison band not far away; Captain McColl and Captain May making their flights among the clouds; a few scarlet-coated Mounted Police somewhere on the landscape; Leader balloons sailing off to the northward; and the race horses and their riders speeding around the track. Today, being Veterans' Day, a large number of military compositions will be given by Sousa's band. The following are among the numbers for the afternoon and evening:

- Oh, Canada ... Hon. Judge Routhier
- Overture—"The King's Lieutenant" and "The Student's Sweetheart" Bellstedt
- March—"The Volunteers" Sousa
- "Pomp and Circumstance" Sir Edward Elgar
- Scene—"The French Military" Saint-Saens
- Xylophone Solo—"Humoresque" Dvorak
- Joseph Green.
- March—"Solid Men to the Front" Sousa
- Songs of the Canadian Universities Barwood
- Collocation—"Aida" Verdi
- (a) "Wedding March" (new) Sousa
- (c) Memorial March—"The Golden Star" (new) Sousa
- Song—"In Flanders Fields the Poppies Grow" Sousa
- (Words by the late Col. John McCrae, of the C.E.F.)
- Religious Meditation—"Songs of Grace and Songs of Glory" Bizet
- Grand Fantasia—"Carmen" Bellstedt
- Cornet Solo—"Princess Alice" Sousa
- "Mars and Venus" Frank Simon.
- Vocal Solo, Mad Scene—"Lucia" Donizetti
- Miss May Stone.
- "Episodes in a British Soldier's Life" Kappey



Canada
Aug 19/19

Record-Philade 19
7/27/19

WELCOMED IN CANADA Sousa's Triumph on Tour a Foretaste of His Career.

John Philip Sousa, who for years has been coming to Willow Grove Park at the close of each season to give a series of band concerts, will be at that resort the latter part of August. It is interesting to know that 31 of his men wear service stripes, and it will be recalled that he did a wonderful war work as head of the musical training activities at the Great Lakes Naval Station, at Chicago. The tour that he is now making will continue until January 10 of next year, and he will visit a number of cities that he has never before "played" in spite of the fact that he has been a world traveler during 27 years. Just at present he is in the midst of engagements in Canada and British Columbia, and is having a tremendous success. He played at fairs at Calgary, Edmonton and Saskatoon. Receipts at Calgary were \$43,000 over the best of previous years. One of the concerts at Saskatoon was attended by 15,000 persons. Canadians have feted him at every opportunity. At Winnipeg there were numerous receptions, and the interest his visit aroused is indicated in the fact that one man drove 80 miles to purchase tickets for a concert. He made many friends by reason of his sportsmanship, and he participated in trapshooting contests in several cities. It is his intention to go to Georgetown, S. C., in January, to shoot deer, ducks and wild turkey on the preserve that he and nine other men maintain there. In February he will resume his custom of horseback riding, following the circuit of trapshooting contests.

Lieutenant Sousa, of course, has a number of new compositions in his program for this season. His "Victory Loan March" is one of the most popular "numbers," but the Canadians have been delighted, too, with such offerings as "The Canadian Patrol," arranged by Herbert Clark. A popular composition is a setting of "Flanders Field," sung by Mary Baker.

Philade-Record
Aug 3/19

HIS CANADIAN SUCCESS

Sousa Having Series of Triumphs on His Present Comprehensive Tour.

John Philip Sousa, who, with his band, will be at Willow Grove Park as the season's closing attraction, is still in Canada, where his success quite surpasses any he has had in his career. The Canadians are "going wild" over this creator of the Great Lakes Band and are entertaining him and his men in every possible way. His new marches are tremendously popular, including "When the Boys Come Sailing Home," "Bullets and Bayonets," "Sabre and Spurs," "The Golden Star," "The Wedding March," "U. S. Field Artillery," "Solid Men to the Front" and "The Boy Scouts of America." He is compelled at each concert to play some of the old favorites as well. Just a few days ago in Winnipeg, following a succession of ovations in other cities, Sousa and his men were heard in the big Industrial Bureau Auditorium. As the Manitoba Free Press phrased it, "toward the close of the second half of the program the enthusiasm reached a pitch quite unequalled in the annals of Winnipeg's history. The audience, temperamentally averse to excited demonstrations of feeling, let themselves go completely." The Free Press went further by declaring Sousa to be a great musical optimist—the Charles Dickens of music. "There is in both men the urge of the universal provider. They want more than anything else to give, give—keep on giving. In no respect is the analogy more true than in respect to the humor which Sousa gets into his programs. It is broad but never vulgar; scintillating but never quite frivolous. It has something of that delightfully atmospheric quality of some of Dickens' great comic characters, of some of the Gilbert and Sullivan operas, and of 'Alice in Wonderland.'"

When Sousa comes to Willow Grove Park two weeks hence he will present the finest program that he has yet offered. He has a splendid organization, including some brilliant soloists, and he has a repertoire of music in which his band is now perfect. This is to be expected, inasmuch as he has been on tour for several months and has been giving concerts daily.

Record-Philade 19
Aug 3/19

Musical Leader - Chicago - July 31/19

John Philip Sousa--A Pen Picture of America's Famous Composer

"A horse, a dog, a gun, a girl and music on the side." "That," said John Philip Sousa, "is my idea of heaven," speaking to a representative of a Canadian paper.

It is difficult to keep in mind that one is interviewing the conductor, the administrator, the inspiration—call him what you will—of the world's famous organization, known as Sousa's Band.

Seated in an arm chair, smoking his post prandial cigar, Mr. Sousa talks of many subjects. A glimpse at him as he sits shows a quiet looking man with well trimmed gray hair and moustache. An American, he has not the American caste of feature. Rather one has to go back to his Portuguese ancestry, of which Mr. Sousa is not a little proud. Two points strike one most, his eyes and his hands. The eye is bright and steadfast, the eye of the marksman, which his record as a famous shot bears out, while the hands are those of the artist.

Mr. Sousa has the gift of the true raconteur; he talks of people not places. In a flash he goes from London to Paris, from Brussels to Amsterdam, from Copenhagen to Petrograd, from Berlin to Vienna. Of each place his reminiscences are of real live characters. He has met everyone. Intensely American, he is yet cosmopolitan, in that he has caught the viewpoint of the many countries he has visited. He is intensely human in that he shows a keen interest and a shrewd appreciation of the people he has met, noble or simple. He has an uncanny memory for names. In not one of his reminiscences did he have to pause to recollect a name. When the writer recalled having heard the famous band in Glasgow in 1901, Mr. Sousa immediately asked, "Did you know Mr. Headley?" mentioning the name of the manager of the exhibition of eighteen years ago.

Although this is the first appearance of the world famous band in Edmonton, Mr. Sousa has been in the West before, having played in Winnipeg twice, and Vancouver three times. He has, of course, toured the East with his band many times.

In Flanders Field.

It will be of peculiar interest to Canadians to know that Mr. Sousa's setting of the late Col. McCrea's "In Flanders Field" was composed at the especial request of the dead soldier-doctor.

When Mr. Sousa was in Montreal Mr. Dave Walker, a mutual friend of both author and composer, was asked by the former if he would show the latter a copy of the verses, and ask him if he would make a musical setting. The story is best told in Mr. Sousa's own words.

"I took the manuscript and read it. It was magnificent! 'Say to the doctor that if I get the idea I shall make a setting. Be patient!'"

"I took the words away with me when I left Montreal for the Great Lakes, and it was there that suddenly the inspiration came."

"Tell the doctor," I wrote to Mr. Walker, "that I have made a setting and that I hope that it will please him!"

"The copy went to my publisher and in course of time the proofs reached me in Chicago, where I happened to be at the moment. I had just mailed the final proofs in my hotel, and had picked up a paper from the book-stall when the first news I read was the death of Col. McCrea."

Mr. Sousa told this simply and one could see that his admiration for the author of "In Flanders Fields" was indeed sincere. Among his treasured possessions is the signed typescript of the poem which Mr. Watson had handed to him in Montreal.

Sousa and King Edward.

Outside the continent of North America Mr. Sousa has toured every part of the British Isles, including the Isle of Wight and the Isle of Man. The late King Edward was particularly fond of the composer's opera, "El Capitan," which ran for more than 365 consecutive nights in London. Mr. Sousa met King Edward on several occasions, and expressed high admiration for the late king. Nor was the appreciation on one side as can be seen by the fact that the late king conferred on Mr. Sousa the Victorian Order, an order which, above others, he granted as a mark of personal appreciation and not in his gift for political reasons.

It was when in London that Mr. Sousa met the

Marquis de Sovoral, Portuguese ambassador at the court of King James and an intimate friend of King Edward's.

"You say," remarked M. de Sovoral, "that you are an American born citizen?" and on receiving an affirmative reply, continued:

"Well! if you were to walk down the streets of Lisbon you would be taken for Portuguese."

House of Braganza.

Mr. Sousa, as has been written above, is not a little proud of his Portuguese descent. He can trace his ancestry back through the house of Braganza, of which the deposed King Manuel of Portugal is the head. De Sousa, in fact, is the family name of the Braganza dynasty, just as Guelph was the name of the British sovereigns ending with Queen Victoria.

From the fact that Mr. Sousa's father was born in Seville, Spain, it is often stated that he is of Spanish origin, but this is incorrect. Mr. Sousa's grandfather



John Philip Sousa

had crossed the border in 1822, when the present composer's father was born, and it was this child born in Seville, who, after returning to his own country, was forced to leave Portugal in 1840 on account of political activities, and find a safe retreat in the United States, where the subject of these lines was born in 1854.

J. P. So. U. S. A.

From a bright smile suddenly lighting up the almost sombre features in repose, it was surmised that Mr. Sousa had an amusing recollection.

"A clever piece of press agent work which has gone the rounds of the globe," said Mr. Sousa with a chuckle, "was concocted by my one time press agent. It was to separate the first two letters of my name, S. O., from U.S.A. The press agent caused the story to be given broadcast that as an exile of the name of So, landing in America with my baggage marked J. P. So. U. S. A. I was so taken with the juxtaposition of the letters that I immediately incorporated the letters U.S.A. into my name. The story ran in many different forms. At one time as a German exile of the name of Johann Otz, at another as a Frenchman, Jules Oulette, etc., etc., the advantage being that, with little transposition, the tale was up to date for any country. The English sobriquet was Joseph Ogden, a native of Lancashire. In this form, when touring England, I received a letter from a gentleman in the midlands, enclosing a cutting of the notice and asking me to have the offending article denied."

"I wrote back," continued Mr. Sousa, reminiscently, "stating the facts of the case and immediately received an invitation to dine. On the evening of the dinner, my host, who had a fine library and an almost unique collection of books dealing with Portugal, traced back with me the connection of the de Sousas with the Braganza family, and finally gave me a copy of a rare volume dealing with the house of Braganza, which he caused to be publicly presented to me, the facts of the case being stated at the time of the presentation."

Battalion of Bandmen.

Mr. Sousa has the distinction of having raised the only complete battalion of bandmen. On the United States' entering the war, he was asked to undertake the task of keeping the American navy supplied with bands, and this, with his customary zeal, he at once proceeded to do. Seventeen bands of 56 pieces, or double battleship strength, were constantly maintained, in addition to a complete battalion of bandmen of a strength of 350. Mr. Sousa was in the position at a moment's notice to send a band to the canal zone, to the Mediterranean, or any other spot that the U. S. Navy desired. Not content with this patriotic work, he also wrote special music for speeding up the ship-building program and for the Liberty Loan; and, indeed, his famous "Liberty Loan March" has, according to the Victor company, outsold any record ever made.

This is Sousa—the man. Quick, unassuming, interesting, and interested. Sousa the author must be gathered from his books. Sousa the composer, Sousa the conductor, it is Edmonton's privilege to meet this week at the Exhibition.

LEONORA FEDDADI SOPRANO

Musical Courier - July 17/19

SOUSA'S BAND IS GIVEN A ROUSING WELCOME IN BUFFALO

Sundelius Wins Acclamation in Recital—Rubinstein Chorus Engaged for Lockport Festival—Paulist Choir Gives Fine Concert—Big Results Evident in Locke Recitals

Buffalo, N. Y., July 11, 1919.—John Philip Sousa and his band were welcomed to Buffalo by an enthusiastic audience which occupied Elmwood Music Hall on a sweltering July evening. Sousa had not been heard here in several seasons, and his spirited program gave immense satisfaction.

Leader - Chicago - July 24/19

MARKED GROWTH IN MUSIC LOVERS, DECLARES SOUSA.

Renowned Band Leader Says Art Grows with Commerce Always.

(From the Canadian Press)

"The growth in love for music has been most marked during the past few years," said Lieut. John Philip Sousa, when interviewed after his arrival with his sixty-two musicians. As an explanation for this, Mr. Sousa, who has traveled enough in different climes to know whereof he speaks, says he has always found that directly a new country gets on its feet in development, it straightway turns to music.

"This country," he went on, "reminds me much of the middle western states on my first tour twenty-seven years ago, the same spirit of healthy optimism, of loyal co-operation, and the broad outlook that prevails in the newer countries. Here it is that initiative is bred, for men are thrown so much on their own resources."

Mr. Sousa also told of how he organized and conducted the first Sousa's band, after a special request from a syndicate, at a time when he had eleven years of renown in the United States Marine Band. Starting his own organization with forty-six members, business manager and himself, this has grown until it is known in every nook and corner in the world. Shortly after its commencement the manager said, "Mr. Sousa, I believe we can cut this band down six members and still enjoy the same popularity."

Add Six More

To this Mr. Sousa replied that it was not his intention to cut it down six members, but to add six, and this he did shortly afterward. Moreover, he had the contract rewritten to give him full sayso on the number of musicians. From the very first the band enjoyed immense popularity, which figures will show.

Since starting tours they have been five times across the Atlantic touring Europe, eleven times from the Atlantic to the Pacific, and once entirely around the world. They have played at Winnipeg and eastern points, as well as Vancouver and Victoria, but this is their first trip through middle western Canada. Mr. Sousa is delighted with the results. "For success there are two things to remember," he remarked. "One is efficiency and the other is sincerity. In music as well as other callings, if you're not heart and soul behind it you can't be sure of getting by."

Figuring out the time, fast and slow, proved a little confusing at first, he said, but not nearly so much as a few years ago in Detroit, when the city clocks had three hands and three times—city or sun time, standard time, and railroad time. Engagements proved the greatest difficulty, and members were trooping to the rendezvous early and late, as much as an hour each way, seldom on time, until they got used to reading the enigma.

While in Calgary Mr. Sousa had an invitation to ride with Wild Bill Endicott, which he accepted with a few misgivings, the reason for which was that he had previously seen Bill dusting it about sixty per, when one front wheel rolled off and went sixty or seventy feet before losing enough velocity to overbalance it. The speed demon came out of it all right, however, and Mr. Sousa enjoyed the swift boil around the track to the limit, although he wouldn't care to have it as steady diet.

In cars as well as music, he says that a man is as good as his vehicle. The better a jockey gets the better mount he needs.

Leader - Chicago - July 31/19 21

LIEUT. SOUSA IS KIWANIAN'S GUEST.

Famous Conductor-Composer Also Proves an Entertaining Speaker.

(From a Saskatchewan Newspaper).

At their weekly luncheon the Kiwanis Club, of Saskatoon, Canada, had as guests of honor Lieut. John Philip Sousa, Miss Baker and Miss Stone, vocal soloists now appearing with the Sousa Band.

After the luncheon Miss Baker and Miss Stone sang for the members and were encored again and again. Lieut. Sousa, who accompanied Miss Stone on the piano, apologized, much to the amusement of those present, for his technic. "I wasn't brought up on this piano, you'll notice," he said, with a smile. The accompaniment for Miss Baker was played by Miss Stone.

Through some freak of fortune the first two winning numbers in the ticket lottery were discovered to be held by Miss Stone and Miss Baker, and the prizes were handed to them amidst a storm of cordial applause.

The chairman introduced Lieut. Sousa, who had promised to say a few words to the club, with a graceful tribute to the work which the great bandmaster had done for the Allied cause and alluded to Lieut. Sousa's offer to do what he could to assist in the peace celebration to be held on Saturday.

We Know Each Other.

"When I came here today," said Lieut. Sousa, "I was met by a huge and brutal-looking personage at the door, who held in one hand a bunch of tickets and about whose person I could almost fancy there was somewhere hidden a black-jack. It appeared that it was his duty to allow no one to enter before he had paid for his luncheon. My good friend Major Bidwell was kind enough to pay for me and for the ladies, I understand—that is, until I can get back to my hotel. This mystified me not a little, until the procedure was explained to me by my young friend, your president, on my left. He has since told me that you have a hundred and ten members and that you know each other; and that is why you are careful to get your money in advance. As man is most susceptible to approach about meal hour, you take advantage of him, or of his pocket-book, when he is at his weakest."

When the laughter had subsided, Lieut. Sousa said that being in Saskatoon reminded him of an incident to which he was a party in a somewhat similar city in one of the Western States.

"I got into a street car one day," continued Mr. Sousa, "and sat down beside a man who looked like an old-timer in the city. We got into conversation, and I asked him how business was doing. 'Well,' he said, 'everything goes by luck in this town. Some men strike it lucky and some don't. I'm the unluckiest man in it.' Just then the car passed a fairly imposing looking structure, four or five stories high, which I took to be an office building of some sort. 'Twenty years ago,' said my companion, 'I could have bought the land under that building for fifty cents a foot. Today the building and land together are worth around two million dollars.' I sympathized with this poor victim of financial misfortune, and when he had left the car, I turned to the conductor and asked who the gentleman might be. 'That galoot?' said the conductor, 'why he owns everything in this durn town except that one building that we just passed.' I concluded then and there that my sympathy had been misplaced."

After Lieut. Sousa's stories, which were constantly interrupted with peals of laughter and applause, were concluded, club business was transacted. A committee consisting of Messrs. George McKague, Robert Blackwood and Norman Thompson, was appointed to organize a Kiwanian "police force" to assist in maintaining order during the parade on Saturday and later at the celebration in the City Park, so that the returned soldiers might be relieved of this duty and permitted to take full part in the program.

Continued - July 31/19

Sousa and his band are winning prodigious ovations in Canada. The Stars and Stripes and Sousa forever.

Batavia News Aug 1/19

DELLINGER THEATER SEASON OPENS WITH SOUSA'S BAND

MATINEE CONCERT ON WEDNESDAY, AUGUST 13TH.

John Philip Sousa's famous band will be the opening attraction for the season at the Dellinger Theater, when a matinee concert will be given on Wednesday, August 13th. The band has been in Batavia before, the last time being two years ago.

Life →
July 19/19



JOUSA'S PROGRAM FOR AUGUST 12TH

Concert Will Be Delight to All Lovers
of Music in This Vicinity—Big
Honor for Sousa.

The concert to be given by Sousa's Band in the Lumberg Theatre in this city on the evening of Aug. 12 will be a delight to all lovers of music in the city and vicinity. For the first time in three years the people of this vicinity will have opportunity to see and hear the world's greatest bandmaster—Lieut. John Philip Sousa—and his wonderful band of expert musicians.



JOHN PHILIP SOUSA.
(Great bandmaster will visit Utica with his band on Aug. 12.)

will no doubt be interspersed by many encores, will be as follows:

- Overture, "Mignon" Thomas
Cornet Solo, "Willow Echoes" (new) Simon
Suite, "Impressions at the Movies" Sousa
(a) "The Jazz Band in Action" Sousa
(b) "The Crafty Villain and the Timid Maid" Sousa
(c) "Balance All and Swing Partners" Sousa
Vocal Solo, "In Flanders' Fields" (Words by the late Col. John McCrae of the C. E. F.) Sousa
Miss Mary Baker
Memorial, "The Golden Star" (new) Sousa
(Dedicated to Mrs. Theodora Roosevelt in memory of the brave men who died in the cause of Liberty.)
A Mixture, "Showing Off Before Company" (new) Sousa
"Kisses" (new) Zamecnik
March, "Bullets and Bayonets" (new) Sousa
Vocal Solo, "I Am Titania" Thomas
Miss May Stone
Sartaralla, "The Bohemians" (new) Hume

There will be local interest in the fact that Sousa has just received a cable from France from the officers of the 2d Division, U. S. Marines, inviting him to head the parade which the Marines will hold in New York city when they land there in about two weeks. Many of the officers of this division were in Washington at the time Sousa was at the head of the U. S. Marine Band, and when he wrote their official march, "Semper Fidelis." Sousa will be in Philadelphia with his band at the time of the Marine parade, and he will go from there to New York city to take the place of honor with the "Devil Dogs."

Sousa and his band are now touring Canada, and are receiving wonderful receptions in every city they visit. Utica music lovers will not be backward in extending a similar welcome to the great bandmaster and his wonderful band. The concert will be an auspicious opening for the new season, and a capacity audience is expected to attend.

Sousa and His Famous Band in Northern Lands.

The ever popular John Philip Sousa and his famous band are touring Canada and everywhere attracting immense audiences. The country through which runs the Canadian Northern Railway is a marvel of rugged beauty, winding rivers and little lakes plentifully stocked with fish. At Fort William, where his organization was scheduled for a matinee and evening concert, Mr. Sousa, between the matinee and the evening performance, caught a twelve pounder, which he is having mounted before he turns it over to the Great Lakes, its ultimate destination. He says he intends to extract a note or two from its harmonic scale for the "Goldfish Patrol" which he will use next season on various programs. This season he is using a very amusing descriptive composition "Showing Off Before Company" (Sousa) in which each of the players of the different instruments come forward and do their little act. A most interested crowd of listeners was a family of Indians from Grandma down to the smallest pappoose. They all showed their delight by vociferous applause. The Indians are extremely fond of music and get very little of it, so the present occasion was an unusual treat. Needless to say it was thoroughly appreciated.

A COMPOSER'S PAY

The composer for the stage is the only composer who is systematically and regularly paid for his work, according to its drawing power at performances. Composers of all other kinds of music only get a small royalty on the copies of their music which are sold. A song composer may have his song sung by half a dozen or a dozen of the leading singers of the world and yet not receive one red cent for his work unless some copies are sold. In this branch of musical composition there is great room for improvement, in so far as the pay is concerned. For instance, a composer may write a splendid song which creates a tremendous amount of enthusiasm and excitement in a concert hall full of music lovers, and the composer nevertheless may not receive the slightest remuneration from any one of the two thousand persons who applauded the song, simply because the work is too difficult for any but a professional singer to perform. Now we maintain that there ought to be some means of getting the public to pay for enjoying the music they hear even though they do not buy copies of it. As matters now stand, it is the easiest, simplest, and frequently the most vulgar song which makes the most money for the composer because people with little or no musical culture are in the majority. So the bad composer writes for the greatest public, and the best composer gets the poorest pay. We, of course, must make an exception of Ethelbert Nevin. His songs sell notwithstanding their high class merit. But if Nevin's songs should be paid for every time they are sung in public as well as every time one of them is sold, it is plain that the composer would get better pay. In France they manage these things better. Not long ago we saw in the newspaper that Sousa, who is a member of the French society of composers, received quite a large sum of money collected by the society from the performances of his works in France. But then, of course, in matters of art France is civilized and we are uncivilized. Imagine the money Sousa would get from his compositions if he was paid ever so small an amount on each performance of his works in the United States alone!

There are thousands—yes, millions—of persons in America who have heard several of Sousa's marches, and who perhaps can whistle them, who have never contributed a solitary cent to the composer. Here and there, in the immense audience at a Sousa concert, is some one who buys a piano arrangement of the march played by the orchestra. That is about all the composer ever gets—that is to say, the royalty of ten per cent. on the sale of the piano piece.

ACROSS THE COUNTRY

Boston, Mass.—(See letter on another page.)

Canton, Ohio, August 16, 1919.—The city of Canton may soon be in the market for a \$20,000 organ, according to Mayor C. E. Poorman, who announced yesterday that, as an added tribute to the heroes of Canton who lie overseas, he either would recommend the immediate purchase of such an instrument either through the City Council or would raise funds privately for such a purpose. "An organ costing about \$20,000," said Mayor Poorman, "would be of such quality that it would be worthy of our soldier sons who made the supreme sacrifice. Just where we would buy it I don't know as yet, but I have written to one or two manufacturers to get a general idea of the cost of the best organs made." When bought the organ would be placed in the city owned Auditorium, in which the People's Musical Course programs are held. Mayor Poorman, one of Ohio's best amateur musicians, thinks that Sunday night sacred concerts would awaken in the hearts of Cantonians a feeling of tribute for the dead.

The seat sale for the People's Institute Musical Course opened this morning with 3,500 season tickets placed at the disposal of the public. With the opening of the seat sale came the announcement that the course would begin on October 9 with Sousa's band. The season seats number only 3,500, because the San Carlo Opera Company, that is scheduled for November, needs such a large orchestra that the first few rows of seats must be torn up to make room for the musicians. The great success of Nina Morgana on the program with Enrico Caruso in Canton in May warranted the engagement of this bewitching singer for the fall, and announcement is made that she will appear in November.

Chautauqua, N. Y.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Des Moines, Ia.—(See letter on another page.)

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Norwich, N. Y., August 12, 1919.—Music at the two local "movie" houses here is well taken care of. At the Colonia, Adam Tennis, lessee, Johnson's Orchestra plays much of the time. This theater is one of the handsomest in all New York State, booking leading attractions during the winter.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Ocean Grove, N. J.—(See letter on another page.)

Pittsburgh, Pa.—(See letter on another page.)

Ravinia Park, Ill.—(See letter on another page.)

Rochester, N. Y.—(See letter on another page.)

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Sousa Engagement Is Extended; Band Will Play Twice Thursday

Capacity House Last Night and Big Demand for Balance of Series Obvious Reason for Extension—Band and Soloists Responded to Enthusiasm of Audience With Wonderful Performance

PRACTICALLY a capacity house greeted Sousa and his band last night, applauding every number and repeating the spontaneous chorus of cheering which characterized Monday night's performance, at the close of "The Canadian Patrol," with much more enthusiasm than before. It was a wonderful audience and an inspiring performance. Sousa gave more of himself than at either of the previous concerts, especially in the sonorous "Chenier" scene by Giardano.

It was the piece de resistance of the evening, a triumph for both conductor and bandsmen. It is a great favorite of Sousa's and is often used to open his concerts at big metropolitan engagements. He puts into it all his musicianly scholarship, all his years of experience, and all the vibrant personality that never flags, never falters, in spite of encroaching years.

A Great Melodist

For the rest Sousa's own compositions were naturally foremost. And in the startling demonstration of his talent as a composer which all these pieces afforded, there stands out the unquestionable fact that this world-famed bandmaster is a great melodist. In his suites and occasional pieces, just as much as in his marches, one finds the most satisfying themes. None of them have that effect of a scrappy patchwork of airs that so often mars band music. His compositions possess—in addition to the rhythm and the optimism, which one naturally connects with his music—a certain something that can only be described as "continuity," a term now popularized by the movies.

This feature was brought out conspicuously in the overture to "The Mystical Maid," probably Sousa's best opera, and not less so in the Suite—"Maidens Three"—that followed. The many beautiful airs introduced and the musicianly orchestration employed made these three numbers one of the treats of the evening.

"Smiles" was repeated again tonight by special request, and the favorite "Down South" was included among the numerous encores.

Miss Baker's thoroughly sympathetic rendering of Sousa's "In Flanders Fields," roused the audience to a high pitch of enthusiasm. And her second rendering of the beautiful ballad, "Rose of My Heart," last night, was much more successful than at the previous performance. Miss Baker is singularly gifted with remarkable range, flexibility, power and an engaging personality. She was twice encored.

Miss Stone, too, displayed her capabilities to much greater advantage last evening. In Thomas' "I Am Titania" the rippling clarity of her pure coloratura tones quite enchanted the audience, and she, too, earned a well-deserved double encore.

H. Benne Henton, a saxophone soloist, whose own individual fame has been thoroughly earned, delighted the audience with his performance of "Laverne," a composition of his own, remarkably melodious, and well deserving the ovation it received.

During the intermission it was announced that the band will give two more performances on Thursday, Mr. Sousa's engagement here having been

extended one day on account of the huge demand for seats.

Afternoon Performance.

Sousa's band was received with great enthusiasm yesterday afternoon, when they played a delicate compliment to their Canadian audience by opening the programme with "O Canada." After a fine rendition of the Ballet Suite from "Aida," by the band, Mr. Frank Simon displayed exceptional ability as a cornetist in Bellstedt's "Polka Caprice," its plaintively sweet passages contrasting beautifully with the gayer interludes of the accompaniment.

Sousa and his band are capable of handling any kind of music, but undoubtedly his famous marches are the most popular part of his programmes. They are so essentially gay and rhythmic that they are verily an incentive to marching. His encores of Tuesday matinee again included old favorites, as well as some new ones which deserve to be favored. "El Capitan," "Washington Post," "Stars and Stripes Forever," and "Canadian Patrol," were all played with characteristic vim, and his new "Wedding March" was repeated by special request of some of his hearers who had travelled many miles to hear it.

Miss Mary Baker has a splendidly powerful and vibrating coloratura soprano voice, which she did not force in the least when singing "Romeo and Juliet" by Gounod. Her warm, colorful tones were not so well displayed in the encore, "Robin, Robin, Sing Me a Song," but this was nevertheless quite worth hearing.

"Tales of a Traveller," another of Sousa's compositions, was one of the finest parts of the programme. "The Kaffir on the Karoo," was particularly interesting, its bizarre notes and contrasts giving great scope to the different band instruments. It sounds like a weird jollification in a Kaffir kraal. "In the Land of the Golden Fleece," was notable for its climactic crescendoes, while the "Grand Promenade at the White House" has a certain gracious pomp and ceremony of its own.

Miss May Stone bettered her performance of Monday evening in her singing of Bellini's "I Puritana."

She sings with vivacity, this being particularly noticeable in her delightful encore, "The Goose Girl."

Sousa And His Band To Give Concert On Wednesday

Lieutenant John Philip Sousa, who has become the foremost bandmaster in the world, and who is an opera composer and a novelist of note, will bring his great band to Convention Hall for a concert on Wednesday evening of next week. Reports of the wonderful success the band has had on its tour across the continent and through Western Canada, and admiration for the magnetic Sousa himself, are said to have stirred local interest to an unusual pitch.

With the band will be numerous soloists. They include Frank Simon, the eminent cornetist, and two so-



JOHN PHILIP SOUSA.

pranos—Miss Mary Baker, coloratura, and Miss May Stone, mezzo. These three are on the Rochester program. Lieutenant Sousa has arranged a program of decidedly promising variety, quality and freshness. On it are two of his latest compositions, including "The Golden Star," dedicated to Mrs. Theodore Roosevelt in memory of the brave who lost their lives in the World War. His other number is "Showing Off Before Company," which is said to be delightfully whimsical. "Willow Echoes" is the name of a new cornet solo by Mr. Simon which he has played with notable success recently. "The Bohemians," by Hume, is another new work that is declared to give the band a big opportunity. Older and more familiar Sousa marches are on the program, also, and it is expected that his well known generosity will prompt him to play some of his most stirring old marches as encores.

The program follows:

- Overture, "Mignon" Thomas
- Cornet Solo, "Willow Echoes" Simon
- Frank Simon.
- Suite—"Impressions at the Movies" Sousa
- (a) The Jazz Band in Action.
- (b) The Crafty Villain and the Timid Maid.
- (c) Balance All and Swing Partners.
- Vocal Solo, "In Flanders Fields" Sousa
- (Words by the late Col. John McCrae)
- Miss Mary Baker.
- Memorial, "The Golden Star" (new)
- Sousa
- (Dedicated to Mrs. Theodore Roosevelt in memory of the brave who gave their lives.)
- A Mixture, "Showing Off Before Company" (New) Sousa
- Valse lente, "Kisses" (New) Zamecnik
- Vocal Solo, "I Am Titania" Thomas
- Miss May Stone.
- Sartarella, "The Bohemians" (New) Hume
- March, "El Capitan" Sousa
- U. S. Field Artillery Sousa
- Humoresque, "Smiles", Sousa
- "When the Boys Come Marching Home" Sousa
- "Bullets and Bayonets" Sousa

Phila. N. American Aug 18/19

SOUSA PLAYS MARCH IN HERO'S MEMO

n.a. Aug 18

'The Golden Star' Dedicated
Mrs. Theodore Roosevelt;
Tribute to Son

Lieutenant John Philip Sousa, the mar-
king, opened a series of more than
concerts at Willow Grove Park yes-
day. Attached to his band are a
soloists who will take a prominent
in the engagement, which will cont-
until the park closes.

Sousa's memorial march, "The Go-
Star," was played for the first time
this vicinity. It is dedicated to
Theodore Roosevelt, in memory of
hero-son. The march was a part of
final night concert program, which
included another new selection ent-
"Showing Off Before Company."

Among the other marches were "Bu-
and Bayonets," "Solid Men to the Fro-
"Wedding March" and "Impression
the Movies." Lieutenant Sousa has
asked to prepare a scenario of the
for motion picture production.

The soloists appeared in all of
first-day concerts. Miss Mary B.
soprano, sang David's "Thou Bril-
Bird," with a flute obligato by I.
P. Fritze, formerly with the Philadel-
phia Orchestra. Miss May Stone, lyric
soprano, also sang. The instrumental
soloists are Frank Simon, cornetist;
H. Benne Henton, saxophone artist, and
Joseph Green, xylophone.

Other numbers on the program were
from Verdi, Tavan, Roberts, Sullivan,
Simon, Henton, Elgar, Hosmer, Man-
cinelli, Bellstedt and Bellini. The
French march "Madelon" was played
and the Italian triumphal march "Cleop-
patra," by Mancinelli.

Sousa recently completed a trans-
continental tour, during which special
honor was paid him in the Canadian
provinces.

Phila. Bulletin Aug 16/19

the William term, opening the
variety of entertainment, also on Aug-
ust 25.

Sousa Coming to Willow Grove

For the closing weeks of the season
at Willow Grove Park, John Philip
Sousa and his Band will open an en-
gagement tomorrow afternoon. The fa-
mous band leader will present his usual
varied program, with many solo and
special features, among the latter being
his new descriptive suite entitled "The
Impression of the Movies."

Phila. Record Aug 13/19

SOUSA WINS IN CANADA

Rec 8/10/19

Honored at Many Banquets and Vic- tor in Shooting Matches.

Throughout Canada, where Lieuten-
ant John Philip Sousa, with his band, is
now nearing the end of his tour of that
country preparatory to his engagement
at Willow Grove Park, where he will
bring his band for the closing weeks of
the musical season, has met with great
success. With the exception of the
Prince of Wales, probably, there has
never been anybody accorded so much
attention and entertained in such a man-
ner as has Lieutenant Sousa during his
Canadian tour. In the provinces of
Alberta, Saskatchewan and Manitoba the
Lieutenant Governors entertained the
creator of the famous Great Lakes Band
at dinners, banquets and luncheons
which were given in the Government
buildings. He will leave Canada with
many decorations and trophies bestowed
upon him by Canadian notables. One
that he prizes most highly
is the English-Canadian corals, pre-
sented to him by General MacDonald,
who was at the head of the Military
Division of the Overseas Canadian Ex-
peditionary Forces.

The fact that Lieutenant Sousa is
president of the American Trapshooters'
Association brought him additional
honors and numerous cups and trophies.
In the towns of Calgary, Edmonton,
Saskatoon, Brandon and Winnipeg
special shooting matches were held in
honor of his visit. In each place he
took part in the matches and his clever-
ness with the gun enabled him to carry
away a trophy from each place, and be-
fore ending the trip he had a trunk full
of trophies. This is not all he will
have with him when he leaves Canada,
for General Amos J. Stark, head of the
Royal Mounted Police of Canada, pre-
sented the bandmaster with a saddle
horse, which Mr. Sousa will ride during
his stay in Philadelphia.

Phila. N. American July 29/19

SOUSA GREETED WITH MANY SOCIAL HONORS IN CANADA

Thruout Canada, where Lieutenant
John Philip Sousa, with his band, is now
nearing the end of his tour of that coun-
try preparatory to his engagement at
Willow Grove Park, where he will bring
his band for the closing weeks of the
musical season, he has met with renowned
success, and his great social triumph
compares with that which has been ac-
corded to royal personages during visits
to that country.

With the exception of the Prince of
Wales probably, there has never been
anybody accorded so much attention and
entertained in such a manner as has Lieut-
enant Sousa during the period of his
Canadian tour. In the provinces of Al-
berta, Saskatchewan and Manitoba the
Lieutenant governors went to a great deal
of trouble to entertain the creator of the
famous Great Lakes Band at dinners,
banquets and luncheons which were given
in the government buildings. He will
leave Canada with many decorations and
trophies bestowed upon him by Canadian
notables. One that he prizes most highly
is the English-Canadian colors, presented
to him by General MacDonald, who was
at the head of the military division of
the overseas Canadian expeditionary
forces.

Phila. Ledger Aug 16/19

NEW SOUSA MUSIC

Ev. Ledger 8/10/19

"Movie Suite" to Be on His Willow Grove Programs

The return tomorrow of Lieutenant
John Philip Sousa to Willow Grove
Park with his band will be an important
musical event of the summer season.
Especially is there interest in the visit
of the famous bandmaster inasmuch as
he is coming here direct from a series of
musical and social triumphs in Canada.
Canadians are showing in their atten-
tion to the distinguished citizen of the
United States a feeling of brotherhood
greatly stimulated by the part this
country played in the war. One honor
that was conferred upon Sousa, the
presentation to him by General Mac-
Donald at the head of the Military Di-
vision of the overseas Canadian expedi-
tionary forces, of English-Canadian
colors, particularly gratified the music-
master. The lieutenant governor of Al-
berta, Saskatchewan and Manitoba were
hosts at brilliant events.

There will be plenty of new Sousa
music on the programs that he will
offer during the Willow Grove engage-
ment. One of these is called "Im-
pression of the Movies" and in it there
is descriptive musical expression of the
trials and tribulations of the coy maiden
who is pursued by a persistent and re-
lentless villain.

Phila. Ledger July 28/19

Ev. Ledger 7/26/19

SOUSA ON TOUR AGAIN

Bandmaster Due at Willow Grove Next Month

Lieutenant John Philip Sousa is now
on tour. He is visiting British Colum-
bia cities for the first time in his long
career as bandmaster.

His visit to Willow Grove Park the
latter part of August will be an event
of great interest, especially because of
the fact that thirty-one of his men
wear service stripes. He has been
having success with his Victory Loan
March, and "The Canadian Patrol," ar-
ranged by Herbert Clark, of Ontario,
has been popular.

Phila. Ledger Aug 2/19

SOUSA'S NEW MARCHES

Ev. Ledger 8/2/19

Compositions Will Feature His Wil- low Grove Programs

John Philip Sousa, who, with his
band, will be at Willow Grove Park
as the season's closing attraction, is
still in Canada. The Canadians are
enthusiastic over the creator of the
Great Lakes Band and are entertaining
him and his men in every possible way.
His new marches, which he will play
here, are popular. These include "When
the Boys Come Sailing Home," "Bul-
lets and Bayonets," "Saber and Spurs,"
"The Golden Star," "The Wedding
March," "U. S. Field Artillery,"
"Solid Men to the Front" and "The
Boy Scouts of America."

Sousa comes to Willow Grove Park
two weeks hence. He has a splendid
organization, including some brilliant
soloists, and he has a repertoire of new
music and old favorites, including his
own perennial marches.

Phila. Ledger Aug 10/19

Sousa to End Willow Groe Season

John Philip Sousa, who, with his
band, comes to Willow Grove Park for
the closing of the season there, has
traveled further and given more con-
certs than any other musician. In the
tours of Sousa's band in the last
twenty-two years he has visited twenty-
five countries, given 10,000 concerts,
traveled 650,000 miles and delighted
millions of people. An ordinary Sousa
tour will include any number between
100 and 200 towns and cities.

Ev. Ledger 8/10/19

Phila. N. American Aug 3/19

SOUSA, WITH NEW MARCHES, COMING TO WILLOW GROVE

YA 8/3

John Philip Sousa, who, with his band,
will be at Willow Grove Park as the sea-
son's closing attraction, is still in Canada,
where his success quite surpasses any he
has had in his career. The Canadians
are "going wild" over this creator of the
Great Lakes Band and are entertaining
him and his men in every possible way.

His new marches are tremendously
popular, including "When the Boys
Come Sailing Home," "Bullets and
Bayonets," "Saber and Spurs," "The
Golden Star," "The Wedding March,"
"U. S. Field Artillery," "Solid Men to
the Front" and "The Boy Scouts of
America." He is compelled at each con-
cert to play some of the old favorites as
well.

Phila-Engineer - Aug. 17/19.

Phila-Engineer Aug 17/19.



JOHN PHILIP SOUSA

SOUSA AND HIS BAND AT WILLOW GROVE PARK

Plenty of New Music Promised for Engagement of Famous March King

The return today of Lieutenant John Philip Sousa and his band to Willow Grove Park is generally recognized as the most important musical event of the summer season. Especially is there interest in the visit of the famous bandmaster, inasmuch as he is coming here direct from a series of musical and social triumphs in Canada, where attentions that he has received are of the sort to be anticipated only in the case of royalty.

One honor that was conferred upon Sousa was the presentation by General MacDonald at the head of the military division of the Overseas Canadian Expeditionary Forces, of the English-Canadian colors, and particularly gratified the music master. At every place he visited Sousa was dined, luncheoned or otherwise feted by the leading citizens and the Lieutenant Governors of Alberta, Saskatchewan and Manitoba were hosts at brilliant events. One of

the gifts he received is a saddle horse of distinguished pedigree, presented by General Amos J. Stark, head of the Canadian Royal Mounted Police.

Of course there will be plenty of new Sousa music on the programmes that he will offer during the Willow Grove engagement. One of these is called "The Impression of the Movies," and in it there is descriptive musical expression of the trials and tribulations of the coo maiden who is pursued by a persistent and relentless villain. It is a suite and so impressed have been representatives of the Paramount and Universay organizations that they have asked him to write a scenario in which the suite will be used.

Phila-Record - Aug 18/19.

JINX FOLLOWS EVEN SOUSA

Willow Grove Rain Demon Flouts Eminent Bandmaster.

Lieutenant John Philip Sousa, with his organization of musicians and soloists, coming to Willow Grove yesterday for a series of concerts which will continue until the end of the park season in September, failed to break the "jinx" which has followed almost every conductor who has been at Willow Grove this season in the form of rainy weather on the first day.

But, even with unfavorable weather, four immense audiences which heard the initial concerts saw that Lieutenant Sousa has lost none of that wonderful personality which was such a factor in his war work and has enabled him since the end of the war to give Americans as much new music as many composers write in a lifetime.

Although eight Sousa compositions were embodied in the programs of the initial concerts, interest centred to a large extent in the first interpretation of his memorial march, "The Golden Star," dedicated "to Mrs. Theodore

Roosevelt and her brave son, and the brave sons of other American mothers who died in France that liberty might not perish." The march, while typically Sousaesque in construction, has numerous effective passages which strongly accent the inspiration of the composer. Other entirely new Sousa compositions given were his selection, "Showing Off Before Company" and his march, "Bullets and Bayonets."

Splendid opportunity was given his soloists, both vocal and instrumental, in each of the four concerts. Miss May Stone, lyric soprano, formerly with the Boston Opera Company, and Miss Mary Baker, coloratura soprano, both of whom have been with the Sousa organization on the recent tour; Frank Simon, cornetist; H. Benne Henton, saxophone soloist; Joseph Green, xylophone soloist, and Joseph P. Fritze, flute soloist, co-operated in the programs.

Mr. Fritze, who formerly was with the Philadelphia Orchestra, played the obligato when Miss Baker sang David's "Thou Brilliant Bird." For another number Miss Baker selected "In Flanders Field," the words of which are by Colonel John McCrea and the music by

Lieutenant Sousa. Miss Stone gave two effective interpretations—Verdi's "Ah Forse Lui" and the Bellini composition, "I Puritani."

Other numbers which attracted attention were marches which are favorites in foreign countries figuring in the recent world war, including the French march, "Madelon," by Roberts, declared to have been the favorite of the poilu; the Italian triumphal march, "Cleopatra," by Mancinelli, and the English march, "Pomp and Circumstance," by Elgar. Three Sousa marches, in addition to "Bullets and Bayonets," were given—the "Wedding March," dedicated to the American people; "Sabres and Spurs" and "Solid Men to the Front."

Fit for Constable at 84.

Altoona, Pa., Aug. 17.—Probably the oldest man who will seek public office in the State this fall is Henry Snyder, of Altoona, 84 years old. He is a candidate to succeed himself as constable in the Sixth ward, a position he has held for nearly a quarter of a century, and will receive the compliment of a nomination on both tickets.

SOUSA HERE TODAY

The return today of Lieutenant John Philip Sousa to Willow Grove Park with his band is generally recognized as the most important musical event of the summer season. Especially is there interest in the visit of the famous bandmaster, inasmuch as he is coming here direct from a series of

there is descriptive musical expression of the trials and tribulations of the coo maiden who is pursued by a persistent and relentless villain. It is a suite, and so impressed have representatives of the Paramount and universal organizations been that they have asked him to write a scenario in which the suite will be used. It is likely that at the end of his tour in January Sousa will endeavor to take up the matter.

musical and social triumphs in Canada, where attentions that he has received are of the sort to be anticipated only in the case of royalty.

Canadians showed unmistakably in their attention to the distinguished citizen of the United States a feeling of brotherhood greatly stimulated by the part this country played in the war and by the part that Sousa performed in his creation of bands at the Great Lakes naval station. At every place visited Sousa was dined, lunched or otherwise feted by the leading citizens, and the lieutenant governors of Alberta, Saskatchewan and Manitoba were hosts at brilliant dining events. Sousa had the distinction of attending a number of special trapshooting events held in his honor, and he has brought back many trophies. One of the gifts he received is a saddle horse of distinguished pedigree, presented by General Amos J. Stark, head of the Canadian royal mounted police. It is Sousa's intention to ride this horse during his stay at Willow Grove.

There will be ample new Sousa music on the programs that he will offer during the Willow Grove engagement. One of these is called "The Impression of the Movies," and in it

SOUSA FAILS TO BREAK PARK WEATHER "JINX"

Four Large Audiences Hear Bandmaster Despite Unfavorable Conditions

Lieutenant John Philip Sousa, with his organization of musicians and soloists, coming to Willow Grove yesterday for the series of concerts which will continue until the end of the 1919 park season in September, failed to break the "jinx" which has followed almost every famous bandmaster and conductor who has been at Willow Grove this season—rainy or unfavorable weather conditions on the first day.

Despite the unfavorable weather conditions, four large audiences heard the initial concerts. Personally Lieutenant Sousa is the same Sousa of years ago—minus, of course, the famous pointed beard.

Although no fewer than eight Sousa compositions were embodied in the programs of the initial concerts, interest centered to a large extent in the first interpretation of his memorial march, "The Golden Star." The composition was dedicated to "Mrs. Theodore Roosevelt and her brave son and the brave sons of other American mothers who died in France that liberty might not perish." Other new Sousa compositions given were: "Showing Off Before Company" and "Bullets and Bayonets."

Splendid opportunity was given his soloists, both vocal and instrumental, in each of the four concerts. Miss May Stone, lyric soprano, formerly with the Boston Opera Company, and Miss Mary Baker, coloratura soprano, and Frank Simon, cornetist; H. Benne Henton, saxophone soloist, and Joseph Green, xylophone soloist, together with Joseph P. Fritze, flute soloist, co-operated in the programs.

Sousa a Globe Trotter

John Philip Sousa, who for years has been coming to Willow Grove Park at the close of each season to give a series of band concerts, will be at that resort the latter part of August. It is interesting to know that thirty-one of his men wear service stars and it will be recalled that he did a wonderful war work as head of the musical training activities at the Great Lakes Naval station at Chicago. The tour that he is now making will continue until January 10 of next year, and he will visit a number of cities that he has never before "played," in spite of the fact that he has been a world traveler during twenty years. Just at present he is in the midst of engagements in Canada and British Columbia, and is having a tremendous success. He played at fairs at Calgary, Edmonton and Saskatoon. Receipts at Calgary were \$43,000 over the best of previous years. One of the concerts at Saskatoon was attended by 15,000 persons. Canadians have feted him at every opportunity. At Winnipeg there were numerous receptions and the interest his visit aroused is indicated in the fact that one man drove eighty miles to purchase tickets for a concert. He made many friends by reason of his sportsmanship and he participated in trap shooting contests in several cities. It is his intention to go to Georgetown, South Carolina, in January to shoot deer, ducks and wild turkey on the preserve that he and nine other men maintain there. In February he will resume his custom of horseback riding, following the circuit of trap shooting contests.

Lieutenant Sousa, of course, has a number of new compositions in his programme for this season. His Victory Loan March is one of the most popular "numbers," but the Canadians have been delighted, too, with such offerings as "The Canadian Patrol," arranged by Herbert Clark. A popular composition is a setting of "Flanders Field," sung by Miss Mary Baker.

Phila-Record Aug 17/19.

Phila-Engineer Aug 17/19.

Phila-Press Aug 17/19

SOUSA RETURNS TO WILLOW GROVE

Noted Bandmaster Opens Engagement at Park Today—Wins Much Praise in Canada.

The return today of Lieutenant John Philip Sousa to Willow Grove Park with his band is generally recognized as the most important musical event of the summer season. Especially is there interest in the visit of the famous bandmaster inasmuch as he is coming here direct from a series of musical and social triumphs in Canada, where attentions that he has received are of the sort to be anticipated only in the case of royalty. Canadians are showing unmistakably in their attention to the distinguished citizen of the United States a feeling of brotherhood greatly stimulated by the part this country played in the war and by the part that Sousa performed in his creation of bands at the Great Lakes Naval Station. One honor that was conferred upon Sousa—the presentation to him by General MacDonald at the head of the Military Division of the Overseas Canadian Expeditionary Forces, of English-Canadian colors—particularly gratified the music-master. At every place visited Sousa was dined, lunched or otherwise feted by the leading citizens and the Lieutenant Governors of Alberta, Saskatchewan and Manitoba were hosts at brilliant dining events. Sousa had the distinction of attending a number of special trapshooting events held in his honor and he has brought back many trophies. One of the gifts he received is a saddle horse of distinguished pedigree, presented by General Amos J. Stark, head of the Canadian Royal Mounted Police. It is Sousa's intention to ride this horse during his stay at Willow Grove.

Of course, there will be plenty of new Sousa music on the programs that he will offer during the Willow Grove engagement. One of these is called "The Impression of the Movies," and in it there is descriptive musical expression of the trials and tribulations of the coy maiden who is pursued by a persistent and relentless villain. It is a suite and so impressive have been representatives of the Paramount and Universal organizations been that they have asked him to write a scenario in which the suite will be used. It is likely that at the end of his tour, in January, Sousa will endeavor to take up the matter. Meanwhile, because of the demands of his tour he was obliged to decline recently an offer from W. G. McAdoo to write the music for the new Douglas Fairbanks' picture of the Big Four combination.

Phila-Ledger Aug 16/19

NEW SOUSA MUSIC

"Movie Suite" to Be on His Willow Grove Programs

The return tomorrow of Lieutenant John Philip Sousa to Willow Grove Park with his band will be an important musical event of the summer season. Especially is there interest in the visit of the famous bandmaster inasmuch as he is coming here direct from a series of musical and social triumphs in Canada. Canadians are showing in their attention to the distinguished citizen of the United States a feeling of brotherhood greatly stimulated by the part this country played in the war. One honor that was conferred upon Sousa, the presentation to him by General MacDonald at the head of the Military Division of the overseas Canadian expeditionary forces, of English-Canadian colors, particularly gratified the music-master. The lieutenant governor of Alberta, Saskatchewan and Manitoba were hosts at brilliant events.

There will be plenty of new Sousa music on the programs that he will offer during the Willow Grove engagement. One of these is called "Impression of the Movies" and in it there is descriptive musical expression of the trials and tribulations of the coy maiden who is pursued by a persistent and relentless villain. It is a suite and so impressive have representatives of movie organizations been that they have asked him to write a scenario in which the suite will be used.

John Philip Sousa



The famous bandmaster who will close the musical season at Willow Grove.

Phila-Record Aug 17, 1919.

HONORS FOR SOUSA ON CANADIAN TOUR

Famous Bandmaster Entertained by Lieutenant Governors of Provinces.

HIS SUITE ON THE "MOVIES"

May Write Scenario to Fit the Music—Teaching His Grandson to Play.

The return today of Lieutenant John Philip Sousa to Willow Grove Park with his band is generally recognized as the most important musical event of the summer season. Especially is there interest in the visit of the famous bandmaster inasmuch as he is coming here direct from a series of musical and social triumphs in Canada, where attentions that he has received are of the sort to be anticipated only in the case of royalty. Canadians are showing unmistakably in their attention to the distinguished citizen of the United States a feeling of brotherhood greatly stimulated by the part this country played in the war and by the part that Sousa performed in his creation of bands at the Great Lakes Naval Station. One honor that was conferred upon Sousa—the presentation to him by General MacDonald, at the head of the Military Division of the Overseas Canadian Expeditionary Forces, of English-Canadian colors—particularly gratified the music-master. At every place visited Sousa was dined, lunched or otherwise feted by the leading citizens, and the Lieutenant Governors of Alberta, Saskatchewan and Manitoba were hosts at brilliant dining events. Sousa had the distinction of attending a number of special trapshooting events held in his honor, and he has brought back many trophies. One of the gifts he received is a saddle horse of distinguished pedigree, presented by General Amos J. Stark, head of the Canadian Royal Mounted Police. It is Sousa's intention to ride this horse during his stay at Willow Grove.

Of course, there will be plenty of new Sousa music on the programs that he will offer during the Willow Grove engagement. One of these is called "The Impression of the Movies," and in it there is descriptive musical expression of the trials and tribulations of the coy maiden, who is pursued by a persistent and relentless villain. It is a suite and so impressive have representatives of the Paramount and Universal organizations been, that they have asked him to write a scenario in which the suite will be used. It is likely that at the end of his tour in January Sousa will endeavor to take up the matter. Meanwhile, because of the demands of his tour, he was obliged to decline recently an offer from W. G. McAdoo to write the music for the new Douglas Fairbanks' picture of the Big Four combination.

There is a third generation of John Philip Sousas. The bandmaster's son has been given his father's name and the grandson is John Philip Sousa, 3d. Lieutenant Sousa is greatly interested in the little fellow's musical education and recently at home began the child's musical

instruction. The aptness of the child for music is said to be remarkable and in the picture that is shown herewith the little fellow is seen in the midst of an exposition of "Stars and Stripes," the famous Sousa march.

JOHN PHILIP SOUSA AND HIS SON AND GRANDSON



Phila-Bress - Aug 17/19.

Phila
U. American Aug 17/19. 27

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Bandmaster Had Splendid Musical Programs for Those Who Braved the Weather.

DISTINGUISHED SOLOIST

"The Golden Star," Dedicated to Mrs. Roosevelt, Heard Here for the First Time.

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The composer-bandmaster, whose name is synonymous with that of march music in every country under the sun, later directed four splendid concert programs in the big stadium at Willow Grove. Particularly this season, the first day's concerts of almost every musical organization playing at Willow Grove have been given under adverse weather conditions—and Lieutenant Sousa failed to break the jinx. Despite intermittent downfalls of rain, and heavy clouds, it was a typical Sousa audience, not quite so large as would have been the case had real August weather prevailed, but nevertheless a throng of music lovers that gave Sousa a whole-hearted welcome, and was thoroughly appreciative of the new music given in the four concert-programs during the afternoon and night.

Sousa still wears the close-clipped mustache which came into vogue when he entered the service, and has not returned to the closely-cropped, pointed beard which was so distinctively a Sousa possession in the days before the war.

Four Fine Programs.

From the series of four programs given during the afternoon and night, it is rather difficult to differentiate as to which may have been the "best" of the four concerts—for each program was thoroughly "Sousa-like," with its division of music best suited to band interpretation, music best suited to individual soloistic effort, and in its proportion of new music written by Sousa.

Interest, perhaps, centered strongest in the final night concert at which Willow Grove patrons heard for the first time the memorial march, "The Golden Star," dedicated to Mrs. Theodore Roosevelt, and written in memory of her son and the brave sons of other Americans who died in France—"who gave their lives that liberty shall not perish." The march is distinctively a Sousa construction—snappy, virile, effective, yet with strong, stately passages that simply emphasize the seriousness of the composer and the spirit which actuated him in the development of "The Golden Star."

Two other marches which "struck the fancy" of the audiences were another new Sousa composition, "Bullets and Bayonets," emphatically a military composition is accredited to Roberts, and is declared to have been the march music most favored by the poilu.

Chance for Soloists.

The soloists with the Sousa organization had splendid opportunity in each of the four concerts—both as relates to vocalists and instrumentalists. Miss May Stone, lyric soprano and formerly with the Boston Opera Company, won marked approval with her interpretations of Verdi's "Ah Fors e Lui," and the Bellini composition, "I Puritani," a voice of wonderful range and flexibility enabling her to emphasize every phase of both numbers. Miss Mary Baker, coloratura soprano, and who, with Miss Stone, delighted audiences on every Sousa tour, sang at two concerts. She was particularly effective in David's "Thou Brilliant Bird," and it was in this presentment that Louis P. Fritze, formerly flute soloist with the Philadelphia Orchestra, had an opportunity to be at his best, for the obligato was given by Mr. Fritze. Miss Baker's other number, distinctively a favorite—"In Flanders Field," the words of which are by Colonel John McCrae and the music by Sousa.

Frank Simons, long with the band and admitted to be a star cornetist, co-operated in two concerts. "Willow Echoes," a composition of his own, and the Bellstedt composition, "Princess Alice," were selected for presentment, and both numbers, as interpreted by Simon, called for encore numbers, merited by open approval of the audiences. As a saxophone soloist, H. Benne Henton has won a warm place with patrons of Willow Grove, and demonstrated that he has lost none of his facility nor popularity by an effective presentment of "Nadine." Incidentally, it was another composition by the performing artist, for Henton has expanded considerably as a composer. Finally, Joseph Green, as xylophone soloist, played "Raymon," written by Thomas, and peculiarly suited for interpretation on that instrument.

Sousa Compositions.

Other Sousa compositions interspersed with the several programs were his "Wedding March," dedicated to the "American People," his "Impressions at the Movies," the composition for which Sousa has been asked to prepare a scenario for movie presentation; his march, "Saber and Spurs," and the selection "Showing Off Before Company," another striking indication that Sousa's effectiveness does not lie entirely in the development of march music. Verdi, Tavan, Elgar, Sullivan, Mancinelli and Hosmer were the other composer whose works were picked by Mr. Sousa for the initial concerts, and the compositions selected were admittedly distinctive of the best efforts of these writers—the Ballet Suite from "Aida," a fantasia, entirely new, entitled "A Sevillian Festival," written by Tavan; another fantasia, by Sullivan, "Pirates of Penzance," the Elgar march, "Pomp and Circumstance," the Italian triumphal march, "Cleopatra," by Mancinelli, and the Hosmer rhapsody, "The Southern." But critics and music lover alike were a unit in their expressions that each of the four concerts was most strikingly a "Sousa concert." During the engagement there will be a number of special feature events, as well as distinctive music programs.

MARCH KING COMES TO WILLOW GROVE TODAY

Lieutenant Sousa Brings New Marches and Varied Solo Artists

ROOSEVELT MEMORIAL

Starting with today's concerts and continuing until the close of the season on September 14, Lieutenant John Philip

Sousa, with his band and a number of artist soloists, will be at Willow Grove Park. The world-famous bandmaster and composer has been making a transcontinental tour with his organization, and, as has been his custom for many



LIEUTENANT SOUSA

seasons, comes to Willow Grove Park for a four weeks' stay.

The return of the "March King" is eagerly anticipated by many thousands of music lovers from Philadelphia and the surrounding counties, as well as by patrons of the park from many other points in Pennsylvania, New Jersey and the entire east. Park patrons inclined to favor band music for outdoor concert interpretation regard the engagement of Lieutenant Sousa as the most fitting climax to each summer's season at Willow Grove, and the park management, in expectation of the visitation of enormously large crowds to the noted music center during the final music period, have laid plans accordingly.

During the transcontinental tour which Lieutenant Sousa has been making, he has had the co-operation of noted vocalists, several of whom will be heard during the Willow Grove engagement. May Stone, soprano, formerly with the Boston Opera Company, and Mary Baker, coloratura soprano, who has achieved distinction on the concert stage, will be heard in concerts, until August 27. Later in the engagement, other soloists will be Margery Moody, soprano, and Betty Gray, contralto.

Instrumental soloists, of nation-wide reputation, have also been engaged to add diversity to the band programs. Louis P. Fritze, formerly flute soloist with the Philadelphia Orchestra, will occupy a similar status with Sousa's Band. Frank Simon, conceded to be one of the foremost cornetists in America; H. Benne Henton, widely known as a saxophone soloist, and Frank Green, who has won recognition as a xylophone player, are other soloists who will be heard during the engagement. For the concerts of the final August days, Lieutenant Sousa has also engaged Jeannette Powers, the violinist.

Much of Sousa's own music will be heard for the first time by patrons of the park. Several of the recently written Sousa marches are included in the array of new compositions. Lieutenant Sousa has included in his concert programs for today three recently-written compositions. One of these is the memorial march entitled "The Golden Star," formally dedicated to Mrs. Theodore Roosevelt, and written in the honor and memory of the aviator son who died in France during the world war.

Phila Ledger Aug 17/19



MAY STONE.
SOPRANO with SOUSA,
Willow Grove

Leader Chicago - Aug 7/19

Sta. N.Y. Aug 20/19

TO HONOR SOUSA

Plainfield, N. J., is planning a celebration in honor of the 27th anniversary of John Philip Sousa's first concert, and has asked Mr. Sousa to take part in the affair. The event is to take place Monday, Sept. 22.

Telegraph N.Y. Aug 22/19

Sousa's Anniversary.

On September 22, in Plainfield, John Philip Sousa and his band will celebrate the twenty-seventh anniversary of the opening of Sousa's organization.

When Sousa joined the navy at the outbreak of the war, many of his bandmen also enlisted and played with him in the Great Lakes Naval Band. At the signing of the armistice the band was reorganized, and is now on a transcontinental tour which will last into January. Many of the players who were with Lieut. Sousa at the Plainfield opening twenty-seven years ago are still with him and played with him on his around-the-world tour in 1911-12.

Although Lieut. Sousa's whiskers have come and gone, his musicians have remained loyal.

Sousa a Great Melodist.

In several of the Canadian cities visited on the present tour of Sousa and his band, the engagement has been lengthened to two weeks or more. A recent clipping from a Canadian criticism proves the respect which is accorded all of the famous bandmaster's music:

"In the startling demonstration of his talent as a composer which all these pieces afforded, there stands out the unquestionable fact that this world-famed bandmaster is a great melodist. In his suites and occasional pieces, just as much as in his marches, one finds the most satisfying themes. None of them have that effect of a scrappy patchwork of airs that so often mars band music. His compositions possess—in addition to the rhythm and the optimism, which one naturally connects with his music—a certain something that can only be described as 'continuity,' a term now popularized by the movies.

"This feature was brought out conspicuously in the overture to 'The Mystical Maid,' probably Sousa's best opera, and not less so in the Suite—'Maidens Three'—that followed. The many beautiful airs introduced and the musicianly orchestration employed made these three numbers the treats of the evening."

Leader Chicago - Aug 7/19

John Philip Sousa, the great bandmaster, more popular than ever, has written his publisher, Harold Flammer, that he is performing on tour at each concert his latest march "When the Boys Come Sailing Home" and Harriet Ware's new waltz song "Dance the Romaika." Mr. Flammer also sends good reports concerning Anna Case's "Song of the Robin." He is trying to figure an adjustment should the robin come in with a demand for a share in the royalties.

American N.Y. Aug 22/19

Sousa to Celebrate Anniversary of Band

AN interesting musical event will be the appearance of Sousa's Band at a matinee at Plainfield, N. J., on September 22, when will be celebrated the twenty-seventh anniversary of the opening of the original Sousa's Band in that city.

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American - Baltimore Aug 15/19

The citizens of Plainfield, N. J., have arranged a celebration late next month in honor of John Philip Sousa and his band, which opened twenty-seven years ago in Plainfield. Mr. Sousa has accepted an invitation to be present and is arranging a program.

Comin. N.Y. Aug 14/19

One of the kings whose throne never is in danger is Sousa, monarch of the march.

ab

Sousa and De Koven, who wrote new wedding marches for old, have much to answer for. The records show a noticeable increase in divorces for the half year ending July 1.

Comin. N.Y. Aug 14/19

Sousa, his band, his rhythm, his melodies, his personality, have been setting Canada wild this summer. From the Atlantic to the Pacific, the Dominion audiences have flocked to the Sousa concerts in record numbers and the enthusiasm has been of the frenetic kind. The Sousa band exceeded all its previous figures for receipts. The Canadian newspapers have devoted whole columns to praise of Sousa and his vital, vivid, inspiring strains.

It is said that Edvard Grieg's widow had to sell her home owing to lack of means to keep it up.

Tilly Koenen has been booked to appear with the Minneapolis Symphony Orchestra.

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N.Y. American Aug 21/19

THE Food Administration is strong for the Hoover idea, and states that future meals without whale cutlets will be like Sousa's band without the trombones. The only blue note in the whole works is that the recipe for whale chowder is the same for rabbit stew. And a hungry guy can run faster than he can swim.

Sousa and His Band Have Fine Programs for This Week.

But eight days remain of the 1919 season at Willow Grove Park. For the period covering the final concerts, Lieutenant John Philip Sousa has compiled programs of much musical interest, each program affording opportunity for individual effort by the musicians and soloists. Preference will be given during the week to compositions of Lieutenant Sousa himself, responsive to many requests by patrons of Willow Grove.

The final "All Sousa Music" concert will be given on Thursday. In the preparation of the four programs for these concerts the March King has included Sousa himself, responsive to many regards as the most striking, most effective and most "Sousaesque" of his musical writings. They are not to be considered "preferential programs," for each is evenly divided as to marches, suites, descriptives, sketches and the "unusual" things which Sousa has composed, and notable in this last designation is his "Showing Off Before Company," practically new to Philadelphians.

Margery Moody, soprano; Betty Gray, contralto, and Florence Hardman, vio-



BETTY GRAY.

linist, as well as Frank Simon, Louis P. Fritze, H. Benne Henton and Joseph Green, are to be heard this week.

PLAYING FOR SOUSA

Reed and Brass
He Subordinates Brass and Reeds and Gets Admired Effects.

"I have sometimes been asked," said Lieutenant John Philip Sousa at Willow Grove Park yesterday, "why it is that the Sousa band is different from others. The answer lies in the drilling that my men have. Without any egotism I can say that first of all my familiarity with every instrument and every instrumental section of the band is absolute. I began my musical career as a violinist and I studied harmony and effects. Foreign bandmasters have expressed surprise at my orchestration. The 'Tannhaeuser' overture, which represents Wagner in his most careless mood, was so built up by me that Europeans expressed the greatest surprise and delight—it was almost new to them. Now when new members come into the band, they are likely to insist upon playing in the accepted and conventional manner. If you hear the band you will be aware before long that there is neither a brass predominance nor a reediness. Those are 'effects' that many bands give and that I will not have. New members of the band will often play with stridency. 'That is not the way to play that passage,' I will say. 'But that is the way I always played it,' will likely be the response. 'But it is not our way,' I will tell him, 'it sticks out like a sore thumb.' Perhaps he will acknowledge that I am right—perhaps he may not. At any rate it won't be long before he will note that the old members of the band are playing without obtrusiveness of any section and, after a short time, the new musician will be playing as one of his group with due regard to the other sections and with a result of obtaining the effect that is the Sousa distinguishing mark."

The Sousa band as it is at present constituted has many old members and one of them is a veteran for he has been with the organization since its beginning 27 years ago. He was out of the band for a year when an European trip was made and when, at the request of his wife, he remained at home. Sousa did not engage any members of the Great Lakes Band, which he trained, for, although he was able to establish a repertoire for them, he found that those he "tried out" did not have the ready adaptability of the professionals whom he has for years been organizing.

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N.Y. American - Plainfield Aug 18/19.

SOUSA PLAYS MARCH IN HERO'S MEMORY

'The Golden Star' Dedicated to
Mrs. Theodore Roosevelt;
Tribute to Son

Lieutenant John Philip Sousa, the march king, opened a series of more than 100 concerts at Willow Grove Park yesterday. Attached to his band are artist soloists who will take a prominent part in the engagement, which will continue until the park closes.

Sousa's memorial march, "The Golden Star," was played for the first time in this vicinity. It is dedicated to Mrs. Theodore Roosevelt, in memory of her hero-son. The march was a part of the final night concert program, which also included another new selection entitled "Showing Off Before Company."

Among the other marches were "Bullets and Bayonets," "Solid Men to the Front," "Wedding March" and "Impressions of the Movies." Lieutenant Sousa has been asked to prepare a scenario of the latter for motion picture production.

The soloists appeared in all of the first-day concerts. Miss Mary Baker, soprano, sang David's "Thou Brilliant Bird," with a flute obligato by Louis P. Fritze, formerly with the Philadelphia Orchestra. Miss May Stone, lyric soprano, also sang. The instrumental soloists are Frank Simon, cornetist; H. Benne Henton, saxophone artist, and Joseph Green, xylophone.

Other numbers on the program were from Verdi, Tavan, Roberts, Sullivan, Simon, Henton, Elgar, Hosmer, Mancinelli, Bellstedt and Bellini. The French march "Madelon" was played and the Italian triumphal march "Cleopatra" by Mancinelli.

Sousa recently completed a transcontinental tour, during which special honor was paid him in the Canadian provinces.

Journal - Aug 24/19

SOUSA RECRUITS FOR BIGGEST MILITARY BAND

Recruiting headquarters has been opened at No. 417 Lexington avenue to enroll members for the United American War Veterans' Band, under the honorary direction of Lieutenant John Philip Sousa, who during the world war directed the famous Great Lakes Training Station Band. It is proposed to make the band, already the largest uniformed in full military regalia, surpass any of the European bands in magnificence.

Every veteran who served either in this or other wars is eligible to membership. Application may be filed with Adjutant General J. Kennedy Lewis, No. 417 Lexington avenue. Lieutenant Sousa, said that later he will compose the "veteran march."

WILLOW GROVE CLOSSES

Many Thousands Hear Sousa in
Final Concerts of the Season.

Willow Grove Park closed last night, the two concerts by Sousa and His Band being heard by audiences of 12,500 at each. The signal for "lights out," the formal closing of the amusement de- and of the 1919 season, was given before midnight, but it was con- after that hour before the last patron was bound toward Phila-

ates of the total number of visi- ing the 16-week season will not ble for some days, but the total into millions. Officials of the rtly before closing, said it had oughly satisfactory one. ousa organization of musicians immediately after the end of concert for Springfield, Mass., the first of a series of concerts in r that will include all the large in the South and West will be en. In honor of Lieutenant Sousa, hn R. Davies, manager of the park, en- tained a number of well-known men at inner at the Casino Saturday night.

Telegraph - N.Y. City Aug 24/19

Sousa to Plainfield.

John Philip Sousa has been asked by the citizens of Plainfield, N. J., to take part in the celebration which they have planned in his honor for September 22. This date marks the twenty-seventh anniversary of the opening of Sousa's Band, the first performance being given in Plainfield. Mr. Sousa promptly accepted the invitation and is arranging a program which will include a number of the popular melodies played in the old days. A number of the men who were members of the original band are still with the organization.

Press-Plainfield - Aug 17/19.

SOUSA RETURNS TO WILLOW GROVE

Noted Bandmaster Opens En-
gagement at Park Today—Wins
Much Praise in Canada.

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John Philip Sousa



The eminent bandmaster who will close the musical season at Willow Grove.

Evening Mail Aug 23/19

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MUSIC NOTES

BY LUCY CALHOUN.

The Cincinnati Symphony orchestra of ninety players is the first of the large musical organizations from out of town to be announced this season for a Chicago appearance. Frank A. Morgan of Steinway hall, who managed the first of the musical extension series of concerts and recitals last season, has booked the Cincinnati people for a program at Orchestra hall Oct. 30. Eugene Ysaye will be the conductor, and Harold Henry, pianist, will be the assisting artist. The Apollo Musical club is booked by Mr. Morgan for Nov. 20, and the Zoellner string quartet will come along a little later.

A unique concert will be held Sept. 22 in Plainfield, N. J., when the twenty-seventh birthday of Sousa's band will be celebrated in the town where it first delighted the populace. Sousa himself has been asked to return, and will direct his band in a program including many of the old compositions played when the band was first organized. There are still in the band several men who started with it on its glorious career.

A guessing game that many of the

musicians are playing now concerns the new opera of the Russian Serge Prokofieff, "The Love of Three Oranges," which is to be produced this season at the Auditorium. Nobody seems to have very definite idea of what the opera is about, except that it's Russian and strange. Boris Annisfeld is to provide the scenery and costumes, and Adolf Bolm will look after the stage management.

Frederick Stock's arrangement of the love scene from "Tristan and Isolde" will be the big feature of the semi-classical program offered by the Symphony orchestra at Ravinia park tonight. Tomorrow night "L'Amore Dei Tre Re" will be repeated, with Easton, Rothier, Kingston, Picco, Derman, and Falco in the cast.

Citizens of Plainfield, N. J., have asked John Philip Sousa to take part in a celebration in his honor September 2, which marks the 27th anniversary of the first performance of Sousa's band in that city.

FOUR FINE CONCERTS OPEN SOUSA SEASON AT WILLOW GROVE

Bandmaster Had Splendid Musical Programs for Those Who Braved the Weather.

DISTINGUISHED SOLOIST

"The Golden Star," Dedicated to Mrs. Roosevelt, Heard Here for the First Time.

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Sousa still wears the close-clipped mustache which came into vogue when he entered the service, and has not returned to the closely-cropped, pointed beard which was so distinctively a Sousa possession in the days before the war.

Four Fine Programs.

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Chance for Soloists.

The soloists with the Sousa organization had splendid opportunity in each of the four concerts—both as relates to vocalists and instrumentalists. Miss May Stone, lyric soprano and formerly with the Boston Opera Company, won marked approval with her interpretations of Verdi's "Ah Fors e Lui," and the Bellini composition, "I Puritani," a voice of wonderful range and flexibility enabling her to emphasize every phase of both numbers. Miss Mary Baker, coloratura soprano, and who, with Miss Stone, delighted audiences on every Sousa tour, sang at two concerts. She was particularly effective in David's "Thou Brilliant Bird," and it was in this presentment that Louis P. Fritze, formerly flute soloist with the Philadelphia Orchestra, had an opportunity to be at his best, for the obligato was given by Mr. Fritze. Miss Baker's other number, distinctively a favorite—"In Flanders Field," the words of which are by Colonel John McCrae and the music by Sousa.

Frank Simons, long with the band and admitted to be a star cornetist, co-operated in two concerts. "Willow Echoes," a composition of his own, and the Bellstedt composition, "Princess Alice," were selected for presentment, and both numbers, as interpreted by Simon, called for encore numbers, merited by open approval of the audiences. As a saxophone soloist, H. Benne Henton has won a warm place with patrons of Willow Grove, and demonstrated that he has lost none of his facility nor popularity by an effective presentment of "Nadine." Incidentally, it was another composition by the performing artist, for Henton has expanded considerably as a composer. Finally, Joseph Green, as xylophone soloist, played "Raymon," written by Thomas, and peculiarly suited for interpretation on that instrument.

Sousa Compositions.

Other Sousa compositions interspersed with the several programs were his "Wedding March," dedicated to the "American People," his "Impressions at the Movies," the composition for which Sousa has been asked to prepare a scenario for movie presentation; his march, "Saber and Spurs," and the selection "Showing Off Before Company."

PLAINFIELD TO HAVE CELEBRATION IN HONOR OF SOUSA

John Philip Sousa has been asked by the citizens of Plainfield, N. J., to take part in the celebration which they have planned in his honor for September 22. This date marks the 27th anniversary of the opening of Sousa's Band, the first performance being given in Plainfield. Mr. Sousa promptly accepted the invitation and is arranging a program which will include a number of the popular melodies played in the old days. A number of the men who were members of the original band are still with the organization.

SOUSA HERE TODAY

The return today of Lieutenant John Philip Sousa to Willow Grove Park with his band is generally recognized as the most important musical event of the summer season. Especially is there interest in the visit of the famous bandmaster, inasmuch as he is coming here direct from a series of

musical and social triumphs in Canada, where attentions that he has received are of the sort to be anticipated only in the case of royalty.

Canadians showed unmistakably in their attention to the distinguished citizen of the United States a feeling of brotherhood greatly stimulated by the part this country played in the war and by the part that Sousa performed in his creation of bands at the Great Lakes naval station. At every place visited Sousa was dined, lunched or otherwise feted by the leading citizens, and the lieutenant governors of Alberta, Saskatchewan and Manitoba were hosts at brilliant dining events. Sousa had the distinction of attending a number of special trapshooting events held in his honor, and he has brought back many trophies. One of the gifts he received is a saddle horse of distinguished pedigree, presented by General Amos J. Stark, head of the Canadian royal mounted police. It is Sousa's intention to ride this horse during his stay at Willow Grove.

There will be ample new Sousa music on the programs that he will offer during the Willow Grove engagement. One of these is called "The Impression of the Movies," and in it

there is descriptive musical expression of the trials and tribulations of the coy maiden who is pursued by a persistent and relentless villain. It is a suite, and so impressed have representatives of the Paramount and universal organizations been that they have asked him to write a scenario in which the suite will be used. It is likely that at the end of his tour in January Sousa will endeavor to take up the matter.

In Honor of Sousa

The citizens of Plainfield, N. J., are planning a celebration in the honor of John Philip Sousa for September 22. It will mark the twenty-seventh anniversary of the opening of Sousa's Band. The first performance, twenty-seven years ago, was given in Plainfield. Mr. Sousa is arranging a program that will include many of the popular melodies that were in vogue in the old days.

*Musical Leader
Chicago. Ill.
Aug 14/19.*

*Musical America
Aug 23/19 31*

Coming Season at Oakland, Calif.

Analysis of the approaching musical season, as it has been outlined for Oakland, Berkeley and San Francisco, shows that a score of individual artists have already been promised, as well as four musical organizations. There have been few seasons in the past several years in which the number of talented visitors has been so large or their promise more alluring. In addition to these a number of other individuals and organizations are in prospect, and may be announced before the season opens this fall.

This, at any rate, is the way the list now looks:

Amelita Galli-Curci, Helen Stanley, Carolina Lazzari, Florence Macbeth, Tetrassini, Ernestine Schumann-Heink, Sophie Braslau, Merle Alcock, Lambert Murphy, John Hand, Roland W. Hayes, Riccardo Stracciari, Leo Ornstein, Percy Grainger, Alfred Cortot, George Copeland, Jascha Heifetz, Jacques Thibaud and Albert Spalding. Ensemble organizations: Minneapolis Symphony Orchestra, Flonzaley Quartet and Sousa's Band, besides the Duncan dancers.

Ten of these will be presented in Oakland by Miss Zanette W. Potter and three others by Frank W. Healy. The remainder will appear either in San Francisco or before the Berkeley Musical Association, which, with the exception of Cortot and Thibaud, has not yet announced its selections for its tenth season.

Sousa and His Famous Band in Northern Lands.

The ever popular John Philip Sousa and his famous band are touring Canada and everywhere attracting immense audiences. The country through which runs the Canadian Northern Railway is a marvel of rugged beauty, winding rivers and little lakes plentifully stocked with fish. At Fort William, where his organization was scheduled for a matinee and evening concert, Mr. Sousa, between the matinee and the evening performance, caught a twelve pounder, which he is having mounted before he turns it over to the Great Lakes, its ultimate destination. He says he intends to extract a note or two from its harmonic scale for the "Goldfish Patrol" which he will use next season on various programs. This season he is using a very amusing descriptive composition "Showing Off Before Company" (Sousa) in which each of the players of the different instruments come forward and do their little act. A most interested crowd of listeners was a family of Indians from Grandma down to the smallest pappoose. They all showed their delight by vociferous applause. The Indians are extremely fond of music and get very little of it, so the present occasion was an unusual treat. Needless to say it was thoroughly appreciated.

*Rochester N.Y. Press
Aug 2/19*

Sousa's Influence Magnetic, Says a Former Bandsman

A story of the wonderful personal magnetism of Lieutenant John Philip Sousa is told by Inspector Thurlow Parker, who is in charge of one of the offices of the United States customs service in Greater New York. Mr. Parker is an ardent admirer of the "March King," and tells of his experience as follows:

"Sousa, in the days I was under him in the Marine band, was a most magnetic man. He could exercise what might be termed a hypnotic influence over the men of the band. I distinctly recall one occasion when the band was to play a selection from 'Faust.' By mistake, the librarian did not give me my second cornet part.

"I did not discover the oversight until Sousa had raised his baton to commence. The piece was carried through to the part when I was supposed to join in, and with a graceful sweep, Sousa turned toward me. I was panic-stricken, but as I looked toward him in despair, my eye caught his. I was like one hypnotized, and to my astonishment, I found myself playing the part with perfect ease without the notes. I honestly believe I was hypnotized by the great leader that day."

Lieutenant Sousa and his world famous band will come to Convention hall Wednesday evening, August 13th, under the local management of James E. Furlong.

TO RECRUIT VETERAN BAND.

Aim Is to Make It Surpass Any in Europe.

Recruiting headquarters have opened at No. 417 Lexington Avenue to enroll members of the United American War Veterans' Band, under the honorary direction of Lieut. John Philip Sousa, who directed the Great Lakes Training Station Band during the war.

It is proposed to make the band, now the largest uniformed, surpass any of the European bands.

Every veteran who served either in this or other wars in which the United States has been engaged is eligible to membership. Application may be filed with Ad. Gen. J. Kennedy Lewis, No. 417 Lexington Avenue. Lieut. Sousa said that later he will compose the "Veteran's March."

*Phila. N. American
Aug 17/19*

LEPS GIVES LAST CONCERT; SOUSA TO BE AT PARK TODAY

The symphonic poem "Loretto," dedicated to Charles M. Schwab, was given at Willow Grove last night as a part of the final concert program of the Wassili-Leps orchestra.

Sousa and his band will start a series of concerts at the park today. Productions which have made Sousa famous in past years will be given, as well as new marches recently created by the great composer.

Sousa And His Band Will Play In Rochester Aug. 13

The Sousa library is the accumulation of 30 years or more, a getting together of the greater and lesser products of composers of all time and degrees, from the first down to the last. Nobody knows how many arrangements there are, multiple parts of each composition, but the number is so great that several large music rooms are required to house them. It may be inferred from this that when Lieut. Philip Sousa starts to make out programs for a tour, he has a colossal undertaking before him.

With such a mass of works and arrangements confronting him, it would seem almost like attempting to pick the choicest blossoms in a field of clover or a garden of roses; but Sousa is ever alive to public desires in the matter of music and he knows precisely what to offer to best suit the trend of the hour.

If left altogether to his own inclinations it is possible that Sousa would play little except the best, but inasmuch as the people come to his concerts with their diverse tastes to be gratified, he is compelled to approach as nearly as possible to a point where he pleases the tastes of the majority.

Sousa and his band will appear at Convention Hall on Wednesday evening, August 13, under the local management of James E. Furlong.

Phila. Inquirer
Aug 19/19

Armenian
Aug 26/19

Ledger
Aug 18/19



JOHN PHILIP SOUSA

SOUSA AND HIS BAND AT WILLOW GROVE PARK

Plenty of New Music Promised for Engagement of Famous March King

The return today of Lieutenant John Philip Sousa and his band to Willow Grove Park is generally recognized as the most important musical event of the summer season. Especially is there interest in the visit of the famous bandmaster, inasmuch as he is coming here direct from a series of musical and social triumphs in Canada, where attentions that he has received are of the sort to be anticipated only in the case of royalty.

One honor that was conferred upon Sousa was the presentation by General MacDonald at the head of the military division of the Overseas Canadian Expeditionary Forces, of the English-Canadian colors, and particularly gratified the music master. At every place he visited Sousa was dined, luncheoned or otherwise feted by the leading citizens and the Lieutenant Governors of Alberta, Saskatchewan and Manitoba were hosts at brilliant events. One of

Creek Parkway and Ellsworth street, Sixty-first and Sixty-second streets, for a nominal sum, then W. C. Scull sold the same tract to R. C. Bausher for an unnamed consideration, and he in turn sold it back to W. C. Scull for a nominal sum, subject to mortgages of \$90,500. The property was last assessed at \$55,000.

Edwin Wolf has sold to H. Holt an irregular shaped lot on the west side of Eighth street, 269.4 feet south of Wyoming avenue, for a nominal sum. The tract is assessed at \$40,000.

William H. Wilson & Company have sold the residence of William M. Davison, southeast corner of Pelham road

Star-Washington D.C.
Aug. 17/19.

The citizens of Plainfield, N. J., have arranged a celebration late next month in honor of John Philip Sousa and his band, which opened twenty-seven years ago in Plainfield. Mr. Sousa has accepted the invitation to be present and is arranging a program.

War Veterans' Band Will Be Led by Sousa

RECRUITING headquarters has been opened at No. 417 Lexington avenue, Manhattan, to enroll members for the United American War Veterans' Band, under the honorary direction of Lieutenant John Philip Sousa, who, during the world war, directed the famous Great Lakes Training Station Band.

It is proposed to make the band, now the largest uniformed in full military regalia, surpass any of the European bands in magnificence. Every veteran who served either in this or other wars in which the United States has been engaged is eligible to membership. Application may be filed with Adjutant General J. Kennedy Lewis, No. 417 Lexington avenue. Lieutenant Sousa said that later he will compose the "Veteran March."

Telegram N.Y.
Aug 26/19

VETERANS' BAND SEEKS RECRUITS

Headquarters Opened for Receiving New Members of Famous Military Organization.

Recruiting headquarters has been opened at No. 417 Lexington avenue, Manhattan, to enroll members for the United American War Veterans' Band, under the honorary direction of Lieutenant John Philip Sousa, who, during the war, directed the famous Great Lakes Training Station Band.

It is proposed to make the band surpass any of the European organizations in magnificence. Every veteran who served either in this or other wars in which the United States has been engaged is eligible to membership. Application may be filed with Adjutant General J. Kennedy Lewis, No. 417 Lexington avenue.

Phila. Record
Aug 17/19

SOUSA AT OCEAN GROVE

Premier Attraction Delights Big Crowds at Auditorium.

Ocean Grove, N. J., Aug. 16.—Summer visitors arriving here today without first having observed the little formality of reserving rooms in advance have been hard pressed to find shelter, many being obliged to put up with whatever they could find in the way of accommodations at the hotels and boarding houses. It is now a matter of taking what one can get rather than having a choice, and this condition will prevail until the end of the season.

This afternoon and again this evening Sousa and his band delighted large audiences at the Auditorium. In the afternoon the band was assisted by Miss Mary Baker, soprano; Frank Simon, cornetist; Miss May Stone, soprano, and H. Benne Henton, saxophonist. Supplementing the band tonight, Josef Rosenblatt, the Jewish tenor, made his first appearance at Ocean Grove.

Tomorrow morning and evening the

SOUSA FAILS TO BREAK PARK WEATHER "JINX"

Four Large Audiences Hear Bandmaster Despite Unfavorable Conditions

Lieutenant John Philip Sousa, with his organization of musicians and soloists, coming to Willow Grove yesterday for the series of concerts which will continue until the end of the 1919 park season in September, failed to break the "jinx" which has followed almost every famous bandmaster and conductor who has been at Willow Grove this season—rainy or unfavorable weather conditions on the first day.

Despite the unfavorable weather conditions, four large audiences heard the initial concerts. Personally Lieutenant Sousa is the same Sousa of years ago—minus, of course, the famous pointed beard.

Although no fewer than eight Sousa compositions were embodied in the programs of the initial concerts, interest centered to a large extent in the first interpretation of his memorial march, "The Golden Star." The composition was dedicated to "Mrs. Theodore Roosevelt and her brave son and the brave sons of other American mothers who died in France that liberty might not perish." Other new Sousa compositions given were: "Showing Off Before Company" and "Bullets and Bayonets."

Splendid opportunity was given his soloists, both vocal and instrumental, in each of the four concerts. Miss May Stone, lyric soprano, formerly with the Boston Opera Company, and Miss Mary Baker, coloratura soprano, and Frank Simon, cornetist; H. Benne Henton, saxophone soloist, and Joseph Green, xylophone soloist, together with Joseph P. Fritze, flute soloist, cooperated in the programs.

Musical Leader
Chicago - Aug 19/19

SOUSA HONORED IN CANADA.

(From the Manitoba "Free Press," Winnipeg.)

When the war ended, Mr. Sousa retained his interest in the boys who had enlisted for service at the front, and of the fifty-four men who now comprise his band, thirty-one wear service stars. The engagement in Winnipeg has been arranged as part of the return trip after playing the Western fairs at Calgary, Edmonton and Saskatoon. The band will also play at the Brandon Fair and at Regina; it will then jump to Montreal. Although Sousa has had regular engagements in Toronto and Montreal for the past twenty years, and appeared once in Winnipeg about twenty years ago, this is his first tour of the Canadian prairies.

His reception in the West is described as marvelous. The directors of the Calgary and Edmonton fairs wrote expressing their appreciation of the large part which he had taken in making the fairs a greater success than ever before. At Calgary the receipts were \$43,000 over the best of previous years. In Edmonton last year's receipts were doubled and at Saskatoon the Tuesday evening performance was attended by 15,000 people.

Mr. Sousa was much feted by various public bodies, was entertained at Government House at Edmonton, and was the guest of honor at meetings of the Rotary clubs and other organizations. A social affair has been arranged in his honor for next Tuesday at Government House here, and the Rotary Club is to entertain him on Wednesday at the Fort Garry Hotel.

Mr. Sousa's career as a band leader covers twenty-seven years. He has made two complete tours of the world, has visited Europe five times and proudly wears on his breast the decoration of the Victorian Order placed there by His Majesty George V. Many of the people who heard him in the West had paid homage to his masterly qualities as a conductor many years ago in old London, Glasgow, or perhaps Edinburgh. That he has staunch admirers anxiously awaiting his appearance in Winnipeg is evidenced by the fact that one man drove 80 miles from his farm to Winnipeg in order to secure six tickets for the performance next Monday evening.

While public performances have claimed so much of his time, he has found spare hours in which to create 500 band compositions and five complete operas. "The Victory Loan March," reproduced by machine, made place for itself among the "best sellers," when 385,000 records were bought in the first three months. "The Canadian Patrol," one of his most popular marches with the Westerners, was arranged by Herbert Clark of Huntsville, Ont. Another popular number was a musical setting of "Flanders Fields," sung by Miss Mary Baker.

While in the West he took part in trap shooting contests at Calgary, Edmonton and Saskatoon. So did he like the country that he is negotiating to secure a game preserve near Edmonton.

Phila. N. American
Aug 17/19

Phila. Record
Aug 17/19.

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MARCH KING COMES TO WILLOW GROVE TODAY

Lieutenant Sousa Brings New
Marches and Varied
Solo Artists

ROOSEVELT MEMORIAL

Starting with today's concerts and continuing until the close of the season on September 14, Lieutenant John Philip

Sousa, with his band and a number of artist soloists, will be at Willow Grove Park. The world-famous bandmaster and composer has been making a transcontinental tour with his organization, and, as has been his custom for many



LIEUTENANT SOUSA

seasons, comes to Willow Grove Park for a four weeks' stay.

The return of the "March King" is eagerly anticipated by many thousands of music lovers from Philadelphia and the surrounding counties, as well as by patrons of the park from many other points in Pennsylvania, New Jersey and the entire east. Park patrons inclined to favor band music for outdoor concert interpretation regard the engagement of Lieutenant Sousa as the most fitting climax to each summer's season at Willow Grove, and the park management, in expectation of the visitation of enormously large crowds to the noted music center during the final music period, have laid plans accordingly.

During the transcontinental tour which Lieutenant Sousa has been making, he has had the co-operation of noted vocalists, several of whom will be heard during the Willow Grove engagement. May Stone, soprano, formerly with the Boston Opera Company, and Mary Baker, coloratura soprano, who has achieved distinction on the concert stage, will be heard in concerts, until August 27. Later in the engagement, other soloists will be Margery Moody, soprano, and Betty Gray, contralto.

Instrumental soloists, of nation-wide reputation, have also been engaged to add diversity to the band programs. Louis P. Fritze, formerly flute soloist with the Philadelphia Orchestra, will occupy a similar status with Sousa's Band. Frank Simon, conceded to be one of the foremost cornetists in America; H. Benne Henton, widely known as a saxophone soloist, and Frank Green, who has won recognition as a xylophone player, are other soloists who will be heard during the engagement. For the concerts of the final August days, Lieutenant Sousa has also engaged Jeannette Powers, the violinist.

Much of Sousa's own music will be heard for the first time by patrons of the park. Several of the recently written Sousa marches are included in the array of new compositions. Lieutenant Sousa has included in his concert programs for today three recently-written compositions. One of these is the memorial march entitled "The Golden Star," formally dedicated to Mrs. Theodore Roosevelt, and written in the honor and memory of the aviator son who died in France during the world war.

HONORS FOR SOUSA ON CANADIAN TOUR

Famous Bandmaster Entertained by Lieutenant Governors of Provinces.

HIS SUITE ON THE "MOVIES"

May Write Scenario to Fit the Music—Teaching His Grandson to Play.

The return today of Lieutenant John Philip Sousa to Willow Grove Park with his band is generally recognized as the most important musical event of the summer season. Especially is there interest in the visit of the famous bandmaster inasmuch as he is coming here direct from a series of musical and social triumphs in Canada, where attentions that he has received are of the sort to be anticipated only in the case of royalty. Canadians are showing unmistakably in their attention to the distinguished citizen of the United States a feeling of brotherhood greatly stimulated by the part this country played in the war and by the part that Sousa performed in his creation of bands at the Great Lakes Naval Station. One honor that was conferred upon Sousa—the presentation to him by General MacDonald, at the head of the Military Division of the Overseas Canadian Expeditionary Forces, of English-Canadian colors—particularly gratified the music-master. At every place visited Sousa was dined, lunched or otherwise feted by the leading citizens, and the Lieutenant Governors of Alberta, Saskatchewan and Manitoba were hosts at brilliant dining events. Sousa had the distinction of attending a number of special trapshooting events held in his honor, and he has brought back many trophies. One of the gifts he received is a saddle horse of distinguished pedigree, presented by General Amos J. Stark, head of the Canadian Royal Mounted Police. It is Sousa's intention to ride this horse during his stay at Willow Grove.

Of course, there will be plenty of new Sousa music on the programs that he will offer during the Willow Grove engagement. One of these is called "The Impression of the Movies," and in it there is descriptive musical expression of the trials and tribulations of the coy maiden, who is pursued by a persistent and relentless villain. It is a suite and so impressed have representatives of the Paramount and Universal organizations been, that they have asked him to write a scenario in which the suite will be used. It is likely that at the end of his tour in January Sousa will endeavor to take up the matter. Meanwhile, because of the demands of his tour, he was obliged to decline recently an offer from W. G. McAdoo to write the music for the new Douglas Fairbanks' picture of the Big Four combination.

There is a third generation of John Philip Sousas. The bandmaster's son has been given his father's name and the grandson is John Philip Sousa, 3d. Lieutenant Sousa is greatly interested in the little fellow's musical education and recently at home began the child's musical

instruction. The aptness of the child for music is said to be remarkable and in the picture that is shown herewith the little fellow is seen in the midst of an exposition of "Stars and Stripes," the famous Sousa march.

JOHN PHILIP SOUSA AND HIS SON AND GRANDSON



Phila. North American
August 22, 1919.

SOUSA FEATURES 'SHOWING OFF'

Sections of Band Perform Without Conductor in Program at Willow Grove

That Lieutenant John Philip Sousa is extremely facile as a composer of music of the type distinctively appealing to Americans was emphasized yesterday and last night at Willow Grove Park, when the first of four "All-Sousa Days" attracted audiences at each of four concerts which numbered in the aggregate more than 20,000 people.

Admittedly the feature numbers of the entire four concerts were his "Showing Off Before Company"—a "mixture," as Lieutenant Sousa has designated this composition; his memorial march, "The Golden Star"; no fewer than three of the best known suites and a splendid showing of marches.

The composition, "Showing Off Before Company," is novel even as a Sousa composition, and is virtually an exploitation of the innate humor for which Sousa is famous. Sectional divisions of the band, divided as to instruments, come on to the platform, each division playing its own particular selection without the aid of a conductor. A diversion is developed in the temporary conduct of the band as it "shows off" by one of the musicians, and finally Lieutenant Sousa himself makes his appearance.

Remarks - Eagle - Aug. 14/19.

Albany Times-Union
Aug. 17/19.

Albany Times-Union
Aug. 14/19.

The citizens of Plainfield, N. J., have asked John Philip Sousa to take part in a celebration they have planned in his honor on Monday, September 22 which marks the twenty-seventh anniversary of the Sousa's Band's first concert. John Philip Sousa will present a program that will include many of the popular musical compositions that were then in vogue. Several members of the original band are still with the organization.

The first concert ever given by Sousa's band took place in Plainfield, N. J., 27 years ago on September 22, and the citizens of that town are trying to get Sousa to bring his band to Plainfield for an anniversary concert.

People of Plainfield have asked John Philip Sousa to take part in a celebration they have planned in his honor Monday, September 22, which represents the twenty-seventh anniversary of Sousa's Band's first concert.

Press-Philis - Aug 12/19

"ALL SOUSA" MUSIC CHARMS THRONGS AT WILLOW GROVE

Thirty-four Compositions., Presented at Afternoon and Evening
Concerts, Form One Program of Four Daily Renditions of
March King's Promised Masterpieces for Americans.

That John Philip Sousa is extremely facile was emphasized afternoon and evening last night at Willow Grove Park, when the first of four "All-Sousa Days" attracted audiences at the four concerts of more than twenty thousand persons.

In four concerts, nineteen separate compositions were given, plus approximately fifteen encore and request numbers. These thirty-four compositions represented only a small portion of the writings of Sousa, but included, perhaps, those which are best known to American audiences, and at least three of his most recent works. Inasmuch as three "All-Sousa" events remain to feature the present engagement, and because the noted composer has a distinct aversion to "repeating," music lovers have an opportunity of enjoying the extensive life work of the March King.

Admittedly the feature numbers of the concerts were his "Showing Off Before Company"—a "mixture," as Lieutenant Sousa has designed this composition, his memorial march, "The Golden Star," no fewer than three of the best known suites, and a splendid showing of marches.

The composition, "Showing Off Before Company," is unique even as a Sousa composition, and is virtually an exploitation of the innate humor that is part of this famous band leader.

Sectional divisions of the band, divided as to kinds of instruments, come to the platform, each division playing its own particular selection without the aid of a conductor. A diversion is developed as it "shows off," and finally Sousa himself makes his appearance. By request, this number was included as the initial selection for the final night concert last night.

The nineteen program numbers for the first All-Sousa event included: Airs from "The Bride Elect," fantasia, "The Free Lance," these marches, "Anchor and Star," "The Volunteers," the "Wedding March," dedicated to the American people; Life's prize lyric March, "We Are Coming," "The Liberty Loan," the "Memorial March," "The Golden Star" and "Bulleis and Bayonets," three suites, "Maidens Three," "The American Maid," "Scenes Historical."

For the soloists, Lieutenant Sousa selected "Will You Love Me When the Lilies Are Dead?" by Miss Stone; "When the Boys Come Spilling Home" and "In Flanders Field," by Miss Baker, and for Miss Stone's effort at the night concert, the card song from "The Bride Elect." The sextet, "Love," as interpreted by six instrumentalists, Simon, Staigers, Russell, Corey, Perfetto and Bothwell, was a feature number of the first of the four programs.

OTHER NUMBERS NAMED

Suppe's works are said to have reached an astonishing number of two grand operas and 165 operettas, farces, comedies and vaudeville numbers. For his numbers Donatelli has chosen the "Blas" overture by Mendelssohn; the Jewish song, "Oh God, My God, Hast Thou Forsaken me," by Josef Me; Sousa's "Stars and Stripes Forever," "Visions Reverie" by Tschalkow; "My Paradise," by Kerr and Benik, and a great many others that chronize perfectly with the tempo of the photodrama. Appropriate organ music will be played by famous Jesse Crawford, who will also feature a new solo number that he promises will be one of his best.

Express - Los Angeles - Aug 9/19

FAMED ARTISTS IN PHILHARMONIC SERIES HERE

The Tuesday evening series of the Philharmonic Artists' course will be opened by Lambert Murphy, tenor, and Merle Alcock, contralto, October 21. John Philip Sousa and his famous organization, Albert Spalding, the American violinist; Carolina Lazzari, American contralto; Leo Ornstein, pianist-composer; Sophie Braslau, American contralto; Stracciari, Italian baritone, and Amelita Galli-Curci, the famous coloratura soprano, complete the series.

The Thursday evening series will be opened by the Duncan classic dancers, with George Copeland at the piano, November 20. Luisa Tetrazzini or Ernestine Schumann-Heink; Helen Stanley, one of the loveliest of the young American sopranos; one performance by the famous French Dramatic Theater company or Yvette Guilbert in one of her inimitable programs; Alfred Cortot, French pianist; Jacques Thibaud, French violinist; Florence Macbeth, American coloratura, and the Flonzaley quartet, chamber music, complete the second series.

The Saturday afternoon series, to be opened November 15 by Princess Tsiani (Redfeather) and Charles Cadman, will include appearances by Schumann-Heink, the Duncan dancers, Carolina Lazzari, Thibaud, Percy Grainger, the Flonzaley quartet or Stracciari and Galli-Curci.

Utica Press - Aug 13/19

Los Angeles
Examiner
Aug 10/19

UTICA FIELD AND GUN CLUB

Lieut. John Phillip Sousa Participates in
Shoot Held on Local Grounds—
Makes Second High Score

John Phillip Sousa, band director and trapshooter of worldwide renown, participated in the shoot held by the Utica Field and Gun Club yesterday afternoon. Lieut. Sousa was second highest man with a score of 45 birds broken out of 50. Mr. Evans, the winner of the event beat the band director by the scant margin of two per cent, smashing 65 out of 70 birds. The guest of the day had only time to shoot for half an hour, but in that short time he gave the spectators an exhibition of real trapshooting.

He was greatly handicapped by the brisk wind which forced the disks to rise at a sharper angle than under ordinary conditions and also by the fact that he was a total stranger to the local grounds. Also he had had little opportunity to keep in top form as he is traveling most of the time and trapshooting is a sport that requires constant practice. But in spite of these handicaps he broke birds with apparent ease at all angles with a certainty that was truly marvelous.

Lieut. Sousa did not arrive until 5:30 o'clock and by that time a good sized crowd had collected on the hill top to welcome him to Utica. The porch of the club house was filled with men and women interested in the sport and still more were scattered about on the hillside just above the shooters, while numerous automobiles drawn up along the drive way provided places for the rest of the crowd.

The contest began at 2 o'clock and lasted far into the evening, although the guest of honor was there only a small fraction of the time. There were 20 shooters on hand besides Lieut. Sousa and the Parkway near the grounds resounded all afternoon long to the sharp reports of the guns. The scores were as follows:

Name	Shot at	Broke
Sousa	50	45
Williams	75	58
Fowler	95	85
Evans	70	65
Lancaster	30	23
DeWitt	70	57
Kokesch	70	52
Selm	50	40
Richards	90	67
Mahlman	95	79
Alliaume	60	39
McCarthy	30	19
Brayton	20	17
Broadbent	50	31
Bennett	40	26
Haight	30	20
De Long	30	20
Lockwood	20	20
Fenner	95	85
Miller	110	110

Sousa's Library

John Philip Sousa, bandmaster and composer, has a music library that has been steadily growing for thirty years or more until several large rooms have been requisitioned for its shelfage. No one but the owner knows how many compositions, arrangements and instrumental "parts" are contained therein, but the accumulation is said to be one of the most complete for band purposes of any collection in America. With this rich treasury to draw from, the celebrated conductor has no difficulty in arranging the programs for the delight of the thousands who hear his band every year.

Lieut. Sousa and his famous organization are now on tour—the first since the entry of the United States into the war—and will give a series of concerts in the Exposition Auditorium, beginning November 21, under the local management of Selby C. Oppenheimer. Concerts will also be given in the Hearst Greek Theater in Berkeley and in the Oakland Auditorium.

Utica Press - Aug 12/19

Sousa's Band Tonight

In the Lumberg Theater this evening John Phillip Sousa and his world famous band will give a concert, beginning at 8 o'clock. A few choice seats may yet be had. The concert will mark the first appearance of Sousa and his band in Utica in three years. The great musical organization comes to Utica directly from a triumphant tour of the largest cities in Canada. Talented young lady soloists will sing numbers between the band selections. There will be new compositions by Sousa, instrumental solos and other features that will help make the concert the most notable of any ever given in the city by any band. "In Flander's Fields," with music by Sousa, will be one of the vocal numbers.

Utica - Absent - Aug 6/19

—Sousa and his wonderful band will give a concert in the Lumberg Theatre next Tuesday evening, and tickets will be placed on sale tomorrow.

CONCERTS

Sousa's Band Tuesday.

John Phillip Sousa and his wonderful band—the best in the world—will be at the Lumberg Theatre next Tuesday evening, Aug. 12, opening the musical season in Utica with a splendid concert. It is three years since Sousa and his band were in Utica, and there are hundreds in the city and vicinity who will want to see and hear these peerless musicians. Seats will go on sale for the concert at the Lumberg to-morrow morning. Large delegations are coming to the concert from all the neighboring villages and cities, and there is sure to be a capacity audience Tuesday evening. The program will be the best ever given at any band concert in Utica, and talented soloists will intersperse the band numbers.

Utica - Press - Aug 12/19

—The shoot at the Utica Field and Gun Club will commence this afternoon at 2 o'clock. John Phillip Sousa, world famous bandmaster and marksman, will be the guest of the club and will be on hand to shoot as soon as he arrives. The club extends a hearty invitation to all who care to shoot or merely look on.

Utica - Press. Aug 13/19.

Public Ledger-Observer Phila. Aug 14/19.

Utica Observer Aug 13/19. 31

AMERICA IS "BAND HUNGRY"

Sousa Says So and Large Audience at Lumberg Proves It

PROGRAM INCLUDES GRAVE AND GAY

"In Flander's Fields," Made From Col. McCrae's Poem, and "The Golden Stars," Dedicated to Mrs. Theodore Roosevelt, Directly Inspired by War—Some Selections in Lighter Mood Recall Days of Real Sport — As for Marches,—Well, You Know Sousa

Lieut. John Philip Sousa and his band of 31 musicians—real musicians they are—thrilled an audience which packed the Lumberg Theater to its doors last night. Utica is most certainly a part of the great American public which Lieut. Sousa says is "band hungry." They keenly enjoyed last night's program from the overture, "Mignon," marked by the beautiful blending, and harmony of the instruments, to the closing number, "The Bohemians" with its wild swing and dash.

It was a splendid program, combining as it did Sousa's latest compositions with many of the old favorites. Two of the new numbers "In Flanders Fields" and "The Golden Star," both inspired by the war, will long remain in the memory of those who were privileged to hear them as they were played and sung last night. The words of "Flanders Fields," by Col. John McCrae, who was killed at Ypres, so wonderfully expressed the spirit of those who died that only a genius could put them to music without marring the beauty of the poem. Sousa has made a second masterpiece of "Flanders Fields."

"The Golden Star" is dedicated to Mrs. Theodore Roosevelt in memory of the brave who died in the war. It is destined to become a national favorite. It starts with the theme of the heroic dead, sounds the lonely "taps," and when the note of sadness is almost overwhelming, the music rings out with the note of triumph, which signifies the victory of spirit over body.

Sousa is not always martial or serious in his compositions. "Impressions at the Movies" and "Showing Off Before Company" were both exceedingly good fun. "Balance All and Swing Partners" were quite reminiscent of the days before the fox trot and the "shimmy," days of real sport if not real sports. "Showing Off Before Company" was clever in itself and very clever device for assembling the company after the intermission.

Most of the encores were the marches, old and new, which stirred the crowd last night as they did in days gone by. They played in spirit to bring out the fire and dash and peculiar rhythm which have made Sousa the "March King." Among them was "Semper Fidelis," dedicated to the United States Marine Corps, from whose motto it takes its name.

The solo numbers included a cornet solo by Frank Simons, and the vocal solos of Miss Mary Baker and Miss May Stone.

After the concert Lieut. Sousa said that in all of his 27 years during which he had been touring with his band he had never seen such an enthusiastic audience. He thinks America is hungry for band music. His company had 27 members in service, all of whom have returned except four who are still abroad with Pershing's Band.

When questioned about the story that his name was a compound of his own name So and U. S. A., he laughed, saying that it was one of the best press agent yarns ever invented. Sousa is one of the oldest names in America and is Portuguese in its origin. He stated that he had enjoyed his audience in Utica and looked forward to an early return. If time had allowed, he would have given some interesting accounts of his work in the navy.

SOUSA FETED IN CANADA

Throughout Canada Lieutenant John Philip Sousa has met with renowned successes, and he is now nearing the end of his tour of that country preparatory to his engagement at Willow Grove Park, where he will bring his band for the closing weeks of the musical season. With the exception perhaps of the Prince of Wales, there has never been anybody accorded so much attention and entertained in such a manner as has Lieutenant Sousa during the period of his Canadian tour. In some provinces the lieutenant governors entertained the creator of the famous Great Lakes Band at dinners, banquets and luncheons, which were given in the government buildings. He will leave Canada with many decorations and trophies bestowed upon him by Canadian notables. One that he prizes most highly is the English-Canadian colors, presented to him by General MacDonald, who was at the head of the Military Division of the overseas Canadian expeditionary forces.

Utica - Press. Aug 11/19

Sousa Tomorrow Night

John Philip Sousa, the greatest bandmaster in the world, and his celebrated band will be at the Lumberg Theater in Utica tomorrow evening and will give a splendid concert there. The event will mark the opening of the musical season in Utica, and it will be one of the biggest and best event of the season. New compositions by Sousa and other composers, talented young lady soloists, gifted instrumental soloists, an incomparable band and a wonderful leader—all these will combine to make the concert a notable one in Utica. Tickets are now for sale, and the demand for them indicates that the audience will be a capacity one. "In Flander's Fields," with music by Sousa, will be one of the vocal numbers.

Gazette N.Y. Aug 9/19

BAND MUSIC

In speaking of his development of what is regarded as the highest type of concert band in the world, John Philip Sousa has said:

"There are many of the greatest works of the old masters that an orchestra cannot produce, while there are few of these masterpieces that a perfectly balanced band cannot produce effectively and in the purest form. The band as constituted in my organization, therefore fills a position in the concert world that is broader, and with greater possibilities than any symphony orchestra can construct with strings."

It is a fact that the majority of human beings have a musical sense. To whistle or hum some kind of a tune is almost a universal instinct, and is the primitive musical impulse. This instinct usually takes the form that fits the rhythm of regular motion, something one can keep time to. The popularity of march music is the result of this instinct. While John Philip Sousa has composed many works of a serious nature, and a number of operas that have had unbounded success, he is called the "March King" because he has written so many marches that are favorites in every land.

Utica - Observer Aug 11/19.

CONCERTS

Sousa's Band To-morrow.

The musical season in Utica will be opened in a splendid manner in the Lumberg theatre to-morrow evening, when John Philip Sousa and his celebrated band will give a concert. This will be the first appearance of Sousa and his band in Utica in three years, and the concert will be one of the finest ever given in Utica by any band. New compositions by Sousa and other celebrated composers, vocal solos by talented young lady singers, instrumental solos by gifted musicians and a well varied program by the band will make the concert a splendid entertaining event. There are a few choice seats left, and the indications are that there will be a capacity audience in attendance.

R. O. SIGN USED AT SOUSA'S CONCERT

MARCH KING DELIGHTS UTICANS WITH FINE PROGRAM.

Fifty-One Persons Stood in Corner of Stage at \$1 Per—Cornet Solo of Frank Simon is Big Feature—Encores Given in Abundance.

So many Uticans wanted to hear Lieut. John Philip Sousa's Band at the Lumberg Theatre last evening that even standing room on a corner of the stage was sold to many unable to secure seats. Scores of music lovers were turned away at the box office and the 51 persons standing in the rear of the



FRANK SIMON, CORNET SOLOIST.

stage seemed satisfied to stay there at \$1 per unit of floor space.

Indeed, it was a most inspiring concert and the intervals between numbers was punctuated with enthusiastic applause, while frequent encores of Sousa's famous marches called forth repeated demonstrations. When the band struck up the ever popular "Stars and Stripes Forever," and had the various sections perform before the footlights, it was the signal for a spontaneous outburst of applause on the part of the audience. Just as generous as ever with his encores, the March King kept everyone in happy spirits and made his musicians earn their money for fair.

John Philip Sousa's style of directing has not changed. His graceful movements of arms, hands and fingers which mean ever so much to the musicians under him were much in evidence and it was worth the price of admission alone to watch him. And that neat bow! It called forth admiration of his graciousness.

Frank Simon, cornet soloist, delighted and thrilled all by his wonderful rendition of his own composition, "Willow Echoes." It had a soothing theme and developed into a brilliant array of triple tongue passages, with the most pleasing bit of shading and expression imaginable. For an encore he played the favorite "Underneath Thy Window," which included a refrain muted skilfully. To fill the shoes of Herbert Clarke is something that any cornetist would hesitate at attempting, but Mr. Simon is a remarkable cornetist with a personality of his own, his technique and tonal qualities being little short of wonderful.

Every crescendo and diminuendo had a Sousa flavor. It was the same thing with the animated spirit of "pep" displayed. Especially noticeable was a diminuendo when on the repeat of an encore paraphrase of "Smiles," the band literally let the melody fade away.

Two charming vocalists, Miss Mary Baker and Miss May Stone, delighted music lovers with their numbers. Miss Baker sang "In Flanders Fields," the music of which was written by Sousa, while Miss Stone chose "I Am Tania," from Thomas's "Mignon" for her selection. The former vocalist rendered "When the Boys Come Sailing Home" as her encore, while Miss Stone had an equally popular one in "Carry Me Back to Old Virginny."

Beginning with the overture "Mignon," which was featured by the harp work of a genius at that instrument, the band played a varied program from the sublime to the ridiculous, but struck a note of patriotism at the end by the thunderous acclaim of "The Star-Spangled Banner." Most bands have a way of their own to play the national anthem, and Sousa's style is

William A. Brophy led us into the band room, where records were being made. Rudy Wiedoeft, expert on the saxophone, was playing solos, accompanied by a very competent orchestra under the direction of Walter Rogers, formerly with Sousa. The numbers "Erica," "Llewellyn" and "Saxaphobia," were played for us and the method of timing the music on the disc explained. Rudy Wiedoeft is an American product and has written many worth-while solos for violin, saxophone and much music for the dance records.

CONCERTS

Sousa Seat Sale Open.

The seat sale is now open at the Lumberg Theatre for the concert that will be given in that theatre next Tuesday evening by John Philip Sousa and his famous band. This will be the first big musical event of the season and it will be the first appearance of Sousa and his band in Utica in three years. Uticans and their suburban neighbors have the opportunity now of hearing these great musicians at popular prices. The band music will be interspersed by vocal selections by talented young women and by instrumental solos by world-famous musicians in the band. Great interest is being taken in the concert and it is certain there will be a capacity audience present.

—John Philip Sousa and his famous band will be at the Lumberg next Tuesday evening, giving the first big musical event of the season in Utica.

SOUSA STARTS SECOND BIG WEEK AT WILLOW GROVE

'All Sousa' Programs and an Array of Popular Soloists. Announced

Continuation of the popular concert programmes which marked the first week of the engagement of Lieutenant John Philip Sousa

and his band and soloists at Willow Grove Park; retention of the famous soloists who have figured in these programmes, with the addition of another soloist, a violinist; "All Sousa" programs at all four concerts next



MARY BAKER

Thursday, and the annual demonstration and reunion of thousands of volunteer firemen from all sections of Montgomery

county, will feature the second week of the Sousa engagement, starting today.

Audiences numbering many thousands have heard the "March King" and his band of artist soloists in the concerts of the week just ended.

Miss Stone, lyric soprano; Mary Baker, coloratura soprano; Frank Simon, cornetist; H. Benne Henton, saxophone; Joseph Green, xylophone, and Louis P. Fritze, flute soloist, are retained for the concerts this week. In addition, Jeanette Powers, violiniste, will be heard, beginning tomorrow.

The March Company to Stage Musical Comedy at Olympic

The March Opera Company will give its final performance of "For the Love of Mike" in the Olympic Park Theater

tonight. As the attraction for the coming week it will revive the musical comedy, "The Time, the Place and the Girl," for which Will M. Hough and Frank R. Adams wrote the book and the lyrics and Joseph E. Howard composed the music.

The "Time" is a summer day, the "Place" a sanatorium among Virginia's mountains and the "Girl" a pretty damsel from a young ladies' seminary. As no one girl, no matter how bewitching she may be, is sufficient for musical comedy, the authors of the humorous scheme have taken care to supply a generous representation of the gentle sex in numerous boarding school misses and nurses, including Molly Kelly, the head nurse, who is as likeable in her way as is Margaret Simpson, the girl in the caption of the piece.

As a rest and health cure, the sanatorium also harbors Tom Cunningham, a philandering young Bostonian of sporting disposition, who is in love with Maggie, his boyhood's sweetheart; his loyal pal, Johnny Hicks, both of whom have sought in this retreat to escape the consequences of a Tenderloin brawl; Laurie Fafnham, the dissipated and divorced husband of the head nurse; Jasper Simpson, a "rube" farmer; his bucolic son, Bud; Pietro, an organ grinder, and Mrs. Talcott, a flirtatious widow and her spoiled boy. These persons are brought into relations that promote gaiety.

Among the musical numbers embrodering the comedy are "Don't You Tell I Love You," "What's the Use of Dreaming?" "Honeyman," "Dixie, I Love You" and "I'm Lonesome Tonight."

William Norton, tenor, formerly a member of the Aborn forces, will appear in the role of Cunningham. Philip Fein, the stage director in the March company, who has had much experience as actor, singer and dancer in various stage productions, will appear before Olympic audiences for the first time this season in a dance he has arranged to perform, with Ruth Wheeler as his partner.

For the entertainment of visitors to the park, who do not patronize the theater, Manager Guenther has engaged for the coming week Dare Devil Volo, whose specialty is a cycling and diving act; Cadieux, who performs various stunts on the high wire, and the Laurel sisters, gymnasts. The dancing pavilion attracts many lovers of that pastime.

The Olympic Liberty Band, under the direction of Charles J. Guenther, will give free concerts in the park tomorrow afternoon and night. The program for the afternoon includes compositions by Sousa, Von Suppe, DeKoven, Milloeker, Johann Strauss, Verdi, Witmark and English.

JOHN PHILIP SOUSA who is still in Canada with his band is having the greatest success of his long career. The Canadians are going wild over the creator of the Great Lakes band and are entertaining him and his men in every possible way. His new marches are tremendously popular but he is compelled at every concert to play some of the old favorites as well. Of a recent concert the Winnipeg Free Press said:

"The enthusiasm reached a pitch quite unequaled in Winnipeg's history. The audience let themselves go completely. Sousa is the Charles Dickens of music. In no respect is the analogy more true than in respect to the humor which Sousa gets into his programs. It is broad but never vulgar; scintillating but never frivolous. It has something of that delightfully atmospheric quality of some of Dickens' great comic characters, of some of the Gilbert and Sullivan operas, and of Alice in Wonderland."

SOUSA STILL SUPREME

March King to Continue Splendid Concerts at Willow Grove

Continuation of the splendid concert programmes which marked the first week of the engagement of Lieutenant John Philip Sousa and his band and soloists, retention of the famous soloists who have figured in these programmes, with the addition of another artist, a violinist; conduct of the "All Sousa Music" programmes in each of four concerts of next Thursday, and the annual demonstration and reunion of thousands of volunteer firemen from all sections of Montgomery county will feature the second week of the Sousa engagement at Willow Grove Park, starting with the concerts today.

Audiences numbering many thousands heard the March King's famous band and soloists in the concerts last week. Unfavorable weather conditions during the earlier part of the week admittedly had an effect on the number of visitors to the park, but even with this condition the audiences were uniformly large, emphasizing more than ever the popularity of Lieutenant Sousa, both as bandmaster and composer.

Miss May Stone, lyric soprano; Miss Mary Baker, coloratura soprano; Frank Simon, cornetist; H. Benne Henton, saxophone; Joseph Green, xylophone, and Louis P. Fritze, flute soloist, are retained for the concerts this week. In addition, Miss Jeanette Powers, artist violiniste, who has been heard at Willow Grove in former seasons, has been secured by Lieutenant Sousa.

Officials of the Montgomery County Firemen's Association, working in cooperation with the park management, have made extensive plans for "Firemen's Day" on next Saturday.

Mrs. Sousa Misses Her Pet Canine

It was not possible for Mrs. Sousa to go to the recent Canadian tour with her husband, Lieutenant John Philip Sousa, but she motored here from her home near New York last Sunday and is staying for the Sousa engagement at Willow Grove Park, at Huntingdon Valley. She is a faithful attendant upon the concerts and she regards her visit here as one of the bright spots of the year. For Mrs. Sousa is a Philadelphian—one of the old Philadelphians set and her people went to the assemblies and were foremost in social events. But Sousa's work as a bandmaster has taken her everywhere so that it is only occasionally that she has the opportunity to spend time with old friends of her girlhood here and to visit homes of women who were girl companions.

There is one thing missing for Mrs. Sousa to be perfectly happy here and that is her Airedale dog, which she firmly believes is of almost human intelligence. "He used to be with me a great deal until he took up with one of our maids. I felt a little hurt and one day I took him to me and spoke to him just as I might to a child. 'Look here,' I said, 'don't you love me any more? Here you have been deserting me at night and going upstairs. I am terribly hurt.' I went on in that strain for a few minutes but I did not raise my voice. He was very solemn and he licked my face for an instant. That night he went upstairs with me and stayed at my bed-room door until morning. He greeted me joyously in the morning but that evening he was again with my maid and seemed to say: 'I really do love you very much, although it would seem grateful for me not to desert the maid.' Don't tell me that dogs do not know."

Anniversary of Sousa's Band

An interesting musical event will be the appearance of Sousa's Band at a matinee at Plainfield, N. J., on Sept. 22, when will be celebrated the 27th anniversary of the opening of the original Sousa's band in that city. Twenty-seven years ago, under the management of Blakeley, on September 22, the band gave its first concert. The band is now on a trans-continental tour which will last until late in January.

The Herald - Aug. 10/19.

Rochester - Post. Aug

Sousa and His Famous Band, with Two Vocal Soloists, To Appear in Convention Hall Wednesday Night

Lieutenant John Philip Sousa, who has become the foremost bandmaster in the world, and who is an opera composer and a novelist of note, will bring his great band to Convention Hall for a concert on Wednesday evening of this week. Reports of the wonderful success the band has had on its tour across the continent and through Western Canada, and admiration for the magnetic Sousa himself, are said to have stirred local interest to an unusual pitch in the coming concert.

With the band will be numerous soloists.



JOHN PHILIP SOUSA.

They include Frank Simon, the eminent cornetist and two widely favored sopranos—Miss Mary Baker, a coloratura, and Miss May Stone a mezzo. These three are on the Rochester programme. Lieutenant Sousa has arranged a programme of promising variety, quality and freshness. On it are two of his latest compositions, including "The Golden Star," dedicated to Mrs. Theodore Roosevelt in memory of the brave who lost their lives in the world war. His other number is "Showing Off before Company," which is said to be delightfully whimsical. "Willow Echoes" is the name of a new cornet solo by Mr. Simon that he has played with notable success recently. "The Bohemians," by Hume, is another new work that is declared to give the band a big opportunity. Older and more familiar Sousa marches are on the programme also, and it is expected that his well known generosity will prompt him to play some of his most stirring old marches as encores.

The programme follows:

Overture—"Mignon" Thomas
Cornet Solo—"Willow Echoes" (New)... Simon
Frank Simon.
Suite—Impressions at the Movies.... Sousa
a. The Jazz Band in Action.
b. The Crafty Villain and the Timid
Maid.
c. Balance All and Swing Partners.
Vocal Solo—"In Flanders Fields"..... Sousa
(Words by the late Col. John McCrae).
Miss Mary Baker.
Memorial—"The Golden Star" (New)... Sousa
(Dedicated to Mrs. Theodore Roosevelt in
memory of the brave who gave their
lives.)
A Mixture—"Showing Off before Com-
pany" (New) Sousa
Valse lente—"Kisses" (New)..... Zamecnik
Vocal Solo—"I Am Titania"..... Thomas
Miss May Stone.
Sartarella—"The Bohemians" (New)... Hume
March—"El Capitan, U. S. Field Artil-
lery" Sousa
Humoresque—"Smiles, When the Boys
Come Marching Home, Bullets and
Bayonets" Sousa

Cornetist of Note to Appear with Sousa

With Sousa's famous band this season, there are no less than nine soloists of note. Two of them are popular sopranos; another is Joseph Marthage, the widely praised harpist, whose home is in Rochester, and possibly most prominent, because of his long experience before the public, is Frank Simon, the eminent cornetist.

Mr. Simon has been one of the pillars of Sousa's band for many years, and he has been a much sought instrumentalist for special musical oc-



Frank Simon.

casions. He is generally regarded as the dean of cornetists in this country, and it is agreed by some foreign authorities that he probably has no equal in the world. His playing of the cornet is an art rather than a lung exercise, as is the case of too many vaudeville exploiters of the instrument. He can play a composition of sentiment on it with round, soft, colorful tones that make an irresistible appeal.

He will be heard with Sousa's band when it plays in Convention hall next Wednesday evening under the local management of James E. Furlong.

*Baltimore - News.
Aug. 23/19.*

*Rochester - Times
Aug. 11/19.*

ANNIVERSARY OF THE BAND LEADER SEPT. 22



John Philip Sousa

On September 22, in Plainfield, N. J., John Philip Sousa and his band will celebrate the twenty-seventh anniversary of the opening of Sousa's organization.

When Sousa joined the navy at the outbreak of the war, many of his bandmen also enlisted and played with him in the Great Lakes Naval Band. At the signing of the armistice the band was reorganized and is now on a trans-continental tour which will last into January. Many of the players who were with Lieutenant Sousa at the Plainfield opening 27 years ago are still with him and played with him on his around-the-world tour in 1911-12.

Although Lieutenant Sousa's whiskers have come and gone, his musicians have remained loyal.

Sousa's Band To Give Concert Here Wednesday Evening

Recently a very German acquaintance of John Philip Sousa took occasion to bring up the Muck affair. The Teuton, defending Dr. Muck, said that it was insulting for the American public to expect the German director to play "The Star Spangled Banner," with the Boston Symphony Orchestra.

"Muck is a German subject," sputtered the Teuton to Sousa. "He was loyal to his kaiser and his country. What would you think, what would you do, if you happened to be in Berlin and the German people demanded that you, John Philip Sousa, play Die Wacht Am Rhein?"

"What would I do?" said the quiet American bandmaster. "I would not be in Berlin. While my country was at war, I wouldn't be making music for her enemies. Professor Muck ought to be in Berlin. If he is so loyal to the kaiser he should now be with the kaiser and among Germans."

Lieutenant Sousa, who gave up an income of \$1,000 a week to serve his country in the navy then said that Muck's artistic objections to our National Anthem would not "hold water." Nearly every enduring national anthem, he said, was either derived from or traceable to some classical and wholly artistic composition. The various national anthems, in turn, invariably became the themes for standard symphonic compositions, and are recognized as of the highest inspiration to the best composers of all nationalities.

Lieutenant Sousa and his band will come to Convention Hall on Wednesday evening of this week to give a concert. Tickets are now on sale at Gibbons and Stone's, 172 Main street east.

Satire on Picture Play May Be Sousa Encore

Lieutenant Sousa, who will come to Convention hall with his famous band for a concert Wednesday evening of next week, is said to have composed one of his most delightfully humorous things as a genial little satire on motion picture melodramas. It gives his impressions of the movie "thriller," indicating the action of the timid maid, the villain, the hero and the other stock characters.

The Universal Film company has made Sousa an attractive offer for the composition to use with a film. Although this piece is not on Sousa's programme for Rochester, he may give it as an encore. He is noted for his generosity in giving encores, and they usually include some of his most famous old marches. His programme includes several new works that have won much favor on the band's tour across the continent.

Variety - N.Y. Aug 29/19

Sousa's Band will appear at Plainfield, N. J., Sept. 22, which will mark the 27th anniversary of the opening of the original Sousa's Band in that city.

"HAPPY DAYS"

Hippodrome Opens Season with Pleasing Spectacle

It has always seemed proper to give to the productions at the Hippodrome the same immunity from criticism as that enjoyed by the circus. Year after year a vast sum is expended to stage at the big playhouse a show Barnumesquely pretentious, and while there are seasons when the features may not be as startlingly entertaining as in other years one can rest assured that a Hippodrome performance at any time is thoroughly enjoyable. There is a prophetic irony in the title of the new show, considering the present aspect of the season. Perhaps, it is Mr. Dillingham's little joke.

Notwithstanding the strike situation "Happy Days" is well chosen. The entertainment emphasizes the careless and whimsical joys of childhood with its enchanting scenes of fairy forests wherein dwell mammoth toadstools and Black-Eyed Susans and libraries where all the shelves come to life and famous characters spring out of the books.

And there are any number of tumbler features such as the agile Edwin Hanneford, who clowns upon a horse in amazingly-surefooted style; and a group of elephants which perform a fox trot with rhythmic perfection.

The show lives up to the standard of the spectacular in a dazzling parade on steps of light in what is called "The Hall of Colors," and in aquatic features that test the amphibian prowess of the hordes of chorus girls. Such distinguishing marks of a Hippodrome performance as a Pavlova or a Sousa or a Charlotte may be missing but there is compensating delight in the presence of May Eccleston, a lovely nymph, who holds the big moment of "Happy Days" by taking a dive into a tank from the very ceiling of the auditorium. Then as a grand finale the dripping damsels sway on electric-lighted swings behind a fall of water while the entire company is grouped on the big stage. It is a finale as only could be staged at the Hippodrome.

Raymond Hubbell is responsible for the music, most of which is written in his most tuneful style. Belle Story was the leading songbird and to her was entrusted such catchy numbers as *The Marriage of the Lily and the Rose* and *My Sing-Song Girl*. R. H. Burnside conceived and staged the production. REID.

Marines Would Have Him Lead Big Parade

Lieutenant John Philip Sousa, whose famous band will give a concert in Convention hall next Wednesday evening under the local management of James E. Furlong, has received a pressing request in the form of a "round-robin" from the United States Marines to head their big parade when their transports reach home ports in a few days.

Many of the marine officers and men have marched to the strains of "Semper Fidelis," the noted march he wrote for their branch of the military service years ago. It is the official march of the "Devil Dogs," as the Germans called the United States Marines after the Chateau Thierry drive.

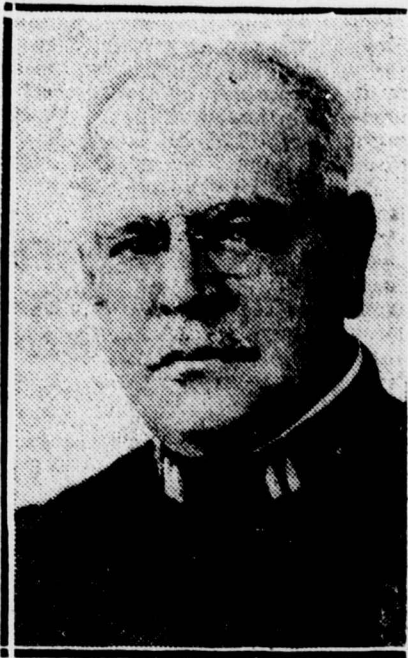
Lieutenant Sousa was the leader of the noted United States Marine band many years ago, and as he thus has a strong sentimental interest in the marines, he will endeavor to comply with their request. It may be impossible, however, owing to his big cross-continent tour.

The Marines have not been alone among military men who favored Sousa music. Canadian overseas veterans say his marches were played in the war zone by English and colonial military bands more than those of any other composer.

Sousa And His Band To Give Concert On Wednesday

Lieutenant John Philip Sousa, who has become the foremost bandmaster in the world, and who is an opera composer and a novelist of note, will bring his great band to Convention Hall for a concert on Wednesday evening of next week. Reports of the wonderful success the band has had on its tour across the continent and through Western Canada, and admiration for the magnetic Sousa himself, are said to have stirred local interest to an unusual pitch.

With the band will be numerous soloists. They include Frank Simon, the eminent cornetist, and two so-

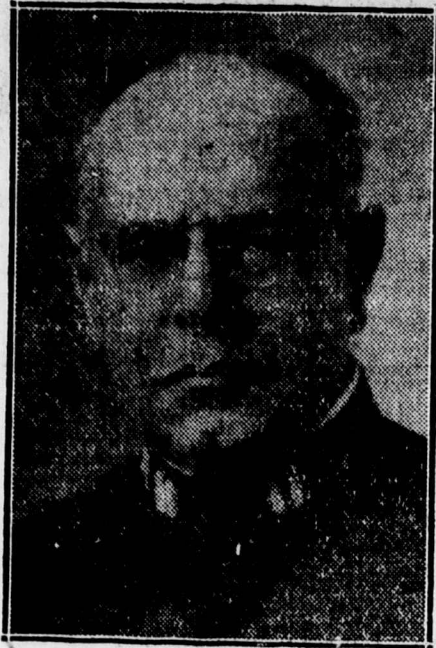


JOHN PHILIP SOUSA.

pranos—Miss Mary Baker, coloratura, and Miss May Stone, mezzo. These three are on the Rochester program. Lieutenant Sousa has arranged a program of decidedly promising variety, quality and freshness. On it are two of his latest compositions, including "The Golden Star," dedicated to Mrs. Theodore Roosevelt in memory of the brave who lost their lives in the World War. His other number is "Showing Off Before Company," which is said to be delightfully whimsical. "Willow Echoes" is the name of a new cornet solo by Mr. Simon which he has played with notable success recently. "The Bohemians," by Hume, is another new work that is declared to give the band a big opportunity. Older and more familiar Sousa marches are on the program, also, and it is expected that his well known generosity will prompt him to play some of his most stirring old marches as encores.

The program follows:

Overture, "Mignon" Thomas
Cornet Solo, "Willow Echoes" Simon
Frank Simon.
Suite—"Impressions at the Movies" Sousa
a. The Jazz Band in Action.
b. The Crafty Villain and the Timid Maid.
c. Balance All and Swing Partners.
Vocal Solo, "In Flanders Fields" Sousa
(Words by the late Col. John McCrae)
Miss Mary Baker.
Memorial, "The Golden Star" (new) Sousa
(Dedicated to Mrs. Theodore Roosevelt in memory of the brave who gave their lives.)
A Mixture, "Showing off Before Company" (New) Sousa
Valse lente, "Kisses" (New) Zamecnik
Vocal Solo, "I Am Titania" Thomas
Miss May Stone.
Sartarella, "The Bohemians" (New) Hume
March, "El Capitan" Sousa
U. S. Field Artillery Sousa
Humoresque, "Smiles" Sousa
"When the Boys Come Marching Home" Sousa
"Bullets and Bayonets" Sousa



Lieut. John Philip Sousa.

SOUSA AUDIENCE TO HEAR MANY NEW NOVELTIES

Lieutenant John Philip Sousa, who has become the foremost bandmaster in the world, and who is an opera composer and a novelist of note, will bring his great band to Convention hall for a concert next Wednesday evening. Reports of the wonderful success the band has had on its tour across the continent and through Western Canada, and admiration for the magnetic Sousa himself, are said to have stirred local interest to an unusual pitch in the coming concert.

With the band will be numerous soloists. They include Frank Simon, the eminent cornetist, and two widely favored sopranos—Mary Baker, a coloratura, and May Stone, a mezzo. These three are on the Rochester programme. Lieutenant Sousa has arranged a programme of decidedly promising variety, quality and freshness. On it are two of his latest compositions, including "The Golden Star," dedicated to Mrs. Theodore Roosevelt in memory of the brave who lost their lives in the world war. His other number is "Showing Off Before Company," which is said to be a delightfully whimsical thing. "Willow Echoes" is the name of a new cornet solo by Mr. Simon that he has played with notable success recently. "The Bohemians," by Hume, is another new work that is declared to give the band a big opportunity. Older and more familiar Sousa marches are on the programme, also, and it is expected that his well known generosity will prompt him to play some of his most stirring old marches as encores.

The programme follows:

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Cornet solo—"Willow Echoes" (new) Simon
Frank Simon.
Suite—"Impressions at the Movies" Sousa
a. The Jazz Band in Action
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Vocal solo—"In Flanders Fields" Sousa
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Valse lente—"Kisses" (new) Zamecnik
Vocal solo—"I Am Titania" Thomas
May Stone.
Sartarella—"The Bohemians" (new) Hume
March—"El Capitan" Sousa
U. S. Field Artillery Sousa
Humoresque—"Smiles" Sousa
"When the Boys Come Marching Home" Sousa
"Bullets and Bayonets" Sousa

Musical - Leader - Aug 21/19.

The citizens of Plainfield, N. J., have asked John Philip Sousa to take part in a celebration they have planned in his honor on Monday, Sept. 22, which marks the twenty-seventh anniversary of the opening of Sousa's Band.

The World Famed Sousa

As Seen by Bertram R. Brooker.

Sousa, "the march king," will bow to Winnipegers tonight for the first time in twenty years. During that time he has grown gray in the service of mus.c, and more latterly, in the service of his country. He has grown, too, in popularity, numbering millions among his admirers, since Great Britain, years ago, first recognized his peculiar genius as a march composer and acclaimed him to the world as "the march king."

Lieutenant Sousa brings with him his original band. Twenty-seven of its members have seen service in the army or navy of the United States, many of them being volunteers before the draft was called. Sousa thanks Canada for adding him of his few German instrumentalists. Just prior to the United States' entry into the war the band was engaged for a tour of eastern Canadian cities, and the immigration authorities refused admittance to the Dominion to five players who were Germans. Mr. Sousa says he did not regret the incident, for only a few weeks afterward the United States entered the war, and his organization entered it a hundred per cent American.

Says Jazz Will Pass.

Arrangements were made for me to breakfast with Lieut. Sousa a few minutes after his arrival in the city this morning, and for nearly two hours the famous composer and conductor kept up a running conversation about everything from music to daylight saving. Sousa believes that music is passing through a hysteria—a pale reflection of the hysterical mood of the entire world. "Jazz," he says, is its latest and most extreme manifestation. But it will pass.

"During my career," he said, "I have watched the rise and fall of dozens of musical fads. Music—like everything else—moves in cycles. My earliest recollection was of a waltz fad; then a gavotte fad; then a 'name' fad. I mean by a 'name' fad that every song, in fact almost every piece of music written in that period, had small chance of success unless it was entitled with the name of a girl, such as Molly or Bedelia or Dolly. Then came the rage for the two-step. I have been accounted guilty of that craze myself. My 'Washington Post' probably originated the fashion. In fact, in Europe, the dance known on this continent as the 'two-step' was there known as 'the Washington Post.' Following that, every body started to write marches and call them 'two-steps,' and sometimes 'march and two-step.' The world went two-step crazy. And then, of course, came rag-time, interrupted in spots by a mild rage for Irish songs—mostly written by Jewish composers—and lastly—Jazz!"

Original Rag Was Hindu.

Mr. Sousa, by the way, has his own pet conception of the origin of both these terms—"ragtime" and "jazz." He says he never heard the word "ragtime" until after the World's Fair in Chicago, and at that fair there were a number of East Indian musicians who played all sorts of weird native dances, among them the "Raga." "I believe," said Mr. Sousa, "that we Americans—with our well-known passion for monosyllables—adopted the 'rag' part of it, and applied it to any sort of music that bore any resemblance to the rhythmic, syncopated movement of those Indian dances.

"As for 'jazz,' there are many explanations of it, but the most reasonable to me emanates from the old-time darkie minstrel shows of the South. In those shows they used two terms to indicate that a piece of slapstick comedy was 'sure-fire'; that is to say, a certain laugh-getter. A terrific swat with a stick, or a squirt of water in the face was always certain of producing mirth, and such bits of business were termed either 'hokum' or 'jazzbo.'

'Jazz' Typifies 'Slap-Stick.'

"The term 'jazz' as we use it signifies the entry of 'slap-stick' into music. I believe it is merely a passing fad. But there is no denying its popularity. It expresses the hysterical mood of today's public, the atmosphere of license and breaking away from old conventions and traditions. It typifies the mood of the world's youth who find convention dull and vapid. At its extreme it gets close to musical 'harlotry.'"

Sousa's band will probably give Winnipeg the best

Rochester - June Aug 22/19.

Sousa Writes New Work.

Lieutenant Sousa, who will come to Convention Hall with his famous band for a concert on Wednesday evening of next week, is said to have composed one of his most delightfully humorous things as a genial little satire on motion picture melodramas. It gives his impressions of the movie "thriller," indicating the action of the timid maid, the villain, the hero and the other stock characters. The Universal Film Company has made Sousa, an attractive offer for the composition to use with a film. Although this piece is not on Sousa's program for Rochester, he may give it as an encore. He is noted for his generosity in giving encores, and they usually include some of his most famous old marches. His program includes several new works that have won much favor on the band's tour across the continent.

Sea, N. J.

exposition of "jazz" that it has yet heard. In two of his new suites—which will be heard here this week for the first time—he has caricatured the new musical fad. It is introduced in the "Impressions of a Movie" and also in the "Showing Off Before Company."

"People look upon ragtime and jazz as distinctly American musical products," complained Mr. Sousa. "And that goes right against my conception of music. To my mind there is on such thing as national music. If there is such a thing as national music, what, for instance, is the national music of Germany—Beethoven or Strauss? What is the national music of France—Gounod or Debussy?"

National Music Is Imitation.

"To my mind national music implies but imitation. A composer in one country writes a big musical hit. Straightway his form and even his material is copied, and hence arises the idea that the particular style is native to a certain country. The so-called Irish songs are little more than a parody of a very limited few bars of Irish jingle."

Sousa himself comes from Portuguese stock, and the name is one of the oldest in America. His ancestors were among the famous old Portuguese explorers and navigators, and the earliest Sousa put his foot on this continent for the first time in 1530. His nationality has been a puzzle, however, almost everywhere he has gone, due to the fact that a press agent once spread the story that his name was invented—that he was a Greek named Philip So, and that his name painted on his baggage with the initials U.S.A. after them formed the name S.O.U.S.A.

In Germany the story was varied. They said his name was Sigismund Ochs. In England they said he was an Englishman named Sidney Ogden. No amount of denials, Mr. Sousa says, seems to completely kill the story.

The visiting bandmaster lunches today with the Lieutenant Governor, tomorrow with Kiwanis Club, and Wednesday with the Rotarians. On Thursday he will shoot at the traps. This is one of his favorite recreations, and he was among the leaders of the field in Saskatoon, Calgary and Edmonton during his recent engagements there.

Public - Ledger - Phila Aug 23/19.

AS TO SOUSA "FANS"

Bandmaster, Now at Willow Grove, Has Wide Following

Lieutenant John Philip Sousa is one of the most democratic of men. Nearly every afternoon when he has finished his concert, he is visited by members of the audience. Sousa is a man of many interests. His equestrianism and his trapshooting are diversions that keep him in fine physical trim.

The Sousa concerts at Willow Grove Park are awaited each season by many Sousa "fans." There are men and women who seldom miss a Sousa concert at Willow Grove and this "fan" vogue is discoverable in other places visited by the bandmaster and his men. It has come to Sousa's ears that there is a Pittsburgh man who comes each year to Willow Grove to spend a vacation at concerts in the park during the Sousa engagement.

Home News - New Brunswick Aug 20/19.

Plainfield Invites Sousa's Band For Anniversary Celebration

The citizens of Plainfield, have asked John Philip Sousa to take part in a celebration they have planned in his honor on Monday, September 22. It marks the twenty-seventh anniversary of the opening of Sousa's Band—where it gave its inaugural performance this same date twenty-seven years ago—a record we are told that no other band or music organization under the direction of one man has ever achieved in America. Mr. Sousa will present a program that will include many of the popular musical compositions that were then in vogue. Several members of the band, who played when the inaugural performance was given in Plainfield on Monday, September 22, 1892, are still with Mr. Sousa.

Examiner.
San Francisco
Aug 11/19.

Sunday Herald
Sept. 7/19.

7 DIE IN FIRE; SOUSA'S BAND STOPS PANIC

Car Filled With Merry-makers
Plunges Into Blazing Building
at Montreal Amusement Resort

Musicians Play On With Ragtime
Airs to Allay Fears of the
Crowd and Prevent Stampede

MONTREAL, Aug. 10.—Seven persons were burned to death tonight in a fire on a scenic railway at Dominion Park, an amusement resort near this city.

To allay the fears of the thousands who crowded the park, Sousa's band, which is playing there this week, continued its concert and while shouts of the firemen mingled with the moans of the dying there came from the bandstand the notes of opera and ragtime airs. Even when the black wagon arrived from the morgue, flying its black flag the gay tunes continued.

As the flames died down under the streams of water played upon them the section of the park in which the tragedy occurred was the only part of the resort in darkness.

The bodies of three men, three women and a boy were recovered from the ruins shortly before midnight. It is feared several more persons lost their lives and that the bodies will be recovered when search is resumed tomorrow. It has been impossible to identify the dead.

CAR FALLS INTO PYRE.

The cause of the fire, which not only destroyed part of the scenic railway, but also the "Mystic Mill" nearby, is unknown, but it is believed it was started by a lighted cigaret or match.

The fire started in the mill and quickly the flames laid hold on the skelton structure of the railway. When the firemen arrived the mill was a blazing pyre and a few minutes later that part of the railway constructed over the mill fell with a crash into the roaring furnace. According to witnesses, a car filled with merry-makers took a fatal leap into the flames.

TRAPPED BY FLAMES.

Coming from the mill could be heard moans of agony and cries for help, but the firemen found it possible to rescue only a few of the men, women and children trapped in the blazing structure. They did succeed, however, in cutting their way through the walls and dragging forth a few person almost smothered by the smoke.

Two of the bodies were found huddled together in the ruins. The others lay in different parts of the burned building so badly charred that it is believed identification can be established in only one or two cases.

Musical Council - Aug 20/19

ater, beginning on Labor Day.
Dr. Karl Muck sailed last Thursday from New York for Copenhagen.
Sousa's Band will celebrate its twenty-seventh anniversary at Plainfield, N. J., on September 22.



Phil. Public Ledger
Aug 31/19.

Three Generations of
John Philip Sousas.
The Ages Are 64, 40
and 9.

Photo by White Studios.

SOUSA'S LAST FORTNIGHT

Composer-Conductor Has Arranged
Several Special Programs

Two weeks remain of the 1919 season—the twenty-fourth—at Willow Grove Park and, the first of the two September weeks promises numerous special features. Lieutenant John Philip Sousa has prepared splendid concert programs; there will be a change of soloists, and another of the popular "All Sousa Music" days has been scheduled. Among the events are: Special Labor Day programs, and the outing of the Co-operative Welfare Association, P. R. T. employees, on next Wednesday and Thursday.

Miss Jeannette Powers, violin soloist, will make her final appearance at the concerts today. For the entire week, Miss Margery Moody, soprano and Miss Betty Gray, contralto, will be the vocalists with the Sousa organization. For the final week of the season, starting September 8, Miss Florence Hardman will be the violin soloist. The third of the four "All Sousa Music Days" occurs next Thursday, September 4.

Call - Newark - Aug 24/19

Elks' Carnival And Masquerade At Long Branch

Long Branch, Aug. 25.—The big social features of the week were the Elks' carnival and the masquerade ball given at the Hollywood Hotel. The former opened on Wednesday night and closed tonight. It attracted several thousand visitors, including not a few summer people. There was a change of program nightly. Outdoor dancing was featured.

Governor Runyon will attend the dedication of the Free Brothers of Israel Temple tomorrow afternoon. Judge R. V. Lawrence of Freehold will also be a speaker.

The two Catholic parishes here this week have been busy in drives to collect \$2,500 toward the \$300,000 being raised as an endowment fund for St. Mary's College, Plainfield. The summer folks took an active interest, particularly in St. Michael's parish, where a number of Newark Catholics summering at the shore attend the services. The chairman of the drive at St. Michael's is John J. Lively. Dr. C. Cattanch is secretary.

The Rev. Joseph Rosenblatt, who appeared with Sousa's Band at Ocean Grove last week, will give a concert at the Casino Thursday night.

SOUSA HAS 2 WEEKS AT WILLOW GROVE

Famous Bandmaster Prepares
Exceptional Programs for
September Day Concerts.

How greatly the patrons of Willow Grove Park are favored each Summer in the character of band and orchestra concerts is generally recognized but there is no stronger proof of the popularity of the various organizations heard at the park than is furnished by facts relative to out-of-town engagements at which an admission fee is charged. At Willow Grove one hears bands and orchestras without charge other than that for special reserved seats—and there are thousands of free seats. Lieutenant John Philip Sousa, who, with his band, is in the midst of a tremendously successful concert season, has drawn overflowing audiences during his stay at the park, but before he arrived there this year he was on a Canadian tour that was a succession of ovations and of crowded houses and open-air places. Just before he came to Philadelphia for his stay at Willow Grove he had six engagements on successive evenings and receipts were of that magnitude to merit statement. At Saranac Lake the Sousa concert had receipts of \$2750. Next evening at Utica there was \$1800 in the box office. At Rochester in the Convention Hall the audience represented payments for seats to the amount of \$3750. The Auditorium at Auburn made return to the treasurer of \$2375 and at Johnstown, where a guarantee of \$1500 had been given, the audience surpassed the expectations of the management. The concluding day of the week, spent at Ocean Grove, brought \$6200 into the treasury. Thus it may be seen to what extent the Sousa band and the Sousa music have a hold on the public and how fortunate Philadelphians are in having the band here for four weeks at no admission charge.

Two weeks remain of the 1919 season—the twenty-fourth—at Willow Grove Park, and the first of the two September weeks promises numerous special features of importance, presaging the attendance of unusually large crowds at the famous music and amusement center. Lieutenant Sousa has prepared splendid concert programs, there will be a change of soloists with the organization, and another of the popular "All Sousa Music" days is scheduled. Among other special events are: Special Labor Day programs, and the outing of the Co-operative Welfare Association of P. R. T. employees, on next Wednesday and Thursday.

*American
Baltimore
Aug 31/19*

THE LYRIC

John Philip Sousa and his band will appear at the Lyric Theatre, Baltimore, one night only, Tuesday, September 23. This will be the only opportunity music lovers in this vicinity will have this season of hearing the famous bandmaster and his organization, together with his group of distinguished soloists.

Among the soloists who will be heard will be Miss Frances Hardman, violinist; Miss Mary Baker, concert soprano of note; Mr. Frank Simon, cornet virtuoso; Mr. Lewis B. Fritze, flutist of the Philadelphia orchestra; Mr. H. Benne Henton, saxophonist, whose phonograph records are world famous; Mr. Joseph Martbage, harpist; Mr. Joseph Norrito, clarinetist; Mr. Ralph Corey, trombonist; Mr. Joseph Greene, xylophonist, who is the creator of Jazz music for phonographs.

During the evening Sousa and his band will play many of the conductor's latest compositions.



JOHN PHILIP SOUSA
& HIS BAND
LYRIC, TUES. NIGHT SEPT 23

SOUSA AND HIS BAND

The twenty-ninth tour of John Philip Sousa and his band will include his appearance at the Lyric Theatre, Baltimore, on the night of Tuesday, September 23, and this promises to be the most important musical event of the year.

The war interrupted the annual Sousa tours for at that time the famous bandmaster gave up all his work to enlist in the navy, where he served his country by organizing the Great Lakes Naval Band, which probably did more for naval recruiting during the war with Germany than any other one factor. Now that the war is at an end, Lieutenant Sousa is again delighting music lovers all over North America and his receipts since the inauguration of the tour early this summer have broken all known records in the United States and Canada.

When the band comes to the Lyric Theatre on September 23 it will be composed of 60 musicians, led by Sousa himself, with a dozen soloists all skilled in their respective lines. These include such musicians as Miss Frances Hardman, violinist; Miss Mary Baker, concert soprano of note; Mr. Frank Simon, cornet virtuoso; Mr. Lewis B. Fritze, flutist of the Philadelphia Orchestra; Mr. H. Benne Henton, saxophonist, whose phonograph records are world famous; Mr. Joseph Martbage, harpist; Mr. Joseph Norrito, clarinetist; Mr. Ralph Corey, trombonist; Mr. Joseph Greene, xylophonist, who is the creator of Jazz music for phonographs.

*Public Ledger
Phila-Pa.
Aug 29/19*

SOUSA MUSIC DRAWS CROWDS

The second of the four "All-Sousa Music" events scheduled to be given at Willow Grove during the final weeks of the 1919 season attracted many thousands of Philadelphians yesterday and last night.

Two similar feature events remain to be given on Thursday, September 4, and Thursday, September 11.

Herald-N.Y. Sept 7/19

Sousa's Band will give a matinee concert in Plainfield, N. J., on September 22, to celebrate the twenty-seventh anniversary of the start of the original Sousa's band in that city.

*Musical Courier
Aug 28/19*

And "Opera Mad"

Lieutenant John Philip Sousa and his band are scoring huge successes on their present American tour. Our land, says Lieutenant Sousa, is "band hungry."

John Philip Sousa and his band of 60 players will give a concert in Baltimore in the Lyric Theatre on the night of September 23. It will be part of Sousa's twelfth transcontinental tour of the United States of America. Sousa rendered much service to the national government during the world war.

*Inquirer-Phila
Aug 30/19*

SOUSA AT WILLOW GROVE

Special Features Prepared for Next
to Closing Week

Two weeks remain of the 1919 season at Willow Grove Park, and the first of these promises numerous special features of importance. Lieutenant Sousa has prepared splendid concert programmes, there will be a change of soloists with the organization, and another of the popular "All Sousa Music" days is scheduled. Among other special events are: Labor Day programmes and the outing of the Co-operative Welfare Association of P. R. T. employees, on next Wednesday and Thursday.

Miss Jeannette Powers, violin soloist, will make her final appearance at the concerts today. Miss Margery Moody, soprano, and Miss Betty Gray, contralto, will be the vocalists with the Sousa organization this week.

Next Wednesday and Thursday the members of the Co-operative Welfare Association, all of whom are Philadelphia Rapid Transit Company employees, with their wives and families, and hosts of their friends, will hold a picnic and reunion at the park. Under the plans as arranged, and because the number of these picnickers will total many thousands of people, it is essential that the outing be held on two days.

Record-Phila - Aug 31/19

WILLOW GROVE PARK

P. R. T. Employees to Hold Two-Day
Picnic at Resort.

Two weeks remain of the 1919 season—the twenty-fourth—at Willow Grove Park, and the first two weeks promise numerous special features of importance. Lieutenant Sousa has prepared splendid concert programs. Among events are special Labor Day programs and the outing of the Co-operative Welfare Association of P. R. T. employees, on Wednesday and Thursday.

Jeannette Powers, violin soloist, will make her final appearance at the concerts today. All week Margery Moody, soprano, and Betty Gray, contralto, will be the vocalists with the organization. Miss Moody, in former engagements at Willow Grove, delighted audiences by her intelligent and careful renditions of operatic and other airs. Miss Gray, new to patrons of Willow Grove as an artist soloist, is a contralto whose successes have won for her recognition and praise. Sousa's opinion is that she will win equal approbation from Willow Grove audiences. Florence Hardman is to be the violin soloist.

In the special programs for tomorrow Sousa has included many of his own compositions, together with popular works of other composers. The third of the four "All-Sousa Music" days, on Thursday, will be of marked musical importance, for the March King has delved deep into his repertoire and splendid concert programs are assured. On Wednesday and Thursday the members of the Co-operative Welfare Association, all of whom are Philadelphia Rapid Transit Company employees, will hold a picnic and reunion at the park. The picnickers will number many thousands of people. The entertainment program calls for sports and outdoor events of all kinds, swimming and track events, with prizes to be awarded in the different competitions. There will be special music programs by Sousa on the first of the two picnic days. The second day happens to be the "All-Sousa Music" day.

SOUSAS—THREE GENERATIONS



Here are all the John Philip Sousas in existence: John Philip, the 2d, at the left (forty years old), watching John Philip, the 1st (sixty-four years old), teach John Philip, the 3rd (nine years old), how to play the piano. All this happens at Sands Point, L. I., where the March King has his Summer home.

N. American - Phila Aug 31/19

SOUSA'S FINAL FORTNIGHT STARTS AT WILLOW GROVE

P. R. T. Workers' Outing Next Wednesday, With Special Programs

Two weeks remain of the 1919 season—the twenty-fourth—at Willow Grove Park. The present week promises numerous special features of distinct importance.

Lieutenant Sousa has prepared more popular concert programs. There will be a change of soloists with the organization, and another of the popular "All Sousa Music" days has been scheduled. Among the special events are special Labor day programs, and the outing of the Co-Operative Welfare Association, P. R. T. employees on next Wednesday and Thursday.

Jeanette Powers, violin soloist, will make her final appearance at the concerts today. For the entire week Margery Moody, soprano, and Betty Gray, contralto, will be the vocalists.

Lieutenant Sousa has drawn overflowing audiences during his present stay at the park, but before he arrived there this year he was on a Canadian tour that was a succession of ovations and of crowded houses and open-air places. Just before he came to Philadelphia for his stay at Willow Grove he had six engagements on successive evenings and receipts were so huge as to warrant comment.

Telegraph - N. Y. Sep 7/19

Sousa Honored Again.

John Philip Sousa, under whose direction the Great Lakes Training Station Band became so famous, is to be the honorary director of the United American War Veterans' Band, for which recruiting headquarters have been opened in New York City. Every veteran who has served either in this or other wars in which the United States has been engaged, is eligible to membership. It is proposed to make the band surpass any of the European bands in magnificence.

Sun. Call - Aug 30/19

SOUSA HERE SEPTEMBER 23

John Philip Sousa and his band will give a concert at the Lyric Tuesday evening, September 23. The band will be composed of 60 musicians, with a dozen soloists. The latter include Miss Frances Hardman, violinist; Miss Mary Baker, concert soprano; Frank Simon, cornet virtuoso; Lewis B. Fritze, flute, formerly with the Philadelphia Orchestra; H. Benne Henton, saxophone; Joseph Marthage, harp; Joseph Norrite, clarinet; Ralph Corey, trombone, and Joseph Green, xylophone.

During the concert Sousa will play many of his latest compositions, including: "When the Boys Come Sailing Home," "Sabre and Spurs," "In Flanders Field," "Solid Men to the Front," "Lovely Mary Denny," "The Liberty Loan March," "Field Artillery," "The Wedding March," "Semper Fidelis," as well as his famous "Stars and Stripes Forever."

Quon. Phila - Aug 31/19

LONG BRANCH HAS FETE

Big Crowds Turn Out Merrily at Elks' Carnival.

Special to "The Record."

Long Branch, N. J., Aug. 30.—The Victory Carnival given by the Elks occupied summer society here this week, and thousands attended not only from Long Branch, but from neighboring resorts, interest not flagging during its four-night run. The grounds resembled a county fair, scarcely an attraction being missing. Many novelties were introduced in the way of entertainment, and there was outdoor dancing to the music of a jazz band.

St. Luke's Church gave a welcome home supper and reception this week for its returned service men. Dr. John Handley was toastmaster, and there were speeches by Harry P. Bennett, Elmer H. Geran, John H. Houghton, Miss Clara W. Bennett and Howard Johnston. St. Luke's sent 58 members into overseas service, including four women.

Captain Oliver W. Morris, Lieutenant Langdon E. Morris, Battalion Sergeant Major J. Russell Woolley, and other returned soldiers spoke of their overseas experiences. Mlle. Paula Gilles De Stert sang the "Marseillaise." West Long Branch is planning a welcome home celebration September 12.

A concert was given in the Long Branch Casino Thursday evening by Joseph Rosenblatt, the Jewish Cantor, who sang with Sousa's Band at Ocean Grove recently. It was the inaugural concert of a series to be given throughout the United States by the Cantor's Association of America, to raise funds to care for its worthy members.

Sousa and the Fans

Lieutenant John Philip Sousa, who, Willow Grove Park, is giving concerts that are attracting great crowds admirers, is one of the most democratic of men. Nearly every afternoon when he has finished his concert, he is visited by persons who have known him or who have gained an introduction. Sousa is a man of many interests and to that fact is due the splendid health he has and the cheerful and interested outlook he has on life. His equestrianism and his trap-shooting are diversions that keep him in fine physical trim.

The Sousa concerts are awaited each season by many Sousa "fans." It has come to Sousa's ears that there is a Pittsburgh man who comes each year to Philadelphia to spend a vacation at concerts in the park during the Sousa engagement. But the "fan" who deserves special mention has more recently been discovered. He is an organist at Johnstown, N. Y., and his name is J. F. Thomas. On the day before the band played at Johnstown, a little Thomas arrived to bless the organist's household. Proud papa was at the station to greet his old friend, Sousa, and nothing would do but that the bandmaster should go to Thomas' home to see the infant. "It has been an awful disappointment to me, though," said Thomas, "for it is a girl and we did so want a boy so that we could name him John Philip Sousa." However, Thomas declared that he wanted the bandmaster to give a name to the little girl, and Sousa, after a moment's thought, asked: "Since you like the initials, why not name the child after my daughter, Jane Priscilla Sousa?" Into the eyes of the doting papa came a joyful light and he shouted: "Hurrah, the very thing. And she is Jane Priscilla. Sousa Thomas from this moment on."

From
PRESS,
Philadelphia, Pa.

HOW BARRY MCCORMACK CAME TO ENACT LARRY

When Willard Mack wrote "Sunrise," the comedy-drama now playing at the Little Theatre, he had every intention of playing the leading role, "Larry Lannigan," and therefore naturally wrote the part around himself. But complications with New York managers made the arrangement impossible. For a time it seemed as if the play would have to be withheld until Mack was free to step into the part he had written for himself or unless another Larry could be found. A splendid company had been selected, but the leading man was missing. All attempts to fill the exacting role were fruitless until Mack himself came to the rescue with Barry McCormack, who at the time was doing his ninety-sixth week in "Turn of the Mind." Barry would be just the man, was Mack's opinion, and without further delay the part was offered to him. At the same time, however, McCormack was invited to join "The Lost Leader," which was to open at the Greenwich Village Theatre, in New York. He hesitated for a while, but finally agreed to read "Sunrise" and render a decision on the following day. The answer was fortunately yes, and the result is his current performance as "Larry."

HOW SOUSA WAS WELCOMED

Big Receipts at Recent Concerts as Index of His Popularity.

How greatly the patrons of Willow Grove Park are favored each summer in character of band and orchestra concerts is generally recognized, but there is no stronger proof of the popularity of the various organizations heard at the park than is furnished by facts relative to out-of-town engagements at which an admission fee is charged. At Willow Grove one hears bands and orchestras without charge other than that for special reserved seats—and there are thousands of free seats. Lieutenant John Philip Sousa, who, with his band, is in the midst of a tremendously successful concert season, has drawn overflowing audiences during his stay at the park, but before he arrived there this year he was on a Canadian tour that was a succession of ovations and of crowded houses and open-air places. Just before he came to Philadelphia for his stay at Willow Grove he had six engagements on successive evenings and receipts were of that magnitude to merit statement. At Saranac Lake the Sousa concert had receipts of \$2750. Next evening at Utica there was \$1800 in the box-office. At Rochester, in the Convention Hall, the audience represented payments for seats to the amount of \$3750. The Auditorium at Auburn made returns to the treasurer of \$2375, and at Johnstown, where a guarantee of \$1500 had been given, the audience surpassed the expectations of the management. The concluding day of the week, spent at Ocean Grove, brought \$6200 into the treasury. Thus it may be seen to what extent the Sousa band and the Sousa music have a hold on the public and how fortunate Philadelphians are in having the band here for four weeks at no admission charge.

Standard-Courier
Aug 22/19

SOUSA'S ANNIVERSARY

Great Band Been Together for Twenty-seven Years

New York, Aug. 22.—An interesting musical event will be the appearance of Sousa's band at a matinee at Plainfield, N. J., on Sept. 22, when will be celebrated the twenty-seventh anniversary of the opening of the original Sousa's band in that city.

Twenty-seven years ago, to the day, under the management of Blakeley, the band gave its first concert. It has remained intact since that time.

When Sousa joined the navy at the outbreak of the war with Germany many of his bandsmen enlisted in the navy, and played with him in the Great Lakes Naval band. At the signing of the armistice the band was reorganized, and is now on a trans-continental tour which will last until late in January.

Many of the players who were with Lieutenant Sousa at the Plainfield opening twenty-seven years ago are still with him, and have played with him on his around-the-world tour in 1911-1912 and have made several tours of Europe.

from
address
date

The keys of the city of Cleveland were presented to Lieutenant John Philip Sousa, the famous American bandmaster, on the occasion of his recent visit to that city. The Mayor and his staff, together with a huge audience of seven thousand people, made the presentation an important ceremony.

One thousand dollars is offered for

Musical Courier
New York City

Lieutenant John Philip Sousa was made a Doctor of Music by Pennsylvania Military College recently, an honor highly deserved and which Yale, Harvard, or Columbia should have deemed it a privilege to confer long ago on so accomplished successful and patriotic a musician as Sousa.

PASSING AMERICA THE BLACK SPOT

Or, If You Like Better, Putting the Musical Curse on Us.

DOCTOR MUCK AT IT AGAIN

From Berlin Come Narratives of Our Broad General Lack of Kultur.

BIT by bit, the facts of the esteemed Dr. Karl Muck's differences with the easy-going U. S. of A. are seeping out. Just lately a considerable touch has been added to the budget by the Boston Post, which is publishing a series of articles seemingly based on "inside stuff."

To begin with, since his arrival in Berlin, the good Doctor has been expressing himself very freely on America and the Americans.

The Curse in Full.

He points out that he came to us only at our own express invitation; that he was treated as no guest should ever under any circumstances be treated; that his companions in internment were a scaly lot; that the United States is a nation of curs; that he hated to appear as an artist and musician before people who know nothing better than the worship of the dollar; that, anyway, he will not be missed here, as we still have Sousa, who is sufficient to satisfy all our musical needs; and that, finally, he was interned because the stupid American secret service men mistook a penciled score he had of the Bach "St. Matthew's Passion" for a spy code!

No, we are, on reconsideration, a little mistaken in the order of our items. Muck did not make the statements that we are a nation of curs and that he hated to soil his artistry by appearing before us in his Berlin interviews. He wrote these interesting remarks in a letter to a Boston fashionable girl well before he was caught and interned. The Post reproduces this letter now in its articles.

But the rest of the charming series of comments comes from Berlin. However, we might just take a glance at what the New York Times says editorially in this matter:

Somebody Might Really Tell.

"This talk seems to have been well received in Berlin. It would have been wise to prevent its emergence thence, for there are several people in the United States who know why Dr. Muck was arrested, interned and finally deported, and should he continue much longer thus to exploit his grievances the information as yet kept within a narrow circle may reach a wider one, with results disastrous even in Berlin, to the Doctor's reputation for—well, call it veracity and let it go at that.

"As for his characteristically courteous reference to another musician, that needs no commentary except what is self-supplied. Mr. Sousa can afford to smile at it."

Our only regret is that all this nastiness must have done much to destroy the last years of Major Higginson's life. It was too bad, for Mr. Higginson could not have self just what was going on.

However, the rest of the world is understanding better now, and certainly nobody will continue to blame the princely "founder and sustainer" of the Boston Symphony Orchestra for his apparent share in the muddle. The Boston concerts of November 21 and 22, by the by, were announced on the program as in memory of Major Higginson, the numbers played evidently being his special favorites—Schubert's B minor Symphony, Beethoven's C minor and the Brahms pianoforte concerto in B flat.

If They Are Under Thirty.

All Italian composers under 30 years of age are eligible to compete for the prize of 10,000 lire offered by the city of Bologna for an opera.

DINNER AT WILLOW GROVE IN HONOR OF LIEUT. SOUSA

Prominent men of this city were guests at a dinner in the Casino, Willow Grove Park, last night, given by John R. Davis, park manager, in honor of Lieutenant John Philip Sousa, who has been giving a series of concerts at Willow Grove.

In the party were T. E. Mitten, E. T. Stotesbury, Colonel J. Warner Hutchins, Colonel Louis J. Kolb, Colonel J. Howell Cummings, Cyrus H. K. Curtis, Charles A. Beach, John C. Swartley, H. C. Swartley, Montgomery Wright, W. H. Llewellyn and W. Percy Mills.

Phila Record Nov 20/19

Phila Record Sept 7/19

THREE GENERATIONS



The Celebrated Bandmaster, John Philip Sousa, His Son and His Grandson, Who Seems to Be Musically Inclined.

Phila N Amer. Nov 3/19 Phila Rec'd. Sept 7/19

News and Comment



If, as Dr. Karl Muck sneers, Sousa is good enough for Americans, the doctor ought not to forget to add that America was good enough for Sousa.

Phila Engineer Sept 14/19

WILLOW GROVE CLOSES
Final Concerts of 24th Season to be Given Today
Today marks the formal ending of the Twenty-fourth season at Willow Grove Park. The final concerts by Lieutenant John Philip Sousa and his band and soloists will be given; thousands of patrons will take their final "spin" over the amusement devices, and shortly before midnight the signal will be given for "all lights out."

Phila Record Sept 15/19

vices and shortly a considerable park in Philadelphia. Estlin says that during the summer months the park will run as a park, and that it has been a tremendous success. The S. S. entrained the final where a thousand cities give joy to the people.

from North American
Philadelphia, Pa.

**50,000 PERSONS HEAR
LAST SOUSA CONCERTS**

More than 50,000 persons attended the closing concerts by Sousa's Band yesterday afternoon and last night at Willow Grove Park. Numerous Sousa selections were on all programs. At their conclusion the lieutenant was given a bouquet. Lieutenant and Mrs. Sousa have been staying at the Huntingdon Valley Country Club. The band left at once for Springfield, Mass., where the first of a series of concerts in an eastern, southern and western tour will be given.

CORNETIST OF ABILITY
Frank Simon Is Regarded as Among Most Distinguished Instrumentalists.

Visitors to Willow Grove Park, where Sousa and his band are concluding the most successful engagement in the history of that organization, are loud in praise of the instrumentalists and of the soloists. Sousa has selected his men with great care, and perhaps none of them has had greater popularity during the engagement than the cornetist, Frank Simon. He is really a virtuoso, and his fame is nation-wide. He is concertmaster and assistant conductor, and in everything he does there is that art that comes from intuitive perception and a fine talent. Simon is comparatively a young man, but he has been before the public for years. He was born in Cincinnati in 1889, but his boyhood was spent at Middletown, Ohio. When he was seven years of age, he began his cornet playing, and at 14 years of age he was a local band leader. His precocity caused much comment, and it was predicted that he had a brilliant future. At 19 years of age he was cornet soloist with Kopp's Band, and later, for four years, he was soloist and the assistant conductor with Weber's Prize Band. Two years were spent in the Cincinnati Symphony Orchestra, and in 1914 Simon joined the Sousa Band as soloist and as assistant to Herbert Clarke. In 1918 Simon succeeded Clarke in the band, and

since that time there has been a continuation of ovations for the brilliant instrumentalist. Simon has played in nearly every city of this country and of Canada, always to tremendous enthusiasm.

Phila Record Sept 14/19

Phila Press Sept 15/19

Phila Engineer Sept 1/19

LIGHTS OUT" SIGNALS CLOSE OF WILLOW GROVE PARK

25,000 Visitors from Pennsylvania and New Jersey on Last Day of
Season—Millions Attended During 24th Year of Amusement
Place—Sousa's Band Entrain.

Willow Grove Park closed last night, the final afternoon and night of the twenty-fourth season with an attendance conservatively estimated to be far in excess of twenty-five thousand people from Philadelphia, and different parts of Pennsylvania and New Jersey. Night concerts by Lieutenant Sousa and his band and soloists were heard by audiences of 12,500, at each concert; and the two programs were featured by numerous selections written by Sousa himself, and by the presentation of a large bouquet to the March King.

The signal for "lights out," the formal closing of the amusement devices and the end of the 1919 season, was given shortly before midnight; but it was considerably after that hour before the last park patron was bound homeward. Estimates of the total number of visitors during the sixteen-week season will

not be available for some days, but the total, it is said, will run into the millions. Officials of the park, shortly before closing, said: "Weather conditions taken into consideration, and the effect of the long rainy season in Midsummer distinctly noticeable, the twenty-fourth season has, however, been a thoroughly satisfactory one."

The Sousa organization of musicians entrained immediately after the end of the final night concert, going to Springfield, Mass., where the first of a series of concerts in a tour to include all the large cities in the South and West will be given.

Lieutenant Sousa and Mrs. Sousa have been staying at the Huntingdon Valley Country Club, on the Old York Road, for the last four weeks, and the noted musician and conductor accompanied his organization.

'SOUSAESQUE' MUSIC AT WILLOW GROVE

Special Programmes Arranged This Week to Visiting
Knights Templar

Only eight days remain of the 1919 season at Willow Grove Park and for the final thirty-two concerts Lieutenant John Philip Sousa has prepared



MISS MARGARET MOODY

programmes of deep musical interest. Preference will be given during the final week to the compositions of Lieutenant Sousa himself, in responding to many requests by patrons of Willow Grove.

The fourth, and final "All Sousa Music" programmes will be given at the concerts of next Thursday, September 11. In the compilation of these programmes, the March King has included those compositions which he himself regards as the most striking, most effective, or most "Sousaesque" of all his musical writings.

For the solists, Miss Margery Moody,

soprano; Miss Betty Gray, contralto; and Miss Florence Hardman, violinist, as well as for Frank Simon, Louis E. Fritze, H. Benne Henton and Joseph Green.

Lieutenant Sousa has included in virtually every programme those compositions best suited for individual interpretations by these artists.

Willow Grove unquestionably will be the Mecca of thousands of visiting Knights Templar. It is expected that large delegation of the lodgemen will take advantage of the opportunity to visit the famous music and amusement centre and hear one or more of the concerts by Lieutenant Sousa and his band.

The return of thousands of school children to their studies early in September means the virtual end of the reunion and the excursion period, and the final week of the season will virtually be given over to the "regulars"—those patrons who make frequent visits during each successive park season and to the Knights Templar.

Sept 1/19 Engineer

Sousa Is Never Idle

Every minute of the time that he can spare from his horseback riding or during concert intermissions is spent by Lieutenant John Philip Sousa in putting the finishing touches to his latest novel, to be published within a few weeks. As soon as concerts at Willow Grove Park are completed the famous bandmaster goes in his motor car to the Huntingdon Valley Country Club at Noble to take up the reading and correcting of proof of "The Transit of Venus." He regards the work as the best that has come from his pen, and the story, with its delightful love interest and with its elements of subtle humor, has many touches that will appeal to the person who has traveled. Sousa has placed some of the situations in remote places of the world—places he and Mrs. Sousa have visited—and his descriptions are consequently authentic.

However, it is hardly correct to say that Sousa devotes himself completely to his novel, for he has occasional periods in which he composes and of course the visitor to his concerts is made happy by hearing many of these distinctive and inspiring works. One of the best of his songs, "In Flanders Fields," the musical setting to the famous poem by Colonel John McCrae, was written at the request of the lamented poet and was highly regarded by him. Miss Mary Baker, one of the singers with the band, found this song of tremendous appeal, and it was among the most popular offerings she had during the first two weeks of her engagement here.

Stude Oct 1919.

John Philip Sousa

Perhaps there are no people with greater imagination than the American. Being the most youthful of nations, we are like children absorbing the thrills of a fairy story. We probably show a keener interest in the affairs of the world than the older nations. Therefore, we place anyone who has accomplished great things on our mental throne, and bow with admiration. As a people, we are devoid of envy, and are jealous only of our honor. Let any man give the world something worth while and we take him to our hearts. It is so

with Rachmaninoff. With a name but a myth to us in his early days, we took him and placed him in the garden of those we admire. The "C# Prelude" has been known for years wherever music is heard in our land. Years ago I played it under the simple title of "Prelude in C# Minor" in every town from the Atlantic to the Pacific, from the St. Lawrence to the Gulf Stream. A little later a friend told me he had heard it in Europe as "The Bells of Moscow." A man told me that it was used as the entracte music in the Russian play "Crime and Punishment," and I again changed the name and placed in on my program under its new cognomen, and it sounded just as effective. In any attempt to name the great men in musical art, Rachmaninoff must be seriously considered. A long and happy life to him!

HOUSEBACK RIDES KEEP SOUSA FIT

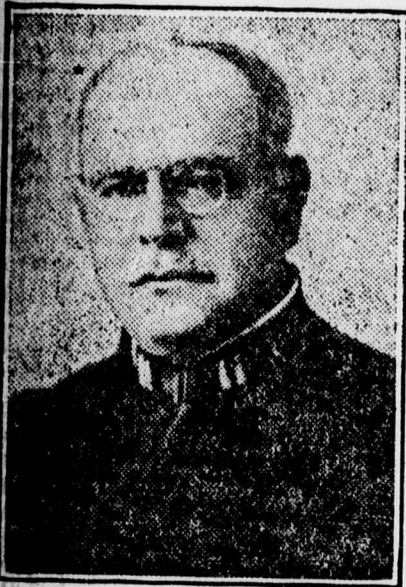
Bandmaster Tells of Cordiality of Canadians, Who Are Keen to Please Americans.

SHOOTING IS RELAXATION

Composer Has Traveled 800,000 Miles—He Has Ten Operas to His Credit.

John Philip Sousa, bandmaster and composer, is glad to be at Willow Grove Park again. He is staying at the Huntingdon Valley Club and every morning, soon after breakfast, he is on his fine saddle horse on trips into the many pretty country lanes and roads that abound near Willow Grove. Sousa's groom brings the bandmaster's horse from Jenkintown and frequently accompanies the distinguished conductor on equestrian exploits. Sousa is familiar with every outlying section of Philadelphia and he never tires of the rural beauty of the gently rolling country that one finds here and in surrounding counties.

"I am enjoying my stay here," said



JOHN PHILIP SOUSA.

Lieutenant Sousa yesterday, "and it has been a great joy to me to have the public so responsive. We began our engagement in a storm, but the park had thousands of visitors and they were most enthusiastic. But we have been having a wonderful success all season. I have just come back from a six weeks' tour of Canada, where there was all sorts of spontaneous tribute paid to us. I was honored at many special dinners, banquets and luncheons and the whole atmosphere breathed the friendliness of the Canadians for the people of the United States. Much of the fervor of the receptions we had was because of this desire to show that the Canadians and the people of the United States are brothers, and yet there was no slighting of our musical appeal. The Canadians delighted in American music, and there was never so great enthusiasm as when we gave an all-American program with music by American composers only. "I was in a number of Canadian cities I had never visited before. The enthusiasm there was quite as great as at any other towns. Special 'shoots' were organized for me and I participated in a number of trapshooting events. I did very well, but at Edmonton, for some reason, I made a sorry exhibition. However, I had some satisfaction at another shoot later when I made 49 out of 50 clay pigeons. That is my relaxation—shooting, and, when it is possible, horseback riding. I am sure that I would long ago have worn myself out had I had no hobbies. It is very important for a man to get away from himself, and when I am shooting or riding I quite forget everything else. You can perhaps realize the benefit there is to me in my diversions when I tell you that I have traveled on concert tour 800,000 miles. I have written ten operas. I am the author of four novels and I have composed about three hundred miscellaneous pieces. I tell you this simply to show that it really has been needful for me to get away from the demands of my work."

Sousa today is probably the best-known American musician. The sale of his music surpasses that of any other American composer. His instrumentation is recognized by the best of the modern composers and they have not hesitated to use it in the obtaining of effects. Sousa's compositions are recognized as most typically American. He has invented an instrument called the Sousaphone, a large brass modification of the bass, and, curiously enough, the player of the instrument at Willow Grove Park is a full-blooded Indian, a man who has been dubbed "Sousa's

SOUSA PLANS FINE PROGRAM FOR WEEK

March King Prepares Unusual Concert for Last 3 Days of Willow Grove Season.

Lieutenant John Philip Sousa has compiled programs of deep musical interest for the remaining thirty-two concerts to be given at Willow Grove Park during the last eight days of the present season. Preference will be given to the March King's compositions, in response to many requests. Each program is evenly divided as to marches, suites, sketches and "unusual" compositions by Sousa, notably his "Showing Off Before Company."

The final Sousa Day will be observed next Thursday.

For the soloists—Miss Margery Moody, soprano; Miss Betty Gray, contralto; and Miss Florence Hardman, violinist—as well as for Frank Simon, Louis P. Fritze, H. Benne Henton and Joseph Green, Lieutenant Sousa has included in virtually every program those compositions best suited for individual interpretation by these known artists. In the selection of Miss Moody and Miss Hardman, both of whom have been heard at Willow Grove in former seasons, and of Miss Gray, an artist "new" to patrons of the park, Lieutenant Sousa has once more demonstrated his thorough knowledge of just what music lovers who visit Willow Grove most desire musically; for each of the three artists, in the concerts of the week just ended, has won marked approval by splendid renditions of both opera and the lighter compositions.

The park will unquestionably be the mecca of thousands of visiting Knights Templar, in Philadelphia for the conclave, starting to-day, and for the entire week.

Local Composer at Willow Grove

Thurlow Lieurance, who went among the Indians and who made phonographic records and notations of the love songs and the music of Sioux, Navahoes and Crows, utilized a number of the themes in the preparation of songs used on many concert programs. Lieurance's music came to the attention of Preston Ware Orem, of this city, who years ago had heard a number of the melodies of the aborigines. Orem has used some of the melodies in the making of a rhapsody typically American. His "American Indian Rhapsody," arranged for band, will have its first important offering by Sousa's band at Willow Grove Park on Friday next.

HOW SOUSA WAS WELCOMED

Big Receipts at Recent Concerts as Index of His Popularity.

How greatly the patrons of Willow Grove Park are favored each summer in character of band and orchestra concerts is generally recognized, but there is no stronger proof of the popularity of the various organizations heard at the park than is furnished by facts relative to out-of-town engagements at which an admission fee is charged. At Willow Grove one hears bands and orchestras without charge other than that for special reserved seats—and there are thousands of free seats. Lieutenant John Philip Sousa, who, with his band, is in the midst of a tremendously successful concert season, has drawn overflowing audiences during his stay at the park, but before he arrived there this year he was on a Canadian tour that was a succession of ovations and of crowded houses and open-air places. Just before he came to Philadelphia for his stay at Willow Grove he had six engagements on successive evenings and receipts were of that magnitude to merit statement. At Saranac Lake the Sousa concert had receipts of \$2750. Next evening at Utica there was \$1800 in the box-office. At Rochester, in the Convention Hall, the audience represented payments for seats to the amount of \$3750. The Auditorium at Auburn made returns to the treasurer of \$2375, and at Johnstown, where a guarantee of \$1500 had been given, the audience surpassed the expectations of the management. The concluding day of the week, spent at Ocean Grove, brought \$6200 into the treasury. Thus it may be seen to what extent the Sousa band and the Sousa music have a hold on the public and how fortunate Philadelphians are in having the band here for four weeks at no admission charge.

SOUSA HAS 2 WEEKS AT WILLOW GROVE

Famous Bandmaster Prepares Exceptional Programs for September Day Concerts.

How greatly the patrons of Willow Grove Park are favored each Summer in the character of band and orchestra concerts is generally recognized but there is no stronger proof of the popularity of the various organizations heard at the park than is furnished by facts relative to out-of-town engagements at which an admission fee is charged. At Willow Grove one hears bands and orchestras without charge other than that for special reserved seats—and there are thousands of free seats. Lieutenant John Philip Sousa, who, with his band, is in the midst of a tremendously successful concert season, has drawn overflowing audiences during his stay at the park, but before he arrived there this year he was on a Canadian tour that was a succession of ovations and of crowded houses and open-air places. Just before he came to Philadelphia for his stay at Willow Grove he had six engagements on successive evenings and receipts were of that magnitude to merit statement. At Saranac Lake the Sousa concert had receipts of \$2750. Next evening at Utica there was \$1800 in the box office. At Rochester in the Convention Hall the audience represented payments for seats to the amount of \$3750. The Auditorium at Auburn made return to the treasurer of \$2375 and at Johnstown, where a guarantee of \$1500 had been given, the audience surpassed the expectations of the management. The concluding day of the week, spent at Ocean Grove, brought \$6200 into the treasury. Thus it may be seen to what extent the Sousa band and the Sousa music have a hold on the public and how fortunate Philadelphians are in having the band here for four weeks at no admission charge.

Two weeks remain of the 1919 season—the twenty-fourth—at Willow Grove Park, and the first of the two September weeks promises numerous special features of importance, presaging the attendance of unusually large crowds at the famous music and amusement center. Lieutenant Sousa has prepared splendid concert programs, there will be a change of soloists with the organization, and another of the popular "All Sousa Music" days is scheduled. Among other special events are: Special Labor Day programs, and the outing of the Co-operative Welfare Association of P. R. T. employees, on next Wednesday and Thursday.

Times June 20

New York City

OPPOSES TEUTON OPERA ONLY AS PROPAGANDA

Indiana Branch of American Legion Asks Members Not to Fight Legitimate Performances.

INDIANAPOLIS, Ind., Jan. 5.—Members of the American Legion are instructed not to oppose German opera and Hungarian music "where the spirit, language and personnel are truly American, and where no attempt is made to arouse pro-German feeling" in a bulletin issued by the State department of the Legion and made public here tonight by Franklin D'Olier, National Commander of the organization. The bulletin will be sent to New York posts as a result of the opposition to recent scheduled performances of German opera in that State.

The bulletin states that it is necessary that the American Legion take a firm stand for Americanism and against every form of radicalism and propaganda aimed at "our fundamental institutions," but cautions that all posts are, at the same time, bound to maintain law and order.

"The great majority of service men and the public are almost solidly behind us in our opposition to German opera and concerts of German spirit and personnel," the bulletin states. "On the other hand, we should not oppose, as such, German opera and Hungarian music where the spirit, the language and the personnel are truly American and where no attempt is made through advertising or publicity to arouse the pro-German feeling that would minimize their defeat or guilt."

"Good music, whether it be by Wagner, Strauss, or Sousa, cannot and should not be killed, and any attempt to suppress it is bound to fail. At the same time attempts to use music as a setting for German propaganda and as a setting for placing German kultur before the public in its most favorable light must be opposed."

Season 1920

FROM
Record
JUL 11 1920 M

Philadelphia, Pa.

SOLOISTS WITH SOUSA

Bandmaster Has Written a March
for the American Legion.

An organization of 70 musicians is the band of John Philip Sousa, which will begin the new season in a few days. The soloists who have been engaged include two sopranos, Marjorie Moody and Mary Baker, and a young Canadian harpist, Winifred Bambrick, who is said to be of unusual brilliancy. Among the men the soloists include John Dolan, cornet virtuoso; Ellis McDairmid, flautist; Lee H. Davis, piccolo expert; Joseph Norrito, clarinetist; Charles Guiskoff, trombonist; Leonard Dana, euphonium player; John Kuhn, Sousa-phonist, and George J. Carey, xylophonist. All these men are of international reputation as instrumentalists. They will be heard at Willow Grove Park during the Sousa engagement beginning August 15. During that engagement Sousa will introduce a number of new compositions, including his "Comrades of the Legion," written at the request of the American Legion and in all likelihood to be made the authorized march of the Legion at the national convention in Indianapolis.

From North American
Philadelphia, Pa.

SOUSA SOLOISTS NAMED FOR COMING CONCERTS

John Philip Sousa and his band have just begun their twenty-eighth season at Springfield, Mass. The actual twenty-eighth birthday will be observed at the New York Hippodrome on Sunday, September 26, prior to which time audiences at Willow Grove Park will have heard the organization in a series of concerts, beginning next Sunday. Booking for the band is virtually completed, and the season will be the most extensive and comprehensive yet had in America.

Sousa will have with him what is said to be the finest body of soloists he has yet presented at concerts. One of these is a young harpist, Winifred Bambrick. Marjorie Moody, soprano; John Dolan, cornetist, and George J. Carey, xylophonist, are among the new stars. As in the past, Sousa will have new marches to offer here.

FROM
Public Ledger
Philadelphia, Pa.

Sousa and Harding

John Philip Sousa is an old friend of Senator Warren G. Harding, Republican candidate for President, and the famous bandmaster is hopeful of having opportunity during his forthcoming tour to give a concert which the senator may attend. The Sousa Band is to remain in this country this season, recent decision having been made to postpone a foreign tour because of the great cost of transportation and because of excessive taxes. The tour is to go as far west as Minneapolis, with the first important series of concerts at Willow Grove Park beginning August 15.

The Sousa organization this season is the finest that he has ever assembled. A particularly strong feature is the group of soloists, with Winifred Bambrick, a young Canadian harpist, who will assuredly attract unusual attention. Miss Bambrick was acclaimed in New York when she gave a recital recently and when she played with surpassing technique and with transcendent art the most difficult of modern works. On the list of soloists also are the sopranos Marjorie Moody and Mary Baker and the cornetist John Dolan.

Soloists will be on every program that the bandmaster offers at Willow Grove Park, and special features will be his two new marches, "Comrades of the Legion," dedicated to the American Legion, and "Who's Who in Navy Blue," dedicated to the midshipmen of the class of 1920-1921, Annapolis.

From
Record
Philadelphia, Pa.

MYSTERY OF A MULE

Sousa Doesn't Know What Became
of the Animal at Hippodrome.

Lieutenant John Philip Sousa, at Willow Grove Park, where he is filling an engagement with his band, was chatting with some friends about experiences at the New York Hippodrome. "It was just about the beginning of the war, and we were rehearsing for the new show," said he. "That was the year we had Charlotte, that marvelous skater, as a feature. Mr. Dillingham had given me the stellar position, probably as a drawing card. But when I had witnessed the rehearsals I went to him and said: 'Mr. Dillingham, you don't need me in this show—you have two big features in the trick mule and in Charlotte.' I wasn't intending in any way to disparage Charlotte, but I was quite sincere in saying that the mule was a star. He was the funniest animal I ever saw. But Mr. Dillingham only laughed, and I remained. What became of that mule I never knew—he didn't appear after rehearsals. But I am sure that he would have been a tremendous hit."

"Of course, you know what a great success Charlotte had. She was the daintiest and most graceful skater I ever saw, and she was as graceful, too, when she was not gliding on the ice. She had her father and her mother with her. What has become of her I am not sure, although I am told that she has gone into motion pictures. She told me once that she knew all my marches. You see, I made two tours on the continent, and my marches were generally taken up. In school the marches were played and words that I had never before heard in connection with the melodies were set to the marches and were sung in schools. She sang me a number of these songs that she and other children had learned in school."

It had been intended by Sousa to tour England and France this season, but inquiry elicited the information that amusement and other taxes are so great as to make a route financially impossible. The result of this is the remaining of Sousa and his band in America, where there is such a great demand for his services that booking has been a problem requiring much careful consideration so that no community shall be disappointed.

A CANADIAN HARPIST



A young Canadian, Winifred Bambrick, who received her early musical education in her native city, Ottawa, and who later studied in New York, fairly astounded critics of that city when they heard her at her first harp recital in Aeolian Hall. Her virtuosity was at once acclaimed and one writer declared that her program was the most difficult ever offered by a harpist in New York. She is said to play with surprising skill and vigor and her interpretation of Debussy and Dubois was a revelation of beauty, at the same time that it indicated a surpassing musical ability and understanding. John Philip Sousa, the bandmaster, was so impressed by her ability that he was quick to engage her for the tour of his band this season.

INQUIRER,
Philadelphia, Pa.

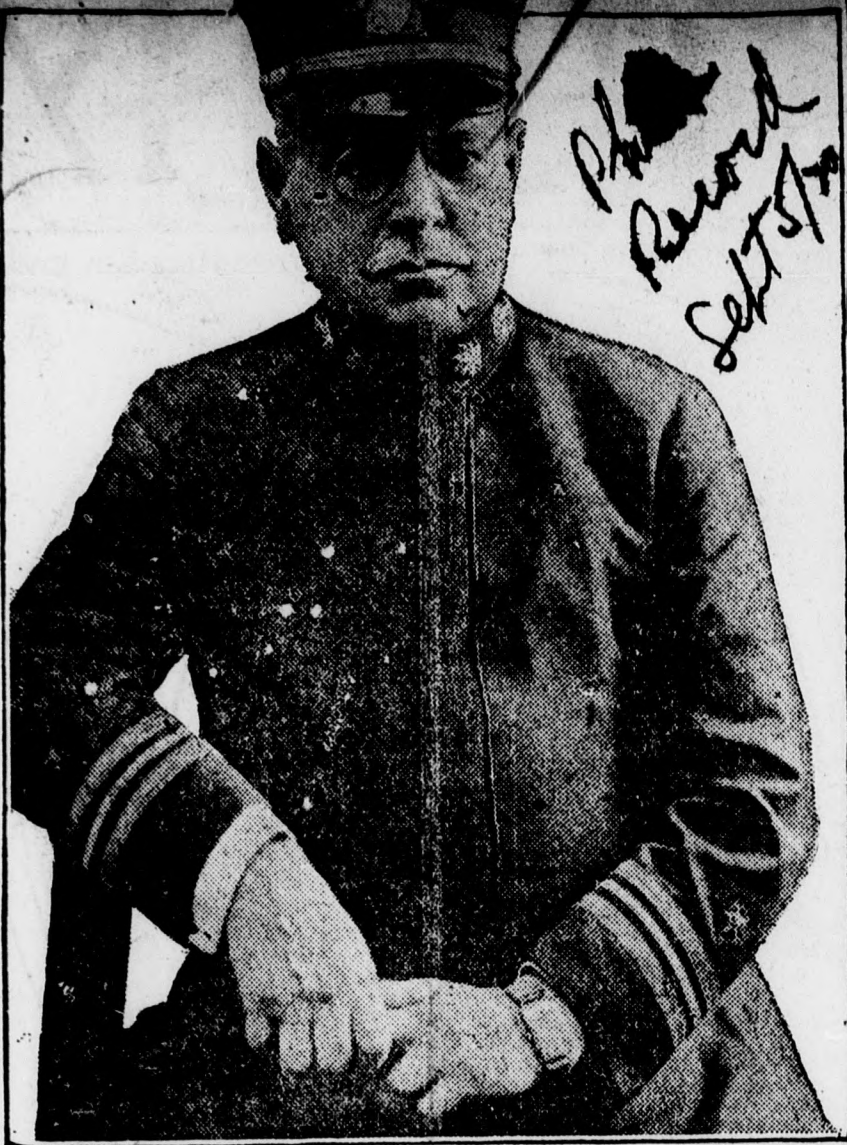
SOUSA AT WILLOW GROVE

Famous Director and Band Entertain
Big Crowds at Popular Resort

Lieutenant John Philip Sousa, who with his famous band is entertaining summer patrons at Willow Grove Park, has one medal that never shines in the spot light of the concert stage, but nevertheless, the collector of medals insist that the modest insignia of the National Trapshooters' League is one of his proudest possessions. Lieutenant Sousa, who is a crack shot, and as famous among sportsmen as he is admired among music lovers, is president of the league.

In the conductor's room "back of the stage" at Willow Grove Park the noted band leader talked yesterday of his outdoor adventures, not only with clay pigeons, but the more exciting pursuit of game on his 2000 acre preserve in North Carolina.

"Down South we have plenty of good shooting, and, of course, we have plenty of experiences that stimulate or amuse," he said. "We have use for a guide and he is a fellow who knows all the trails and the most likely places in which to find game. One of the most faithful is a darky who sometimes amuses you and sometimes is most exasperating. One day when we were coming from a duck hunt he pointed out a marsh rabbit. Every darkey is very keen about marsh rabbit meat and to give Mose a treat I laid the rabbit low. He was loud in his praise of my wonderful shooting. Then suddenly there appeared a brace of blue wing teal coming down the wind. They were going fast, and before reaching the boat they dived—one to the right and the other to the left. I shot first to the right and then to the left for a fine double as I ever made in my life. I turned to Mose with expectation at least a word of commendation. The I suggested that I had made a nice double. 'Yes, sah,' was Mose's response, 'but that sure was some shoot in' when you got that rabbit.'"



COMMANDER JOHN PHILIP SOUSA

Comrade Sousa is a member of the New York Athletic Club Post and dedicated his latest march to the American Legion. He has just become one of the charter members of La Societe des Hommes, 40 et Chevaux 8.

om North American
Philadelphia, Pa.

SOUSA ENJOYS HORSEBACK ALONG THE OLD YORK ROAD

Miss Edith Sousa, Composer's Daughter, Was
His Guest; Other Notes in Abington Section

Until mid-September Lieutenant John Philip Sousa is at the Huntingdon Valley Country Club, Noble, along the Old York road. The famous composer of march music devotes each morning horseback riding to points in the northern suburban section, but prefers an hour behind the traps or a chat with the clubmen to a round of golf. On last Sunday his daughter, Miss Edith Sousa, was his guest, returning late in the day to the Sousa summer home in Port Washington, L. I.

Mr. and Mrs. J. H. Brumbach, of Oley, Pa., announce the marriage of their daughter, Miss Helen Brumbach, to Joseph B. Winder, of Old York road, Abington, at Reading, Pa., on last Monday. Mr. and Mrs. Winder, after spending some time at points of interest in the New England states, will be at home in Abington, after September 1.

Mr. and Mrs. E. Raymond Ambler, of Old York road, Abington, are at Ocean City until the middle of September.

After spending some time as the guest of Mrs. J. Brooke Moseley, Willow Grove, Miss Eleanor Rosen has returned to her home in Philadelphia.

FROM AUG 1 1920 K
Record
Philadelphia, Pa.

SOUSA BAND FEATURES

Soloists Include Winifred Bambrick,
Acclaimed as Harp Virtuoso.

Lieutenant Commander John Philip Sousa is an old friend of Senator Warren G. Harding, Republican candidate for President, and the famous bandmaster is hopeful of having opportunity during his forthcoming tour to give a concert which the Senator may attend. The Sousa band is to remain in this country this season, recent decision having been made to postpone a foreign tour because of the great cost of transportation and because of excessive taxes. The tour is to go as far west as Minneapolis with the first important series of concerts at Willow Grove Park beginning August 15.

The Sousa organization this season is the finest that he has ever assembled. A particularly strong feature is the group of soloists with Winifred Bambrick, a young Canadian harpist, as the virtuoso, who will assuredly attract unusual attention. Miss Bambrick was acclaimed in New York when she gave a recital recently and when she played the most difficult of modern works. Debussy, Ravel and others of the modernists were on her program, which also included some of the older masters. On the list of soloists also are the sopranos Marjorie Moody and Mary Baker. The cornetist, John Dolan, is also of the personnel. Soloists will be on every program that the bandmaster offers at Willow Grove Park and special features will be his two new marches, "Comrades of the Legion," dedicated to the American Legion, and "Who's Who in Navy Blue," dedicated to the midshipmen of the class of 1920-1921, Annapolis.

From North America
Philadelphia, Pa.

SOUSA'S BAND FINEST, DECLARES DR. DIECK

Lieutenant Commander John Philip Sousa and his band will remain in this country this season, recent decision having been made to postpone a foreign tour because of the great cost of transportation and because of excessive taxes. The tour is to go as far west as Minneapolis, with the first important series of concerts at Willow Grove Park, beginning August 15.

The Sousa organization this season is claimed to be the finest that he has ever assembled. A particularly strong feature is the group of soloists, with Winifred Bambrick, a young Canadian harpist, as the virtuoso. On the list of soloists also are the sopranos, Marjorie Moody and Mary Baker, and a cornetist, John Dolan.

From Public Ledger
Philadelphia, Pa.

SOUSA GETS WELCOME AT WILLOW GROVE

Despite threatening weather, 5000 persons welcomed John Philip Sousa's band to Willow Grove Park yesterday for its first concert of the season.

In the program were newer numbers by Sousa, as well as compositions by others, and all were accorded hearty applause. Most of the encore numbers were older Sousa marches, and they were received best. "Who's Who in Navy Blue?" and "Comrades of the Legion," Sousa's newest marches, given yesterday for the first time, won immediate approval. Another recent Sousa number was a transcription of a "Study in Themes." Slater's "Piccolo Pic" and Zamecnik's novelette, "Amorita," were other "new" numbers.

In compilation of his four concert programs Sousa gave preference to the Middleton fantasia, "Breezes From the South"; the dance of the comedians from Smetana's "Bartered Bride"; Hume's tone poem, "The Dawn of Peace"; Massenet's caprice, "Sza-badi"; Hosmer's rhapsody, "The Northern"; Saint-Saens' "French Military in Algiers," and the Kreissler-Jacobi collocation, "Apple Blossoms."

Soloists were Miss Marjorie Moody, soprano; Miss Betty Gray, contralto; John Dolan, cornetist; George J. Carey, xylophone, and J. Gurwicz, cazo-

From
Record
Philadelphia, Pa.

SA A GOOD SPORT

ing Is Not a Wanton Destroyer of Game.

John Philip Sousa received yesterday a letter from an irate sportsman calling the March King to account for his indulgence in the shooting of birds and animals for sport. Mr. Sousa was amused at the vehemence of the writer, who said he has seen in the newspapers the statement that Sousa had been awarded a medal for trapshooting. The "critic" at once jumped to the conclusion that trapshooting meant the killing of birds.

"I would not reply to this man," said Sousa yesterday, "were it not for the fact that there may be an impression that I am a wanton gunner, shooting birds in contests, 'just for sport.' In all my gunning career I have never killed an animal or a bird except for the table. We are so constituted that we must live on flesh, and so it is necessary for us to kill. But my killing has always been to aid in supplying the larder. The contests in which I have participated have all been with clay pigeons. I recall a similar protest made when I was in Australia. A clergyman there wrote me to condemn my 'cruelty.' I wrote him to confess that I was guilty of shooting at 'flying' pigeons, and I inclosed two clay pigeons in a box for him with the suggestion that he could use them in a pie. He was a good sport in spite of his ill-advised and unwarranted protest, and he appreciated my little joke."

INQUIRER,
Philadelphia, Pa.

SOUSA AT WILLOW GROVE

P. R. T. Welfare Association to Give
Two-day Picnic

The third week of the engagement of Lieutenant Commander John Philip Sousa and his band at Willow Grove Park begins today. This also marks the final week but one of the 1920 season at the park.

The two-day picnic of the Co-operative Welfare Association of the Philadelphia Rapid Transit Company will be held on Tuesday and Wednesday. Plans call for sports, athletic and swimming programmes and dancing. Plans already are being developed for the entertainment of the normally large Labor Day season crowds. There are thousands of Philadelphians who will include with their observance of this holiday period a visit to Willow Grove.

From JUL 25 1920 M
Public Ledger
Philadelphia, Pa.

Sousa Coming to Willow Grove

John Philip Sousa and his band will be at Willow Grove Park as the concluding attraction of the season at that resort. The engagement will begin on August 15 and will be notable in every way, inasmuch as the bandmaster has assembled the finest body of musicians available, including the American soprano, Marjorie Moody, the young Canadian harpist, Winifred Bambrick, who has already attained distinction in concerts in New York, and an array of instrumental soloists headed by the famous cornetist, John Dolan.

It has been the intention of Sousa to undertake a European tour following a short American engagement, but conditions abroad are not yet conclusive to financially successful invasion and a foreign trip has been abandoned. Harry Askin, business manager for Sousa, said several days ago during a visit to this city that the British amusement tax is prohibitive, in so far as the band is concerned. This tax is to the extent of 50 per cent of gross receipts. A careful survey of the situation convinced Sousa that, with government taxes in this country also to be considered, the band would be playing on a basis of a 25 per cent share of takings, and, with expenses and salaries to be considered, there could be nothing but a loss. The decision of the management of Sousa not to go abroad will mean that there will be a country-wide tour.

Record
Philadelphia, Pa.

SOUSA AND BAND HAVING REAL SUCCESS

Organization of Sixty Musicians
Heard in Programs of Much
Merit and Diversity.

SOLOISTS FOR THIS WEEK

Audience Keen for the New
Marches Dedicated to Le-
gion and to Navy.

The second week of the engagement of Lieutenant Commander John Philip Sousa and his band, at Willow Grove Park begins with the concerts of today. New soloists will co-operate in the presentment of concert programs during the week, and with a predominance of Sousa music, conduct of the second All-Sous Days, and varied other features of interest, patrons of Willow Grove are assured a continuance of the splendid music which emphasized the first week of the engagement.

Patrons during the week just ended have been a unit in declaring that Lieutenant Commander Sousa never directed a stronger or more perfectly balanced organization than the band which is now playing at Willow Grove. There's



MARJORIE MOODY.

a reason—when it is known that more than 60 musicians are enrolled this season. This is an increase of 10 men over the normal strength of the band, and this accession is apparent, and is effectively evident in the presentment of many of the programs, particularly those in which the virile snappy Sousa marches, with their military flavor, are included—and that means pretty nearly every program.

Betty Gray, contralto soloist, whose artistry has delighted thousands during the first Sousa week, concludes her engagement with the concerts of today. Selecting, as she has done, favorite songs for her principal offerings, Miss Gray has won many new friends by her intelligent, effective treatment of these songs. Succeeding Miss Gray as part of the Sousa personnel will be Leonora Ferrari, soprano, an artist who, Sousa predicts, will maintain the high musical standard demanded by patrons of Willow Grove. Miss Moody, whose artistry, charm and pleasing personality have placed her high in the esteem of music-lovers, continues as one of the leading individual soloists with the band, and both she and Miss Ferrari will be heard in concerts each afternoon and night.

An instrumentalist who will be heard during the week is John P. Schuler, trombone soloist. Programs for the week have been prepared to afford wide opportunity to the other soloists—John Dolan and Richard Stross, cornetists; Charles Gassikoff, trombonist; Lee H. Davis, piccoloist; George J. Carey, xylophonist, and Ellis McDiarmid, flautist.

The second of the Sousa Days is listed for Thursday. Four concerts of All-Sousa music will be given. New compositions by the March King and given under his personal direction during the first week of the engagement, have equaled the successes of many of the marches written in years gone by. One of his most recent compositions, "A Study in Rhythms," in which several classics have been transcribed along modernized lines, and his two newest marches, "Who's Who in Navy Blue?" and "Comrades of the Legion," are nota-

From
INQUIRER,
Philadelphia, Pa.

How Sousa Wrote His Spirited Marches

John Philip Sousa and his band have just begun their twenty-eighth season at Springfield Mass. The actual 28th birthday will be observed at the New York Hippodrome on Sunday, September 26, prior to which time audiences at Willow Grove Park will have heard the organization in a series of concerts.

The "March King" is unquestionably an authority on march music and he said recently in New York as he was preparing to leave on his tour: "Everybody in the world that has ever written anything has composed a march yet how seldom does one find a march that really expresses the spirit of moving soldiers. It has been asserted so many times that I like to believe it myself that my marches assert the spirit of militant vigor and courage. If that is true, I can readily assign a reason. My boyhood days were spent in Washington. The days when my nature was forming and my mind was open to impressions were the days of the civil war. I watched my own father join the ranks of the men who tramped through Washington in never ending streams. All day long they marched through with bands playing and flags flying. There needed another touch to my impressions and this was supplied by the negro boys and girls, yes, and men and women too that would constitute themselves invited and sometimes unwelcome guests as escort to regimental bands. Hypnotized by the music and wild with excitement they would execute their steps along the line of march but always with rhythm. When I came to write my marches these things were in my subconscious mind. My marches became more or less accurate impressions caught from the color and movement, the militant heroism and the pomp and majesty of war—but mostly of the spirit of Americanism. I hope as reflected in devotion to ideals and courage and fortitude and gallantry".

INQUIRER,
Philadelphia, Pa.

SOUSA AT WILLOW GROVE

Famous Leader Will Open Band Concerts Today

John Philip Sousa, "America's March King," will open his 1920 engagement at Willow Grove Park this afternoon. Sousa's Band this year is composed of fifty members and is augmented by several noted soloists, instrumental and vocal.

The programme this year promises, to the many music lovers who await the annual visit of Sousa's Band, the added attraction of two of Mr. Sousa's latest marches—"Who's Who in Navy Blue" and "Comrades of the Legion." In response to the requests of his admirers a number of "All Sousa Days" have been planned. The first of these special days will be Thursday, August 19, and the most popular of the composer's selections have been chosen for the programme.

Supplementing the band are several vocalists, including Miss Marjorie Moody, soprano, and Miss Betty Gray, contralto. The instrumentalists include John Dolan, cornetist; George J. Carey, xylophone; J. Gurewich, saxophone; Ellis McDiarmid, flute; Richard Stross, cornetist; Lee Davis, piccolo; Miss Winifred Bambrick, harp, and Charles Gussikoff, trombone.

With Sousa's initial week comes the Firemen's Day, on Saturday, August 21. More than sixty volunteer fire companies from Montgomery county will take part in parades, athletic contests and exhibits of fire apparatus.

The Sousa engagement will close on September 12, with the ending of the park season.

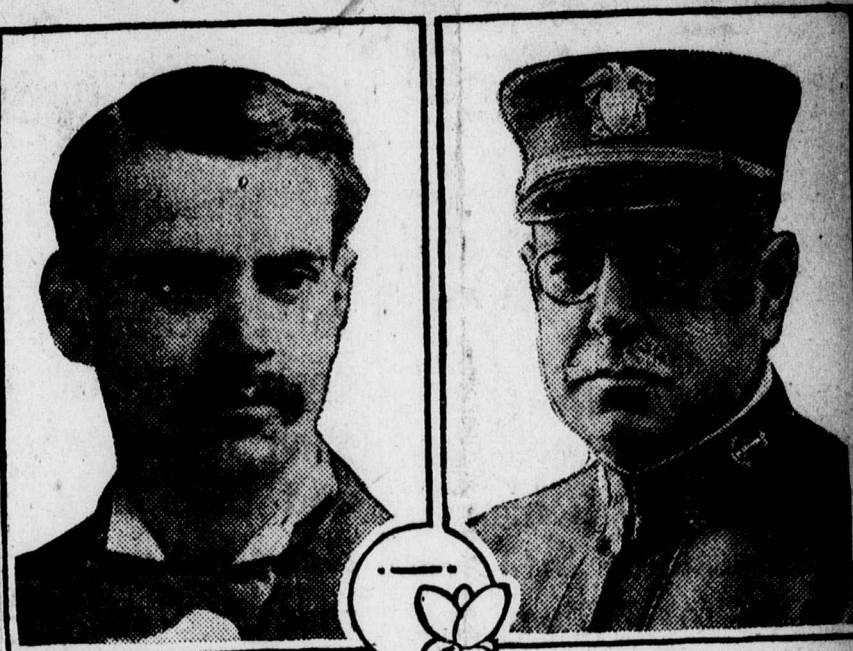
Public Ledger
Philadelphia, Pa.

Willow Grove Music

Starting with the concerts of today, the third and final week of the engagement of Wassili Leps and his orchestra at Willow Grove will have a special significance for park patrons, for it is also the last week of orchestral music for the present season at the Grove. With the conclusion of the Leps engagement the final weeks of the season will be given over to John Philip Sousa and his band. During this week several concerts will be devoted entirely to operatic music. Vera Curtis, of the Metropolitan Opera, will return to co-operate. Mr. Leps has also engaged several singers from Philadelphia.

Record AUG 4 1920 K
Philadelphia, Pa.

SOUSA IN CENTENNIAL TIMES AND NOW



JOHN PHILIP SOUSA
1876

LIEUTENANT COMMANDER JOHN PHILIP SOUSA,
1920

John Philip Sousa has many ties that bind him closely to Philadelphia. When he was 19 years of age he was first violin in the Simon Hassler orchestra at the Chestnut Street Theatre and in 1876 the young musician was in the Offenbach orchestra with Offenbach as conductor at that composer's garden at Broad and Cherry streets. Sousa holds those days here in fond recollection.

Evening Public Ledger
Philadelphia, Pa.

SOUSA WELCOMED HERE

Hear Famous Master and Band at
Willow Grove

Five thousand persons welcomed John Philip Sousa's band to Willow Grove Park yesterday for its first concert of the season.

In the program were newer numbers by Sousa, as well as compositions by others, and all were accorded hearty applause. Most of the encore numbers were older Sousa marches, and they were received best. "Who's Who in Navy Blue?" and "Comrades of the Legion," Sousa's newest marches, given yesterday for the first time, won immediate approval. Another recent Sousa number was a transcription of a "Study in Themes," Slater's "Piccolo Pic" and Zamecnik's novelette, "Amorita," were other "new" numbers.

In compilation of his four concert programs Sousa gave preference to the Myddleton fantasia, "Breezes From the South"; the dance of the comedians from Smetana's "Bartered Bride"; Hume's tone poem, "The Dawn of Peace"; Massenet's caprice, "Sza-badi"; Hosmer's rhapsody, "The Northern"; Saint-Saens' "French Military in Algiers," and the Kreissler-Jacobi collocation, "Apple Blossoms."

Soloists were Miss Marjorie Moody, soprano; Miss Betty Gray, contralto; John Dolan, cornetist; George J. Carey, xylophone, and J. Gurewich, saxophone.

ESTABLISHED 1881

From North American
Philadelphia, Pa.

SUMMER AMUSEMENT PARKS

Willow Grove—Today begins the third week of the musical engagement of Lieutenant Commander John Philip Sousa, his band and soloists. This is Sousa's final fortnight at the park. A two-day picnic of the Co-operative Welfare Association of the Philadelphia Rapid Transit Company is announced for Tuesday and Wednesday of this week, with sporting, swimming and athletic contests. Mary Baker, soprano, will be soloist this week. Leonora Ferrari, soprano, also is one of the soloists. Next Thursday all four concerts will be devoted to "all-Sousa" programs.

Record
Philadelphia, Pa.

Great Musician Loves Shooting.

John Philip Sousa takes time away from his musical duties occasionally to break a few targets. John Philip shot in the North and South championship at Pinehurst, the Maryland State shoot and the New York State shoot and he is still going.

From
Record
Philadelphia, Pa.

SOUSA TO CELEBRATE TWENTY-EIGHTH SEASON

Veteran Bandmaster Claimed to
Have Best Body of Soloists
Yet Presented.

WILLOW GROVE NEXT WEEK

Civil War Impressions Inspired
Writing Marches With Mili-
tant Vigor.

John Philip Sousa and his band have just begun their twenty-eighth season at Springfield, Mass. The actual twenty-eighth birthday will be observed at the New York Hippodrome on Sunday, September 26, prior to which time audiences at Willow Grove Park will have heard the organization in a series of concerts. The Willow Grove Park engagement begins August 15. Booking for the band is practically completed and the season will be the most extensive and comprehensive yet had in America.

Sousa will have with him the finest body of soloists that he has yet presented at concerts. One of these, the young harpist, Winifred Bambrick, it is predicted will create a sensation. She is reported as the most promising harpist now on the concert stage. Marjorie Moody, soprano; John Dolan, cornetist, and George J. Carey, xylophonist, are among the new stars. There are others on the list who will assuredly make hits. As in the past, Sousa will have new marches to offer here. The "March King" is unquestionably an authority on march music and he said recently in New York as he was preparing to leave on his tour: "Everybody in the world that has ever written anything has composed a march, yet how seldom does one find a march that really expresses the spirit of moving soldiers. I have been asserted so many times that I like to believe it myself that my marches assert the spirit of militant vigor and courage. If that be true, I can readily assign a reason. My boyhood days were spent in Washington. The days when my nature was forming and my mind was open to impressions were the days of the civil war. I watched my own father join the ranks of the men who tramped through Washington in never-ending streams. All day long they marched through with bands playing and flags flying. There needed another touch to my impressions and this was supplied by the negro boys and girls; yes, and men and women, too, that would constitute themselves invited and sometimes unwelcome guests as escort to the regimental bands. Hypnotized by the music and wild with excitement they would execute their steps along the line of march, but always with rhythm. When I came to write my marches these things were in my sub-conscious mind. My marches became more or less accurate impressions caught from the color and movement, the militant heroism and the pomp and majesty of war—but mostly of the spirit of Americanism. I hope, as reflected in devotion to ideals and courage and fortitude and gallantry."

From Public Ledger Philadelphia.

Sousa at Willow Grove

John Philip Sousa comes to Willow Grove with his organization of musicians and soloists today to remain until the close of the 1920 park season about mid-September, a period of twenty-nine days, on each of which four concerts will be given. Two favorite singers, who have won recognition from patrons of Willow Grove in former years, head the list of soloists, Miss Marjorie Moody, soprano, and Miss Betty Gray, contralto. Others are John Dolan, cornetist; George J. Carey, xylophonist; J. Gurewicz, saxophonist; Ellis McDiarmid, flutist; Richard Stross, cornetist; Lee Davis, piccolo soloist; Miss Winifred Bambrick, harpist, and Charles Gussikoff, trombone. Sousa promises much of recently-written music during the coming engagement and leading this list will be two of his latest marches, "Who's Who in Navy Blue" and "Comrades of the Legion."

From

THE 'MARCH KING' AT WILLOW GROVE

John Philip Sousa and His Band
Begin Four Weeks' En-
gagement.



John Philip Sousa

John Philip Sousa, "March King," most famous of American bandmasters and composers, comes to Willow Grove Park with his organization of musicians and soloists this Sunday, August 15, remaining until the close of the 1920 park season, or until mid-September. The annual engagement of Sousa and his Band is a feature of the music arrangements at Willow Grove; and the 1920 engagement covers a period of 29 days, or until September 12, on each of which four concerts will be given.

Supplementing the artistry of the band, an unusual array of talented soloists has been engaged to accent the presentation of the concert-program. Two favorite singers, both artists who have won recognition from patrons of Willow Grove in former seasons, head the list—Miss Marjorie Moody, soprano, and Miss Betty Gray, contralto. Programs have been so arranged that either Miss Moody or Miss Gray will co-operate in concerts each afternoon or night.

In addition, these artist instrumentalists will have individual opportunity at different concerts—John Dolan, cornetist; George J. Carey, xylophone soloist; J. Gurewicz, saxophone soloist; Ellis McDiarmid, flute soloist; Richard Stross, cornetist; Lee Davis, piccolo soloist; Miss Winifred Bambrick, harp soloist, and Charles Gussikoff, trombone soloist. Many of these artists have been with Mr. Sousa in former seasons.

Sousa promises much of recently-written music during the coming engagement, and leading this list will be two of his latest marches, both distinctively Sousaesque in style. The marches are "Who's Who in Navy Blue," and "Comrades of the Legion." As in preceding seasons, Mr. Sousa accedes to the requests of many admirers of his music, and has planned a series of "All Sousa Days," on each of which four concerts will be given, every number of which will be a composition by Sousa. The first of these special Sousa Days is announced as next Thursday, August 19, and the most popular of the Sousa writings have been selected for the four programs, with special numbers, likewise Sousa compositions, for Miss Moody and Miss Gray.

Principal among the feature events of the initial Sousa Week will be "Firemen's Day," on next Saturday, August 21—the annual demonstration and efficiency tests of the volunteer firemen of Montgomery County. More than sixty volunteer fire fighting organizations, from every section of the county, will parade, exhibit motor apparatus, and will stage a demonstration by the lake side, with additional events to follow on the Athletic Field. The affair has been planned by the Montgomery County Volunteer Firemen's Association, William T. Muldrew, president.

From Public Ledger Philadelphia, Pa.

Sousa Anniversary

John Philip Sousa and his band have just begun their twenty-eighth season at Springfield, Mass. The actual twenty-eighth anniversary will be observed at the New York Hippodrome on Sunday, September 26, prior to which time audiences at Willow Grove will have heard the organization in a series of concerts. The Willow Grove engagement begins August 15.

Record

Philadelphia, Pa.

SOUSA TO END SEASON AT WILLOW GROVE PARK

Famous March King Appears
There Today to Remain Un-
til Mid-September.

ALWAYS GREAT FAVORITE

Years Have Not Diminished His
Vigor or His Musical
Mastery.

John Philip Sousa, the "March King" and most famous of composers and bandmasters, comes to Willow Grove with his organization of musicians and soloists this Sunday, the 15th, to remain until the close of the 1920 park season, mid-September. The annual engagement of Sousa and His Band is a feature of the musical arrangements at Willow Grove; and the 1920 engagement covers a period of 29 days, on each of which four concerts will be given.

Ranking as he does as the most eminent of American bandmasters, the annual visitation of John Philip Sousa is awaited with interest by many thousands of music-lovers, and the period given over to Sousa-directed music, at Willow Grove invariably means the entertainment at that music centre of the largest crowds of each season. Sousa's Band this year, as in former years, numbers 50 instrumentalists.



JOHN PHILIP SOUSA.

Supplementing the concert programs, an unusual array of soloists have been engaged to accent the presentation of the concerts. Two singers, who have won recognition from patrons of Willow Grove in former seasons, head the list—Miss Marjorie Moody, soprano, and Miss Betty Gray, contralto. Programs have been so arranged that Miss Moody or Miss Gray will co-operate in concerts each afternoon and night.

In addition these artist instrumentalists will have individual opportunity at different concerts—John Dolan, cornetist; George J. Carey, xylophone soloist; J. Gurewicz, saxophone soloist; Ellis McDiarmid, flutist; Richard Stross, cornetist; Lee Davis, piccolo soloist; Miss Winifred Bambrick, harp soloist, and Charles Gussikoff, trombone soloist. Many of these artists have been with Mr. Sousa in former seasons.

Sousa promises much recently written music during the coming engagement, and leading this list will be two of his latest marches, both distinctively the work of the march composer. They are "Who's Who in Navy Blue" and "Comrades of the Legion." As in preceding seasons, Mr. Sousa accedes to the requests of thousands of lovers of Sousa music and has planned a series of "All-Sousa Days," on each of which four concerts will be given, every number of which will be a composition by Sousa himself. First of these special Sousa music days is announced as next Thursday, August 19, and the most popular of the Sousa compositions have been selected for the four concerts, with special numbers, likewise Sousa compositions for Miss Moody and Miss Gray.

Principal among feature events of the initial Sousa week will be the annual demonstration and tests of efficiency of the Montgomery county volunteer firemen, on next Saturday, August 21. More than 60 volunteer companies, from every section of the county, will parade, exhibit motor apparatus and will then stage a demonstration by the lake side, with additional events to follow on the athletic field. The affair is planned by the Montgomery County Firemen's Association, William T. Muldrew, president. Special trains will be run from all sections of the county to accommodate the thousands of volunteer firemen who will participate.

SOUSA'S FAVORITE SPORT

Keeps in Perfect Physical Condition by Long Trips Astride Horse.

Lieutenant John Philip Sousa, although he has passed the three-score years, appears to be more like a man in his early forties, and his youth and vigor can be attributed to the love of outdoor life and his interest in all healthy outdoor sports. Despite his many years of travel and literary labors, he has always made himself find time to take long horseback rides on his favorite saddle horse. "For," says he, "a man who is under the strain of giving two concerts a day, conducting a large body of men, is going some, and he must have relaxation, exercise and diversion."

Horseback riding is his favorite recreation. It is not unusual, between his seasons of concert-giving, for him to make horseback hikes of a thousand miles. He and his horse are familiar objects on Long Island for miles about his summer home on Manhasset Bay.

It was shortly before he commenced practice for this season's tour, on which he has just started, that he completed an extensive horseback ride, accompanied by his daughter Priscilla, which established a new long-distance record for equestrians of either army or navy in times of peace. The first 40 miles were covered comfortably, when the agile lieutenant commander and his athletic daughter reached New Brunswick, N. J. Abington, Pa., was the next stop, and from there to Philadelphia, a total of 50 miles, "all in a gallop, and the second section of the journey was completed."

Wilmington, Perryville and other high-road stations; thence to Baltimore, to Washington, D. C.; to Petersburg, and on to Richmond, were the high spots of the Sousa horseback itinerary into Dixie-land, which completed the longest of his many long spring saddle rides.

Sousa will come to Willow Grove Park today and remain until the close of the season. He comes here fresh from new laurels gained at Boston, where on Sunday last he played to the largest crowd ever assembled to hear an open-air concert in the Hub City. The members of the American Legion turned out in a body to hear the veteran bandmaster play for the first time his new march, "Comrades of the Legion," which he has dedicated to the American Legion of the United States.

SOUSA DRAWS MUSIC LOVERS IN SPITE OF CLOUDED SKIES

Crowd at Willow Grove Estimated at Between 40,000 and 50,000
Hear New Compositions, Including "Comrades of the Legion" and Others.

The popularity of John Philip Sousa and his band was strongly emphasized at the initial concerts of the four weeks' engagement begun at Willow Grove Park yesterday, for lowering, clouded skies during the afternoon, with threats of rain had little visible effect on thousands of music lovers who filled the big stadium at the park. They were there to hear Sousa and his soloists and the Sousa music, and prevalent weather conditions had no effect on their enthusiasm. It is estimated that between 40,000 and 50,000 people heard the four concerts of the afternoon and last night.

Wonderful receptions were given the famous composer and his musicians at each concert. While the works of a number of other noted writers of music were featured in the regular program announcements in conjunction with newer writings of Sousa, virtually all the encore numbers—and they were numerous—were the favored marches of the famous bandmaster.

Sousa doesn't look a day older than when he last played at Willow Grove a year ago. He hasn't lost any of that virility and impressive, forcible control of his musicians which has made him so noted a figure as a director. During his stay in Willow Grove he will devote his mornings, as is the custom with him, to horseback jaunts over the suburban roadways, and short motor rides, and the remainder of the time will be given over to the composition of new music.

Sousa's two newest marches, "Who's Who in Navy Blue" and "Comrades of the Legion," both given first-time interpretations in the initial concerts, won immediate approval. Both are typically

Sousa-esque in construction, and have that individuality which at once stamp them as Sousa productions. Another new Sousa number was a transcription of "A Study in Themes." Slater's "Piccolo Pic," and Zamecnik's novelette, "Amorita," and both admirably suited for presentation by the brasses, were additional "new" numbers. In compilation of his four concert programs, Sousa gave preference to the Myddleton fantasia, "Breezes From the South," the dance of the comedians from Smetana's "Bartered Bride," Hume's tone poem, "The Dawn of Peace," Massenet's caprice, "Sza-badi," Hosmer's rhapsody, "The Northern," Saint Saens' "French Military in Algiers," and the Kreissler-Jacobi collocation, "Apple Blossoms."

Soloists with the Sousa organization given opportunity for individual effort at the four concerts were Miss Marjorie Moody, soprano; Miss Betty Gray, contralto; John Dolan, cornetist; George J. Carey, xylophone, and J. Gurewich, saxophone. Both Miss Moody and Miss Gray have won many friends among patrons of Willow Grove in prior engagements, and were engaged by Mr. Sousa to accent concerts of the present engagement. Miss Gray, at two concerts, sang Methven's "When You Look In the Heart of a Rose" and Meyerbeer's "Page's Song" from "The Huguenots," and Miss Moody selected as her numbers Charpentier's "Louise," and the aria from Verdi's "Tarvata." With a number of instrumentalists, in addition to those who figured in the initial concerts, the present engagement of the band promises to be the most interesting of the many engagements filled by Sousa at Willow Grove Park.

From Public Ledger

Philadelphia, Pa.

Record

Philadelphia, Pa.

THE MUTED BRASS

Sousa Speaks Also of His Feat in Scoring "Pinafore."

The band had been playing something that had a peculiarly electrifying effect upon the audience at Willow Grove Park. After the concert, Lieutenant Commander John Philip Sousa, who had been directing, was asked what had so stirred the people. "It was the muted brasses," he replied. "It is one of the most effective band variations now, but it is a comparatively recent innovation. In fact, I am the originator of the effect. It is true that the French horn player would cover his instrument with his hand to obtain a muting, but the actual use of a muting block on the cornet and the trombone came through my innovation. Today it is one of the most effective methods of getting unusual effects in the band and the orchestra. Richard Strauss uses the muted brass instrument a great deal, and other composers have done the same thing. Everyone knows how generally muted brasses are now used in the jazz pieces."

Sousa's musicianship is thorough. He is especially adept at scoring, and he recalls his achievement some years ago in writing a whole orchestral score for "Pinafore" in 42 hours. "The score was immensely liked by a number of people, and, in fact, I was told that it was preferred in Australia by the manager who used it there. You see, I embellished the music, getting unusual effects, and those embellishments made a great hit. I haven't one of those scores, but I can recall some of the details of the scoring. Remember, I had not seen anything but a piano score of 'Pinafore' until considerably after the time I made the orchestral arrangement."

"I can work quickly when I can devote myself to scoring," he continued. "At Willow Grove during the last few days I have been completing a suite that I think will be liked. I do the scoring for all the instruments on one sheet of paper, so that I have the entire score before me at one glance. There are 32 sets of lines on each page, for as many instruments, so that you see the task is not light. I expect to have the whole thing ready in a short time for the band."

SOUSA'S FAVORITE

"Which of your marches do you regard as the best?" was asked Lieutenant John Philip Sousa one evening last week as he was walking toward his limousine following a concert of his band at Willow Grove.

The answer came promptly "The Stars and Stripes Forever." It is the richest in melody and the best in orchestration. "I have other favorites, too, and I feel that 'Comrades of the Legion' is worthy, but 'The Stars and Stripes Forever' I believe is first choice. In this I am backed, I think, by thousands of my hearers, who seem to be most enthusiastic when the band plays that composition."

"Musical creation varies with every composer. Sometimes he does brilliantly, at other times his work is mediocre. I think the best work is done when one undertakes different styles of composition. Latterly I have been busied with suites and with more formal compositions. Indeed, within the last few years, my time has been so much occupied that some of the things I did years ago were neglected. As far back as 1885 I undertook to write what might be termed 'humoresques'—variations on some simple theme, and in a glad mood. 'A Little Peach in an Orchard Grew' was one of my earliest. The pub-

He liked it and I did not let a year pass without writing a new humorous version of a popular melody. But within recent years I have quite neglected this form of composition, although I always have had some new humorous piece on my programs. Mr. Bellstedt, who used to be a member of the band, provided me with these morceaus. This season when we began rehearsals I was expecting to receive a new composition from him. Then I heard he was too ill to undertake the work. We were within a week of our first concert, and I knew that I would have to get busy. I determined to try the popular 'Sawnee.' In two days I had completed the humorous treatment of this melody and it made a hit at the first performance. At Willow Grove the public has been enthusiastic over the effort, but I must confess I was pretty well disturbed when I learned that Mr. Bellstedt was not in condition to give me aid."

ESTABLISHED 1881

From North American
Philadelphia, Pa.

SOUSA BEGINS ANNUAL WILLOW GROVE VISIT

'March King' Comes Today With New March Music and Many Soloists

John Philip Sousa, the "march king," with his band, begins an engagement today at Willow Grove Park, remaining until the close of the season, about mid-September. The annual engagement of Sousa and his band is a feature of the musical arrangements at Willow Grove; and the 1920 engagement covers a period of twenty-nine days, each of which four concerts will be given.



Soloists engaged include Marjorie Moody, soprano, and Betty Gray, contralto. Programs have been so arranged that Miss Moody or Miss Gray will co-operate in concerts each afternoon and night. In addition, instrumental soloists will be John Dolan, cornetist; George J. Carey, xylophone soloist; J. Gurewich, saxophone soloist; Ellis McDiarmid, flutist; Richard Stross, cornetist; Lee Davis, piccolo soloist; Winifred Bambrick, harp soloist, and Charles Gussikoff, trombone soloist.

Sousa's programs will include two of his latest marches: "Who's Who in Navy Blue" and "Comrades of the Legion." As in preceding seasons, Sousa has planned a series of "All Sousa Days." First of these will be next Thursday, August 19.

AUG 29 1920

SEASON AT WILLOW GROVE NEARS END

Sousa's Music and Picnic of Trolley Men Features of the Week's Program.

The third week of the engagement of Lieutenant Commander John Philip Sousa and his band and soloists, starting with today's concerts, marks also the beginning of the final week but one of the twenty-fifth season at Willow Grove Park.

In consequence, the next fortnight at the famous music and amusement center will be significant to Philadelphia, not alone from the entertainment viewpoint, but because but fifteen days remain in which to take advantage of the opportunity to hear a concert directed by the "March King," or in which to spend a day or an evening in the out-of-doors, amid pleasing and attractive surroundings.

With the big two-day picnic of the Co-operative Welfare Association of the Philadelphia Rapid Transit Company scheduled for the coming week—an event which will attract thousands of families from Philadelphia and the northern suburban section in two monster picnics—an added importance is given the next few days at Willow Grove. The picnic is the second annual affair of its kind, and will be held on next Tuesday and Wednesday, August 31 and September 1.

Plans as outlined call for the conduct of sporting, athletic and swimming programs and contests, dancing contests both evenings, and special programs directed by Lieutenant Commander Sousa. The 1919 picnic, serving a splendid purpose in cementing good-fellowship among employees of the P. R. T., and a closer spirit of co-operation between employer and employee, will be duplicated on an even larger and more comprehensive scale this year, in the events planned for next Tuesday and Wednesday.

For the coming week, Miss Mary Baker, artist soprano, will be one of the principal soloists with the Sousa organization, replacing Miss Margaret Moody, who concludes her engagement this Sunday. Miss Leonora Ferrari continues as another soprano soloist, and with Miss Baker will co-operate in concert programs each afternoon and night. The big array of instrumental soloists who have figured so effectively in the concerts of the first two weeks will continue in the programs of the coming week.

Among specific music features of the week will be the third of the series of Sousa Days, on next Thursday, September 2, when four concerts will again be given, with every number a Sousa composition. As in former seasons, these special concerts, devoted entirely to the music written by Sousa, have attracted wide attention, have drawn audiences of thousands of critics and music lovers, and strikingly demonstrated the intense popularity of Lieutenant Commander Sousa and his music.

Plans are already being developed for the entertainment of the normally large Labor Day season crowds; for there are thousands and thousands of Philadelphians who, each year, include with their observance of this holiday period a visit to Willow Grove, either for opportunity to hear a concert or for entertainment purposes on the score or more of amusement devices.

FROM PRESS,

Philadelphia, Pa.

Sousa To Tour America.

Lieutenant Commander John Philip Sousa, who is concluding a four weeks' engagement at Willow Grove Park, begins at once a comprehensive American tour. For the first time in many years, the tour will take his band through Pennsylvania. Tomorrow, September 13, at Trenton, he will give a concert, and he will then go on to Lebanon, for a matinee Tuesday, and to Harrisburg for a night performance. Wednesday afternoon he will be at Sunbury and in the evening at Williamsport. On Thursday evening at Williamsport, the new opera house at Berwick. That will be in the afternoon and the evening will be devoted to a concert at Wilkes-Barre. Pittsford and Scranton are scheduled for Friday. On September 27 the band will play at Allentown in the afternoon and at Reading at night. Altoona will be visited for a matinee on September 30. Then, on Friday afternoon, October 1, the band will play at Greensburg, Pa., in the evening, at Uniontown. Saturday afternoon and evening will be devoted to Pittsburgh.

Record

Philadelphia, Pa.

SOUSA AND BAND AT WILLOW GROVE

Concluding Week of the Season of Organization That Is Pre-eminent in Music.

MANY SOLOIST OFFERINGS

Engagement Will Have Much of Interest During Final Days of a Notable Visit.

At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and His Band. Twenty-eight years ago John Philip Sousa, then a well-known composer, musician and leader, started his band on its career and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial. No one has ever questioned for a moment the fact that he has given his many hundreds of thousands of patrons more than their money's worth. In truth, he almost invariably doubles the length of his advertised programs by encores, and everyone knows what the quantity and the quality of a Sousa program is.

The success of Sousa and His Band proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good music. He has toured this country over and over again from one end to the other, and his name has become a magical word. For more than a quarter of a century he has gone on and prospered. His work has been more varied than the work of almost any other famous musician, for he has not only traveled at the head of his band and conducted many concerts, but he has composed many marches, several operas and numerous other musical pieces.

Why has Sousa become famous and why has he prospered? The answer may be easily discovered. He has relied wholly upon his own skill and upon the ability of the musicians he has gathered about him. He has unostentatiously educated the public to a liking for band music at its best. All that the uplifters seek to do, all that those who are trying to raise funds for the support of the so-called educational musical causes Sousa has done singly on his own initiative, and through his own musical genius. And he has done not merely a service to the great public. He has also established and carried on a band of expert musicians who could otherwise have had no outlet for the expression of their talents were it not for the enthusiasm and the inspiration of his training. While he has been educating the public he has at the same time been educating musicians. It is to Sousa that the American people have looked, are looking and will continue to look for the best there is in national music.

And now Sousa and His Band are in the final week at Willow Grove Park. Mary Baker, soprano, will con-

INQUIRER, Philadelphia, Pa.

FINAL WEEK AT PARK

Programme at Willow Grove to Feature Sousa's Band Concerts

The final week of the twenty-fifth season at Willow Grove Park starts with the concerts today, and the curtain will be drawn at this music and amusement centre on the night of September 12.

Music as the season-end will be by Lieutenant Commander John Philip Sousa and his band and soloists.

Sousa has compiled attractive programmes in which his own compositions will be emphasized and wide opportunity will be given to the soloists.

With the Labor Day holiday season at hand plans have been perfected by the park management for the transportation and entertainment of extraordinarily large crowds. The Rotary Club's visit to the Park will be on Thursday.

tinue as principal soloist for the concluding days of the season. Florence Hardeman, noted violinist, who has played in recent seasons at Willow Grove, has been secured for the final week, and both Miss Hardeman and Winifred Bambrick, harpist, will figure extensively in the concerts. John Dolan, cornetist; Ellis McDiarmid, flutist; George J. Carey, xylophonist; Lee H. Davis, piccolo soloist; Richard Stross, cornetist, and H. J. Gurewich, saxophonist, are also on the programs.

The final feature event of the season will be the visitation of members of the Rotary Club on Thursday night

FROM PRESS,

Philadelphia, Pa.

WILLOW GROVE PARK ENTERS LAST WEEK

Festival of Sousa-Written Music and Medley of Song to Mark Closing Days.

The final week of the twenty-fifth season at Willow Grove Park starts with the concerts of this Sunday, September 5, and the curtain will be drawn at this famous music and amusement center on the night of September 12. Eight days remain of a season which has been featured with many important musical affairs and feature events.

As has been the custom for many seasons, music at the season-end will be by Lieutenant Commander John Philip Sousa and His Band and soloists. To thousands of Philadelphians and residents of the surrounding sections, announcement of the ending of the season will be received with expressions of regret; for with many families plans each year as related to recreation and amusement, invariably include visits to Willow Grove.

With the Labor Day holiday season to augment the attendance, assuring presence of many additional thousands today and tomorrow, plans have been perfected by the park management for the transportation and entertainment of extraordinarily large crowds.

For the final week, Lieutenant Commander Sousa has compiled attractive programs in which his own compositions will be emphasized, as well as the works of other famous composers, and the programs will give wide opportunity to all the soloists with the organization.

Miss Mary Baker, soprano soloist, who has delighted large audiences during the third week of the engagement, will be continued as principal soloist for the final week. Important musical-ly is the announcement that Lieutenant Commander Sousa has secured Miss Florence Hardeman, noted violin soloist, who has appeared at Willow Grove in former seasons; and that both Miss Hardeman and Miss Winifred Bambrick, harpist, will figure in the concerts of the last week.

Instrumental artists—John Dolan, cor-

netist; Ellis McDiarmid, flute soloist; George J. Carey, xylophone soloist; Lee H. Davis, piccolo soloist; Richard Stross, cornetist, and H. Gurewich, saxophone soloist—will all have wide opportunity to entertain during the remaining concerts of the season.

The final feature event of the season, as listed, will be the visitation of members of the Rotary Club, on Next Thursday, September 9, the event to climax in a dinner at the Casino. Many prominent Philadelphians will be present at this affair.

Lieutenant Commander Sousa announces the fourth, and final, all-Sousa programs on Thursday, September 9—four concerts, devoted to the compositions of the March King. Music critics and lovers who favor the music of Sousa are expected to take advantage of these four concerts.

Record SEP 12 1920 K
Philadelphia, Pa.

Route of Sousa's Band.

Lieutenant Commander John Philip Sousa, who is concluding a four weeks' engagement at Willow Grove Park, begins at once a comprehensive American tour. For the first time in many years he will take his band through Pennsylvania. Tomorrow, at Trenton, he will give a concert and he will then go on to Lebanon for a matinee Tuesday and to Harrisburg for a night performance. Wednesday afternoon he will be at Sunbury and in the evening at Williamsport. On Thursday his band will dedicate the new opera house at Berwick. That will be in the afternoon and the evening will be devoted to a concert at Wilkes-Barre. Pittston and Scranton are scheduled for Friday. On September 27 the band will play at Allentown in the afternoon and at Reading at night. Altoona will be visited for a matinee on September 30. Then on Friday afternoon, October 1, the band will play at Greensburg, Pa., and, in the evening, at Uniontown. Saturday afternoon and evening, October 2, will be devoted to Pittsburgh.

From
Inquirer,
Philadelphia, Pa.

Sousa Starting on Tour

Lieutenant Commander John Philip Sousa, who is concluding a four weeks' engagement at Willow Grove Park, begins at once a comprehensive American tour. For the first time in many years he will take his band through Pennsylvania. Tomorrow, September 13, at Trenton, he will give a concert and he will then go on to Lebanon for a matinee Tuesday and to Harrisburg for a night performance. Wednesday afternoon he will be at Sunbury and in the evening at Williamsport. On Thursday his band will dedicate the new opera house at Berwick. That will be in the afternoon and the evening will be devoted to a concert at Wilkes-Barre. Pittston and Scranton are scheduled for Friday. On September 27 the band will play at Allentown in the afternoon and at Reading at night. Altoona will be visited for a matinee on September 30. Then on Friday afternoon, October 1, the band will play at Greensburg, Pa., and, in the evening, at Uniontown. Saturday afternoon and evening will be devoted to Pittsburgh.

From North America
Philadelphia, Pa.

SOUSA STARTS ON BIG TOUR OF THE COUNTRY

Lieutenant Commander John Philip Sousa, who today concludes his four weeks' engagement at Willow Grove Park, will begin at once a comprehensive American tour. For the first time in many years he will take his band through Pennsylvania.

Tomorrow at Trenton he will give a concert, and he will then go on to Lebanon for a matinee Tuesday and to Harrisburg for a night performance. Wednesday afternoon he will be at Sunbury, and in the evening at Williamsport. On Thursday his band will dedicate the new opera house at Berwick. That will be in the afternoon, and the evening will be devoted to a concert at Wilkes-Barre. Pittston and Scranton are scheduled for Friday. On September 27 the band will play at Allentown in the afternoon and at Reading at night. Altoona will be visited for a matinee on September 30. Then on Friday afternoon, October 1, the band will play at Greensburg, Pa., and, in the evening, at Uniontown. Saturday afternoon and evening will be devoted to Pittsburgh.

Press 8/24/20
THE SUNDAY

MUSICAL FEATURES AT WILLOW GROVE

Sousa and His Band Open Second Week Today with New Soloists.

The second week of the engagement of Lieutenant Commander John Philip Sousa and his band, at Willow Grove Park, starts with the concerts today. New soloists will co-operate in the presentment of concert programs during the week, and with a predominance of Sousa music, conduct of the second All-Sousa Days, and varied other features.

Miss Marjorie Moody



Young lyric soprano, who will be heard as soloist with Sousa's Band this week.

of interest, patrons of Willow Grove are assured a continuance of the splendid music which emphasized the first week of the engagement.

A new soloist will be Miss Leonora Ferrari, soprano, and an artist whom, Lieutenant Sousa predicts, will maintain the absolutely high musical standard demanded by patrons of Willow Grove.

Miss Moody, whose artistry, charm and pleasing personality, have placed her high in the esteem of music lovers who frequent Willow Grove, continues as one of the leading individual soloists with the band, and both she and Miss Ferrari will be heard in concerts each afternoon and night.

Another new instrumentalist who will be heard during the coming week will be John P. Schuler, trombone soloist. Programs for the week have been prepared to afford wide opportunity to the other soloists—John Dolan and Richard Stross, cornetists; Charles Gussikoff, trombone soloist; Lee H. Davis, piccoloist; George J. Carey, xylophone soloist, and Ellis McDiarmid, flute soloist.

Sousa's New Marches

People are so accustomed to hearing Sousa and his band at Willow Grove as a part of the summer season of free concerts, that there is scant recognition of the fact that he is unquestionably the most popular conductor in the world. In Europe and in other foreign lands he has had tremendous success and wherever he appears in the United States there are vast audiences. Just before he began his season at Willow Grove, a week ago, he visited some New England cities and in every instance receipts were of the record-breaking sort. In Boston at Fenway Ball Park there was an attendance of 11,000 persons and the concert was the most successful open-air event ever given in that city. There was a large attendance of members of the American Legion and of course Sousa played his new march, "Comrades of the Legion," which was received with enthusiasm. That march and his other new composition, "Who's Who in Navy Blue" have been successful at Willow Grove during the last week. On his Boston program was a work by a Philadelphian, Preston Ware Orem, who is an authority on Indian music. Mr. Orem's composition is a rhapsody made up of Indian melodies.

From
Inquirer
Philadelphia, Pa.

SOUSA HONORS LEGION

Victor Records Give March King's Tribute to Veterans

A varied programme of new music is announced in the list of Victor records for September, which makes its appearance today. Stars of the operatic and musical world vie with each other for honors in the new offerings, and not the least in local interest is the appearance of John Philip Sousa's newest march, "Comrades of the Legion," which the March King has dedicated to the members of The American Legion. "Who's Who in Navy Blue," is the other new march by Sousa.

The genius of Frances Alda for singing romantic songs is demonstrated in her latest effort. Caruso, too, adds to his repertoire in a splendidly sung solo, "Farewell to Naples." Orville Harold displays the beauty of his high tenor in "Values." Galli-Curci, recently returned from abroad, gives forth another gem from her repertoire in "The Swallows."

The violinists are listed with new and ambitious offerings. Mischa Elman retells on the violin a marvelous Russian song of Anton Rubinstein. Jascha Heifetz displays his unflinching technique in "Meditation," by Glazounow. And that excellent artist, Hans Kindler, has produced from his 'cello an astonishing piece known as "Orion-tale." Fritz Kreisler this month presents one of his own compositions, "Who Can Tell?"

ESTABLISHED 1881

From SEP 12 1920 K
Record
Philadelphia, Pa.

END OF WILLOW GROVE SEASON

Concluding Concerts Will Present Some New Sousa Music.

The twenty-fifth season at Willow Grove Park will come to an end shortly before 12 o'clock tonight. For the final days of the season, Lieutenant Commander John Philip Sousa has outlined special programs by his band and soloists. Sousa has planned a real musical treat—the premier interpretation of an entirely new suite, "Camera Studies," a composition just completed and listed for presentment at the early afternoon concert. Much of the Sousa music has been included in the programs, with "Showing Off Before Company" as the principal offering of the final concert. Mary Baker, soprano soloist; Winifred Bambrick, harpist; John Dolan, Richard Stross and George J. Carey will be heard in the concerts.

SOUSA AT WILLOW GROVE

Fifty Thousand Greet March King
and Hear His New Work.

Popularity of John Philip Sousa, bandmaster and composer of marches, and his band was strongly emphasized at the initial concerts of the four weeks' engagement instituted at Willow Grove Park yesterday, for lowering, clouded skies during the afternoon, with threats of rain, had little visible effect on thousands of music lovers who filled the big music stadium at the park. They were there to hear Sousa and his soloists and Sousa music, and weather had no effect on their enthusiasm. It is estimated that between 40,000 and 50,000 people heard the four concerts given.

Wonderful receptions were given the famous composer and his musicians at each concert. While the works of a number of other noted writers of music were featured in the regular program, in conjunction with a number of the newer writings of Sousa, virtually all the numerous encore numbers were the favored marches of Sousa himself. And the mere announcement of every Sousa

composition as an encore was the signal for bursts of approval by the big audiences.

Personally, Sousa doesn't look a day older than when he last played at Willow Grove, a year ago. He hasn't lost any of that virility and impressive forcible control of his musicians which has made him so noted a figure as a director. His interest in music, in horseback riding and in trap shooting are still supreme. During his stay in Willow Grove he will devote his mornings, as is custom with him, to horseback jaunts over the suburban roadways.

Sousa's two newest marches, "Who's Who in Navy Blue" and "Comrades of the Legion," both given first-time interpretations in the initial concerts, won immediate approval. Both are typically Sousaesque in construction and have that individuality which at once stamps them as Sousa productions. Another new Sousa number was a transcription of "A Study in Themes," Slater's "Piccolo Pic" and Zamecnik's novelette, "Amorita," both admirably suited for presentment by the brasses, were additional new numbers. In compilation of his four concert programs, Sousa gave

preference to the Myddleton fantasia, "Breezes from the South"; the dance of the comedians from Smetana's "Bartered Bride"; Hume's tone poem, "The Dawn of Peace"; Massenet's caprice, "Szabadi"; Hosmer's rhapsody, "The Northern"; Saint-Saens' "French Military in Algiers" and the Kriessler-Jacobi collocation, "Apple Blossoms."

Soloists with the Sousa organization are Miss Marjorie Moody, soprano; Miss Betty Gray, contralto; John Dolan, cornetist; George J. Carey, xylophonist, and J. Gurewicz, saxophonist. Both Miss Moody and Miss Gray have won friends among patrons of Willow Grove in prior engagements. Miss Gray, at two concerts, sang Methven's "When You Look in the Heart of a Rose" and Meyerbeer's "Page's Song," from "The Huguenots," and Miss Moody selected as her numbers Charpentier's "Louise" and the aria from Verdi's "Traviata," both artists winning marked approval. With a number of artist-instrumentalists, in addition to those who figured in the initial concerts, the present engagement of the band promises to be the most interesting of the many filled by Sousa at Willow Grove Park.

PHILADELPHIA RECORD

SOUSA AT WILLOW GROVE

Fifty Thousand Greet March King
and Hear His New Work.

Popularity of John Philip Sousa, bandmaster and composer of marches, and his band was strongly emphasized at the initial concerts of the four weeks' engagement instituted at Willow Grove Park yesterday, for lowering, clouded skies during the afternoon, with threat of rain, had little visible effect on thousands of music lovers who filled the big music stadium at the park. They were there to hear Sousa and his soloists and Sousa music, and weather had no effect on their enthusiasm. It is estimated that between 40,000 and 50,000 people heard the four concerts given.

Wonderful receptions were given the famous composer and his musicians at each concert. While the works of a number of other noted writers of music were featured in the regular program in conjunction with a number of the newer writings of Sousa, virtually all the numerous encore numbers were the favored marches of Sousa himself. And the mere announcement of every Sousa composition as an encore was the signal for bursts of approval by the big audiences.

Personally, Sousa doesn't look a day older than when he last played at Willow Grove, a year ago. He hasn't lost any of that virility and impressive forcible control of his musicians which has made him so noted a figure as a director. His interest in music, in horseback riding and in trap shooting are still supreme. During his stay in Willow Grove he will devote his mornings, as is custom with him, to horseback jaunts over the suburban roadways.

Sousa's two newest marches, "Who's Who in Navy Blue" and "Comrades of the Legion," both given first-time interpretations in the initial concerts, won immediate approval. Both are typically Sousaesque in construction and have that individuality which at once stamps them as Sousa productions. Another new Sousa number was a transcription of "A Study in Themes," Slater's "Piccolo Pic" and Zamecnik's novelette, "Amorita," both admirably suited for presentment by the brasses, were additional new numbers. In compilation of his four concert programs, Sousa gave preference to the Myddleton fantasia, "Breezes from the South"; the dance of the comedians from Smetana's "Bartered Bride"; Hume's tone poem, "The Dawn of Peace"; Massenet's caprice, "Szabadi"; Hosmer's rhapsody, "The Northern"; Saint-Saens' "French Military in Algiers" and the Kriessler-Jacobi collocation, "Apple Blossoms."

Soloists with the Sousa organization are Miss Marjorie Moody, soprano; Miss Betty Gray, contralto; John Dolan, cornetist; George J. Carey, xylophonist, and J. Gurewicz, saxophonist. Both Miss Moody and Miss Gray have won friends among patrons of Willow Grove in prior engagements. Miss Gray, at two concerts, sang Methven's "When You Look in the Heart of a Rose" and Meyerbeer's "Page's Song," from "The Huguenots," and Miss Moody selected as her numbers Charpentier's "Louise" and the aria from Verdi's "Traviata," both artists winning marked approval. With a number of artist-instrumentalists, in addition to those who figured in the initial concerts, the present engagement of the band promises to be the most interesting of the many filled by Sousa at Willow Grove Park.

SOUSA ENJOYS HORSEBACK ALONG THE OLD YORK ROAD

Miss Edith Sousa, Composer's Daughter, Was
His Guest; Other Notes in Abington Section

Until mid-September Lieutenant John Philip Sousa is at the Huntingdon Valley Country Club, Noble, along the Old York road. The famous composer of march music devotes each morning horseback riding to points in the northern suburban section, but prefers an hour behind the traps or a chat with the clubmen to a round of golf. On last Sunday his daughter, Miss Edith Sousa, was his guest, returning late in the day to the Sousa summer home in Port Washington, L. I.

Oak Lane, accompanied by Miss Katherine Bauer and G. Frederick Bauer, are spending some time in Chelsea.

Dr. Joseph A. Cramp, Miss Helen Cramp and Miss Marjorie Baum are at Bretton Woods for a short stay, and will later go to Rockland, Me., before returning to their home in Oak Lane.

Mrs. James L. Fisher, whose home is near Willow Grove, is the guest of Mrs. George Montgomery, at her camp near Portland, Me.

Mr. and Mrs. C. Edwin Webb, of

WILLOW GROVE PARK

Third Week of Engagement of Sousa
and His Band.

The third week of the engagement of Lieutenant Commander John Philip Sousa and his band begins today at Willow Grove Park. But 15 days remain to take advantage of the opportunity to hear the concerts directed by the March King.

An opera singer of distinction is Leonora Ferrari, of New York, who has joined the Sousa band. Miss Ferrari sang the role of Santuzzi in "Cavalleria Rusticana" with the Chicago English Opera Company and she was a guest artist with the Ravinia Opera Company in "Tales of Hoffmann." She is a pupil of Alessandro Arcangeli, who was for several years leading baritone with La Scala Opera Company. Miss Ferrari is a lyric dramatic soprano with a repertoire of a number of operas. She sings in several languages. Mary Baker, artist soprano, will be at the park, replacing Margaret Moody, who was heard during the first two weeks of the engagement. Miss Ferrari and Miss Baker will co-operate at concerts each afternoon and evening. The array of instrumental soloists will also be heard in concerts of the week. Among the specific musical features of the week will be that on Sousa

LIEUT. JOHN PHILIP SOUSA ENJOYS CLUB LIFE AT NOBLE

Daily Horseback Ride is Favorite Diversion, but Famous March
Composer Enjoys Chats with Members or Round of
Golf—Daughter Pays Visit.

Until mid-September, Lieutenant John Philip Sousa is at the Huntingdon Valley Country Club at Noble, along the Old York Road. The famous composer of march music devotes each morning to horseback riding to points in the northern suburban section—but prefers an hour behind the traps or a chat with the clubmen or a round of golf. On last Sunday his daughter, Miss Edith Sousa, was his guest, returning late in the day to the Sousa Summer home in Port Washington, Long Island.

Mr. and Mrs. J. H. Brumbach, of

consideration of the story, without expression of opinion. The several hundred essays submitted were nearly all of a surprisingly good quality and the committee had much difficulty in making its final choice.

Sousa and Harding

John Philip Sousa is an old friend of Senator Warren G. Harding, Republican candidate for President, and the famous bandmaster is hopeful of having opportunity during his forthcoming tour to give a concert which the senator may attend. The Sousa Band is to remain in this country this season, recent decision having been made to postpone a foreign tour because of the great cost of transportation and because of excessive taxes. The tour is to go as far west as Minneapolis, with the first important series of concerts at Willow Grove Park beginning August 15.

The Sousa organization this season is the finest that he has ever assembled. A particularly strong feature is the group of soloists, with Winifred Bambrick, a young Canadian harpist, who will assuredly attract unusual attention. Miss Bambrick was acclaimed in New York when she gave a recital recently and when she played with surpassing technique and with transcendent art the most difficult of modern works. On the list of soloists also are the sopranos Marjorie Moody and Mary Baker and the cornetist John Dolan.

Soloists will be on every program that the bandmaster offers at Willow Grove Park, and special features will be his two new marches, "Comrades of the Legion," dedicated to the American Legion, and "Who's Who in Navy Blue," dedicated to the midshipmen of the class of 1920-1921. An



LEONORA FERRARI.

day, next Thursday, when every offering will be a composition by Sousa. As in former seasons, the special concerts devoted entirely to the music of Sousa have attracted wide attention.

The two-day picnic of the Co-operative Welfare Association of the Philadelphia Rapid Transit Company is scheduled for this week. The picnic, the second annual event of its type, is scheduled to be held on Tuesday and Wednesday. Plans call for sporting, athletic and swimming pro-

grams and contests. Special concerts will be directed by Lieutenant Commander Sousa, and dancing contests will be held each evening.

Evening Public Ledger
Philadelphia, Pa.

Sousa to Tour Pennsylvania

Lieutenant Commander John Philip Sousa, who is concluding his four weeks' engagement at Willow Grove Park, begins at once a comprehensive American tour. For the first time in many years he will take his band through Pennsylvania. On Thursday his band will dedicate the new opera house at Berwick. By playing in two places per day the Sousa organization will introduce itself to every Pennsylvania town of importance from Harrisburg to Pittsburgh.

From
Record

SEP 29 1920 N

Philadelphia, Pa.

SOUSA



This is how John Philip Sousa looks to Foster Ware and Ivan Opffer, the cartoonists of the New York Evening Post. They say of him that "among two-footed animals, John Philip Sousa is best known as the man who made walking to music popular. In this he was a pioneer. Others who came after him undertook to popularize dining to music, sprinting to music, skidding to music, and even hop-stepping and jumping to music, all with some degree of success, but whenever there was any walking to be done, particularly by large bodies of men, it was Sousa's stuff that got the call."

From JUL 29 1920 D
TRIBUNE, New York City

John Phillip Sousa had his first rehearsal of the season at Carnegie Hall yesterday, his entire band of seventy pieces being present. The twenty-eighth anniversary of Sousa's Band will be celebrated at a gala performance at the Hippodrome Sunday, September 26. Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornet virtuoso, and George J. Carey, xylophonist, are new solo members of the organization. The band will open its season at Norwalk, Conn.

From JUL 29 1920 A
Morning Telegraph
New York
SOUSA RALLIES HIS
FORCES FOR SEASON

On Saturday "March King's" Band Will Inaugurate 28th Year Under Baton of Noted Leader.

At Carnegie Hall yesterday "The March King" rallied his forces for the 1920-21 season and commencing next Saturday at Norwalk, Conn., Sousa's Band will inaugurate its twenty-eighth year as an organization under the baton of its noted leader. The twenty-eighth anniversary of Sousa's Band will be celebrated at a gala birthday concert at the Hippodrome on September 26, and already the famous organization is booked to the limit of the ensuing season for the most extensive tour of its career.

At yesterday's inaugural recital the band's full quota of seventy musicians, with its ten distinguished soloists, put in two good hours of rehearsal. Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornet virtuoso, and George J. Carey, xylophonist, the new stars of the organization, tried out some of their new solo features, and Lieutenant Sousa led his band through its first playing of his new humoresque "Suwanee," the most mirth-provoking comedy-medley of the many that have helped to make Sousa's Band concerts famous.

Other soloists who reported ready and eager for the new season were: Ellis McDiarmid, flute; Lee H. Davis, piccolo; Joseph Norrito, clarinet; Charles Gusikoff, trombone; Leonard Dana, euphonium, and John Kuhn, Sousaphone.

My Dinner

Sousa's Band is to open its season in New York this Fall, playing at the Hippodrome on Sept. 26, which is precisely the twenty-eighth anniversary of its first performance under the present name in 1892. In the season just past Mr. Sousa's popularity was shown by increased audiences on his American tour. As compared with the rate of growth of some score of towns where population was 25 to 50 per cent. higher than on its former visits, the band played to proportionately more people—over 200 per cent. more, in fact, at Akron, Ohio; Carey, Ind., and Long Beach, Cal.

From AUG 1 1920
NEWSPAPERMENT
New York City

SOUSA'S BAND AT HIPPODROME
Sousa and his band will appear in New York this season for a single appearance at the Hippodrome, on Sunday night, Sept. 26, when Lieut. Commander Sousa will celebrate the twenty-eighth anniversary of his band. The first performance of Sousa's band was at Plainfield, N. J. on Sept. 26, 1892.

AMERICAN,
New York City

Music Notes

LIEUT. JOHN PHILIP SOUSA is brushing up all his pet scores and putting new vim into his famous marches in preparation for his coming concert at the Hippodrome. The event takes place September 26. On that date twenty-eight years ago the celebrated Sousa band made its first public appearance.

From AUG 5 1920
Musical Courier
New York City

10,000 Hear Sousa's Band in Springfield

Sousa and his band opened its twenty-eighth season at Riverside Park, Springfield, Mass., on Sunday, August 1, before an audience of 10,000 paid admissions, one of the largest which has ever been had in that city. The band numbers seventy musicians, and among the many soloists are Marjorie Moody, soprano; John Dolan, cornet; Ellis McDiarmid, flute, and Winifred Bambrick, harp. The band will play two weeks in New England and then go to Philadelphia for a four weeks' engagement.

From JUL 29 1920
Musical Courier
New York City

Among those decidedly present at the notification to Governor Coolidge on July 27 were Lieutenant John Philip Sousa and his band. Notifying "Cal" with the aid of Sousa's band reminds us of the celebrated notification to the walls of Jericho that they were about to fall, delivered a number of years ago by the trumpets of Joshua's army. Sousa is an old friend of Senator Harding and took this opportunity to make the acquaintance of his running mate. His band, fortunately, was in that part of the country at just the proper moment, as it is starting on its first tour of the country since the war, a trip that will take it from coast to coast.

Address New York City

Date JUL 1 1920

When the Pennsylvania Military Academy last February conferred upon Senator Warren G. Harding the degree of Doctor of Law, the degree of Doctor of Music was also bestowed upon John Philip Sousa, and it was upon that occasion that the present Republican nominee for President and the famous March King became acquainted. In their conversation, the Ohio statesman told Sousa that he, Harding, had joined the Marion Ohio Band with a fixed ambition to be a concert soloist and that when he achieved the position of tuba in that village band, it was one of the happiest moments of his young life. A close friendship between Senator Harding and Lieut. Sousa has been maintained ever since that day, and when the Senator received the nomination at Chicago, Lieut. Sousa telegraphed him the following message: "Bless your musical soul. May God's harmonies be with you forever."

FROM AUG 7-1920
Bill Board

SOUSA AND HIS BAND TO GREET COOLIDGE

New York, July 31.—Lieut. John Philip Sousa, with his band, is now preparing for a tour from Coast to Coast, and on August 2 will have an important part in the program arranged for entertaining Governor Coolidge at Northampton, Mass., where he will be officially notified of his nomination for the vice-presidency.

Address New York City

ate AUG 16 1920
Sousa and his band will appear in New York this season for a single appearance at the Hippodrome on Sunday night, Sept. 26, when Lieut. Com. John Philip Sousa will celebrate the twenty-eighth anniversary of his famous band. The first performance of Sousa's Band was given at Plainfield, N. J., on Sept. 26, 1892, and plans are being made to turn the occasion into a national tribute to the popular "march king" conductor. Sousa's Band when heard here will consist of one hundred musicians, and five soloists have already been selected.

New York City

John Philip Sousa takes time away from his musical duties occasionally to break a few targets. John Philip shot in the north and south championship at Pinehurst, the Maryland State shoot, and the New York State shoot, and he is still going.

TRIBUNE

ess New York City

AUG 16 1920 D

John Philip Sousa will appear at the Hippodrome in a single performance on September 26, it was announced yesterday. It will mark the celebration of the twenty-eighth anniversary of

Address New York City

Date JUL 1 1920

A Word About the Plans of John Philip Sousa

Lieut. Commander John Philip Sousa, now eking out one of his "lazy" periods of recreation by riding 500 miles on horseback and worrying the "high guns" in the Spring trap-shooting contests, is also making ready to celebrate this year the 28th anniversary of the debut and concert premiere of the now internationally famous Sousa's Band. It was at Plainfield, New Jersey, that this eventful first concert was given under the baton of the March King on September 26, 1892, since which memorable date this indefatigable bandmaster, composer, horseman, wing shot, and now officer in the United States Navy, has passed no idle days, wasted no precious time.

The progressive and alert Sousa never stands still, much less goes backward. He continues to compose with joyous industry, and although he has accumulated a vast quantity of his own musical manuscript, he goes right on composing. Always he sees new fields opening upon larger developments of his art. He is not satisfied with being a follower in any walk of life or avenue of work. Naturally, temperamentally, effectively—he leads.

This year he has set aside Sunday evening, September 26, at the New York Hippodrome, for the birthday anniversary and celebration of Sousa's Band, and, with his usual irrepressible energy, he is already formulating an eventful program for that cherished occasion.

ESTABLISHED 1881 AUG 3 1920 A
From
Morning Telegraph
New York

SOUSA OPENS HIS CONCERT SEASON

Starts Summer Engagement at Springfield, Mass., Before Large Audience.

RUTH RAY TO PLAY TO-NIGHT

Violinist, With Idelle Patterson, Soprano, Engaged to Appear at Stadium.

By RUTH CROSBY DIMMICK.

Before one of the largest audiences ever assembled at Riverside Park in Springfield, Mass., Sousa and his band opened a Summer engagement there yesterday. This inaugurates the twenty-eighth season for the appearance of the celebrated American band master and his musicians at Springfield.

Commander Sousa's band at present numbers seventy members, aside from the soloists, which include Marjorie Moody, soprano; John Dolan, cornet; Ellis McDiarmid, flute; Winifred Bambrick, harp, and many others. The band goes to Philadelphia for a four weeks' engagement.

ESTABLISHED JUL 31 1920
From
EVENING JOURNAL,
New York City

Sousa's Band, which begins to-day at Norwalk, Conn., its twenty-eighth annual tour as an organization, is to celebrate John Philip Sousa's anniversary as its leader at a birthday concert at the Hippodrome Sunday evening, September 26.

TELEGRAM
Address: New York City.
SEP 26 1920



JOHN PHILIP SOUSA
at the HIPPODROME

From
Musical Courier
New York City
AUG 12 1920

11,000 Bostonians Attend Sousa Concert

Sousa and his band played at Fenway Park, Boston, on August 9, before an audience numbering 11,000 paid admissions. This was one of the most successful open-air concerts ever given in this city. In honor of the large attendance of the American Legion, Lieut. Commander Sousa played for the first time his new march, "Comrades of the Legion," which was received with great applause. Another new number rendered for the first time was War-
Preston Orem's "American Indian Rhapsody," a collection of native Indian melodies. The program also included the new march by Sousa, "Who's Who in Navy Blue."

ESTABLISHED 1881

From Morning Telegraph
New York City

SOUSA'S BAND COMING.

Will Make Single Appearance at
Hippodrome September 26.

Sousa and his band will appear in New York this season for a single appearance at the Hippodrome on Sunday night, September 26, when Lieut. Com. John Philip Sousa will celebrate the twenty-eighth anniversary of his famous band. The first performance of Sousa's band was given at Plainfield, N. J., on September 26, 1892, and plans are being made to turn the occasion into a national tribute to the popular "March King-Conductor."

Sousa's band when heard in New York will consist of 100 musicians, and five soloists have already been selected.

From
TELEGRAM

New York City

Sousa at Hippodrome.

Sousa and his band will appear in New York this season for a single appearance at the Hippodrome on Sunday night, September 26, when Lieutenant Commander John Philip Sousa will celebrate the twenty-eighth anniversary of his famous band. The first performance of Sousa's Band was given at Plainfield, N. J., on September 26, 1892, and plans are being made to turn the occasion into a national tribute to the popular march king conductor. Sousa's Band when heard in New York, will consist of one hundred musicians, and five soloists already have been selected.

ESTABLISHED 1881

From
Musical America
New York City
AUG 14 1920

Sousa's Band in Springfield, Mass.

SPRINGFIELD, MASS., Aug. 7.—Lieut. John Philip Sousa and his Band recently gave a pair of remarkable concerts in the Pavilion at Riverside Park. Soloists were Marjorie Moody, soprano; John Dolan, cornetist; Lee Davis, flautist and George Carey, xylophonist. Owing to its success the organization has been engaged for an entire week of concerts next season. E. N. B.

From EVENING MAIL
Address: New York City
AUG 16 1920

SOUSA and his band will appear in New York this season for a single performance at the Hippodrome on Sunday night, September 26, the occasion being marked by Lieut.-Commander John Philip Sousa's celebration of the twenty-eighth anniversary of his famous musical organization. Five soloists will also appear on the programme.

AMERICAN,
New York City

SOUSA'S BAND 28 YEARS OLD

FOR twenty-eight years Lieutenant John Philip Sousa and his band have been playing fascinating marches to music lovers of the world. On Sunday evening next the event will be celebrated at the Hippodrome. Lieutenant Sousa and his organization of one hundred musicians will be heard in a specially prepared programme, including all the old favorites and some new marches which have been composed for the anniversary.

Morning Telegraph
New York
SEP 21 1920 A



MARY BAKER.

Who will be one of soloists of Sousa concert at Hippodrome Sunday night.

Sousa Soloists Announced.

Announcement was made yesterday of the soloists who have been selected to appear with John Philip Sousa and his band next Sunday night at the Hippodrome upon the occasion of the twenty-eighth anniversary of his noted musical organization.

They will be Mary Baker, soprano; Florence Hardeman, violinist; John Dolan, cornetist; George J. Carey, xylophonist, and Winifred Barnabrick, harpist.

The program will include four new compositions of Sousa and his latest march, "Comrades of the Legion."

Morning Telegraph
New York
SEP 27 1920 A

JOHN PHILIP SOUSA GIVEN AN OVATION

At Hippodrome, Bandmaster Celebrates 28th Anniversary of His Famous Organization.

PLAYS NEW COMPOSITIONS

Gustav Kerker, Jerome Kern and Other Composers Present to Offer Congratulations.

By RUTH CROSBY DIMMICK.

America's "March King," John Philip Sousa, was given an old-fashioned, rousing reception when he walked upon the stage at the New York Hippodrome last night, just a trifle more—er—matured than he appeared in the days when he first gave to the world the "Washington Post" march. He is the same genial Sousa that all Americans love.

The concert last night was in the nature of an anniversary celebration, as it was just twenty-eight years ago that Mr. Sousa formed the organization which has since become famous all over the world. This is the longest known period for a similar body of musicians to remain under one and the same director.

Three new compositions by Sousa, which were prepared for this occasion, were played. The program contained pleasing numbers by other composers. Florence Hardeman, violinist, and John Dolan, cornetist, appeared as soloists.

Among the composers who came to pay tribute to Mr. Sousa, and who were introduced to the audience by R. H. Burnside, were: Gustav Kerker, Raymond Hubbell, Jerome Kern, Ivan Caryll, Silvio Hein, A. Baldwin Sloane, Louis A. Hirsch and Paul Tietzens.

Among the presentations were a laurel wreath given by the Musicians' Club of New York, through Walter Damrosch, president; a floral wreath, presented on behalf of the Lambs by De Wolf Hopper, and other tokens by the Elks, New York Athletic Club, Veterans of Foreign Wars and members of Sousa's Band.

In making his little speech Mr. Hopper said:

"Just think of all these musicians thinking enough to come here to-night and pay tribute to another musician."

The musicians then seated themselves at the eight pianos on either side of the stage and fell to with the strains of "Semper Fidelis" and "Who's Who in Navy Blue."

J. Fletcher Shera, who presented a wreath of laurel on behalf of Walter Damrosch and the Musicians' Club of New York, said:

"Some one has stated that the purpose of music is to put life, soul and inspiration into the hearts of people. Mr. Sousa has done all of this. He has traveled all over the world and made himself loved everywhere, but nobody loves him more than his friends in New York."

The boxes were taken by the Republican Club, Musicians' Club of New York, General Robert Alexander, Elks Club, Geraldine Farrar, DeWolf Hopper, Mayor Hylan, Mme. Galli-Curci, Major General Bullard, Ina Claire, John Ringling, Governor Smith, Franklin D. Roosevelt, Admiral Glennon, Raymond Hitchcock and Mrs. Sousa.

The sale of seats will begin at the Hippodrome this morning for the formal debut next Sunday night of Tom Burke, Irish tenor, star of Covent Garden, London, who is making his first American concert tour under the direction of William Morris.

Mr. Burke appeared gratuitously Friday night at a subscription benefit concert in the Pontiac Theatre, Saranac Lake, N. Y., before an audience of eight hundred persons, who contributed nearly eighty thousand dollars to a fund with which to pay off the indebtedness on St. Bernard's Roman Catholic Church and Lady of the Lake Hospital.

om
VENING POST
New York City



JOHN PHILIP SOUSA WHO WILL CONDUCT
the 28TH ANNIVERSARY CONCERT at the
HIPPODROME TOMORROW EVENING~

Sousa's band will celebrate its twenty-eighth anniversary at the Hippodrome to-morrow night with a concert in which the band will play a new rhapsody, "The American Indian"; a new suite of "Camera Studies," and a new "Study in Rhythms," by Sousa, and his new march, "Comrades of the Legion." The rest of the programme will include other Sousa marches, a cornet solo, "Scintilla," by John Deran; "The Crystal Lute," sung by Mary Baker; "The March Wind," xylophone solo by George J. Carey; the "Dale Dances of Yorkshire," by the band, and a violin solo by Florence Hardeman.

From
EVENING POST,
New York City

The Mirror
By Charles Pike Sawyer

John Philip Sousa will celebrate, in the Hippodrome concert a week from Sunday, the twenty-eighth anniversary of his band, although his record as a composer goes much further back than that number of years. Born in 1854, he taught music at fifteen, and was a conductor at seventeen—almost fifty years ago, and when Offenbach visited this country in the seventies, he played first violin in the orchestra. His real career may be said to have been begun when he became leader of the famous United States Marine Corps Band in 1880, when he wielded the baton until 1892, when he resigned and formed his own band, the anniversary of which is being celebrated. While he was in Washington he began composition, and by 1885 he was known the world over for his marches, a foreign musical journal having then dubbed him "The March King," and the first great hit was "Washington Post March." But he has composed other music, including ten operettas, and scores of orchestral suites, songs, and miscellaneous pieces. The anniversary is an important happening in the world of music.

Address New York City

Sousa and his band opened their twenty-eighth season at Riverside Park, Springfield, Mass., on Sunday, August 1, before an audience of 10,000 paid admissions, one of the largest which has ever been had in that city. The band numbers seventy musicians, and among the many soloists are Marjory Moody, soprano; John Doland, cornet; Ellis McDearmid, flute and Winifred Bambrick, harp. The band played two weeks in New England and then went to Philadelphia for a four weeks' engagement.

From
Morning Telegraph
New York

**SOUSA WILL CELEBRATE 28TH
ANNIVERSARY WITH CONCERT**

Noted Composer and Conductor Is
to Make Single Appearance
With His Band at the Hippo-
drome on Sunday Night,
September 26.

GILBERT MILLER ON THE WAY

Sailed on the Olympic Wednesday,
According to Cable Advices.
"Marry the Poor Girl"
Opening Next Monday
at New Haven.

By LEO A. MARSH.

LIKE the proverbial baseball play-
er who spends his day off at the
Polo Grounds, Lieutenant Com-
mander John Philip Sousa will
celebrate the twenty-eighth anniversary
of his band this season by giving a con-
cert at the Hippodrome.

The event is scheduled for the night
of Sunday, September 26, and the selec-
tion of the big playhouse over in Sixth
avenue is especially fitting in view of
the fact that it was at the Hippodrome
that Sousa achieved local prominence as
a conductor and composer. It was way
back in the dim vistas of 1892 that
Sousa first formed his band and their
initial concert was held in Plainfield,
N. J., on September 26, of that year.
Since that time many of the original
members of the organization have grad-
uated into posts of individual responsi-
bility in the world of music, but their one
time leader is gathering these former
associates together for the one occasion
and these, augmenting the regular band,
will bring the strength of the organiza-
tion up to 100 men for the concert.

Nor will the anniversary event be a
local affair for plans are under way to
turn the occasion into a national tribute
to the March King. Many societies of
which Sousa is member are arranging to
reserve blocks of seats so that each will
be liberally represented at the concert.
Among those organizations are the Elks,
Musicians' Club of America, the Repub-
lican Club, the Army and Navy, the
New York Athletic, the Lambs and the
Players.
In addition to the program of the
band there will be five soloists on hand
to help out. The event will mark
Sousa's only appearance here of the sea-
son.

From
Musical America
New York City

**Sousa's Band to Play in Havana and
Mexico City Next Year**

Sousa's Band, under the auspices and
direction of the Cuban Government, will
play an engagement of six weeks in Ha-
vana and other important cities of the
island republic next year, which will be
followed by a four weeks' season in the
City of Mexico. This will be the band's
first visit to Latin-America.

From
Evening Sun
New York City
Sousa Anniversary Concert.

This morning at the Hippodrome when
the seat sale opened for the twenty-eighth
anniversary concert of John Philip Sousa
and his band on Sunday evening, Sept.
26, evidence of the esteem in which the
popular march king is universally held
was provided by the number of applica-
tions for seats from prominent patrons
in every walk of life. Among the first
to secure reservations were Geraldine
Farrar, Admiral Glennon, Gov. Alfred E.
Smith, Commodore Louis M. Josephthal,
Mrs. Oliver Harriman, Raymond Hitch-
cock, Ina Claire and the Hon. Franklin
D. Roosevelt.

From
WORLD,
New York City

This evening the Hippodrome ser-
of Sunday night concerts will be
agurated with the twenty-eighth an-
niversary concert of John Phil
Sousa and his band. This organiza-
tion, which is a household name
America and is known around the
world as well, has become a real in-
stitution. Mr. Sousa's activities will
be reflected in the personnel of the
audience which is gathering to pa-
homage to the "March King" at the
celebration. The State, city, the arm
and navy, the operatic stage, sym-
phony orchestras and light oper
fields will all be represented by
ardent admirers of Sousa.

The programme, which will includ
three new compositions by Sousa, i
as follows:
Rhapsody, "The American Indian" (new)....Koren
Cornet Solo, "Scintilla".....Perkin
Suite, "Camera Studies" (new).....Sousa
Vocal Solo, "The Crystal Lute".....Sousa
Her Majesty at Westminster, from "The
King's Court".....Sousa
March, "Semper Fidelis".....Sousa
"A Study in Rhythms" (new).....Sousa
(Being a manipulation of a group of classics.)
Xylophone Solo, "The March Wind".....Carey
March, "Comrades of the Legion" (new).....Sousa
Violin Solo, "First Movement from F sharp Minor
Concerto".....Vieuxtem
Miss Florence Hardeman.
"Dale Dances of Yorkshire".....Wood
(Traditional and newly arranged.)

From
EVENING MAIL,
New York City

**THRONG TO HONOR SOUSA
ON BAND'S ANNIVERSARY**

State and city officials, army and
navy officers and many persons promi-
nent in civil life will pay tribute to
John Philip Sousa at the celebration to
be held in the Hippodrome Sunday eve-
ning marking the twenty-eighth anni-
versary of the Sousa band. Besides
there will be representatives of the
opera, music and dramatic fields present.
The Musicians' Club and several
other organizations plan presentations to
the noted conductor and composer. In
addition there will be other interesting
features. This will mark the longest
period in the history of music for one
musician to control and conduct an or-
ganization.

From
Evening Sun
New York City

Sousa's Anniversary.

Lieutenant-Commander John Philip
Sousa announced yesterday that he will
augment Sousa's Band for the twenty-
eighth concert at the Hippodrome on
Sunday evening, Sept. 26, with many of
the musicians formerly associated with
the famous organization, making a band
for that occasion of 100 men.

Sousa's Band to Celebrate Twenty-Eighth Anniversary

Organization Headed by the March King to Give Concert at the Hippodrome Next Sunday Evening

By Katharine Wright

John Philip Sousa and his band will give a concert at the Hippodrome next Sunday evening. The press agent has it that the occasion will mark the celebration of the twenty-eighth anniversary of the band, which has become a national institution, as typically American as griddle cakes, ter-rapin or ice cream soda.

Sousa's marches have long been played in every country. Only recently armies marched to them. The spell of their rhythm, melody and straightforward simplicity is as potent to-day as when they were first heard. The bandmaster himself considers "Stars and Stripes Forever" as his best achievement, but there are those who prefer "The High School Cadets" or "The Washington Post." "The Washington Post" was the first of the series to strike the popular fancy. It was also probably the first march written for a newspaper. It was written while Sousa was in Washington, at the request of Beriah Wilkins, owner, and Frank Hatton, editor, of The Post.

A popular prize contest for contributions from children had been started by the paper. The contest grew out of all proportions. It expanded to such an extent as to include all Washington. Keen interest was excited. It became the talk of the town. When the time came for awarding the prizes it was decided to have the event take place in the open square at Smithsonian.

"Sousa, we want you to write a march for the occasion," said Frank Hatton. "A big crowd will be there, and it will be a fine opportunity for you to show your talent."

Sousa wrote the march, and it was played for the first time that day. The music was cheered and the band played it a second time.

Besides his marches Sousa has written a number of comic operas—"The Smugglers," "Desirée," "The Charlatan," "The Bride Elect," "The Free Lance," "The American Maid," "Chris and the Wonderful Lamp" and "El Capitan." Then, too, he has adapted many compositions for the instruments of his band. These include the introduction to Act 3 of "Lohengrin," the largo from Dvorak's "New World Symphony," the Prelude and Love Death from "Tristan," Duke's "Sorcerer's Apprentice," Smetana's overture to "The Bartered Bride" and others.

In "Pages From a Bandmaster's Diary," by George Miller, the British bandmaster says of Sousa:

"He was not only the architect of his own fortunes, but found his own constructive materials, and he built up Sousa's Band until, like Harrods' Stores, Pears' Soap and Beecham's Pills, it became immortal, a superstition, a world-wide belief, a realization of the potentialities of a concept and the useful art of putting two and two together."

"Sousa is a world caterer, and his

commodity is cheerfulness. To run in for an hour or so to one of his concerts is even as a swizzly drink on a long hot day, and I wonder how many millions of blue devils have been routed and put to flight by the irresistible slap-bang of 'The Washington Post' as played by Sousa and his band."

Sousa has played before many governmental heads, and on a single trip around the world covered 60,000 miles. France decorated him twice as Officier de l'Académie Française and Officier de l'Instruction Publique.

11. COMMERCIAL

Seats for Sousa Tomorrow

At a special box-office in the Hippodrome lobby seats will be placed on sale tomorrow for the only appearance in New York this season of Lieut. Commander John Philip Sousa, Sunday evening, Sept. 26, when Sousa's Band of 100 musicians and six distinguished soloists will celebrate the 28th anniversary of this famous band, which has become an American institution. For weeks prominent officials associated with the varied activities in which Sousa has figured so brilliantly during his long public career have been planning to make his anniversary concert a real event and all will be represented on this occasion.

ess New York City

John Philip Sousa's Next Season

At Carnegie Hall recently John Philip Sousa, the "March King," rallied his forces for the 1920-21 season. Sousa's Band inaugurated its twenty-eighth year as an organization under the baton of its illustrious leader at Norwalk, Conn.

The twenty-eighth anniversary of Sousa's Band will be celebrated at a gala birthday at the Hippodrome on September 26, and already the famous organization is booked to the limit of the ensuing season for the most extensive tour of its career.

At its inaugural recital the band's full quota of 70 musicians, with its ten distinguished soloists, put in two good hours of rehearsal. Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornet virtuoso, and George J. Carey, xylophonist, the new stars of the organization, tried out some of their new solo features, and Lieut. Commander Sousa led his band through its first playing of his new humoresque, "Swanee," the most mirth-provoking comedy-medley of the score which have helped to make Sousa's Band concerts famous. Other soloists who reported ready and eager for the new season were Ellis McDiarmid, flute; Lee H. Davis, piccolo; Joseph Norrito, clarinet; Charles Gusikoff, trombone; Leonard Dana, euphonium, and John Kuhn, sousaphone.

From Morning Telegraph
New York City

Honors to Sousa.

Members of the theatrical profession are uniting to do honor to John Philip Sousa upon the occasion of the celebration of his twenty-eighth anniversary at the Hippodrome a week from to-night.

Boxes have already been reserved by Geraldine Farrar, Ina Claire, star of "The Gold Diggers"; De Wolf Hopper, who numbers Sousa's "El Capitan" among his most important stage successes; Raymond Hitchcock, who will come from Boston, where "Hitchy Koo 1920" is playing; James J. Corbett, Frank Bacon, Frances Starr, Charles Chaplin, Margaret Anglin, Ada Lewis and Joseph Cawthorn.

SEP 2 1920
Musical Courier
New York City

The advent of a new march by John Philip Sousa is of more than passing interest. Two years have elapsed since his last previous achievement in the role of march king. Mr. Sousa's "Comrades of the Legion" is a genuine inspiration. It is a real military march, and is published by the Sam Fox Publishing Company, of Cleveland and New York. It is printed in the usual artistic style for which this house is famous. The title page depicts the day dream of two young men. They are gazing wistfully at a shadowy representation of a group of soldiers on the one hand and a battle cruiser on the other.

rom TELEGRAM

address: New York City.

ate

Sousa's Anniversary Concert.

On Sunday evening the Hippodrome series of Sunday night concerts will be resumed with the 28th Anniversary Concert of John Philip Sousa and his band. This organization, which has not only become a household name in America, but is known the world over as well, during the twenty-eight years of its existence, has become a real institution. But the celebration to be staged at the Hippodrome is in reality a tribute to the popular conductor-musician. During the period of this band's successful life Sousa himself has become identified with many activities and he has played a part in nearly every federal movement, in national expositions and in many phases of musical and public life. Some of these activities will be reflected in the personnel of the audience which will gather to pay homage to the "March King." The State and city will be represented by its chief executives; the army and navy will be represented by generals and admirals, and the operatic stage, symphony orchestras and light opera fields by such admirers of Sousa as Geraldine Farrar, David Bispham, Walter Damrosch, Artur Bodansky, De Wolf Hopper, Ina Claire and Raymond Hitchcock.

The programme will be made especially interesting by three new compositions by Mr. Sousa, and his own most famous marches will be played as encore numbers, since they are not listed among the printed numbers.

NEW YORK
ESTABLISHED 1881
SEP 26 1920

From Morning Telegraph
New York City



JOHN PHILIP SOUSA
HIPPODROME
SUNDAY EVENING
PHOTO BY WHITE

ESTABLISHED 1881

SEP 5 - 1920
From Morning Telegraph
New York City

While countless appeals are being made to the general public for subscriptions and contributions to every description of musical organization, it is refreshing to note that good music will always go on its own merit. It is likewise interesting to know that the same general public is perfectly willing to be educated along music lines without having any great degree of pressure brought to bear in the way of educational propaganda.

In this day, so filled with subscription seekers, we recall the fact that one of the greatest self-supporting musical organizations in existence is that of Sousa's Band. Singly and without financial assistance other than admission charges to his concerts, John Philip Sousa has done much toward training the masses along musical lines.

It has been twenty-eight years since Mr. Sousa started his band on its exceptional career, and in all that time he has not solicited endowments, but his own name has been the principle factor in his success. Time and again he has toured America from one end to the other, and his work has been more varied than that of almost any other musician. He has also established and carried on a band of expert musicians who could otherwise have had no outlet for the expression of their talents were it not for the enthusiasm and the inspiration of his training. While he has been educating the public he has at the same time been educating musicians.

60 Eve Post N.Y. Sept 2/20

Among the Six Million

(By Foster Ware and Ivan Opffer)

Among two-footed animals John Philip Sousa is best known as the man who made walking to music popular. In this he was a pioneer. Others who came after him undertook to popularize dining to music, sprinting to music, skidding to music, and even hop-step-and jumping to music, all with some degree of success, but whenever there was any walking to be done, particularly by large bodies of men, it was Sousa's stuff that got the call.

Those were the good old days when pedestrianism was still practiced by the normal healthy adult. All you had to do was think of "Hands Across the Sea" or the "Stars and Stripes Forever," and your day's journey had begun. You walked for the walk's sake, not merely to exercise your rubber heels.

But with the advent of the ragtime or jazz era, people gave up walking and took to motor-ing and fox trotting and watching their

step. The old form of locomotion became a lost art, or nearly so, and there is no telling on what part of the anatomy we might now be travelling if it hadn't been for the war.

The war did more than merely put Americans back on their feet—both feet. It taught them how to use their New York City



Mr. Sousa himself did all he could to help the good work along. In the first place, he removed his beard. Then he seized his baton, gave it an old-time flourish, and led his band out into the open air. People hearing the old familiar strains stopped running around in circles and began to march. Soon millions were getting into their stride. The nation was in a war footing and stepping up. And Sousa and his band, I led the parade.

From Musical America New York City The Man Who Made Walking to Music Popular Diversion

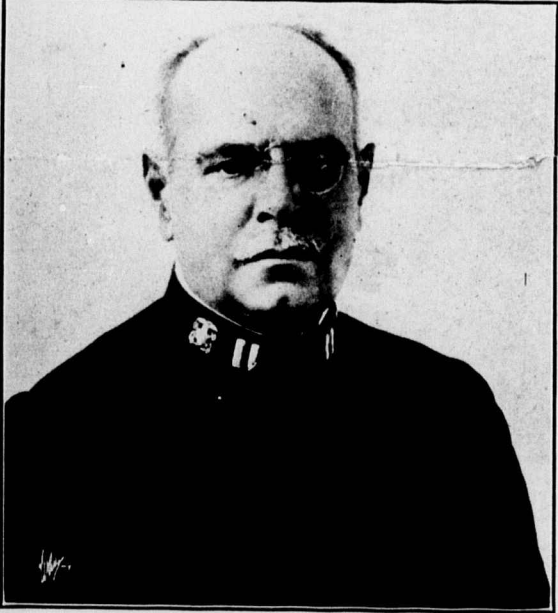


This is how John Philip Sousa looks to Foster Ware and Ivan Opffer, the cartoonists of the New York Evening Post. They say of him that "among two-footed animals, John Philip Sousa is best known as the man who made walking to music popular. In this he was a pioneer. Others who came after him undertook to popularize dining to music, sprinting to music, skidding to music, and even hop-stepping and jumping to music, all with some degree of success, but whenever there was any walking to be done, particularly by large bodies of men, it was Sousa's stuff that got the call."

PAN-AMERICAN TOUR FOR SOUSA

Famous Bandmaster to Visit Cuba and Mexico for First Time in Response to Demand for American Music—Strengthens Musical Ties

John Philip Sousa, the famous Victor artist, who will celebrate his twenty-eighth year as band leader with a great concert on September 28 at the Hippodrome, has announced that Sousa's Band will play under the auspices and



Lieut. John Philip Sousa

direction of the Cuban Government for a season of six weeks in Havana and other cities of both that republic and Mexico in 1921. This engagement is regarded as a token of the late growing Latin-American understanding and admiration for the best of American music.

"There is no more musically inclined people in the world than the Latin-American," said Mr. Sousa recently, "and not even their Spanish ancestors were more deeply schooled or more intensely susceptible to lyric art than are the warm-hearted and emotional people of this

island of the Caribbean Sea. And they have great bands of their own, don't forget that; wonderful bands, that have won renown in various parts of the Anglo-Saxon world."

The Cuban season of Sousa's Band is to be followed by four weeks in the City of Mexico, the home of much traditional and written Spanish music on this continent. The joint enterprise will mark Sousa's first visit to cities south of Key West and the Rio Grande, where the fame of Sousa's Band has gone before the bandmaster and his men. Their tour, it is declared, should go far toward cementing new ties of understanding, a sort of musical "Monroe Doctrine" of the fine arts in the Western Hemisphere.

From Star New York City SOUSA'S NEW MARCH

The advent of a new march by John Phillip Sousa is of more than passing interest. Ten years have elapsed since his last previous achievement in the role of march king. Mr. Sousa's new "Comrades of the Legion" is a genuine inspiration.

"Comrades of the Legion" is a real military march. It starts with a swinging melody which leads into a fanfare and then comes the stirring rhythm that denotes the tramp, tramp, tramp, of marching men. The note of triumph is distinct throughout the composition. It is published by the Sam Fox Publishing Co., of Cleveland and New York.

From Musical America New York City

Sousa Composes New March

John Philip Sousa, who still wears his title "The March King," has just written a new march, the first in two years. It is called "Comrades of the Legion" and is said to be one of the most spirited marches which this popular composer and band leader has done in many years. The march has just been published by the Sam Fox Publishing Company, which issued Mr. Sousa's Wedding March during the war period, when it was thought that Americans would no longer wish to be married to the music of Wagner and Mendelssohn.

From Musical Courier New York City

The recent high temperature seems to have brought about also high receipts for Sousa and his band. They played a remarkable week in New England, where the receipts were \$1,485 at Norwalk, Conn.; \$6,600, at Springfield, Mass.; \$3,600, at North Adams, Mass.; \$2,775, at Middletown, Conn.; \$3,285, at Willimantic, Conn.; \$1,835, at Northampton, Mass., and \$2,365, at Fall River, Mass. The total for the seven days was \$21,945.

ESTABLISHED 1881 From Morning Telegraph New York

Sousa's Band to Open 'Hip' Concerts.
Charles Dillingham has arranged to begin the Sunday concert season at the Hippodrome this season on Sunday night, September 26, with a gala concert by Sousa's Band in celebration of John Philip Sousa's twenty-eighth anniversary with his famous organization.

ESTABLISHED 1881

From
Times
New York City

SEP 19 1920

SEVEN hundred thousand miles covered in more than a score of trans-continental journeys, with five tours of Europe and one at least of 60,000 miles, zigzagging around the world, are the unchallenged record of Sousa's Band, which has its "welcome home" party here in New York next Sunday night to celebrate a twenty-eighth anniversary of the first concert given under its present name. Not all the 100 men have traveled the total of miles in all these years. Many veterans among them have done so, however, and every mile was as certainly led by John Philip Sousa as were the uncounted concerts under his command.

No American musician, it is said, has had so many honors paid to him as has Sousa, both here and abroad. He received from King Edward VII, the medal of the Victorian Order, pinned on his breast by the then Prince of Wales, now King George. The French Government has given him the Palms of the Academy and the Rosette of Public Instructor; he has the medal of the Fine Arts Academy of Hainaut, Belgium, and other gifts by institutions and individuals. The "march king" appeared by command before King Edward at Sandringham and at Windsor.

Ten years ago his band started on its tour of the world, which Sousa's friends yet declare stands alone in the annals of concert-giving. It was, they believe, the first time in the history of music that an organization of 100 artists had made a circuit tour of the globe. Europe, Africa, Australia, Tasmania and New Zealand, the Fiji Islands and Honolulu were visited before the return to America. "It is doubtful if such a trip can be made again until another man arises who enjoys the dual popularity of international composer and conductor," wrote the historian of that tour.

Sousa Follows the Flag.

Sousa, it has been said, follows the flag. Sousa's marches have made "The Stars and Stripes," to name but one of them, heard as well as seen wherever the sun shines on this or most other nations' emblems. So the name of the American bandmaster, who was born in Washington, Nov. 6, 1854, has come in his sixty-sixth year to mean a national institution. It not only takes the Hippodrome to hold the band's own birthday party next Sunday, but the hint has leaked out that, when the great back-drop curtain rises on the last encore, it will disclose fourteen fellow musicians and composers playing fourteen grand pianos in "The Stars and Stripes Forever," till the elephants trumpet the chorus.

When Offenbach visited this country in the centennial year of the United States the young John Philip, son of Antonio and Elizabeth Trinkaus Sousa, just then a man of two-and-twenty, played first violin in the orchestra assembled for the composer of "La Grande Duchesse" and "Orphée aux Enfers." Later Sousa led a touring church choir company in Gilbert and Sullivan's "Pinafore." Twelve years in all he conducted the United States Marine Band, serving in that period under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. He organized Sousa's Band and directed its first performance on Sept. 26, 1892. Twenty-eight years ago next Sunday.

The band leader has since composed for his own players more than fifty marches. In the modern form of talking machine records alone sales of the "canned" versions of his quickstep airs have exceeded 6,000,000. But one, it appears, is his favorite. Hundreds of thousands of American soldiers and sailors marched to its strains during the World War, and it was played by the military bands of Great Britain and France, as well as by the most humble of American village bands.

His reason for preferring "The Stars and Stripes Forever" has been told by Sousa himself. "It is richest in melody and the best in orchestration," he said. "I have other favorites, too, and I feel that 'Comrades of the Legion,' which I wrote only recently and dedicated to the American Legion, is worthy of a place, but 'The Stars and Stripes Forever' is my first choice. In this I am backed, I think, by thousands of my hearers, who seem to be most enthusiastic when the band plays that composition."

Probably second choice of all the Sousa marches is "Semper Paratus," one of his earlier compositions, based on an old bugle call of the United States Army. Equally familiar are "Washington Post," "El Capitan," "Jack Tar," "Thunderer" and "Hands Across the Sea." It is now thirty-five years since Sousa began to compose, and it may be said that some of his earlier attempts were not marches at all, but more or less serious efforts along the lines which are now engaging the attention of an increasing number of American musicians.

He First Wrote for His Band.

As far back as 1885 Sousa undertook to write "humoresques," or joking variations, on some song "hit" of the period. "A Little Peach in an Orchard Grew" was the subject of one of his first arrangements. He found the public liked these musically humorous versions of its songs, and each season the band's repertory included such a piece, often his own work, but for the last few years by Bellstedt, a member of his band. This year Bellstedt was ill and unable to write, but Sousa turned to and composed "Suwanee" in two days.

This "hurry up" work on "Suwanee" recalled an incident of many years ago when he wrote an entire orchestral score for "Pinafore" in forty-two hours, wholly from memory of the parts and with some harmonies unknown to Sullivan. Of this performance the bandmaster said: "The score was immediately liked by many people, and, in fact, I was told that it was preferred in Australia by the manager who used it there. You see, I embellished the music, getting unusual effects, and some of those made a hit. I never had seen anything but a piano score of 'Pinafore,' and my score was made without other help."

In writing music he works on the usual sheet of thirty-two staves, or sets, of notelines to the page, filling in the parts for the entire orchestra or band phrase by phrase.

Few musicians, perhaps, who have heard the really effective "muted brass," often misused in a jazz band as the "weeping trombone," know that Sousa was the first to introduce it into band music.

"The muted brass is one of the most effective innovations now," he said recently, "and I believe that I was the originator. It is true that the trained French horn player long has covered the bell of his instrument with his hand to obtain a muting effect, but the actual use of a muting block in the trombone and cornet was my idea, and today it is the source of unusual effects not only in band music but also in that for orchestra as developed by Richard Strauss."

As a man among musicians, Sousa frankly has his idols. "The Messiahs who brought the glad tidings," he said in an Etude interview which is reprinted in this season's souvenir program. "Palestrina, Bach, Beethoven, Wagner and a multitude of divinely endowed musicians have led the world out of the wilderness of crudity. Between 1700 and 1914, composers added many woodwind, brass and percussion instruments to the primitive symphonic combination. With the single exception of the harp, there has been no effort to incorporate permanently into the string band any other stringed instrument. Richard Wagner, in nearly every instance, enunciates the 'leit-motifs' of his operas through the agency of woodwind or brass."

"The aim of a composer is to produce color, dynamics, nuances, the story-telling quality, the greatest number of mixed and unmixed quartets. To presume that the clarinet, the cornet and the trombone should be simply used to blare forth marches and ragtime tunes, or that the violin family should devote its days to scraping waltzes, two-steps and fox-trots, is equally ludicrous. The string band and the wind band may be likened to the feminine and the masculine, for, like maid and man, they can breathe into life the soulful, the religious, the sentimental, the heroic and the sublime."

From Morning Telegraph New York

A special Hippodrome box office was opened yesterday for the sale of seats for the Sousa Band Concert Sunday evening, September 26.

This event will be of special interest to the many admirers of the March King and his band of one hundred musicians, since it celebrates the twenty-eighth anniversary of the organization under the leadership of John Philip Sousa. In the history of musical bodies, there has not been another to survive for so long a period under one conductor. For several weeks officials associated with the various activities in which Mr. Sousa has figured have been planning to make his anniversary a real event.

TRIBUNE

New York City

SEP 5 1920

Under the auspices and direction of the Cuban government, Sousa's Band, with its full complement of instrumentalists and soloists, will play a season of six weeks in Havana and other important cities of the young republic of the Caribbean Sea in 1921. This engagement is one of the first and most significant musical gestures which the Cubans have made toward the fostering United States.

The Cuban season of Sousa's Band will be followed by a season of four weeks in the City of Mexico.

From Musical America New York City

The Sunday Night concert season at the Hippodrome, under the direction of Charles Dillingham, will begin on Sept. 26, when a gala concert by Sousa's Band will be given in celebration of the band leader's twenty-eighth anniversary with his popular organization.

m TRIBUNE New York City

John Philip Sousa will play four of his new compositions at his anniversary concert in the Hippodrome Sunday night, two marches, "Who's Who in the Navy," and "Comrades of the Legion," and a suite, "Camera Studies," and "A Study in Rhythm."

Commercial New York

Sousa Anniversary Concert

Next Sunday evening Lieutenant Commander John Philip Sousa will make his only New York appearance this season with Sousa's Band at the

Hippodrome. The event is of uncommon interest, since the occasion marks the twenty-eighth anniversary of Sousa's Band. No similar organization in musical history has survived so long under one conductor. The concert next Sunday night will inaugurate the regular Hippodrome series, which has become an important institution among New York's music lovers, and public officials and prominent musicians are arranging to make Mr. Sousa's anniversary a fitting tribute.

EVENING JOURNAL

ess New York City

JALMA SOUSA CONCERT AT HIPPODROME TO-MORROW

The series of Sunday night concerts at the Hippodrome will be begun to-morrow evening by John Philip Sousa and his band, this marking the twenty-eighth anniversary of its existence under the famous director. The programme, containing a number of the "March King's" more familiar compositions, will also include three new works—a rhapsody, "The American Indian," "A Study in Rhythms" based on some of the classics, and a march, "Comrades of the Legion." The soloists will be Mary Baker, soprano; John Dolan, cornetist, and Florence Hardman, violinist.

The following Sunday night Tom Burke, an Irish tenor new to the United States, who has been singing at Covent Garden in opera, will make his debut in a programme devoted largely to Irish ballads.

EVENING WORLD New York City

To-morrow night the Hippodrome starts its season of Sunday night concert giving by presenting John Philip Sousa and his world-renowned band on the twenty-eighth anniversary of its organization. Celebrities from all walks of life have promised to be present, and Mr. Sousa will play some new compositions to supplement the old favorites which, imperatively, have been demanded of him.

band, which will celebrate the twenty-eighth anniversary of that organization at the Hippodrome next Sunday night, closed their annual engagement of four weeks at Willow Grove Park, Philadelphia. This is Sousa's twenty-fifth season at the Philadelphia summer resort. He played his newest march, "Who's Who in Navy Blue," last night for the first time at the conclusion of his engagement.

From
Musical Courier
New York City

MAY BEEGLE ARRANGES FINE CONCERT SEASON FOR PITTSBURGH

Many Noted Stars Booked—Philadelphia, Detroit and La
Scala Orchestras to Be Heard—Chicago Opera

Among Her Attractions

Pittsburgh, Pa., September 17, 1920.—The list of attractions announced by May Beegle for 1920-21 promises to surpass in point of excellence any previous season under her able management. The most important musical events here during the year are the concerts given by the Philadelphia Orchestra, Leopold Stokowski, conductor. This organization comes under the auspices of the Pittsburgh Orchestra Association, Miss Beegle, manager, and five evening and five matinee concerts are given at Syria Mosque. The advance subscriptions for this, the fifth season, indicate that the hall will be filled to capacity. An outstanding feature of this year will be the appearance of Ossip Gabrilowitsch as guest conductor for one pair of concerts, the other four to be conducted by Mr. Stokowski. Among the soloists to appear with the orchestra are Alessandro Bonci, the Italian tenor, and Mischa Levitzki, pianist. A local Orchestra Association Chorus is now in process of formation, and it is hoped it will be ready to give an important choral work with the orchestra the latter part of this or next season.

Other orchestras to visit Pittsburgh for single concerts, under Miss Beegle's direction are the Detroit Symphony, Ossip Gabrilowitsch, conductor, and La Scala Orchestra, under Toscanini.

Miss Beegle has also organized a Pittsburgh Friends of Music Society, and for the first season four concerts will be given on Sunday afternoons in the ballroom of the Hotel Schenley. The attractions include the Flonzaley Quartet, the Elshuco Trio, a piano recital by Mischa Levitzki, and a song recital by J. Campbell McInnes.

The Ellis Concerts, given under Miss Beegle's management at Carnegie Music Hall, include Frieda Hempel and Mario Laurenti, November 4; Rachmaninoff, November 18; Fritz Julia Claussen and Ada Sassoli, December 2, and Fritz Kreisler, January 20. Other single events arranged for by Miss Beegle include two concerts by Sousa and his Band at Syria Mosque on October 2; Mme. Schumann-Heink, at Carnegie Music Hall, November 22, and the Creators Grand Opera Company for a week's engagement in November.

The Chicago Opera performances in Pittsburgh are also under Miss Beegle's management. R. D.

From
WORLD,
New York City

SOUSA'S ANNIVERSARY TRIUMPH FOR LEADER

"March King" and His Band Get
Fine Reception From Big
Hippodrome Audience.

The concert given at the Hippodrome last evening by Sousa's Band, commemorating the twenty-eighth anniversary of this popular organization, proved a gala occasion. The "March King" was quite overwhelmed with the recognition and honors accorded him. It is seldom a musician receives such a spontaneous and sincere tribute.

"John Philip Sousa, the man who has done more for music—and the music publishers—than any other American," was the way De Wolf Hopper greeted him. The big audience acquiesced.

The Army, Navy, city and State administrations, Republican and Musicians' Clubs, the Lambs, Elks and the dramatic and operatic stages were prominently represented, and floral tributes were showered upon the bandmaster. As a surprise a number of the younger composers, including Gustave Kerker, were on hand to help the band play the one-time favorite march "Semper Fidelis" on a collection of pianos.

Sousa offered a typical programme that included several new pieces, among them a humorous and well conceived "Study in Rhythms." But the audience wanted the familiar Sousa compositions, and "El Capitan," "Manhattan Beach" and "Stars and Stripes Forever" stirred as of old.

The band's first concert was given at Plainfield, N. J., Sept. 26, 1892.

The second of the series of Sunday night concerts at the Lexington Theatre last evening brought forward Leopold Godowsky, pianist, and Max Rosen, violinist. Mr. Godowsky was in fine playing mettle and thrilled the good sized audience. He and Mr. Rosen opened the programme with Franck's A major sonata, in which Mr. Godowsky's work especially was of a high order.

New York City

SEP 27 1920

Sousa and His Band Honored at Concert On 28th Anniversary

Hippodrome Decorated in
U. S. Flags and Gifts Are
Bestowed on March King;
8 Composers Play at Once

John Philip Sousa celebrated his twenty-eighth anniversary of his band with a concert at the Hippodrome last evening. The first concert of the band was given at Plainfield, N. J., September 26, 1892.

The Hippodrome was decorated with American flags and filled from top to bottom with admirers of the march king, his band and his music. Four new compositions had been prepared by Mr. Sousa for the occasion. They were a rhapsody, "The American Indian," which began the program; "Camera Studies," in three parts: "The Teasing Eyes of Andalusia," "Drifting to Loveland" and "The Children's Ball"; a march, "Comrades of the Legion," and "A Study in Rhythms," a potpourri of classics, which included Handel's "Largo," Dvorak's "Humoresque" and the quartet from "Rigoletto."

The soloists were Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; John Dolan, cornetist, and George J. Carey, xylophonist.

Favorite Sousa marches, "El Capitan," "Who's Who in the Navy Blue," "Sabre and Spurs" and "The Stars and Stripes Forever" were played as encores. Various sections of the band, the cornets, trombones and drums, left

their seats and stepped to the front of the stage where they played the finales of most of the marches.

Just before the end of the first part of the concert De Wolf Hopper introduced eight composers, Gustav Kerker, Raymond Hubbell, Jerome Kern, Irving Berlin, Ivan Caryll, Victor Jacobi, Rudolph Friml and Silvio Hein, who seated themselves at as many pianos, placed in groups of four at either side of the stage, and joined the band in playing "Semper Fidelis," one of the best known of the Sousa marches.

John Fulton, secretary of the Musicians' Club, paid tribute to Mr. Sousa's achievements, in place of Walter Damrosch, who sent his personal felicitations, and presented the bandmaster with a laurel wreath on behalf of the club. Speaking for Miss Geraldine Farrar, Mr. Hopper presented a wreath from the Lambs. Although called upon for a speech, Mr. Sousa appeared too much affected to talk. Following the presentations, a flashlight was taken of the audience.

Among those who occupied boxes were Judge Edward J. McGoldrick, representing Governor Smith; General Robert Alexander, Major General Bullard, Admiral Glennon, members of the Republican Club and of the Musicians' Club, a delegation of Elks, Franklin D. Roosevelt, Miss Geraldine Farrar, De Wolf Hopper and Raymond Hitchcock.

Morning
New York

Tribute to Sousa.

It looks as if there'd have to be an overflow meeting in honor of John Philip Sousa upon the occasion of the latter's twenty-eighth anniversary concert in the Hippodrome to-morrow night, if the list of reservations may be taken as a criterion. Already the boxes have been virtually taken up and the list of those present should read like a who's who in life and letters.

Walter Damrosch, president of the Musicians' Club of New York, which organization plans to present a laurel wreath to its illustrious member, has a

stage box. The State and city executives have two other boxes; opera will be represented by the presence of Geraldine Farrar and Galli-Curci; the army by General Bullard and the navy by Admiral Glennon; light opera, to which Mr. Sousa contributed "El Capitan" and other successes, will be represented by DeWolf Hopper, Ina Claire and Raymond Hitchcock.

Other boxes have been obtained by John Ringling, former Secretary of the Navy Franklin D. Roosevelt, the Players, the Lambs, the Elks, the Republican Club and the New York Athletic Club.

From American
New York C

SEP 26 1920

AT THE Hippodrome this evening Lieutenant John Philip Sousa and his band of 100 will celebrate the twenty-eighth anniversary of their formation. The programme will include all the old favorite compositions by the "March King," and also some works especially written for the occasion.

From Journal of Commerce
New York C

The programme for the anniversary concert by John Philip Sousa and his band at the Hippodrome Sunday night includes, in addition to several new compositions by Mr. Sousa, solos by John Dolan, cornetist; Mary Baker, singer, and Florence Hardeman, violinist.

Morning Telegraph
New York

A tribute to John Philip Sousa by contemporaneous composers is being planned for the Sousa Band concert at the Hippodrome next Sunday night. Appearing on the stage with the March King at one period of the program will be Victor Herbert, Jerome Kern, Raymond Hubbell, Ivan Caryll, Victor Jacobi, Louis A. Hirsch, Silvio Hein, Rudolph Friml, Gustave Kerker, Irving Berlin and A. Baldwin Sloane. At this moment a laurel wreath will be presented to Mr. Sousa by the Musicians' Club of New York of which Walter Damrosch is president.

TELEGRAM

ss: New York City.

Sousa's Band.

John Philip Sousa and his band will celebrate their twenty-eighth anniversary tonight with a concert at the Hippodrome. This is the first of a long series of Hippodrome concerts at which will appear many world famous musicians. Mr. Sousa's programme is as follows:—

Rhapsody, "The American Indian" (new),
On themes recorded and suggested by Mr.
Cornet solo, "Scintilla".....Perkins
Sultra, "Camera Studies" (new).....Sousa
a "The Teasing Eyes of Andalusia."
b "Drifting to Loveland."
c "The Children's Ball."
Vocal solo, "The Crystal Lute".....Sousa
Miss Mary Baker.
a "Her Majesty at Westminster," from
"The King's Court".....Sousa
b March, "Semper Fidelis".....Sousa
c "A Study in Rhythms" (new).....Sousa
Being a manipulation of a group of classics.
a Xylophone solo, "The March Wind".....Carey
Mr. George J. Carey.
b March, "Comrades of the Legion" (new),
Sousa
Violin solo, "First Movement from F minor
Concerto".....Vieuxte
Miss Florence Hardeman.
"Dale Dances of Yorkshire".....Wood
Traditional and newly arranged.
National Anthem.

ESTABLISHED 1881 SEP 26 1920

From Morning Telegraph
New York City

The program for the Sousa Band concert to-night at the Hippodrome will be made especially interesting by the introduction of three new compositions by John Philip Sousa, and it is safe to add that he will also be called upon for some of the old-time Sousa favorites.

The concert, which celebrates the twenty-eighth birthday of the band as an organization, will offer tribute to the popular conductor-musician, who has endeared himself to the American public. During the period of this band's successful life Sousa himself has become identified with many activities, and he has played a part in nearly every Federal movement, every national exposition and in many phases of musical art and public life.

Both State and city will be represented by its chief executives; the army and navy will be represented by generals and admirals, and the operatic stage, symphony orchestras and light opera fields represented by such ardent admirers of Sousa as Geraldine Farrar, David Bispham, Walter Damrosch, Arthur Bodansky, De Wolf Hopper, Ina Claire, Raymond Hitchcock and numerous others.

HIPPODROME CONCERTS.

The Hippodrome series of Sunday night concerts will be started to-night with the twenty-eighth anniversary concert of John Philip Sousa and his band. During the period of the band's successful life Mr. Sousa himself has become identified with many activities. He has played a part in nearly every Federal movement, every national exposition and in many phases of musical art and public life. Some of these activities will be reflected in the personnel of the audience which will gather to pay homage to the "March King" at this celebration. The State and city will be represented by its chief executives; the army and navy will be represented by generals and admirals, and the operatic stage, symphony orchestras and light opera fields represented by such admirers of Mr. Sousa as Miss Geraldine Farrar, David Bispham, Walter Damrosch, Artur Bodanzky, De Wolf Hopper, Miss Ina Claire, Raymond Hitchcock and numerous others.

TELEGRAM

Address: New York City.

Musicians and Actors at Sousa Anniversary

John Philip Sousa and his band celebrated their twenty-eighth anniversary last night with a gala concert at the Hippodrome. Mr. Sousa is a unique figure in the musical world. For a quarter of a century his marches have been the standard military band works and at the head of his musicians he has ever been a picturesque figure. Both the musical and the theatrical world turned out in large numbers last night to be present at the only concert of his band in New York this season. The stage as well as all regular seats was needed to hold the vast audience.

The programme contained five works by Sousa and five works by other composers, and the encores were almost all Sousa marches. The recent works of the march king do not compare with the popular "Stars and Stripes," "Washington Post," "El Capitan" and works of his earlier days. There was a new "Comrades of the Legion" march, a Suite of Three Camera Studies, and a conglomeration of popular and classic tunes called "A Study in Rhythms," but the best of the leader's works on the programme was "Semper Fidelis," which was played by practically every army band during the war in Europe. In this march appeared eight pianists, all of whom write better than they play. But even at that the number was effective. The eight pianists, who are responsible for the music of fifty popular musical comedies, were Gustave Kerker, Raymond Hubbell, Jerome Kern, Irving Berlin, Silvio Hein, A. Baldwin Sloane, Louis Hirsch and Earl Carroll.

Four soloists and two orators also appeared. De Wolf Hopper spoke in behalf of Mr. Sousa's admirers in the theatrical world and John M. Fulton, of the Musicians' Club, for the musicians of New York.

The soloists were Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; H. John Dolan, cornetist, and George J. Carey, xylophonist. Mr. Carey is a virtuoso of the drumsticks. He was, next to Sousa's marches, the sensation of the concert.

With the coming of Mr. Sousa and his band, the series of Hippodrome concerts took a promising start. Hereafter every Sunday night some musician of note will appear at the Hippodrome. Next week it will be a new Irish tenor, Tom Burke.

SOUSA CELEBRATES.

John Philip Sousa celebrated the twenty-eighth anniversary of his band with a concert at the Hippodrome last evening. The first concert was given at Plainfield, N. J., Sept. 26, 1892.

The Hippodrome was decorated with American flags and filled with admirers of the march king, his band and his music. Four new compositions had been prepared by Mr. Sousa for the occasion.

De Wolf Hopper introduced eight composers, Gustav Kerker, Raymond Hubbell, Jerome Kern, Irving Berlin, Ivan Caryll, Victor Jacobi, Rudolph Friml, and Silvio Hein, who seated themselves at as many pianos, placed in groups of four at either side of the stage, and joined the band in playing "Semper Fidelis," one of the best known of the Sousa marches.

From SEP 26 1920 L
Tribune
New York City

Programs Of the Week

Sunday

Hippodrome, 8:15 p. m. Concert by John Philip Sousa and his band:
Rhapsody, "The American Indian" (new), (on themes recorded and suggested by Thurlow Lieurance).....Orem
Cornet solo, "Scintilla".....Perkins
John Dolan
Suite, "Camera Studies" (new): "The Teasing Eyes of Andalusia"; "Drifting to Loveland"; "The Children's Ball".....Sousa
Vocal solo, "The Crystal Lute".....Sousa
Miss Mary Baker
Her Majesty at Westminster (from "The King's Court").....Sousa
March, "Semper Fidelis".....Sousa
March, "A Study in Rhythms" (new), (being a manipulation of a group of classics),.....Sousa
Xylophone solo, "The March Wind".....Carey
George J. Carey
March, "Comrades of the Legion" (new).....Sousa
Violin solo, "First Movement from F minor Concerto".....Vieuxtemps
Miss Florence Hardeman
"Dale Dances of Yorkshire" (traditional and newly arranged).....Wood
National Anthem

Lexington Theatre, 8:30 p. m. Piano and violin recital by Leopold Godowsky and Max Rosen:

Sonata, A major.....Cesar Franck
Messrs. Godowsky and Rosen
Impromptu in A flat.....Chopin
Nocturne in F minor.....Chopin
Posthumous Waltz in D flat (concert version by Mr. Godowsky).....Chopin
Scherzo in C sharp minor.....Chopin
Concerto in B minor.....Sinding
Mr. Rosen
Faith in Spring.....Schubert-Liszt
On the Wings of Song.....Mendelssohn-Liszt
At the Spring.....Liszt
Polonaise No. 2, E major.....Liszt
Mr. Godowsky
The Lark.....Godowsky
Weinrich.....Godowsky
Valse.....Sarasate
Habenera.....Mr. Rosen

Friday

Aeolian Hall, 8:15 p. m. First appearance in New York of the London String Quartet:

Quartets:
Op. 18, No. 1, F major.....Beethoven
Op. 18, No. 2, G major.....Beethoven
Op. 18, No. 3, D major.....Beethoven

Saturday

Aeolian Hall, 3 p. m. Second concert by the London String Quartet:

Quartets:
Op. 18, No. 4, C minor.....Beethoven
Op. 18, No. 5, A major.....Beethoven
Op. 18, No. 6, B flat major.....Beethoven

Carnegie Hall, 2:30 p. m. Violin recital by Rudolph Bocho:

Suite.....Sinding
Concerto, B minor.....Saint-Saens
Nocturne, D major.....Chopin
Perpetuo Mobile.....Burlingame
Spanish Dance.....Granados-Kreisler
Tambourin Chinois.....Kreisler
Polonaise Brilliant.....Wienlawski

ESTABLISHED 1891
From
EVENING MAIL,
New York City

SOUSA AND BAND.

We must first call him the March King, for that is the name by which we all know and love him, and then we can say that John Philip Sousa came back to the Hippodrome last night with the same familiar, inimitable, indifferent twirl of his baton, the same inspiring snap into it, that has made him one of our national figures.

Was everybody happy? Yes. It was the 28th anniversary of Sousa's band, and the first ripple of applause started in the gallery, for the curtain comes down at the Hippodrome instead of going up.

After "The American Indian" a new rhapsody on themes, recorded by Lieurance, there was the first Sousa encore, "El Capitan." It did make you think back to De Wolf Hopper's haughty entrance in the opera.

"Gaze on his misanthropic stare, notice his penetrating glare." De Wolf was there, making a graceful speech to the band leader and presenting a proud wreath from the Lambs club. There was another wreath from the Musicians club.

Sousa has a way of concentrating his entire attention upon a small portion of his band at times, as if he were leading five pieces in front of the soldier's monument in anybody's home town on a Saturday night. And then, with the familiar backward swing of his arms, he calls the whole roll to a smashing finish.

L. S. H.

TELEGRAM

Address: New York City.

John Philip Sousa's Twenty-Eighth Anniversary.

"Friar that I am," said the celebrated Dominican preacher, Father Burke, in one of his sermons, "dance music does set my heels itching."

In the same way the march music of John Philip Sousa often has sent, and will send again, a military thrill through the least belligerent at home and abroad.

"Wonderful! Wonderful!!" exclaimed an American as a regiment of veteran French infantry went by at a review in the Champ de Mars in Paris to an inspiring air. "I wonder whose march it is." His friend, a Parisian, replied:—"I understand it was written by a Yankee of the name of Sousa."

While illustrators, press agents, contractors, architects, obscure authors and purchasing agents were sent to war or to office desks, with spurs on the heels and the rank of captain or colonel, the astute authorities at Washington thought that they had done their duty to the man who had written "The Washington Post" and "The Stars and Stripes Forever" by despatching him to the training station of the Great Lakes, with the job of full lieutenant in the U. S. N. R. F., to teach the band that afterward thrilled Fifth avenue.

According to precedent? Perhaps so! But that was a time when from the head of the administration down officialdom was knocking the stuffing out of all the accepted rules and regulations.

Besides, the man who received such niggardly recognition from his own government had been formally honored by foreign nations for what he had done as a composer and musical director.

The celebration of the twenty-eighth anniversary of the Sousa Band on Sunday night at the Hippodrome was a tribute to Lieutenant Commander Sousa—as he is at last—on the part of the public, the stage and his personal friends, who showed that he deserved all that was coming to him.

Times

New York City CONCERT IN SOUSA'S HONOR.

Musicians Join in Observing Leader's 28 Years' Service.

John Philip Sousa's twenty-eight years as the head of his own musical organization was commemorated last night with a concert by Sousa's Band at the Hippodrome, and the presence and participation of a number of the March King's fellow-musicians. It was on Sept. 26, 1892, that Sousa's Band gave its initial concert in Plainfield, and the intervening period marks the longest time that an organization of the kind has been conducted by a single individual.

Just before the playing of Mr. Sousa's march, "Semper Fidelis," last night, Walter Damrosch presented the composer with a wreath on behalf of the Musicians' Club of New York, and Geraldine Farrar, introduced by De Wolf Hopper, offered a wreath in the name of the Lambs. There were also other presentations by the Elks, the New York Athletic Club, Veterans of Foreign Wars and the members of Mr. Sousa's organization.

A group of composers took the stage for the playing of "Semper Fidelis," and temporarily joined Mr. Sousa's organization as pianists. They included Raymond Hubbell, Gustav Kerker, Rudolph Friml, Victor Jacobi, Silvio Hein, A. Baldwin Sloane, Irving Berlin, Jerome Kern and Paul Tietzens.

Mr. Sousa was welcomed by a crowd which filled the Hippodrome. His program included three marches played last night for the first time.

LADY CAVENDISH

By Sylvester Rawling.

SOUZA and his band celebrated a twenty-eighth anniversary with a concert at the Hippodrome last night. The flag bedecked auditorium was crowded to capacity. There was an ovation for the redoubtable John Philip, now a Lieutenant Commander, when he came upon the stage, and the enthusiasm remained on tap on the slightest provocation, to the end. The numbers actually played exceeded the printed list sixfold. New and old compositions by Mr. Sousa, led in his inimitable way, his men rattled off and never tired. No more did the audience. Representing the Musicians' Club, John M. Fulton, the secretary, paid tribute to Mr. Sousa as a musician and presented to him a wreath. De Wolf Hopper, as spokesman for the Lambs Club, after some serious references to Mr. Sousa's war work, also presented him with a wreath, a much larger one than that from the Musicians' Club. Mr. Hopper humorously pointed out.

Sousa's Concert

John Philip Sousa celebrated the twenty-eighth anniversary of the formation of his band in the Hippodrome last night with a concert which was highly interesting from many points of view. The big house was packed with his friends, who had an evening of Sousa music which evidently pleased them greatly, and they heard

a couple of new marches and some of the old popular ones. When "Semper Fidelis" was played the band was assisted by nine composers, who temporarily joined it as pianists. Walter Damrosch presented the conductor with a wreath from the Musicians' Club of New York, and Geraldine Farrar gave him a wreath from the Lambs.

Leopold Godowsky, pianist, and Max Rosen, violinist, were heard last night in a dual recital at the Lexington Theatre, and were greeted by an audience which filled the house to overflowing, and appeared highly pleased.

SEP 27 1920
Commercial New York

Sousa's Annual Concert

Last evening the Hippodrome series of Sunday night concerts was auspiciously inaugurated with the 28th anniversary concert of John Philip Sousa and his band. This organization, which has not only become a household name in America, and also known around the world as well, under the leadership of Lieut. Sousa during the twenty-eight years of its existence, has become a real institution.

A large audience filled the Hippodrome, partly attracted by the full program, and partly in tribute to the "March King." The state and city

were represented by chief executives, the army and navy by generals and admirals and the operatic stage, symphony orchestra and light opera fields, represented by Geraldine Farrar, David Bispham, Walter Damrosch, Arthur Bodansky, De Wolf Hopper, Ina Claire, Raymond Hitchcock and numerous others.

The program was made very interesting by three new compositions by John Philip Sousa.

OVATION FOR SOUSA.

Bandmaster Celebrates 28th Anniversary Concert at Hippodrome.

John Philip Sousa received an ovation from the audience at the Hippodrome last night on the occasion of his twenty-eighth anniversary concert. Mr. Sousa was in fine form and directed with skill. Most of the selections encored were popular Sousa compositions. After the first five numbers the concert was interrupted while De Wolf Hopper brought onto the stage seven composers—Gustave Kerker, Raymond Hubbell, Jerome Kern, Ivan Caryll, Victor Jacobi, Silvio Hein and A. Baldwin Sloan. Mr. Hopper presented a large laurel wreath from the Lambs Club. There was also a wreath from the Musicians Club of New York.

THE THEATRE

Lieutenant Commander John Philip Sousa completed his program yesterday for the 28th anniversary concert of Sousa's Band at the Hippodrome on Sunday night, which includes four new compositions. The new marches are "Who's Who in the Navy" and "Comrades of the Legion," and the others are a suite "Camera Studies" and "A Study in Rhythms." Another interesting new number will be the Sousa Anniversary March, written by A. J. Garing and dedicated to the famous "March King." The Navy in which Lieutenant Sousa served during the war, will be represented at the anniversary, as Secretary Josephus Daniels, ex-Assistant Secretary Franklin D. Roosevelt and Admiral Glennon have made reservations for the celebration as a tribute to Sousa.

Review
Press New York City

SOUSA ANNIVERSARY CONCERT AT HIPPODROME

Interesting Occasion at the Big Playhouse Tomorrow Night.

Tomorrow evening the Hippodrome series of Sunday night concerts will be auspiciously inaugurated with the 28th Anniversary Concert of John Philip Sousa and his band. This organization, which has not only become a household name in America, and also known around the world as well, under the leadership of Lieut. Sousa during the 28 years of its existence, has become a real institution. But the celebration being staged at the Hippodrome is in reality a tribute to the popular conductor-musician, whose personality, broad vision and rare talent as a composer of march music has endeared him to a great public and placed the band he organized and maintained in a class by itself.

During the period of this band's successful life Sousa himself has become identified with many activities and he has played a part in nearly every Federal movement, every national exposition and in many phases of musical art and public life. Some of these activities will be reflected in the personnel of the audience which is gathering to pay homage to the "March King" at this celebration. The State and city will be represented by its chief executives; the army and navy will be represented by generals and admirals, and the operatic stage, symphony orchestras and light opera fields represented by such ardent admirers of Sousa as Geraldine Farrar, David Bispham, Walter Damrosch, Arthur Bodansky, DeWolf Hopper, Ina Claire, Raymond Hitchcock and numerous others.

The program will be made especially interesting by three new compositions by John Philip Sousa, and it is safe to predict that his own most famous marches will be demanded as encore numbers, since they are not listed among the printed numbers.

Tribute to Sousa.

It looks as if there'd have to be an overflow meeting in honor of John Philip Sousa upon the occasion of the latter's twenty-eighth anniversary concert in the Hippodrome to-morrow night, if the list of reservations may be taken as a criterion. Already the boxes have been virtually taken up and the list of those present should read like a who's who in life and letters.

Walter Damrosch, president of the Musicians' Club of New York, which organization plans to present a laurel wreath to its illustrious member, has a

stage box. The State and city executives have two other boxes; opera will be represented by the presence of Geraldine Farrar and Galli-Curci; the army by General Bullard and the navy by Admiral Glennon; light opera, to which Mr. Sousa contributed "El Capitan" and other successes, will be represented by DeWolf Hopper, Ina Claire and Raymond Hitchcock.

Other boxes have been obtained by John Ringling, former Secretary of the Navy Franklin D. Roosevelt, the Players, the Lambs, the Elks, the Republican Club and the New York Athletic Club.

ESTABLISHED 1881

From American
New York City

Sousa Anniversary Crowds Hippodrome
By GRENA BENNETT.

LAST night Lieutenant John Philip Sousa rounded out his twenty-eighth year as leader of his own band with a concert at the Hippodrome. Thousands of people, representing the various arts, professions and commercial interests gathered to pay tribute to the "March King."

Mayor Hylan applauded from a box. The Musicians' Club, through its president, Walter Damrosch, presented Sousa with a wreath of laurels. The Veterans of Foreign Wars offered a great floral piece. Geraldine Farrar, crowned with a wonderful pink creation, was the donor of a wreath of roses.

The audience, like Oliver Twist, demanded more after every number. Thirteen selections comprised the printed list. The programme was not permitted to proceed, however, without at least two extras being added to each number.

Musical Courier New York City

Sousa Honored Demonstratively at Anniversary

To celebrate the twenty-eighth anniversary of the founding of his band, a number of prominent musicians, city officials and musical and other organizations made up part of the vast audience that gathered at John Philip Sousa's concert last Sunday evening, September 26, in the Hippodrome. From the moment the veteran and beloved composer and conductor stepped onto the flower and flag bedecked platform until the last note of his splendid band ministrations had died out, he was made the recipient of ovation after ovation and the audience showed without stint how very deeply he has won his way into their hearts.

In fact, as De Wolf Hopper said when he presented Sousa with a wreath from The Lambs, "all America loves the man who did so much with his inspiring music through two wars to help us bear the burden and win the victory." Geraldine Farrar, in a box, led the thunderous applause that greeted this just tribute. John Fulton, acting for the Musicians' Club, also presented the celebrant with a floral tribute and made a graceful speech in which he praised Sousa as a musician and as a man.

And then, as a crowning compliment, Irving Berlin, Louis Hirsch, Jerome Kern, Gustave Kerber, Raymond Hubbell, Silvio Hein, Baldwin Sloane and Earl Carroll, sat themselves at eight pianos and joined in the playing of that wonderful Sousa march, "Semper Fidelis."

Other wonderful and undyingly popular Sousa marches were played as encores to the other numbers which made up the rest of the regular concert program, and storms of approbation greeted all the old favorites. The band is as finely balanced and delicately trained as ever and gave continuous delight with its playing under the sensitive and magnetic baton of the famous leader.

New Sousa compositions were a suite "Camera Studies," full of tune, color and characterization; "A Study in Rhythms" being a very subtle, skillful, and slyly humorous paraphrase of various tonal classics as they sound when tossed into the air and spun about by such a master musician as Sousa; and "Comrades of the Legion," a wonderfully stirring and brilliant march, fully up to the previous high standard of the man who is regarded rightly as the king of that form of composition.

It was a great Sousa night for the great and only Sousa and again proved that he has become a national musical institution whose glory neither time nor custom can dim in any degree.

From **Evening World**
New York City

TO "SURPRISE" SOUSA.

There's a "surprise" awaiting John Philip Sousa and it will be sprung when he and his band play at the Hippodrome next Sunday night. At a given signal Victor Herbert, Jerome Kern, Rudolph Friml, Raymond Hubbell, Ivan Caryll, Victor Jacobi, Louis A. Hirsch, Irving Berlin, Silvio Hein, Gustave Kerker and A. Baldwin Sloane, all composers, will appear on the stage and greet the March King. At this point a laurel wreath will be presented to Mr. Sousa by the Musicians' Club of New York, of which Walter Damrosch is President. Mr. Sousa doesn't suspect a thing about it all, so for the love of Mark Luescher, don't tell him.

From **Morning Telegraph**
New York City

At the Hippodrome next Sunday night John Philip Sousa and his famous band will be heard in the one and only concert the leader will give in New York this season. The event will celebrate the twenty-eighth anniversary of the Sousa Band under the direction of America's march king.

Incidentally the concert will inaugurate the regular Hippodrome series, which has become an important institution among New York's music lovers, and public officials and prominent musicians are arranging to make Mr. Sousa's anniversary a fitting tribute. Every public activity with which the popular bandman-composer has been associated during his long service will be represented in the audience and the great band for this occasion will have a personnel of 100 men. The seats are now on sale at the box office of the Hippodrome.

The first concert of Sousa's Band was at Plainfield, N. J., on September 26, 1892, and since that time this organization has been heard in every country in the world and no American musician

Star
New York City

28th FOR SOUSA

On Sunday evening, Sept. 26, Lieut. Commander John Philip Sousa will make his only New York appearance this season with Sousa's Band at the Hippodrome. He also will celebrate upon this occasion the twenty-eighth anniversary of Sousa's Band.

Morning Telegraph
New York

SOUSA AND HARDING JOINTLY ENTERTAINED

Presidential Candidate Host of
Bandmaster, Who Gives Complimentary Concert.

(Special Dispatch to The Morning Telegraph.)

MARION, O., Oct. 12.

Senator Harding, Republican candidate for President, and Lieut. John Philip Sousa, entertained one another and the entire population of Marion to-day with several thousand outsiders drawn there by the musical and political events of the occasion. Senator Harding and his family entertained the bandmaster at the Harding home in the forenoon.

Mr. Sousa and his band were the guests of honor at a gala luncheon provided by the citizens at which the Presidential nominee presided, signaling the occasion by presenting Mr. Sousa with a gold-mounted buckeye, plucked by the Senator from the now famous tree on the Harding lawn. Sousa and his band replied in the evening with a special program in honor of their hosts and with the Harding family as the guests of honor at the theatre.

Thousands, unable to gain admission to the theatre, packed the streets until the concert ended, when there was a spontaneous outdoor ovation for Senator Harding and the march king, whose band accompanied the candidate and his party to a waiting train, which took Mr. Harding to Chattanooga last night.

Musical America
New York City

SOUSA GIVES ZEST TO SEASON IN BALTIMORE

Newly Decorated Lyric, Now Semi-Civic Enterprise, Reopened
by Band

BALTIMORE, Sept. 30.—With the inimitable Sousa as the opening attraction, the current musical season was given a lively impetus last night at the newly decorated and renovated Lyric before an audience that filled all

available space. The proceedings were opened with a brief address by Dr. Hugh H. Young, the president of the Lyric Association, which is made up of the city's music lovers, after which he introduced Governor Ritchie, who expressed confidence in the new semi-civic ownership, and entertained the hope that the venture would prove a distinct development of musical life in the community.

Bandmaster Sousa was given a welcome that was proof of the esteem his audience held for him. The band played an interesting program, given with zest and good rhythmic swing, and interspersed with many old favorites. In recognition of the occasion the band played "Baltimore, Our Baltimore," the municipal anthem, after which Mr. Sousa, in acknowledgment of the applause, called upon Mayor Broening, Mary Baker, soprano; Florence Hardeman, violinist, and John Dolan, cornet, were the soloists.

The hall, with its new decorations and fine lighting and with the many detailed changes, was commented upon by Mr. Sousa, who announced his pleasure from the stage and congratulated the public. Frederick R. Huber, managing director, and Albert Young, active manager of the Lyric, are securing bookings that will make this season one of unusual musical interest.

F. C. B.

From
Musical America
New York City

Sousa's Band Visits Kingston, N. Y.

KINGSTON, N. Y., Sept. 26.—Sousa's Band gave a matinee concert in this city Sept. 25. The Opera House was crowded. Mr. Sousa's program was perfectly presented, the numbers being well chosen. The vocal solo of Mary Baker was delivered in good voice. The xylophone number, by George J. Carey, created much enthusiasm. Florence Hardeman, the violinist, played two movements from Vieuxtemps' Concerto in F Sharp Minor, with fine technique and excellent conception of the author's work.

H. H.

From
WORLD, SEP 26 1920
New York City

John Philip Sousa, the bandmaster and Lieut. Commander in the United States Naval Reserve, who will give his twenty-eighth anniversary concert at the Hippodrome this evening, was born in Washington in the 50's and received the inspiration for his marches in the capital during the time when it was practically an armed camp. He began his musical career as a violinist and played in the orchestra that toured with Offenbach on his first visit to America. In the early 80's he became a musical conductor, later directing the Marine Band of the United States Navy. During his tenure there he wrote the marches which started the march vogue of the 90's. In all he has written over 100 marches, "Stars and Stripes Forever," "Semper Paratus," "The Liberty Bell" and "King Cotton" being perhaps the best known. In addition Sousa has written seven comic operas and has several novels and volumes of essays to his credit. His favorite hobby is shooting, and he is one of the best amateur trap and wing shots in the country.

EVENING JOURNAL

New York City

Lieutenant-Commander John Philip Sousa has completed his programme for the twenty-eighth anniversary concert of Sousa's Band at the Hippodrome Sunday night, when four new compositions by the bandmaster-composer are to be heard here for the first time.

Binghamton, N. Y., Gives Royal Welcome to Lieut. Com. Sousa

Bandmaster Finds American Audiences Catching Up with Those of Europe—They Demand "Interesting" Music—Band Has Advantage Over Symphony Orchestra in the Matter of Programs

BINGHAMTON, N. Y., Sept. 20.—Audiences of more than 2000 persons, last Saturday afternoon and evening, gave Lieutenant Commander John Philip Sousa the cordial welcome that the great bandmaster always gets when he comes to Binghamton, for Binghamtonians like Sousa particularly well. Individually and collectively, they like the Sousa marches and the way Sousa uses his baton with simple but suggestive motions of his left hand. They respond readily to the expression which, as one of the band's patrons put it, "seems to say: 'That was rather a good thing we did, you and I, wasn't it?'" Those who



Courtesy Binghamton Morning Sun
Lieutenant Commander John Philip Sousa Exchanging Greetings With Harold Albert, Recreation Director for Endicott-Johnson Corporation, Binghamton, N. Y.

know the bandmaster personally find this generosity—the tendency to share the credit for his success with his musicians, his business manager, his friends,

even his audiences—one of his most likable traits.

Sousa, on his numerous visits to Binghamton, has found time to make a few intimate personal friends. The writer has had the good fortune to share his hospitality on several occasions, and to be one of those to extend personal congratulations on the approach of the band's twenty-eighth anniversary, when he was here recently.

America Growing Musically

At the Arlington, following his evening concert in Kalurah Temple, Lieutenant Sousa indulged in reminiscences of former visits and expressed some interesting views concerning things musical. "One of the best evidences of America's phenomenal musical development in the last few years," said Lieutenant Sousa last Saturday, "is the fact that the public can no longer be fooled. In the five time we have played for European audiences we found English audiences the most discriminating. It was not enough that a musical organization played a certain celebrated composition by some famous composer. The English audience realized that the best of composers may at times be very dull. It manifested pleasure over a march if the march was clever. If a symphony was played, it had to be a clever symphony to get the approval of an English audience. America has reached that point now. An American audience demands that a composition be interesting.

"My band has an advantage over a symphony orchestra, in that it is not obliged to follow any precedent as to program. The orchestration for a band is unlike that for an orchestra. In the matter of program for indoor band playing I am my own ancestor," he added humorously.

Four Celestial Desiderata

Lieutenant Sousa occasionally likes to pretend playfully a disregard of the thing to which he has devoted his life.

"The four things that I hope to find in heaven, in fact that I expect to find," he declared, are: "A horse, a dog, a gun and a girl. Please notice that I put the girl last."

But a moment later he admitted that he would consider music among the first essentials of a habitable heaven and put woman before the horse in the list of other necessities.

Sousa, who always brings pleasing soloists with him, and is ever quick to acknowledge the value of their contribution to a program, on his last appearance here presented Florence Hardemann, violinist, and Mary Baker, soprano, who were very favorably received. Miss Baker the bandmaster characterized as a "find." He explained that he heard her sing at a private reception. He admired her voice for its purity and when the singer engaged for the present concert tour had to cancel her engagement, he had his manager look up Miss Baker.

J. M.

Sousa Anniversary Concert.

This morning at the Hippodrome when the seat sale opened for the twenty-eighth anniversary concert of John Philip Sousa and his band on Sunday evening, Sept. 26, evidence of the esteem in which the popular march king is universally held was provided by the number of applications for seats from prominent patrons in every walk of life. Among the first to secure reservations were Geraldine Farrar, Admiral Glennon, Gov. Alfred E. Smith, Commodore Louis M. Josephthal, Mrs. Oliver Harriman, Raymond Hitchcock, Ina Claire and the Hon. Franklin D. Roosevelt.

From
Sun & Herald
New York

COMPOSERS TO HONOR SOUSA.

A tribute to John Philip Sousa is being arranged by contemporaneous composers on Sunday evening next at the Hippodrome, when he and his band of 100 will celebrate the twenty-eighth anniversary of that organization. Appearing on the stage with the "March King" at one period of the programme will be Victor Herbert, Jerome Kern, Raymond Hubbell, Ivan Caryll, Victor Jacobl, Louis A. Hirsch, Silvio Hein, Rudolph Friml, Gustave Kerker, Irving Berlin and A. Baldwin Sloane. A laurel wreath will be presented to Mr. Sousa by the Musicians Club of New York, of which Walter Damrosch is president.

Sousa's Decorations.

The fact that John Philip Sousa is to celebrate the twenty-eighth anniversary of his band at the Hippodrome on Sunday evening, the 26th, recalls the fact that no American musician has ever had so many honors paid him as has the "March King." Nine years ago Sousa and his band started a tour of the world. He received from King Edward VII. the medal of the Victorian Order, which was pinned on his breast by the Prince of Wales, who is now King George. The French government has given him the Palms of the Academy and the Rosette of Public Instructor; he has the medal of the Fine Arts Academy of Hainaut, Belgium, and a large collection of medals, loving cups, and various other gifts given by

academies, institutions, societies, and individuals during these interesting twenty-eight years. And yet he is proudest, we are told, of the rank conferred upon him by the United States navy—that of lieutenant commander.

NEWS
New York City

Special Sousa Concert

John Philip Sousa will celebrate the twenty-eighth anniversary of the founding of his famous orchestral association with a special concert at the Hippodrome on Sunday evening, September 26.

TRIBUNE

New York City

John Philip Sousa has announced the following soloists for the twenty-eighth anniversary concert of the band next Sunday evening: Mary Baker, soprano; Florence Hardman, violinist; John Han, cornetist; George J. Carey, euphonist, and Winfred Bambrick, pianist.

From
Evening Sun
Baltimore, Md.

LYRIC OPENS TONIGHT WITH SOUSA CONCERT

Speeches By Dr. Young, The Governor And The Mayor Will Mark Event.

Baltimoreans will get their first opportunity to see the Lyric in its new dress when Sousa's Band gives a concert there this evening. It is the first fair to be given under the manage-

ment of the Lyric Company, the corporation formed last spring after a popular subscription to its stock.

Speeches will be made by Dr. Hugh H. Young, the president of the Lyric Company; by Governor Ritchie and by Mayor Broening.

Sousa's Band will mark the occasion by playing the city anthem, "Baltimore, Our Baltimore." The program which was played at the New York Hippodrome on Sunday, when John Philip Sousa celebrated the twenty-eighth an-

versary of his leadership of the band, will be repeated.

AMERICAN
Baltimore, Md.

LYRIC

Lieutenant Commander Sousa and his band will open the season at the Lyric Theater on Wednesday, September 29, when the famous organization will be heard, with an ensemble of instrumentalists and a staff of soloists which, according to the March King himself, constitutes the finest assemblage of united artists that he has ever directed in one band.

This season the famous band is made up almost wholly of young, highly trained, eagerly ambitious American musicians—a personnel of unusual intelligence and enthusiasm—to which the veteran bandmaster attributes a great measure of the signal success which attends every performance.

A striking and growing feature of this season's successive triumphs is the staff of vocal and instrumental soloists which appear at the different concerts of Sousa's Band. In addition to the great ensemble of the band itself, Lieutenant Sousa now brings such brilliant soloists as Miss Winifred Bambrick, harpist; Mr. John Dolan, cornet virtuoso; Mr. Ellis McDiarmid, flutist; Mr. George J. Carey, xylophonist; Miss Mary Baker, soprano, and Miss Florence Hardeman, violinist.

From
AMERICAN,
Baltimore, Md.

John Philip Sousa a Crack Shot

If Lieut. Com. John Philip Sousa had not achieved and held pre-eminence as march king, bandmaster and composer, he could not have missed celebrity as horseman, hunter, marksman and sportsman. For the distinguished American leader of the great band, now in the midst of its twenty-eighth consecutive season of unified and growing success, is known among all the devotees of high-class sport in America as an expert rider and lover of horses, as "a high gun" among the best wing and trapshooters of the world, and as a nimrod and woodsman of the highest accomplishments and the most varied experience.

At the close of his present concert tour in November, Lieutenant Commander Sousa will indulge himself in his favorite recreation by retiring to the fastness of the vast wilderness in the lowlands of North Carolina, which he and a group of his contemporary sportsmen own and control. This well-wooded and watered expanse of

more than 10,000 acres in a "Lost Paradise" of the Southland is the home and haunt of all the game fish and fauna of what experienced hunters and fishermen know to be the best hunting preserve in the United States. There, with a few friends the march king will take his well-earned vacation, isolated from the outside world, tramping through the swamps, riding over the hills and—who knows?—catching from the song and challenges of the wild creature there the motif or melody of some new march whose stirring cadence will soon move the hearts of his countrymen.

For the autumn and winter trap shooting tournaments and competitions, Lieutenant Commander Sousa is widely entered, and in various sections of the United States. The harp that wields the band baton also carries a wicked trigger-finger, and the best marksmen in the world are sure to know that they're in a real "shooting scrape" when John Philip Sousa walks out toward the traps.

From
News

Baltimore, Md.

With Sousa's Band



Florence Hardeman

Florence Hardeman will be one of the soloists at the concert Sousa's Band will give at the Lyric September 29.

From
Evening Sun
Baltimore, Md.

SOUSA TO OPEN LYRIC

Band Concert Tomorrow Night Will Be First Event In Newly Decorated Hall.

IMPROVEMENTS ARE FINISHED

Governor, Mayor And Dr. Young Will Speak—"Baltimore, Our Baltimore," Will Be Played.

The doors of the Lyric will open tomorrow night to disclose to the Baltimore public the new dress on which decorators have been working all summer. The occasion is to be a concert by Sousa's Band.

The interior of the house has been done over with a background of gray, gold and crimson and indirect lighting system with amber shades.

Governor Ritchie and Mayor Broening will sit in the directors' box, Box D on the right as one faces the stage, with Dr. Hugh H. Young, the president of the Lyric Company, and other officials of the corporation which was formed last spring to take over the Lyric for the Baltimore public. All will make speeches.

To mark the fact that this will be the first function given under the ownership of the Lyric Company, which means the music-loving public of Baltimore, Sousa will play the city anthem, "Baltimore, Our Baltimore," by the Bentztown Band, Folger McKinsey, of THE SUN. The rest of the program will be that played by the Sousa Band on Sunday last at the New York Hippodrome in celebration of the twenty-eighth anniversary of Sousa as the leader of the organization.

Decorations Are Completed.

All the decorations have been completed. The Caen stone lobby, with its decorative doors, on Mount Royal avenue and its box offices just inside those doors, is very attractive in appearance, with the names of the giants of music cut into the walls. The asbestos curtain is in place, and there are four rest rooms back of the stage. Work has been started on the 12 dressing rooms to be built outside the Lyric Building, in the rear of the stage, and it is expected that they will be completed in a few weeks.

Boumi Temple of the Masonic Fraternity will hold a meeting in the Lyric on Thursday and the big Democratic mass-meeting will take place there on October 1. Thomas Burke, the Irish tenor, will sing there on October 6. The symphony orchestras will open their seasons as follows: New York, October 27; Boston, November 3; Baltimore, November 7; Philadelphia, November 17.

From
Evening Star

Baltimore, Md.

SOUSA CELEBRATES 28TH ANNIVERSARY

Band Has Huge Concert in New York, With Many Notables Present.

New York, September 27.—Lieutenant Commander John Philip Sousa and his band last night celebrated the twenty-eighth anniversary of the organization with a gala concert at the New York Hippodrome, that was attended by a vast audience which overflowed onto the stage and included representative of the Army, the Navy, artists of grand opera and the drama, and professional celebrities by scores.

A feature of the evening was the appearance of a number of contemporary composers introduced upon the stage by DeWolf Hopper, the actor, creator of the title role in "El Capitan"; Raymond Bubbell, Jerome Kern, Irving Berlin, Ivan Caryll, Victor Jacobi, Rudolph Friml, Silvio Hein, A. Baldwin Sloan, Louis A. Hirsch and Earl Carroll were in the group, and each at a separate piano played "Semper Fidelis" with Sousa's Band.

Walter Damrosch, for the Musicians' Club of New York, presented a great wreath of laurel to Lieutenant Sousa. The Lambs' Club presented a heroic floral guerdon. Geraldine Farrar hailed the Chief from a box, and there were presentations from the Veterans of Foreign Wars, the Elks, the New York Athletic Club and other organizations.

Among the boxholders and delegations prominent were Mayor Hylan, the Republican Club; Gen. Robert Alexander, U. S. A.; Mme. Galli Curci; Major General Bullard, U. S. A.; John Ringling, Inc. Chair, Governor Smith, Judge Edward J. McGoldrick, Franklin D. Roosevelt; Admiral Glennon, U. S. N.; Raymond Hitchcock and the Indian Princess Watahwasso.

Three new Sousa compositions, played for the first time in New York, were the musical features.

From
News

Baltimore, Md.

Society was well represented at the concert by Sousa's Band, at the Lyric, last night, when the house reopened after having undergone extensive repairs.

The new color scheme, furnishing, as it does, a neutral and most effective background, is well adapted for the display of the brilliant colors that are now being worn for evening wear. Many beautiful costumes were seen.

Among those present were Governor Albert C. Ritchie, Mr. and Mrs. J. Randolph Bland, Mrs. W. W. Symington, Mr. and Mrs. Jesse B. Riggs, Mr. and Mrs. Alexander Brown, Mr. and Mrs. William Ellis Coale, Dr. and Mrs. Hugh Hampton Young, Mr. James Swan Frick, Mr. and Mrs. R. E. Lee Taylor, Mr. T. McKean Meiere, Judge and Mrs. James P. Gorter, Mr. and Mrs. James H. Preston, Miss Alice Preston, Miss Mary Bond Preston, Mr. and Mrs. William Whitridge, Mr. Frederick R. Huber, Mr. Harold Randolph, Dr. and Mrs. A. Duvall Atkinson, Mr. William F. Lucas, Mr. Gilbert Lucas and Miss Elizabeth Ellen Stern.

Baltimore Sun SEP 23

The present season will be marked and made celebrated in the world of music by the twenty-eighth anniversary of "Sousa and his Band," an event which becomes of more signal and significant importance by reason of the fact that it sets a new record of both time and triumph in the long and eventful history of bands, band music and bandmasters throughout the world. The twenty-eighth birthday of Sousa's Band will be fittingly observed by a gala concert performance of the illustrious organization at the opening of the Lyric Theater September 29.

SEP 30 1920 M
Evening Sun
Baltimore, Md.

LYRIC, IN RICH DRESS, IS OPENED BY SOUSA

"March King" And His Inimitable
Band Give Spirited Program
Before Immense Audience.

MEMBERS OF ORGANIZATION
EXHIBIT REAL VIRTUOSITY

Dynamic Coloring And Cleverness
Of Instrumentation Make Concert
Delight And Disarm Criticism.

The Lyric Theatre, which, after a long period of years, has again come under the control of interested and public-spirited Baltimoreans, was revealed to the music lovers of the city last evening in all the glory of its rich and dignified decorations at a gala concert given by Lieut.-Com. John Philip Sousa and his inimitable band. This event, which marked the opening of the local music season as well as the inauguration of the admirably modernized music hall, attracted a vast and interested audience and took on a special civic significance because of the explanatory and introductory address made by Dr. Hugh Young and the congratulatory remarks of Governor Ritchie and of Mayor Broening, features of the long and characteristic program.

While the question of whether or no it is the province of these great "brass" orchestras to give concerts indoors is a matter for at least academic discussion—the *crescendos* are often quite ear-splitting under a roof—there is no gainsaying the cleverness of the performance nor the delight with which the playing of Mr. Sousa's organization, which recently celebrated its twenty-eighth anniversary, was received by the audience. This was natural, for in the final analysis it is an extraordinarily fine band, the personnel of which is made up of virtuosi and the program it presented last evening was extremely gay, consisting, as it did—and almost exclusively—of the

conductor's own lilting and spirited compositions and arrangements.

To the trained concertgoer, however, the interesting feature of these concerts is to be found not so much in the compositions presented, although many of them are pleasing, as in the dynamic coloring of the performance, the cleverness of the instrumentation and the way in which the several choirs of the band are used, in the spirited effects produced and in the commanding military rhythms which Mr. Sousa produces. There is an extraordinary suggestion of authority about his performance that quite disarms criticism, so that while such numbers as the exquisite Tchaikowsky Op. 11 "Andante Cantabile" have actually no place on a program which the organization under consideration presents, yet the very delicacy of the reading, the skill with which the tone of the strings was suggested and the sympathy and delicacy with which it was projected made this work, as interpreted on the woodwind and brasses, a kind of bizarre *tour de force* that was not without its own particular significance.

The most important number opened the concert. It was an unusually interesting rhapsody, by Orem, entitled, "The American Indian," a richly woven harmonic fabric having for its motive certain race themes recorded and suggested by Mr. Thurlow Lieurance, and which was an admirable piece of writing. Of great interest also was the Sousa potpourri of classic melodies entitled, "A Study in Rhythms." During the Liszt "Second Hungarian Rhapsody" episode, of which the first flute of the band, whose name does not appear on the program, played with exquisite richness of tone and arresting facility, an elaborate and most florid and efflorescent cadenza. One rarely hears flute playing so fine as this.

As in all such concerts, the most popular numbers were the famous "extras" with which Mr. Sousa so generously interrupted the progress of the program, the most satisfying of these, however, being the older, historic works of the "march king," the spectacular "Stars and Stripes Forever," and such later works as "Sabres and Spurs" and the very spirited "Who's Who in Navy Blue." Critically speaking, the melodic

inspiration seems rather lacking in the very recent works of Mr. Sousa, but the incomparable sense of rhythm, the lilting accent, remains a paramount fact of his curiously characteristic mode.

John Dolan, cornetist, and George J. Carey, xylophonist, both players of exceptional skill, were heard in several solos to the great delight of the audience. Mary Baker, a soprano, sang songs and Florence Hardeman played one of the movements of the violin trios F sharp minor violin concert. The concert closed with a stirring rendition of the national anthem.

From SEP 30 1920 M
Evening Star
Baltimore, Md.

Apprentice ship, track, heavy, weather, rain, track, heavy.

SOUSA'S BAND OPENS NEW LYRIC THEATER

Throng Hears Fine Program in
Greatly Improved
Auditorium.

Combined with a semiformal reopening of the Lyric Theater, a concert by Sousa and his band was given in that auditorium last night. All seats were disposed of and much standing room. Speeches were delivered by Governor Ritchie, Mayor Broening, Dr. Hugh Young, head of the Lyric Company, and Mr. Sousa, all in reference to the new ownership and renovation of the theater. The occasion was three hours long. It marked the opening of Baltimore's current music season.

Mr. Sousa kept the music moving, as is customary with him. Number followed number, with short intermissions, so that they never dragged.

The music itself, too, was performed with the transcendent virtuosity which always characterizes Mr. Sousa's band. Adeptness and efficiency in anything always evoke the highest admiration, and nowhere among musical players are they to be found more, experience shows, than among the musicians of Mr. Sousa's regular concert band. The feats of skill performed therein with the most finished ease are remarkable.

Two individual examples of this were shown last night in the solo work of John Dolan, cornetist, and George J. Carey, xylophonist. The ensemble performance abounded in them, however, producing astonishingly beautiful and adequate effects.

Other formal solonists of the concert were Miss Mary Baker, soprano, and Miss Florence Hardeman, violinist, each of whom did much good work.

The organization was received heartily.

Evening Star
Baltimore, Md.

JOHN PHILIP SOUSA

The present season will be marked and made celebrated in the world of music by the twenty-eighth anniversary of Sousa and his band, an event which becomes of more signal and significant importance by reason of the fact that it sets a new record of both time and triumph in the long and

eventful history of bands, band music and bandmasters throughout the world. The twenty-eighth birthday of Sousa's Band will be fittingly observed by a gala concert performance of the illustrious organization at the opening of the Lyric Theater, September 29.

Other bands of greater size and less celebrity may have "hung together" under one or another competent leader; other more or less successful bandmasters have waved their several batons, perhaps, for a longer period of time over many and different organizations. But no other premier organization of this kind in the history of music, except Sousa's Band, has marched and played forward—always forward—under the same leader for so long a continuous period of 28 years.

From SEP 30 1920 M
Evening Sun
Baltimore, Md.

A CROWDED house greeted John Philip Sousa's band last evening at the Lyric, which presented a brilliant appearance in its new decorative scheme, with the boxes filled by representative society. Among those noticed were Gov. Albert C. Ritchie, Mr. and Mrs. Alexander Brown, of this city; Mrs. C. W. Bidgood, of North Carolina; Dr. Hugh Hampton Young and Mrs. Young, Mr. J. H. Preston and Mrs. Preston, Miss Mary Bond Preston, Mr. J. H. Preston, Jr., Doctor and Mrs. A. Duval Atkinson, Miss Alice Wilks Preston, Mr. and Mrs. R. E. Lee Taylor, Mr. and Mrs. William M. Cole, Mr. J. Swan Frick, Miss Elizabeth Starr, Mr. and Mrs. F. M. Goldsborough, Mrs. Lelia Symington Goode, Former Governor and Mrs. P. L. Goldsborough, Mayor William F. Broening and Mrs. Broening and Mr. William F. Lucas, Jr.

From Dispatch
Pittsburg, Pa.

"PHENOM" CORNETIST

When Sousa and his band play at Syria Mosque tomorrow afternoon and night a phenomenal new cornetist in John Dolan will be heard here for the first time. Dolan succeeds Herbert Clarke, retired. Critics have pronounced Mr. Dolan the greatest cornetist now before the public. His solo number will be Perlman's "Scintilla."

From SEP 26 1920 M
Sun
Baltimore, Md.

Lyric—Lieut.-Com. John Philip Sousa and his band will open the season at the Lyric with a concert on Wednesday evening. In addition to the ensemble numbers, the program contains numbers by soloists such as Winifred Bambrick, harpist; John Dolan, cornetist; Ellis McDiarmid, flutist; George G. Carey, xylophonist; Mary Baker, soprano, and Florence Hardeman, violinist. This concert is one of a tour of 12 weeks marking the twenty-eighth season of Sousa's Band.

AMERICAN,
Baltimore, Md.

LYRIC

The present season will be marked and made celebrated in the world of music by the twenty-eighth anniversary of "Sousa and his Band," an event which becomes of more signal and significant importance by reason of the fact that it sets a new record of both time and triumph in the long and eventful history of bands, band music and bandmasters throughout the world. The twenty-eighth birthday of Sousa's band will be fittingly observed by a gala concert performance of the illustrious organization at the opening of the Lyric Theater September 29.

But no other premier organization of this kind in the history of music, except Sousa's Band, has marched and played forward—always forward—under the same leader for so long a continuous period as 28 years. It has broken the time and distance record of all organizations of this kind.

Sun SEP 19 1920 M
Baltimore, Md.

Lyric—The season at this theatre opens Wednesday evening, September 29, with a concert by John Phillip Sousa and his famous band. This is the twenty-eighth year of this organization, and the concert next week will be something of a gala event.

From
News
Baltimore, Md.

March King Coming



John Philip Sousa

Sousa and his band will give the first concert of the season at the Lyric the night of September 29. The famous organization is this year celebrating the twenty-eighth anniversary of its foundation.

From **STAR**
Address: **Baltimore, Md.**

JOHN PHILIP SOUSA.

The present season will be marked and made celebrated in the world of music by the twenty-eighth anniversary of "Sousa and His Band," an event which becomes of more signal and significant importance by reason of the fact that it sets a new record of both time and triumph in the long and eventful history of bands, band music and bandmasters throughout the world. The twenty-eighth birthday of Sousa's Band will be fittingly observed by a gala concert performance of the illustrious organization at the opening of the Lyric Theater, September 29.

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Sousa's Band has not only broken the time and distance record of organizations of this kind, but its artistic and popular progression has been and is unparalleled in the history of bands. In organized longevity, in the number of concerts played, in the numerical size of its aggregate audiences, in the extent and scope of its repertoire, in the quantity and quality of the new compositions which Sousa's Band has introduced and brought to enduring success, and in the number of miles traveled by land and sea, always under the personal direction and leadership of John Philip Sousa, this remarkable organization now stands without peer or rival.

AMERICAN,
Baltimore, Md.

When John Philip Sousa appears at the New York Hippodrome next Sunday a group of composers, including Victor Herbert, Ivan Caryll, Jerome Kern, Victor Jacobi, Silvio Hein, Raymond Hubbell and Irving Berlin, will be on the stage. The Musicians' Club, of New York, of which Walter Damrosch is president, will present Sousa with a laurel wreath.

AMERICAN
Baltimore, Md.

LYRIC

The present season will be marked and made celebrated in the world of music by the twenty-eighth anniversary of "Sousa and His Band," an event which becomes of more signal and significant importance by reason of the fact that it sets a new record of both time and triumph in the long and eventful history of bands, band music and bandmasters throughout the world. The twenty-eighth birthday of Sousa's band will be fittingly observed by a gala concert performance of the illustrious organization at the opening of the Lyric Theater September 29.

Lieutenant Commander Sousa and his men are naturally proud of this twenty-eighth year of their successful activities.

From **Sun**
Baltimore, Md.

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JUL 28 1920
BALTIMORE

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From **News**
Baltimore, Md.

In Maryland

George W. Higgins, 80 years old, one of the six surviving Confederate soldiers in Anne Arundel county, made a flight in an aeroplane at Annapolis. He went up about 1500 feet from the Severn river bridge. Mr. Higgins told an Evening Capital reporter that flying in the air was the most wonderful experience he ever had, and he hopes to own a flying boat of his own by next spring.

Lieut. Com. John Philip Sousa, U. S. N. R. F., the "march king," who wrote "Who's Who in Navy Blue" for the class of '21 at the Naval Academy, has been made an honorary member of the class. The only other honorary member of a graduating class at the Academy known in its history is Howard Chandler Christy, the artist, who last year was elected an honorary member of '21.

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Baltimore, Md.

Seen And Heard By J. O. L.

WE are now fast approaching the "first night" of the new music season in Baltimore, which will sound its primal gun when the Lyric redivivus opens its doors next Wednesday evening for the Sousa Band concert. This should prove a gala occasion, and for many reasons. In the first place—we will put the concert first—Sousa's Band is probably the most distinguished organization of its particular type in the world today. It is celebrating its twenty-eighth anniversary. "In numerical size of its aggregate audience," as some one has put it, in longevity, in the extent and scope of its repertoire, it certainly has no equal. For almost three decades it has been under the leadership of one distinguished musician, John Philip Sousa. In the second place (but possibly of greater interest to many than the concert itself), will be the opportunity the occasion will offer for a sight of the newly decorated temple of music that all of us are so eager to see. In a sense the "saved" Lyric is in a peculiarly direct manner "the people's music hall," for such an extraordinary number of Baltimoreans are stockholders in it. Naturally they are eager to see what has been done to modernize the old house. So these "public-spirited" citizens and their friends will doubtless assemble to study the decorative scheme of the theatre, which has been embellished in accordance with those modern ideas of dignified and restful simplicity that are now thought to be the most satisfying complement to musical appreciation. It seems rather a good idea to open the season with a band concert, for there is a certain suggestion of gayety and esprit about "the sounding brasses" that scarcely characterizes the more subtle nuances of stringed instruments. It is the kind of an entertainment that one does not have to take too seriously. It is inherently popular in its appeal and it will make an agreeable accompaniment to one's mental excursions and flights into the realm of the decorator's art. For delightful as the Sousa concert will undoubtedly be—that is, if you enjoy a fine band concert—it seems safe to say the principal interest of the evening will be the satisfying of one's curiosity as to just what the "New Lyric" is going to look like.

ESTABLISHED 1887
From **TIMES**

OCT 4 1920

LOUISVILLE, KY.

Sousa's Harpist a Feature.

The playing of Miss Winifred Bambrick, the remarkable young harpist who came out of Canada recently and took New York by storm at her debut recital in Aeolian Hall, is one of the distinctive features of each and every programme of Sousa and his band. She will be in both programmes at the concerts of Lieut. Com. John Philip Sousa and his famous band instrumentalists at the

Jefferson County Armory on Saturday afternoon and evening, October 16.

Miss Bambrick already has won for herself a foremost place among the living virtuosi of the harp under the baton of the "March King." A singular, almost phenomenal combination of power, technical truth and tonal flexibility distinguish the playing of this now risen star of the harp. There is nothing in musical composition too difficult for her to interpret with roundness, crispness and clarity of tone, and at every appearance of Sousa and his band this young harpist continues to astonish critics and artists as well.

Unlike many other proficient harpists, Miss Bambrick is not limited or circumscribed by the wornout traditions and antiquities of harp literature and composition, for while she knows her classics as few living harpists know them, she also is a progressive modern and very much-alive artist, with an amazing delivery of ultra-modern harmonies.

From **NOV 2**
News
Baltimore, Md.

AFTER 24 YEARS; WITH Piano In Romance.

(From the Philadelphia Public Ledger.)
Twenty-four years ago Charles Lowe, then a snare drummer Sousa's Band, visited Pittsburgh. During the extended engagement of the famous musical organization the friend invited him to dinner. There he met Miss Hannah McNulty, concert soprano.

Mr. Lowe saw Miss McNulty frequently while he was in Pittsburgh. After he left she remained—for a while—and then went on tour. They didn't forget each other. Letters were written, but always returned. The postal authorities said the addressee could not be found. Other efforts to get in touch with each other proved unavailing. They despaired of ever meeting again.

Mr. Lowe was in Pittsburgh again September 20, as a member of the orchestra of a musical comedy. Before the show he strolled about the city. In front of the principal hotel he met Miss McNulty.

A week ago Mr. Lowe's companion came to Philadelphia. Miss McNulty came, too. A magistrate married them Thursday.

CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

From News
Baltimore, Md.

March King Coming



John Philip Sousa

Sousa and his band will give the first concert of the season at the Lyric the night of September 29. The famous organization is this year celebrating the twenty-eighth anniversary of its foundation.

From STAR
Address: Baltimore, Md.

JOHN PHILIP SOUSA.

The present season will be marked and made celebrated in the world of music by the twenty-eighth anniversary of "Sousa and His Band," an event which becomes of more signal and significant importance by reason of the fact that it sets a new record of both time and triumph in the long and eventful history of bands, band music and bandmasters throughout the world. The twenty-eighth birthday of Sousa's Band will be fittingly observed by a gala concert performance of the illustrious organization at the opening of the Lyric Theater, September 29.

Other bands of greater size and less celebrity may have "hung together" under one or another competent leader; other more or less successful bandmasters have waved their several batons, perhaps, for a longer period of time over many and different organizations. But no other premier organization of this kind in the history of music, except Sousa's Band, has marched and played forward—always forward—under the same leader for so long a continuous period as 28 years.

Sousa's Band has not only broken the time and distance record of organizations of this kind, but its artistic and popular progression has been and is unparalleled in the history of bands. In organized longevity, in the number of concerts played, in the numerical size of its aggregate audiences, in the extent and scope of its repertoire, in the quantity and quality of the new compositions which Sousa's Band has introduced and brought to enduring success, and in the number of miles traveled by land and sea, always under the personal direction and leadership of John Philip Sousa, this remarkable organization now stands without peer or rival.

AMERICAN,
Baltimore, Md.

When John Philip Sousa appears at the New York Hippodrome next Sunday a group of composers, including Victor Herbert, Ivan Caryll, Jerome Kern, Victor Jacobi, Silvio Hein, Raymond Hubbell and Irving Berlin, will be on the stage. The Musicians' Club, of New York, of which Walter Damrosch is president, will present Sousa with a laurel wreath.

AMERICAN
Baltimore, Md.

LYRIC

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Lieutenant Commander Sousa and his men are naturally proud of this twenty-eighth year of their successful activities.

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Sun
Baltimore, Md.

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ESTABLISHED 1887

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Mr. Lowe saw Miss McNulty frequently while he was in Pittsburgh. After he left she remained—for a while—and then went on tour. They didn't forget each other. Letters were written, but always returned. The postal authorities said the addressee could not be found. Other efforts to get in touch with each other proved unavailing. They despaired of ever meeting again.

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A week ago Mr. Lowe's companion came to Philadelphia. Miss McNulty came, too. A magistrate married them Thursday.

From
COURIER JOURNAL,
Louisville, Ky.

Programme for Sousa Concerts At Armory Saturday

A programme, said to be of unusual excellence and so arranged as to appeal to the tastes of all music lovers, has been prepared for the concerts to be given at Jefferson County Armory tomorrow afternoon and evening by John Philip Sousa and his band.

The programmes for the two performances will be entirely different. Besides the entertainment formally arranged, there will be an added one in the way of numerous Sousa encores. The programmes for both concerts follow:

MATINEE.

Rhapsody—The Northern (new)... Hosmer
(Dedicated to the Daughters of the American Revolution)
Flute Solo—Pranks o' Pan..... Bellstedt

Mr. Ellis McDiarmid
Suite—Tales of a Traveler.... Sousa
(a) The Kaffir on the Karoo
(b) The Land of the Golden Fleece
(c) Grand Promenade at the White House
Vocal Solo—It Was the Time of Lilac Hathaway
Miss Mary Baker
The Outpost (new)..... Mackenzie

INTERVAL.

A Mixture—Showing Off Before Company Sousa
(a) Humoresque—Swanee (new) Gershwin
(b) March—Who's Who In Navy Blue (new) Sousa
Violin Solo—Polonaise
Brilliant Wieniawski
Miss Florence Hardeman
Scene Heroic—Szabadi Massenet

EVENING.

Rhapsody—The American Indian Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance)
Cornet Solo—Scintilla Perkins
Mr. John Dolan
Suite—Camera Studies (new).... Sousa
(a) The Teasing Eyes of Andalusia
(b) Drifting to Loveland
(c) The Children's Ball
Vocal Solo—The Crystal Lute—Sousa
Miss Mary Baker
Andante Cantabile from String Quartette Op. 11 Tschalkowsky
A Study in Rhythms (new).... Sousa
(Being a manipulation of a group of classics)
(a) Xylophone Solo—The March Wind Carey
Mr. George J. Carey
(b) March—Comrades of the Legion (new) Sousa
Violin Solo—First Movement from F Minor Concerto Vieuxtemps
Miss Florence Hardeman
Dale Dances of Yorkshire..... Wood
(Traditional and newly arranged)
NATIONAL ANTHEM.

COURIER JOURNAL,
Louisville, Ky.

Parochial Pupils Will Hear Sousa Concert

Pupils in all parochial schools and Catholic academies of Louisville, as well as the children in public schools, have been asked to take advantage of the "bargain" matinee arrangement for the concert of John Philip Sousa and his band at the Jefferson County Armory Saturday afternoon.

First announcements referred only to public schools, but special invitations have been extended to the St. Xavier College, and Sacred Heart, Presentation, Sisters of the Good Shepherd, St. Ann's, Holy Rosary, Sisters of Loretta, Our Lady of Mercy and other academies and all parochial schools. Children from the Kentucky Institute for the Blind also will be present, in care of their attendants. Sousa and his band will arrive in Louisville Saturday noon.

COURIER JOURNAL,
Louisville, Ky.

TICKETS FOR THE JOHN PHILIP Sousa band concerts at the Jefferson County Armory were put on sale yesterday. Concerts will be given Saturday afternoon and evening. School children will be admitted to the matinee at half price. A band stand is being constructed on the balcony in the north end of the armory. A special sounding board will be hung above it to improve the acoustics of the hall. Seats will be placed for 5,000 persons.

From
Pittsburgh, Pa.
SEP 26 1920 X-

FIESTA WHEN SOUSA COMES

Lieut-Com Sousa and his band will give a matinee and night concert at Syria Mosque next Saturday when the famous organization, now at the peak of its twenty-eighth season of success, will be heard with an unusually promising ensemble of instrumentalists and soloists. His brief fall tour of but 12 weeks will be followed early in the new year by a season under the auspices of the Government of Cuba, after which



JOHN
PHILIP
SOUSA.
TODAY



SOUSA, 29 YEARS AGO

he will give a season of four weeks in the music-loving City of Mexico.

Among the soloists who will be heard in Pittsburgh are Winifred Bambrick, harp virtuoso; John Dolan, cornet soloist, who stands at the forefront of the great artists of that instrument; Ellis McDiarmid, flutist; George Carey, xylophone expert; Mary Baker, soprano, and Florence Hardeman, violinist. The program for Pittsburgh will be the same as that given at the New York Hippodrome for his twenty-eighth anniversary performance and will open with a rhapsody entitled "The American Indian," by Orem, a collection of themes from the best Indian music. A new suite by Sousa, "Camera Studies," as well as his two new marches, "Comrades of the Legion" and "Who's Who in Navy Blue," will also be features of interest. The novelty for this season is a humoresque entitled "Swanee." The old Sousa favorites, always insisted upon by his audiences everywhere, will

From
Pittsburgh, Pa.

Sousa Band Drawing Record Breaking Crowds

The records for attendance at the concerts of Sousa's band this season are not only surpassing all previous tours, but for the first time in the history of the organization it has yet to visit a town in which the house was not already sold out before the marching king and his men arrived. Sousa's concerts at Syria mosque tomorrow afternoon and night will bring delight to thousands, for the programs will include many new numbers, as well as the old Sousa favorites and novelties for which his programs are celebrated.

Students in the public schools will be out in force at the matinee and during intermission he will give a brief talk for their benefit.

Six vocal and instrumental soloists will be featured, including a phenomenal cornetist in John Dolan, who has succeeded Herbert Clarke, retired.

From Dispatch
Pittsburgh, Pa.

SOUSA IS HONORED

Lieut-Com John Philip Sousa celebrated his twenty-eighth anniversary performance yesterday at the New York Hippodrome. He was presented with a huge loving cup.

When Sousa comes to Pittsburgh for matinee and night concert at Syria Mosque next Saturday he will present the same program and special soloists heard in New York yesterday.

From
LEADER SEP 19 1920
Pittsburgh, Pa.

Sousa Band to Play For School Children



Winifred Bambrick

Thousands of school children during the past week were delighted with the announcement made by Director of Music Will Earhart that Lieut. Com. John Philip Sousa was going to make it possible for them to hear his band. He has announced that on his limited fall tour of 12 weeks he will give matinees especially to young people. The plan will be inaugurated in Pittsburgh, and he has announced through Mr. Earhart that when he comes here for a matinee and night concert at Syria Mosque on Saturday, October 2, the matinee concert will be given at popular prices, and students will be permitted to purchase any reserved seat in the house at half price. Tickets for this purpose are now being distributed to the grade as well as the high school students, and upon presentation at the box office are exchangeable for reserved seats at Hamilton's, beginning next Thursday. During the intermission, Sousa will address his young admirers on the value of music as taught in the public schools.

Pittsburgh is to have the same program, including all the special features, as that arranged for his twenty-eighth anniversary performance at the New York Hippodrome. The soloists will include Winifred Bambrick, harpist; Mary Baker, soprano; Florence Hardeman, violinist; John Dolan, cornet virtuoso; Charles Gusikoff, trombone; John Kuhn, sousaphone, and George Carey, xylophone.

From
PRESS,
Pittsburgh, Pa.

SOUSAS BAND HERE FOR TWO CONCERTS SATURDAY

The world-famous Sousa and his band will be welcome guests in Pittsburgh on Saturday afternoon and night at Syria mosque. Indications are that the great hall will be taxed to capacity for both performances. The following program for the evening concert is announced here for the first time:

Rhapsody, "The American Indian" (new) Orem
Cornet Solo, "Scintilla" Perkins
Suite, "Camera Studies" (new) Sousa
The Teasing Eyes of Andalusia
Drifting to Loveland
The Children's Ball
Soprano Solo, "The Crystal Lute".... Sousa
Mary Baker
"Her Majesty at Westminster," from "The King's Court"..... Sousa
March, "Semper Fidelis"..... Sousa
A Study in Rhyme (new)..... Sousa
(Being a manipulation of a group of classics.)
Xylophone Solo, "The March Wind" Carey
George Carey
March, "Comrades of the Legion" (new) Sousa
Violin Solo, "First Movement from F-Sharp Minor Concerto".... Vieuxtemps
Dale Dances of Yorkshire..... Wood
(Traditional and newly arranged.)
National Anthem.
The old Sousa favorites, as well as new humoresque, "Swanee," and "Biddy," an Irish fox trot, will be given as extra numbers.

From Pittsburgh, Pa.
SEP 26 1920
POST, Pittsburgh, Pa.

Sousa Brings Group Of Notable Soloists



Mary Baker

One of the happiest of the added attractions of this season's concerts by Sousa's band is the brilliant staff of vocal and instrumental soloists who will be heard with the celebrated march king when he gives a matinee and night concert at Syria Mosque next Saturday, October 2. Six stars of the first magnitude in addition to the great ensemble of seventy trained band instrumentalists are now at the command of the famous leader.

Among the soloists who will be heard in Pittsburgh are Winifred Bambrick, foremost virtuoso of the harp; John Dolan, cornet virtuoso; Ellis McDermid, flutist; George Carey, xylophone expert; Mary Baker, soprano, and Florence Hardeman, violinist.

The program will open with a rhapsody, entitled "The American Indian," by Orem, which is a collection of themes from the best Indian music. A new suite by Sousa, "Camera Studies," as well as his two marches, "Comrades of the Legion" and "Who's Who in Navy Blue" will also be features. The novelty for this season is a humoresque, entitled "Swanee." The old Sousa favorites, always insisted upon by his audiences everywhere, will be given as encores.

From Gazette Times
Pittsburg, Pa.

SOPRANO TO APPEAR HERE WITH SOUSA AND HIS BAND AS SOLOIST



Mary Baker.

When John Philip Sousa and his band appears in Pittsburgh at the Syria Mosque Saturday, October 2, they will have with them as soloist Mary Baker, soprano. Sousa will present the same concert here as that arranged for his twenty-eighth anniversary performance in the New York Hippodrome.

SOUSA OPENS SEASON WITH SCHOOL CHILDREN AS HIS HONOR GUESTS

With a smash of cymbals, a smear of trombones, to say nothing of cornets, saxophones, tympani, pistols and a French 75, John Philip Sousa bombarded us yesterday at the Mosque. It was the most successful bombardment we have sat through. With a perfect barrage of clarinets and a smoke screen of tubas, Giovanni Philippe captured the hearts of hundreds of school children, to say nothing of attendant parents. It was a glorious fiesta for most of us who like rhythmic and pulsating tunes, and for those who came to worship the "March King" it was an orgy in 4-4, 2-4 time.

There is an unaccountable superstition abroad in the land that the reason so many people applaud John Philip Sousa lustily is that they can have his throbbing marches for encores. As to encores it was the March Koenig at his very best. There were stirring "Semper Fidelis," and "El Capitan" and all the other old favorites that have set thousands of feet going hep-hep. And how they were played—fingers, scythe-like motion, mill-wheel and pump-handle and all the other merry old tricks carried up the Sousa sleeve.

The program opened with a rhapsody, "The Northern," conspicuous chiefly for its fragmentary interweaving of heart throb airs. This was followed by a flute solo, "Franks of Pan," played by

Ellis McDermid. Mr. McDermid blew a facile flute over some very foolish pranks. Miss Mary Baker, soprano, sang something about "It Was a Time of Lillac" that was an inexpressible dull song adequately sung. She followed this by the encore route with the Lieurance oft heard, "By the Waters of Minnetonka" and "Carry Me Back to O' Virginy." Her voice was rich and her diction excellent. MacKenzie's "The Outpost" concluded the first half of the program. It had on splendid moment and that was when the pistols and cannon went off—roused us out of a lethargy.

You should hear the Sousa men do "Showing Off Before Company." It is a rare conceit, and when it comes to counterpoint, let me say that one page of Sousa's instrumental passing notes is worth a volume of textbook counterpoint. In this "Showing Off" skit we had every known tune worked backward and forward by the instrumental divisions, in a side-splitting fashion.

The saxophones sobbed, the trombones slid, the piccolos blew funny little sounds out of the southern ends, and as for the xylophone, it was screamingly drole. Quite an artist, that George J. Carey. It was good to hear Sousa sow the wood-winds and reap the whirlwind.—H. B. G.

From Pittsburgh, Pa.

SOLOIST TO APPEAR WITH SOUSA'S BAND IN MOSQUE SATURDAY



Florence Hardeman.

Florence Hardeman, violinist; Winifred Bambrick, virtuoso of the harp; John Dolan, cornetist; Ellis McDermid, flutist; George Carey, xylophone expert, and Mark Baker, soprano, will be among the soloists to be heard at the concerts to be given by Sousa's Band Saturday afternoon and evening in Syria Mosque. The program will open with a rhapsody, "The American Indian," by Orem. The novelty of this season's program is a humoresque entitled "Swanee" and other features of interest will be a new suite by Sousa, "Camera Studies," and his two new marches, "Comrades of the Legion," and "Who's Who in Navy Blue."

POST,
Pittsburg, Pa.

SOUSA'S BAND.

"What do you, there, trumpets without!" This is a purely Shakespearean way of announcing the illustrious John Philip and his 70 resplendent bandmen. Of course, you might ask, "without what?" and the answer might be "without his beard," or anything that might come into your preoccupied mind. There is one thing he will be—he will be sans boredom and overheated classics. He will play stirring marches and there will be many brilliant fanfares; there will be just enough "good music" (whatever that is) to satisfy the captious; the rest of us may go and enjoy him. He plays the Mosque this coming Saturday, matinee and evening. We'll see how he plays. He's a real star.

From Dispatch

Pittsburg, Pa.

Schools to Hear Sousa at His Best

Thousands of school children during the past week were delighted with the announcement made by Director of Music Will Earhart that Sousa was going to make it possible for them to hear his band. Lieutenant Commander Sousa has announced through Mr. Earhart that when he comes here for a matinee and night concert at Syria Mosque on Saturday, October 2, the matinee concert will be given at popular prices, and these prices are to be made even more attractive to the students by permitting them to purchase any reserved seat in the house at half price. Tickets for this purpose are now being distributed to grade as well as high school students, and upon presentation at the box office are exchangeable for reserved seats at Hamilton's, beginning next Thursday. During the intermission Sousa will address his young admirers on the value of music as taught in the public schools.



Winifred Bambrick,
Harp Soloist With Sousa

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Pittsburg is to have the same program, including all the special features, as that arranged for his twenty-eighth anniversary performance at the New York Hippodrome. The celebrated March King, bandmaster and composer, in addition to giving the old favorite Sousa numbers, will include his two new marches, "Comrades of the Legion" and "Who's Who in Navy Blue." A new humoresque, "Swanee," will also be featured at both the matinee and evening concerts. The soloists include Winifred Bambrick, harpist; Mary Baker, soprano; Florence Hardeman, violinist; John Dolan, cornet virtuoso; Charles Gusikoff, trombone; John Kuhn, Sousaphone, and George Carey, xylophone.

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Address: Pittsburg, Pa.

Date: 1920

SOUSA TO BRING NEW NUMBERS IN CONCERTS



JOHN PHILIP SOUSA.

Sousa's concert at Syria Mosque tomorrow afternoon and night will include many new numbers, as well as the old Sousa favorites and novelties. Students in the public schools will attend the matinee, and during intermission he will give a brief talk for their benefit. Six vocal and instrumental soloists will be featured, including John Dolan, cornetist. Sousa will entertain at luncheon tomorrow at the Hotel Schenley. His guests will be Director of Music Will Earhart, Dr. William M. Davidson and other supervisors of music in the public schools.

CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

From Pittsburgh, Pa.
SEP 26 1920

From POST, OCT 3 1920
Pittsburg, Pa.

Sousa Brings Group Of Notable Soloists



Mary Baker

One of the happiest of the added attractions of this season's concerts by Sousa's band is the brilliant staff of vocal and instrumental soloists who will be heard with the celebrated march king when he gives a matinee and night concert at Syria Mosque next Saturday, October 2. Six stars of the first magnitude in addition to the great ensemble of seventy trained band instrumentalists are now at the command of the famous leader.

Among the soloists who will be heard in Pittsburgh are Winifred Bambrick, foremost virtuoso of the harp; John Dolan, cornet virtuoso; Ellis McDiarmid, flutist; George Carey, xylophone expert; Mary Baker, soprano, and Florence Hardeman, violinist.

The program will open with a rhapsody, entitled "The American Indian," by Orem, which is a collection of themes from the best Indian music. A new suite by Sousa, "Camera Studies," as well as his two marches, "Comrades of the Legion" and "Who's Who in Navy Blue" will also be features. The novelty for this season is a humoresque, entitled "Swanee." The old Sousa favorites, always insisted upon by his audiences everywhere, will be given as encores.

From Gazette Times
Pittsburg, Pa.

SOPRANO TO APPEAR HERE WITH SOUSA AND HIS BAND AS SOLOIST



Mary Baker.

When John Phillip Sousa and his band appears in Pittsburgh at the Syria Mosque Saturday, October 2, they will have with them as soloist Mary Baker, soprano. Sousa will present the same concert here as that arranged for his twenty-eighth anniversary performance in the New York Hippodrome.

SOUSA OPENS SEASON WITH SCHOOL CHILDREN AS HIS HONOR GUESTS

With a smash of cymbals, a smear of trombones, to say nothing of cornets, saxophones, tympani, pistols and a French 75, John Phillip Sousa bombarded us yesterday at the Mosque. It was the most successful bombardment we have sat through. With a perfect barrage of clarinets and a smoke screen of tubas, Giovanni Philippe captured the hearts of hundreds of school children, to say nothing of attendant parents. It was a glorious fiesta for most of us who like rhythmic and pulsating tunes, and for those who came to worship the "March King" it was an orgy in 4-4, 2-4 time.

There is an unaccountable superstition abroad in the land that the reason so many people applaud John Phillip Sousa lustily is that they can have his throbbing marches for encores. As to encores it was the March Koenig at his very best. There were stirring "Semper Fidelis," and "El Capitan" and all the other old favorites that have set thousands of feet going hep-hep. And how they were played—fingers, scythe-like motion, mill-wheel and pump-handle and all the other merry old tricks carried up the Sousa sleeve.

The program opened with a rhapsody, "The Northern," conspicuous chiefly for its fragmentary interweaving of heart throb airs. This was followed by a flute solo, "Pranks of Pan," played by

Ellis McDiarmid. Mr. McDiarmid blew a facile flute over some very foolish pranks. Miss Mary Baker, soprano, sang something about "It Was a Time of Lilac" that was an inexpressible dull song adequately sung. She followed this by the encore route with the Lieurance oft heard, "By the Waters of Minnetonka" and "Carry Me Back to Ol' Virginny." Her voice was rich and her diction excellent. MacKenzie's "The Outpost" concluded the first half of the program. It had on splendid moment and that was when the pistols and cannon went off—roused us out of a lethargy.

You should hear the Sousa men do "Showing Off Before Company." It is a rare conceit, and when it comes to counterpoint, let me say that one page of Sousa's instrumental passing notes is worth a volume of textbook counterpoint. In this "Showing Off" skit we had every known tune worked backward and forward by the instrumental divisions, in a side-splitting fashion.

The saxophones sobbed, the trombones slid, the picolos blew funny little sounds out of the southern ends, and as for the xylophone, it was screamingly drole. Quite an artist, that George J. Carey. It was good to hear Sousa sow the wood-winds and reap the whirlwind.—H. B. G.

From Dispatch
Pittsburg, Pa.

SOLOIST TO APPEAR WITH SOUSA'S BAND IN MOSQUE SATURDAY



Florence Hardeman.

Florence Hardeman, violinist; Winifred Bambrick, virtuoso of the harp; John Dolan, cornetist; Ellis McDiarmid, flutist; George Carey, xylophone expert, and Mark Baker, soprano, will be among the soloists to be heard at the concerts to be given by Sousa's Band Saturday afternoon and evening in Syria Mosque. The program will open with a rhapsody, "The American Indian," by Orem. The novelty of this season's program is a humoresque entitled "Swanee" and other features of interest will be a new suite by Sousa, "Camera Studies," and his two new marches, "Comrades of the Legion," and "Who's Who in Navy Blue."

POST,
Pittsburg, Pa.

SOUSA'S BAND.

"What! no, there, trumpets without!" This is a purely Shakespearean way of announcing the illustrious John Phillip and his 70 resplendent bandmen. Of course, you might ask, "without what?" and the answer might be "without his beard," or anything that might come into your preoccupied mind. There is one thing he will be—he will be sans boredom and overheated classics. He will play stirring marches and there will be many brilliant fanfares; there will be just enough "good music" (whatever that is) to satisfy the capricious, the rest of us may go and enjoy him. He plays the Mosque this coming Saturday matinee and evening. We are sure to place him in the top row of the list.

Thousands of school children during the past week were delighted with the announcement made by Director of Music Will Earhart that Sousa was going to make it possible for them to hear his band. Lieutenant Commander John Phillip Sousa, who is greatly interested in the promotion of music in the public schools, has announced that on his fall tour of 12 weeks he will give matinees catering especially to young people. The plan will be inaugurated in Pittsburgh and he has announced through Mr. Earhart that when he comes here for a matinee and night concert at Syria Mosque on Saturday, October 2, the matinee concert will be given at popular prices and these prices are to be made even more attractive to the students by permitting them to purchase any reserved seat in the house at half price. Tickets for this purpose are now being distributed to the grade as well as the High School students, and upon presentation at the box office are exchangeable for reserved seats at Hamilton's, beginning next Thursday. During the intermission Sousa will address his young admirers on the value of music as taught in the public schools.

Pittsburgh is to have the same program, including all the special features, as that arranged for his twenty-eighth anniversary performance at the New York Hippodrome. The celebrated march king, bandmaster and composer, in addition to giving the old favorite Sousa numbers, will include his two new marches, "Comrades of the Legion" and "Who's Who in Navy Blue." A new humoresque, "Swanee," will also be featured at both the matinee and evening concerts. The soloists include Mary Baker, soprano; Florence Hardeman, violinist; Winifred Bambrick, harpist; John Dolan, cornet virtuoso; Charles Gusikoff, trombone; John Kuhn, Sousaphone, and George Carey, xylophone.

From Dispatch
Pittsburg, Pa.

Schools to Hear Sousa at His Best

Thousands of school children during the past week were delighted with the announcement made by Director of Music Will Earhart that Sousa was going to make it possible for them to hear his band. Lieutenant Commander Sousa has announced through Mr. Earhart that when he comes here for a matinee and night concert at Syria Mosque on Saturday, October 2, the matinee concert will be given at popular prices, and these prices are to be made even more attractive to the students by permitting them to purchase any reserved seat in the house at half price. Tickets for this purpose are now being distributed to grade as well as high school students, and upon presentation at the box office are exchangeable for reserved seats at Hamilton's, beginning next Thursday. During the intermission, Sousa will address his young admirers on the value of music as taught in the public schools.



Winifred Bambrick,
Harp Soloist With Sousa

ton's, beginning next Thursday. During the intermission, Sousa will address his young admirers on the value of music as taught in the public schools.

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Address: Pittsburg, Pa.
Date: OCT 1 1920

SOUSA TO BRING NEW NUMBERS IN CONCERTS



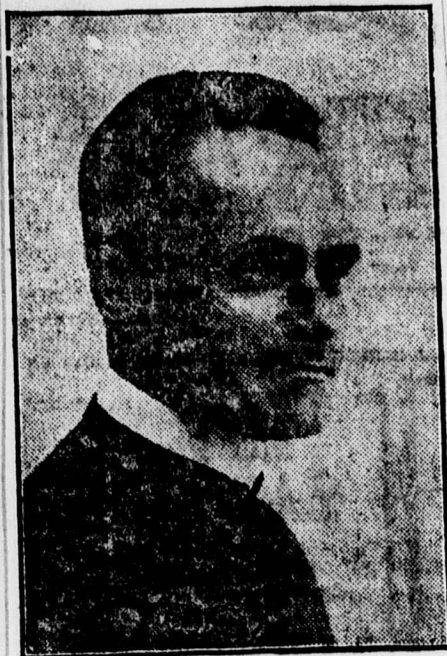
JOHN PHILLIP SOUSA.

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LEADER

ss: Pittsburgh, Pa.

Sousa Concert Program For Saturday Announced; Will Bear New Cornetist



John Dolan, Cornetist

The world-famous Sousa and his band will appear in Pittsburg on Saturday afternoon and night at Syria mosque. The following program for the evening concert is announced:

Rhapsody, "The American Indian" (new) Orem
Cornet Solo, "Scintilla" Perkins
Suite, "Camera Studies" (new) Sousa
The Teasing Eyes of Andalusia.
Drifting to Loveland.
The Children's Ball.
Soprano Solo, "The Chrystal Buto" Sousa

Mary Baker.

Her Majesty at Westminster, from "The King's Court" Sousa
March, "Semper Fidelis" Sousa
A Study of Rhymes (new) Sousa
(Being a manipulation of a group of classics.)

Xylophone solo, "The March Wind" Carey
George Carey.

March, "Comrades of the Legion" (new) Sousa
Violin solo, first movement from F Sharp Minor Concerto... Vieuxtemps
Dale Dances of Yorkshire (traditional and newly arranged) Wood
National Anthem

The old Sousa favorites, as well as a new humoresque, "Swanee" and "Biddy," an Irish fox trot, will be given as extra numbers.

The band's new cornet soloist, John Dolan, a leading cornet virtuoso of this country, has been engaged by Lieut. Sousa to succeed Herbert Clarke, who has retired. For his solo number in Pittsburg Dolan will play Perkins' "Scintilla."

In addition to Dolan other soloists to be featured here Saturday include Mary Baker, soprano; Florence Hardeman, violinist; Winifred Bambrick, harpist; Ellis McDiarmid, flutist; Charles Gusokoff, trombone, and George Carey, xylophone.

PRESS, Pittsburgh, Pa.

SOLOISTS WILL FEATURE SOUSA FETE SATURDAY



MARY BAKER.

Lieut. Commander Sousa and his band will give a matinee and night concert at Syria mosque next Saturday, when the organization will be heard with an ensemble of instrumentalists and a staff of soloists. Among the soloists who will heard in Pittsburg are Winifred Bambrick, harp virtuoso; John Dolan, cornet soloist; Ellis McDiarmid, flutist; George Carey, xylophone expert; Mary Baker, soprano, and Florence Hardeman, violinist. The music-loving public has come to look forward with eager expectancy to the solo features which Lieut. Sousa is constantly adding to the rich and diversified program of stirring music.

The program for Pittsburg will be the same as that given at the New York hippodrome for his Twenty-eighth anniversary performance, and will open with a rhapsody entitled, "The American Indian," by Orem, which is a collection of themes from the best Indian music. A new suite by Sousa, "Camera Studies," as well as his two new marches, "Comrades of the Legion," and "Who's Who in Navy Blue," will also be features of interest. The novelty for this season in a humoresque entitled "Swanee." The old Sousa favorites, always insisted upon by his audiences everywhere, will be given as encores.

NOTED HARPIST IS COMING WITH SOUSA

One of the most interesting features of this season's concerts by Sousa's Band is the playing of young



Winifred Bambrick

Winifred Bambrick, the remarkable young harpist who came out of Canada recently and took New York by storm at her debut in that city. The unfailing triumphs of Miss Bambrick have won her a foremost place among the living virtuosos of the harp. A singular, almost phenomenal, combination of power, technical skill and tonal flexibility distinguish the playing of this young artist. Young and comely, Miss Bambrick has a magnetic personality and poise that go far to win and hold her audiences. Miss Bambrick is one of six distinguished soloists who will be heard with Sousa next Saturday afternoon and night, October 2, when the celebrated March King comes to Pittsburg with his band of 70 players.

ress: Pittsburgh

SOPRANO TO BE HEARD HERE WITH SOUSA BAND

Mary Baker, soprano, engaged by Sousa for his twenty-eighth anniversary performance in New York last Sunday, will also appear with the march king in Pittsburg Saturday at Syria Mosque, when she will sing "It Was in Time of Lilac." A new cornetist, John Dolan, also will be introduced to Pittsburg by Sousa. His solo number will be Perkins' "Scintilla." Other soloists include Winifred Bambrick, harpist; Florence Hardeman, violinist; Ellis McDiarmid, flutist; Charles Gusokoff, trombone, and George Carey, xylophone. Three new Sousa compositions will be given.

om SUN

address: Pittsburgh, Pa.

OCT 2 1920

SOUSA HERE TODAY.

Lieutenant Commander John Philip Sousa is a welcome guest in Pittsburg today, and he will lead his celebrated organization in a matinee and night concert at Syria Mosque. A group of six vocal and instrumental soloists will be featured. The following numbers will be given tonight:

Rhapsody, "The American Indian" (new) Orem
Cornet solo, "Scintilla" Perkins
John Dolan.
Suite, "Camera Studies" (new) Sousa
Suite, "The Testing Eyes of Andalusia" Sousa
Suite, "Drifting to Loveland" Sousa
Suite, "The Children's Ball" Sousa
Vocal solo, "The Chrystal Lute" Mary Baker.
"Her Majesty at Westminster from the King's Court" Sousa
March, "Semper Fidelis" Sousa
"A Study in Rhymes" (new) Sousa
(Being a manipulation of a group of classics.)
Xylophone solo, "The March Wind" George Carey.
March, "Comrades of the Legion" (new) Sousa
Violin solo, "First movement from F minor concerto" Vieuxtemps
"Dale Dances of Yorkshire" Wood
(Traditional and newly arranged.)

FROM
TIMES

Trenton, N. J.

SOLOISTS WITH SOUSA

When Sousa and his band of seventy pieces appear at the Second Regiment Armory Monday night, September 13, the famous "March King" will be accompanied by a group of four soloists, who will be heard in individual numbers.

dress: Pittsburgh, Pa.

te

JOHN PHILIP SOUSA COMING OCTOBER 2

John Philip Sousa, the celebrated march king, composer and bandmaster will be a welcome visitor in Pittsburg for the opening of the musical season Saturday, October 2, when he comes with his band of 70 for a matinee and night concert at Syria Mosque. The sale of tickets for this event opens tomorrow morning at Hamilton's, and the advance interest indicates capacity audiences. Last year hundreds were turned away from Syria Mosque unable to gain admittance, and an early reservation of tickets is advisable.

SOUSA BAND COMING



John Philip Sousa

The music-loving public will be glad to know that the season will open with the ever popular John Philip Sousa and his band. Sousa's band will come to Pittsburg direct from its twenty-eighth anniversary performance at the New York Hippodrome, and the same program and soloists will be heard here at Syria mosque on Saturday afternoon and evening, October 2. Sousa's band today numbers 70 musicians, the largest in its history, and represents the most American group of artists ever assembled at one time under his baton. Men of all races and nationalities have come under Mr. Sousa's direction, but he considers the American musician of today the most versatile, the most adaptable and the most thorough of all artists.

For his gala anniversary week Mr. Sousa is featuring a notable list of vo-

cal and instrumental soloists, all of whom will be heard in the two Pittsburg concerts. Among the artists to be heard are Mary Baker, soprano; Florence Hardeman, violinist; Winifred Bambrick, harpist; John Dolan, cornet virtuoso; Ellis McDiarmid, flute; Joseph Norrito, clarinet, and George Carey, xylophone.

Mr. Sousa, who is greatly interested in the promotion of music in the public schools, is this season featuring an educational talk and giving special student matinees. Pittsburg will be the first city favored on his fall tour with a matinee of this kind.

Two new marches not previously heard here will be included in the programs. They are "Comrades of the Legion," dedicated to the men of the American Legion, and "Who's Who in Navy Blue," dedicated to the class of 1921 of the United States Naval academy at Annapolis.

From
HERALD EXAMINER,
Chicago, Ill.



MAKING MUSIC—John Philip Sousa is famous for the way he makes a band play, and he can get a lot of noise out of a shotgun. He is an expert shot. The photograph was taken at a contest in Columbia, S. C.

I. F. S. photo.

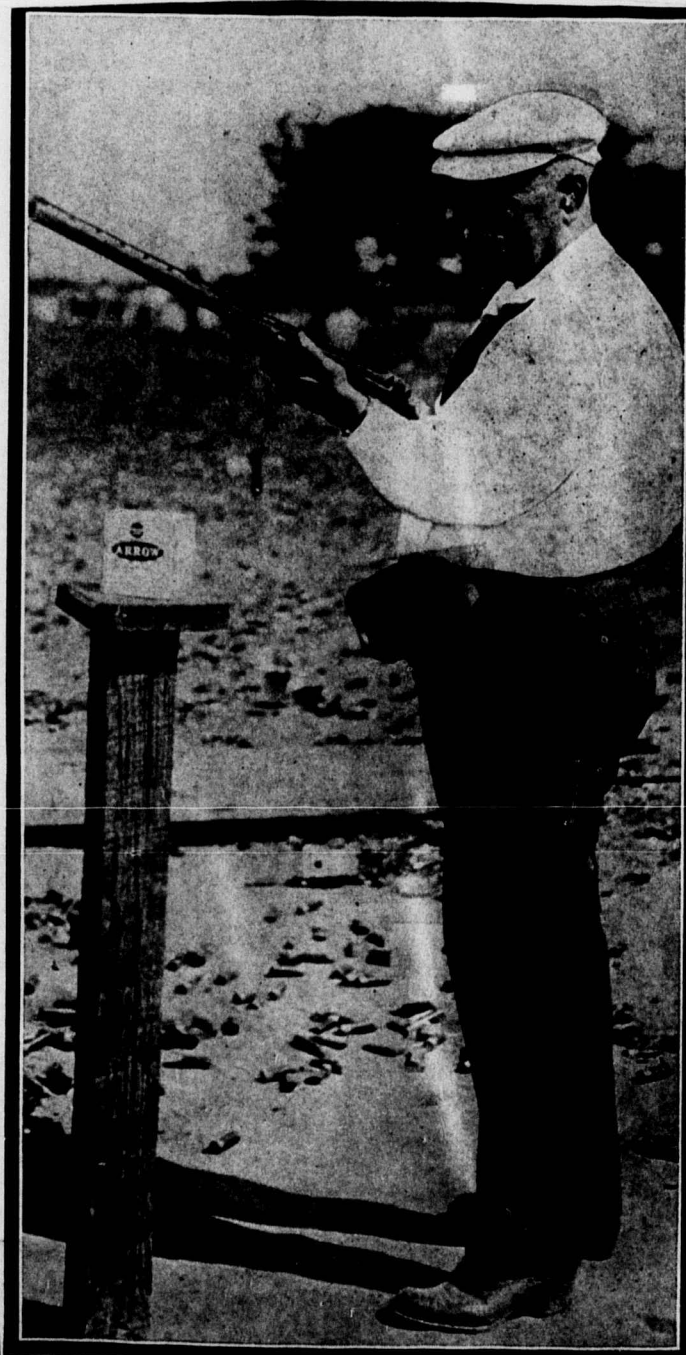


Photo by International.

MARCH KING A MARKSMAN.

JOHN PHILIP SOUSA, FAMOUS BAND LEADER,
IS ALSO A CRACK SHOT.

SOUSA TO GIVE MATINEE FOR SCHOOL CHILDREN HERE OCT. 2

Thousands of school children during the past week were delighted with the announcement made by Will Earhart, director of music in the city schools, that Sousa was going to make it possible for them to hear his band. Lieut. Commander John Philip Sousa, who is greatly interested in the promotion of music in the public schools, has announced that on his limited fall tour of 12 weeks he will give matinees catering especially to young people.

The plan will be inaugurated in Pittsburg, and he has announced through Mr. Earhart that when he comes here for a matinee and night concert at Syria mosque on Saturday, Oct. 2, the matinee concert will be given at popular prices, and these prices are to be made even more attractive to the students by permitting them to purchase any reserved seat in the house a half price. Tickets for this purpose are now being distributed to the grade as well as the high school students, and upon presentation at the box office are exchangeable for reserved seats at Hamilton's, beginning next Thursday. During the intermission, Sousa will address his young admirers on the value of music as taught in the public schools.

The celebrated march king, in addition to giving the old favorite Sousa numbers, will include his two new marches, "Comrades of the Legion," and "Who's Who in Navy Blue." A new humoresque, "Swanee" will also be featured at both the matinee and evening concerts. The soloists include Mary Baker, soprano; Florence Hardeman, violinist; Winifred Bam-



JOHN PHILIP SOUSA.

brick, harpist; John Dolan, cornet virtuoso; Charles Gusikoff, trombone; John Kuhn, sousaphone; and George Carey, xylophone.

Detroit, Mich.

CELEBRITIES CROWD TO DO SOUSA HONOR

Twenty-eighth Anniversary of
Band Observed.

NEW YORK, Sept. 27.—Lieut. John Philip Sousa and his band last night celebrated the twenty-eighth anniversary of the organization with a concert at the Hippodrome attended by an audience which included representatives of the Army, the Navy, artists of grand opera and the drama. A feature of the evening was the appearance of contemporary composers, introduced by De Wolf Hopper. Raymond Hubbell, Jerome Kern, Irving Berlin, Ivan Caryll, Victor Jacobi, Rudolph Friml, Silvio Hein, A. Baldwin Sloan, Louis A. Hirsh and Earl Carroll were in the group, and each, at a separate piano, played "Semper Fidelis" with Sousa's band.

Walter Damrosch, for the Musicians' Club of New York, presented a wreath of laurel. The Lambs Club presented a floral guerdon. Geraldine Farrar hailed the chief from a box and there were presentations from the Veterans of Foreign Wars, the Elks, the New York Athletic Club and other organizations.

From **HERALD** 4 1920 D.
Boston, Mass.

SOUSA TO MAKE TOUR TO COAST

After a year and a half of military service, Lt. John P. Sousa has returned to civil life, and will begin a coast-to-coast tour with his famous band. In giving up his professional work he performed a worthy patriotic service. He is now at work preparing his band for the coming season. One of his first engagements will be a visit to Boston Sunday afternoon, Aug. 6, at Fenway Park. The program will contain

SEP 26 1920

THREE NEW MARCHES BY SOUSA TO BE PLAYED

Three new marches have been added by John Philip Sousa to his formidable list of works since last he brought his band to Detroit, and when that augmented organization returns to Orchestra hall, Sunday, October 10, for afternoon and evening concerts, the two programs will include these new works.

Two of them have been given a somewhat official rating. "Who's Who in Navy Blue," having been made the official march of the U. S. naval academy at Annapolis, and "Comrades of the Legion" being voted the official march of the American Legion, to which it was dedicated. The former number was written at the request of the June, 1920, class of the Naval academy, as a form of recognition of the great work Sousa did in the war training the naval bands at Great Lakes.

The third of the new marches is "The Last Crusade," a direct reference to the recent war.

Besides these, there will, of course, be the usual number of

older Sousa marches used as encores, though the bulk of the programs will, as always, be made up of standard numbers from the great international libraries of music, sprinkled with newer compositions, with plenty of opportunity assured the several soloists always such an important part of the Sousa entertainments.

NEWS TRIBUNE

Detroit, Mich.

Sousa's Band Coming With Three Soloists

ONE of the season's earliest musical events will be the annual pair of concerts by John Philip Sousa and his band, Sunday afternoon and evening, Oct. 10, in Orchestra Hall. "Sousa and his band" are not two identities, but one and the same—so much so that the office stationery used by Manager Harry Askin is headed "Office of Sousa and His Band, 1451 Broadway, New York." The same inseparable relationship exists, of course, in the minds of the public, for the organization is now in its 28th consecutive season and during that time has never had any other conductor. This year the band is bigger than before, numbering 75 players, at least eight of whom are soloists. In addition there are three young women soloists for special adornment of the programs—Florence Hardeman, violinist; Mary Baker, soprano, and Winifred Bambrick, harpist. The first two were with Sousa last year, but Miss Bambrick and her harp will be new-comers to

FREE PRESS

SEP 17 1920 L
s: Detroit, Mich.

SOUSA'S BAND TO GIVE CONCERTS HERE OCT. 10

John Philip Sousa, known as "the march king," will bring his band to Detroit for a matinee and evening concert, in Orchestra hall, Sunday, October 10. He will be assisted on the program by Miss Florence Hardeman, violinist and Miss Mary Baker, soprano, who were heard here last season, and also by Miss Winifred Bambrick, harpist. The usual program of popular band music, including several of Sousa's own inimitable compositions, will be given.

ress: Detroit, Mich.

SOUSA FETED ON 28TH ANNIVERSARY OF BAND

Sunday, Sept. 26, marked the 28th anniversary of the launching of Sousa's band, and a mammoth celebration in the New York Hippodrome marked the event.

There was an attendance that overflowed onto the stage and included no end of distinguished individuals not only from all ranks of music, but from New York official life, the army and navy, and the stage.

DeWolf Hopper, the famous comedian who created the title role of Sousa's opera "El Capitan," acted as master of ceremonies and introduced a number of contemporary composers, from which a group consisting of Raymond Hubbell, Jerome Kern, Irving Berlin, Ivan Caryll, Victor Jacobi, Rudolph Friml, Silvio Hein, A. Baldwin Sloan, Louis A. Hirsch and Earl Carroll bestowed themselves at as many pianos and with the Sousa Band played the famous "Semper Fidelis" march.

Galli Curci, Geraldine Farrar, Raymond Hitchcock, Mayor Hylan, John Ringling and many other notables hailed the conductor-composer from their boxes, and there were no end of floral tributes, among them a huge wreath of laurel presented by Walter Damrosch on behalf of the New York Musicians' club.

Three new Sousa compositions never before heard in New York were a feature of the program.

This continuity of 28 years easily sets a record for such organizations, and John Philip Sousa believes that he is the only bandmaster in the world who has continuously directed the same band for so long a time. He has taken it twice around the world and for innumerable American and European tours.

During all of its history it has been self-supporting and its fame has spread into every corner of the globe.

The band plays in Detroit next Sunday afternoon and evening, in Orchestra hall.

From **ADVERTISER**,
Boston, Mass.

SOUSA'S RETURN

Lieutenant John Philip Sousa is at present enjoying a vacation at Maplewood, N. H., where he is indulging in his favorite sport of trap-shooting. In about two weeks he will go to New York and begin rehearsals with his band for their coming tour. One of the earliest concerts will be given in Boston at Fenway Park, on Sunday, August 8.

VS-THEATRE
etroit, Mich.

Sousa's Band to Open Musical Season Oct. 10

THAT activity in educational and musical circles this season will eclipse even the post-war successes of last year when the arts received an unprecedented boom; and that there is possibility of the cultural impetus rising to such proportions that the public can not be accommodated, is the belief of those associated with the above fields.

Educational institutions, having received more inquiries than ever before, anticipate a record-breaking enrollment this autumn and consequently are adding to their teaching staffs, doubling them in many cases. Curriculums are being extended so as to cope with almost any demand. One educator says:

"People, during the last year, have gotten away from post-war unrest and are now anxious to round out their careers, hence cultural, technical and professional learning will flourish."

OPTIMISM IS FELT.

"Not only is this true of the native Americans, but foreign-born as well. In the case of the latter there has been a noticeable tendency to seek American ideals and political thinking. The unrest in Europe has a great deal to do with this, I think, for many have given up the idea of ever going back."

In musical circles there is also felt a sincere optimism. Although the high cost of living has hit music as severely as anything else and the cost of the season's programs will amount to staggering figures, managers have prospects of the most successful year Detroit has ever known.

As one manager puts it: "Detroit is about to enter in its Golden Era of music—a period that will be attended by successes never dreamed of. The support of patrons is unanimous, in fact few reservations are left for the coming season. Everyone is doing their utmost to bring this era about."

"Mr. Gabrilowitsch is now in Europe and expects to return with many coveted compositions, old and new, which have not been procurable since the war and may now be obtained only through great difficulty and expense."

SEASON OPENS OCT. 10.

The season will open Oct. 10 at Orchestra Hall with Sousa's Band. Other attractions booked are: Alma Gluck, Philharmonic Course; Rosa and Carmela Ponselle, Central Concert Co.; Sophie Braslau and Edward Johnson, Philharmonic; Mabel Garrison, Detroit Symphony Co.; Giovanni Marinelli, assisted by Thomas Chalmers, Rafaelo Diaz, Nina Morgana, Marie Rappold and Helen Marsh, Central Concert Co.; "Samson and Delilah," with Margaret Matzenauer, Paul Althouse,

dress: Detroit, Mich.

OCT 10 1920

THE NEWS BAND TO GREET SOUSA AND HIS PLAYERS

Members of The Detroit News Band will assemble today at The News Building, Second avenue and Lafayette boulevard, to march to the Michigan Central station, where they will welcome John Philip Sousa and his musical organization. The News Band, when known as the Detroit Liberty Band, won the outspoken approbation of Sousa when on one of his visits to Detroit, accompanied by the Jackies Band of Great Lakes, Ill. Sousa will give an afternoon and an evening concert in Orchestra Hall, under the auspices of the Michigan Philharmonic Bureau.

Fred Patton and the Detroit Symphony Orchestra, Philharmonic Course; Ilya Schkolnick and Paul Abbas, Detroit Symphony Co.; Hans Kindler, Detroit Symphony Co.; Titta Ruffo and Anna Fizzi, Central Concert Co.; Renato Zanelli, Caroline Lazzari, Grace Wagner and accompanist, Frank La Forge, Philharmonic Course; Freda Hempel, Conrad Bos and August Rodeman, Central Concert Co.; Leopold Godowsky, Detroit Symphony Co.; Claire Dux, Detroit Symphony Co.; Riccardo Straccini and Florence MacBeth in "Secret of Suzanne," Central Concert Co.; Guiomar Novaes, Devaes, Detroit Symphony Co.; Alexander Schumiller, Detroit Symphony; Mary Garden, Philharmonic; Pasquale Amato and Margaret Romaine, Central Concert Co.; Hulda Lashan-

s: Detroit, Mich.

IRATE MAN'S PLAINT QUICKLY SILENCED

John Philip Sousa Tells How He Squelched Humanitarian.

John Philip Sousa has received a letter from an irate Philadelphian calling the march king to account for his indulgence in the shooting of birds and animals for sport. Mr. Sousa was amused at the vehemence of the writer, who said he had seen in the newspapers the statement that Sousa had been awarded a medal for trapshooting. The "critic" at once jumped to the conclusion that trapshooting meant the killing of birds.

"I would not reply to this man," said Sousa, "were it not for the fact that there may be an impression that I am a wanton gunner, shooting birds in contests just for sport. We are so constituted that we must live on flesh, and so it is necessary for us to kill. But my killing has always been to aid the larger. The contests in which I have participated have all been with clay pigeons."

"I recall a similar protest made when I was in Australia. A clergyman there wrote me to condemn my 'cruelty.' I wrote him to confess that I was guilty of shooting at 'flying' pigeons and I inclosed two clay pigeons in a box for him, with the suggestion that he could use them in a pie. He was a good sport in spite of his ill-advised, unwarranted protest and he appreciated my little joke."

OCT 3 1920

Sousa to Play Here Three New Marches

WHEN John Philip Sousa brings his band to Detroit for its annual pair of concerts, Sunday afternoon and evening, Oct. 10, in Orchestra Hall, his programs will include three new marches which he has composed since last he played here.

One of them, "Who's Who in Navy Blue," was written at the request of the June class at Annapolis and has been made the official school march. Equal popularity was the reward of "Comrades of the Legion," which the composer dedicated to the American Legion and which was voted the official march of that organization. The third new number is "The Last Crusade."

Sousa and his band celebrated their 28th birthday in the New York Hippodrome last Sunday before an audience that occupied part of the stage as well as the huge auditorium. A number of opera singers, composers, actors, public officials and representatives of the Army and Navy were present. Walter Damrosch presented a great laurel wreath on behalf of the New York Musicians' Club. DeWolf Hopper, who created the title role in the old Sousa opera, "El Capitan," introduced a group of musical comedy composers who played pianos with the band in rendition of "Semper Fidelis," and the three new Sousa marches were offered by the band. The Sousa band now ranks as the oldest self-supporting musical organization in the world under the continuous direction of one conductor.

ska, Detroit Symphony Co.; Cyril Scott, Detroit Symphony; Anna Case and Toscha Seidel, Central Concert; Efreim Zimbalist, Philharmonic; Margaret Matzenauer, Detroit Symphony Co.; Frances Alda and Charles Hackett, Philharmonic Co.; Ignatz Friedman, Detroit Symphony Co.; Harold Bauer, Pablo Casals and James Thibaud, Central Concert Co.; Paul Althouse, Detroit Symphony; Claire Dux, Philharmonic; Ossip Gabrilowitsch, Detroit Symphony Co.

EVOLUTION OF PIANO.

Mr. Gabrilowitsch will give a series of six recitals for the Tuesday Musical Society in which he will illustrate the evolution of the modern piano from the harpsichord and clavichord of the Fifteenth and Sixteenth Centuries. The Ford Band will give a series of six concerts at the Arcadia.

Of the soloists there are a number who will make their first appearance on any concert stage in Detroit and others, their initial appearance with orchestra.

address: Detroit, Mich.

SOUSA AND HIS BAND PLAY HERE OCTOBER 10

John Philip Sousa, holder of many ranks and titles, but proudest to be known as "The March King," will bring his excellent band to Detroit for one of the early musical events of the approaching season, giving concerts afternoon and evening in Orchestra hall, Sunday, October 10. Just to be in style along with everything else that is going up, Sousa has raised the size of his band to 75 players, whereas it used to run slightly over 60. As usual, nearly half a score of the men will appear during the programs in solo capacities and in addition there will be three young women to add special features. Two of them, Miss Florence Hardeman, violinist, and Miss Mary Baker, soprano, were with the Sousa band last year, but Miss Winifred Bambrick, harpist, is a new member of the organization. All of these three will, of course, be heard on each of the programs.

FREE PRESS

dress: Detroit, Mich.

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An interesting tribute to John Philip Sousa is planned to take place at the Hippodrome next Sunday evening. Appearing on the stage at the period of the program will be, Victor Herbert, Jerome Kern, Raymond Hubbard, Ivan Caryll, Victor Jacobs, Irving Berlin, Silvio Hein, and other well-known composers. A laurel wreath will then be presented to Sousa by the Musicians' club of New York, of which Walter Damrosch is president.

TRENTON, N. J.

SOUSA'S CONCERT EAGERLY AWAITED

Music lovers are awaiting with increased anticipation the arrival of September 13, on the evening of which they will have an opportunity of hearing John Philip Sousa's band of seventy pieces at the Second Regiment Armory. The concert offered by these musicians is always certain to be an unusual treat, and many are expected to take advantage of the advance sale of seats, which opens at the Barlow music store Tuesday morning.

Sousa's instrumentalists rank among the best and the solos offered

OCT 11 1920

SOUSA AS USUAL PLEASES "FANS"

Bandmaster offers several New Numbers; Proves he is Humorist as well as an Artist.

BY CHARLOTTE M. TARSNEY.

No musical season is quite complete without Sousa and his band. Lieutenant Commander John Philip and his men are an American institution, unique, typical, and they cater to and foster a type of music which finds a ready response in the masses of the people. There is nothing high brow or difficult of understanding at a Sousa concert. The program is planned to afford thorough entertainment and yet kindle the enjoyment for music of excellent character but with the popular appeal.

Two such programs the March King gave in Orchestra hall Sunday. Both matinee and evening concerts brought out the Sousa fans—the men and women, boys and girls who, whether the Sousa concerts come at the start, middle or end of a season, are always on hand to greet the noted band leader and his fine organization. This season the band is a large one, numbering a full 100 men, and the swing and verve, the dash and vigor of the true Sousa player has been instilled into each and every one of them. Imagine then the inimitable punch that is put into such a number as the new Sousa composition, "Comrades of the Legion," or the "Grand Promenade at the White House," the last a portion of the Sousa suite "Tales of a Traveler," or another new Sousa number, "The Outpost." If one is looking for a characteristic American work this "Outpost" is thoroughly satisfactory. It is colorful, picturesque and the music gives thoroughly up to the title of the work. It was roundly applauded by the Sunday afternoon audience.

No one but Sousa could have planned and executed such a number as his "A Mixture, Showing Off Before Company." In anyone else's hands it would have fallen flat, but this odd medley in which solo artists and every choir of the band are featured, proved a number that the audience revelled in. Sousa has made it humorous and instructive. It makes a strong appeal.

But the distinguished band master is an artist also, and so such numbers as "The Land of the Golden Fleece" and the "Kaffir on the Karoo," from his "Traveler's Suite," given on the matinee program, were conceived and played with the delicacy, finish and charm that the lyrical quality of their theme designated.

The evening program offered a complete change of numbers. Assisting soloists with Sousa this season are Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Ellis McDiarmid, flutist; John Dolan, cornetist, and George J. Carey, xylophonist.

by these individuals are certain meet with the approval of the attendance. Collectively, the band has won first rating from many critics who assert that their judgment is attested by results which follow the initial swing of Sousa's baton.

SOUSA TO PRESENT NEW COMPOSITIONS

Has Arranged Attractive Programs for Detroit Concerts Sunday.

Two of Four Soloists With Band Will Play Here for First Time.

When Sousa's band makes its annual appearance, in Orchestra hall, Sunday afternoon at 3:30 o'clock and in the evening at 8:30 o'clock, the program will be notable for the presence of many new compositions. Four soloists also will be featured at each concert.

Two of these soloists, Miss Florence Hardeman, violinist, and Miss Mary Baker, soprano, were with the March King and his men last year, but John Dolan, cornetist, and George J. Carney, xylophonist, are new to Detroiters. Mr. Dolan was formerly a member of the Cincinnati Symphony orchestra and ranks as one of the masters of the trumpet and the cornet.

Among the new compositions will be noted two new Sousa marches, "Comrades of the Legion," the official marching song of the American legion, and "Who's Who in Navy Blue," written for the last graduating class at the Annapolis Naval academy and since adopted as the official academy march. Mr. Cary, the xylophonist, will play one of his own numbers, entitled "The March Wind."

A generous allotment of encores will permit the playing of many of the older and famous Sousa marches. The complete programs will be as follows:

MATINEE.

Rhapsody: "The Northern" (new)...Homer
Dedicated to the Daughters of the American Revolution.
Flute solo: "Pranks of Pan" (new)...Ellis McDiarmid.
Suite: "Tales of a Traveler" (new)...Sousa
"The Kaffir of the Karoo," "The Land of the Golden Fleece," "Grand Promenade at the White House."

BRINGS FAMOUS BAND
HERE FOR CONCERTS



JOHN PHILIP SOUSA.

Vocal solo: "It Was the Time of Lilac" (new)...Hathway
Miss Mary Baker.
A Mixture: "Showing Off Before Company" (new)...Sousa
Humoresque: "Swanee" (new)...Gershwin
Violin solo: "Polonaise Brilliant in D-flat" (new)...Wieniawski
Miss Florence Hardeman.
Scene Heroic: "Szabadi" (new)...Massenet
Rhapsody: "The American Indian" (new)...Orem
On themes recorded and suggested by Mr. Thurlow Lieurance.
Cornet solo: "Scintilla" (new)...Perkins
John Dolan.
Suite: "Camera Studies" (new)...Sousa
"The Teasing Eyes of Andalusia," "The Drifting to Loveland," "The Children's Ball."
Vocal solo: "The Crystal Lute" (new)...Sousa
Miss Mary Baker.
"Her Majesty at Westminster" (from "The King's Court")...Sousa
March: "Semper Fidelis" (new)...Sousa
A Study in Rhythms (new)...Sousa
(Being a manipulation of a group of classics.)
Xylophone solo: "The March-Wind" (new)...Carey
George J. Carey.
March: "Comrades of the Legion" (new)...Sousa
Violin solo: "First Movement from Concerto in F-sharp Minor" (Vieuxtemps)
Miss Florence Hardeman.
Dale Dances of Yorkshire...Wood
(Traditional and newly arranged.)
National Anthem.

address: Detroit, Mich.

Jousa's Programs for Afternoon and Evening

SEVERAL new band compositions, both by Sousa and by other American composers, will feature the programs to be offered by John Philip Sousa and his band in Orchestra Hall this afternoon and evening.

At each of the concerts there will be four solo numbers, besides compositions which will show off different individuals in the band. Mary Baker, soprano; Florence Hardeman, violinist; John Dolan, cornetist (formerly with the Cincinnati Symphony Orchestra), and George J. Carney, xylophonist, make up the group of solo players.

The complete programs:

Matinee.

Rhapsody, "The Northern," dedicated to the Daughters of the American Revolution (Homer).
Flute solo, "Pranks of Pan" (Bellstedt), Ellis McDiarmid.
Suite, "Tales of a Traveler," "The Kaffir of the Karoo," "The Land of the Golden Fleece," "Grand Promenade at the White House" (Sousa).
Solo, "It Was the Time of Lilac" (Hathway), Mary Baker.
"The Outpost" (Sousa).
"Showing Off Before Company" (Sousa).
Humoresque, "Swanee" (Gershwin), "Who's Who in Navy Blue" (Sousa).
Violin solo, "Polonaise Brilliant in D" (Wieniawski), Florence Hardeman.
"Szabadi" (Massenet).

Evening.

Rhapsody, "The American Indian," on themes recorded and suggested by Thurlow Lieurance (Orem).
Cornet solo, "Scintilla" (Perkins), John Dolan.
Suite, "Camera Studies," "The Teasing Eyes of Andalusia," "The Drifting to Loveland," "The Children's Ball" (Sousa).
Solo, "The Crystal Lute" (Sousa), Mary Baker.
"Her Majesty at Westminster," from "The King's Court," march, "Semper Fidelis" (Sousa).
"A Study in Rhythms" a manipulation of a group of classics (Sousa).
Xylophone solo "The March Wind" (Carey), George J. Carey.
March, "Comrades of the Legion" (Sousa).
Violin solo, First Movement from F Sharp Minor Concerto (Vieuxtemps), Florence Hardeman.
"Dale Dances of Yorkshire," traditional and newly arranged (Wood).

STATE-GAZETTE

SOUSA AND BAND HERE SEPTEMBER 13

It is a fact that the majority of human beings have a musical sense. To whistle or hum some kind of a tune is almost a universal instinct, and is the primitive musical impulse. This instinct usually takes the form that fits the rhythm of regular motion, something one can keep time to. The popularity of march music is the result of this instinct.

While John Philip Sousa has composed many works of a serious nature, and a number of operas that have had unbounded success, he is called the "March King" because he has written so many marches that are favorites in every land. Even the most unemotional will feel a stimulating thrill when Sousa's Band plays a stirring Sousa march as only Sousa's Band can. There will be plenty of stimulating music when Sousa's Band is here at the Second Regiment Armory on the night of Monday, Sept. 13.

MANY COMING TO HEAR SOUSA'S BAND

All roads will lead to Dayton on Thursday, October 14, when Sousa and his famous band will come to Dayton for a concert at Memorial hall. Already many orders for seats have been received from out-of-town patrons at A. F. Thiele's office, 405 Third Street Arcade, and hundreds will come to this city to hear this great band and its world-famous leader. The advance seat sale is unusually large and promises the largest audience Sousa has ever played to in Dayton. Sousa insists that popular prices prevail, and consequently every one can take advantage of this and enjoy a great evening with him and his fine band.

arranged a splendid program, which includes not only four soloists but three new compositions of his own. This will afford a rare treat to all who attend, and judging by the interest shown, Memorial hall will not be big enough. Seats should be secured early.

E-GAZETTE

"MARCH KING" SOUSA SAYS THE CIVIL WAR INSPIRED MARTIAL RHYTHMS

Thousands are expected to hear Sousa and his band when they appear at the Second Regiment armory, September 13. Sousa belongs to America and he has been a dominating figure in band and military music for thirty years or more. He is our Sousa, and we are justified in taking pride in the knowledge that along certain musical lines he has achieved more than any one else in the world. As Strauss has been termed the "waltz king," so Sousa has earned the title of "march monarch." To listen to his splendid inimitable marches, full of their compelling rhythm, is to feel a quickening of the heart beat and a swelling of the chest with patriotic pride. No true American can listen to them unmoved. When we reflect seriously on the matter we are forced to admit that probably no other medium was of greater assistance in winning our late war than was Sousa's inspiring music. It kept up the morale and spirits of our soldiers. The "Stars and Stripes Forever" alone is enough to awaken in the bosom of every man that patriotic spirit which would make him ready to go into the mouth of the cannon for those same "Stars and Stripes" for the motives which enabled our men to do what they did and to meet death unflinchingly were noble, wonderful and beautiful and permeated with true patriotism.

Love for everything that in any way helped and cheered our boys and inspired

them, when need was, to make the supreme sacrifice and do it all for love of home and country is felt by one and all alike. The martial strains of the Sousa marches will ever be closely related in the scenes of that conflict. When our boys were footsore and weary with long marching, strenuous training and fatiguing, nerve-and-soul-racking duties, nothing could revive and brace up their broken and fallen spirits so quickly as the inspiring strains and rhythm of a Sousa march.

Leaving these reflections on scenes of tragedy to which it is difficult to become reconciled and returning to the present and Sousa's appearance with his band, the writer wishes to point out to every child the advantage to be reaped by hearing this inimitable band leader describe the various instruments as he takes his big music machine apart and puts it together again. It is an educational opportunity no child should miss—and we could avail themselves with benefit.

Trenton, N. J.

TO SEAT THOUSANDS AT SOUSA CONCERT

Arrangements are being made to place thousands of comfortable chairs in the Second Regiment Armory for use Monday night, September 13, when Lieutenant John Philip Sousa and his Band of seventy pieces will be heard in its second annual concert in Trenton.

The sale of seats will be conducted from a store in the centre of the city.

STATE-GAZETTE

Trenton, N. J.

THOUSANDS LIKELY TO GREET SOUSA

When it is considered that the Second regiment armory has been secured for presentation of Lieutenant John Philip Sousa and his band of seventy pieces on the night of Monday, September 13, an idea is given of the thousands of seats which will be at the disposal of Trentonians to hear the concert.

With popular prices prevailing it is expected that the audience will be one of the largest ever occasioned by a musical affair in this city. There will be hundreds of seats at prices within the reach of all. The seat sale will be opened within a few days.

Union and Advertiser
Rochester, N. Y.

Sousa Coming Next Tuesday.

The musical feature of the national convention of the American Legion at Cleveland in the latter part of this month will be the presence of 40 bands, a separate band for every 500 men in the marching column, all of which will play Sousa's new march, "Comrades of the Legion." Lieutenant Sousa regards this choice of his latest composition as one of the finest compliments of his career.

SOUSA AND BAND IN NEW TRIUMPH

"MARCH KING" GREETED BY
AUDIENCE OF 3,200 AT
ARMORY

LIBERAL WITH ENCORES

Lieutenant John Philip Sousa commanded new laurels with his second annual concert in Trenton at the Second Regiment Armory last night. From the standpoint of the musical art, it was quite the most delightful event of its type in the history of local concertdom. From the point of popular appeal, it established a success of unparalleled proportions, gaining an audience of 3,200 persons.

Looking as fit and vigorous as ever, not a day older from appearances, the "march king" of two continents batoned his way into favor as no other musical conductor has ever done in this city. The program, though a generous one to begin with, was made doubly liberal by the numerous encores which were necessitated by the applause of an insatiable audience. And the band performed with skill which made for marked harmony.

Diversity was the keynote of a host of selections, which included the classics of bygone masters, works of the present composers and the more popular compositions of the lieutenant commander himself. No program would be complete without a Sousa number or two, and last night's was completed because it contained three.

And no Sousa concert would be complete without the playing of "The Stars and Stripes Forever," a Sousaian masterpiece which has thrilled the monarchs of Europe, as well as the people of America. This was an encore number which commanded another encore, so admirably interpreted was it on the part of Sousa and his sixty odd bandmen.

The conductor's new march, "Comrades of the Legion," composed by him since the end of the war, was one of the best things of the evening. "The Dance of the Comedians," from "The Bartered Bride," by Smetana, was another popular number. "A Study in Rhythms," by Sousa; "The American Indian," by Orem; an Andante from Tchaikowsky, and a group of three characteristic numbers by Sousa, entitled "Camera Studies," made up a diverting program.

There were three soloists, who gave individual numbers accompanied by the band. These were Miss Mary Baker, soprano; John Dolan, cornetist; George J. Carey, xylophonist, and Miss Florence Hardeman, violinist. All lent creditable help to an altogether creditable undertaking.

This was the most successful Sousa concert in the history of New Jersey. The manner in which it was conducted, under the guidance of Montgomery Moses, manager of the Trent theatre, is to be commended. The system of seating the huge audience was another feature which must be appreciated. W. Otto Polemann was in charge of the seating arrangements.

Sousa today will play at Lebanon and Harrisburg, Pa. He has just completed a four weeks' engagement at Willow Grove, and is now beginning a tour which will take him to Mexico and South America.

D. F. STEVENSON.

Sousa and His Band Launch Extensive Tour in This City; Captivating Monster Crowd

Repeating his triumph of last year when he played before a capacity audience at the Trent Theatre, Lieutenant John Philip Sousa and his peerless band evoked ringing applause by the rendition of a varied and difficult program at the Armory last evening. The crowd, estimated to have been in excess of 3,000, is considered to be a new record for attendance at a band concert.

Of Lieutenant Sousa himself there is little new that might be said. For years acknowledged to be one of the few really great band masters and composers, he has gone on adding lustre and fame to his name until he now stands among the most remarkable musical personalities in the world. And so might be said of the group of musicians he has gathered about himself. Not the least of Sousa's triumphs is the wonderful organization of talent and ability that he has effected in the assembling of this band. The popular conception of band music is a blare of brassen instruments and the roll of drums. While these are not lacking in Sousa's band, several times being used in the rendition of his inspiring march numbers with telling and timely effect, but they do not predominate. The dominating tone is that of the wood and reed instruments. Without sacrificing volume, a pleasing mellowness has been achieved. Sousa's band is essentially a concert band.

The first number of the program was a rhapsody, "The American Indian," an interpretation upon modern instruments of the barbaric beauty of the centuries—old music of the Indian. For an encore "El Capitan," one of Sousa's earlier march compositions, and "Biddy," a sprightly, dashing little number, were given. "Carnival of Venice," a cornet solo by John Dolan, met with prolonged applause, Mr. Dolan obliging with that old favorite, "Maria Mari." The next was a clever three-part number of Sousa's own conception, entitled "Camera Studies," which began with a softly alluring strain, in fancy carrying the listener to the far-off Orient, then drifted into a delightfully slow rhythmed waltz arrangement, concluding with an amazing surprise feature of considerable vigor. Two encores, "Sabre and Spurs," which needs no com-

of Sousa's newer compositions, were given to this number.

Miss Mary Baker was so favorably received in her first solo number, "Waiting," which she very ably executed in a pleasing coloratura soprano voice that it was insisted that she again be heard. Her second offering was "The Crystal Lute," a gem of rare beauty demanding all of her artistry. The first part was concluded with Tschalkowsky's "Andante Cantabile," judged by many to have been the masterpiece of the evening, followed in rapid succession by "Who's Who in Navy Blue?"

"A Study in Rhythms," another of Sousa's newer conceptions, which preluded the second part, was, as defined by the program, "a manipulation of a group of classics," so varied in tempo and volume as to cause wonder and amazement of what the next rise or fall of the wizard baton of the conductor would produce. The popular "Swanee" and "Piccolo Pic" comprised the encore of this number.

George J. Carey, xylophonist extraordinary, scored a personal triumph in his performance upon that instrument. Three selections in all, "The March Wind," "Annie Laurie" and "Believe Me of All Those Endearing Young Charms," made up his part of the program. And then was given that part of every Sousa concert which never fails to arouse the audience to the highest pitch of enthusiasm, two marches, the one new, "Comrades of the Legion," and that one by which Lieutenant Sousa is perhaps best known, "Stars and Stripes Forever." Its appeal undiminished by the passing of years, its effect upon its hearers last evening was as spontaneously rousing as when first heard years ago.

Miss Florence Hardiman, the third of the soloists, exhibited a mastery of the violin which was as pleasing as it was complete in her rendition of Vieuxtemps's "Two Movements from Concerto in F. sharp minor." Her encore was the "Witch's Dance." The program was concluded with "The Dance of the Comedians" from "The Bartered Bride," following which "The Star Spangled Banner" was played as only Sousa and his band can play it.

Last evening's concert was one of the first of a long tour.

From
TIMES

Trenton, N. J.

SOUSA HERE TONIGHT

Beginning here at the Second Regiment Armory tonight, Sousa and band will commence a short tour which extends to Duluth, Minn., where he will play November 11, jumping back to Brooklyn where the tour will end at the Academy of Music on November 20. Early in the New Year, Sousa's Band will play a Southern tour, going to Havana at the end of December, thence through the principal cities of Mexico, emerging from the Sister Republic at Paso, thence to Dallas, Memphis, Kansas City and the larger cities of our Southwestern States.

The musical feature of the National Convention of the American Legion at Cleveland in the latter part of this month will be the presence of forty bands, a separate band for every 500 men in the marching column, all of which will play Sousa's new march, "Comrades of the Legion." The sale of seats for tonight's concert will close at Barlow's Music Store at 6 p. m. and be continued after that at the armory box office.

From
STATE-GAZETTE
Trenton, N. J.

Famous "March King" Here Tonight



LIEUT. JOHN PHILIP SOUSA

(To bring his band and soloists to the Second Regiment Armory tonight)

TIMES

Trenton, N. J.

SOUSA'S MARCHES MOST IN DEMAND

While John Phillip Sousa has composed many works of a serious nature, and a number of operas that have had unbounded success, he is called the "March King" because he has written so many marches that are favorites in every land. Even the unemotional will feel a stimulating thrill when Sousa's Band plays a stirring Sousa march as only Sousa's Band can. There will be plenty of stimulating music when Sousa's Band is here at the Second Regiment Armory next Monday, September 13.

The sale of seats will open tomorrow morning at Barlow's Music Store, East State St.

ESTABLISHED 1881
From
STATE-GAZETTE
Trenton, N. J.

SOUSA AND BAND AT ARMORY TONIGHT

It is expected that a record audience will greet Lieutenant John Philip Sousa, his band and soloists, when they appear here at the Second regiment armory tonight. The seats are on sale today at Barlow's music store, East State street and may be purchased after 7 o'clock tonight at the Armory box office.

Wide patriotic and professional importance will be added to the entertainment value of the celebration of the 28th anniversary of Sousa's band at the New York Hippodrome on September 26. The guests of honor and participating artists will be representative of the United States army and navy, every branch of the theatrical profession, every department of American sport and stellar members of the respective worlds of grand opera, musical comedy, baseball, boxing and those many and spacious activities of art and sport in which the "March King" himself is eminent.

Thus our Navy, of which Lieutenant Commander Sousa is a commissioned officer, will be represented at the celebration by Secretary Josephus Daniels; General John J. Pershing will represent the army, grand opera will be signalized on the program by the presence of Geraldine Farrar; the regular stage will be represented by John Drew; Raymond Hitchcock will stand forth on the Hippodrome stage as the protagonist of musical comedy; Charles Dillingham will be the representative of the theatrical managers; James J. Corbett will appear as the representative of the sporting fraternity in its perpetual entente cordial with the stage; Harry Frazee, baseball magnate and owner of the Frazee theatre, will also appear as doubly representative of sport and art, and the professional musicians of New York will send a delegation to the anniversary celebration that will include Jerry Kern, Raymond Hubbell, Louis A. Hirsch, A. Baldwin Sloane, Rudolf Friml, Gustave Kerker, Hugo Felix, Leslie Stuart, John L. Golden, Silvio Hein and Irving Berlin. Upon the finale of the first part of the program, these men will present Lieutenant Sousa with a testimonial commemorative of the 28th birthday of Sousa's band.

STATE-GAZETTE
Trenton, N. J.

JOHN PHILIP SOUSA TO CELEBRATE 28TH YEAR WITH CONCERTS THIS SEASON

John Philip Sousa and his band have just begun their twenty-eighth season at Springfield, Mass. The actual twenty-eighth birthday will be observed at the New York Hippodrome on Sunday, September 26, prior to which time audiences at Willow Grove park will have heard the organization in a series of concerts. The Willow Grove park engagement begins August 15. Booking for the band is practically completed and the season will be the most extensive and comprehensive yet had in America.

Sousa will have with him the finest body of soloists that he has yet presented at concerts. One of these, the young harpist, Winifred Bambrick, it is predicted will create a sensation. She is reported as the most promising harpist now on the concert stage. Marjorie Moody, soprano; John Dolan, cornetist, and George J. Carey, xylophonist, are among the new stars. There are others on the list who will assuredly make hits. As in the past, Sousa will have new marches to offer here. The "March King" is unquestionably an authority on march music and he said recently in New York as he was preparing to leave on his tour: "Everybody in the world that has ever written anything has composed a march, yet how seldom does one find a march that really ex-

ESTABLISHED 1881
From
STATE-GAZETTE
Trenton, N. J.

PAN AMERICAN TOUR PLANNED BY SOUSA AFTER CONCERT HERE

John Philip Sousa, who will celebrate his twenty-eighth year as band leader with a great concert on September 28 at the Hippodrome, New York, and who will be heard here at the armory September 13, has announced that Sousa's Band will play under the auspices and direction of the Cuban government for a season of six weeks in Havana and other cities of both that Republic and Mexico in 1921. This engagement is regarded as a token of the late growing Latin-American understanding and admiration for the best of American music.

"There is no more musically inclined people in the world than the Latin-American," said Mr. Sousa recently, "and not even their Spanish ancestors were more deeply schooled or more in-

tensely susceptible to lyric art than are the warm-hearted and emotional people of this island of the Caribbean Sea. And they have great bands of their own, don't forget that; wonderful bands, that have won renown in various part of the Anglo-Saxon world."

The Cuban season of Sousa's Band is to be followed by four weeks in the City of Mexico, the home of much traditional and written Spanish music on this continent. The joint enterprise will mark Sousa's first visit to cities south of Key West and the Rio Grande, where the fame of Sousa's Band has gone before the bandmaster and his men. Their tour, it is declared, should go far toward cementing new ties of understanding, a sort of musical "Monroe Doctrine" of the fine arts in the Western Hemisphere.

ESTABLISHED 1881

STATE-GAZETTE
Trenton, N. J.

SOUSA AND BAND CONCERT SEPT. 13

"I have often been asked," said Lieutenant John Philip Sousa recently, "from which of my parents I inherited such musical talent as I may have. Frankly, I don't believe that heredity in this line had anything to do with shaping my life work, but on the other hand, I am convinced that environment had. My mother was not a musician, but my father played a trombone in the marine band of Washington and was a veteran of both the Mexican and Civil wars."

"As you know, there were many times in the latter conflict when band musicians were permitted to lay aside their instruments and volunteer for fighting service. My father took advantage of this, and on more than one occasion shouldered his musket and marched to battle. In later years I asked him with which he did the greatest execution, his gun or his trombone. I do not recollect that he ever gave me a satisfactory answer, but I am inclined to lean toward the latter, for I heard him play."

Lieutenant Sousa and his band will come to the Second Regiment Armory on Monday night, September 13. The sale of seats will open Tuesday morning at Barlow's Music store, East State street.

Union and Advertiser
Rochester, N. Y.

Sousa And His Band With Several Soloists To Play Here Tuesday

At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and His Band. It will give a concert here in Convention Hall next Tuesday night.

Twenty-eight years ago, John Philip Sousa, then a well known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band.

The success of Sousa and His Band proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants.

Sousa and His Band will play some of the latest marches and novelties he has written, and some of the oldest. The greatest of the old favorites are usually reserved for encores. There will also be numbers by high-class soloists, including Mary Baker, soprano; Winifred Bambrick, harpist; John Dolan, cornetist; Joseph Norrito, clarinetist, and George J. Carey, xylophonist.

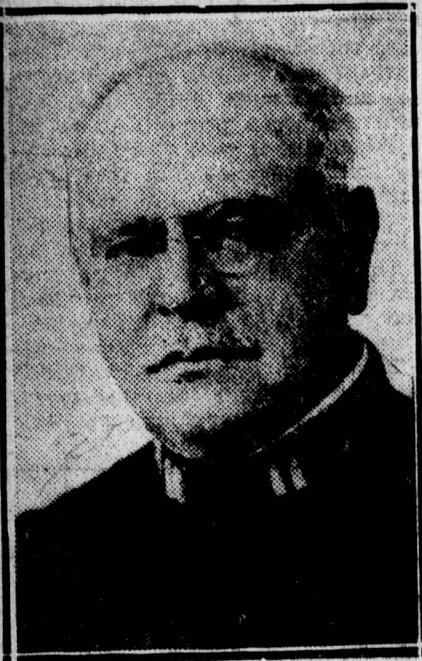
The program follows:
Rhapsody—The American Indian (new) Orem
(On themes recorded and suggested by Thurlow Lieurance.)
Cornet solo—Scintilla Perkins
John Dolan.
Camera studies—(new) Sousa
(a) The Flashing Eyes of Andalusia.
(b) Drifting to Loveland.
(c) The Children's Ball.
Vocal solo—Waiting Millard
Miss Mary Baker.
Andante Cantabile from String Quartet, op. II. Tschalkowsky
INTERVAL
A Study in Rhythms—(new) Sousa
(Being a minupilation of a group of classics.)
Xylophone solo—The March Wind (new) Carey
George J. Carey.
Comrades of the Legion—(new) Sousa
Violin solo—Two movements from Concerto in F sharp minor. Vieuxtemps
Miss Florence Hardeman.
Dance of the Comedians from "The Bartered Bride" Smetana
Seats for the concert on Tuesday night are on sale at Gibbons & Stone's, 172 Main street east.

POST-EXPRESS
Rochester, N. Y.

Sousa's Band.

Records for attendance at concerts of Sousa's band this season are not only surpassing all previous tours, but for the first time in the history of the organization it has yet to visit a town in which the house was not already "sold out" before the March King and his men arrived. The entire seating capacity of every theater in which he has appeared this season has been sold from one to three days before his arrival. The sale of seats will open to-day at Gibbons & Stone's, 172 Main street east.

Sousa's Band.



Sousa's famous band, which he will bring to Convention hall to-morrow night for its annual Rochester concert, had been playing something that had a peculiarly electrifying effect upon the audience at Willow Grove park. After the concert, Lieutenant-commander Sousa, who had been directing, was asked what had so stirred the people. "It was the muted brasses," he replied. "It is one of the most effective band variations now, but it is a comparatively recent innovation. In fact, I am the originator of the effect. It is true that the French horn player would cover his instrument with his hand to obtain a muting, but the actual use of a muting block on the cornet and the trombone came through my innovation. To-day it is one of the most effective methods of getting unusual effects in the band and orchestra. Richard Strauss uses the muted brass instrument a great deal, and other composers have done the same thing. Everyone knows how generally muted brasses are now used in the jazz pieces."

Seats for the local concert are on sale at Gibbons & Stone's, 172 Main street east.

SOUSA BAND MUSICIAN GREETES FRIENDS HERE



JAMES G. BORRELLI.

Rochester friends of James G. Borrelli, the youngest member of Sousa's Band, were glad to greet him again when he came to Rochester with the famous band for the concert given in Convention Hall last Tuesday evening. After the concert he was tendered a reception at the home of Fred F. Gerew of 51 Griffith Street, whom he met while serving the United States in France. A year ago, when Sousa's band came to Rochester Mr. Gerew and Mr. Borrelli met for the first time since the war and the young musician was a guest at the Gerew home while in Rochester. Mr. Borrelli is solo clarinet player for Sousa's Band and a musician of unusual promise. He has the highest admiration for the famous band leader, who he says typifies the spirit of democracy that distinguishes this country from Europe.

Sousa and his band will give a concert here next Tuesday night in Convention hall.

Twenty-eight years ago, John Philip Sousa, then a well known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial. He has simply asked the public to attend his concerts, to enjoy them, and to pay a small sum of money at the doors. No one has ever questioned for a moment the fact that he has given his many hundreds of thousands of patrons their money's worth. In truth, he almost invariably doubles the length of his advertised programmes by encores, and everyone knows what the quantity and quality of a Sousa programme is.

Sousa's programme for Tuesday night will contain many new marches and novelties. As always, he will play his older favorites as encores. Soloists of worth will give numbers. They will include Mary Baker, soprano; Florence Hardeman, violinist; John Dolan, cornetist, and George J. Carey, xylophonist. The programme follows:

- Rhapsody, "The American Indian" (new) Orem
(On themes recorded and suggested by Thurlow Lieurance).
Cornet solo, "Scintilla" Perkins
John Dolan.
Camera Studies (new) Sousa
a. "The Flashing Eyes of Andalusia"
b. "Drifting to Loveland"
c. "The Children's Ball"
Vocal solo, "Waiting" Millard
Mary Baker.
Andante Cantabile from String Quartette, Op. 11 Tschalkowsky

INTERVAL.

- "A Study in Rhythms" (new) Sousa
(Being a manipulation of a group of classics).
a. Xylophone solo, "The March Wind" (new) Carey
George J. Carey.
b. "Comrades of the Legion" (new).
Violin solo, two movements from Concerto in F sharp minor Vieuxtemps
Florence Hardeman.
Dance of the Comedians from "The Bartered Bride" Smetana
Seats for the concert are on sale at Gibbons & Stone's, 172 Main street east.

SOUSA AND HIS FAMOUS BAND HERE THIS EVENING

John Philip Sousa, who is hailed everywhere as the "March King," will bring his famous band and able soloists to Convention Hall to-night for their annual Rochester concert. The noted leader and his musicians are recognized as a national institution, and are doing a great service in fostering Americanism. They are attracting enthusiastic throngs everywhere this season, it is said.

The marches of Sousa are a tonic for people, whether out of doors or in a hall. His latest marches and novelties, many of which are on to-night's programme, are announced to be decidedly stirring and original. His programmes always embrace a big variety and besides the band selections to-night the audience will hear solos by artists of note. Seats are on sale at Gibbons & Stone's, 172 Main Street East.

SOUSA PUTS LOVE OF MUSIC FIRST IN LIFE

"I would not exchange my love of music for anything else on earth," says Sousa, who will bring his famous band and soloists to Convention Hall to-morrow night for their annual concert. "Come, just ponder this; the doctor does much good, but the end of his task leads but to the grave; the lawyer aids many, but only at the expense and to the damage of others; the judge seeks to administer justice, but in doing so at times is compelled to consign some unfortunate to perdition—to the electric chair. And, so, through the whole gamut of all the liberal professions, except the profession of music. Our one and sole aim is to bring joy or solace to the human heart. Can anything be better, finer, nobler?"

Seats for the concert, which is under the local management of James E. Furlong, are on sale at Gibbons & Stone's, 172 Main Street East.

Sousa Says "Stars and Stripes" Is His Best March

"Which of your marches do you regard as the best?" was asked Lieutenant John Philip Sousa, who will bring his famous band to Convention Hall next Tuesday night.

The answer came promptly: "The Stars and Stripes Forever." It is the richest in melody and the best in orchestration. I have other favorites, too, and I feel that 'Comrades of the Legion' is worthy, but 'The Stars and Stripes Forever' I believe is first choice. In this I am backed, I think, by thousands of my hearers, who seem to be most enthusiastic when the band plays that composition.

"Musical creation varies with every composer. Sometimes he does brilliantly, at other times his work is mediocre. I think the best work is done when one undertakes different styles of composition. Lately I have been busy with suites and with more formal compositions. Indeed, within the last few years, my time has been so much occupied that some of the things I did years ago were neglected."

The sale of seats for the Sousa concert in Convention Hall next Tuesday evening is being conducted at Gibbons & Stone's, at 172 Main Street East. The concert is under the local management of James E. Furlong.

Sousa Here Next Week Tuesday

The name of Lieutenant-commander John Philip Sousa is a household word in every part of the civilized world, and he has certainly done much to educate the great masses in music. Sousa's band music is different



from other band music because Sousa's instrumentation is more elaborate than that of any other band, and his resources for producing effects are much more elaborate than is usual with either bands or orchestras. This, together with the excellence of the individual players, is a reason why there is so much enthusiasm and enjoyment at a Sousa concert. Sousa and his band will play here next Tuesday night in Convention hall. The sale of seats will open to-morrow (Friday) at Gibbons & Stone's, 172 Main street east.

JOHN PHILIP SOUSA CONSIDERS BAND SUPERIOR TO ORCHESTRA

In speaking of his development of what is regarded as the highest type of concert band in the world, John Philip Sousa has said: "There are many of the greatest works of the masters that an orchestra cannot produce, while there are a few of these masterpieces that a perfectly balanced band cannot produce effectively and in the purest form. The band as constituted in my organization, therefore, fills a position in the concert world that is broader, and with greater possibilities than any symphony orchestra can construct with strings."

Sousa will be in Convention Hall next Tuesday night with his band and soloists. The sale of seats will open tomorrow at Gibbons & Stone's, at 172 Main Street East.

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From
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The sale of seats for the concert at Convention hall next Tuesday night will be opened Friday at Gibbons & Stone's, 172 Main street east.

From SEP 13 1920
Union and Advertiser
Rochester, N. Y.

Sousa Comes September 21.

It is a fact that the majority of human beings have a musical sense. This instinct usually takes the form that fits the rhythm of regular motion, something one can keep time to. The popularity of march music is the result of this instinct. While John Philip Sousa has composed many works of a serious nature, and a number of operas that have had unbounded success, he is called the "March King" because he has written so many marches that are favorites in every land. There will be plenty of stimulating music when Sousa's band is here on September 21st at Convention Hall.

Sousa And His Famous Band Come To Rochester Tuesday



LIEUT.-COMMANDER JOHN PHILIP SOUSA.

Lieutenant-Commander John Philip Sousa has extended his fame from America to other continents, and Sousa's Band is now the most popular musical organization in the world. Sousa suits everybody, for reasons as different as the people themselves. He is liked by some for the snap and "go" of his concerts, and by others for the wonderful tone and finish of his band.

He has the happy faculty of making the classics popular and enjoyable to the ordinary listener, and he lifts the so-called "popular" piece out of the ordinary. His concert here next Tuesday night in Convention Hall will be replete with interesting features. The sale of seats will open today at Gibbons & Stone's, at 172 Main street east.

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How Old Is Sousa?

Lieutenant John Philip Sousa, who with his exhilarating band is to be in Rochester this week, comes of Portuguese ancestry and is the son of a musician who played for many years in the United States Marine Band. Lieutenant Sousa is a warm friend of Milton Nobles, the veteran actor who played Lightning at the Luceum last week. Nobles claims some of the credit for starting Sousa on an independent musical career as he found him a struggling young violinist years ago and helped him to an engagement in an orchestra.

Nobles tells a story of a party to which both he and Sousa were invited at Mobile one night in 1875. It was on board a government boat that happened to be in the harbor and the guests included notables of the naval, theatrical and musical world. Young Sousa, who was naturally of a reticent disposition, spoke scarcely a word while the festivities were in progress. Finally he was induced to stand up and say something. Under the stimulus of a glass of milk Sousa was finally able to say just six words: "I am 21 years old to-day." That was in 1875, so his age now must be—well figure it up for yourself.

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The program follows:

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- John Dolan.
- Camera studies—(new) Sousa
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- Vocal solo—Waiting Millard
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- INTERVAL
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- George J. Carey.
- Comrades of the Legion—(new) Sousa
- Violin solo—Two movements from Concerto in F sharp minor Vieuxtemps
- Miss Florence Hardeman.
- Dance of the Comedians from "The Bartered Bride" Smetana
- Seats for the concert on Tuesday night are on sale at Gibbons & Stone's, 172 Main street east.

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Rochester, N. Y.

Sousa And His Band Coming To Convention Hall On Tuesday, September 21

It is interesting to note that both the presidential nominees, Governor Cox and Senator Harding, have paid tribute to Sousa and his band as a distinct American institution. The famous "March Monarch" and his band will come to Rochester again next month, playing in Convention Hall on September 21.

The eminent band master and composer, and his big organization, constitute not only an American institution, but an Americanizing agency. The country's patriotic spirit in its best form is expressed in the ringing, swinging marches of Sousa and his band. These marches are regarded in foreign lands as being characteristically American, and they, with the band, are considered to be among this land's best musical products. Americans abroad are always eager to hear Sousa's band when it is in Europe or Africa, or South America.

Sousa's program this season embraces new marches, novelties and operatic selections and his old favorites are reserved for encores with which he is always thorough.

SOUSA'S BAND BRINGS LOCAL XYLOPHONIST

George J. Carey of This City
Touring With Famous
Band—Served in Marines
as First Sergeant and As-
sistant Director.

Among the interesting features of
the concert by John Philip Sousa's
Band at Convention Hall tonight will
be the appearance of George J. Carey,



GEORGE J. CAREY.

xylophonist, whose home is in this
city and who is a brother of Norman
J. Carey of 99 Genesee street. Carey
is said to be an exceptional artist on
the xylophone, as well as other band
traps. In addition to his present en-
gagement with Sousa's band, Mr.
Carey has played in the famous Frank
Ennis band of Chicago and in the
Black Hussar band of Chicago.

He attended local schools and after
a year spent at the Rochester Cath-
olic High School, went to St. John's
Military Academy at Manlius. He en-
listed in the Marine Corps during the
World War and saw considerable serv-
ice overseas. He attained the rank of
first sergeant and assistant director
in the 11th Regiment Marine band. In
all, Carey spent 15 months overseas,
playing in many of the important
French cities.

Sousa's extraordinary program-mak-
ing ability as well as his wonderful
skill as a conductor will be shown in
Convention Hall tonight, when he and
his famous band and worthy soloists
will give their annual Rochester con-
cert. Some new marches and novel-
ties, by himself and others, are on the
regular program, and the old favor-
ites composed by Sousa will be re-
served for encores. Seats are on sale
at Gibbons & Stone's, 172 Main street
east.

OST-EXPRESS
Rochester, N. Y.

It has been remarked, repeatedly
that Sousa is the sanest of the band-
masters of the generation. Sousa
leads with an easy grace that seems to
be a part of the music he is conduct-
ing, yet with a masterful precision
which absolutely controls the wonder-
ful body of musicians banded togeth-
er in his name. The programmes pre-
sented by Sousa and his band always
contain something new. Rochester
admirers are said to be wondering
what special treat

when he and his band appear here on
September 21st, in Convention hall.

SOUSA BAND HAS USUAL APPEAL

"March King" Delights Large
Crowd in Convention Hall.

PLAYS MANY NEW NUMBERS

And Does Not Forget To Include
"Stars and Stripes"—Soloists
Received with Favor.

To say that a Sousa Band concert
is like nothing else on earth is to utter
a commonplace that was overworked
ten years ago. Yet this is the thought
that comes insistently to mind and
cannot be banished when one sits un-
der the spell of the Sousa magnetism
and hears the flourish and flair of
Sousa's music, as produced by his own
picked instrumentalists. It is the
thought that seems most adequate in
attempting a report of the concert that
Sousa and his men gave before a large
and delighted audience in Convention
Hall last night.

There was everything in the concert
last night that Sousa has educated his
musicians to present and his audiences
to expect. If there were any in the
audience who went to the concert
chiefly to hear the encores—and truth
to tell, there were probably many such
—they received full value for their
money, for Sousa included as extra
numbers all of the favorite marches
that have become part of American
musical history, and played for the
first time in Rochester a number of
new ones that were rapturously re-
ceived. Among the latter might be
mentioned "Boots and Sabers," un-
questionably one of the most pictur-
esque musical inspirations that he has
produced; the "U. S. Field Artillery"
march and "Comrades of the Legion,"
both possessing that indescribable
Sousa thrill and verve that makes one
think of marching soldiers and patri-
otic mass meetings. The old marches
included "El Capitan," "Washington
Post" and "The Stars and Stripes," the
last named played with all the clatter
of brass and boom of cymbals charac-
teristic of the composer, and with the
distinctive touches that makes even
this famous old march seem new the
way Sousa presents it.

There was special pleasure for the
audience in recognizing and hearing
George J. Carey, a Rochester boy who
has become Mr. Sousa's xylophone so-
loist and who was heard in one pro-
grammed number and three extras.
He played with great spirit and mu-
sicianship, as one who is especially
anxious to please his friends, and the
applause had nothing perfunctory about
it; the sincerity of it could not be mis-
taken.

The other soloists gave excellent ac-
counts of themselves, especially John
Dola, whose cornet solo was genuinely
thrilling. Miss Mary Baker, a prom-
ising young soprano, and Florence
Hardeman, a violinist with exceptional
technical equipment, shared in the
plaudits of the evening. The mention
of soloists should include the flute
player whose cadenza added so much
to one of the band numbers.

Mr. Sousa's programme throughout was
characteristic. It was not aimed to satis-
fy any particular taste, except the taste
for good music. Perhaps the most artis-
tic achievement of the evening was
Tchaikowsky's andante cantabile from
string quartette, opus 2, in which a deli-
cate pianissimo was sustained throughout
that was fully as astonishing as the crash
and thunder of the march numbers. It
cannot be said, though, that Tchaikowsky
gains anything by transference from or-
chestra to band.

One of Sousa's new compositions was "A
Study in Rhythms," in which interesting
musical tricks are played with familiar
classics, such as Handel's "Largo," the
"Lucia" sextette and "Swanee River." It
is in such numbers that one realizes again
that it is not any extraordinary quality in
the band itself that makes a Sousa concert
so distinctive, but the magnetic personal-
ity and absolute originality of the man
who wields the baton. Another new num-
ber was a suite called "Camera Studies,"
which was excellently conceived and
played. For an opening number was
played "The American Indian," and at the end was the
"Dance of Comedians" from Smetana's
"Bartered Bride."

From here the band goes to Onondaga and
Utica. James E. Furlong was the local
manager for last night's concert.

From
Union and Advertiser
Rochester, N. Y.

SOUSA PROGRAMME

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- (b) "Comrades of the Legion"
(new) Sousa
- Violin solo, two movements from
concerto in F sharp minor, Vieuxtemps
Miss Florence Hardeman.
- Dance of the Comedians, from "The
Bartered Bride" Smetana
- The sale of seats for the concert is
under way at Gibbons & Stone's, at 172
Main Street East.

From
Union and Advertiser
Rochester, N. Y.

Sousa And His Band To Play In Convention Hall On September 21

At the completion of the recent
two weeks' tour of New England by
Sousa's band, which will play here
in Convention Hall on September 21,
the records of attendance showed that
over 60,000 persons, an average of
more than 4,000 per day, had heard
the concerts of the great bandmaster.
As a majority of these concerts were
given in the smaller cities, the ca-
pacity of the halls and theaters in
which they occurred was taxed, and,
in a number of instances, hundreds
were turned away. In some of the
larger cities, notably Boston and
Springfield, Mass., and Portland and
Bangor, Me., audiences of 10,000 and
more crowded to hear the Sousa con-
certs, and the aggregate thus attract-
ed in a little over a fortnight reached
the extraordinary figure of 100,000
people—a banner showing even for
this famous organization which has
grown accustomed to the unfailing
patronage of American music lovers
everywhere.

The extraordinary individual and
collective excellence of Sousa's band
this season, the 28th of its history,
and the admirable staff of soloists
now under Sousa's baton, partly ac-
count for the intense and widespread
enthusiasm for these concerts. But
it is also evident that the American
musical public, which is coming to
include all classes, has set a new and
higher value upon great band music
greatly played.

SOUSA'S BAND.

grammes include the works of all the great masters and modern composers who have delighted the world with their inspirations. Sousa and his band will be heard here September 21st, at Convention hall.

In Musical Circles

From Alessandro Bonci, who is to
POST-EXPRESS
 Rochester, N. Y.

From
Union and Advertiser
Rochester, N. Y.

John Philip Sousa, who is hailed everywhere as "The March King," will bring his great band here again for a concert in Convention Hall on the night of September 21. As the famous leader and his organization have become recognized as a national institution, and as a medium to express the national spirit, they are attracting enthusiastic throngs everywhere as they set out in their new season, it is said, and it is expected that they will be more warmly welcomed in Rochester than they were even last season.

The marches of Sousa are a wonderful tonic for people, whether out of doors or in a hall. He has composed some new ones that are said to be decidedly stirring and original. The eminent musician is noted not only for marches, however, but also for other compositions, even operas of distinction. His programmes always embrace a big variety, including marches, operatic selections, novelties and solos by instrumentalists and vocalists of high standing. The programmes contain his latest works almost exclusively, and the favorite old marches from his pen are left for encores, which he gives in generous measure.

Sousa's Band Coming.

While Sousa's Band has been heard in nearly all of the large cities of the world, there are many places where Sousa's music has become familiar through the medium of the phonograph. It would be hard, indeed, to find a locality in which the name of Sousa is unknown. But even the best phonograph record of a Sousa piece is only a tame imitation of the real and only Sousa Band, with its variety of instruments, and its richness of tone and color, such as will be heard here when Sousa and his Band will play in Convention Hall on September 21. Nothing can duplicate the music of the full band for the ear, nor the figure of Sousa as he conducts his band, to the life.

SOUSA AND HIS BAND TO
BE HERE NEXT TUESDAY

No man in the world of music has had so extensively advertised a personality as Lieutenant Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he long ago became an American institution. His band is recognized as the leading body of instrumentalists in the world.

Sousa and his band have done, and are doing, much to promote musical interest, for they present programmes containing compositions which would never be heard in many localities if the noted leader and his men did not make it possible. There will be several of these numbers produced when Sousa and his band play next Tuesday night in Convention Hall. Gifted soloists will be on the programme.

From
Union and Advertiser
Rochester, N. Y.

John Philip Sousa And His Band Coming To Convention Hall Sept. 21

John Philip Sousa, who is hailed everywhere as "The March King," will bring his band here for a concert in Convention Hall on the night of September 21. The famous leader and his

Sousa Here Tomorrow Night.

Sousa does not come here too often, and the announcement that Sousa and his band will be here tomorrow night in Convention Hall, will be warmly welcomed. Sousa band music is not merely original; it is unique, suggesting by way of comparison only the poverty of its imitators. In the best of music there is a gaiety, and an indefinable "something" of easy delight that a string orchestra seldom presents or stirs up. It is its peculiar wealth of this indefinable "something" that makes Sousa's Band so rare and so delightful.

The sale of seats is being held at Gibbons & Stone's, 172 Main street east.

The musical instinct possessed by a majority of human beings usually takes the form that fits the rhythm of regular motion, something one can keep time to. The popularity of march music is the result of this instinct. Although Lieutenant-Commander John Philip Sousa has composed many works of a serious nature, and a number of operas that have had success he is called the "March King" because he has written so many marches that are favorites in every land. There will be plenty of stimulating music, brand new compositions and old favorites, when Sousa's Band plays in Convention Hall to-morrow night.

From OCT 12 1964
COURIER JOURNAL,
Louisville, Ky.

Sousa's Band to Play American Legion March

"Comrades of the Legion," John Philip Sousa's later march composition, dedicated to the American Legion, is to be one of the numbers of the programme to be given by the famous musician and his band here Saturday night. It was announced yesterday.

Sam H. McMeekin, commander of Jefferson Post, American Legion, will introduce Mr Sousa at the concert at the Jefferson County Armory. The bandmaster is an active member of the legion.

From
TIMES STAR,
Cincinnati, Ohio

SOUSA TO PLAY FOR HARDING

Famous Bandmaster Will Be at Marion on Tuesday.

(TIMES-STAR SPECIAL DISPATCH)
MARION, O., October 11.—Sousa, the famous bandmaster, and his band will play here to-morrow, "Columbus Day," for Senator and Mrs. Warren G. Harding and their viistors. The people of Marion are arranging for the affair. A buckeye from the tree on what is already called "The President's Lawn," has been mounted in gold and will be presented to Sousa at a luncheon to be given him by citizens. Senator and Mrs. Harding will receive Sousa at 11:30 a. m.

ENQUIRER OCT 10 1964
Cincinnati, Ohio

The music season in Cincinnati is about to burst forth resplendent. The current week will mark the first activities of a season bright with promise of artistic success. Geraldine Farrar in Music Hall on Tuesday night; Percy Grainer, noted Australian pianist, at Emery Auditorium on Thursday evening, and John Philip Sousa and his band at Music Hall on Friday night, form a trio of attractions not ordinarily crowded into so brief a period. It will be an auspicious opening well calculated to satisfy all musical tastes.

W. S. G.

Sousa Next Friday

Solisa and his band, on their twenty-eighth annual tour, will give a concert at Music Hall next Friday night. Two of the march king's new marches, "Comrades of the Legion" and "Who's Who in Navy Blue," will be played. Florence Hardeman, violinist, and Ellis McDiarmid, flutist, both graduates of the College of Music, are among the soloists.

ENQUIRER, OCT 10 MA
Cincinnati, Ohio

SOUSA AND HIS BAND—

Sousa, the celebrated "March King," and his band will give a concert at the Willis Music Hall next Friday evening. It will be the only appearance of the famous bandmaster in this city this season. The soloists will be Mary Baker, soprano, and Florence Hardeman, violinist, in addition to various solo instrumentalists in the band. Sousa will play many of his famous marches as encores in addition to the regularly scheduled numbers, and the concert will be attended by all those features which make a Sousa concert distinctive. The sale of seats opens to-morrow in the Willis Music Store. The program will be as follows:

Rhapsody, "The American Indian" (new) Orem
(On themes recorded and suggested by
Mr. Thurlow Learance.)
Cornet solo, "Scintilla" Perkin
Mr. John Dolan.
Suite, "Camera Studies" Sousa
a. "The Teasing Eyes of Andalusia."
b. "Drifting to Loveland."
c. "The Children's Ball."
Vocal solo, "The Chrystal Lute" Sousa
Miss Mary Baker.
a. "Her Majesty at Westminster," from
"The King's Court" Sousa
b. March, "Semper Fideles" Sousa
"A Study in Rhythms" (new) Sousa
(Being a manipulation of a group of
classics.)
a. Xylophone solo, "The March Wind," Carey
Mr. George Carey.
b. March, "Comrades of the Legion"
(new) Sousa
Violin solo, first movement from F minor
concerto Viouxtemp
Miss Florence Hardeman.
"Dale Dances of Yorkshire" Wood
(Traditional and newly arranged.)
National Anthem.

THE STROLLER

THE TRIM WHISKERS that Jol
Philip Sousa used to wear were
much a part of Sousa as the long
white beard of Santa Claus. The fan-
ous bandmaster and his band
shortly to visit Maine, and a photo-
graph of Sousa announcing the
appeared in the Lewiston Journal
day or two ago.

But the almost equally famous Van
dyke was missing!

The writer of the story comments on the fact and says:

Just why he was induced to part with the Vandyke so long identified with him we can not tell you, for we have not yet found out.

I hasten to inform the writer and the many admirers of Sousa, who will shortly see the beardless face of Sousa on window cards and billboards in this city, why Sousa parted with this great trademark. I asked him about it no so very long ago when I had the privilege of chatting with him in New York. I jotted down what he said thinking that I could use it some day in this column. This is what he said.

At the Great Lakes station where I was assigned to duty when the war broke out there were 20,000 men and only two sets of whiskers. Commander Grimes and myself owned these sets. The more I associated with the youth and maturity of the day represented at Great Lakes, the more I began to feel I was in the wrong or that my chin was in the wrong.

You know the War of Independence was fought by smooth faced men, the Civil War by whiskered men, and this present war by smooth-shaven men. The thing moves in cycles, and, not desiring to stand with the minority, I decided on the trim. I feel much better, although somewhat lonely. I have carried the beard about for nearly 30 years. We were very close. Seriously, I felt that the day of the beard was far past, and that modern efficiency called for as smooth a face as a man could present to the world.

OCT 6 1920

From
TIMES,
Washington, D. C.

MUSIC

When Sousa and his band celebrated their 25th anniversary last Sunday night at the New York Hippodrome, one of the interested listeners was Watahwaso, the now famous Penobscot Indian soprano. Both Sousa and Watahwaso are to be in Akron this season, Sousa Friday, and the Indian soprano later, on the Tuesday Musical Club afternoon course.

Watahwaso when a little girl with her tribe at the Bar Harbor, Me., resort, was delegated to present a great fruit-cake made by the Penobscot women for the even then illustrious Sousa.

The small Indian girl tottered under the burden of the enormous cake and Sousa took it with a smile and little Watahwaso was struck dumb with admiration of the many medals and decorations that glittered on his breast. Immediately she went to her mother to demand a Penobscot "badge" to place upon the great Sousa's breast. For an ancient tribal medal she fashioned a badge of dry-grass, colored Indian-fashion and, at a special audience with her idol, pinned the quint trophy on his blouse among the gemmed and glittering medals and pendants of kings and colleges. And when he asked her to sing, she piped up one of the folk-songs of her people with such fervor and grace that he praised her and told her she must become "the great singer of her people," an ambition which she has fully achieved. It was a happy coincidence that at his "birthday concert," Sousa began with a rhapsody upon Mourance's Indians lyrics, for Watahwaso now sings all of the extant songs of her aboriginal kinsfolk.

HERALD

Washington, D. C.

OVATION IS PLANNED FOR LT. SOUSA HERE

Washington has planned an ovation for Lieut. John Philip Sousa, its famous son, when he stands before his noted band at the National Theater this afternoon. The concert celebrates the twenty-eighth anniversary of this organization. The house has been nearly sold out, and all the boxes have been taken.

One has been reserved for the British Embassy, and the others will be occupied by members of the Masonic order of which Lieut. Comdr. Sousa has so long been an active member.

Last Sunday night the anniversary was celebrated with a gala concert at the New York Hippodrome, attended by a vast audience which overflowed onto the stage and included representatives of the army and navy; artists of grand opera; and the drama, and professional celebrities by the score. A feature of the evening was the appearance of a number of contemporary composers introduced upon the stage by DeWolf Hopper, creator of the title role in "El Capitan."

Walter Damrosch, for the Musicians Club, of New York, presented a great wreath of laurel to Lieut. Sousa. The Lambs Club presented a heroic floral guerdon. Geraldine Farrar hailed the chief from a box, and there were presentations from the Veterans of Foreign Wars. Many notable organizations were among the box-holders.

Sousa's Home Coming Brings Joy To Music Lovers and Friends

By J. MacB.

Not since John Philip Sousa, wearing the uniform of a lieutenant commander in the navy, was heard in Washington with his Naval Band of 250 pieces during the big days of the Liberty Loans, has the spirit of this bandmaster made Washington "swing along" to the rhythm of his crisp and decisive baton.

There is to be a "Welcome Home" given to "Sousa and his Band" on the afternoon of their concert next Tuesday, September 28, at 4:30, at the National Theater. It also celebrates the twenty-eighth anniversary of this now famous band of seventy men, who have toured this country and much of Europe under the "March King."

To the native Washingtonian, Sousa's marches are particularly near and dear, for many of them were first heard when he was director here of the U. S. Marine Band. The marching step and spirit of these marches first set them tripping over the green lawns of the White House, where concerts were given—in the days when Washington was a small city—just at the foot of the balcony where President Wilson now holds his outdoor receptions.

Now these marches have spoken of the military spirit of the United States throughout the world. Blithely, inspiringly, they still set the pulse beating.

COMPOSES NEW MARCH.

John Philip Sousa, who still wears his title, "The March King," has just written a new march, the first in two years. It is called "Comrades of the Legion," and is said to be one of the most spirited marches which this popular composer and bandmaster has done in many years.

It was not very long ago that Lieut. John Philip Sousa, U. S. N. R. F., bandmaster and composer, wrote a new march "The Volunteers," dedicated to the shipbuilders of the country and to Edward N. Hurley, president of the Shipping Board.

It was suggested to the composer that a march to spur on the drive for a shipbuilding reserve of 250,000 would be a valuable contribution to the nation.

"Anything in the world to put more ships on the seas flying the American flag," was the reply accompanying

HERALD

Washington, D. C.

MASONS WILL HONOR JOHN PHILIP SOUSA DURING VISIT HERE

John Philip Sousa, the march king, who will give his annual concert in this city at the National Theater on Tuesday afternoon, September 28, at 4:30 o'clock, is a member of Hiram Lodge, No. 10; Eureka Chapter, No. 4, R. A.; Columbia Commandery, No. 2, K. T., and Almas Temple, Mystic Shrine, all local Masonic bodies. During the 28 years in which he has conducted his famous band in tours over almost the entire globe, he has received many courtesies from members of the fraternity, but has been unable to visit his brothers in the District. Therefore, the several bodies in which he holds membership, in order to show such a distinguished member the honor which they feel is due him, are planning to attend the concert in a body. A large block of seats in the first balcony have been reserved and all Masons are invited to join the party. Early reservations may be made by sending checks to Frank Williams, cashier, The Washington Post, together with a self-addressed envelope. The prices will be \$1.65 and \$1.10 for the balcony and \$2.20 for orchestra seats.

Lieut. Comdr. Sousa, who has recently been released by the government, will celebrate the twenty-eighth anniversary of the organization of his band on Sunday, September 26, with a monster gala concert in New York at the Hippodrome. From New York he comes direct to Washington.

the march. The composition is characteristic, with sirens, anvils, and air riveters imitated in it.

But back in the old days, it was the "Washington Post March," the "High School Cadets March" that linked the famous Bandmaster to Washington.

SOUSA A NATIVE SON.

The "March King" was born in Washington in 1854 and was educated in the public schools here. When but a baby he received instructions from his father, who was a member of the Marine Band, and when fifteen years old was well-known locally as a musical instructor. At seventeen he was the director of an orchestra comprised of men who have since become famous in the world of music.

Leaving his directorship, Sousa joined Jacques Offenbach's Orchestra as first violin and toured the United States with the famous leader. After winning fame as a musician in the principal cities of this country, Sousa left Offenbach and entered the service, enlisting in the Marine Band as a cornet player. At twenty-six he was made leader of the Marine Band, severing his connection with that organization in 1892.

During the years of 1901, 1903 and 1905 Sousa visited the principal cities of the continent, where he received a number of decorations, the principal ones being the "Victoria Order" of England, the Palms of the Academy of Honor, France, and the Grand Diploma of Honor, Academy of Haimut, Belgium.

The "March King" has not only won fame as a musician, but is also nationally known as a sportsman, holding the Jersey State record for trap shooting and marksmanship. In the recent spring shoot here he broke several records for trap shooting.

A prominent Mason, the several organizations in which Bandmaster Sousa still retains membership are Hiram Lodge, No. 10; Eureka Chapter, No. 4, R. A. M., and Columbia Commandery, No. 2, K. T. He is also a member of the Army and Navy Club and the Gridiron Club.

From his hosts of friends, from the many new Washingtonians, as well as from his fellow Masons, a warm welcome is assured "John Philip Sousa and his band."

From Post

Washington

The name of Lieut. Comdr. John Philip Sousa is a household word in every part of the civilized world, and he has certainly done more to educate the great masses in music than any other living man. Sousa's band music is different from other band music because Sousa's instrumentation is more elaborate than that of any other band, and his resources for producing effects are much more

elaborate than is usual with either bands or orchestras. This, together with the unequalled excellence of the individual players, is a reason why there is so much enthusiasm and enjoyment at a Sousa concert.

Another and the main reason, is that the personality of Sousa himself so dominates the performances of the band that the results are beyond comparison, and makes the Sousa style inimitable. Sousa and his band will be here on Tuesday afternoon, September 28 at 4:30, at the New National Theater.

LIEUT. COMDR. JOHN PHILIP SOUSA, as he led the great band of 250 men at the United States Navy Yard, during the Second Liberty Loan drive. Sousa and his band of seventy musicians will be heard in concert here on Tuesday afternoon, September 28, at the National Theater.



HERALD

Washington, D. C.

Sousa's Band Coming.

No man in the world of music has had so extensively advertised a personality as Lieut. Commander John Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution.

It is no exaggeration to say that he is known as the greatest band man in history, and his band is recognized as the leading body of instrumentalists in the world. Sousa and his band have done, and are doing much to promote musical interest, for they present programs containing compositions which would never be heard in many localities if the celebrated leader and his men did not make it possible. There will be several of these numbers produced when Sousa and his band are here on Tuesday, September 28, at the National Theater.

CROWDS GIVE SOUSA ROUSING WELCOME

Concert at National Theater
Yesterday Attended by En-
thusiastic Audience.

Sousa and his band were greeted by a huge and enthusiastic audience yesterday afternoon that filled the National Theater completely and inaugurated the music season with the usual quota of people who are not only willing to be comfortable and listen to music, but who are willing to stand throughout a long program.

The "March King" was also honored by his brother Masons, who attended in large numbers. The Masonic emblem, the silver trowel, was presented by Harry G. Kimball, Past Master of Hiram Lodge to "Brother Sousa" from Hiram Lodge, No. 10, F. A. A. M., with its symbol of brotherly love and affection. It was about forty years ago that John Philip Sousa made his application for entrance into Hiram Lodge, in Washington.

In acknowledging the honor from his fellow Masons Lieut-Commander Sousa made a very graceful speech, saying that he considered the Masonic teachings the purest religion he knew, "if a man lives up to its tenets."

The concert of Sousa and his band might have begun in total eclipse, however, from a less adequate body of musicians, for darkness fell upon them—through the extinction of the electric lights—which at first gave the impression of an intentional "stage effect" arranged for the mystery, in the music of the new "American Indian Rhapsody" by Orem, arranged from themes of the Indian recorded by Lieurance.

BAND IN DARKNESS.

But darkness lasted through at least a third of the program, and Sousa and his players went stoically on through the music, playing with their accustomed spirit and zest, giving spirited Sousa marches as encores—the ever popular "El Capitan," the "Washington Post" and other encores. The cornet solo by John Dolan, with full band accompaniment, emerged from the twilight, and the cadenza rather gained effect with its facile and free execution. Mr. Dolan played delightfully the Neapolitan song, "Oh, Marie," as encore, and also a slow waltz, "Once Upon a Time."

In following the anniversary program given two evening ago at the Hippodrome, the twenty-eighth anniversary of this famous band, the lovely "Andante cantabile" from Tchaikovsky's string quartet was given with remarkable effects for the band instruments. The wood-wind choirs showed their great purity of tone and soft blend in harmony, in which the different instruments outlined this music written for strings with rare color and tone. The muted cornets were particularly notable.

PLAYS NEW COMPOSITION.

Then the "Camera Studies," a new program composition by Sousa, made a musical appeal, the waltz of the "Teasing Eyes of Andalusia" having all the elements of a sure popularity in this day of the dance. Other Sousa marches added to the program were "Sabre and Spurs," "Who's Who in Navy Blue" given with a trombone septet episode, "Comrades of the Legion," a new march, "Stars and Stripes Forever," and "U. S. Field Artillery."

Miss Mary Baker, soprano, and Miss Florence Hardeman, violinist, received much appreciation for their solos, each artist having to respond with two encores. The Xylophone too, as a solo instrument came in for its share of approval and gave two encores concluding the ever popular "Dardanella."

Sousa day in Washington was a gala day, that closed with the National Anthem. The vast audience remained until the very close of long program that lasted until after 7 o'clock.

ARTS CLUB PLAYERS IN

The Boy Scout Band, J. L. Kidwell conductor, gave a concert yesterday at Center Market. The program, which included several solos by members of the band, also had among the numbers John Philip Sousa's marches "The Washington Post" and "El Capitan."

"MARCH KING" RETURNS HOME

Sousa Celebrates 28th An-
niversary of Band
Next Week.

One of Washington's best known sons—John Philip Sousa, "The March King"—will return home and will be heard in a concert at the National Theatre on the afternoon of Tuesday, September 28th. This date marks the exact number of years his famous band has been in existence, and the concert for Tuesday week will be in the nature of an anniversary celebration.

The "March King" was born in Washington in 1854 and was educated in the public schools of this city. When but a baby he received instructions from his father, who was a member of the Marine Band, and when 15 years of age was well known locally as a musical instructor. At 17 he was the director of an orchestra composed of men who have since become famous in the world of music.

While leader of the Marine Band, Sousa composed "The Washington Post" march, which is probably the most popular march ever written by an American. During the years of 1901, 1903 and 1905, Sousa visited the principal cities of Europe where he received a number of decorations. At the outbreak of the world war, he organized the Great Lake Band, which made a meritorious tour of this country.

Members of the several organizations to which he belongs are in charge of arrangements for the anniversary concert and promise the public an excellent musical entertainment.

HONOR SOUSA BAND ON 28TH BIRTHDAY

Notables Jam N. Y. Hippodrome
to Pay Tribute to "March
King."

NEW YORK, Sept. 27.—Lieut. Com. John Philip Sousa and his band last night celebrated the twenty-eighth anniversary of the organization with a gala concert at the New York Hippodrome, which was attended by a vast audience that overflowed onto the stage. It included Representatives of the army and navy, artists or grand opera and the drama, and professional celebrities by scores.

A feature of the evening was the appearance of a number of contemporary composers, introduced upon the stage by Dewolf Hopper, actor-creator of the title role in "El Capitan," Raymond Hubbell, Jerome Kern, Irving Berlin, Ivan Caryll, Victor Jacobi, Rudolph Friml, Silvio Hein, A. Baldwin Sloan, Louis A. Hirsch, and Earl Carroll were in the group, and each at a separate piano played Semper Fidelis with Sousa's Band. Walter Damrosch, representing the Musicians' Club, of New York, presented a great wreath of laurels to Lieutenant Sousa, and the Lambs' Club presented a heroic floral guerdon. Geraldine Farrar hailed the chief from a box, and there were presentations from the Veterans of Foreign Wars. The Elks, the New York Athletic Club, and other organizations.

Among the boxholders were Mayor Hylan, Gen. Robert Alexander, U. S. A.; Galli Curci, Major General Bullard, U. S. A.; John Ringling, Jna Claire, Governor Smith, Judge Edward K. McGoldrick and Franklin D. Roosevelt.

'MARCH KING' COMES BACK TO CAPITAL

John Philip Sousa Returns to
Native City for Anniversary
of Band, September 28.

WILL GIVE CONCERT HERE

District Wins 28th Annual Celebration Over Offers of Dozen Music Centers in Europe.

After an absence of 28 years, John Philip Sousa, world famous band leader has turned to Washington, his native city, and September 28 will celebrate the twenty-eighth anniversary of his organization with a concert at the National Theater.

Declining the offers of a dozen European cities, where in years past he has received the highest honors that can be awarded citizens of foreign lands, the "March King" has selected Washington, the city of his birth and boyhood, in which to hold his anniversary concert.

John Philip Sousa was born in Washington in 1854, and educated in the public schools here. When quite young he took instructions on the violin from his father, who was then a member of the Marine Band, and at 15 was well known as an instructor of several instruments. When 17 years old Sousa was the director of a local orchestra, many of the members of which have since become famous in the world of music.

Toured Eastern States.

Giving up his directorship, the "March King" joined Jacques Offenbach's Orchestra as first violinist, and toured the Eastern States with the famous leader. After winning fame as a musician in the East, Sousa, at 26, was made leader of the United States Marine Band. He severed his connection with that organization in 1892, because his position carried no title, and advancement was impossible.

While leader of the Marine Band Sousa composed two of his most famous marches, "The Washington Post" and the "High School Cadet." Shortly after leaving the service of the United States, the "March King" organized his famous band, and after an eight-year tour of this country, left for Europe.

Left for England.

Leaving the continent Sousa again visited the United States, and following a short tour, again left for England. During 1901, 1903 and 1905, Sousa visited the principal cities of Europe, where he received a number of decorations, among which were the Victorian Order of England and the Grand Diploma of Honor, Academy of Halmut, Belgium.

After winning honor in foreign countries Sousa again returned to this country, and, at the outbreak of the world war, organized the Great Lakes Band, which was composed of his original organization, augmented by a number of prominent musicians. Following the armistice Sousa left the service, touring the principal cities of this country.

At the conclusion of his concert here, the "march king" will leave for a six weeks' tour of Cuba. Later he will spend four weeks in Mexico City.

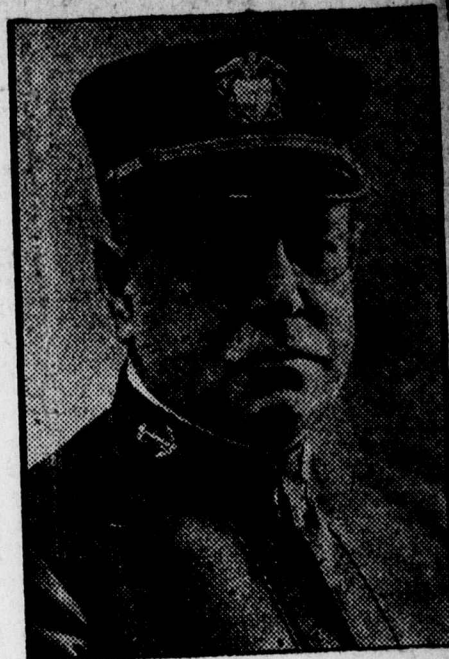
Known as Sportsman.

In addition to being famous as a musician Sousa is also nationally known as a sportsman, holding the Jersey State record for trap shooting and marksmanship. In the recent spring shoot he broke a number of previous records for trap shooting. He is a great lover of horses, having owned a number of hunters and prize winners.

During his residence in Washington, Sousa was well known in many circles, being a member of the Army and Navy and Gridiron clubs. He is a Mason, retaining membership in Hiram Lodge, No. 10, Eureka Chapter, No. 4, R. A. M., and Columbia Commandry, No. 2, K. T.

Members of the several organizations to which Sousa belongs have united in making the anniversary of his band a success, and during his

March King of the World
Who Revisits the Capital



John Philip Sousa.

brief visit in this city the "march king" will be entertained by the Masonic fraternity as well as a number of civic organizations.

"JOHNNIE" SOUSA'S BOYHOOD.

There must be many old Washingtonians who remember "Johnnie" SOUSA when he was just crawling to fame. Many of the girls who used to attend the old Wallach school, D street southeast, often saw Johnnie, who lived close by but stuck to his duties with the Marine Band. His cap or hat seemed to rest on a few hairs of his head. The girls would mischievously attract his attention and he would doff his cap. His fiddle was always with him, and he seemed in a dream most of the time. He is still our Johnnie, although the world is at his feet. POLLY PROLIX.

John Philip Sousa, whom Washington can claim as a local product is coming home for another concert. Sousa grew up within the shadow of the Capitol and his early manhood was spent here. He joined his first Masonic lodge as a capital resident and it is interesting to note that he still belongs to it and a reception and dinner will be part of his welcome when he brings his famous band of musicians here for a concert at the National theater on Tuesday, September 28.

HERALD

Washington, D. C.



JOHN PHILIP SOUSA
Nat. Tues

From **STAR**, SEP 26 1920
Washington, D.C.

MUSIC

John Philip Sousa, born in the District of Columbia in 1854, organized his own band and conducted its first concert just 28 years ago today. Mr. Sousa and his band will give a concert next Tuesday afternoon in the National Theater as a celebration of this twenty-eighth anniversary. During the war Mr. Sousa entered the navy and was conductor of the Great Lakes Naval Training Station band of 350, many of his own organization becoming members of the navy band. Through the liberty loan and Red Cross drives Lieut. Comdr. Sousa and his men were much in demand. The navy band during this time played in Washington once, although they toured the country, playing in many cities. Sousa and his band not only have toured the country many times, but they have completely encircled the globe and have brought credit to themselves and their country for good music. "The March King" is famous not only for his conducting and his band, but for his own marches and music. His own favorite composition is "The Stars and Stripes Forever," and during the war it became a favorite among the foreign bands. Mr. Sousa himself claims for this composition "the richest melodies and the best in orchestration," although he still holds dear "The Washington Post March," written many years ago. A feature of the Sousa concert will be the playing of Winifred Bambrick, an interesting young harpist. She is a native of Canada and made her debut in New York last winter. She has toured with Mr. Sousa this summer and is reported to have sparkling technique, sympathetic tone and interpretations.

TIMES, SEP 19 1920
Washington, D. C.

CONCERTS

SOUSA ON SEPTEMBER 28.

Straight from a triumphal concert at the Hippodrome, New York, John Philip Sousa and his band will be heard in a concert in Washington on Tuesday, September 28, at 4:30, at the National Theater. A special "Welcome Home" is being arranged for the famous March King by his fellow masons in the Washington Masonic organizations.

It will be anniversary week for "Sousa and his band." The gala concert in New York marks the twenty-eighth anniversary of this group of seventy musicians, who have won international fame under the direction of the former leader of the United States Marine Band, whose crisp swing of his baton was a part of the National Capital's musical life.

So Washington is preparing a gala concert for Lieutenant Commander Sousa, who has just been released by the Government from his war-time service and is starting on a twelve weeks' tour of the country.

STAR, SEP 19 1920
Washington, D. C.

Sousa Band September 28.

John Philip Sousa, who has only recently been honorably discharged from the United States Navy, in which he served as chief bandmaster throughout the war, has gathered his world-famous band about him once more and is undertaking the first coast-to-coast tour of the country he has made in many years. He will be seen at the National Theater on Tuesday, September 28.

From
TIMES, SEP 30 1920
Washington, D. C.

\$10,000 POLICY FOR SOUSA.

Lieut. Commander John Philip Sousa, musical director at the Great Lakes naval training station during the war, has received from the War Risk Insurance Bureau a permanent Government insurance policy for \$10,000. Lieut. Commander Sousa converted his war-time insurance into permanent form.

Harpist With Sousa's Band



MISS WINIFRED BAMBRICK.

FROM
STAR, SEP 12 1920
Washington, D. C.

Masonic Welcome for Sousa.

The Masons of the city are preparing an elaborate welcome to John Philip Sousa and his famous band when they arrive for their concert September 28. Frank I. Williams of Hiram Lodge, No. 10, F. A. A. M., has the matter in charge. Mr. Sousa was a lieutenant commander of the Navy

during the war. His Masonic connections in Washington extend to Hiram Lodge, Eureka Royal Arch Chapter, Columbia Commandery, Knights Templar, and Almas Temple of the Mystic Shrine. A mammoth party, composed of members of these bodies, will attend the concert by the band at the New National Theater, Tuesday afternoon, September 28.

FROM
NEWS RECORD, SEP 22 1920
New York City

THE THEATRE

SOUSA SOLOISTS ANNOUNCED.

John Philip Sousa has announced the soloists to appear with Sousa and his band on Sunday night at the Hippodrome on the gala program which marks the 28th anniversary of that famous musical organization. They will be Mary Baker, soprano; Florence Hardeman, violinist; John Dollar, cornetist; George J. Carey, xylophonist, and Winifred Bambrick, harpist.

PLAIN DEALER

Address: Cleveland, Ohio
DATE: SEP 24

Canadian Harpist Featured With Sousa



WINIFRED
BAMBRICK

Winifred Bambrick, a remarkable young harpist, will be featured with Sousa's band, when that organization is heard at Masonic hall on the afternoon and evening of October 9. Miss Bambrick is a Canadian, and recently gained more than passing recognition through her ability as a musician. She will appear at each performance in a series of solo numbers.

From
NEWS, SEP 25 1920
Cleveland, Ohio

Sousa Seat Sale.

SEATS will be placed on sale for the concerts to be given by Sousa and his band at Masonic hall October 4. The two programs will be offered to Cleveland matinees and evening, October 9.

The fine old gentleman of the baton made his first tour with the band in 1892 and since that year it is fair to say that he never yet has been idle. Even his so-called vacations are busy times, whether taken in this country or abroad. Sousa always has a musical comedy partly completed or just begun. Usually he has a novel partly written. And in addition he is constantly at work at something in connection with the organization that bears his name.

ESTABLISHED 1880
From
PRESS, OCT 9 1920
Cleveland, Ohio.

Sousa and his band of 70. They appear tonight at Masonic Auditorium. Sousa has a new march which is dedicated to ship-builders, and has the spirit of ship-building in it. The new march is called "The Volunteers."

HERALD, SEP 19 1920
Washington, D. C.

Record Attendance at Concerts.

The records for attendance at the concerts of Sousa's Band this season are not only surpassing all previous tours, but for the first time in the history of the organization it has yet to visit a town in which the house was not already "sold out" before the March King and his men arrived. The entire capacity of every theater in which he has appeared this season has been sold to its capacity from one to three days before his arrival.

The Old Wallach School.

To the Editor of The Star:
Wallach School (old building) was built in 1863 and 1864, Cluss & Kammerhuber, architects. It was opened as a school in September, 1864, W. W. McCathran, superintendent and teacher of male grammar school; Miss Jane Moss, teacher of intermediate school, and Misses Ramsey, Morphy and Bird, teachers of the three secondary schools. These were all male schools. On the fall of Richmond the building was illuminated with candles at night (each boy bringing six), as it was also on Lee's surrender. As the funeral of Gen. Rawlins, Secretary of War, passed on its way to the Congressional cemetery, the pupils were assembled in front and sang "Deep and Serene Be Thy Slumbers," etc., while I and a boy named Alec Edgar tolled the bell. The only survivors of that time that I know of are John Higgins of East Capitol street and John Melliss of Maryland avenue and John Sousa, whom everybody knows. I might add that I delivered a Star route after school at that time.
GEORGE W. PIERCE.



JOHN PHILIP SOUSA.

White Studio.

WASHINGTON BOY IS NOW THE FAMOUS "MARCH KING"

Twenty-eight years ago today Sousa's Band gave its first performance. This anniversary will be celebrated by a concert given by this famous organization at the National Theater on Tuesday afternoon. Seven hundred thousand miles covered in more than a score of transcontinental journeys, with five tours of Europe, and one at least of 60,000 miles zigzagging around the world, are the unchallenged record of Sousa's Band.

The "March King" was born in Washington in 1854, and was educated in the public schools here. When but a baby he received instructions from his father, who was a member of the Marine Band, and

when 15 years of age was well known in this city as a musical instructor. At 17 he was the director of an orchestra composed of men who have become famous in the world of music.

When Offenbach visited this country in the centennial year of the United States this young son of Antonio and Elizabeth Trinkaus Sousa, just then a man of 22, played first violin in the orchestra assembled by this composer. Later Sousa led a touring church choir company in Gilbert and Sullivan's "Pinafore." Twelve years in all he conducted the United States Marine Band, serving in this period under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison.

From
Journal
Chicago, Ill.

Lieut. Commander John Philip Sousa and his band have been mixing political activities with their music on their tour. Early this week they were part of the programme at Northampton, Mass., which officially notified Gov. Coolidge of his nomination to the vice presidency. Lieut. Commander Sousa and Senator Harding have been personal friends for some years, and this event gave the famous bandmaster his first opportunity to meet the Harding running mate.

Musical Leader
Chicago, Ill. AUG 5 1920

SOUSA'S BAND BEGINS ITS SEASON

John Philip Sousa, "The March King," and his famous band have begun their twenty-eighth year of association by a concert at Norwalk, Conn. New York will celebrate the twenty-eighth anniversary of Sousa's Band at a Gala Birthday at the Hippodrome Sept. 26, and already the famous organization is booked to the limit of the season for the most extensive tour of its career. The first rehearsal found the band's full quota of seventy musicians, with its ten distinguished soloists, all ready for work. Marjorie Moody, soprano, Winifred Brambrick, harpist, John Dolan, cornet virtuoso, and George J. Carey, xylophonist, the new stars of the organization, tried out some of their new solo features, and Lt.-Commander Sousa led his band through its first playing of his new humoresque, "Swanee," the most mirth-provoking comedy-medley of the score which have helped to make Sousa's band concerts famous. Other soloists who reported ready and eager for the new season were Ellis McDiarmid, flute, Lee H. Davis, piccolo, Joseph Norrito, clarinet, Charles Gussikoff, trombone, Leonard Dana, euphonium, and John Kuhn, sousaphone.

City Welcomes Sousa Concert as Opener of 1921 Season of Music

J. MacB.

Welcome the music season!

This week brings the first concert of the season 1920-1921, with Sousa and his band in a concert at the National Theater, on Tuesday afternoon. John Philip Sousa is a native son of the National Capital, and during the war he served with the Great Lakes Naval Band. The "March King" again is at the head of his own band of seventy musicians and will give a program of both standard and popular music.

Washington's regular music season opens formally next week, with the debut here of Tom Burke, the much-heralded Irish tenor. The afternoon concert has become an institution in Washington. The strangers among us will find that in the busy social life of the city, these afternoon events are attended by literally "all Washington." They offer an informal asset to the winter's whirl of dinners, dances, and official functions, and the prospectus for the year announces the world's greatest artists, foremost

orchestras, novelties of ballet, and—it is to be hoped—a short opera season



LIEUTENANT COMMANDER
JOHN PHILIP SOUSA,

Who with "Sousa and his Band" gives gala twenty-eighth anniversary week concert, September 28, National Theater.

From TIMES

Address: Washington, D. C.

Date

From Post

Washington, D. C.

John Philip Sousa has done what no other American composer has yet achieved, for he has expressed the national spirit, and has taken the over-taxed medium of march music and vitalized it, making it dynamic with energy, and irresistibly infectious.

The performance of the classic numbers on his programs are also imbued with the Sousa spirit of perfection. Sousa and his band appear here on Tuesday afternoon, September 28, the New National Theater at 4:30 o'clock.

Angela B...

John Philip Sousa and his band will open their twenty-eighth season September 26 in New York, when they will give a gala concert in the Hippodrome. They will give a similar concert here in the National Theater September 28. Mr. Sousa has a host of personal friends in Washington. He was for many years conductor of the United States Marine Band, from which he resigned 28 years ago. He was a well-known composer in this country when he conducted the Marine Band, but since that time he has become famous throughout the world as "Sousa, the March King." He is a Mason, being a member of the lodge, chapter, commandery and Almas Temple here, and his fellow members plan to attend the concert in a body. Shortly after this concert Sousa and his band will leave for a tour of Cuba, giving a series of concerts in Havana and other cities, spending about six weeks in the Republic. Their tour there will be under the direction of the Cuban government, and they will later tour Mexico.

From
NEWS,
Cleveland, Ohio

Sousa Band Concert.

Sousa and his band celebrated their twenty-eighth anniversary at the New York Hippodrome by a gala performance the other evening. There was a vast audience which overflowed onto the stage and it was representative of the army and navy, and many

celebrated persons of the dramatic and operatic world were in attendance as a compliment to the veteran conductor, who played several new compositions for the first time.

Sousa and his famous organization will give two concerts at Masonic hall the afternoon and evening of

From Cleveland Topics
Sep 11, 1920 XL

audience, capable of intelligent art appreciation.

SOUSA HAS ACHIEVED SUCCESS THAT IS UNIQUE IN OUR MUSIC

At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and His Band.

Twenty-eight years ago, John Philip Sousa, then a well-known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial. He has simply asked the public to attend his concerts, to enjoy them, and to pay a small sum of money at the doors.

No one has ever questioned for a moment the fact that he has given his many hundreds of thousands of patrons more than their money's worth. In truth, he almost invariably doubles the length of his advertised programs by encores, and everyone knows what the quantity and quality of a Sousa program is.

The success of Sousa and His Band proves that the public will support a musical organization when its leader is gifted and gives the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good music. He has toured this country over and over again from one end to the other, and his name has become a magical word. For more than a quarter of a century he has gone on and prospered. His work has been more varied than the work of almost any other famous musician, for he has not only traveled at the head of his band, and conducted many concerts, but he has composed marches, several operas and numerous other musical pieces.

He has done not merely a service to the great public. He has also established and carried on a band of expert musicians who could otherwise have had no outlet for the expression of their talents were it not for the enthusiasm and the inspiration of his training. While he has been educating the public he has at the same time been educating musicians.



Florence
Hardeman

Sousa's Concerts.

"I have often been asked," said Lieut. John Philip Sousa recently, "from which of my parents I inherited such musical talent as I may have. Frankly, I don't believe that heredity in this line had anything to do with shaping my life work, but, on the other hand, I am convinced that environment had. My mother was not a musician, but my father played a trombone in the marine

band of Washington and was a veteran of both the Mexican and Civil wars.

"As you know, there were many times in the latter conflict when band musicians were permitted to lay aside their instruments and volunteer for fighting service. My father took advantage of this, and on more than one occasion shouldered his musket and marched to battle. In later years I asked him with which he did the greatest execution, his gun or his trombone. I do not recollect that he ever gave me a satisfactory answer, but I am inclined to lean toward the latter, for I heard him play."

Lieut. Sousa and his band come to Masonic hall for two concerts next



John
Philip Sousa

NEWS, OCT 4 1920 B PLAIN DEALER
Cleveland, Ohio

Sousa's Next Visit.

The seat sale opens on Monday at Buescher's for two concerts to be given next Saturday afternoon and evening at Masonic Hall by Lieut. John Philip Sousa and his celebrated band, which has now been in existence for twenty-eight years and which has toured the entire world. There was a celebration for Sousa and his men at the New York Hippodrome last Sunday evening, attended by a vast audience and by famous representatives of the army and navy, the political, social, musical and dramatic world.

Famous Bandmaster Gives Concerts Today



LIEUT.
JOHN
PHILIP
SOUSA

Sousa's Musicians

America has had many band leaders, but only one Sousa. He is not only the most popular leader with all the people that this country has ever known, but is the idol of his musicians, for he treats them as fellow men.

The most obscure member of his organization receives the same consideration as the most important soloist. He is a gentleman at all times and under all conditions. The usual torrent of abuse hurled from the director's rostrum during rehearsals is yet to be heard at a Sousa rehearsal. He is an excellent disciplinarian, accomplishing the desired results through courteous remarks and observations.

It was during the engagement at the New York Hippodrome, that one of his oldest members was asked if Mr. Sousa was always as polite as during rehearsals or on the concert platform. He replied:

"Sousa would make a request or pass the time of day to the most humble scrubwoman employed here in the same manner as he would speak to Mr. Dillingham, the manager."

Sousa and his famous band will be here Saturday afternoon and evening, October 9, at Masonic Auditorium.

FROM
Journal
Chicago, Ill.

Lieut. Commander John Philip Sousa and his band, now approaching Chicago, gave a concert in Marion, Ohio, yesterday, at which Senator Warren G. Harding was the guest of honor. Senator Harding, a warm personal friend of Lieut. Commander Sousa, received him in private in the morning, the event being followed by a luncheon extended to the famous bandmaster by the citizens of Marion. Here Mr. Sousa was presented with a buckeye mounted in gold which had been picked from the tree on the lawn of the republican presidential candidate.

Cleveland, Ohio

Cleveland, Ohio

Odd Press Story Follows in Wake of Sousa's Band

BY HARLOWE R. HOYT.

What's in a name? Some have declared that a rose by any other cognomen, would smell as sweet. Others have held that a name is everything. Take those, for instance, which trademark the goods which we eat and wear, and have about us every day. Thousands of dollars are spent to popularize the name.

Yes, there's a lot in a name. Ask John Philip Sousa. Concerning his own, he has an interesting story; and, years ago, the tale started when an energetic press agent heralded the yarn with an assiduous effort not to be denied.

"The story of the supposed origin of my name is a really good one, and, like all ingenious fables, it permits an international variation. 'Lieut. Sousa' said during his last visit here, in discussing the anecdote. 'The German version is to the effect that my name is Sigmund Ochs. According to that one, I am a great musician, born on the Rhine. I emigrated to America, with my trunk marked S. O. U. S. A. Hence, the name.'

"The English version is that I am Sam Ogden, a great musician, born in Yorkshire, emigrated to America, luggage marked S. O. U. S. A. Hence the name.

"The domestic brand of the story is that I am a Green, named Philipso, emigrated to America, carrying my worldly possessions on a box marked S. O. U. S. A. Hence, the name.

"As a rule, items concerning musical persons find their way into the columns of the daily press, into papers devoted to music, and, perhaps, an occasional monthly magazine. This item appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other, so it seemed to me. I believe it circles the globe every three years.

"About ten years ago, a youthful and energetic press agent was engaged to herald my band. It was that writer who first gave the tale publicity; and since then, like Tennyson's brook, it has gone on forever.

"As a matter of fact, I was born in Washington, D. C., on Nov. 6, 1854, in G street, S. E., near the old Christ church. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I was brought up within the shadow of the White House dome. I was christened John Philip at Dr. Finkel's church in 22d street N. W., in that city, and I may add, if I had to do it all over again, I would hope for exactly the same.

"The little tale was harmless enough, in a way; but has proven more or less disquieting, from time to time, and I think it is well to lay the ghost, once for all."

Sousa and his band arrived in Cleveland last night. They will remain the day. Two concerts will be given by them at the Masonic Auditorium. One of these, the first, is listed for this afternoon.

Famous Band to Give Two Concerts Here This Week

BY JAMES H. ROGERS.

INDIVIDUALLY and collectively there is small reason to doubt that Sousa's band, which will be heard Saturday afternoon and evening in Masonic hall, is the foremost aggregation of the sort in the country. It is, indeed, the only brass band that can, even by the most liberal-minded, be classed as a dependable and enjoyable concert attraction.

We note by the conspicuously displayed window cards that the indefatigable John Philip, formerly Lieut. Sousa, is now Lieutenant Commander Sousa; a well-merited recognition of his ability and valuable service. Our premier band leader has a big following in Cleveland, and deserves it. He always brings a fine ensemble of brasses and reeds, together with a full representation of percussion devices. Prominent in the last named section is the xylophone performer, George J. Carey. Featured soloists of the band are John Dolan, cornetist, who may be called the concert-master of the organization; Ellis McDiarmid, flutist, and Winifred Bambrick, harpist.

Assisting soloists are Mary Baker, soprano, and Florence Hardeman, violinist. Lieutenant Commander Sousa understands the art of program building, and never fails to present a highly diversified list of pieces old and new, with lighter numbers pleasantly interspersed among the weightier compositions.

If any man in the world understands the possibilities of a band, that man is Sousa. And he knows, with equal thoroughness, the audiences he appeals to; and gives them the music they want to hear. Herein, combined with the fact that this music is played with brilliancy, precision and rich, well modulated tone, lies the secret of a success that has endured considerably over a quarter of a century.

Sousa has been a prolific composer. His published works number, we believe, over 200, mostly marches, as one would readily guess. Good marches they are, too, and their popularity is boundless.

And they keep on coming. No sooner does the lieutenant-commander finish one and get it off to his publisher than another group of snappy, rhythmic measures comes to his mind, clamoring to be set down in ordered black and white. Timeliness is Sousa's long suit when it comes to choosing titles for his marches. These titles are up-to-date headlines for current events. A good example of this is the march writer's latest effort, "Comrades of the Legion."

The list of numbers for the afternoon will be:

Rhapsody—"The Northern"	Homer
Flute solo—"Franks of Pan"	Belstedt
Suite—"Tales of a Traveler"	Mr. Ellis McDiarmid
Soprano solo—"It Was the Time of Lilacs"	Sousa
.....	Hathaway
"The Outpost" (new)	Miss Mary Baker
A mixture—"Showing Off Before Company"	Sousa
Humoresque—"Swanee"	Sousa
"Who's Who in Navy Blue"	Gershwin
Violin solo—"Polonaise Brillante in D"	Sousa
.....	Vienlawski
Scene Heroique—"Szabadi"	Massenet
The evening's program will be as follows:	
Rhapsody—"The American Indian"	Orem
Cornet solo—"Scintilla"	Perkins
Suite—"Camera Studies"	Mr. John Dolan
Soprano solo—"The Crystal Lute"	Sousa
.....	Miss Mary Baker
"Her Majesty at Westminster from 'The King's Court'"	Sousa
March—"Semper Fidelis"	Sousa
"A Study in Rhythms"	Sousa
Xylophone solo—"The March Wind"	Carey
.....	Mr. George J. Carey
March—"Comrades of the Legion"	Sousa
Violin solo—"First Movement From F Minor Concerto"	Sousa
.....	Miss Florence Hardeman
"Dale Dances of Yorkshire"	Wood
Schubert's "Rondeau"	Wood

PLAIN DEALER

Cleveland, Ohio

Success of Sousa's Band Lapses Twenty-Eighth Year

At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and his band.

Twenty-eight years ago, John Philip Sousa, then a well known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial. He has simply asked the public to attend his concerts, to enjoy them, and to pay a small sum of money at the doors. No one has ever questioned for a moment the fact that he has given his many hundreds of thousands of patrons more than their money's worth. In truth, he almost invariably doubles the length of his advertised program by encores, and everyone knows what the quantity and quality of a Sousa program is.

The success of Sousa and his band proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulse of the

multitudes of people who are eager to listen to good music. He has toured this country over and over again from one end to the other, and his name has become a magical word. For more than a quarter of a century he has gone on and prospered. His work has been more varied than the work of almost any other famous musician, for he has not only traveled at the head of his band, and conducted many concerts, but he has composed many marches, several operas and numerous other musical pieces.

Why has Sousa become famous and why has he prospered? The answer may be easily discovered. He has relied wholly upon his own skill and upon the ability of the musicians he has gathered about him. He has unostentatiously educated the public to a liking for band music at its best. All that the uplifters seek to do, all that those who are trying to raise funds for the support of so-called educational musical causes Sousa has done singly on his own initiative and through his own musical genius. And he has done not merely a service to the great public. He has also established and carried on a band of expert musicians who could otherwise have had no outlet for the expression of their talents were it not for the enthusiasm and the inspiration of his training. While he has been educating the public he has at the same time been educating musicians. It is to Sousa that the American people have looked, are looking and will continue to look for the best there is in our national music.

Sousa's Band.

At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization, known everywhere and by

PAGE THREE

everybody as Sousa and his band, is coming to Masonic hall shortly. Twenty-eight years ago, John Philip Sousa, then a well known composer, musician and leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial.

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LEADER

Cleveland, Ohio

Sousa Band Concerts.

Practically all of the civilized world is familiar with Lieut. John Philip Sousa, and hundreds have given imitations of him when leading his band. Many also know that he is a composer of operas, words and music, has written some splendid books and that he has composed more than 100 successful marches. But only his friends know him when he puts aside his uniform and becomes a plain American citizen, ready for any fun or frolic.

He is a lover and student of nature, and passes weeks every year "out in the wilds" with his horses, his dogs and his guns. "Always treat animals like friends and not slaves," is his motto, and if you are desirous of argument just dispute his assertion that the greatest of all recreations are the companionship of a good horse and a faithful dog, a dependable gun, followed by a chat with a pretty girl. One of the soloists with the band this year is Mary Baker, soprano. The seat sale opens October 4 for concerts at Masonic hall October 9.

Howard Clegg Club

Musical Leader
Chicago, Ill.

THE RISE OF MUSIC AS A PROFESSION

John Philip Sousa, the noted band director, composer and writer, who is a visitor here with his famous band, in the course of an interesting address to the pupils of the city high school yesterday afternoon brought out a point that is of interest in regard to music, says the Winston-Salem (N. C.) "Journal." Others have spoken exhaustively of the cultural value of music, of its effect on the mind, of its value in pleasing and delighting the people. Sousa spoke of music as a profitable, interesting and highly satisfactory profession. He drew a picture of the time when he was young, when music was largely its own reward. As a profession or as a means of enabling men and women to make a living, it had had little attention.

Coming from one who has won such notable success in the musical world, not only from the standpoint of a musician finding aesthetic pleasure in achievement and the joy of creation, but from one who has won large financial success, these words are interesting. Of course, such success as Sousa has won in the musical world is rare. He is a pioneer in the musical world in a certain sense, and, like the pioneers in industry, he has reaped a large measure of success.

But his words are true, nevertheless. One has but to point to the thousands of musicians who not only delight millions of people by their music but likewise make their living as musicians. The churches have had a great influence in this, especially in creating a nation-wide demand for organists.

The theater, probably, more than any other agency, however, is responsible for making of music a paying profession. Every large motion picture theater has its own orchestra and pipe organ. Even the smaller motion picture houses have orchestras, and many of them have organs.

The rise of music as a profession has not only increased the public's appreciation of music as an art or as a means of amusement, as the case may be, but it has come to have a very real effect on the lives of the people. Once the luxury of the rich, it is now the possession of all. It is almost as free as air; certainly it can be heard almost anywhere.

Unlike the other arts, music of varying kinds is enjoyed by the simplest people and even uneducated people. This is probably the reason music has come to be a paying profession in such a short time. Sousa is right. The next decade will probably witness an even greater development of music as a profession than the past.

Musical Leader
Chicago, Ill.

CELEBRATES TWENTY-EIGHTH ANNIVERSARY

Hippodrome Crowded to Capacity to Do Honor to Lt.-Commander Sousa—New and Old Music Encored—Wreaths for Leader

On Sunday night last an epoch-making event took place at the Hippodrome. John Philip Sousa was the attraction, and he with his band, largely augmented for the occasion, gave infinite pleasure to thousands present to do honor to a remarkable man and the greatest composer of popular music the world has ever known. His anniversary concert consisted of a program of great variety, for Sousa, sixty (or more) years young, was in his most felicitous mood and, amid banks of flowers, lithe of figure and beaming his thanks, gave number after number to his insatiable admirers, who would be content with nothing less than repetitions and encores. Veterans of box-office returns declared that \$8,000 represented the amount taken in for the Sousa program, and every one of the payees received more than just returns, for six times the amount promised was given. Never was there a sale more significant; it showed in what high esteem John Philip Sousa is held as man, artist, composer and conductor. He is by himself; in his own particular domain there has never been and never will there be another like unto John Philip Sousa, to whom the world is delighted to give honor.

The program was:
Rhapsody: "The American Indian" (on themes recorded and suggested by Thurlow Lieurance) Perkins
Cornet Solo: "Scintilla" John Dolan
Suite: "Camera Studies" (new) Sousa
"The Teasing Eyes of Andalusia" Sousa
"The Children's Ball" Sousa
Vocal Solo: "The Crystal Lute" Miss Mary Baker
Andante Cantabile from String Quartet, Op. 11 Tchaikowsky
March: "Semper Fidelis" Sousa
"A Study in Rhythms" (new) (being a manipulation of a group of classics) Carey
Xylophone Solo: "The March-Wind" George J. Carey
March: "Comrades of the Legion" (new) Sousa
Violin Solo: First movement from F-sharp-minor Concerto Vieuxtemps
Dale Dances of Yorkshire (Traditional and newly arranged) W.
National Anthem

from
Tribune
Chicago, Ill.

Gala Night for Sousa;
Concert at Hippodrome

New York, Sept. 27.—[Special.]—John Philip Sousa and his band tonight celebrated the twenty-eighth anniversary of the organization with a gala concert at the New York Hippodrome. A huge audience was present. A feature of the evening was the appearance of a number of contemporary composers introduced by De Wolf Hopper. Walter Damrosch for the Musicians' Club of New York presented a wreath of laurel to Lieut. Sousa, and other tributes were presented from the Lambs' club, the Veterans of Foreign Wars, the Elks, and the New York Athletic club.

Mayor Hylan and Gov. Smith were present, as were Gen. Bullard, Mme. Galli-Curci, and Admiral Glennon, U. S. N.

Three new Sousa compositions, played for the first time in New York, were the musical features.

Musical Leader
Chicago, Ill.

SOUSA'S "WASHINGTON POST"

The New York "Tribune" says that John Philip Sousa considers "Stars and Stripes Forever" as his best achievement in composition, but that there are those who prefer "The High School Cadets" or "The Washington Post." "The Washington Post" was the first of the series to strike the popular fancy. It was written while Sousa was in Washington, at the request of Beriah Wilkins, owner, and Frank Hatton, editor, of the "Post." A popular prize contest for contributions from children had been started by the paper. The contest grew out of all proportions. It expanded to such an extent as to include all Washington. Keen interest was excited. It became the talk of the town. When the time came for awarding the prizes it was decided to have the event take place in the open square at Smithsonian.

"Sousa, we want you to write a march for the occasion," said Frank Hatton, "A big crowd will be there, and it will be a fine opportunity for you to show your talent."

Sousa wrote the march, and it was played for the first time that day.

from
EAGLE,
Brooklyn, N. Y.

What is the psychology of a Sousa audience? The throng which listened to the leader and his band celebrated their 28th anniversary last evening in the Hippodrome never rested from the

surge of breath into wood and brass, except when De Wolf Hopper presented the Lambs' floral offering and assured everyone that "John had done more for music and the music publishers than any other American." The important question is: Can Mr. Hopper outtalk any band? We think he can.

But to our muttons: There were in the audience literally thousands who twenty years ago danced the two-step to "El Capitan" and "The Stars and Stripes Forever," and though today they do the fox-trot, shimmy et al., their consciences may torture them with memories of the skittles and beer of dancing. At least they cheered every Sousa march.—W. B. M.

from
Journal
Chicago, Ill.

For the first time since he was chief instructor of the largest musical class in the world, Lieutenant Commander John Philip Sousa is coming back to Chicago. He does not return as instructor, however, but in the guise in which for nearly thirty years he has been a familiar figure to millions of Americans, as leader of his own band. Oct. 24 is the date and the Auditorium is the place.

His term as instructor occurred during the war. As soon as the United States entered the struggle he gave up his civilian calling for the time being and turned his notable talent to the task of improving his country's martial music. Enlisting in the navy, he was attached to the Great Lakes station, where he was put in charge of all the bands of that camp.

Those who visited Great Lakes will remember the inspiring swing of his great brigade band of 500 players as it swept down the parade ground to the sound of one of his own marches. This involved only a small fraction of his duties; there were half a dozen other bands under other bandmasters, over all of which he maintained supervision. Literally thousands of players passed under his charge, for units were constantly being detached for active service and recruits were constantly entering for instruction.

For the last six weeks he and his band have been appearing at Willow Grove, Philadelphia, but last night he went to the New York Hippodrome and gave a concert that included among its auditors Walter Damrosch, Geraldine Farrar, Amelita Galli-Curci, DeWolf Hopper, Ina Claire, Raymond Hitchcock, Gen. Bullard and Admiral Glennon, to say nothing of representatives from the Lambs, the Players, the Elks, the Republican club and the New York Athletic club.

EAGLE,
Brooklyn, N. Y.

SHADOWS THAT FORECAST

This evening in the Hippodrome John Philip Sousa will celebrate his 28th anniversary as band conductor extraordinary. There is, the Sousa admirers will be glad to know, many of the leader's compositions on the program and we are certain that the encores will all be in march rhythm.

rom
Musical Leader
Chicago, Ill.

28 YEARS A CHAMPION OF MUSIC

At a moment when so much talk about music for the people is going the rounds and appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and His Band. Twenty-eight years ago John Philip Sousa, then a well known composer, musician and leader, started his band on its career, and never has he asked



John Philip Sousa

any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial. He has simply asked the public to attend his concerts, to enjoy them, and pay a small sum of money at the doors. No one has ever questioned for a moment that he has given his many hundreds of thousands of patrons more than their money's worth. In truth, he almost invariably doubles the length of his advertised programs by encores, and everyone knows what the quantity and quality of a Sousa program is.

The success of Sousa and His Band proves that the public will support a musical organization when its leader is gifted and sensible enough to give the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good music. He has toured this country over and over again from one end to the other, and his name has become magic. For more than a quarter of a century he has gone on and prospered. His work has been more varied than the work of almost any other famous musician, for he has not only traveled at the head of his band and conducted many concerts, but he has composed many marches, several operas and numerous other musical pieces.

Why has Sousa become famous and why has he prospered? The answer may be easily discovered. He has relied wholly upon his own skill and upon the ability of the musicians he has gathered about him. He has unostentatiously educated the public to a liking for band music at its best. All that the uplifters seek to do, all sought by those trying to raise funds for the support of so-called educational musical causes, Sousa has done singly, on his own initiative, and through his own musical genius. He has not merely performed a service to the great public; he has also established

Musical Leader
Chicago, Ill.

SOUSA COMES BACK TO CHICAGO

For the first time since he was chief instructor of the largest musical class in the world, Lt.-Commander John Philip Sousa is coming back to Chicago. He does not return as instructor, however, but in the guise in which for nearly thirty years he has been a familiar figure to millions of Americans—as leader of his own band. Oct. 24 is the date, and the Auditorium is the place. Those who visited the Great Lakes Naval Training Station remember the inspiring swing of his great brigade band of 500 players as it swept down the parade ground to the sound of one of his own marches. This involved only a small fraction of his duties there; half a dozen other bands were under other bandmasters, but over all he maintained supervision. Literally thousands of players passed under his charge, for units were constantly being detached for active service and recruits were constantly entering for instruction. This was his share in winning the war. Since then he has been rewarded with the rank of Lt.-Commander of the navy. He now comes with his own concert band, the music of peace instead of war. It will be something of a homecoming for him.

THE MUSICAL LEADER

and carried on a band of expert musicians who could otherwise have had no outlet for the expression of their talents were it not for the enthusiasm and the inspiration of his training. While he has been educating the public he has at the same time been educating musicians. It is to Sousa that the American people have looked, are looking and will continue to look for the best there is in our national music.

Journal
Chicago, Ill.

After the completion of considerable wandering about the country this fall, that eminent peripatetic, Lieutenant Commander John Philip Sousa, and the band that exudes melody under his baton will add Cuba and Mexico to their route list. Six weeks of concerts are planned in Havana and the way stations around and about, to be followed by four weeks in the capital of the neighboring country south of the Rio Grande.

This will be the famous bandmaster's first professional trip to Latin America.

probably the only section of the globe he has not visited at one time or another. In the meantime he is setting feet to tapping to his marches pretty well all over the United States. Chicago is on the list next month.

POST,
Chicago, Ill.

THE FIRST number of be played by Lieut. Com. John Philip Sousa and his band at the Auditorium Oct. 24 will be a rhapsody upon American Indian airs, by Thurlow Lieurance. For several years past Mr. Lieurance has been an indefatigable collector of Indian melodies, and has transcribed and rewritten many of them into song and instrumental numbers. Having developed the art of transforming them from their native and primitive rudeness into attractive musical compositions, they have quickly become popular, and many a vocal artist has used them, either singly or in groups.

Tribune,
Chicago, Ill.

AMERICAN LEGION NOTES

Lieutenant Commander John Philip Sousa, commander of the Great Lakes naval bands during the war, will give a concert on Oct. 24 in the Auditorium with his new 100 piece band. A feature will be the new Legion song, "Comrades of the Legion," composed by Sousa. Several posts will have delegations at the concert.

FROM
Journal
Chicago, Ill.

John Philip Sousa, who impends with his band at the Auditorium, has traveled farther and given more concerts than any other musician. In the tours of Sousa's band during the last twenty-seven years he has visited twenty-five countries, given 10,000 concerts, traveled 650,000 miles, and delighted millions of people. In more than one instance his audiences have reached the almost incredible figure of 100,000 persons in one day.

Post
Chicago, Ill.

FOR THE first time since he was chief instructor of the largest musical class in the world at the Great Lakes naval training station, Lieutenant Commander John Philip Sousa is coming back to Chicago. He returns not as instructor but in the guise in which he has been a familiar figure for nearly thirty years to millions of Americans, as leader of his own concert band. Oct. 24 is the date and the Auditorium is the place.

FROM
Post
Chicago, Ill.

LIEUTENANT COMMANDER JOHN PHILIP SOUSA will give a concert at the Auditorium the afternoon of Oct. 24. This is the first time that he and his concert band have appeared in this city since 1918, when he gave up his concert tours and became instructor in chief of the naval bands at the Great Lakes.

n TIMES

ress: Brooklyn, N. Y.

MUSIC EVENTS

SOUSA CONCERT AT HIP.

Next Sunday evening Lieutenant Commander John Philip Sousa will make his only New York appearance this season with Sousa's Band at the Hippodrome and the event will be of uncommon interest since the beloved and gifted March King will celebrate upon this occasion the twenty-eighth anniversary of Sousa's Band which has become a household word the world over under his leadership.

CITIZEN,
Brooklyn, N. Y.

SUNDAY NIGHT CONCERTS.

Charles Dillingham Completes His List of Artists.

Charles Dillingham has completed the list of the artists, musicians and operatic stars who are to appear this season at the Sunday night concert series at the Hippodrome. The fall and winter season will begin on Sunday evening, Sept. 19, with a joint concert by Eugene Ysaye, the celebrated Belgian violinist, and Margaret Metzenauer, the Metropolitan soloist. The following Sunday comes John Phillip Sousa, who will celebrate the twenty-eighth anniversary of Sousa and his band, with a gala programme. On Sunday, Oct. 3, Tom Burke, the noted Irish tenor of the London Covent Garden will make his debut in America. Another premiere arranged for the Hippodrome will be that of Jan Kubelik, noted virtuoso, who is returning to his country after an absence of several years. It is predicted that he will become the lionized violinist of the year, owing to the temporary absence of both Heifetz and Mischa Elman from our concert stage.

Among the other interesting evenings announced are those with Mme. Amelita Galli-Curci, Rosa Raisa, Titta Ruffo, Mme. Schumann-Heink, Alfred Mirovith, Mishel Piastro, Nine Tarosova, John Charles Thomas, Luisa Tetrazzini,

FROM
STANDARD UNION
Brooklyn, N. Y.

SOUSA TO PLAY FOUR NEW COMPOSITIONS SUNDAY

Lieut. Commander John Philip Sousa completed his programme yesterday for the twenty-eighth anniversary concert of Sousa's Band at the Hippodrome on Sunday night next, and four new composition by the famous bandsman-composer, who gave Americans "The Stars and Stripes Forever" and innumerable other inspiring marches, are to be heard here for the first time on this festival programme. The new marches are "Who's Who in the Navy" and "Comrades of the Legion," and others are a suite, "Camera Studies," and "A Study in Rhythms." Another interesting new number will be the "Sousa Anniversary March," written by A. J. Garling and dedicated to the famous "March King." The navy, in which Lieut. Sousa served during the war, will be represented at the anniversary, as Secretary Josephus Daniels, ex-Assistant Secretary Franklin D. Roosevelt and Admiral Glennon have made reservations for the celebration as a tribute to Sousa.

ess: Pittsburg, Pa.

SEP 18 1920

PRESS,

Pittsburg, Pa.

SOUSA IN HIGH FAVOR.

A little booklet is being circulated by Sousa's Band entitled: "High Temperate and High Receipts," which gives a list of record-breaking audiences during the first week in August through New England to hear Lieutenant Commander John Philip Sousa and his famous band. In Springfield, Mass., on Aug. 1, the gross receipts were \$6,600, and in Waterbury they played to nearly \$4,000. The March King is arranging to celebrate his twenty-eighth anniversary as a leader at the Hippodrome on Sunday night, Sept. 26, with a gala band concert. Sousa's band for this occasion will be augmented to 100 musicians.

STANDARD UNION
Brooklyn, N. Y.

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Sousa Will Play For School Children At Popular Prices



John Philip Sousa.

Thousands of school children are to be made happy when Sousa and his band comes to Pittsburg on Saturday, October 2. Lieutenant John Philip Sousa, who is greatly interested in the promotion of music in the public schools, has announced that on his limited fall tour he will give matinees catering especially to young people. His plan will be inaugurated in Pittsburg, and he has announced through Director of Music Will Earhart that the Saturday matinee concert here will be given at popular prices, and these prices are to be made even more attractive to the students by permitting them to purchase and reserved seat in the house at half price. Tickets for this purpose will be distributed in the schools the coming week, and upon presentation at the box office are exchangeable for reserved seats, beginning next Thursday. During the intermission, Sousa will address his young admirers on the value of music as taught in the public schools. Pittsburg is to have the same program, including all the special features, as that arranged for his twenty-eighth anniversary performance at the New York Hippodrome. The celebrated March King, bandmaster and composer, will feature a group of six vocal and instrumental soloists on this occasion, and the old Sousa favorites as well as his newest marches will be included. A new humoresque, "Swanee" will also be heard for the first time here.

Address Pittsburg, Pa.

SEP 29 1920

Sousa's Program for Matinee at Mosque

When Sousa and his band come to Syria Mosque on Saturday for a matinee and night concert, two different programs will be given, both featuring vocal and instrumental soloists. The following program for the matinee performance, is announced for the first time.

Rhapsody, "The Northern" (new).....Hosmer
(Dedicated to the Daughters of the American Revolution.)
Flute solo, "Pranks of Pan".....Bellstedt
Suite, "Tales of a Traveler".....Sousa
(a) "The Kaffir on the Karoo."
(b) "The Land of the Golden Fleece."
(c) "Grand Promenade at the White House"
Vocal solo, "It Was in Time of Lilac".....Hathway
Mary Baker.
"The Outpost" (new).....Mackenzie
A Mixture, "Showing Off Before Company".....Sousa
Humoresque, "Swanee" (new).....Gershwin
"Who's Who in Navy Blue" (new).....Sousa
Violin solo, "Polonaise Brilliant".....Wienlawski
Florence Hardeman.
Scene heroic, "Szabadi".....Massenet
"Biddy," a new Irish fox trot, will be given by request as an extra number, Sousa's interpretation of this latest fox trot having scored a great success at his twenty-eighth anniversary performance in New York last Sunday.

SOUSA AND HIS BAND WILL BE HERE SATURDAY.

When Sousa and his band come to Syria mosque on Saturday for a matinee and night concert, two different programs will be given, both featuring vocal and instrumental soloists. The following program for the matinee performance is announced here for the first time:
Rhapsody, "The Northern" (new).....Hosmer
(Dedicated to the Daughters of the American Revolution.)
Flute Solo, "Pranks of Pan".....Bellstedt
Suite, "Tales of a Traveler".....Sousa
(a) The Kaffir on the Karoo.
(b) The Land of the Golden Fleece.
(c) Grand Promenade at the White House.
Vocal Solo, "It Was in Time of Lilac".....Hathway
Mary Baker.
"The Outpost" (new).....Mackenzie
A Mixture, "Showing Off Before Company".....Sousa
Humoresque, "Swanee" (new).....Gershwin
"Who's Who in Navy Blue" (new).....Sousa
Violin Solo, "Polonaise Brilliant".....Wienlawski
Florence Hardeman.
Scene Heroic, "Szabadi".....Massenet
"Biddy," a new Irish fox trot will be given by request as an extra number, Sousa's interpretation of this latest fox trot having scored a great success at his twenty-eighth anniversary performance in New York last Sunday.

CHRONICLE-TELEGRAPH

Pittsburg, Pa.

SOUSA TO OFFER TWO PROGRAMS SATURDAY

When Sousa and his band come to Syria Mosque Saturday for a matinee and night concert, two different programs will be given, both featuring vocal and instrumental soloists. The following is the program for the matinee performance:
Rhapsody, "The Northern" (new).....Hosmer
(Dedicated to the Daughters of the American Revolution.)
Flute Solo, "Pranks of Pan".....Bellstedt
Suite, "Tales of a Traveler".....Sousa
(a) The Kaffir on the Karoo.
(b) The Land of the Golden Fleece
(c) Grand Promenade at the White House
Vocal Solo, "It Was in Time of Lilac".....Hathway
Mary Baker
"The Outpost" (new).....Mackenzie
A Mixture, "Showing Off Before Company".....Sousa
Humoresque, "Swanee" (new).....Gershwin
"Who's Who in Navy Blue" (new).....Sousa
Violin Solo, "Polonaise Brilliant".....Wienlawski
Florence Hardeman
Scene Heroic, "Szabadi".....Massenet
"Biddy," a new Irish fox trot will be given as an extra number.

POST
Pittsburg, Pa.

SOUSA'S PROGRAM

When Sousa and his band play in Syria Mosque tomorrow afternoon and night, a new cornetist in John Dolan will be heard here for the first time. Mr. Dolan succeeds Herbert Clarke, retired. Critics have pronounced Mr. Dolan the greatest cornetist now before the public. His solo number will be Perkins' "Scintilla." Other soloists to be heard tomorrow include Mary Baker, soprano; Florence Hardeman, violinist; Winifred Parbrick, harpist; Charles Gusikoff, trombone, and George Carey, xylophone. Many new numbers will be features of tomorrow's programs, including Sousa's latest marches, "Who's Who in Navy Blue" and "Comrades of the Legion." A new humoresque, "Swanee" and Irish fox trot "Biddy" will be extra numbers.

LEADER
Pittsburg, Pa.

Sousa Offers New Pieces

Three new Sousa compositions will be heard for the first time here next Saturday at Syria mosque, when the celebrated march king comes to Pittsburg for a matinee and evening concert. Lieut. Sousa will bring to Pittsburg the same soloists featured at his recent New York concert, and, by request, Mary Baker, soprano, will sing "It Was in Time of Lilac." Two novelties on the program will include "Biddy" and "Swanee."

SUN
Pittsburg, Pa.

SOUSA AT THE MOSQUE.

Sousa's concert at Syria Mosque tomorrow afternoon and night will bring delight to thousands, for the programs will include many new numbers, as well as the old Sousa favorites and novelties for which his programs are celebrated. Students in the public schools will be out in force at the matinee, and will be out in force at the matinee, and during intermission he will give a brief talk for their benefit. Six vocal and instrumental soloists will be featured, including a phenomenal cornetist in John Dolan, who has succeeded Herbert Clarke, retired.

PRESS,
Pittsburg, Pa.

SOUSA AND BAND HERE FOR PAIR OF CONCERTS.

Lieut. Com. John Philip Sousa and his band arrived in the city today for two concerts at Syria mosque this afternoon and tonight. A group of six vocal and instrumental soloists will be given tonight:
Rhapsody, "The Northern" (new).....Hosmer
(Dedicated to the Daughters of the American Revolution.)
Flute Solo, "Pranks of Pan".....Bellstedt
Suite, "Tales of a Traveler".....Sousa
(a) The Kaffir on the Karoo.
(b) The Land of the Golden Fleece
(c) Grand Promenade at the White House
Vocal Solo, "It Was in Time of Lilac".....Hathway
Mary Baker
"The Outpost" (new).....Mackenzie
A Mixture, "Showing Off Before Company".....Sousa
Humoresque, "Swanee" (new).....Gershwin
"Who's Who in Navy Blue" (new).....Sousa
Violin Solo, "Polonaise Brilliant".....Wienlawski
Florence Hardeman
Scene Heroic, "Szabadi".....Massenet
"Biddy," a new Irish fox trot will be given as an extra number.

FROM
POST,
Pittsburg, Pa.

SOUSA AND HIS BAND.

Judging from the interest manifested in the coming of Sousa and his band, Syria Mosque will be taxed to capacity Saturday afternoon and night, October 2. Last year when Sousa played hundreds were turned away, and his popularity increases with each succeeding visit. Lieutenant Sousa comes to Pittsburg direct from his twenty-eighth anniversary performance at the New York Hippodrome, and Pittsburg will be honored with the same program and special soloists heard in New York. Six vocal and instrumental soloists will accompany Sousa to Pittsburg.

CHRONICLE-TELEGRAPH
Pittsburg, Pa.

SEP 27 1920

SOUSA, COMING HERE SATURDAY, RECEIVES CUP

Lieut. Commander John Philip Sousa celebrated his twenty-eighth anniversary performance yesterday at the New York Hippodrome. After playing the national anthem he was presented with a loving cup. When Sousa comes to Pittsburg for matinee and night concert at Syria Mosque Saturday he will present the same program and special soloists heard in New York yesterday.

APOSTLE OF HARMONY, SOUSA, EN ROUTE HITHER

John Philip Sousa and his band will stir the musical pulse of St. Louis with a brilliant afternoon and an evening concert at the Odeon, Tuesday, October 19. The matinee concert will be at 3:30 and the evening concert at 8:15. The afternoon hour has been fixed to suit the convenience of the school children, who, it is expected, will attend in large numbers. Sousa is an American institution, and the idol of old and young. This season's tour marks the great bandmaster's twenty-eighth anniversary at the head of his own organization and has been the most successful in his long career. One of the most interesting features of his tour is the playing of John Dolan, cornetist, who has been with Sousa for a number of years, and like McDiamid, the flautist, is featured in practically every program. Dolan will play at the evening concert and McDiamid at the matinee concert. The afternoon concert will also introduce Miss May Baker, soprano, and Miss Florence Hardeman, violinist, the program opening with rhapsody "The Northern" (new) by Hosmer, dedicated to the Daughters of the American Revolution.

Of the Sousa marches, famed all over the world, "The Outpost," "Tales of a Traveler," "Who's Who in Navy Blue" and "Comrades of the Legion" are programmed, and it is safe to say that many of the old favorites will be given as encores.

Plans for the present tour were made more than a year ago and runs for a brief period of twelve weeks. Allowing himself a short rest, the celebrated band and leader will go to Cuba for a few weeks' stay and to the City of Mexico, and it is believed the visit will establish new ties of understanding and admiration for our neighbors.

FROM
PRESS,
Pittsburg, Pa.

Sousa's Band Here Tomorrow

Sousa's concert at Syria Mosque tomorrow afternoon and night will bring delight to thousands, for the program will include many new numbers, as well as the old Sousa favorites and novelties for which his programs are celebrated. Students in the public schools will be out in force at the matinee, and during intermission he will give a brief talk for their benefit. Six vocal and instrumental soloists will be featured, including a phenomenal cornetist in John Dolan, who has succeeded Herbert Clarke, retired.

SOUSA WILL GIVE CONCERT FOR CHILDREN

Thousands of school children are to be made happy when Sousa and his Band comes to Pittsburgh Saturday, October 2nd.

Lieut. John Philip Sousa, who is greatly interested in the promotion of music in the public schools, has announced that on his limited fall tour he will give matinees catering especially to young people. His plan will be inaugurated in Pittsburgh, and he has announced through Director of Music Will Earhart that the Saturday matinee concert here will be given at popular prices, and these prices are to be made even more attractive to the students by permitting them to purchase any reserved seat in the house at half price. Tickets for this purpose will be distributed in the schools the coming week, and upon presentation at the box office are exchangeable for reserved seats at Hamilton's, beginning next Thursday. During the intermission, Sousa will address his young admirers on the value of music as taught in the public schools.

John Philip Sousa

SOUSA COMING HERE OCTOBER 2

Sousa and his band will give concerts Saturday afternoon and night, October 2, in Syria Mosque. Lieut. Sousa comes to Pittsburgh direct from his twenty-eighth anniversary performance at the New York Hippodrome and the same program and special soloists will be heard here. Six vocal and instrumental soloists will accompany Sousa to Pittsburgh.

from SUN

Address: Pittsburg, Pa.

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SOUSA'S BAND COMING.

The news of a Sousa concert is always received with delight. The celebrated "March King" and his band of 70 musicians will open the musical season in Pittsburgh at Syria Mosque with a matinee and evening concert on Saturday, October 2. The band will come to Pittsburgh direct from its twenty-eighth anniversary performance at the New York Hippodrome, and the same program and soloists will be heard here. Sousa has the largest band this season in his history, and it represents the most American group of artists ever assembled at one time under his baton. Men of all races and nationalities have come under Mr. Sousa's direction, but he considers the American musician of today the most versatile, the most adaptable and the most thorough of all artists. For his gala anniversary week Mr. Sousa is featuring a notable list of vocal and instrumental soloists, all of whom will be heard in the two Pittsburgh concerts. Two new Sousa marches will also be heard here for the first time. They are "Comrades of the Legion," dedicated to the men of the American Legion, and "Who's Who in Navy Blue," dedicated to the class of 1921 of the United States Naval Academy of Annapolis.

SOUSA'S Band Plays Two of the March King's New Compositions.

Plain citizens and veterans of the World war will both feel the thrill of the blood throbbing passages of "Comrades of the Legion," dedicated to the men of the American Legion. This new Victor record begins in a proud military style, with powerful marching rhythms. The cornets and brasses intone the chief march melody against the shrill whistlings of piccolos and the heavy dense harmonies of the other instruments. In the middle theme, played rather softly, can be heard the steady shuffle of marching feet above the brasses. Then the final theme crashes in with the full power of the band. The second of these numbers, "Who's Who in Navy Blue," is dedicated to the class of 1921 of the United States Naval Academy and resembles the first in its clear, ringing, powerful rhythm, ending with a superb climax.

PRESS, OCT 3 Pittsburg, Pa.

SOUSA'S BAND DELIGHTS TWO AUDIENCES HERE.

Lovers of band music were provided a Sousa treat yesterday in two concerts at Syria mosque. The "March King" and more than half a hundred players offered classical and popular numbers, and the usual Sousa novelties, the result being an engagement which charmed Sousa followers of other days and delighted younger folks who were hearing the master band leader for the first time. The matinee audience, which filled two-thirds of the spacious mosque, consisted in part of school children. A capacity audience assembled for the evening concert.

The novelties were: Rhapsody, "Northern," by Hosmer; a flute solo, "Franks of Pan," by Bellstedt; suite, "Tales of a Traveler," by Sousa; humorous, "Swanee," by Gershwin; "Who's Who in Navy Blue," "Comrades of the Legion" and "Camera Studies," all by Sousa, and "The American Indian," by Orem.

Artists of rare accomplishment were presented as soloists, the soprano being Miss Mary Baker, the violinist Miss Florence Hardeman, the cornetist John Dolan, and the xylophonist George J. Carey.

from SUN

Address: Pittsburg, Pa.

ate

SOUSA'S BAND COMING.

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ONE BAND CAN SUPPORT ITSELF

At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere and by everybody as Sousa and his band. Twenty-eight years ago John Philip Sousa, already a well-known composer, musician and



John Philip Sousa

leader, started his band on its career, and never has he asked any favors of the public or solicited funds wherewith to endow his band. His own name has been the principal factor in his success, artistic as well as financial.

The success of Sousa and his band proves that the public will support a musical organization when its leader is gifted and gives the public what it wants. And Sousa knows exactly what it does want. That is one of the attributes of his genius. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good music. He has toured this country over and over again, from one end to the other, and his name has become a magic word.

Why has Sousa become famous and why has he prospered? The answer may be easily discovered. He has relied wholly upon his own skill and upon the ability of the musicians he has gathered about him. He has unostentatiously educated the public to a liking for band music at its best. All that uplifters seek to do, all that those who are trying to raise funds for the support of educational musical causes, Sousa has done singly on his own initiative and through his own musical genius. And he has done not merely a service to the great public, he has also established and carried on a band of expert musicians who could otherwise have had no outlet for the expression of their talents were it not for the enthusiasm and the inspiration of his training.

Sousa Given Degree With Warren Harding

When the Pennsylvania Military academy last February conferred upon Senator Warren G. Harding the degree of doctor law, the degree of doctor of music was also bestowed upon John Philip Sousa, and it was upon that occasion that the present republican nominee for president and the famous march king became acquainted. In their conversation the Ohio statesman told Sousa that he (Harding) had joined the Marion (O.) band with a fixed ambition to be a cornet soloist and that when he achieved the position of tuba in that village band it was one of the happiest moments of his young life. A close friendship between Senator Harding and Lieutenant Sousa has been maintained ever since that day, and when the senator received the nomination at Chicago, Lieutenant Sousa telegraphed him the following message: "Bless your musical soul. May God's harmonies be with

From
POST,
Pittsburg, Pa.

Sousa's Band Soloist



Mary Baker

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ESTABLISHED 1881

From Gazette Times
Pittsburg, Pa.

SOUSA TO OPEN SEASON HERE WITH TWO CONCERTS AT SYRIA MOSQUE OCT. 2



John Philip Sousa.

John Philip Sousa, with his band of 70 musicians will open the musical season in Pittsburgh with matinee and evening concerts in Syria Mosque October 2 following his twenty-eighth anniversary performance at the New York Hippodrome. The anniversary program which includes several vocal and instrumental solos will be repeated here and two new marches, "Comrades of the Legion," dedicated to the American Legion, and "Who's Who in the Navy," dedicated to the 1921 class at the United States Naval Academy, will be played for the first time.

SUN
Pittsburgh, Pa.

Uniontown Concert Dates Are Announced

Special to The Pittsburgh Sun
UNIONTOWN, Aug. 13.—Announcement has been made by the University Club of the 1920-21 concert series for Uniontown. The program opens on Friday, October 1, with John Philip Sousa and his band, the soloists being Mary Baker, soprano; Florence Hardeman, violinist, and John Dolan, cornettist. The second concert will be given Monday, November 15, with Hans Kindler, cellist with the Philadelphia orchestra, and Miss Louise Homer, soprano in joint recital. The series closes Friday, January 21, with Fritz Kreisler, violinist.

PRESS, OCT 11
Pittsburg, Pa.

HOPE THERE WAS A RUSH TO GET 'EM.—Wonder if Bandmaster Sousa saw any funny signs in Pittsburgh. He says that in Columbus he saw one announcing "Pure Ladies' Silk Stockings." Bet the shopkeeper would pretend not to be able to see anything wrong with it, too, if you spoke to him about it.

From
SENTINEL OCT 25
Milwaukee, Wis.

SOUSA TO BE GUEST AT ROTARY CLUB

Philip Sousa, bandmaster, who will lead his famous musicians in a concert at the Auditorium on Friday, Saturday and Sunday, has wired acceptance from Cleveland of an invitation to address the Rotary club at Tuesday's weekly meeting.

Surrogate
Sousa's Greatest Compliment.
"Perhaps the greatest compliment that was ever paid me," said John Philip Sousa, who will be here with his famous band at the Grand next Monday matinee and night, "was when a New York woman came up to me after one of my concerts at the Hippodrome and exclaimed:
"Oh, Mr. Sousa, you know to me there are just three American institutions—divorce, Sousa and baseball." She then continued (I had no gray hairs then, so I liked it) 'You are certainly as old as anything in the country and deserve as much veneration.'"
"While I cannot hope to be as venerated as the good lady would have me believe, and I resent being considered so old, I cannot tell how glad I am to once again get my band together and have the opportunity of giving the old time Sousa concerts."

Lieutenant Sousa gave up his position in the United States naval reserve force, and was only recently released from the service, thus enabling him to return to his original organization and enter on a concert tour. While Sousa's band has been heard in nearly all of the large cities of the world, there are many places where Sousa's music has become familiar through the medium of the phonograph. It would be hard, indeed, to find a locality in which the name of Sousa is unknown.

SOUSA CONCERT IS ATTRACTING MANY

The concert to be given on the evening of October 14 at Memorial hall by Sousa and his band is attracting widespread attention and the sale of seats which opened yesterday at the office of A. F. Thiele, No. 495 Arcade, Third street, is unusually large. In fact, the first day's sale at this early day promises a capacity house for the March King and his famous band. Sousa is popular with all classes and everyone enjoys hearing the fine programs of attractive music which he provides. He continues to be the idol of concertgoers and, although this is the twenty-eighth season, he is drawing larger audiences than ever before. His tour is a veritable triumphal one and capacity houses are the rule everywhere. He carries a company of 70 players besides a notable list of soloists and has arranged an unusually attractive program for Dayton.

MANY COMING TO HEAR SOUSA'S BAND

All roads will lead to Dayton on Thursday, October 14, when Sousa and his famous band will come to Dayton for a concert at Memorial hall. Already many orders for seats have been received from out-of-town patrons at A. F. Thiele's office, 405 Third Street Arcade, and hundreds will come to this city to hear this great band and its world-famous leader. The advance seat sale is unusually large and promises the largest audience Sousa has ever played to in Dayton. Sousa insists that popular prices prevail, and consequently every one can take advantage of this and enjoy a great evening with him and his fine band. He has arranged a splendid program, which includes not only four soloists but three new compositions of his own. This will afford a rare treat to all who attend, and judging by the interest shown, Memorial hall will not be big enough. Seats should be secured early.

range

SOUSA AT HIS BEST

A huge audience crowded Music Hall to listen to the concert given by John Philip Sousa and his band. Sousa is the same, only, if possible, more virile, more unique. The band is even better than formerly, retaining always, the basis of the old players trained by Sousa, and enhanced by the additions which, particularly in the wood wind sections, are admirable. If we do not always define the fascination which Mr. Sousa holds out towards us with his music and his concerts, it is nevertheless susceptible of definition. Sousa is American, his music is of American origin and owes nothing to the suggestions of other older civilizations.

The first number of his programme was American, "The American Indian," written by Oren, on themes furnished by Thurlow Lleurance, a Canadian, who has passed much time with the Indians and studied their music. There was a new composition by Sousa himself—"The American Legion"—enthusiastically received and entirely the equal of his other celebrated writings. Also there was played "Sempre Fidells," which, at its first performance scored heavily, as it still does. The greatly-loved old marches came as encores—a concert of Sousa and his band without them, would be no real concert.

A very pretty lyric of Sousa's own was sung by one of his soloists, Miss Mary Baker, whose light, agreeable voice carried out the daintiness of the "Crystal Lute" charmingly. Miss Florence Hardeman, violinist, and one whom we know to be our very own, received a welcome almost equal to that of Sousa himself. Miss Hardeman's talent has always been acknowledged; it is now approaching artistic maturity. She has that surety and poise, coupled with tone and technic, which have distinguished our American woman violinists, of whom she is the undoubted and legitimate successor. Playing as an encore her beloved "Dixie," Miss Hardeman recalled home memories. The immense audience, the enthusiasm for the music, stamp it as the true popular style which Americans prefer.

From
JOURNAL, OCT 24
Milwaukee, Wis.

Sousa Opens Series of Concerts Friday

JOHN PHILIP SOUSA, in his first of five band concerts, Friday night in the Auditorium, will give the program that marked the gala performance in the New York Hippodrome when the twenty-eighth anniversary of the band was celebrated.

At the anniversary concert, the United States navy was represented by Secretary Daniels, the army by Gen. Pershing, the opera by Geraldine Farrar, the legitimate stage by John Drew, musical comedy by Raymond Hitchcock and theatrical managers by Charles Dillingham. Many other notables were present.

The band will give concerts Friday, Saturday and Sunday nights with matinees Saturday and Sunday afternoon. The soloists will be Mary Baker, soprano; Florence Hardeman, violinist; Winifred Bambrich, harpist; Richard Stross and John Dolan, cornettist and George J. Cary, xylophonist.

OCT 11 1918

Congratulations

SOUSA TO CAPT. H. T. DICKINSON ON THE NEWS BAND



JOHN PHILIP SOUSA AND CAPT. H. T. DICKINSON.

LIEUT.-COM. JOHN PHILIP SOUSA, U. S. N., supreme master of the march and the country's leading bandmaster, was in Detroit Sunday on his annual visit. The occasion was made memorable for him by a reception wholly unlooked for by the visitor, and one that must have revived for him the stormy days of 1918, when his splendid organization was in the service of the Government.

As the Sousa limousine swept down Lafayette boulevard from the Michigan Central Station Sunday noon, the old familiar strains of "The Stars and Stripes Forever," most famous of all the famous Sousa marches and one that in the

war days was a constant inspiration, fell on the ears of the march king.

STANDS AT ATTENTION.

Mr. Sousa peered from his limousine and the sight that greeted him brought a smile to his lips and a twinkle to his eye. Drawn up in front of The Detroit News Building was a band and it was playing as only a band should play in the presence of America's most distinguished band conductor.

It was playing so well that Mr. Sousa, despite the fact that he was in a hurry to keep his engagement to play before a matinee audience

at Orchestra Hall, stepped from his car and stood at attention, while the band went crashing through the strains of the march.

The reception thus accorded Mr. Sousa was given by The Detroit News Band, only Mr. Sousa recognized it as the Liberty Band, the organization that grew out of the war and was kept together as long as there was need of its patriotic services. And when the war ended and the band was threatened with dissolution because of lack of funds, The News stepped in and reorganized it.

CITY IS CONGRATULATED.

"A splendid band," said Mr. Sousa, with characteristic enthusiasm, "and a splendid thing of The News to reorganize it and keep it intact for the city of Detroit."

Mr. Sousa shook hands with Capt. H. T. Dickinson, director of The News band, congratulating him warmly on the band's prowess and recalling the yeoman service it did during the war as the Liberty Band.

"A band like this," he continued, "is bound to help in the general musical education of Detroit."

"Do you think, then, that this band indicates that Detroit has a musical future?" he was asked.

"A musical future," the march king echoed. "I would say, rather, it shows that Detroit has a musical present."

Sousa and his band gave two Sunday concerts at Orchestra Hall, under the management of James E. Devoe. So pleased was Mr. Sousa at the reception accorded him that he and Mr. Devoe had the members of The News Band as their guests at the afternoon concert.

WERE TYPICALLY SOUSA

Both concerts were typically Sousa. The march king is an institution in America and so is his music. There is patriotic inspiration in his march numbers and all the favorites, as well as some of his newer contributions, were acclaimed by audiences that packed the auditorium both afternoon and evening. Noise of battle, the rush of cavalry, great ships at sea and above all these The Flag—such are the components of the Sousa repertory and such music does he draw from his players that these things are made to dance before our eyes.

And with the leader the years have dealt kindly. A little grayer, a trifle more wrinkled, but erect as ever, he looks the soldier as he stands before his men, baton in hand. As a leader, grace has ever been his characteristic and he gets the maximum of result by the minimum of effort.

His band is at its best this season and never seems to tire of the familiar Sousa numbers, which it plays with fervor and yet with reverence. Several soloists were featured Sunday. Florence Hardeman, a young violinist, was recalled several times. Mary Baker, a sweet-voiced soprano, sang both afternoon and night.

STANDARD OF MUSICAL TASTE IS ELEVATED

Says John Philip Sousa, the Noted Leader and Composer.

"The standard of musical taste in the United States is higher to-day than it has ever been before. Americans have now reached that point where they are able to establish definite standards—a point reached many years before by Europe because of its older civilization."

This was the authoritative opinion of John Philip Sousa, famous "march king," who directed his band in a concert programme in Music hall, Friday night. Most of Sousa's leisure time in Cincinnati was engaged in autographing phonograph records of his own compositions as played by his own band.

"The present popularity of so-called 'jazz' does not indicate any deterioration of public taste. It is one of those fads which amuses the people for a while, and when it passes something else takes its place. By the way, what is the definition of 'jazz'? No one seems to know. I suppose it is derived from the minstrel term, 'jazz-bo,' which was used to indicate a sure-fire hit. But 'jazz,' as I understand it, does not relate so much to the style or rhythm of the composition as to the antics of the musicians while playing it. I play so-called 'rag-time' selections and introduce comic effects, but not acrobatic eccentricities on the part of the musicians. It is the general taste of the people which determines what shall be regarded as classic. Thus it is that 'Swanee River' is as much a classic as Beethoven's Ninth Symphony, because public taste has made it one of the standards. The same is true of many other folk songs that have become part of our national music. And these pieces remain classics despite passing fads."

This year's tour marks the twenty-eighth anniversary of Sousa's band and in the cities so far visited the "march king" has been scoring the most pronounced successes of his career. He still holds his rank of lieutenant commander in the U. S. navy, but is at present on the inactive list. At the close of his concert season he will go on an extended shooting trip.

Cleveland. Ohio

OCT 16 1918

Sousa's Band Concerts.

First came two performances by Sousa's Band, each largely attended, the matinee, in spite of the rivalry of baseball, and the evening concert, perhaps because of it. There was the usual list of program pieces—all more or less elaborate and each eagerly encored, when immediately, without more ado, the band burst into one of the ever-popular Sousa Marches, which each time was greeted by the audience with a welcoming round of applause.

Whole tones, and modernized harmonies have penetrated even unto brasses and wood-winds of the great band-master's organization, and the flute solo of Mr. Ellis McDiarmid was really so atmospheric in its

pipings of Pan that one looked for the name of a French composer, but could not seem to recognize it. Miss Mary Baker sang acceptably "It was the Time of Lilac," and the Lieurance "Indian Love Song," with harp accompaniment. Miss Florence Hardeman played the Wieniewski Polonaise in D flat for violin. Sousa's new march, "The Outpost," that will, however, never steal the laurels from "El Capitan" and "Sabres and Spurs," was a series of tremendous crescendos suggesting an artillery charge, culminating in veritable machine-gun explosions, and ending with a bomb! The veteran band leader was in superb form, quick, alert, graceful and ever at ease with his men and with the audience.

SOUSA AND HARDING RECEIVED HONORARY DEGREES TOGETHER

When the Pennsylvania Military Academy last February conferred upon Senator Warren G. Harding the degree of Doctor of Law, the degree of Doctor of Music was also bestowed upon John Philip Sousa, and it was upon that occasion that the present republican nominee for President and the famous March King became acquainted.

In their conversation, the Ohio statesman told Sousa that he, Harding, had joined the Marien Ohio Band with a fixed ambition to be a cornet soloist and that when he achieved the position of tuba in that village band, it was one of the happiest moments of his young life. A close friendship between Senator Harding and Lieut. Sousa has been maintained ever since that day, and when the Senator received the nomination at Chicago, Lieut. Sousa telegraphed him the following message: "Bless your musical soul. May God's harmonies be with you forever."

But while Sen. Harding played a tenor horn and sometimes a trombone in the village band, he did not sing, for, he said the other day, "If I ever sang, I'd never be President!"

Politically, certain things are taboo in American politics, as the New York Mail remarks. It is permitted to play a violin, altho the Nero precedent is disconcerting. Thomas Jefferson did, and Nicholas Longworth does. It is not permitted to sing, and the sole vocalist in the American political story, the late Senator Thomas C. Platt, member in his youth of an upstate glee club, suppressed the fact until he was out of office.

Poland has had in Paderewski a pianist ruler, but Poland is Poland. Britain has in Lloyd George a singing premier; but the great Welshman merely continues the Celtic bardic tradition. Americans instinctively classify singers—solo singers, at any rate—with "the long haired bunch," and politically they do not love them.

But playing a horn in a village band is different and politically not as solubrious as belonging to the local ball team. It positively helps, because it seems to say that the trombone manipulator is a regular fellow who probably does not know enough about music to hunt.



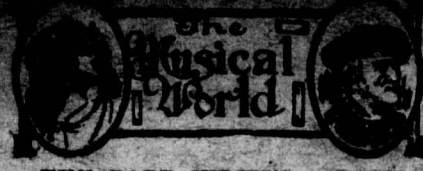
JOHN PHILIP SOUSA, WHO COMES TO LEWISTON, AUG. 10, WITH HIS BAND.

[Photo by White Studio, N. Y.]

Above we have the most recent photograph of John Phillip Sousa. Somehow, to those of us who have the familiar image of the Sousa of twenty years ago in mind, he doesn't look just as we thought he did. It isn't that he looks so much older. And he hasn't grown fat. Is it the maturer lines that years of strenuous endeavor and achievement have traced in his face or that his close-cropped moustache is gray?

Ah, now we know! It's his whiskers. Why, those

trimly-cut, coal-black whiskers were as much a part of Sousa as the long white whiskers are a part of Santa Claus. No wonder we hardly knew our old friend without them. Happily Sousa is unlike Samson. His power doesn't lie in his hair. He is the same, virile, magnetic band leader that he was before he was shorn of his beard, as those who hear him when he comes to Lewiston, August 10, will learn. Just why he was induced to part with the Vandyke so long identified with him we can not tell you, for we have not yet found out.



THE BARD WRITES A POEM
When Sousa Leads The Band
The air is vibrant with delight—
With golden bells a-chime;
Our feet are thrilling, left and right,
Our pulses beat the time.

We hear the far off cannon peal,
We glory in our land—
Oh, that's the way we always feel
When Sousa leads the band.

He takes the spirit of the free
And coins it into sound,
The soil that's dear to you and me
Becomes a hallowed ground

O'er which we march with swinging tread,
Where Glory's folds are fanned—
Oh, that's the way our souls are fed
When Sousa leads the band.
W. R. ROSE.

Cleveland.

He's Really Sousa

Interesting Theory as to How the Famous Band Master and Composer Came by His Name Exploded and by Sousa Himself

Lieut. John Philip Sousa, the world's famous bandmaster, recently exposed a certain unnamed press agent who was responsible a number of years ago for the circulation of a most ingenious story which had to do with the origin of his name. As the Lieutenant himself told the story it makes a most interesting yarn.

"If there is one thing I dislike more than any other, it is to spoil a good story," said he, "I remember vividly my infantile contempt for the punk-headed pirate who told me that Jack, the Giant Killer, never existed, and I clearly recall my underlying hatred for the iconoclast who calmly informed me that Robinson Crusoe was a myth and his man Friday a black shadow, without life and substance. I also despised the man who said that Nero never was a fiddler. Hence you can understand my position when I am asked in all seriousness to verify the story that my name is not Sousa, but Philipso. I suppose I might have permitted the hoax to continue and keep the public in doubt, but instead I confessed to truth and disclosed the author of the yarn.

"The story of the supposed origin of my name really is a good one, and like all ingenious fables, permits of international variations. The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., therefore the name. The English version is that I am one Sam Odgen, a great musician, Yorkshire man, emigrated to America, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, emigrated to America, a great musician, carrying my worldly possessions in a box marked John Philipso, U. S. A., therefore the patronymic.

"This more or less polite fiction, quite common in modern times, has been one of the best bits of advertising I have had in my long career. As a rule items about musical persons usually find their way only into the columns of the daily press, a few of the magazines and in papers devoted to music; but that item appeared in the religious, rural, political, sectarian, trade and labor journals from one end of the world to the other and I believe that it makes its pilgrimage around the globe once every three years.

"The story emanated about ten years ago from the youthful and ingenious brain of a one-time publicity promoter of mine, and out of the inner recesses of his gray matter he evolved this perennial fiction. Since it first appeared I have been called upon to deny it in every country upon the face of the earth in which the white man has trod, like Tennyson's brook; it goes on forever.

"Were it not for the reproving finger of pride pointed in my direction by the illustrious line of ancestral Sousas, I might have let it go at that. Besides, there were a bunch of sisters and brothers ready to prove that my name was Sousa, I could not shake them. My parents were opposed absolutely to race suicide and were the authors of a family of ten children. Many of these are living and married and doing so well in the family line that I should say that in about 1922 the name of Sousa will supplant that of Smith as our national name.

"Seriously, I was born on the 6th day of November, 1854, in G Street, S. E., near Old Christ Church, Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lacteal fluid and patriotism simultaneously, within the shadows of the Great White Dome. I was christened John Philip at Dr. Finkel's Church in Twenty-Second street, N. W., Washington, D. C., and you might

JUN 20 1920 D
from Post
Boston, Mass.

SOUSA'S BAND

Lieutenant John Philip Sousa has extended his fame from America to other continents, and Sousa's Band is now the most popular musical organization in the world. Sousa suits everybody, for reasons as different as the people themselves. He has the happy faculty of making the classics popular and enjoyable to the ordinary listener, and he lifts the so-called "popular" piece out of the commonplace. His concert here on Sunday afternoon, Aug. 8, at Fenway Park, will be replete with interesting features.

mention that if I had an opportunity to be born again, I would select the same parents, the same city, the same time, and well, just say that I have no kick coming."

Lieut. Sousa and his Band come to Lewiston City Hall, Tuesday, August 10.

Visits Portsmouth Naval Prison.
The famous composer and bandman, soon to visit Lewiston, has only recently been in New England. He was in Portsmouth, N. H., week before last to attend the New Hampshire state trap shooting tournament and while there visited the naval prison. The Mutual Welfare News, the prison journal, says:

"During the movies Friday night, the men confined at the naval prison had the privilege of seeing and hearing John Philip Sousa. This occasion was made possible because of the fact that commodore Wadhams, our commanding officer, has long been a friend of Mr. Sousa.

"When he entered the auditorium, our Mutual Welfare League orchestra played 'High School Cadets,' one of Mr. Sousa's march numbers, after which he was introduced to the men by Commodore Wadhams as the 'greatest living composer.' Seldom has a visitor been accorded such a reception as Sousa, as he is so well known, and his short talk of humorous incidents which took place on his tour of the world and in America served to put the men in very good humor. He is accompanied by Mrs. Sousa."



Sousa's Greatest Compliment.

"Perhaps the greatest compliment that was ever paid me," said John Philip Sousa, who will be here with his famous band at Lewiston City Hall on Aug. 10, "was when a New York woman came up to me after one of my concerts at the Hippodrome and exclaimed,

"'Oh, Mr. Sousa, you know to me there are just three American institutions—divorce, Sousa and Baseball. She then continued (I had no gray hairs then, so I liked it) 'You are certainly as old as anything in the country and deserve as much veneration.'

"While I cannot hope to be as venerated as the good lady would have me believe, and I resent being considered so old, I cannot tell how glad I am to once again get my band together and have the opportunity of giving the old-time Sousa concerts."

Lieutenant Sousa gave up his famous Sousa band nearly two years ago to take up his duties as an officer of the United States Naval Reserve Force, and was only recently released from the service, thus enabling him to return to his original organization and enter on a concert tour.



From
Musical Leader
Chicago, Ill.

97

SOUSA WILL CELEBRATE

Lt.-Commander John Philip Sousa, now eking out one of his "lazy" periods of recreation by riding 500 miles on horseback and worrying the "high guns" in trap-shooting contests, is also making ready to celebrate this year the twenty-eighth anniversary of the debut and concert premiere of the now internationally famous Sousa's Band. It was at Plainfield, N. J., that

the eventful first concert was given under the baton of the March King Sept. 26, 1892. The progressive and alert Sousa never stands still, much less goes backward. Although he has accumulated a vast quantity of his own musical manuscript, he goes on composing. Always he sees new vistas opening upon larger developments of his art. He is not satisfied with being



Lt.-Commander John Philip Sousa

a follower. Naturally, temperamentally, effectively—he leads. This year he has set aside Sunday evening, Sept. 26, at the New York Hippodrome, for the birthday anniversary and celebration of Sousa's Band, and, with his usual irrepressible energy, he is already formulating an eventful program for that occasion.

From JUL 4 1920 A
STANDARD UNION
Brooklyn, N. Y.

When the Pennsylvania Military Academy last February conferred upon Senator Warren G. Harding the degree of Doctor of Law, the degree of Doctor of Music was also bestowed upon John Philip Sousa, and it was upon that occasion that the present Republican nominee for president and the famous "March King" became acquainted. In their conversation, the Ohio statesman told Sousa that he, Harding, had joined the Marion Ohio Band with a fixed ambition to be a cornet soloist and that when he achieved the position of tuba in that village band, it was one of the happiest moments of his young life. A close friendship between Senator Harding and Lieut. Sousa has been maintained ever since that day, and when the Senator received the nomination at Chicago, Lieut. Sousa telegraphed him the following message: "Bless your musical soul. May God's harmonies be with you forever."

Address: Boston, Mass.

Evening Transcript Boston, Mass.

Sousa Trapshooting at Maplewood

After attending the national trapshooting contest at Portsmouth, N. H., Lieutenant John Philip Sousa is passing the current week at Maplewood, N. H., where he is taking part in the shooting competition and winning several prizes. While at Portsmouth he gave an address to the inmates of the Naval Prison there, at the request of Commander A. V. Wadhams. In a couple of weeks he will return to New York to start preparations for his forthcoming tour with his band. Rehearsals will begin at the Hippodrome on July 15, and on Sunday afternoon, Aug. 8, he will come to Boston for a single concert in Fenway Park, his first here in several years. Among the compositions on the programme will be Sousa's own marches, "Who's Who in Navy Blue" and "Comrades of the Legion," which will be played for the first time anywhere in public.

SOUSA COMING

John Philip Sousa, who has only recently been honorably discharged from the United States Navy in which he served as chief bandmaster throughout the war, has gathered his old world-famous band about him once more and is undertaking the first coast-to-coast tour of the country he has made in many years. He will be seen at the Fenway Park on Sunday afternoon, August 8.

JOHN PHILIP SOUSA, who plans to visit Maine this Summer with his band, is authority for the statement that Senator Harding, the Republican nominee for President, once had a fixed ambition to be a cornet soloist. Harry Askin, manager of the band, who was in Portland the other day told me how the senator and the March King became friends.

They met when they both went to Chester, Pa., to receive the degrees that the Pennsylvania Military Academy had conferred upon them. Harding was made a doctor of law and Sousa a doctor of music. In their conversation the Ohio statesman told Sousa of his early life out in Marion. "When I was young," the senator said, "my great ambition was to be a cornet soloist and when I achieved the position of tuba player in the village band it was one of the happiest moments in my life."

THE STROLLER.

SOUSA
AND HIS
BAND
(JOHN PHILIP SOUSA Conductor.)
Lieut. Commander U.S.N.R.F.

**"SOUSA IS AN INSTITUTION
HIS BAND IS AN INSPIRATION
HE RANKS AMONG THE FIRST
COMPOSERS OF THE DAY"**
— NEW YORK SUN

Pan-American Tour Planned for Sousa

John Philip Sousa, who will celebrate his twenty-eighth year as band leader with a great concert on Sept. 28 at the New York Hippodrome, has announced that Sousa's band will play under the auspices and direction of the Cuban government for a season of six weeks in Havana and other cities of both that republic and Mexico in 1921. This engagement is regarded as a token of the late growing Latin-American understanding and admiration for the best of American music.

"There is no more musically inclined people in the world than the Latin-American," said Mr. Sousa recently, "and not even their Spanish ancestors were more deeply schooled or more intensely susceptible to lyric art than are the warm-hearted and emotional people of this island of the Caribbean sea. And they have great bands of their own, don't forget that; wonderful bands, that have won renown in various parts of the Anglo-Saxon world."

The Cuban season of Sousa's band is to be followed by four weeks in the City of Mexico, the home of much traditional and written Spanish music on this continent. The joint enterprise will mark Sousa's first visit to cities south of Key West and the Rio Grande, where the fame of Sousa's band has gone before the bandmaster and his men. Their tour, it is declared, should go far toward cementing new ties of understanding, a sort of musical "Monroe Doctrine" of the fine arts in the western hemisphere.

Lieut. John Philip Sousa has extended his fame from America to other continents, and Sousa's band is now the most popular musical organization in the world. Sousa suits everybody, for reasons as different as the people themselves. He is liked by some for the snap and "go" of his concerts, and by others for the wonderful tone and finish of his band. He has the happy faculty of making the classics popular and enjoyable to the ordinary listener, and he lifts the so-called "popular" piece out of the ordinary. No grand overture is above him, and no light air is beneath his careful attention. Sousa is headed this way. He gives two concerts at the Grand on October 18th. In the eastern cities, Sousa has been drawing immense crowds. He has taken his band to twenty-five countries during the twenty-eight years he has been a public entertainer.

From
Journal
Chicago, Ill.

When Lieutenant Commander John Philip Sousa and his band of seventy appear at the Auditorium on the afternoon of Oct. 24—the first time that the organization has been heard in Chicago for over five years—his soloists will be Mary Baker, soprano; Florence Hardeman, violinist; Winifred Bambrick, harpist; John Dolan, cornet; Ellis McDiarmid, flute; Leo H. Davis, piccolo; Joseph Norrito, clarinet; Charles Gusikoff, trombone; Leonard Dana, euphonium; John Kuhn, sousaphone, and George Carey, xylophone.

Among the special groups in his audience will be delegations from the Shriners, the Masons, the Elks, the American Legion and the sailor bandmen instructed by him at Great Lakes during the war, to say nothing of the private citizens to whom Sousa and his band are household words.

From
POST,

Chicago, Ill.

John Philip Sousa and his band will come to the Auditorium theater tomorrow afternoon. The soloists will be Miss Florence Hardeman, violinist; Miss Mary Baker, soprano; Miss Winifred Bambrick, harpist; John Dolan, cornet; Ellis McDiarmid, flute; Leo H. Davis, piccolo; Joseph Norrito, clarinet; Charles Gusikoff, trombone; Leonard Dana, euphonium; John Kuhn, sousaphone, and George J. Carey, xylophone.



JOHN PHILIP SOUSA, WHO WILL BRING HIS CELEBRATED BAND TO THE GRAND FOR TWO CONCERTS IN OCTOBER.

After twenty-nine years of prodigious travel throughout America, five tours throughout Europe and one tour around the globe, lasting more than a year, directing his wonderful organization in concert, it might seem that John Philip Sousa would be weary of concert-giving and of travel of every sort.

Insofar as the concert-giving is concerned, Mr. Sousa does not lag or languish in the least. On the contrary, the Sousa concerts—which are distinctive the world over, a type apart from all others—are things of his own creation, ever of pride to himself. He delights in them insofar as the people are delighted in them, and clamor for them. It is not for the money alone that Sousa endures the fatigue and deprivations of travels, he finds pleasure and much remuneration in the delights he knows he is bestowing as audiences break into ringing applause everywhere, and demand more. He has often said that the plaudits of an enthusiastic audience are, to him, quite as much a source of palatable reward as are the dollars in the box office—albeit the dollars will pay excessive expenses where the plaudits will pay nothing. Sousa loves his work, else he would not endure it.

Sousa and his band and special soloists will appear at the Grand Monday, matinee and night, October 18.

NEW SOUSA COMPOSITIONS TO BE PLAYED BY BAND

Sixty-eight Musicians Under His Direction to Give Two Concerts Tuesday.

Sousa's Band of sixty-eight musicians will give two concerts at the Odeon next Tuesday and at each concert new numbers by John Philip Sousa will be played. The soloists will be: Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; John Dolan, cornetist; George J. Carey, xylophone player, and Ellis McDiarmid, flutist. Sousa will direct. The programs follow:

AFTERNOON CONCERT.
Rhapsody, The Northern (new).....Hosmer
Flute Solo, Pranks of Pan (new).....Bellstedt
.....Ellis McDiarmid.
Suite, Tales of a Traveler.....Sousa
(a) The Kaffir on the Karoo.
(b) The Land of the Golden Fleece.
(c) Grand Promenade at the White House.
Vocal Solo, It Was the Time of Lilacs.....Hathaway

.....Miss Mary Baker.
The Outpost (new).....Sousa
A Mixture, Showing Off Before Company.....Sousa
Humoresque, Swanee (new).....Gershwin
Who's Who in Navy Blue.....Sousa
Violin Solo, Polonaise Brilliant in D.....Wieniawski

.....Miss Florence Hardeman.
EVENING CONCERT.
Rhapsody, The American Indian (new).....Orem
(On themes recorded and suggested by Thurlow Lieurance.)
Cornet Solo, Scintilla.....Perkins
.....John Dolan.

Suite, Camera Studies (new).....Sousa
(a) The Teasing Eyes of Andalusia.
(b) Drifting to Loveland.
(c) The Children's Ball.
Vocal Solo, The Crystal Lute.....Sousa
.....Miss Mary Baker.

Her Majesty at Westminster from The King's Court.....Sousa
March, Semper Fidelis.....Sousa
A study in rhythms (new).....Sousa
(Being a manipulation of classics.)
Xylophone Solo, The March Wind.....Carey
.....Mr. George J. Carey.

March, Comrades of the Legion (new).....Sousa
Violin Solo, First Movement from F Minor Concerto.....Vieuxtemps
.....Miss Florence Hardeman
Dance Dances of Yorkshire.....Wood
(Traditional and newly arranged.)

CLASSIC MUSIC AND JAZZ PLAYED BY SOUSA'S BAND

Audience Insists on Encore After
Encore—Twenty-Five Numbers Given.

BY ERNEST E. COLVIN.

Sousa's band of nearly seventy pieces made its first appearance in St. Louis in several years yesterday, playing at the Odeon in the afternoon and evening to audiences that filled the building.

Those who heard the band last night seemed to have an insatiable desire for music, and Sousa accommodated them by giving more encores than programmed numbers. It was nearly 11 o'clock when the concert ended, but the band played about twenty-five selections, ranging from a few jazz pieces to the noblest of classics. There was an abundance of the famous Sousa marches, and they never failed to strike fire.

Four soloists were on the program—John Dolan, cornetist; George J. Carey, xylophonist; Miss Mary Baker, soprano, and Miss Florence Hardeman, violinist. The concerted selections were so arranged that a representative of nearly every instrumental choir had a solo part, and at the end of the entertainment one who had observed closely had a fairly comprehensive idea of the possibilities of band music.

Mr. Dolan, the cornet soloist, played Perkins' "Scintilla"—a piece of rapid runs and stirring climaxes. The only cornet playing of equal merit heard in this vicinity for a long time was that of Arthur Whitcomb, who appeared with the United States Marine Band at East St. Louis last Friday night. As an encore, Dolan played "Fairies' Lullaby."

Sousa's Coloratura Song.
Miss Baker sang first a coloratura number composed by Sousa—"The Crystal Lute", and as an encore she sang "Carry Me Back to Old Virginia." The principal accompaniment was carried by the harp, which was placed immediately in front of the bandmaster, and the interlude was played by the oboe. French horns furnished the background for the accompaniment. Later the clarinets joined the oboe and the refrain of the song was repeated to the accompaniment of two trumpets. Such an orchestral setting for this song, interpreted in a most appealing manner, made it doubly effective.

As a final encore she sang "By the Waters of Minnetonka," the Indian melody. During this number, Miss Baker showed rare self-possession, for she did not permit herself to be disturbed by the sound of loud singing in another part of the building, which drifted in through the open windows, while she was interpreting the most delicate passages.

Mr. Carey, the xylophonist, played to band accompaniment Carey's "March Wind," and as encores, unaccompanied, "Annie Laurie" and "Dardanella."

Miss Hardeman, the violinist, played first a difficult movement from the F Sharp Concerto by Vieuxtemps and as encores Drdla's "Souvenir," and Kuetzo's "Witches Dance." She played with rich tone and delicate expression, and took the runs of the concerto and of the dance brilliantly.

New Selections Played.
A new Sousa suite was heard last night. It is called "Camera Sketches," and the sub-titles give an indication of the character of the music. The three parts are known as "The Teasing Eyes of Andalusia," "Drifting to Loveland," and "The Children's Ball." The second was by far the more appealing. It opened with a melody carried by the oboe.

The encore to this suite was Sousa's comparatively new march, "Saber and Spurs." In this one could hear the call of the trumpet.

Another new Sousa number was "A Study in Rhythms." This is based on Handel's "Largo," which was played first by the band.

SOUSA AND HIS BAND SURE OF GREAT WELCOME

Lieutenant Commander John Philip Sousa and his matchless band of sixty-eight will be at the Odeon Tuesday afternoon and evening. It goes without saying that they will be welcomed in a manner befitting the March King and his tuneful men, but otherwise worth as a slight recompense for Sousa's great services to the cause of St. Louis music in the days and nights of the St. Louis Exposition, where the Sousa band concerts were the outstanding attraction during two highly prosperous seasons.

Next Tuesday afternoon's concert will attract hundreds of children from the public and private schools and the genial leader, the friend of old and young, will be unsparing in his effort to entertain them. Stirring marches and popular melodies with a group of distinguished soloists constitute both the afternoon and evening programs.

Sousa is celebrating his twenty-eighth year as head of his own band, which stands as the only organization of its kind in the history of music that has marched and played, forward—always forward, under the same leader for so long and continuous a period as twenty-eight years.

The detailed programs for Tuesday's prime events and at which Mary Baker, soprano; Florence Hardeman, violinist; John Dolan, cornetist, and George J. Carey, xylophone, are to assist, follow:

MATINEE PROGRAM.
Rhapsody—The Northern (new).....Hosmer
(Dedicated to the Daughters of the American Revolution.)
Flute solo—Pranks of Pan (new).....Bellstedt
.....Mr. Ellis McDiarmid.
Suite—Tales of a Traveler.....Sousa
(a) The Kaffir on the Karoo.
(b) The Land of the Golden Fleece.
(c) Grand Promenade at the White House.
Vocal solo—It Was the Time of Lilacs.....Hathaway

.....Miss Mary Baker.
The Outpost (new).....Sousa
Interval.
A mixture—Showing Off Before Company.....Sousa
(a) Humoresque—Swanee (new).....Gershwin
(b) Who's Who in Navy Blue.....Sousa
Violin solo—Polonaise Brilliant in D.....Wieniawski

.....Miss Florence Hardeman.
Scene heroic—Szabadi.....Massene
EVENING PROGRAM.
Rhapsody—The American Indian (new).....Orem
(On themes recorded and suggested by Mr. Thurlow Lieurance.)
Cornet solo—Scintilla.....Perkins
.....Mr. John Dolan.

Suite—Camera Studies (new).....Sousa
(a) The Teasing Eyes of Andalusia.
(b) Drifting to Loveland.
(c) The Children's Ball.
Vocal solo—The Crystal Lute.....Sousa
.....Miss Mary Baker.

(a) Her Majesty at Westminster, from The King's Court.....Sousa
(b) March, Semper Fidelis.....Sousa
Interval.
A study in rhythms (new).....Sousa
(Being a manipulation of a group of classics.)
(a) Xylophone solo—The March Wind.....Carey
.....Mr. George J. Carey.
(b) March, Comrades of the Legion (new).....Sousa
Violin solo—First movement from F minor concerto.....Vieuxtemps
.....Miss Florence Hardeman.

Sousa's Band Given Hearty Reception At Both Performances

After an absence of several years John Philip Sousa came back to Louisville yesterday and was greeted with the sort of reception reserved for popular idols. Two immense audiences that filled the armory were an eloquent testimonial to the vitality of the bandmaster's fame and popularity. The vitality of Sousa himself was apparent in the alert, erect, familiar figure and in the fresh invention of "Who's Who in Navy Blue" and other recent compositions. And over the platform where the serried ranks of cornets and clarinets saluted their general, hovered, like a benediction, the memory of patriotic service—of the training of thousands of soldiers, of the creation of such music as creates victory. The climax of the afternoon performance was the playing of "The Stars and Stripes Forever" with piccolos and brasses carrying that beautiful melody which deserves so well its place in the nation's heart.

Among the most interesting numbers of the matinee programme were Sousa's suite, "Tales of a Traveler" and Massenet's Scene Heroic "Szabadi." The first contains three descriptive pieces, "The Kaffir on the Karoo"—not as barbarous as the name sounds—"The Land of the Golden Pleece" and "Grand Promenade at the White House." The Massenet composition suffered from being at the end of the long programme but its exotic themes held most of the audience to the end.

"The Outpost," by MacKenzie was a clever bit of realism in which shrapnel crescendos and machine gun patter (there was a bit of slapstick comedy here), prepared the way for a pistol shot—the fire of martial music, as it were. "Showing Off Before Company" brought forward the various squads of piccolos, trombones, cornets, saxophones, bassoons, xylophone and a tambourine cheer leader. This individualistic yet democratic composition combined the theme of Haydn's "Military" symphony with "Hail, Hail, the Gang's All Here" and other favorites to the great enjoyment of the children in the balcony who hung over the railing and over the heads of the band. Another story could be written about this balcony where the "Grand Promenade," the "Outpost," the "Franks O'Pan," "Showing Off Before Company" and "Who's Who in Navy Blue" were illustrated in pantomime. The soloists of the afternoon were Mary Baker, soprano; Ellis McDairmid, flutist, and Winifred Bambrick, harpist. Miss Baker's voice had both beauty and volume and she pleased the audience to the extent of a double encore. Her songs were "It Was the Time of Lilac," "Carry Me Back to Old Virginny" and Sousa's "Fanny." Mr. McDairmid played well, but his selection was commonplace. Miss Bambrick made a good impression several times with the band, but her solo "The Irish Fantasy" was lost in the big hall.

Sousa Will Repeat Special Program



JOHN PHILIP SOUSA.

An interesting program arranged for a special celebration of the twenty-eighth anniversary of John Philip Sousa's famous band at the New York Hippodrome Sunday, September 24, will be repeated in Louisville on Saturday, October 16, on the occasion of Sousa's local engagement for matinee and evening concerts at the Jefferson County Armory.

Wide patriotic and professional importance attaches to the anniversary celebration. The guests of honor and participating artists will be representative of the United States Navy and Army, every branch of the theatrical profession, every department of American sport, and stellar members of the representative worlds of grand, opera, musical comedy, baseball, boxing, and those many and spacious activities of art and sport in which the famous "March King" himself is eminent.

LOUISVILLE, KY OCT 14

Sousa Coming to Armory.

Of all the noteworthy features of the world-famed concerts of the band organization of John Philip Sousa, one which stands forth is the fact that Sousa audiences invariably get much more than they expect in the way of musical entertainment. This is both from the viewpoint of quality and quantity, for Sousa practically doubles at all concerts the advertised length of his programme. Then, too, unless a person is familiar with the quality of Sousa band offerings, his concerts are a distinct and pleasant surprise. This undoubtedly will be the case when Sousa's band plays here at the Jefferson County Armory on Saturday, October 16.

These and many other circumstances combine to make Sousa's organization different from all other musical organizations. One way in which it differs particularly is that it is the one musical organization which is, at all times, entirely self-supporting. This thought is particularly refreshing to the music-loving public at a time when, in many places, appeals constantly are being made for subsidies for music for the masses.

Sousa never has had to seek an endowment for his band. His only appeal is through the excellence of his programme. The public response always has been spontaneous, and among other reasons for this is the fact that Sousa's concerts always are on a popular-price basis. He never has deviated from this practice of putting his concerts within the reach of the average person since he started his band twenty-eight years ago.

When he first started out with his band twenty-eight years ago Sousa already had gained wide fame as a composer, musician and band leader. His personality and ability have spelled success for him, and he at all times has had the happy faculty of getting together the most capable musical artists to be found. This year the Sousa organization, in its short tour, has a new appeal in the way of an extra offering of the best efforts of six accomplished soloists. These performers, representing various branches of musical endeavor, add much to the famed sparkle of Sousa programmes, and give assurance that the Louisville audiences at the Armory concerts on October 16 will enjoy an unparalleled musical treat.

SATURDAY OCTOBER 23 1920

Sousa and His Band Guests Of Springfield; Play Here This Afternoon and Tonight

John Phillip Soura and his world famed musicians are Springfield's guests today.

They are here for two concerts at the state arsenal. The first of these began at 2:30 o'clock this afternoon, and the second is scheduled for 8 o'clock tonight.

Net proceeds from the sale of tickets and paid admissions at both of these local appearances of this renowned band go to the Crippled Children's Aid Society. This organization will see that all money is used in aiding the deformed and afflicted tots receiving treatment in the clinics conducted by Dr. Clarence East of the state department of public health, especially those who are being cared for at St. John's Hospital Extension home, near Riverton.

Come From Peoria.

Sousa and his organization arrived in Springfield, shortly before noon, coming in over the Illinois Traction System from Peoria. The train, which carried the musicians to this city, consisted of one motor-passenger coach, a baggage car and a parlor car.

Sousa, himself, was officially welcomed to the city by a joint committee, representing the Chamber of Commerce and Sangamon Post No. 32, American Legion. Dr. H. H. Tuttle, commander of Sangamon post, headed the committee. Other members were E. S. Perry, Carl Luers, Walter Day, George Kreider, Jr., Dr. C. W. Compton, Owsley Brown, Tracy Lynn, Dr. Franklin Maurer, Russell Leidel, Luther Taylor and Charles Scharafin. Mayor Charles T. Baumann, C. E. Jenks, manager, and Oliver F. Davenport, membership secretary of the Chamber of Commerce also were in the delegation. The welcoming ceremonies took place at the Leland hotel, shortly after the band's arrival. From the hotel, the well known conductor was escorted to Lincoln's tomb and the Great Emancipator's old home.

On 28th Tour.

The band is now playing in its twenty-eighth consecutive season. An ordinary tour will include any number between one hundred and two hundred towns and cities. Of the larger places there are, usually, twenty-five cities in which two concerts are given, aggregating, say, two hundred to four hundred concerts, according to the exact number of places. On the face of it, to undertake to provide a distinctive program for each concert of place is an utter impossibility. To prepare a given number of programs that will meet every requirement, and apply equally well for each town and city.

BIRMINGHAM, AL.

Sousa Comes October 22.

Beginning at Trenton, N. J., on September 13, Sousa and his band are making a short tour which extends to Duluth, Minn., where he will play November 6, jumping back to Brooklyn, where this tour will end at the Academy of Music on November 20. Early in the new year.



LIEUT. JOHN PHILLIP SOUSA

Sousa's band will play a southern tour, going to Havana at the end of December, thence thru the principal cities of Mexico, emerging from the sister republic at El Paso, thence to Dallas, Memphis, Kansas City and the larger cities of our southwestern states. Sousa and his band will be heard at the Chatterton opera house Friday afternoon, October 23.—Adv.

is an exacting and most difficult thing to do.

Sousa long ago mastered this problem, to the satisfaction of this country, from ocean to ocean. Nothing short of his own great ability, and his thorough knowledge of towns and cities, and their musical advancement and proclivities, could enable him, or anyone to surmount the difficult task. He has triumphed astoundingly in this very thing for twenty-two years, at home and abroad. For his appearance here he makes an overflowing offering of new and old preferred things.

Trained Navy Musicians.

During the war, Sousa had full charge of the training of all bandmen who enlisted for service in the navy, holding a lieutenant's commission. He is now a lieutenant commander in the naval reserve force, subject to call in the event of any contingency arising.

On many occasions as many as one thousand musicians were under his direct control at the naval station. These were divided into groups of 250 each under the direction of assistant bandmasters. Sousa took turns in directing them and on several occasions brought the entire thousand together in one enormous band, probably the largest single group of instrumentalists ever heard together at one time in the recorded history of the world.

Officers and members of the Crippled Children's Aid society, and other philanthropic citizens, have been untiring in their efforts to make the two concerts successful from a financial standpoint of view. The proceeds received after the payment of necessary expenses, will be used for the most part in providing educational instruction for the little tots at St. Johns.

1,600 Tots Treated.

Altogether, 1,600 children receive attention in Dr. East's clinics, twenty-six of which are held in various parts of the state outside of this city. One is held every Thursday at St. John's dispensary in this city.

Only those cases, which need constant supervision and those of local children, are treated at Riverton.

Dr. East's clinics are the largest in the world. In recognition of the great work he is performing, Dr. East recently was made a fellow in the American College of Surgeons, amid impressive ceremonies at Toronto, Canada.

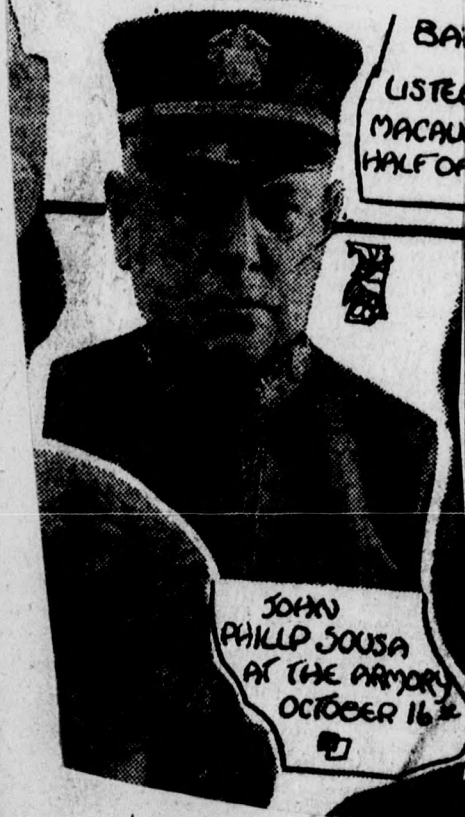
Soloists appearing here with the organization, which in all numbers seventy members, include: Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; John Dolan, cornetist; George J. Carey, xylophone, and Ellis McDairmid.

Chicago Post Oct 24/20

LIEUTENANT COMMANDER JOHN PHILIP SOUSA and his concert band will appear after an absence of five years in a concert at the Auditorium theater Sunday afternoon. Sousa is in his twenty-eighth season as band director and in that period has directed over 10,000 concerts. His program will include a rhapsody on American Indian airs, the material being drawn from collections made by Thurlow Lieurance and Mr. Sousa's own "Camera Studies."

POST, OCT 14 1920 H
Chicago, Ill.

WHEN LIEUTENANT COMMANDER JOHN PHILIP SOUSA and his band of seventy appear at the Auditorium on the afternoon of Oct. 24—the first time that organization has been heard in Chicago for over five years—his soloists will be the following: Mary Baker, soprano; Florence Hardeman, violinist; Winifred Bambrick, harpist; John Dolan, cornet virtuoso; Ellis McDairmid, flute; Lee H. Davis, piccolo; Joseph Norrito, clarinet; Charles Guskoff, trombone; Leonard Dana, euphonium; John Kuhn, sousaphone, and George Carey, xylophone.



JOHN PHILIP SOUSA
AT THE ARMORY
OCTOBER 16

LOUISVILLE, KY

CHICAGO, ILL

More than half a dozen soloists will assist at the concert which John Philip Sousa and his band will give at the Auditorium theater next Sunday afternoon. This will be the first time that the band under Sousa has been heard in Chicago for the last five years. All of the soloists are instrumentalists, members of the band.

SOUSA, ATHLETE AND STORY-TELLER AS WELL AS BANDMASTER

John Philip Sousa as a host is not a whit inferior to John Philip Sousa as conductor of a band. A writer in the Philadelphia "Public Ledger" cheerfully bears witness to this, for recently he was one of a small dinner party presided over by Mr. Sousa. This was at the Huntington Valley Country Club, of which Mr. Sousa is a member and where he stops when his band gives concerts at nearby Willow Grove. His flow of wit and sparkling vivacity and his brilliancy of conversation gave a wonderful zest to the menu, in the ordering of which, too, he lost no opportunity to display his excellence as a host to the utmost advantage. He had just returned from a twenty-mile horseback ride through the picturesque country adjacent to Philadelphia.

"I think I am kept physically in good condition—one-half of me by my almost daily habit of horseback riding," he said, "and the other, the upper half, by the exercise I get twice a day conducting the band." But even this was scarcely sufficient to account for the truly amazingly youthful appearance of this man of sixty-five.

"Tell us honestly," asked one of the guests, "where did you find the fountain of youth for which Ponce de Leon had so vainly sought?"

"In myself," was the philosophic reply. "I have never envied any one anything; and this, I believe, if not the secret of keeping young, is at least the secret of not becoming prematurely old. More people go to pieces because they envy others than for almost any other reason."

Apropos of his youthful appearance for a man of his years, Mr. Sousa said that Captain W. A. Moffet, commandant of the Great Lakes Training Station, near Chicago, during the war, told the enrolling officer there that Mr. Sousa was forty-seven.

"Don't believe him if he tells you he's older," said Captain Moffet. "It has been a standing joke with Sousa, ever since he was sixteen, to say he's sixty."

Some time afterward, speaking of this to some friends, Captain Moffet said:

"I told the enrolling officer that Sousa was forty-seven. I made a mistake. He's been with us three months since then and now I know he's only twenty-five."

In 1900 Mr. Sousa was in Paris and incurred the displeasure of a Parisian art critic by declaring that the music he had heard in the leading concert places there had convinced him that "subsidy is the death of art."

"This was the climax of a memorably interesting experience," he said. "James Gordon Bennett sent his secretary, an exceptionally bright young man, to me for an interview for the Paris edition of the 'Herald.' For two weeks we traveled around together, visiting virtually every place of the better sort where there was music. And so uniform did we find the music everywhere that in the page article which I dictated I summed up my conclusion that the French composers were with scarcely any exception under the thrall of the publishers. And as the music they were turning out was little better than mediocre, I did not hesitate to declare that subsidy was tantamount to death in art."

A reference Mr. Sousa had just made to discords elicited the query whether any serious discords ever occurred at his own band's concerts.

"Every one of the sixty-seven players in our band is an artist," he replied; "nevertheless, every one of them at the same time is a human being and, being human, is liable to err. The question reminds me of an occurrence in London. We were playing in Queen's Hall, and during one of the familiar rhapsodies a tuba player, a brilliant young Philadelphian, made a flagrant mistake. Afterward a friend of mine said, 'Wasn't that a funny thing that happened in the second rhapsody?' The president of the syndicate under the auspices of which the concerts were given, who was present at the conversation, asked agitatedly:

"Something wrong during the concert?"

"Yes," I replied, "one of the tuba players made a mistake."

"A mistake in Sousa's band! Impossible!"

"Why, great heavens, man," responded my friend, "do you expect absolute perfection from anything so essentially imperfect as man?"

"And how did you treat the matter? What did you do when the mistake occurred?"

"My baton brought the tuba player back immediately to where he belonged. I, too, took the view that, being but human, his utmost care was not proof against an occasional lapse. Anybody who expects more must be inhuman. I knew the man was an artist and that it was a more poignant shock to him to have made the mistake than it could have been to even the most critical in the audience to have heard it. I never mentioned it to him. His feelings had been hurt enough by that one fleeting, momentary discord of which he had been the involuntary author."

By insensible degrees the table-talk drifted more and more into the region of art proper, and Mr. Sousa, being asked to what particular factor, more than any other, he attributed his world-wide popularity, said:

"To having been courageous enough to disregard the traditions which seek to force all music to conform to the Procrustes bed of hide-bound rules and regulations. For instance, tradition required a return to the dominant, the original, key. To me this seemed analogous to a return to soup or fish after one had reached the dessert stage of a meal."

"You see, nature is careful to select her own mouthpieces to interpret her desires. And I suppose one of her desires has been to have the human ears relieved of the strain of this perpetual recurrence to the dominant in music. And so she summoned me as her mouthpiece. And I have obeyed her summons by applying the simple device of perorating in my music, always going

forward, forward, without even looking back to the key note. Even at the end I disregard the dominant but reach the climax with the subdominant. Moreover, I omit the traditional coda—those four or five bars which announce to the hearer that the end is at hand. The great secret of being tedious, says a great French writer, is to tell it all. Well, the coda offends in this respect. It leaves nothing to the imagination of the hearer. I dared assume that the hearer would know when the end of a musical composition had been reached, and the compliment I have thus paid his power of imagination has been rewarded with a corresponding popularity."

"The first time I had sketched out a composition in accordance with this view a friend of mine, who called upon me, looked at it aghast."

"I don't want to shower myself with bouquets," he said, "but I believe you will not dispute that I am a better pianist than you."

"I agreed without any demur, for he certainly was vastly more familiar with the piano than I, both in technique and execution."

"Well, then, I hope you won't object to my rearranging this composition into a proper shape for the piano," he said.

"I told him that if he felt such an irresistible impulse to assist me I would be the last person to put any obstacle in his way."

"When he brought back the score I found that he had 'rectified' all my aberrations from the time-honored music traditions. In other words, he had stripped me of such originality as I had striven to put into the compositions. He had brought me back into the fold and made me musically orthodox again. I tore up his rearrangement and allowed my first draft to reach the public ear. And, lo! the public ear appeared to be tickled by what it heard! My revolutionary attempt was successful!"

"You were fortunate not only to have been elected by nature to be one of her mouthpieces," said the guest who persisted in furnishing the running commentary upon whatever Mr. Sousa said, "but especially in having found her in an amiable enough mood to create the responsive ears contemporaneously with you. How many there are whom nature has chosen for her mouthpieces for whom she fails to produce the responsive ears contemporaneously! These ears often come along in a distant posterity which the mouthpieces, to which they appeal, do not live to see."

"I have been extremely fortunate in this respect," said Mr. Sousa. "I can think of but few misfortunes equal to that of having to compose for unappreciative ears. Of course, there is a great deal in the satisfaction of knowing that one's work is deserving of a generous reception and that it is likely to obtain this recognition in ages to come. But this, after all, must be but a lenten sort of compensation for the neglect and indifference of one's contemporaries."

Harpist to Appear with Sousa's Band



Winifred Bambrick, concert harpist, who will appear at the concert given by John Philip Sousa and his band at the Auditorium theater tomorrow afternoon. Florence Hardeman, violinist; Miss Mary Baker, soprano; John Dola, cornet; Ellis McDiarmid, flute; Lee H. Davis, piccolo; Joseph Norrito, clarinet; Charles Gusikoff, trombone; Leonard Dana, euphonium; John Kuhn, sousaphone, and George J. Carey, xylophone, will share the program.

Music Notes and Items.

Lieutenant-Commander John Philip Sousa and his band will be heard at the Auditorium theater to-morrow afternoon at 3:30 in a concert of choice and interesting selections. Among them, a rhapsody on American Indian airs drawn from the collections made by Thurlow Lieurance, one of the best known authorities on Indian lore and a composer of considerable fame. Also, Sousa's own "Camera Studies," which is another new number to Chicagoans. Of course there will be several of his own stirring marches. Among the half dozen soloists will be Florence Hardeman, violinist. Sousa, while stationed at the Great Lakes during the war, has not visited Chicago with his band in five years, and therefore his concert should attract a record breaking assembly of music lovers.

OCT 2 1920
WATERTOWN, N. Y.

SOUSA BAND MAY COME HERE

May Be Booked by Media
Temple Mystic
Shrine.

That Media Temple of the Mystic Shrine may book Sousa's band for a concert in this city instead of the United States Marine Band, there is now a strong possibility. Since negotiations were first started with the management of the Marine Band there has been little correspondence received from the latter and A. T. Matthews, recorder of the temple has received a letter from William J. Healy relative to bringing Sousa's Band here on the night of Nov. 18 or 19.

Sousa's Band has not appeared in Watertown in 20 years or more and it is one of the big attractions in the musical world. There is no question in the minds of musicians out that it would draw a big crowd particularly so long as it did not appear here on the night of Nov. 19 when Nighty Night, a big road show is to appear at the Avon. Two dates are open for Sousa, the 18th or 19th and it is very likely that the former would be chosen as it would not conflict with any other amusement. Were the Marine band or Sousa to come on the night of Nighty Night, both audiences would be split.

played first by the clarinet tubas; "Suwanee River," the m of which was carried by oboe the accompaniment of the bassoon and harp; the sextet from "Lucia" in which the cornet soloist again showed his skill; and finally a rapid movement from Liszt's "Second Hungarian Rhapsody" in which the runs one is accustomed to hear on the piano were taken in a masterly manner by the flute soloist. Around the four basic themes Sousa has woven rich variations and to connect them, brilliant transition passages.

Contrast to the stirring marches which were interspersed throughout the program was afforded by Tchaikowski's melancholy "Andante Cantabile," originally written for stringed instruments. The opening melody was taken by the clarinets, which were played with such finish that one could almost imagine he was listening to violins. The melody later was taken up by the cornets.

The march that pleased the audience most was "Stars and Stripes Forever," played by six cornets, two trumpets, four piccolos and seven trombones.

JOURNEYS OF A BANDMASTER

Seven hundred thousand miles covered in more than a score of transcontinental journeys, with five tours of Europe and one at least of 60,000 miles, zigzagging around the world, are the unchallenged record of Sousa's Band. Sousa, it has been said, follows the flag, a New York writer reports. Sousa's marches have made "The Stars and Stripes" (to name but one of them) heard as well as seen wherever the sun shines on this or most other nations' emblems. So the name of the American bandmaster, who was born in Washington Nov. 6, 1854, has come in his sixty-sixth year to mean a national institution.

When Offenbach visited this country in 1876, the young John Philip, son of Antonio and Elizabeth Trinkaus Sousa, then a man of two-and-twenty, played first violin in the orchestra assembled for the composer of "La Grande Duchesse" and "Orphee aux Enfers." Later Sousa led a touring church choir company in Gilbert and Sullivan's "Pinafore." Twelve years in all he conducted the United States Marine Band, serving in that period under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison. He organized Sousa's Band and directed its first performance on Sept. 22, 1892.

The band leader has since composed for his own players more than fifty marches. In the modern form of talking machine records alone sales of the "canned" versions of his quickstep airs have exceeded 6,000,000. As far back as 1885 Sousa undertook to write "humorous," or joking variations, on some song "hit" of the period. "A little peach in an orchard grew" was the subject of one of his first arrangements. He found the public liked these musically humorous versions of its songs, and each season the band's repertory included such a piece, often his own work, but for the last few years by Bellstedt, a member of his band. This year Bellstedt was ill and unable to write, but Sousa turned to and composed "Suwanee" in two days.

This "hurry up" work on "Suwanee" recalled an incident of many years ago when he wrote an entire orchestral score for "Pinafore" in forty-two hours, wholly from memory of the airs and with some harmonies unknown to Sullivan. Of this performance the bandmaster said: "The score was immediately liked by many people, and, in fact, I was told that it was preferred in Australia by the manager who used it there. You see, I embellished the music, getting unusual effects, and some of those made a hit. I never had seen anything but a piano score of 'Pinafore,' and my score was made without other help." In writing music he works on the usual sheet of thirty-two staves, or sets, of notelines to the page, filling in the parts for the entire orchestra or band phrase by phrase.

Few musicians, perhaps, who have heard the really effective "muted brass," often misused in a jazz band as the "weeping trombone," know that Sousa was the first to introduce it into band music.

"The muted brass is one of the most effective innovations now," he said recently, "and I believe I was the originator. It is true the trained French-horn player long has covered the bell of his instrument with his hand to obtain a muting effect, but the actual use of a muting block in the trombone and cornet was my idea, and today it is the source of unusual effects not only in band music but also in that for orchestra as developed by Richard Strauss."

SOUSA IN BALTIMORE LYRIC

Newly Renovated Theater, Saved to Art, Opened by Favorite Band—Schools and Studios Busy—New Peabody Organist

Baltimore, Md., Sept. 30, 1920.

The Lyric Theater, renovated, redecored, thoroughly attractive, opened its doors for the season Sept. 29. It has been told how, a few months ago, commercial interests threatened to absorb this splendid music hall, which was saved by about twelve hundred public-spirited, music-loving citizens who have now made it a home of music for the people. Peculiarly appropriate does it seem that a concert by Sousa and his excellent band marked the formal opening of the Lyric and the season. The music was of the type Sousa knows so well how to give. Speeches by Gov. Ritchie, Mayor Broening, Dr. Hugh H. Young (president of the Lyric Association), and last but by no means last, Sousa himself, were a feature of the evening. The program opened with a new work by Grieg—a Rhapsody on the American Indian. Among the numbers played were a suite, "Camera Studies," "A Study in Rhythms," "Comrades of the Legion," "Stars and Stripes" and "El Capitan" from the pen of the bandmaster himself. Solos by Mary Baker, soprano, and Florence Hardeman, violinist, were included. The "Standing Room Only" sign was well in evidence.

Record OCT 17 1920 K
Philadelphia, Pa.

—Senator Harding, Republican candidate for President, and Lieutenant Commander John Philip Sousa entertained each other and the entire population of Marion last Tuesday at Marion, O. Senator Harding and his family entertained the bandmaster at the Harding home in the forenoon. Sousa and his band were the guests of honor at a luncheon provided by citizens at which the Presidential nominee presided, signaling the occasion by presenting Sousa with a gold-mounted buckeye, plucked by the Senator from a tree on the Harding lawn. Sousa and his band replied in the evening with a special program in honor of their hosts, and with the Harding family as the guests of honor at the theatre. Thousands, unable to gain admission to the theatre, packed the streets until the concert ended.

Sousa's Dashing Style Still Is Popular

Great Bandmaster Shows At Music Hall His Hold On the Public

By Augustus O. Palm.

Post Music Critic.

On Friday night at Music Hall John Philip Sousa, internationally known bandmaster and composer, conducted a concert of popular music, assisted by Miss Florence Hardeman, violinist; Miss Mary Baker, soprano; John Dolan, cornetist, and J. C. Carey, xylophone soloist.



His selections were popular, not in the modern sense of jazzed abominations, but in that they were wholesome, tuneful, rhythmically buoyant, and a musical treat for many in the audience for whom Sousa's appearance means their occasional musical orgy.

Work Never Is Banal

Some of the numbers under the leadership of a less able bandmaster than Sousa would sink to the commonplace, but Sousa's musicianship is of too high an order to permit the banal.

There were present in his conducting all the old-time vim and vigor, precision of beat and dashing dynamic effects. His men, as always, were carefully disciplined and under excellent control.

Of the band numbers, Sousa's inimitable marches provoked the greatest enthusiasm, while his "A Study in Rhythms" was also very well received. It is natural that many compositions, when transcribed for band from their original scoring, lose much of their character. The "Andante Cantabile," from the Tschakowsky quartet, was a striking example of this loss of color.

Miss Mary Baker, soprano, and John Dolan, cornetist, were heartily applauded, as was George Carey, the xylophone soloist.

She Studied in Cincinnati

The violinist, Miss Florence Hardeman, caused added interest on account of her having lived and studied in Cincinnati. Miss Hardeman has a great natural talent and did not disappoint those to whom her progress has been a matter of personal interest.

Her playing is characterized by a clean-cut technique, splendid verve and legitimate musicianship.

From his reception, Sousa knows that he still retains his popularity with his public.



John Philip Sousa

Many musicians are scheduled for hearing in Chicago within the next few days. Among them, Sophie Braslau, contralto of the Metropolitan opera company, will give a song recital at Orchestra hall on Sunday afternoon. At nearly the same hour, Lieut. Commander John Philip Sousa and his famous concert band will give a concert at the Auditorium, the first time that the organization has been heard in Chicago for five years. Josef Stopak, violinist, will give a debut recital on Tuesday night, and Bertha Freeman Ashberry, pianist, will be heard for the first time on Thursday night. Both will appear at Kimball hall.

Journal OCT 25 1920

MUSIC

By EDWARD C. MOORE

Throng Hears Sousa Concert

There was one trouble with the appearance of Lieut. Commander John Phillip Sousa and his band at the Auditorium yesterday afternoon. It was either that he had confined himself to one concert or that the Auditorium was not large enough, for at least 1,000 more people applied for admission than could be accommodated.

This was the first time that his band, his real band, had been heard in Chicago for five years. During the war he personally was a familiar figure in these parts, for he enlisted in the naval service and was stationed at Great Lakes, being instructor in chief over all the bandsmen and bandmasters at that busy camp. Several thousand sailor players passed under his hands at this time, and more than once he directed a band of a full 1,000 players, which was something to hear.

Since then he has become a lieutenant commander in the navy by congressional and a doctor of music by collegiate decree. Now in the fullness of time and with his honors heaped upon him, he returns with that extraordinary body of musicians known as Sousa's band.

Lieut. Commander Sousa's organization is not a band but the band. There is no other band like it in tone color or in quality of performance. Its reeds have had all the reediness purified out of them; its brasses emit a tone that is well-nigh golden and not in the least brazen. And it is the perfection, the very soul of rhythm.

An exceptional body of musicians these, and there are so many high points among them that it is difficult merely to catalogue them. Among the leaders of the various sections, John Dolan, cornet, is both a lyric and coloratura artist of high rank. Joseph Norrito, clarinet, would without doubt be welcomed into any symphony orchestra in the land. Ellis McDiarmid, flute, has had the symphony experience, being a graduate from the Cleveland Symphony orchestra and a most astonishing virtuoso.

It would be possible to go further and speak of the brilliant piccolo effects gained by Lee H. Davis, to tell how George J. Carey very nearly stopped the performance yesterday with his xylophone solos, to regret that there was no chance for a highly talented harpist, Winifred Bambrick, to play a solo, since her incidental bits with the band were so excellently done.

But it is enough that there was a cheery and inspiring afternoon. Sousa knows how to construct a well-ordered programme, full of life and humor, to play it with exquisite perfection and to run it off as though it were clockwork. There were pieces which only the loftiest of brows could look down upon, a rhapsody on American Indian airs from the collection of Thurlow Lieurance to begin, another rhapsody on Yorkshire folk-dances to end.

Between them were a set of three joyous "Camera Studies" by the eminent bandmaster, his own good-humored parody on a number of well-known melodies, and always the Sousa marches. There never were such marches as his, and they never were played as his band plays them.

To vary the proceedings there were other soloists, Mary Baker, a soprano, with both good looks and a fine voice, and Florence Hardeman, an exceedingly able violinist. The concert will be remembered as the greatest of the season; the pity is that it was only one.

Going from Kimball hall and Gabri-lowitsch to the Auditorium and Sousa's band was like

stepping out of dim, incense fragrant corridors into hot, white sunlight with a salt breeze blowing. The change from the playing of a famous Russian that was almost morbid in its sensuous exquisiteness to the musical ministrations of a great American had just that effect. Sousa is undeniably the king of American



JOHN PHILIP SOUSA.

rhythms from the gloriously inspiring and martial to that of the tantalizing insinuating jazz. And there is in his music the essence of that frank, red blooded, undefeated, and youthfully eager America of which we are all so righteously vain. There may be a trifling trick or two that Lieutenant Commander Sousa overlooked in his

Cleveland Journal Oct 23/20

A Real Sousa

by Violet Moore Higgins

IT really wasn't an interview at all—it was an episode—an interlude—a tiny interval between the time a concert is supposed to begin, and the time it really does. A long line snaked its way to the box office at the Masonic Auditorium, buying general admissions, a long line of reserved seat holders advanced upon the ticket taker, and a third line stormed the stairway,

but I fought my way through the mob to the door marked "Consistory" and thence by devious ways to the distant region known as "back stage."

It was a region easy to find after all, despite the winding round-a-bout ways that led to it, for tinkling across the distance there came a score of tiny voices calling, a shower of harp notes, then the twanging sounds that mean "tuning up," and then another rippling shower of sounds, the dull rumble of a bass horn, the rich velvet of a baritone, the throaty gurgle of a saxophone, the shrill whistle of a fife, the rustle of sheaves of musical scores, a strange assortment of sounds blending into a medley that meant Sousa's famous band was getting ready for a concert.

There was no great formality about seeing "Mr. Sousa" who is really Lieutenant-Commander John Philip Sousa. One merely followed the directions of a half dozen band members and advanced boldly upon his dressing room. And there he was, surrounded by a half dozen visitors, but pleasantly and amiably willing to greet the newcomer to the group.

It is characteristic of his simple kindness and genuine cordiality that he did not omit the courtesy of introductions. He made us all acquainted, he brought into the dressing room, full of scattered paraphernalia of travel, the dignity and the sense of welcome that his own home might convey. Then tactfully, regretfully it seemed, he looked at his wrist watch and announced that he *must* dress.

"Won't you just talk five minutes?" I urged.

The shrewd, brown eyes, a bit near-sighted, twinkled at me behind his glasses.

"Well, I can give you just five minutes," he said smilingly, and waved me to an arm chair. He had been standing, with punctillious courtesy, during the introductions and the conversational preliminaries. Now he sat down and announced with a laugh that he was ready to be interviewed.

"I've never been interviewed before, you know" he said with his nice, twinkly smile, "It's the very first time, and I'm as nervous as a girl at her first ball."

We both laughed at that absurdity. "Well, its the first time I ever interviewed you" I said, "and I've something I want to ask you. Why did you arrange the mixture called 'Showing off before company?'"

* * *

THOSE who heard the afternoon concert will remember this delicious melange of music and nonsense. It begins with a stage deserted except by the harpist, who plays a solo. Then, when she has finished, one at a time, or group by group, the various instruments of the band are assembled by their owners, and in solo, duet, trio, quartet, sextette or octette, the players are given an opportunity to "show off."

Each one does his little stunt, quite without the aid of a leader. The volume of music swells and swells with each new arrival, and when at last the whole band is crashing into a crescendo, leaderless but in perfect accord, in comes the best-loved band leader in America, with his quick, military step, to meet the round of applause that never fails to greet him.

That merry medley always interests the audiences tremendously, and it has always seemed to be the height of tact and courtesy on the part of Sousa, since it gives each member that little taste of individual applause that is such heady wine to the "artist."

"I arranged that for two reasons," Sousa replied to my question. "First of all it gave all of my band members a chance for an individual appearance and a bit of individual applause, and then it gives them a certain amount of self-confidence too—it takes away that self-consciousness a soloist feels at first."

(It is more than possible that many of these musicians who make this brief solo appearance in that number will, in time, be featured soloists, since many former members of Sousa's band have become either leaders of their own organizations, or concert artists of international reputation.)

"And then I had another reason," Sousa went on, "People who do not know a great deal about the technique of music, yet enjoy it greatly, are often very curious as to the tonal qualities of certain instruments, and the manner of playing them. When the band, as a whole, is playing, it is impossible to the lay listener to distinguish the individual voices of the instruments, and often they cannot see how those in the rear rows are played. After they hear this musical mixture they will always be able to hunt through the medley of sounds that make up the whole and pick out the individual's work."

* * *

THOUGH Sousa is a musician and a composer of the widest scope, with a long list of opera and concert suites to his credit, it is of his marches that we think first, since it is in them that he has most clearly spoken with the voice of young America, lively and youthful, a bit slangy at times, yet always

RIOT TO HEAR SOUSA

The recent concert matinee of Lieut. Commander John Philip Sousa and his band in the Auditorium, Chicago, turned out to be more than a musical event for the police reserves had to be called out to clear the lobbies of disappointed patrons so that the army of ticket-holders could enter the theater. The last coupon and admission ticket had been sold and the box-office was closed at noon. But the clamoring crowd grew and refused to depart even when told that the last inch of standing room, as well as every seat, had been sold. The concert itself, including five new march numbers by the famous bandmaster, was overshadowed by the tumultuous ovation given to Sousa. It was the largest audience that ever paid to enter the Chicago Auditorium, the concert following a week in St. Louis, Evansville, Terre Haute, Springfield, and Peoria, where the March King and his band played to over \$28,000 for the five towns named. Other receipts of the past several weeks were: Washington, D. C., \$2975 (matinee only); Baltimore, \$3375 (evening only); Lewistown and Altoona, \$3160; Pittsburg, \$6300 (matinee and evening); Newark and Columbus, \$3100; Clarksburg, W. Va., \$3300 (matinee and evening); Morgantown, W. Va., \$3000 (matinee and evening); New Castle and Youngstown, \$3640; Akron, \$4000; Cleveland, \$6200 (matinee and evening); Detroit, \$5600 (matinee and evening); Sandusky and Toledo, \$4780; Marion and Lima, \$2700; Mansfield and Canton, \$3400; Cincinnati, \$2800 (one performance); Louisville, \$5600 (matinee and night).

FROM

Musical America
New York City

SOUSA IN PITTSBURGH

Famous Band Thrills Even Grown-ups—
Sonata Recital in Carnegie Hall

PITTSBURGH, PA., Oct. 11.—John Philip Sousa with a flourish of trombones and tympani opened the local season officially on Saturday. At the Mosque in the afternoon, he intoxicated some 2,000 school children, and in the evening he did the same, only more so, for their parents. It was a fiesta for the rhythmic sons and daughters who worship brass and tinkling cymbal. The band was even better than it has been on previous visitations, and the soloists, Mary Baker, soprano, and Florence Hardeman, violinist, delighted. Dallmeyer Russell, pianist, and Margaret Horne, violinist, gave a sonata recital in Carnegie Hall. They played the Brahms G Major, Mozart B Flat and Strauss E Flat. A large audience greeted them. Dallmeyer Russell is a splendid concert pianist and Margaret Horne is a brilliant violinist.

H. B. G.

The recent concert matinee of Lieutenant Commander John Philip Sousa and his band in the Chicago Auditorium turned out to be more than a musical sensation, and the city police reserves were called out to clear the way for the entrance of ticket holders to the lobby.

At noon the last coupon and admission ticket had been sold and the box office was closed at noon, but the clamoring crowd grew and refused to depart even when told that the last inch of standing room, as well as every seat, had been sold. The concert itself, including five new march numbers by the great bandmaster, was overshadowed by the tumultuous ovation given to Sousa. This was the largest audience that ever paid to enter the Chicago Auditorium, the concert following a week in St. Louis, Evansville, Terre Haute, Springfield and Peoria, where the March King and his band played to over \$28,000 for the five towns named.

Musical America

Sousa's Band Plays in Washington,
D. C.

WASHINGTON, D. C., Oct. 5.—Sousa's Band, with Mary Baker, soprano, as the assisting artist, gave a concert in the National Theater one evening last week, which was largely attended and enjoyed by a characteristically enthusiastic audience. The Masons of Hiram Lodge, which the bandmaster joined when a young man, presented him with a silver trowel.

W. H.

from OCT 21 1920
Musical Leader

SOUSA'S BAND TO VISIT CHICAGO

Lt.-Commander John Philip Sousa, who recently retired from the United States Naval Service, having served throughout the war as chief bandmaster at the Great Lakes Naval Training Station, has gathered his old and seasoned bandmen about him once more and is making a comprehensive tour of the country for the first time in five years. During the war Lt.-Commander Sousa had full charge of the training of all bandmen who enlisted for service in the navy. On several occasions as many as 1,000 musicians were under his direct control at the naval station. These were divided into groups of 250 each under the direction of assistant bandmasters. Lt.-Commander Sousa took turns in directing them and on several occasions brought the entire 1,000 together in one enormous band, probably the greatest single group of instrumentalists ever assembled.

He and his concert band of seventy members will make a single appearance in Chicago Oct. 24 at the Auditorium. Word has been received that there will be a number of special delegations in the audience, including representations from the Masons, the Elks, the Shriners, the American Legion and the sailor bandmen instructed by him during the war, to say nothing of the private citizens in thousands, to whom "Sousa and His Band" are household words. His soloists will be John Dolan, cornet virtuoso, Miss Marjorie Moody, soprano, Miss Winifred Bambrick, harpist, Ellis McDiarmid, flute, Lee H. Davis, piccolo, Joseph Norrito, clarinet, Charles Gusikoff, trombone, Leonard Dana, euphonium, John Kuhn, sousaphone, and George Carey, xylophone. The band will play many notable concert numbers and also the world-famous Sousa marches, including the new "Comrades of the Legion," "Who's Who in the Navy Blue" and "The Liberty Loan."

from OCT 21 1920
Musical Leader
Chicago, Ill.

Victor Talking Machine Company

Among the latest releases of the Victor Talking Machine Company are records of John Philip Sousa's latest marches, "Comrades of the Legion" and "Who's Who in Navy Blue," for both of which they already have orders for over 500,000 records. This advance sale of the new Sousa marches breaks the historic record of the new Sousa marches, also by Sousa, made for "The Liberty Loan" march, a campaign said to be the most extensive ever undertaken.

From OCT 25 1920
HERALD EXAMINER,
Chicago, Ill.

Music. —By Henriette Weber.

If you happened to be at the Sousa concert yesterday your musical Sunday ended with a hip! hip! hurrah! At least you felt that way, for Sousa and his band were met with one prolonged ovation. Every bit of space, even on the stage back of the band, was occupied, so you may know the Auditorium was packed to its limit.

Everything moved like clockwork, as might be expected, with two encores promptly added to each scheduled number, and then zip! bang! Sousa's electric baton started the next number. Every set of instruments and, in many cases, individual players were given a chance to show how expertly they are a part of his incomparable ensemble.

Just as superlatively good, but in another way, was the beautiful singing of Sophie Braslau at Orchestra Hall. The young contralto gave a stunning program, full of stupendous vocal difficulties, but she absolutely was mistress of the situation and gave a remarkable exhibition of virtuoso singing.

As she sings today, Sophie Braslau's performance can be equaled by but one or two contraltos, and not easily surpassed by any.

from NOV 1 1920
SENTINEL,
Milwaukee, Wis.

SOUSA ENDS STAY.

John Phillip Sousa and his band concluded their engagement at the Auditorium with two concerts on Sunday, capacity audiences attending. The afternoon concert, as well as the final program Sunday night, was given the appreciative calls for encores such as always attend the offerings of the noted musical aggregation.

Post OCT 25 1920
Chicago, Ill.

Sousa's Band Delights Big Audience at Auditorium.

What Lieutenant Commander John Phillip Sousa does not know about entertaining the public with a band is hardly worth anybody's bothering over. The Auditorium was filled with an overflow meeting on the stage and the applause was a continued demonstration of delight on the part of the people. Everything moved with naval snap, with no coy hesitations as to the according of encores. Amid thunder of handclappings a youth stepped from the wings with a placard upon which was inscribed the title of the encore. Sousa waved his baton and they were off long before the people could get their hands under control.

As I entered the birds of the forest and the fowl of the barnyard were disporting themselves to the intense joy of the multitude. Then George Carey stopped the performance with his xylophone while he took three encores: a speed merchant of parts is Mr. Carey.

Mr. Sousa played a new march, "Comrades of the Legion," which brought "The Stars and Stripes Forever" as an encore. When at the appointed place all the cornets, piccolos and trombones solemnly lined themselves up across the front of the stage and blew the melody straight at you it did not quite lift you out of your seat, but it made your hair crisp and queer feelings run up and down your back. How many millions of men were marching to that tune two years ago?

Miss Florence Hardeman played the first movement from the Vieuxtemps violin concerto in F sharp minor vigorously and was warmly applauded.

The people loved it all, and, mighty good band playing it was.

JOURNAL OCT 25 1920
Milwaukee, Wis.

Sousa to Be Rotary Club Guest

John Philip Sousa has accepted the Rotary club invitation to be the guest of honor and make an address at the Tuesday luncheon and meeting, 12:15 p. m., in the Athletic club assembly hall. The bandmaster will lead his musicians in three concerts at the Auditorium Friday, Saturday and Sunday.

TRIBUNE,
Chicago, Ill.

Lt. Commander John Phillip Sousa and his band of seventy will appear at the Auditorium this afternoon for the first time in Chicago for over five years. The soloists will be Mary Baker, soprano; Florence Hardeman, violinist; Winifred Bambrick, harpist; John Dolan, cornet virtuoso; Ellis McDiarmid, flute; Lee H. Davis, piccolo, and others.

Milwaukee, Wis.

Pupils Get Sousa Tickets

Milwaukee school children are flocking to the offices of the Community service, 603 Merrill building, to get the exchange coupons that entitle them to half-price admission to the Saturday afternoon concert of Sousa's band at the Auditorium. Pupils of the seventh and eighth grades, high school students and teachers are entitled to the tickets.

SOUSA PLAYS TO CAPACITY HOUSE

Veteran Bandmaster and His Musicians Thrilled Music Lovers at the Chatterton

SOLOISTS ARE REAL ARTISTS

The audience which greeted John Phillip Sousa and his band yesterday afternoon at the Chatterton opera house, was an enthusiastic one, filling the house to capacity, and demanding encore after encore, which Sousa granted. The veteran conductor's name is a household word with all lovers of band music, and his compositions are familiar to everybody. He loves the pomp and thrill of the military marches, of which he has written several, and the Americanism of his themes is dear to the ardently patriotic. In his directing, Sousa reflects the military spirit; his gestures are few and made with precision; his figure is erect; and his musicians follow the score with exactness. There are times when Sousa seems not so much to be directing, as swinging his arms in sheer enjoyment of the rhythm which the instruments create, and it is at such times that the ensemble playing is especially to be marked. The organ quality of the music was beautiful in the accompaniments for the soloists. The same program was played here, that was used at the New York Hippodrome recently upon the occasion of the band's twenty-eighth anniversary.

The Numbers.

Sousa's versatility was marked in the suite "Camera Studies." The first number was oriental in treatment, the second a summer day's idyll, and the third a vivacious, sparkling piece. The famous "Stars and Stripes Forever" as well as other of Sousa's best known compositions were used as encores, as were several popular songs.

John Dolan, solo cornetist, played with ease and finish, and was obliged to respond to two encores. Miss Mary Baker, soprano, singing with harp and flute accompaniment, displayed a voice of clear timbre. Xylophone solos by George J. Carey revealed him as a skilled player. In her violin numbers Miss Florence Hardeman gave one of the most pleasing performances of the afternoon. Miss Hardeman produces a full, clear tone of emotional quality and rare beauty.

Goes to Springfield.

Today the band goes to Springfield for two concerts. Official recognition of Conductor Sousa will be conveyed in a welcome by members of the American Legion and the chamber of commerce, and a reception at the Leland hotel. Entire proceeds from the concert at Springfield will be used for the aid of crippled children.

JOURNAL,
Milwaukee, Wis.

PANNILL MEAD

John Phillip Sousa, who is giving a series of concerts at the Auditorium, is the possessor of one of the most remarkable music libraries in this country. For thirty years he has been accumulating scores, not only of the greater composers, but of the lesser ones as well. No one really knows how many arrangements he has, but the number is so great that several large music rooms are required to house them. New compositions are added immediately they come out.

The famous leader and his band are playing to large audiences at the Auditorium. Two performances remain—Sunday afternoon and evening. The program for Sunday night follows:

1. Overture, "Maximilian Robespierre" or "Last Days of the Reign of Terror".....Elliot
2. Cornet solo—"Southern Airs".....Chambers
Mr. John Dolan.
3. Suite—"Last Days of Pompeii".....Sousa
4. Soprano solo—"Villanelle".....Del Acqua
Miss Mary Baker.
5. "Her Majesty at Westminster," from the "King's Court".....Sousa
- INTERVAL.
6. "Dance of the Hours" (La Gioconda).....Ponchielli
7. Xylophone solo—"Raymond".....Thomas
Mr. George J. Carey.
(b) March—"Bullets and Bayonets".....Sousa
8. Violin solo—"Zapateado".....Sarasate
Miss Florence Hardeman.
9. Grand entrée—"The Triumph of the Boyards".....Halvorsen

Sousa Tells a "Sizler"

"Sometimes some good providence comes to our rescue in the matter of speech," said John P. Sousa at the Rotary club. "I shall never forget my first public speech.

"I was due to speak at a gathering of artist dramatists in London. Our boat was two days overdue and we reached London the morning of my first concert, a fagged and weary lot.

"Sir Lewis McIver of Edinburgh presided and delivered an eloquent speech, dwelling on the bond that my visit would create between the English

The Journal asks its readers to send in short stories carrying elements of human interest, something to make the readers laugh. Tell something that the youngsters said. Children are always saying funny little things. Send your contributions to the Daily Life Editor, The Journal.

and the Americans, and a lot of other things pleasant to listen to. How I wished someone would knock me senseless with a bottle or that the floor would kindly open and let me through. I hadn't an idea in my head.

"Then as I got on my feet an inspiration came. I told that assemblage that I had been unfairly treated. I said that at 6 o'clock that morning I had been waited upon by Sir Lewis, who asked the privilege of going over and 'blue penciling' my speech, lest there be anything in it that might disturb the relations between England and America.

"Gentlemen," I said, "I trusted him with my speech. He said he would bring it back in an hour. Gentlemen, Sir Lewis McIver never returned my speech. What did he do with it? My friends, he has just delivered it to you. That was my speech, my eloquence, everything."

Reading in Cars

Did you ever try to read your street car neighbor's book or paper? You will find a variety that is most interesting, besides saving money in buying your own paper.

A man with a Van Dyke beard sat beside me reading a pamphlet on the value of prayer. I read with him and was filled with remorse at my mis-spent life. At Twenty-seventh-st, he transferred and a dapper youth, smelling of too much powder and toilet water after his shave, took his place and opened the latest issue of Snappy Stories. He stayed with me until the end of the journey.

The next morning a young woman sat beside me and she was reading an educational article in the American. She read faster than I could without perceptibly craning my neck. The next a youngish man brought with him a newspaper and turned at once to the sport page, a thing which I would not do and so I read all about that sort of thing. This morning, however, the experiment took a new turn; the woman who sat beside me read nothing at all and consequently I gazed out of the window until I happened to see a headline in the paper which the man in front of me had. So it goes. Only I don't advocate it for every one because then where would I be?

Enthusiasm Greeted Sousa and His Men at Opening Concert

Audience Cheers Old Favorites Added to New Numbers on Band's Program; Soloists Get Warm Reception

BY RICHARD S. DAVIS

John Philip Sousa and his band, who have a place of their own in the affections of Americans, gave the first of five concerts in the Auditorium Friday night. The audience was disappointingly small in numbers but strong in approval and everyone, including the director, enjoyed himself.

Whether or not Sousa possesses some quality of leadership other band masters do not have, there is no denying the fact that his band is unique. The musicians appear to be so thoroughly drilled that they could toot their way through any number of pieces without reference to scores or casting a glance at their nonchalant director. It's a well balanced array and surprisingly moderate. When Sousa asks for noise he gets it, but he is not continually under the necessity of fighting to keep the enthusiastic musicians from blowing themselves into exhaustion.

Old Favorites Cheered

Folks who enjoy band concerts are like baseball fans—they admire what is known as "inside stuff," but what they like best is hitting the ball. Friday night, for example, they approved of the andante cantabile movement from Tchaikowsky's String quartet, but it took Stars and Stripes Forever to get them really warmed up. The band played a half dozen or so of old favorites and in every case the opening strains were greeted with applause.

The program included several of Sousa's new compositions, among them a suite, Camera Studies, A Study in Rhythms, and Comrades of the Legion. They are in the typical Sousa style, full of melody and imagination and with marked rhythms. The third of the Camera suite, The Children's Ball, was especially well liked, as it has not a little humor in addition to other good points.

Xylophone Solos Encored

George J. Carey, xylophonist, one of the three soloists, made a decided hit. He played a rather difficult piece, The March Wind, of which, we take it, he is the author, and was twice called back for more. One of his offerings was the popular song, Dardanella, in which he had the accompaniment of the band. It took the house and the trap drummer by storm.

Miss Mary Baker, who owns a pretty soprano voice, sang Sousa's The Crystal Lute to the satisfaction of everyone. Her voice is not big, but it has range and is well handled.

The third soloist was Miss Florence Hardemann, violinist, who played the first movement from Vieuxtemps' concerto in F sharp minor. The young woman has ability and an exceedingly likable personality. She was, of course, called on for encores.

The band plays Saturday afternoon and night and Sunday afternoon and night.

JACKIES HERE TO GREET SOUSA

Lieut. John Phillip Sousa, bandmaster, march king, expert marksman, world sportsman and writer, will renew his acquaintances with Toledo Monday night when he brings his band to the Coliseum.

Most of the Toledo youths who wore the navy blue during the war will greet the veteran bandmaster when he lifts his baton at the concert. Sousa was viewed among navy men as one of the most picturesque figures of the war, as he headed the Great Lakes Training Station band of 300 pieces in its tour of the country in Liberty Loan and recruiting drives. His stirring marches also brought thousands of men to the colors.

The veteran march king has kept his jaunty, elastic step, and he appears to direct his organization with the same authority as when he wore the uniform in Uncle Sam's navy.

He was greeted at the Secor by a number of friends and admirers on his arrival from Sandusky, among them Lynnel Reed, violinist, whose life Sousa saved years ago when the former was a student at the conservatory at Leige, Belgium, and was threatened with attack in a street fight by two powerful German sailors.

Sousa brings 70 musicians in the organization, and several soloists. Besides the classical works of a concert program, all the beloved old marches from El Capitan to the present will be played.

News

Indianapolis, Ind.

SOUSA'S BAND TO PLAY NOV. 14

John Philip Sousa and his band will give a concert at English's theater Sunday evening, November 14. At the completion of the recent two-weeks' tour of New England by this band, the records of attendance showed that more than 60,000 persons, an average of more than 4,000 a day, had heard the concerts of the great bandmaster. In some of the larger cities, notably Boston and Springfield, Mass., and Portland and Bangor, Me., audiences of 10,000 and more crowded to hear the Sousa concerts, and the aggregate thus attracted in a little over a fortnight reached the extraordinary figure of 100,000 people.

The excellence of Sousa's Band this season, the twenty-eighth of its history, and the staff of soloists now under Sousa's baton, partly account for the enthusiasm for these concerts. But it is also evident that the American musical public has set a new and higher value on great band music greatly played.

om News

Indianapolis, Ind.

SOUSA'S BAND COMING.

Will Play at English's November 14—
Mary Baker, Soloist.

John Philip Sousa and his band, with Miss Mary Baker, soprano soloist, will give a concert at English's theater Sunday evening, November 14. Sousa, who has recently been honorably discharged from the United States navy, in which he served as chief bandmaster throughout the war, has gathered his band about him once more and is undertaking the first coast-to-coast tour of the country he has made in many years.



JOHN PHILIP SOUSA.

OCT 2 1920

Sousa an Institution

In September 26, 1892, an ambitious conductor, who had made quite a mark for himself by his direction of the band of the United States Marine Corps, essayed to give a concert in Plainfield, New Jersey, with a civilian band, which he had gathered together, and trained. The concert made quite a stir in that city.

In New York City, on Friday of last week, John Philip Sousa, and the same band, with gaps replaced, expanded and more experienced, gave his twenty-eighth anniversary concert, and the entire audience, including some of New York's most prominent citizens, rose to greet him. Many of America's foremost composers gathered on the stage, and wreaths of laurel from organizations and fellow musicians and artists poured down upon him.

With all his old-time vigor, for sixty-two years seems mere youth to Sousa, he swung his big organization skilfully through old favorites and new. Most of the regular numbers were new, but the waves of applause which beat back upon the stage as loudly as the blare of brass beat upon the audience brought forth the old-time compositions which have made Sousa a part of America.

De Wolf Hopper presented a huge laurel wreath from the Lambs' Club, shook the composer by the hand, and assured him he had a great future. Also among the floral offerings was a wreath from the Musician's Club of New York.

From the ceiling downward to the orchestra floor every seat was occupied, and banked thickly back of the big band was a mass of people seated on the stage. The boxholders included the Republic Club, the Musicians' Club of New York, General Robert Alexander, the Elks' Club, Miss Geraldine Farrar, De Wolf Hopper, Mayor Hylan, Mme. Galli-Curci, Major-General Robert Lee Bullard, Miss Ina Claire, John Ringling, Governor Smith, Franklin D. Roosevelt, Rear Admiral James H. Glennon, Raymond Hitchcock and Mrs. Sousa.

Saturday morning brought combinations of instruments at once rare and of delectable charm. It was a program of ancient French music, and modern compositions belonging to the same nation, beginning with the Bach Sixth French Suite (a German composer, but writing in what he regarded as the French manner) the performers consisting of the Salsedo Harp Ensemble, the Trio de Lutece, with added instruments; the program ending with three poems by Sara Yarrow for soprano, six harps, bassoon and horn. This unique concert was arranged by Charles Salsedo, a musician who has raised the province of the harp from a more pleasing and not very profound prettiness, to an artistic plane that is at once satisfying and exquisite.

The last concert on Saturday afternoon consisted of a string quartet, the prize-winning composition played by the Berkshire quartet, written by the young Italian, G. Francesco Malieperi, who won over 130 competitors, representing several thousand nationalities. The festival ended with an Octet by Georges Enesco, played by the combined Berkshire and London quartets.

One of the happiest of the added attractions of this season's concerts of Sousa's Band is the brilliant staff of vocal and instrumental soloists now performing in the different programs provided by the March King. Six stars of the first magnitude in addition to the great ensemble of trained band instrumentalists are now at the command of the famous leader and, by reason of these extraordinary resources, the always extensive repertoire of the organization has been enlarged and extended into musical fields of fine adventure that are not open to any other band organization now, or ever, before the public.

Precious and memorable examples of great compositions for the harp now enrich the library of Sousa's Band, which has Miss Winifred Bambrick, foremost virtuoso of that beloved instrument, as solo harpist. John Dolan, cornet virtuoso, stands at the forefront of the great soloists of that instrument. Ellis McDiarmid, an artist of demonstrated superiority, is the solo flutist of the famous band; George J. Carey, the xylophonist expert, adds novelty and distinction to many performances; Miss Mary Baker, an artist-singer of high attainments, is the soprano soloist; and Miss Florence Hardeman, the violinist, completes the roster of eminent soloists now appearing under the baton of the March King.

The music-loving public has come to look forward with eager expectancy to the solo features which Lieut. Sousa is constantly adding to the always rich and diversified program of stirring music, and the diversity of interest and appeal which he is thus enabled to inject into every successive concert, precludes any possibility of sameness, much less monotony, in the ever-changing musical menus provided by this master of program-making.

HERALD

Washing NOV, D. C. 20

NOV 2

Sousa Is Elected A Regular Middie



JOHN PHILIP SOUSA.

Annapolis, Md., Nov. 1.—The unusual honor of conferring upon a civilian the distinction of honorary membership in a midshipmen class at the Naval Academy has fallen to John Philip Sousa, noted musical composer and leader of the Marine Band, Washington. The honor was conferred by the class of 1921, and with it went a miniature class ring to Lieut. Comdr. Sousa.

The action was taken to show the appreciation of the class for the composer for his "great favor in writing their swinging march, 'Who's Who in the Navy Blue.'" This march was dedicated to Tecumseh, the wooden image of the noted Indian chief that stands in front of Bancroft Hall.

As far as known there is only one other instance where such honor and miniature favor were conferred. The same class last year voted them to Howard Chandler Christy, the artist.

OCT 17

SOUSAS BAND NEEDS NO CONCERT SUBSIDY

Composer and Director Knows
What People Wish, and Seat
Sales Provide Support.

At a moment when so much talk about music for the people is going the rounds, when appeals are made for subsidized concerts or opera for educational purposes, it is well to remember that there is one self-supporting musical organization in existence. This organization is known everywhere as Sousa and his band.

Twenty-eight years ago, John Philip Sousa, then a composer, musician and leader, started his band on its career. Never has he asked any favors of the public or solicited funds where, with to endow his band. His own name has been the principal factor in his success, artistic as well as financial. He has simply asked the public to attend his concerts.

The success of Sousa and his band proves that the public will support a musical organization of this kind when its leader is a gifted musician. Sousa knows exactly the public wants of band music. He has his finger constantly on the pulses of the multitudes of people who are eager to listen to good band music. He has toured this country over and over again from one end to the other and his name has become a household word.

For more than a quarter of a century his band has prospered. His work has been more varied than the work of almost any other famous musician, for he not only has traveled at the head of his band and conducted many concerts but he also has composed many marches, several operas and many other compositions.

Lieutenant Commander Sousa and his band will be heard here on November 3, matinee and evening, at the local Auditorium, under the management of E. A. Stein. Mail orders now are being received at the box office of W. J. Dyer & Bro. for both performances.

Pioneer Press
St Paul

OCT 24

SOUSA HERE NOVEMBER 3



Lieutenant Commander Sousa, now enjoying a successful tour of the country, will tarry with us Wednesday of next week to offer a matinee and evening performance at the Auditorium. His program will include some of his latest marches.

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AMERICA FIRST IS SOUSA'S MOTTO

Patriotic Significance Found
in Concert to Be Given
Here November 3.

There is more significance in a concert by Sousa's band than that of a musical event of the first quality in its class. It is the presentation of a great American institution, headed by one of America's favorite citizens.

St. Paul's lovers of band music may look forward to the appearance of the famous band at the Auditorium the afternoon and evening of November 3.

The Sousa popularity, great enough before the war, has grown as a tribute to his activities. He lent his aid by taking charge of bands at the Great Lakes station and contributing his energy to Liberty loan drives. His work has been rewarded with the title of lieutenant commander.

Lieutenant Sousa was born in Washington, D. C., the son of a Portuguese father, who came to the United States for political freedom, and who served in the Civil war as a volunteer. He himself became a member of the Marine band, whose conductor, Esparta, gave young John Philip Sousa his first instruction in music.

Early plans for the boy selected the violin as his instrument, and while he was still very young he joined the violin section of the orchestra at the head of which Offenbach, the famous French composer, toured the United States.

But natural inclination and circumstances altered his course, and he became a famous bandmaster and composer of marches, with such inspiring works to his credit as "The Stars and Stripes Forever," "Semper Fidelis," "King Cotton," "Manhattan Beach," "The Picador," "El Capitan," "Washington Post," "High School Cadets," "The Liberty Loan March" and many others.

Those interested in musical literature know him not only as a composer of military marches, but as an authority on national and folk music from all parts of the world. He has assembled a collection, now become standard, of national and patriotic airs from more than 300 countries. In this work he was aided by the secretaries of state and the navy.

The veteran leader, it is said, maintains a salary level calculated to at-

The Sousa Concert.

Sousa's band, with the veteran conductor, Lieutenant Commander Sousa, at its head, will be heard at the Auditorium next Wednesday in afternoon and evening concerts.

Never content to rest on his laurels, it is safe to promise that his band is still the best in the United States. Precedent makes it safe to promise also that there will be a generous supply of encores, and that these will include the march masterpieces which have earned so much of their composer's fame.

Following are the programs for both concerts:

Matinee.

Rhapsody—"The Northern"..... Hosmer
Dedicated to the Daughters of the American Revolution.
Flute Solo—"Pranks of Pan"..... Bellstedt
Ellis McDiarmid.

Suite—"Tales of a Traveler"..... Sousa
(a) "The Kaffir on the Karoo."
(b) "The Land of the Golden Fleece."
(c) "Grand Promenade at the White House."

Vocal Solo—"It Was the Time of Lilacs"—
Hathaway

Miss Mary Baker.

"The Outpost"..... Sousa
A Mixture—"Showing off Before Company"..... Sousa

(a) Humoresque—"Swanee"..... Gershwin
(b) "Who's Who in Navy Blue"..... Sousa

Violin Solo—"Polonaise Brillante in D"..... Wieniawski

Scene Heroic—"Szabadi"..... Massenet

Evening.

Shopsody—"The American Indian"..... Orem
Cornet Solo—"Scintilla"..... Perkins

Suite—"Camera Studies"..... Sousa
(a) "The Teasing Eyes of Andalusia."

(b) "Drifting to Loveland."
(c) "The Children's Ball."

Vocal Solo—"The Crystal Lute"..... Sousa

Miss Mary Baker.

(a) "Her Majesty at Westminster,"
from "The King's Court"..... Sousa

(b) March—"Semper Fidelis"..... Sousa
"A Study in Rhythms"..... Sousa

(c) Xylophone Solo—"The March Wind"..... Carey

George J. Carey.

(b) March—"Comrades of the Legion"..... Sousa
Violin Solo—"First Movement From F-Sharp

Minor Concerto"..... Vieuxtemps
Miss Florence Hardeman.

Dale Dances of Yorkshire..... Arr. by Wood

Miss Florence Hardeman.

Miss Florence Hardeman.

Miss Florence Hardeman.

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Miss Florence Hardeman.

It is well for any city which has an orchestra of its own to hear something like Sousa's band occasionally, in order to realize its blessings. Unless you have heard a concert band recently, you are likely to have forgotten how much better any kind of an orchestra is when playing good band music.

Of course
tol shots to
and there is
with the foot w
horse, and sug
battery of noise-ma
cubist musicians used in
ing Italian concerts. But the
are purely incidental, and I doubt
even Richard Strauss or Percy Grainger
recognizes a six-shooter as a musical instrument.

There were lots of encores, most of them launched with a precipitate haste which barely gave the audience time to applaud, and there was a touch of kindly thoughtfulness about the amiable young man who came running out as each extra number started with a huge placard giving the name and composer (Sousa) of the number. I wish this custom could be made compulsory under the law; it would save the trouble of going behind afterwards to ask what on earth that second encore was.

Did Sousa's band always play like this? I cannot believe it; certainly the memories of "Washington Post" and "High School Cadets" make the marches as the band is playing them now seem pallid. The impression one got yesterday was that Sousa had sentimentalized his band till the whole thing sounded like a glorified cornet. But, whatever one may think of it now, Sousa's band and Sousa himself have made history in the United States, which is a good deal more than can be said of most purveyors of music.

Natives of Siam train certain fish for fighting, as cocks are trained in other countries.

The Sousa Concert.

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Minor Concerto"..... Vieuxtemps
Miss Florence Hardeman.

Miss Florence Hardeman.

"WE DON'T NEED NEW ANTHEM," SAYS SOUSA

"Old Tunes Will Do," Declares March
Master, "Until Some Great Force
of Feeling Unites People."

"What this country needs is not a new national anthem, but a return to normal conditions of living and thinking," said John Philip Sousa, world famous director of Sousa's band, in Minneapolis yesterday.

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"The American people are patriotic, yes, but they are not wearing their patriotism upon their sleeves. It is deeper than that. The American people are not ready for a new anthem yet. Until some great force of feeling sweeps over the country; until the people of a common impulse and as one, accept some new score that strikes the impulse of the moment, until then, the old tunes will do."

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—JAMES DAVIES.

CORRECTION



THE FOLLOWING PAGE (S)
HAVE BEEN REFILMED TO
INSURE LEGIBILITY.

DET 24
AMERICA FIRST
IS SOUSA'S MOTTO

**Patriotic Significance Found
in Concert to Be Given
Here November 3.**

There is more significance in a concert by Sousa's band than that of a musical event of the first quality in its class. It is the presentation of a great American institution, headed by one of America's favorite citizens.

St. Paul's lovers of band music may look forward to the appearance of the famous band at the Auditorium the afternoon and evening of November 3.

The Sousa popularity, great enough before the war, has grown as a tribute to his activities. He lent his aid by taking charge of bands at the Great Lakes station and contributing his energy to Liberty loan drives. His work has been rewarded with the title of lieutenant commander.

Lieutenant Sousa was born in Washington, D. C., the son of a Portuguese father, who came to the United States for political freedom, and who served in the Civil war as a volunteer. He himself became a member of the Marine band, whose conductor, Esparta, gave young John Philip Sousa his first instruction in music.

Early plans for the boy selected the violin as his instrument, and while he was still very young he joined the violin section of the orchestra at the head of which Offenbach, the famous French composer, toured the United States.

But natural inclination and circumstances altered his course, and he became a famous bandmaster and composer of marches, with such inspiring works to his credit as "The Stars and Stripes Forever," "Semper Fidelis," "King Cotton," "Manhattan Beach," "The Picador," "El Capitán," "Washington Post," "High School Cadets," "The Liberty Loan March" and many others.

Those interested in musical literature know him not only as a composer of military marches, but as an authority on national and folk music from all parts of the world. He has assembled a collection, now become standard, of national and patriotic airs from more than 300 countries. In this work he was aided by the secretaries of state and the navy.

The veteran leader, it is said, maintains a salary level calculated to attract the best material, and then expects every man to do his best.

He has been interested in discovering ability among American musicians, so that the roster of his band shows a decided majority of native-born performers.

DET 21
The Sousa Concert.

Sousa's band, with the veteran conductor, Lieutenant Commander Sousa, at its head, will be heard at the Auditorium next Wednesday in afternoon and evening concerts.

Never content to rest on his laurels, it is safe to promise that his band is still the best in the United States.

Precedent makes it safe to promise also that there will be a generous supply of encores, and that these will include the march masterpieces which have earned so much of their composer's fame.

Following are the programs for both concerts:

Matinee.

Rhapsody—"The Northern" Hosmer
Dedicated to the Daughters of the American Revolution.
Flute Solo—"Pranks of Pan" Bellstedt
Ellis McDiarmid.
Suite—"Tales of a Traveler" Sousa
(a) "The Kaffir on the Karoo."
(b) "The Land of the Golden Fleece."
(c) "Grand Promenade at the White House."
Vocal Solo—"It Was the Time of Lilacs"—Hathaway

Miss Mary Baker.
"The Outpost" Sousa
A Mixture—"Showing off Before Company" Sousa
(a) Humoresque—"Swanee" Gershwin
(b) "Who's Who in Navy Blue?" Sousa
Violin Solo—"Polonaise Brillante in D" Wieniawski
Miss Florence Hardeman.
Scene Heroic—"Szabadi" Massenet

Evening.

Shopsody—"The American Indian" Orem
Cornet Solo—"Scintilla" Perkins
John Dolan.
Suite—"Camera Studies" Sousa
(a) "The Teasing Eyes of Andalusia."
(b) "Drifting to Loveland."
(c) "The Children's Ball."
Vocal Solo—"The Crystal Lute" Sousa
Miss Mary Baker.
(a) "Her Majesty at Westminster," from "The King's Court" Sousa
(b) March—"Semper Fidelis" Sousa
"A Study in Rhythms" Sousa
(a) Xylophone Solo—"The March Wind" Carey
George J. Carey.
(b) March—"Comrades of the Legion" Sousa
Violin Solo—"First Movement From F-Sharp Minor Concerto" Vieuxtemps
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Dale Dances of Yorkshire Arr. by Wood

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NOV 5 1918
**"WE DON'T NEED NEW
ANTHEM," SAYS SOUSA**

**"Old Tunes Will Do," Declares March
Master, "Until Some Great Force
of Feeling Unites People."**

"What this country needs is not a new national anthem, but a return to normal conditions of living and thinking," said John Philip Sousa, world famous director of Sousa's band, in Minneapolis yesterday.

"I am not working on any 'new national anthem.' It would be utterly useless for myself or any other man to write a score of music and present it to the public, saying, 'This is a new national anthem.' A congressional decree that a certain piece was to be known and sung as a national anthem would not make it so. It is the people who accept or reject the music; it cannot be forced upon them.

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SOUSA AND HIS BAND.

It is well for any city which has an orchestra of its own to hear something like Sousa's band occasionally, in order to realize its blessings. Unless you have heard a concert band recently, you are likely to have forgotten how much better any kind of an orchestra is when playing good band music.

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Of course, tol shots to and there is with the foot w horse, and suggest battery of noise-makers cubist musicians used in ing Italian concerts. But they are purely incidental, and I doubt if even Richard Strauss or Percy Grainger recognizes a six-shooter as a musical instrument.

There were lots of encores, most of them launched with a precipitate haste which barely gave the audience time to applaud, and there was a touch of kindly thoughtfulness about the amiable young man who came running out as each extra number started with a huge placard giving the name and composer (Sousa) of the number. I wish this custom could be made compulsory under the law; it would save the trouble of going behind afterwards to ask what on earth that second encore was.

Did Sousa's band always play like this? I cannot believe it; certainly the memories of "Washington Post" and "High School Cadets" make the marches as the band is playing them now seem pallid. The impression one got yesterday was that Sousa had sentimentalized his band till the whole thing sounded like a glorified cornet. But, whatever one may think of it now, Sousa's band and Sousa himself have made history in the United States, which is a good deal more than can be said of most purveyors of music.

Natives of Siam train certain fish for fighting, as cocks are trained in other countries.

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—JAMES DAVIES.

in a man... of double stop playing... enthusiastically recalled, he played his own "Tambourin Chinola."

Lieutenant Commander John Philip Sousa, in his style as inimitable and unique as Kreisler, gave two concerts yesterday with one of the most lavish equipments of artistic talent that ever a military band organization presented. The Auditorium again reverberated with the music of his marches, which represent to the world more strikingly than any other art achievement could the American spirit of the epoch in humor, pep and efficiency. The programs were big in themselves with every sort of popular music, including lovely singing by Mary Baker, soprano, delightful

violin numbers by Florence Hardman and a long line of band soloists and ensembles. The audiences made these programs doubled in length by extra numbers readily given. In it all the Sousa marches stood forth as the nucleus. The playing of the "Stars and Stripes" became the climax, a historic achievement in patriotic music. And there were also the wellknown "El Capitan" and several new ones with many a warlike effect, "Saber and Spurs," "The Outpost" and "U. S. Field Artillery March."

The most novel and entertaining thing was "Showing Off Before Company," done in the afternoon and a concert all in itself. It was a reversion of the Haydn "Farewell Symphony" idea. Here

the personnel of the band gradually came on in solos, duets, trios, quartets and sextets, each unit convincingly proving its expert qualifications, the leader completing the number. In this giant medley occurred such things as "Drink to Me" in quartet for French horns, "Down Deep in the Cellar" in euphonium quartet with the contra bass horn in the solo, "Dardanella" on the xylophone of George J. Carey, and delightful strains on the harp of Winifred Bambrick. Neither was a buffoonery for two bassoons nor the irresistible exotics of a saxophone sextet missing. The clarion solo by John Dolan, the eminent cornetist, was, no doubt, one of the finest technical achievements of all.

SOUSA TO BRING TEN SOLOISTS AS EXTRA FEATURES

LIEUTENANT COMMANDER JOHN PHILLIP SOUSA and his bandmen who come to the Auditorium on Nov. 4 are an American institution. They cater to and foster a type of music which finds a ready response in the masses of the people. There is nothing highbrow or difficult of understanding at a Sousa concert. The program is planned to afford entertainment and yet kindle the enjoyment for music of excellent character, but with the popular appeal. Two programs will be given here, afternoon and evening.

Sousa has added several soloists who will provide varied high lights to the ensemble background. These are John Dolan, cornet virtuoso; Mary Baker, soprano; Winnifred Bambrick, harpist; Ellis McDiamid, flutist; Lee H. Davis, piccolo; Joseph Norrito, clarinet; Leonard Dana, euphonium; Charles Gusikoff, trombone; John Kuhn, sousaphone, and George Carey, xylophone.

Sousa considers John Dolan, his new cornetist, who succeeds Herbert Clarke, the veteran of Sousa's band who has now retired, as the greatest discovery he has made.

Two of Sousa's numbers which are looked forward to with particular interest are "Comrades of the Legion" and "Grand Promenade at the White House." There is said to be an inimitable punch in the former number that takes the audience off its feet in a blaze of enthusiasm. For another characteristic American number, "The Outpost" is to be noted. For lyric numbers there are such selections as "The Land of the Golden Fleece" and the "Kaffir on the Karoo."

Minneapolis, Minn.

THE CAREER OF SOUSA.

Forty years ago John Philip Sousa became leader of the United States marine corps band, and ever since that time he has been an important

figure in American music. He was then only 24, but his musical career had begun long before, for he was teaching music at 15, and a conductor at 17. His famous band was established in 1892, and since then the only break in its existence was during the period when its famous leader served as a lieutenant, senior grade, in the navy during the great war.

As a bandmaster, Sousa has given something like 11,000 concerts, and has visited almost every corner of the world. As a composer, his marches have been famous for two generations, and his light operas, of which "El Capitan" was probably the most widely known, had the distinction of American individuality, which cannot be said of most of the thinly disguised adaptations from foreign models.

But Sousa's position cannot be defined in terms of musical history alone. If one goes back to the days of the Spanish war, he will remember how scarcely a single one of the volunteer regiments which constituted the country's main reliance marched away without the stirring accompaniment of one of Sousa's marches. In 1898 Sousa was worth an army of orators, a score of generals and a dozen brigades. He is the one bandmaster who has ever succeeded in writing his name large across a page of American history. When he and his band come to Minneapolis on Thursday, November 4, at the Auditorium, he deserves crowded houses for his two concerts, not simply because his band is worth hearing, but because he has earned the lasting

Minneapolis, Minn.

Sousa's Band.

Sousa's band has been for so many years before the public that it has come to be regarded almost as a national institution. There is no evidence that the popularity of this fine organization is on the wane; if anything, it has a stronger hold than ever.

Two concerts were given by the band at the Auditorium yesterday afternoon and evening and both programs were replete with the stirring compositions with which the name of this great band master is coupled. Both in the manner of running off a program and in the performance of the pieces there was manifested the same crisp, alert, dashing, prompt and energetic spirit. Sousa wastes no time and there is always, nowadays, a strict economy of motion. He marches on the stage punctual to a minute, bows and with a single swing of his baton, off they go. He

can sense from the response whether or not an encore is wanted and wastes no time about the matter, counting the number of recalls he is likely to receive. He plays an encore and if he finds that the audience would like another he gives it to them and in this way, in addition to the selections on the program, more than a score of old favorites were played to the great delight of everybody who heard them.

It is possible that Sousa's fecundity of expression has been partially exhausted, for in the new marches there are occasional flashes that have set the feet of hundreds of thousands of Americans twinkling to their inspiring rhythm for nearly 30 years. No one objects to these reminiscences so long as they are played with such exultant energy, nor are the touches of realism served up as accompaniments to the most warlike of the marches at all out of place. The efficient use of an automatic revolver, an imitation machine gun, or more effective still, the explosion of a good sized bomb in the "U. S. Field Artillery" march, or "Saber and Spurs" heightens their force materially and of course the percussion instruments have a regular gala time

From Bee Omaha, Neb. Sousa Concert to Please All Tastes

Program Contains Many Selections Composed by Noted Bandmaster.

The coming of Sousa and his band to Omaha next Wednesday will give Omahans an opportunity to hear a concert of selections which, while the work of noted composers, are not too classical to be enjoyed by all music lovers. The matinee program will be as follows:

1. Rhapsody, "The Northern" (new) Hosmer (Dedicated to the Daughters of the American Revolution.)
2. Flute solo, "Pranks of Pan" (new) Ellis McDiamid Vellstedt
3. Suite, "Tales of a Traveler" ... Sousa
(a) "The Kaffir on the Karoo."
(b) "The Land of the Golden Fleece."
(c) "Grand Promenade at the White House."
4. Vocal solo, "It Was the Time of Lilac" Miss Mary Baker Hathaway
5. "The Outpost" (new) Mackenzie
- INTERVAL
6. A Mixture, "Showing Off Before Company" ... Sousa
7. (a) Humoresque, "Swanee" (new) Gershwin
(b) "Who's Who in Navy Blue" ... Sousa
8. Violin Solo, "Polonaise Brilliant in D" Wientawski
Miss Florence Hardeman
9. Scene Heroic, "Szabadi" Massenet

The night program includes the following numbers:

1. Rhapsody, "The American Indian" (new) Oren (On themes recorded and suggested by Mr. Thurlow Lieurance.)
2. Cornet Solo, "Scintilla" Perkins John Dolan
3. Suite, "Camera Studies" (new) ... Sousa
(a) "The Teasing Eyes of Andalusia."
(b) "Drifting to Loveland."
(c) "The Christian's Ball."
4. Vocal Solo, "The Crystal Lute" ... Sousa
Miss May Baker
5. Andante Cantabile from String Quartette Op. 11 Tachakowsky
- INTERVAL
6. "A Study in Rhythms" (new) ... Sousa (Being a manipulation of a group of classics.)
7. (a) Xylophone Solo, "The March Wind" George J. Carey
(b) March, "Comrades of the Legion" (new) ... Sousa
8. Violin Solo, "First Movement from F Minor Concerto" Vieuxtemps
Miss Florence Hardeman
9. "Dance Dances of Yorkshire" Wood (Traditional and newly arranged.)
National Anthem.

Sousa Was Decorated by Indian and Adopted Into Tribe as Full Brother

The 28th anniversary celebration of John Philip Sousa's band, which is to appear in concert in the Auditorium here on Wednesday, November 10, recently held in the New York Hippodrome, was attended by scores of notables.

Among them were Josephus Daniels, Gen. John J. Pershing, Geraldine Farrar, John Drew, Raymond Hitchcock, Charles Dillingham, James J. Corbett and a dozen composers, including Jerome Kern, Raymond Hubbel, Louis A. Hirsch, Rudolph Friml, Gustave Kerker, Leslie Stuart, Irving Berlin, Silvio Hein and John L. Golden.

There was also Watahwaso, the now famous Indian soprano, known outside the profession as Mrs. Thomas Gorman.

When Watahwaso was a little girl with her tribe at the Bar Harbor, Maine, resort, she was delegated to present a great fruit cake made by the Penobscot women for the even then illustrious Sousa. When she had tottered under the burden of the cake and Sousa had taken it with a smile, little Watahwaso was struck dumb with admiration of the many medals and decorations that glittered on his breast. Immediately she went to her mother to demand a Penobscot "badge" to place upon the great Sousa's breast.

For an ancient tribal medal she fashioned a badge of dry-grass, colored Indian-fashion and, at a special audience with her idol, pinned the quaint trophy on his blouse among the gemmed and glittering medals and pendants of kings and colleges. When he asked her to sing she piped up one of the folk-



We have here three generations of Sousa—John Philip Sousa the I, II and III.

songs of her people with such fervor and grace that he praised her and told her she must become "the great

singer of her country," an ambition which she has now fully achieved. It was a happy coincidence that at his "birthday party" Sousa began with a rhapsody upon Lieurance's Indian lyrics, for Watahwaso now sings all of the extant songs of her aboriginal folk. And at the end of the party, in the presence of grand old men and musical comedy stars, actors, lawyers, famous dancers, veterans of the Spanish war and of the great war, music teachers, writers and artists, Sousa and Watahwaso stood on the great Hippodrome stage and discussed the quaint occurrence of many years past.

From
Bea
Omaha, Neb.

The news that Sousa's band will visit Omaha for two concerts on the afternoon and evening of November 10 will be received with pleasure by many music lovers. Sousa's band holds a unique place in the musical life of this country, and Sousa's marches are known throughout the civilized world. This is the twenty-eighth year of activity for Sousa's band, and a record of longevity for one band under one leader. The band has not been heard in Omaha for several seasons, and as it is booked for South American music centers next year, and for concerts in Europe the year following, it will probably be some time before the opportunity is offered again.

In addition to the ensemble of his band, Sousa will bring to Omaha a number of soloists, including Miss Winifred Bambrick, harpist; John Dolan, cornet virtuoso; Miss Mary Baker, soprano; Miss Florence Hardeman, violinist; Ellis McDiarmid, flutist, and George J. Carey, xylophonist. The band will appear at the municipal Auditorium, under the management of Mr. Francke.

From
Bea
OCT 25 1936

Extra Police Necessary to Keep Order at Sousa Concert

Chicago, Oct. 24.—Police reserves were called out here this afternoon to clear the entrance of the Auditorium, which was blocked by thousands of persons attempting to gain admission to hear John Philip Sousa and his band.

Those holding tickets to the concert were unable to enter until a passage was cleared by police. It was the largest audience ever assembled in this historic temple of music. Commander Sousa was given an ovation which lasted several minutes, and showed his appreciation by granting many encores. Sousa and his band will appear at the Omaha Auditorium for two concerts on November 10.

—The concert matinee of Lieutenant Commander John Philip Sousa and his band in the Auditorium, Chicago, turned out to be more than a musical sensation, for the police reserves had to be called out to clear the lobbies of disappointed patrons so that the army of ticket-holders could enter the theatre. The concert itself, including five new marches by the bandmaster, was overshadowed by the tumultuous ovation given Sousa. It was the largest audience that ever paid to enter the Chicago Auditorium, the concert following a week in St. Louis, Evansville

Terre Haute, Springfield and Peoria, where the March King and his band played to over 28,000 for the five towns named.

—The Musical Clubs of the University of Pennsylvania will make first appearance in Philadelphia on Wednesday evening, November 24 at the Ritz-Carlton. This is the Thanksgiving concert. The Glee Club, composed of 60 voices, is of fine calibre. The Instrumental Club will have as a feature a saxophone sextet. Dancing will follow the concert.

SOUSA IS JOHN PHILIP'S RIGHT NAME

Lieut. John Philip Sousa, the world famous bandmaster, recently exposed a certain unnamed press agent who was responsible a number of years ago for the circulation of a most ingenious story which had to do with the origin of his name. As the Lieutenant himself told the story it makes a most interesting yarn.

"If there is one thing I dislike more than another, it is to spoil a good story," said he. "The story of the supposed origin of my name really is a good one. The German version is that my name is Sigismund Ochs, a great musician, born on the Rhine, emigrated to America, trunk marked S. O., U. S. A., therefore the name. The English version is that I am Sam Ogden, luggage marked S. O., U. S. A., hence the cognomen. The domestic brand of the story is that I am a Greek named Philipso, carrying my worldly possessions in a box marked S. O., U. S. A., therefore the patronymic. This is more or less polite fiction. Seriously, I was born on the 6th day of November, 1854, in G. street, S. E., near old Christ church, Washington, D. C. My parents were Antonio Sousa and Elizabeth Trinkhaus Sousa, and I drank in lacteal fluid and patriotism simultaneously, with in the shadow of the Great White Dome. I was christened John Philip at Dr. Finkel's church in Twenty-second street, N. W., Washington, D. C., and you might mention that if I had an opportunity to be born again, I would select the same parents, the same city, the same time and well, just say that I have no kick coming."

Lieut. Sousa and his band come to the Coliseum next Sunday.

SOUSA'S POPULARITY GROWS CONTINUALLY

Many Will Hear the Concert at Memorial Hall Thursday.

The popularity of John Philip Sousa and his famous band continues to grow with the years and this season will be the largest in the history of the band. His concert here on Thursday evening at Memorial hall will be heard by many and already many seats have been sold at the office of A. F. Thiele, No. 405 Arcade, Third street. The popular prices and the popular programs of a Sousa concert

let have a wide appeal and consequently large audiences crowd to hear the great march king and his famous band. The program to be

Bea
Omaha, Neb.

Sousa's World-Famous Band Plays Here Nov. 10

Country's Best Musicians Include Omaha on 28th Triumphant Tour Of the U. S.

Lieut. Commander John Philip Sousa and his band will appear at the Auditorium for an afternoon and evening concert on Wednesday, November 10. Omaha music lovers will hear his famous organization, now at the peak of its 28th season of mounting success, with an ensemble of instrumentalists and a staff of soloists which, according to the "march king" himself, constitutes the finest assemblage of united artists he has ever directed in one band.

The present touring season of but 12 weeks, one of the briefest in the eventful history of Sousa's band, everywhere has been marked by record-breaking audiences and a degree of enthusiasm which has brought gratified surprise to the happy hero of a thousand concerts.

This season the famous band is made up almost wholly of young, highly trained, eagerly ambitious musicians, a personnel of unusual intelligence and enthusiasm. Sousa's band is "hand-picked" and of a quality that would not have been possible in this country in the early days of the organization, or even before the war when most of the trained available talent was of elderly musicians, mostly of foreign birth.

Some of the Artists.

In addition to the great ensemble of the band, Commander Sousa will bring to Omaha such brilliant soloists as Miss Winifred Bambrick, harpist; John Dolan, cornet virtuoso; Ellis McDiarmid, flutist; George J. Carey, xylophonist; Miss Mary Baker, soprano, and Miss Florence Hardeman, violinist.

Every concert by the Sousa band this year is in the nature of a celebration, for this is the 28th season of continuous and successful life of



day party" of Sousa and his band was held in the New York Hippodrome on September 26, but the season as a whole marks the establishment of a record of longevity for one band under one leadership.

Among Commanders Sausa's latest marches, which will be played during the two concerts in the Auditorium here, are "Who's Who in the Navy Blue," "Sabre and Spurs," "The Golden Star," "Bullets and Bayonets" and the "Last Crusade."

South America Next Year.

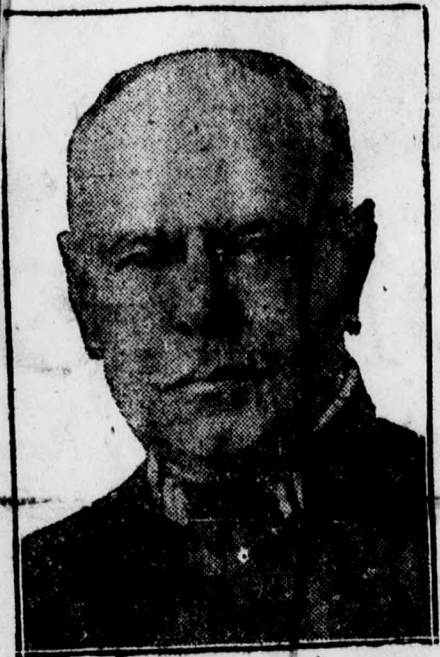
"Semper Fidelis," now known as the "March of the Devil Dogs," "The Stars and Stripes Forever," and several of his other world-famous marches also will be played, as well as many of his later popular compositions.

As the November 10 engagement probably will be the last appearance of Mr. Sousa and his band in Omaha, since his tours for the next year and the year after take him to Mexico and South America, and the following year to continental Europe, the Auditorium management anticipates a great demand for seats, and the ticket sale

Upon the occasion of the recent visit of Sousa's Band to Marion, Ohio, Senator Harding, Republican candidate for President and Lieut. Commander John Philip Sousa, entertained one another, and the entire population of Marion, with several thousand outsiders drawn there by the musical and political events of the occasion. Senator Harding and his family entertained the bandmaster at the Harding home in the forenoon. Lieut. Sousa and his band were the guests of honor at a gala luncheon provided by the citizens at which the Presidential nominee presided, signaling the occasion by presenting Lieut. Sousa with a gold-mounted buckeye, plucked by the Senator from the now famous tree on the Harding lawn. Sousa and his band replied in the evening with a special program in honor of their hosts and with the Harding family as the guests of honor at the theatre. Lieut. Sousa and his famous band are booked to play in Buffalo on Wednesday evening, November 17th.

NEW YORK
ESTABLISHED 1881
FROM
OCT 31 1920

Celebrate Birthday of Sousa and His Band



JOHN PHILIP SOUSA.

The present season will be marked and made celebrated in the world of music by the twenty-eighth anniversary of Sousa and his band, an event which becomes of more signal and significant importance by reason of the fact that it sets a new record of both time and triumph in the long and eventful history of bands, band music and bandmasters throughout the world. The twenty-eighth birthday of Sousa's band was fittingly observed by a gala concert performance of the illustrious organization at the New York Hippodrome on Sunday, September 26.

Other bands of greater size and less celebrity may have "hung together" under one or another competent leader; other more or less successful bandmasters have waved their several batons, perhaps, for a longer period of time over many and different organizations, but no other premier organization of this kind in the history of music, except Sousa's band, has marched and played forward—always forward—under the same leader for so long a continuous period as twenty-eight years.

Sousa's band has not only broken the time and distance record or organizations of this kind, but its artistic and popular progression have been and are unparalleled in the history of bands. In organized longevity, in the number of concerts played, in the numerical size of its aggregate audience, in the extent and scope of its repertoire, in the quantity and quality of the new compositions which Sousa's band has introduced and brought to enduring success, and in the number of miles traveled by land and sea—always under the personal direction and leadership of John Philip Sousa, this remarkable organization now stands without a peer or a rival.

Sousa and his band will be at the Broadway auditorium on Wednesday evening, November 17.

This season's booking of Sousa's band which will play at the Broadway Auditorium on November 17th, brings that remarkable organization into some of the largest halls of this country. Many of these great theaters and concert halls have sprung up within the last few years, a period during which there has been a great national awakening to the material as well as the artistic values of great concerts and great community gatherings. The old difficulty of securing auditoriums of sufficient size and proper acoustics for the tours of Sousa's band is rapidly disappearing and in every part of the country there are now beautiful and commodious theaters, concert halls, coliseums, armories and stadiums which will seat thousands instead of hundreds, and which have either been built for concert purposes or have been remodelled and improved into adequate concert halls. Thus for his birthday and banner season of 1920-21, Lieutenant John Philip Sousa's band, besides playing its gala anniversary concert in the New York Hippodrome on September 26th, will be heard in such spacious and already historic places as the Milwaukee auditorium; the vast auditorium structures of both Minneapolis and Saint Paul; the Auditorium of Toledo, O.; the Syria Mosque in Pittsburgh, Pa.; the famous music hall of Cincinnati; Orchestra hall in Detroit; the Evansville (Ind.) Coliseum; and in the capacious and acoustically perfect auditoriums of Buffalo, Omaha, Lincoln and Sioux City. The great concert halls of the Universities of Wisconsin at Madison; of Champaign, Ill., of Ames, Ia., and of Syracuse, will also house the visiting Sousa's band; and in the spacious armories, equipped now for effective concert programmes, of Springfield, Ill., and other states, Sousa's band will also be heard during its short but rapid tour of twelve weeks. The list includes the largest auditoriums in the country and already there are indications that they will be taxed to their full capacities.

Sousa and His Band Coming.

Lieutenant John Philip Sousa who is known as the most exacting, as well as the most amiable of band leaders, has broken his habitual silence about his own organization to admit that his present band is at once the finest and the most American group of artists that ever assembled at one time under his baton.

In a recent interview Lieutenant Sousa stated that the American musician of today is the most versatile, the most adaptable and the most thorough of all artists. Men of all races and nationalities have come under his direction. He has lifted his baton above the devoted heads of scores of illustrious individuals from almost every country of Europe. But Sousa considers this year's assemblage of instrumentalists to be the finest aggregation he has yet commanded. In addition to this gratifying degree of musicianship is added two still yet more striking facts; most of the musicians of Sousa's band are young men and most of them are Americans. Additional verve, impetus and esprit, are thus added to the excellence of the band. No wonder that John Philip Sousa, Nestor of teachers, Vulcan of band "makers," miracle man of leaders, looks upon the twenty-eighth year of his leadership as the banner one of his long career.

Lieutenant Sousa and his band will be at the Broadway auditorium Wednesday evening, November 17.

Sousa Comes Here November 17.

Upon the occasion of the recent visit of Sousa's band to Marion, Ohio, Senator Harding presented Sousa with a gold-mounted buckeye, plucked by the senator from the now famous tree on the Harding lawn. Sousa and his band replied in the evening with a special program in honor of their hosts and with the Harding family as the guests of honor at the theater.

Thousands, unable to gain admission to the theater, packed the streets, until the concert ended, when there was a spontaneous outdoor ovation for Senator Harding and the March King, whose band accompanied the candidate and his party to a waiting train, which took Mr. Harding to Chattanooga. Lieutenant Sousa and his famous band are booked to play in Buffalo Wednesday evening, November 17.

One of the happiest of the added attractions of this season's concerts of Sousa's Band is the brilliant staff of vocal and instrumental soloists now performing in the different programs provided by the March King. Six stars of the first magnitude in addition to the great ensemble of trained band instrumentalists are now at the command of the famous leader and, by reason of these extraordinary resources, the always extensive repertoire of the organization has been enlarged and extended into musical fields of fine adventure that are not open to any other band organization now, or ever, before the public.

Precious and memorable examples of great compositions for the harp now enrich the library of Sousa's Band which has Miss Winifred Bambrick, foremost virtuoso of that beloved instrument, as solo harpist. John Dolan, cornet virtuoso, stands at the forefront of the great soloists of that instrument. Ellis McDairmid, an artist of demonstrated superiority, is the solo flutist of the famous band; George J. Carey, the xylophonist expert, adds novelty and distinction to many performances; Miss Mary Baker, an artist-singer of high attainments, is the soprano soloist and Miss Florence Hardeman, the violinist, completes the roster of eminent soloists now appearing under the baton of the March King.

The music-loving public has come to look forward with eager expectancy to the solo features which Lieut. Sousa is constantly adding to the always rich and diversified program of stirring music, and the diversity of interest and appeal which he is thus enabled to inject into every successive concert, precludes any possibility of sameness, much less monotony, in the ever changing musical menus provided by this master of program-making.

Lieut. Sousa and his famous organization will play at the Broadway Auditorium on Wednesday evening, November 17th.



JOHN PHILIP SOUSA.

Distinguished composer and bandmaster is to appear with his famous band, at the Broadway Auditorium, Wednesday, November 17th.

Upon the occasion of the recent visit of Sousa's band to Marion, O., Senator Harding, Republican candidate for President, and Lieutenant Commander John Philip Sousa, entertained one another and the entire population of Marion, with several thousand outsiders drawn there by the musical and political events of the occasion. Senator Harding and his family entertained the bandmaster at the Harding home in the forenoon. Lieutenant Sousa and his band were the guests of honor at a gala luncheon provided by the citizens at which the Presidential nominee presided, signaling the occasion by presenting Lieutenant Sousa with a gold mounted buckeye, plucked by the Senator from the now famous tree on the Harding lawn. Sousa and his band replied in the evening with a special programme in honor of their hosts, with the Harding family as guests of honor at the theater. Sousa and his famous band are booked to play in Buffalo on Wednesday evening, November 17th.

Musical America New York City

Sousa Plays in Louisville, Ky.

LOUISVILLE, Oct. 18.—John Philip Sousa played in Louisville on Oct. 16 for the first time in a number of years. He drew to his afternoon and evening performances at least 10,000 persons. The soloists were Florence Hardeman, violinist; Mary Baker, soprano; Winifred Bambrick, harpist; Ellis McDairmid, flautist; John Dolan, cornetist, and George Carey xylophonist. H. P.

Sousa Says Military Frillery Is Unwanted by the U. S. Consumer

Stores Uphold Contention That Nation Has Enough of Mars' Sport Styles

Milwaukee, Wis., Nov. 1. — John Phillip Sousa, the noted bandmaster, predicts that military styles, trimmings and cuts in clothing are to be passe for five years. He believes that the public "is all through with them" and with the martial in everything else including musical compositions.

Sousa, himself noted for the extreme military cut of his bandmaster's uniforms of white and gold, not so many years ago, is not now sporting these styles. Always noted for his refined reaction to style and public favor trends in the attire of his organizations and the selections of his programs, he is now attired in dark navy blue, with black braid. He wears only an American Legion button, and a small one at that. His naval officer's style of cap, bears a small and finely wrought insignia of gold. The greatest change is in the cut of his uniform coats, which fit very much more loosely than formerly. Without his cap, while he was sitting in a prominent Milwaukee club on Saturday, the uniform was inconspicuous.

Speaking to a representative of the DAILY NEWS RECORD, Mr. Sousa (also eschewing his title of lieutenant-commander of the American navy) remarked:

The Unpopular War Business.

"The people not only in America, but in all Europe, are done with the military, the sentimental side of the war and almost everything that suggests the martial. If the military in the styles of women's and men's clothing has not yet entirely disappeared, it will be fully absent, very soon. There is no taste for these things. I believe I am capable of sensing the trend of popular thought as the result of my labors in a manner which the average business man or student of conditions cannot reach it. No doubt every one appearing before the public, such as musicians, actors and speakers learn to instinctively sense these trends. There may be just a peculiar inflection in the applause, a stir in the audience which the casual observer would hardly notice, yet to the experienced performer these things are tremendously significant. For my part I am confident that the military in all things, whether styles, wearing apparel, jewelry or shoes, is no longer in favor.

At Least Five Years.

"Furthermore I am confident that it will be fully five years before these things will come back with the people."

In order to check up this interesting point of view on style trends in ready to wear garments, inquiry was made at several of the department men's and women's stores on Grand avenue.

It developed that there is yet a considerable quantity of wearing apparel in stock which contains some military trend as to cut, trimmings and general style, and that there is no call for it. In several stores these garments are in the p.m. class. Occasionally a garment of the kind mentioned, when shown, meets with favor and is sold.

In the shoe line, retailers are reporting fairly heavy demand for brogues and when the thought was suggested, said that their contrast with the regulation military shoes is very likely a contributing cause for the popularity of brogues.

Legion Button Less Conspicuous.

A jeweler stated that there has been a big run during the past two weeks for the smaller sizes of insignias and buttons, such as the American Legion, many of the members discarding the first, larger buttons for the new lots which are much smaller and less conspicuous. He also stated that while wrist watches continue in favor, even with men of mature years, the demand is for the more novel shapes and sizes and wristbands, in contrast to the former vogue for the severe styles and regulation army wrist bands.

RIOT TO HEAR SOUSA

The recent concert matinee of Lieut. Commander John Philip Sousa and his band in the Auditorium, Chicago, turned out to be more than a musical event for the police reserves had to be called out to clear the lobbies of disappointed patrons so that the army of ticket-holders could enter the theater. The last coupon and admission ticket had been sold and the box-office was closed at noon. But the clamoring crowd grew and refused to depart even when told that the last inch of standing room, as well as every seat, had been sold. The concert itself, including five new march numbers by the famous bandmaster, was overshadowed by the tumultuous ovation given to Sousa. It was the largest audience that ever paid to enter the Chicago Auditorium, the concert following a week in St. Louis, Evansville, Terre Haute, Springfield, and Peoria, where the March King and his band played to over \$28,000 for the five towns named. Other receipts of the past several weeks were: Washington, D. C., \$2975 (matinee only); Baltimore, \$3375 (evening only); Lewistown and Altoona, \$3160; Pittsburg, \$6300 (matinee and evening); Newark and Columbus, \$3100; Clarksburg, W. Va., \$3300 (matinee and evening); Morgantown, W. Va., \$3000 (matinee and evening); New Castle and Youngstown, \$3640; Akron, \$4000; Cleveland, \$6200 (matinee and evening); Detroit, \$5600 (matinee and evening); Sandusky and Toledo, \$4780; Marion and Lima, \$2700; Mansfield and Canton, \$3400; Cincinnati, \$2800 (one performance); Louisville, \$5600 (matinee and night).

Musical Leader
Chicago, Ill.

RIOT TO HEAR SOUSA

The Chicago concert matinee of Lt.-Commander John Philip Sousa and his Band in the Auditorium Theater proved to be more than a musical sensation, for the police reserves had to be called out to clear the lobby of would-be patrons so that the ticket-holders could enter. The last ticket had been sold at noon, but the crowd grew and refused to depart. The concert itself, including five new march numbers by the bandmaster, was overshadowed by the ovation given to Sousa. The concert following a week (in St. Louis, Evansville, Terre Haute, Springfield and Peoria) during which the band played to more than \$28,000.

THE EVER-DELIGHTFUL SOUSA AND HIS BAND.

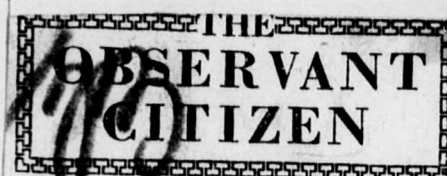
On Tuesday afternoon and evening Lieutenant-Commander John Philip Sousa and his famous band gave two programs to large audiences. There were some fine orchestral effects in the "Andante Cantabile" of Tschaiakowsky. Sousa wastes no time, there being only a moment's pause between numbers, and the encores were given without any hesitation whatever.

Evidently that slowness which is said to come with added years has escaped Sousa, as he seemed as full of vitality and "pep" as he did twenty years ago. The matinee program was especially arranged for the children who made up half of the large audience. The evening program was the same as given by Sousa at the Hippodrome in New York when he celebrated the twenty-eighth anniversary of the band. Several fine solos were interspersed between the band numbers by John Dolan, cornetist; Mary Baker, soprano; George J. Carey, xylophone, and Florence Harde- man, violinist.

SOUSA AT THE AUDITORIUM.

The incomparable Sousa held the center of the stage at the Auditorium, the balance being taken up by his band and by that part of the audience unable to find room in the Auditorium proper. As a matter of record it might be added that many were turned away. The "March King," Lieut.-Com. John Philip Sousa, with his band gave one of the most pleasurable afternoon entertainments witnessed in a long while in these surroundings. The soloists were John Dolan, who gave a scintillating rendition of Perkins' "Scintilla"; Mary Baker, who made a "hit" in Sousa's "The Crystal Lute," after which the concourse clapped vociferously, demanding more from the young artist, who graciously added three extra numbers, in which she maintained the high artistic level reached in her first solo; George J. Carey in his own "March Wind" proved himself an expert on the xylophone, and further exemplification of his dexterity was afforded in three encores played with the same mastery as his printed selections. Florence Harde- man played gracefully the first movement of the Vieux-temps F sharp minor violin concerto. Several new outputs from the pen of the leader were heard, including a suite, "Camera Studies," "A Study in Rhythms," and "Comrades of the Legion" march afforded as much ground for rejoicing and cheering as the old and popular favorites, many of which were used as encores. It requires a Sousa to exalt a crowd and the adulation of a nation, a just reward to great patriot and a master musician.

rom rost NOV 6 - 9
Boston, Mass.



Christmas comes only seven weeks from today.

♦ ♦ ♦ ♦

Bandmaster John Philip Sousa celebrates his 66th birthday anniversary today.

Now just to show you that a writer of popular band music does not have to go way back and sit down while the composers of grand opera monopolize all the glory, I'm going to print right here a partial list of the decorations which Mr. Sousa is entitled to wear today:

The Victorian Order (English).
Palms of the Academy and Officer of Public Instruction (France).
Grand Diploma of Honor, Academy of Hainut (Belgium).
And enough medals to almost hide the front of his uniform.
(But no whiskers, any more!)

HERE'S TO YOU, JOHN PHILIP!

Herald - Louisville.

From current musical notices we clip an announcement, modestly sandwiched between a Madge Kennedy blurb and the arrival of another London manager, to the effect that, on September 26, Sousa's Band will celebrate its twenty-eighth anniversary with a concert at the New York Hippodrome. May we be there to see and to hear and to preserve the program!

John Philip Sousa, the "March King," has meant a great deal more to American music than the highbrows are willing to allow. It is not alone his waltzes which catch the public ear with as good a right as the waltzes of Strauss, an ear that holds them yet in affectionate memory and is tickled mightily whenever they receive an adequate rendering, it is that, in the course of the many tours upon which Sousa took that incomparable band of his, he introduced to the American public—the general, the popular, the untaught and unguided musically, not the select—excellent programs of good stuff neither too scholarly nor too unconventional, but yet not cheap, meretricious and wholly ephemeral. True, it often happened that, in his zeal for the cause, he included numbers utterly unsuitable to the character of orchestra he carried with him and requiring to be tortured for the purposes of his men. And yet, even there the intention was to be praised and it was impossible not to perceive that pioneer work was being done which, if one was willing to overlook incongruities, one must in common justice concede to be of high value.

All that began somewhere about a quarter of a century since. It was in those days that John Philip was in his most exalted of glories; it was then that his posturings and gambadings sought out those who are all the time demanding something new and inoculated them with music of the right kind against their will. It was worth a day's journey to see him conduct his men with his back turned to them—illustrating unwittingly that line in "Pinafore" that should always be delivered in the same position: "You may judge of my surprise by the expression of my eyes"—and give you a Wagner Vorspiel, or a Brahms Rhapsody, or Delibes' Pizzicato, or even a medley of the operetta most in vogue—"Chocolate Soldier," "San Toy," "Merry Widow," those were scores worth while. It was worth another similar jaunt to note and enjoy the vigor and the artistry with which his men—a body worthy to set by the side of Dan Godfrey's English soldiers or the French "Guides," or our own deservedly famous Marine Band—attended to the business in hand.

Was it "Manhattan Beach" or "The Washington Post" that first brought him fame—and money? We wish we knew, and, since we do not, we hope some kind soul will enlighten us. But it was not long after that we had "The Stars and Stripes Forever" and a new glow was added to the glories won at Manila and at Santiago.

Sousa is twenty-eight years older than he was when he began to sparkle and to coruscate, to pose and to fancy himself. They tell us he has lost nothing of his supreme delight in himself and that his band is kept at as high a level as ever. That's good news. Felicitations, old boy, perennial and prodigious.

MRS. STEPHEN H. JONES
International Celebrity Series

Mrs. Stephen H. Jones

Has the honor to present

Through the courtesy of Mr. Harry Askin, Manager

OF

SOUSA AND HIS BAND

The Children's Hour with Sousa



Lieut. Commander John Philip Sousa, U. S. N. R. F.

Happy Birthday, Mr. Sousa

from the School Children of Duluth, Superior,
Proctor and Surrounding Territory, Principals
and Teachers, and Mrs. Stephen H. Jones.

Matinee Saturday 2:30 P. M., Duluth Armory, Nov. 6

Children's Hour with Sousa

Program

"AMERICA"

1. "Invincible Eagle" - - - - - Sousa

2. SUITE—"Tales of a Traveler" - - - - - Sousa

(a) "The Kaffir on the Karoo"

"The Kaffir girl pipes shrill and clear,
The cow-horn speeds its sound;
From out the darkness, far and near,
The tribal dancers bound.
In groups of eight and ten and more,
They dance throughout the night;
The brown-hued veldt their ballroom floor,
The moon their silv'ry light."
—"In South Africa."

(b) "The Land of the Golden Fleece."

"When Australia smiles with a lover's wiles in
the sun's adoring rays;
Where the harbor's view, like a jewel blue, en-
chants the lingering gaze;
And the lass whose eyes have the dew of the
skies—oh, she shall be his queen;
And the twain shall sport in a golden court,
'neath a roof of chequered green."

(c) "Grand Promenade at the White House."

"Fame points the course,
and glory leads the way."

3. VOCAL SOLO—"Fanny" - - - - - Sousa

MISS MARY BAKER

4. "The Outpost" (new) - - - - - Sousa

INTERVAL

5. A MIXTURE, "Showing Off Before Company" - Sousa

6. (a) HUMORESQUE, "Swanee" (new) - - - - - Gershwin

(b) "Who's Who in Navy Blue" - - - - - Sousa

7. (a) "Songs of Childhood" - - - - - Sousa

(b) "Taps" - - - - - Arthur F. M. Custance

MISS MARY BAKER

"Out of night a bugle blows,
Soft and clear the cadence flows;
Sweeter, stronger, still it grows—
'Taps' is sounding."

"Sobbing low the last note goes;
Now no more the tent-light glows;
Soldiers' life is at its close—
'Taps' has sounded."

NATIONAL ANTHEM

**Children's Program Printed Through Courtesy of
the Glass Block**

JOHN PHILIP SOUSA IS A GOOD SPORT; 1000 MILE HORSEBACK HIKE HIS FAVORITE DIVERSION; HE'S ALSO A GOOD TRAP SHOOTER



Lieut. John Philip Sousa, altho he has passed his three-score years, appears to be more like a man in his early forties, and this youth and vigor can probably be attributed to his love of out-door life and his interest in all healthy out-door sports. Despite his many years of travel and his musical and literary labors he has always made himself find time for athletic activities. "For," says he, "a man who is under the strain of giving one or two concerts a day, conducting a large body of men, is going some, and he must have relaxation, exercise and diversion."

Horseback riding is his favorite recreation. It is not unusual, between his seasons of concert-giving, for him to make horseback hikes of a thousand miles. He and his horse are familiar objects on Long Island for miles about his summer home on Manhasset Bay.

A Record Horseback Ride.

It was shortly before he commenced practice for the New England concert tour on which he has just started, that he completed a horseback ride, accompanied by his daughter Priscilla, which established a new long-distance record for equestrians of either Army or Navy in times of peace. The first forty miles were covered comfortably, when the agile Lieutenant Commander and his athletic daughter reached New Brunswick, Abington, Pa., was the next stop and from there to Philadelphia, a total of fifty miles "all in a gallop" and the second section of the journey was completed.

Wilmington, Perryville, and other highroad stations; thence to Baltimore, to Washington, D. C., to Petersburg and on to Richmond, were the high-spots of the Sousa horseback itinerary which took him yet further into Dixieland, which completed the longest of his many long Spring saddle rides.

Dillingham Stars In Shooting Affray.

Sousa reached Wilmington, Del., in time to participate in the annual tournament of the Kinloch Gun Club

of which he is one of the "high guns." Fred Stone in his new Dillingham play happened to be playing an engagement in Wilmington and as both the March King and the dancing comedian claimed to be the best wing-shot that ever drew down a Charles Dillingham pay envelope, Stone, the Mighty Hunter, challenged the March King for a match at fifty birds, a box of Stogies, a purse of \$100 and the Dillingham Wing-Shot championship of the world.

Sousa accepted the defi with the understanding that the winner should send the prize stogies to Mr. Dillingham and a great gallery of Kinloch crack-shots and excited spectators witnessed the contest.

Lieut. Commander Sousa knocked down 44 and Fred Stone 39 pigeons out of the possible fifty and thus won the Dillingham championship, \$100 in real money and fifty Pittsburgh Stogies. Stone is comforting himself with the thought that it is Sousa and not himself who will have to send the stogies to "the boss." "That's the way it goes," said Fred. "Every time two of his artists get into an argument, Dillingham gets the worst of it."

Gunning With Sousa

Lieut. Sousa, president of the Trap-shooter's League, is the most enthusiastic trapshooter in the amateur ranks. He has made the subject of connecting with the flying disks in mid-air a study, until he is now a recognized authority in the game. Recently in the course of a conversation Sousa was reminiscing and stated a line of facts, also some personal experiences that will unquestionably be of interest to local sportsmen.

"I am the happy possessor of a 2,000 acre preserve in North Carolina, where I put in a great deal of my time during the shooting season. I find the recreation I get afield the most enjoyable and conducive to good health of all lines of sport. When out with my gun, I completely relax, mentally and physically. There is always sufficient excitement and anticipation connected with field

shooting to cause me to forget all business cares and enjoy life. It gives me an opportunity to commune with nature in its different phases. The study of game and habits of same is a most interesting feature of outdoor life."

"Last but not least comes the 'punter,' the ducky who knows the swamps, the trails and the most likely places to find game. He is the type that amuses and disgusts, entertains, then finally wins one's admiration for his simplicity if nothing more. He is agreeable at all times, never venturing an opinion that would in any way conflict with an idea you might advance."

"This is in every way descriptive of punter 'Mose.' We were coming from a duck hunt, headed for my lodge. The water was high and we were in a big ditch with a ridge on either side. 'Mose' made a discovery. There was a marsh rabbit hiding under a small log on the bank. After some difficulty I located the rabbit and immediately started him for rabbit heaven much to the gratification of 'Mose,' who knew he would fall heir to the rabbit. As a matter of fact, if there is anything a ducky loves on this earth outside of 'possum, it is a marsh rabbit (cross between a jack rabbit and a cotton tail.)"

"Before reaching the lodge I killed several rabbits, and after each death 'Mose' had a paroxysm over my elegant shooting. Just before we arrived home, I saw a brace of blue-wing teal coming down wind. They certainly were making time. Just before reaching the boat they divided, one to the right and the other to the left. I shot first right and then left for as fine a double as I ever made in my life. Freightened with satisfaction I turned to 'Mose' for a word of commendation and approval. No comments from 'Mose.' Finally I suggested that I had made a nice double. 'Yes sah, but that shot you made on the rabbit was the greatest piece of shooting I ever saw.' 'Mose' never could be interested in anything but my rabbit work."

Hutchinson Cas Dec 16/19.



TONIGHT!
HEAR SOUSA'S BAND
at CONVENTION HALL
STILL A FEW GOOD SEATS LEFT



HEAR SOUSA AND HIS BAND In Convention Hall TONIGHT!

Then hear the Victor Records by Sousa's Band at

The Music House
JENKINS

Victor Records make fine Christmas gifts.

Remember we sell only the genuine Victrola and have always recommended it because it is the best. The larger profits derived from the sale of other machines has never induced us to change this policy, even when it was impossible to get Victrolas.

We Serve
You Best
Many Reasons.

J. W. JENKINS
Sons Music Co.
HUTCHINSON, KAN.

CARL F. LITTLE,
Manager.
122 North Main St.

MRS. SOUSA DECLINED TO BE INTERVIEWED TODAY

**She Accompanied Husband Here
on Concert Tour—But Says She
Lets Him Do Talking.**

"How does it seem to be the wife of so great an artist? Oh, that would be telling some of my secrets," said Mrs. John Phillip Sousa, wife of the great band director, today, when a News reporter asked her that question.

"I never do any of the talking to the reporters," she continued. "My husband gets all of the interviewing, and that is enough. Besides, I don't have anything to talk about worth while. I have often heard a great deal about the book, 'Wives of Great Men,' but I have never read it. However, I intend to some day, and then perhaps I shall have something to say on the matter."

The reporter felt rather reluctant about letting Mrs. Sousa off so easily, without even getting the viewpoint of the wife of the famous artist, but nevertheless, the said reporter could not help but feel that Mrs. Sousa acted in a very sweet, modest way about not caring to express herself on anything. "But, if I was the wife of so noted a composer and director, I would let the whole world know it," was the opinion of the reporter.

Mrs. Sousa, no doubt, could tell some very interesting and wonderful things about Sousa as a husband, instead of as just a world-famed musician, but it will have to remain a mystery, since she declined to tell her "secrets."

Do the farmers know you sell Victrolas

Our advertising in their favorite farm papers has acquainted them with the pleasures to be derived from having a Victrola. They appreciate the need of a Victrola in their homes, and about the only question with them is where they can get it.

That's where you come in. Let the farmers around you know you are the Victor retailer in their locality, that you are willing to play the Victrola for them at any time, and even to arrange for them to hear the Victrola in their own homes.

Victor Talking Machine Company

The thrill you get as the band goes by!

*- Or hearing the greatest
bands on the Victrola*

How often do you get the chance to hear the mighty brass band of Sousa as it goes swinging past? Once or twice in a lifetime, perhaps. But on the Victrola you can hear it any day—with the same brave inspiration as if the big band was actually marching by.

Not only Sousa's Band, but Pryor's also. And Conway's and Vessella's and the United States Marine Band, the Black Diamonds Band of London, Band of H. M. Coldstream Guards, Garde Republicaine Band of France, Banda de Alabarderos of Madrid—all the best band music of the world.

These famous organizations make Victor Records because their leaders consider them *the best records in the world*.

Victors and Victrolas in great variety from \$12 to \$950. There are Victor dealers everywhere and they will gladly play for you any band music you wish to hear. Write to us for catalogs and name of nearest Victor dealer.

Victor Talking Machine Co., Camden, N. J.

Important Notice. Victor Records and Victor Machines are scientifically coordinated and synchronized in the processes of manufacture, and their use, one with the other, is absolutely essential to a perfect reproduction.

New Victor Records demonstrated at all dealers on the 1st of each month.

"Victrola" is the Registered Trademark of the Victor Talking Machine Company designating the products of this Company only.



This advertisement appears in the August farm papers and reaches millions of farmers in every part of the country—farmers right in your neighborhood.

Woman's magazine

The thrill you get as the band goes by!

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Victrola

Victor Talking Machine Co., Camden, N. J.



SOUSA
and his Band



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If Sousa's Band went marching by!

Wouldn't the thrill of it get you? Wouldn't you drop whatever you were doing to listen to the greatest band in all the world? The chances are you will seldom see Sousa's Band, but you can *hear* it every day, if you wish to! Sousa on the Victrola is the same as Sousa marching by—all the fire and dash and peculiar rhythm which have crowned him the world's March King. The Victrola brings you Sousa and the leaders in *every* branch of music and entertainment. They make Victor Records exclusively!

Victors and Victrolas \$12 to \$950. Victor dealers everywhere.

Victor Talking Machine Co., Camden, N. J.

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