

SA HERE WEDNESDAY

When Lieut. Commander John Philip Sousa comes to New Haven Sept. 26, for a matinee and evening concert, on this, his 31st annual tour, he will have with him, among other soloists, John Dolan, considered by many critics and musicians, the best cornetist in America. If not the best in the world, Mr. Dolan has all the qualities of an artist, and, though the

cornet is considered one of the most difficult of band instruments to master, he executes the most difficult selections with the greatest of ease, and his tones are a joy to his hearers. He is the consummate master of his chosen instrument, the solo and concert cornet.

Other soloists appearing with Sousa's band this year are Miss Marjorie Moody, soprano; Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; Miss Rachel Senior, violinist; Meredith Wilson, flute; William Kunkle, piccolo; John P. Schueler, trombone; Derick W. Bayers, saxophone; Joseph de Luca, euphonium; William Bell, sousaphone; and George Carey, xylophone.

Tickets are on sale at M. Steinert & Sons Co., 183 Church street.

## SOUSA AND HIS BAND PLEASES BIG CROWD

### Two New Marches and Other Novelties Performed

Sousa and his band proved that they are as popular as ever by playing yesterday afternoon and evening in Symphony Hall to crowded houses and strenuous applause.

Two new marches and other interesting novelties were featured in the two programs, but for many listeners the great thrill came when "Stars and Stripes Forever" was given as an encore and the front of the stage was lined with players hurling the tune out into the audience.

"El Capitan," "High School Cadets," "Semper Parvulus" and "Solid Men to the Front" were among the old favorites offered as encores. The audience greeted each of the familiar marches with outbursts of clapping as it began.

At both concerts "Rameses," by Alexander Steinert Jr. of Boston, was given as an extra piece. It is effective, light music, more remarkable for harmonic and instrumental color cleverly employed than for melodic invention.

An encore that caused chuckles of glee at each concert was "Mr. Gallagher and Mr. Shean," with "Drink to Me Only with Thine Eyes," and "Yes, We Have

No Bananas" introduced into the instrumental dialogue, and numerous judicious bits of rumbles from the brass instruments in the band.

To the musician the most interesting new piece was Ernest Schelling's "The Victory Ball," composed for symphony orchestra. Schelling's musical interpretation of Alfred Noyes' poem puts the men killed in the war have felt if they could have witnessed the Armistice Day and other celebrations of the victory.

Mr. Schelling's music is original, and much of it deeply moving. It is the best work of his yet heard here. Sousa's genuine devotion to American music is again shown by his venturing the first performance here and in many other cities of so serious and complex a piece as "The Victory Ball."

For the rest, the two concerts were not much different from those offered in former years. Sousa himself supplied, either as arranger or as composer, the most spirited and tuneful of the pieces on the two programs. He conducted with vigor and precision, and his men obeyed his slightest wish.

Once or twice a hint of dull routine crept into the playing of hackneyed pieces, particularly in the evening, when the performers must have been tired. Sometimes the cornets among other instruments might have kept down a bit to advantage. The excellent acoustics of Symphony Hall made the fortes often unpleasantly loud.

Marjorie Moody, well known here as a coloratura soprano, sang a solo and several encores at each concert with her accustomed fluency and feeling. In the afternoon Rachel Senior played Sarasate's "Faust," Fantasy, and as an encore "Trauermet" by Schumann, in a fashion that proved her an accomplished violinist.

The members of the band offering

solos, John Dolan, cornet; George Carey, xylophone; Meredith Wilson, flute, and Winifred Bambrick, harp, were each deservedly encored. But to Sousa himself went the lion's share of the applause, and a huge basket of flowers handed up to the stage by an usher at the evening concert.

## SOUSA'S CORNETIST, CONSUMMATE MASTER

When Lieut. Com. John Philip Sousa comes to Bangor for two concerts on September 19, on his thirty-first annual tour, he will have with him, among other notable soloists, John Dolan, considered by many critics and musicians, the best cornetist in the world. Mr. Dolan has all the qualities of an artist, though the cornet is considered one of the most difficult of band instruments to master, he executes the most difficult selections with the greatest of ease, and his tones are a joy to his hearers. He is the consummate master of his chosen instrument—the solo and concert cornet.

Other soloists appearing with Sousa's Band this year are Miss Marjorie Moody, soprano; Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; Miss Rachel Senior, violinist; Meredith Wilson, flute; William Kunkle, piccolo; John P. Schueler, trombone; Joseph de Luca, euphonium; William Bell, xylophone.



JOHN DOLAN,  
Cornet Soloist, Sousa's Band.

## Drummer Has Soul of an Artist



SOUSA SAYS "GUS" HELMECKE WHO BEATS THE BIG BASS DRUM, IS GREATEST IN THE WORLD.

The greatest bandmaster in the world without doubt is Lieut. Com. John Philip Sousa, who brings his famous band to Lewiston and Augusta on Sept. 20, evening and matinee. The greatest bass drummer in the world, on the authority of no less an authority than Sousa himself, is August Helmecke, who with his big bass drum for the past fifteen years has been going up and down the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches.

Several years ago, after much experimentation, Sousa had made for Helmecke what is believed to be the largest bass drum in the world. As everyone knows drum heads are made from the skins of animals and are susceptible to weather conditions. Wet weather or excessive humidity even when there has been no rainfall causes the pores in the skin to fill with moisture, dulling the sound of the drum. Temperature changes or extremes of temperature frequently cause drum heads to split. The manufacturers were told to spare no expense in evolving the kind of drum head which would be most likely to withstand the rigors of a Sousa tour. They found that a zebra skin was the thing they wanted. So they watched the fur and skin markets of the world for a year or more until the desired skins were obtained. Then the drum was made and Sousa received it and a bill for \$3,500. But the zebra skin drum heads have withstood a dozen tours. In Vancouver and Palm Beach in rain and sunshine, Helmecke's big drum beats true.

There is a story behind the cymbals with which Helmecke punctuates the Sousa marches. Several years ago Helmecke visited China. There Li Hung Chang, the famous Chinese statesman presented him with the cymbals. They had come from Manchuria and had been the property of a Manchurian executioner who on execution days by crashing them together announced that he awaited the condemned.

"The average layman does not realize the importance of the bass drummer to a band," says Sousa. "He has a general idea that the success of the band lies primarily in the trumpet, trombone and clarinet sections. I sometimes think that no band can be greater than its bass drummer, because it is given to him,

more than to any person except the director to reflect the rhythm and spirit of the composition. Marches primarily are written, to be marched to. One does not march to trombones, the trumpets or the clarinets but to the bass drum. And no one who has watched and heard Helmecke with my band playing a march will differ with me when I declare that my bass drummer has the spirit and the soul of a great artist."

When Helmecke is not touring with Sousa, he is a member of the orchestra of the Metropolitan Opera House in New York.

## SOUSA'S BAND DELIGHTS BOSTON

### Diversified Program Heartily Applauded

When Sousa's band comes to town it is an occasion for the entire family to celebrate, and to judge by the attendance and applause at Symphony hall yesterday afternoon, at his first concert of the season, they all did. There was the usual sprinkling of Sousa marches and waltzes, played with the dramatic precision and lack of flourish that are peculiarly his own. In addition to a program of nine numbers, there were 13 encores, ranging from Alexander Steinert, Jr.'s, "Rameses" to "Yes, We Have No Bananas."

The program opened with "The Indian," a rhapsody by Preston Ware Orem, from the Indian themes discovered by Thurlow Lieurance. It is a dramatic piece, based on a recurrent theme in a minor key, and closes with a veritable tour de force, of which Sousa made the most.

Mr. John Dolan's cornet solo, "Cleopatra," by Demare, was much applauded, as were the solos by Miss Moody, Mr. Carey and Miss Senior. Sousa's portraits, included in "At the King's Court," are exquisite short characterizations, and in quite a different mood from the Sousa of martial fame.

"The Victory Ball," Schelling's latest work, a fantasy based on the poem of the same name by Alfred Noyes, was the most interesting thing on the afternoon program. A horrible, disjointed fantasy of dead men watching the "Victory Ball," with the strains of the dance repeated in caricature in the minor mode, it suggests Rimsky Korsakoff's diabolical orgy, "Moonlight on Mount Triglav." By a curious bit of irony, the encore was "Solid Men to the Front," with an added interpolation of pistol shots to increase the tension.

The only new number was Sousa's march, "Nobles of the Mystic Shrine," that is very good Sousa. The most applauded number was the medley of old and new dance tunes, "strung together by Sousa," some semi-classical, some jazz, but all of them popular, with a recurrent Gallagher and Shean dialogue in the trombones. The program ended with Percy Grainger's folk tune, "Country Gardens."

## Sousa's Band

One of the outstanding features of the Sousa's band program in Mechanics hall, afternoon and evening, Sept. 22, is the solo by George Carey, xylophonist, who is acknowledged the world's master of this instrument. Carey's xylophone cost \$5,000. He gets more music out of it than seems possible to do. Last season he played an elaborate selection and for an encore played the famous "Humoresque" with a most artistic finish. This season he will play Chopin's nocturne and waltz, most difficult number for a xylophone.

This is but one of the really artistic things that Sousa will give the Worcester public. He has a dozen soloists, including Rachel Senior, one of the newest of the violin playing favorites, and Marjorie Moody, "Shadow Song," Winifred Bambrick will play a harp solo. There will be other solos and there will be some of the new Sousa compositions including his Indian suite and the new march "Nobles of the Mystic Shrine," which was a feature of the band selections at the recent Shrine convention in Washington. But it is the encores the public waits for, when Sousa gives his baton that, old familiar swing and starts the band of 100 pieces playing the old time marches, "Cotton King," "Stars and Stripes Forever," "El Capitan," and a dozen others.

Tickets for both concerts are now on sale at Steinert's and there is a special attraction for school children at the matinee concert.

Mechanics Hall

## SOUSA'S CONCERT TO BE EXEMPT FROM TAX

### National Navy Club, Which Sponsors Recital, Received Word From Internal Revenue Folk.

The National Navy Club under whose auspices Lieutenant Commander John Philip Sousa, the bandmaster, will give his annual New York concert at Madison Square Garden on Sunday night, October 7, has received notice from the Department of Internal Revenue that the tickets for that concert will be exempt from Federal tax.

The proceeds from the concert will go to the building fund for the new clubhouse on Park avenue, near Fortieth street, which is to be a permanent "home ashore" for the men of the United States Navy and the United States Marine Corps. The organization of which former Assistant Secretary of the Navy Franklin D. Roosevelt is president, has maintained a clubhouse since 1917 at 15 East Forty-first street.

Although the concert is for a welfare cause with a public appeal Sousa has insisted that the scale of prices must not be advanced over that in vogue for his last several concerts at the Hippodrome. The prices, as a matter of fact, will be lower, due to the fact that war tax was collected upon the tickets for the Hippodrome concerts.

About 12,000 tickets will be placed on sale at Madison Square Garden and the Hippodrome, which has been designated as an uptown ticket office, on Monday, October 1.

## FINDS GENIUS IS RARE

### Sousa, in School Talk, Says One Musician in 1000 Is Artist

"Only one-tenth of 1 per cent of persons who adopt music for a profession or career are geniuses, or gifted with that proportion of genius which will make them real artists," declared John Philip Sousa, in an hour's lecture to the pupils of the Abington High school, yesterday.

"Of every 100 musicians in the country," said he, "at least 75 per cent are just about good enough to hang on to their jobs by their teeth. Fifteen per cent have a real liking for music and evidence a proficiency which puts them in the passable list. Nine and nine-tenths per cent are really adapted to music—they are good. But the slim minority—one-tenth of 1 per cent—constitutes the sum total of those who are the real artists, the real geniuses."

He compared the study of music in schools in the West with the schools of the East, and his comment indicated that the West "had something" on the East.

"Western schools," he said, "in many cases have made music one of the major studies, have lifted it above the elective studies."

From March 1 to September 1,

John Philip Sousa's march, "Stars and Stripes Forever," is the largest selling composition of any description in the world. To date more than 2,000,000 copies of the music and 5,000,000 talking machine records and piano rolls have been sold.

## SOUSA'S BAND OPENS SEASON

### Schelling's Fantasy, "The Victory Ball," Played

BY OLIN DOWNES

The testimony, by numbers and applause, that his audiences gave John Philip Sousa and his band yesterday afternoon and evening in Symphony Hall must have warmed the heart of the famous composer and bandmaster. In turn, the music written or interpreted—or both—by Mr. Sousa, and especially when he conducted his own marches, brought the particular thrill that only these compositions bring to the hearer.

Was it the fresh ears of the opening of the concert season, or was it a particularly felicitous afternoon for leader and players which impressed one so with the fullness, clearness and brilliancy of the instrumental tone?

This writer, at any rate, was impressed anew with the sonority and effectiveness of scoring, and the manner in which Mr. Sousa's band, when it so desired, emulated the tone colors and often the most sensitive distinctions in shading of the orchestra.

Nor would the effect have been the same without Mr. Sousa's characteristic manner of conducting, the "pep" of his gestures, the swinging arms which once persuaded a doubtful bank cashier in South America that this was indeed John Philip Sousa and none other, whose check was passed him to be cashed.

Mr. Sousa not only produced a new march of his own, "Nobles of the Mystic Shrine," and other new medleys, and compilations he had scored, but introduced for the first time here Ernest Schelling's fantasy, originally for orchestra, "The Victory Ball," and played as an encore the piece of Alexander Steinert's "Rameses."

Schelling's music is inspired by the bitter poem of Alfred Noyes, in which the ghosts of those who died on the battlefields comment satirically as they watch the dancers at the Victory Ball. The piece savors of modern Russian composers in the introduction and in other spots. It has, however, effective places—the introduction, one of the dance tunes, and the final ghostly crescendo and decrescendo—the dead filing away to the chant of the "Dies Irae," and the final, eerie trumpet, blowing "Taps."

## Sousa Band

Wagner's "Tannhauser" overture will be the opening number in all of the concerts given by Lieut. Com. John Philip Sousa and his band this season. Sousa, who has characterized Wagner as the greatest composer the world has known, was the pioneer in the introduction of the Wagnerian music in the United States, although that fact is not generally known.

"Wagner's music is full of the red blood of melodrama," Sousa said recently. "I have played it until it has become as popular over the country as selections from musical comedy. I played music from 'Parsifal' ten years before the opera was presented at the Metropolitan Opera House in New York. If I were to set forth to educate a brand-new public in music, my text book would be Wagner. As a musical dramatist, he is easily the giant figure in the musical dramatists' group, and as the drama vivifies and condenses a story into an easily assimilated tabloid of time, as Wagner's works are the works for the missionary."

Sousa will give two concerts here on September 26 at Woolsey Hall. Tickets on sale at M. Steinert & Sons Co., 183 Church street.



24 1923  
**SOUSA ON ANNUAL TOUR**  
Tells of Trying to Get Musician  
Raise From Former Secretary of Navy.

24 1923  
Sousa, who is now on his thirty-first annual tour with his band, has many interesting and amusing reminiscences of his experiences during his long career before the public. He takes a delight in telling a story about Benjamin F. Tracy, who was Secretary of the Navy under President Benjamin Harrison. Sousa, who comes to Syria Mosque October 13, was then director of the United States Marine Band, and for several months had been trying to secure more money for his musicians, whom he felt to be underpaid. One day he called upon Tracy, and the talk turned to a young cornettist whom the Secretary had noticed. Hoping to help his cause Sousa encouraged

the conversation, and after Tracy had sufficiently praised the young musician Sousa said: "Mr. Secretary, that young man's pay, with all allowances, is not more than \$65 a month. He is a model young man. He neither smokes nor drinks. He does not have a single bad habit and I think he should have more money." Sousa waited hopefully for a favorable reply. "Well," remarked the Secretary dryly, "if he has no bad habits, I don't see what he wants with more money."

Elizabeth Man Is Missing

**SOME SOUSA RECORDS**

Lieut. Com. John Philip Sousa, the famous bandmaster who comes to Woolsey hall on Wednesday, Sept. 26, matinee and evening, has participated in many record-breaking events during his long career at the head of the band which bears his name.

Sousa's greatest audience consisted of 70,000 people, and was assembled at the American league baseball park in New York, in April, 1923. Sousa was invited to conduct the band for the flag raising which officially opened the huge stadium to the public.

The greatest band ever directed by Sousa consisted of 6,282 pieces. It was composed of the massed bands of Shriners from all sections of America, assembled in Washington for the national convention of the order, in June, 1923. The first selection played by the huge band was the new Sousa march, "Nobles of the Mystic Shrine."

The greatest day's business ever done by Sousa and his band, was in Cleveland, Ohio, September 30, 1922. The receipts amounted to \$17,778, a world's record for a single day for any musical organization.

The most successful of all Sousa compositions, judging by sales, is his march, "Stars and Stripes Forever." To date, more than 2,000,000 copies of the music, and more than 5,000,000 copies of the talking machine records and piano rolls have been sold. It is the largest-selling composition of any description in the world. Tickets are on sale at M. Steinert & Sons Co., 183 Church street.

**SOUSA TO BRING BAND TO CANTON**

Will Give Two Concerts  
In Auditorium  
Nov. 13.

Lieutenant Commander John Philip Sousa and his band, numbering 100 members and ten soloists, will give two concerts in Canton on the afternoon and evening of Thursday, November 13, according to announcement made Saturday by Ralph D. Smith, who will have charge of the local management for the concerts. This will be the largest organization which Sousa has ever carried on a tour.

Smith said that he learned that this will be the last tour that this organization will make in the middle west for three more seasons. At the close of this season's tour the band will make an extended trip through Mexico, Central America and South America.

The afternoon concert will be for school children. Both afternoon and evening programs will be made up of band selections and solos by instrumentalists and vocalists. Sousa will conduct both afternoon and evening concerts. Large audiences have greeted his organization in every city which it has played on the present tour.

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Sousa will give two concerts here on Sept. 26th, at Woolley Hall. Tickets on sale at M. Steinert and Sons Co. 183 Church street.

**Sousa's Band Here Tomorrow**

Wagner's "Tannhauser" overture will be the opening number in all of the concerts given by Lieut. Com. John Philip Sousa and his band this season. Sousa, who has characterized Wagner as the greatest composer the world has known, was the pioneer in the introduction of the Wagnerian music in the United States, although that fact is not generally known.

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Sousa will give two concerts here on Sept. 26, at Woolsey hall. Tickets on sale at M. Steinert & Sons Co., 183 Church street.

**LARGEST SOUSA BAND WOOLSEY HALL TUESDAY**

The instrumentation of Lieutenant Commander John Philip Sousa's band for this his thirty-first annual tour calls for 88 men, exclusive of soloists. This is the largest band which Sousa ever has taken on tour. Sousa's men receive salaries larger than those paid to any other group of instrumental musicians in America, and the result is that each band to a striking degree is made up of men who have been with him for many years, thereby absorbing to the greatest degree the Sousa ideals of music. Here is the instrumentation of this season's band:

Two piccolos; five flutes; two oboes; one English horn; fourteen solo clarinets; six second clarinets; six third clarinets; two bass clarinets; one alto clarinet; two bassoons; one contrabassoon; two saxophones; eight saxophones; six cornets; four trumpets; five french horns; five trombones; four baritone; six tubas; four drums; one harp and one xylophone. Sousa will play at Woolsey hall New Haven, tomorrow September 26, matinee and evening.

**SOUSA'S BAND**

(1) A insists that John Philip Sousa and his band played at the Harding memorial exercises on City Hall plaza in this city. B claims that Sousa's first appearance in Worcester this year is on Sept. 22. Who is right? (2) To settle an argument, will you please tell me what band played at City Hall during the Harding memorial exercises. (1) B is right. (2) Crosby's Military Band.

**SOUSA'S BAND IS COMING HERE**

John McGrath, business manager for John Philip Sousa, the premier bandmaster of the country, is here today making arrangements for the appearance of Sousa's Band in the Palace Theater October 14.

There are one hundred musicians, including 16 soloists in the band. The band is on its 31st annual tour and it will place 268 cities, throughout the West, Canada and Cuba.

**SOUSA PICKS OUT GALLAGHER, SHEAN**

**Noted Composer Selects Popular Song for Annual Humoresque.**

John Philip Sousa, whose band will be at Foot Guard hall Thursday for matinee and evening concerts, annually selects a popular song on which to found a humoresque for his concert program.

Last season he fixed on "Look for the Silver Lining" and so popularized that hit that thousands of copies were sold all over the country after the song had apparently had its vogue.

This year he has picked out "Mr. Gallagher and Mr. Shean" and has arranged it that it has taken on a new appeal and has enjoyed a revival of the immense popularity that the song enjoyed a few months ago.

Season after season Mr. Sousa has helped make other men's music popular. Year after year, in making up

his programs, Sousa has taken over for transcription and adaptation one or two or more tunes by other composers, has played them the length and breadth of the land, and has given to them a vogue not otherwise easily to be obtained in the brief period through which a song holds the affections of the general public.

"Of course," the March-King explains, "I never touch a tune that carries copyright without the consent of the composer or his assignee, even when the tune is held by other showmen to be everybody's property for the taking. I don't care to have my own music used without my consent; and I have like respect for the compositions of others."

If Hartford follows the lead of other cities, where the Sousa band has played this season, Foot Guard hall will hold capacity audiences Thursday afternoon and evening; the current tour has so far been a signally successful one with record gatherings at all concerts.

The matinee at Foot Guard hall is arranged with special reference to the school children of the city that they may be afforded an opportunity of hearing this famous musical organization. Tickets are now on sale at Sedgwick & Casey, Inc., corner Asylum and Trumbull streets.

Slot machines now dispense daily insurance policies for a nickel.

**TREAT FOR MUSIC LOVERS TOMORROW**

**Sousa's Band and Soloists Give Two Programs**

People who are musical and like good music have something coming to them tomorrow afternoon, for Sousa and his band of 100 pieces, including a dozen soloists, are to give two programs in Mechanics Hall under the direction of Albert M. Steinert. Tomorrow afternoon there is a special price for school children and several numbers that will appeal to them. Both programs include some of the most popular music that is being heard today, some of Sousa's compositions, some of it semi-classical, some of it dance and jazz, "strung together by Sousa," including

ing recurrent themes of "Mr. Gallagher and Mr. Shean" and "Yes, We Have No Bananas," and some of it the famous Sousa marches. Few there are who are not familiar with a Sousa march and many will be played tomorrow for encore numbers. Several of the new Sousa suites are to be played, and of the most pretentious numbers there is Schellberg's "The Victory Ball," a weird thing that has the critics talking a lot just now, just because Sousa is playing it; "The Indian," another semi-classical number, the new Sousa suite, "Portraits at the King's Court," the collection of dance and jazz music, "On With the Dance," by Sousa, and his new march, "Nobles of the Mystic Shrine."

For soloists Sousa brings Marjorie Moody, soprano; John Dolan, cornetist; George Carey, the world's greatest xylophonist; Winifred Bambrick, harpist; Meredith Wilson, flutist, and Rachel Senior, violinist. Carey will play on the xylophone, Chopin's Nocturne and waltz, a selection that will stand out as a feature of the program. Marjorie Moody sings

Myerbeer's "Shadow Song" from "Dinorah," and Rachel Senior plays a "Faust" fantasy. John Dolan plays Demere's "Cleopatra" and Bellstedt's "The Centennial."

**Sousa to Play One of 20 Bills Here**

"When I first started out at the head of the band which bears my name, I had trouble in putting together my second or change-of-bill program. Ever since 1899, I have always had 20 programs at least in readiness."

This statement was made by John Philip Sousa, the composer-bandsman, in the course of an interview on his career in general and on the work of holding in readiness a band of between 80 and one hundred trained instrumentalists.

Sousa and his famous band will come to the Stratton Theatre Tuesday evening, Oct. 2.

**Sousa Guest of York Kiwanians.**

Announcement has been made that Lieutenant Commander John Philip Sousa will be the guest of the York Kiwanis Club at the noon luncheon to be given in the Colonial Hotel on Friday, October 5, on which date the band will give two concerts in the York High School under the auspices of the Athletic Association of the High School.

**SOUSA'S BIG BAND COMING SATURDAY**

**Offers Programs Replete With Solos and Marches**

This is the year that Sousa and his band makes a transcontinental tour. It is in every sense a transcontinental tour for Boston is his farthest point to the northeast and Portland, Ore., will be his farthest point to the northwest. He is to be there New Year's day. His farthest point to the southwest is San Antonio, Tex., and his farthest southeast point is Miami, Fla. His band will be heard during the tour by upward of 2,500,000 persons, a greater number of people than the total number of patrons of the famous Hippodrome for a single season. Worcester is included in this itinerary, for Albert M. Steinert booked him for Mechanics Hall Saturday afternoon and evening and two of his up-to-date concerts are to be given.

**SOUSA'S MARCH THEMES.**

For almost a generation now, Lieut. Com. John Philip Sousa, the famous bandmaster, has gone about his self-imposed task of providing the nation with its marches, and their titles as facile and as vigorous

as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history and Sousa responds with a march, and down through the years, in history, national expansion, or in fad and fancy, since the eighties, Sousa has recorded American history in music.

The earliest of the Sousa Marches was "The High School Cadets," written in the eighties and sold for \$25. It was written when the high school, as now instituted, was just coming into being, and it has been marched to by thousands of high school students throughout the United States. Then came "The Washington Post," dedicated to the newspaper of that name in Sousa's home city.

This season Sousa again finds his inspiration in current history. In Washington, in June, during the national convention of Nobles of the Mystic Shrine, President Harding made a plea for fraternity as one of the driving forces in modern American life. And Sousa responds with his new march, "Nobles of the Mystic Shrine."

Sousa will be heard on September 26, matinee and evening at Woolsey hall, New Haven. Tickets are on sale at M. Steinert & Sons Co., 183 Church street. Orders taken at Fernley's Music Store.

Interpersed with the regular program are numbers by John Dolan, cornetist, Marjorie Moody, soprano, George Carey, xylophonist, Rachel Senior, violinist, Winifred Bambrick, harpist, Meredith Wilson, flutist, and several others prominently in solo work in the band selections.

Seats for both concerts are on sale at Steinert's.

**SOUSA AND HIS BAND HEARD AT OLYMPIA**

Sousa and his band, brought to New Bedford for their annual concert by M. Steinert and Sons, gave a concert of the usual high standard in the Olympia theatre yesterday afternoon. The March King is growing older but his work is ever fresh and mellowed by fine artistry.

The orchestra was occupied almost to capacity by an audience that cheered the dull day with the usual well-made programme embodying spirit, poetry and precision. Last year the glorious September afternoon lured motorists—to the result of a scattered floor. The so-called "gallery" over the stairways was apparently sold out yesterday—a test of a real desire to hear acceptably rather than be seen.

There were many happy faces in that throng up there, each striving to his favorite march, lyric or lullaby, minute popular craze. It must be recorded that a storm of applause greeted and followed "G. & S." a rhythmic rather than a syncopated version. The "Gallant Seventh" seemed the perfection of Sousa's swinging march form—poised to the exact turn of a hair.

It was unfortunate the "Indian Rhapsody" opened the programme, for the crowds that swooped down on the ticket office at just 2:30 made, despite a quiet attentive attitude while standing through the number, some distraction from the lovely themes carried by oboe and flute.

Besides "The Victory Ball," Ernest Stelling's sardonic score which Sousa is introducing as the chief feature of this tour, a deep impression was made by the beautifully harmonized accompaniments for the solo players. Mr. Dolan's legato and mellow effortless cornet tones rose against a poetic, exquisitely shaded background. Mr. Carey at the xylophone produced a flawless tone that glorified the non-existent bananas, while his rendering of the Dvorak "Humoresque" was accorded breathless attention.

We regret some doubt as to which of the encores was the "Rameses" of a son of the House of Steinert. It probably came, in interesting pomposity, after the set of "Portraits," Looking for a trace of 18th century style in the "Countess," etc., we failed to recognize one of the new encores.

It is a pleasure to record the fine vocalism of Marjorie Moody. Last year, she was hampered by a cold, in the Olympia concert. Heard in the soprano role of Sir Arthur Sullivan's "Dreams of Gerontius" in a People's Choral Union concert in Symphony Hall later in the season she charmed by the pure legato sincerity of her reading. Though her "Dinorah" aria of yesterday lacked the required archness and variety of phrasing, the crystalline quality of her voice and the runs in true line with the reeds were very admirable.

Miss Rachel Senior exceeded expectations. A charming type with a fine feeling for color in her soft violet dress bordered with orange and blue-violet beading, her blonde beauty showed well against the scarlet and black of the conductor's stand. She has poise, a warm tone, a delicate sense of rhythm and phrasing. Her playing of the Kermess music in the "Faust Fantasia" gave it a romantic swing rarely heard in the opera. It would be interesting to hear Miss Senior in a programme of her own.

Miss Baird's harp was heard in lovely blend with the violin.

Shelling's "Victory Ball," founded on Alfred Noyes's grim poem, "The Victory Dance," in the Saturday Evening Post of June 19, 1920, received an intent and intelligent hearing. Opening with studied dissonance, the music of the modern dance rises and falls blatant, mad, riotous. There is an impressive use of the "dies irae," so strikingly employed by Liszt in his "Dance Macabre." Voices out of the tangle shrill and cry for more. Then a ghostly drumming behind the scenes brings vividly to mind the John Singer Sargent small nocturne in oil, "On the Road," that has hung for some years in one of the long galleries of the Boston Museum of Fine Arts. The phantom company is strongly suggested. To the final "Taps" the composition held the audience.

Like a break in the clouds, the brief light and color of Percy Grainger's "Country Gardens" came with its glissando slant of sunshine.

The announcement on the programme that Steinert will bring here Zimbalist, Gluck and Schumann Heink inspires a prayer for the success of such concerts, a project abandoned last year.

A. C. R.



new under Conn 9/24/23

## The Distinguished Guest

By FREDERICK P. LATIMER

JOHN PHILIP SOUSA comes to town on Tuesday with his band. Ta-da-da-da-da-a-da, and then some! There has never been a band of musicians who have "ta-da-daed" in quite the manner of Mr. Sousa's organization, particularly in the old days, when it was the first to catch the inspiration of this remarkable man and then made his moving compositions internationally famous.

This manner is difficult to describe. It consists of a rollicking swing and snap—and so much more that we waste words attempting further definition. Happily, everybody knows what we mean, if few realize how much we mean.

Mr. Sousa hasn't the faintest appreciation of what a great man he really is. Neither have we. The subject is too big. You can't visualize it.

This individual person, through the contribution of his individual genius, enlivened millions and touched to emotions of exaltation the hearts of untold thousands of people dancing or marching on innumerable occasions to the beats of his.

There is a pep in the American way of life tuned to a more care-free melody, a swifter rhythm and a stronger stride than that of any other nation under the sun. Somehow or other, John Philip Sousa managed to put this pep into his marches as no one had before him, or ever will again. He did not invent the pep, but he invented the way to put it in, and on this account exhibited an originality of the highest class. There were marches, to be sure, before him. Hail to the Chief, Marching Through Georgia, Dixie and their ilk, were wonderful pieces. So were others from abroad. But Sousa could take any of them and give it a coloring of vivacity and dash of fire utterly new. And when he brought out that inimitable standby of the American parade ground, Semper Fidelis, he gave us a perfect, a priori type of martial music for the manhood of his day and land.

We love the old Second Connecticut, a grand, crashing march, which Mr. Sousa did not write, although it pays him high compliment of emulation.

But Semper Fidelis is our favorite. To get it best, one should be a young man in uniform, "clipping it" "company front" past the governor and the reviewing officers, and all the boys' best girls; when the captain sings out, "eyes right!"—the top sergeant in the rear bellows majestic cuss words—you straighten out the line, lift your head to the skies, push out your breast, and listen to the massed drums and gles rolling out the tremendous message of John Philip Sousa to United States of America!

Cold words can't begin to tell what you feel—what a lift of spirit is with that message.

Musical Courier Aug 1

Somewhere always is telling the world that comic opera isn't what it used to be. Oh, yes, it is, and it one sits through any of the revivals of the old time works in that form the reason why they do not appeal to the present generation is easy to discover. Nothing reflects its own period more perfectly in humor and music than a comic opera. For one thing, the polka, two-step, minuet, gavotte, quadrille, all have been relegated to the dust bin of oblivion as active dances. The waltz is alive merely on sufferance and as an occasional change from the one-step and fox-trot. Furthermore, the element of novelty is lacking in works long and familiarly known and it is only natural that present day composers should avoid copying the forms of the past and endeavor to devise new ways and means of entertaining the theater going public. A comic opera or operetta, no matter how well made or received, is not in itself an enduring form of art. In Europe, Johann Strauss' Fledermaus and Gilbert and Sullivan's Mikado are perhaps the most lasting of the light operas. In America Robin Hood holds that position. Offenbach's operettas once swept the boards of the world's theaters; today only a few persons are able to name his works. Gence, Suppé, Milloecker, all were idols in their time. Lehar, Fall, Eyssler, Kalman, later lyrical heroes in the field, still are writing actively but the market for their pieces is a lessening one. In this country only old timers remember Morse, Kerker, Englander, leading melodists of a quarter of a century ago. The present moment here has Victor Herbert and John Philip Sousa—they refuse to grow old or to become obsolete—Kern, Berlin, Hirsch, and a dozen lesser lights, and their combined output of music is tuneful, rhythmically and harmonically attractive and assuredly suited to the dances of our day and to the song styles which the natural process of evolution in popular music has brought into vogue. As for the quality of the wit in the comic operas of other days—always excepting Gilbert's airy classics—it is dignified, worthy, impressive, even if a trifle moth-eaten in spots—altogether like grandfather's indispensable old Prince Albert coat. As for the wit in the 1922-23 light operas—beg pardon, now we are beginning to become senile. What we should say, is that the "gagging" in the revues and musical comedies of today is all right for those who like it and that kind crowd the theaters of this land. They buy the song and dance hits and are happy. So are the publishers and the composers who own the best sellers. The only sour faced gentlemen are the composers who used to turn out the best sellers. They must resign themselves to the thought that they are the victims of time and circumstance, the pompous purveyors of an art that never stands still (and in the end grinds all its devotees into atoms if it does not make them into millionaires) the art of pleasing the public.

### SOUSA BAND TO PLAY

One hundred artists and soloists will be presented by John Philip Sousa at a concert which is to be given in Irem Temple on the night of Tuesday, October 9. This will be one of the finest music treats of the Fall and Winter season.

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LEWISTON JOURNAL, ILLUSTR

## March King and Electrical Wizard.

Mr. Sousa Gives Interesting Sidelights on Thomas A. Edison.— Finds His Rhythmic Sense More Highly Developed Than Melodic Sense.—Many Contradictions in Musical Sensibilities of the Inventor of Edison Phonograph.



SOUSA AND EDISON

INTERESTING sidelights into the musical nature of Thomas A. Edison, perhaps entirely unknown to American people, were revealed recently to Lieut. Com. John Philip Sousa, the famous bandmaster. Sousa was invited by Edison to come to his laboratories at Orange, N. J., for a conference over some plans which Edison had drawn up for industrial music—the organization of musical units—among the employees of his various enterprises. He was invited because of his experiences in the greatest musical organization ever attempted in America, the training of several thousand bluejackets at the Great Lakes Naval Training Station, during the World war.

"Mr. Edison, of course, does not pretend to understand technique of music," said Sousa, "and his viewpoint, therefore, might be that of any other individual who has no particular training, but rather a natural appreciation of musical values. He rather shocked me by the statement that of all the waltzes he had read during his career, but four were of particular significance to him.

"He also surprised me by the statement that of all the records made by his company, the best-selling song was a rather old-fashioned melody entitled 'Take Me Home Again Kathleen.' As is generally known, Edison is rather deaf, and it struck me as a coincidence that the old song is also the favorite of another great genius, who is also deaf, Walt Mason, the prose poet, whose prose jingles appear every day in several hundred American newspapers. Like all persons who have been deprived of a portion of their hearing, Mr. Edison has been recompensed with a remarkable sense of rhythm, and I think that his real appreciation lies in his sense of rhythm rather than in his melodic sense.

"Naturally, our talk turned to present-day musical tendencies, and that means to a discussion of jazz music, which everyone knows is noise with rhythm, if not melody. He remarked that he had in his laboratory a device by which it was possible to play a record backwards, and smilingly he remarked, 'jazz doesn't sound so bad that way.' I earnestly urged him to get his device upon the market at once and suggested that it be done on a Henry Ford scale of production.

"I asked Mr. Edison what sort of music he would write if he ever decided to compose, and he promptly responded that he would write melody. This was another surprise because with his sense of rhythm, it seemed natural that he would write music which would be entirely independent of the E string. Since more love—sensuous as well as body, it must be admitted—has been told in the E strings than has been written in all the books in the world, I confess myself unable to classify Mr. Edison's musical nature in any way but under the general head of 'unorthodox.'

"Whatever the nature of Mr. Edison's musical theories, it must not be forgotten that Edison thru the invention of the talking machine has done more to promote good taste in music than any other agency in the world. I have found this particularly emphasized in my own work. Wherever I go with my band, I find that the phonograph has created a lively sense of musical appreciation. People in isolated communities who have never heard a grand opera company, or a symphony orchestra in their lives, thru talking machines and talking machine records, have been able to familiarize themselves with good music.

"One of my aims, of 30 years as a condupstor has been to present good music, and I am frank to admit that I am finding appreciation in a greater degree because people over the country have familiarized themselves with good music. As a case in point, one of my numbers this season, 'The Merrie, Merrie Chooos,' is a collection of choruses from well-known operatic works. Had Mr. Edison not invented the phonograph, I doubt if I could have safely considered such a number for something more than 300 American cities and towns this season."

Lawrence Tribune Sept 14

### Colonial Theatre

When John Philip Sousa comes to Lawrence Friday, he will enjoy dinner as a guest of the Lawrence Rotary club, and will then go to the Colonial theatre where he will present his band at a matinee concert. Sousa is the world's super-bandmaster and the coming of his band to any city is looked upon as a real event.

Tickets have been selling rapidly at Gardner's Temple of Music, and the visitor is already assured of a big audience. The program will contain many novelties, including some of the bandmaster's own compositions. In addition to the set program as already announced there will be many encores, which will include some of the latest jazz, played as only Sousa can play it.

There are still some good seats left, and those going to the concert are urged to secure their seats as soon as is possible.

Palace Theatre

### Making Others Famous

The fact that John Philip Sousa, about to start on a trans-continental tour, has built his new humoresque on a foundation of the popular ditty called "Mr. Gallagher and Mr. Shean" has revived the amiable chatter about the part Sousa, himself a fecund composer of hits, has played in making other men's music popular. Year after year, in making up his programs, Sousa has taken over for transcription and adaptation one or two or more tunes by other composers, has played them the length and breadth of the land, and has given to them a vogue not otherwise easily to be obtained in the brief period through which a song holds the affections of the general public.

### SOUSA'S CYCLE OF SONG HITS

One of the 1921-22-23 hits in John Philip Sousa's programs was "The Fancy of the Town"—meaning this town, that town, any town. It proved, in the first unfolding, to be an insidious potpourri in Sousa's best style, of a song-hit a year for the preceding ten years. When the second year rolled round, Sousa lopped off the song of the first year in the original decade, and added, as No. 10 the song-hit of the season of 1920-21. And so it is for the season about to start—No. 1 is dropped, and a new No. 10 is added, thus keeping the medley up-to-date.

This city is a rubric in Sousa's transcontinental tour, and the March-King and his band will appear here on Thursday, October 4 in the Orpheum.

## SOUSA'S BAND WINS ACCLAIM

Soloists and Organization Divide Honors in Varied Program

By Clyde Wier

Monday evening, given over to John Philip Sousa and his band in Hill auditorium was time well spent. In addition to the individual skill of the players and the exacting discipline that is so evident, there is a spirit of romance and chivalry about the organization that is seldom met with, even in the greatest.

The old Gilmore band was perhaps the most perfect in this respect, while some of the world famous military bands, including the great English Grenadier Guards band, lack it entirely.

### Sousa Doesn't Fail

It is easy enough for a band to play military music; that is its business as it is also to play the traditional overture and lustspiel. But it is in playing what might be called quadrangle music that most of them fail. But Sousa knows as none other how to portray the lighter hours of the general and his subalterns at party and promenade and the mixing of moods of the male and female of the species.

His portraits "At the King's Court" offer an exceptional example of this. We feel the light airy grace of the Countess, and hear in the waltz rhythm of the Duchess the sad fact that she is growing heavy, — heavy in body and no lighter in years. At the entrance of the Queen, the courtiers rise and sing a Tennysonian hymn which is followed by the antics of the King's fool and other matters of greater or less import.

Orem's Rhapsody, "The Ind'an" is a well written character sketch filled with many Indian moods. We hear the dull undulation of the dance, the crisp staccato of the feet of cow ponies, the snarl of lurking, lean dogs, and get the pungent odors about a none too well ordered tepee, and feel the tense pensive despair of a desolate brave and the sudden flaring passion of a strong man unduly provoked. The number is very well written and rings true to life.

### Powerful

Schelling's fantasy, "The Victory Ball," is a strong setting for Alfred Noyes' poem. It is full of the cynical scoffing of the Faust Calif of Gold, and the sentimental regret for life overpast that fills a Saint-Saens' Dance Macabre, all done however in the most modern and unmelodious manner.

It is made up of impressions that flit through the mind turning here and there over many camps and marches and battles of the war, broken now and then by sweeter recollections that are immediately clouded by pitiless despair. Taps at the close reminds the dead of the barrier between them and the living.

Lieutenant-Commander Sousa offered the unusual number of four soloists. John Dolan showed what a great artist can do with a cornet, both tonally and technically. Miss Nora Fauchald sang Parkers "The Lark Now Leaves His Wat'ry Nest." Her voice was sympathetic and musical and although it seemed light, was easily heard throughout the hall.

George Cary played the Xylophone with the combined skill of violinist and pianist with a little of the snare drummer added for good measure. Miss Rachel Senior played Sarasate's Faust Fantasia with skill and understanding. Her tone was possibly too mellow; she needs a violin with more bite and incisiveness in the upper strings.

### Band Was There

Encores were numerous and for the most part in lighter vein. But many of the fine old Sousa marches were heard and the Michigan band got a lesson in playing its own inimitable march, "The Victors."

### DOTARY CLUB TO HELP

### Sousa's

Sousa's band plays at the Public Hall on Saturday, matinee and evening, Oct. 20.

One sees that the place officially is still called an auditorium. Perhaps it seems bigger when called an auditorium than when called a hall.



## Adapt Music To Changing Public Tastes, Sousa Urges



JOHN PHILIP SOUSA.

Musical program making is largely a matter of keeping up with one's public, in the opinion of Lieut. Commander John Philip Sousa, who brings his famous band to the Jefferson County Armory here for afternoon and evening concerts next Saturday, November 3. Since Sousa makes programs which are well-nigh universal in their appeal and which must please some 300 audiences, literally stretching from Bangor, Me., to Portland, Ore., and thence back to Miami, Fla., he ranks as one of the most expert program makers in America.

Sousa's audiences here next Saturday will hear typical Sousa programs. The "March King" now carries an organization of 100 instrumentalists, all of whom possess exceptional talent. His only vocalist is Miss Nora Fauchald, soprano singer. Other soloists are Miss Rachel Senior, violin; Miss Winifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophone; P. Meredith Wilson, flute; William M. Kunkel, piccolo; and Joseph De Luca, euphonium.

Tickets for the Sousa concerts go on sale Monday, October 29, at the Kravitz Piano Company. School children may obtain tickets for the afternoon concert at a special low scale of prices.

### Musical Tastes Change.

"The musical program-maker must realize that the musical tastes of the American public are constantly changing and he must realize it just a bit before the public realizes it," was a declaration of Mr. Sousa recently, in discussing the true art of arranging programs which carry appeal to the masses.

Bennett gave an admirable account of the Sousa band.

## SOUSA TO PLAY IN MILWAUKEE, NOV. 17 AND 18

LIEUT. COM. JOHN PHILIP SOUSA, famous bandmaster, who will bring his band of one hundred pieces here for afternoon and evening concerts at the Auditorium Saturday and Sunday, Nov. 17 and 18, has participated in so many record-breaking events, he has forgotten a great share of the superlative events in his life. Recently, however, Sousa took pad and pencil and jotted down a few facts:

Sousa's greatest audience consisted of 70,000 people, and was assembled at the American Legion baseball park in New York last April. Sousa was invited to conduct the band for the flag raising which officially opened the huge stadium.

The greatest band ever directed by Sousa consisted of 6,282 pieces. It was composed of the massed bands of the Shriners from all sections of America, of which the local Tripoli band was a part, assembled in Washington last June. The selection played by the huge band was the Sousa new march, "Nobles of the Mystic Shrine."

The greatest day's receipts, in Cleveland, last September, were \$17,778, a world's record. The most successful of all Sousa compositions, judging by sales, is his "Stars and Stripes Forever."

To date, more than 2,000,000 copies of the music, and more than 5,000,000 copies of the phonograph records and piano rolls have been sold.

Four new programs will be given by Sousa during his engagement here this year.

## CITY PAYS JOINT HOMAGE TO NAVY AND COM. SOUSA

Sailors, Soldiers and Marines Take Part in Concert by Famous Band.

With John Philip Sousa and his world-famous band as special guests Indianapolis today paid homage to the United States Navy. Sousa holds the rank of lieutenant commander in the Navy.

Greeted by a delegation including Mayor Shank, City Controller Joseph L. Hogue and Charles E. Coffin, Sousa and his organization arrived at the Union Station at 11 a. m. He was escorted to the front of the station, where Mayor Shank introduced him as the "world's greatest band master."

Led by the police and firemen's band and a squad of marines, Sousa's band and a long line of machines carrying members of the city official staff, moved to the Claypool, where Sousa led the local band in two marches, "Stars and Stripes Forever" and "Saber and Spur," which he wrote for the 310th artillery.

### Sousa Praises Band

When the band has finished, Mayor Shank walked over to Sousa, conversed with him briefly, and then, with his arm about the leader's shoulders, said, "Sousa says we have a darn good band."

Army and Navy officers and their wives entertained Sousa at luncheon at the University Club at 12:30. He rested in his room for a short time following the concert in the lobby.

The concert at the Cadle Tabernacle this afternoon was in conjunction with the city's program for Navy day, as outlined by Maurice E. Tennant and committee. Soldiers and sailors, in a musical picture, were on the program.

### Tableau Tonight

Far more elaborate will be a pageant during the concert at the tabernacle this evening. One hundred soldiers, 150 sailors and 100 marines will participate. A tableau will be presented as it was staged at Madison Square Garden, New York City, recently.

The Ft. Harrison Band, the Murat Temple Band, and the Marine Band will unite with the Sousa Band and will be directed by him.

"I vividly recall an incident in 1898, during the Spanish-American War," Sousa told a Times reporter. "I was taken ill in a hotel in St. Louis, Mo., with typhoid fever caused by drinking water. I had enlisted in the Sixth Army Corps. I was taken to Washington and upon arrival there it occurred to me that Dr. Jameson of Indianapolis had been President Harrison's physician."

### Leader Favors Big Navy

"Half out of my head, I asked to be brought here and was taken to this same hotel. I was very sick for sixteen weeks and the war was over before I recovered, but I have always been known as 'of the 6th Army Corps.' I never saw a day of actual service in my life."

Sousa said he strongly advocated a large navy.

"I think it does more to preserve peace than any other thing in the world," he said. "Furthermore, it opens up commercial avenues for the country and is a great advertisement for our goods, because it creates the impression there is something behind that great fleet of ships."

## SOUSA'S BAND GIVES CONCERT FOR VETERANS

Musicians Play Special Program for Residents of National Military Home.

As soon as John Philip Sousa and his band arrived in Dayton Friday, the conductor mustered together 18 musicians and went to the main hospital at the National Military Home to give a concert.

The musicians went to the hospital at 1 o'clock and gave half an hour's program before their return to town, where Sousa gave a matinee performance at Memorial hall.

Sousa mustered together the band's best talent for soldiers and arranged a program consisting of lighter, merrier airs.

There was a cornet solo by John Dolan, a violin solo by Miss Rachel Senior; Miss Nora Fauchald, the lyric soprano, sang, and the Sousa band octette, was another feature.

Sousa motored to Dayton from Springfield while the members of his band came by interurban.

The conductor said he always was glad to provide music for any of the sick or wounded war veterans.

He arranged the concert at the "Soldiers" home in spite of the fact that he is giving both matinee and evening performances in Dayton.

## Local Friends to Dine Sousa in Windy City

Just thirty years ago today, Lieutenant Commander John Philip Sousa, bandmaster and march king, wrote his most popular piece, "The Stars and Stripes Forever."

This anniversary will be observed in Chicago today where Sousa and his band are to give an afternoon and evening concert, and Milwaukee friends of the march king will take an active part in this celebration.

Harry Askin, the march king's manager, was in the city recently to arrange for the appearance of Sousa and his band at the Auditorium, Nov. 17 and 18, and announced that Sousa would observe this anniversary event while in Chicago.

Plans were made for a large body of Sousa's friends here to surprise the bandmaster in Chicago today, and help him celebrate the anniversary of his most famous composition. They will be headed by Joseph C. Grieb, manager of the Auditorium. After the matinee concert this afternoon, Sousa will be guest of the visitors from Milwaukee at a dinner at the Blackstone hotel.

## What Sousa Will Play

What will Sousa's Band play in Memorial Hall, Nov. 12?

The answer is the most popular program that any band now touring the country has to offer, and the program that is making this year's thirty-first annual tour the most widely attended of them all.

There will be, for lovers of the deeper theme, Chopin, Sarasate, Grainger, Gounod, Rubenstein; for lovers of haunting tunes, "Look for the Silver Lining," "Bambalina," "Crimoline Days," "On With the Dance," a medley of the famous dance tunes of the age, and many others; for lovers of the typical American jazz, "Mr. Gallagher and Mr. Shean," "Yes, We Have No Bananas" and some more; for the great army of march lovers, "Stars and Stripes Forever," "Semper Fidelis," "Washington Post," "March of the Wooden Soldiers," "Comrades of the Legion" and many more.

"The Victory Ball," Schelling's new weird composition, based on Alfred Noyes' haunting poem of the same name, with its theme of "dead men grinning against the wall, watching the fun of the Victory Ball," will be a feature. So will "Nobles of the Mystic Shrine," the march by Sousa first played by 600 instruments at the conclave parade in Washington last summer.



RACHEL SENIOR

## BUY BAND TO BE GUEST

Through courtesy of J. McGrath, manager for John Phillip Sousa, the boy's band of forty-five pieces from the Indiana Masonic Home, Franklin, Ind., will be special guests at the Sousa concert Saturday afternoon at Cadle Tabernacle.

When the news was given out by F. W. Boyd, superintendent of the home that the band was invited a great shout went up and the boys promised to practice diligently for their appearance at the next Shrine ceremonial Nov. 13, in Indianapolis.

John Philip Sousa and his band come to the Auditorium tomorrow for what will be their sole Chicago engagement of the season. Afternoon and evening concerts will be given, with programs that run high in the matter of novelties. Also, the list of soloists includes one new-comer to the city in Miss Rachel Senior, violinist, and a second in Miss Nora Fauchald, coloratura soprano; while John Dolan, cornetist, returns. Although Sousa, himself, is represented in the program by two new marches, he is featuring this season Ernest Schelling's fantasia, "A Victory Ball," which was made known to Chicago music-lovers last season in one of the April programs of the Chicago Symphony Orchestra. It is Mr. Schelling's setting of the like-named poem by Alfred Noyes. The new marches are, respectively, "The Nobles of the Mystic Shrine" and "The Dauntless Battalion," the former taking the place of last season's novelty, "The Gallant Seventh." A new humoresque has been built by Sousa on the theme of "Mr.

Gallagher and Mr. Shean," replacing last season's hit, "The Silver Lining"; and the March-King has also made a scherzo arrangement with obbligato for the xylophones of "Yes: We Have No Bananas Today."



# Sousa Is One Composer Who Plays Tunes of Others



John Philip Sousa

The fact that John Philip Sousa, coming to the Park on Nov. 4, has built his new humoresque on a foundation of the popular ditty called "Mr. Gallagher and Mr. Sheen" has revived the amiable chatter about the part Sousa, himself, a fecund composer of hits, has played in making other men's music popular.

Year after year, in making up his programmes, Sousa has taken over for transcription and adaptation one or two or more tunes by other composers, has played them the length

and breadth of the band and has given to them a vogue not otherwise easily to be obtained in the brief period through which a song holds the affections of the general public.

"Of course," the March-King explains, "I never touch a tune that carries copyright without the consent of the composer or his assignee, even when the tune is held by other showmen to be everybody's property for the taking. I don't care to have my own music used without my consent; and I have like respect for the compositions of others."

MODERNO

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## Sousa Says 95 Per Cent of Audience Loves Music, Curiosity Brings Others

BY DE WITT NICHOLAS

Lieut. Com. John Philip Sousa, who comes to Dayton Friday night for a concert at Memorial hall, and just finished conducting a since program to an enthusiastic audience at the Springfield Memorial Hall. As he came into lobby of the Shawnee Hotel, we asked if we might have a ten-minute interview. Sousa sat comfortably in a great chair. He had just conducted a long program in the same comfortable way; and he was talking in that comfortable, quiet manner.

That, is the most musical city in the country, Mr. Sousa? he asked. "Every city is the most musical," he returned, in the most pleasant manner. "They're all alike—95 per cent and 5 per cent." And then he went on to explain that Sousa believes there are ninety-five percent of the people in any audience who are there because they love music—the "Universal language," to quote again. The other five percent come out of curiosity, to see a personage, of whom they've read. This five percent never repeats on the same artist, but the large number does, and that is why Sousa has encouraged prospect of a Musical America.

The conversation drifted. Had he any men who had been with him for a long time? Clarence Russel, his librarian left the superintendency of schools in an eastern city to join the Sousa band fifteen years ago. There are several others with service of like duration, and his first clarinetist, Norrito, left him, last season, after thirty years.

When asked for a good rule for achieving success Sousa said "Do something well, and then don't over-boast. If you can jump twelve feet, advertise yourself as

the greatest eleven-foot jumper. Don't jump eleven feet and tell the world you can do thirteen, the strain of doing the thirteen is too much."

We had much more than had our ten-minute chat and we started saying the usual nice things when we were informed that our party—four of us—could please this comfortable-appearing man by staying to dinner as his guests. Our excuses were rather weak, perhaps, and so our numbers were strengthened with the arrival of the three soloists, Miss Fauchald, Miss Bambrick and Miss Senior, and the interview lengthened to an hour and a half of pleasurable vantage.

### SOUSA HERE TODAY

John Philip Sousa and his band are here today for matinee and night concerts at the Cadle Tabernacle. In the afternoon an added feature will be the playing of the Shortridge High School band under the baton of Sousa. At night the Shriners band will have that honor.

Also, at night, several hundred sailors, marines and soldiers will take part in a patriotic picture in observance of Navy and Roosevelt Day.

Two elaborate programs have been arranged by Sousa.

*Chicago Tribune 10/18/23*  
Sousa Comes But Once a Year, and—  
When he comes he brings not only the good cheer of the old jingle, but an impulse to retrospection in those of us who can, with a measure of understanding, look back to the part he has played in spreading a love of good music among the  
[Continued on page nine.]

American people. He and his band form what is perhaps the most nearly institutional of our methods, formal or informal, of musical propaganda; for he manages to get about more than anybody else with something musical to say, and goes to many places where the only professional playing heard.

Persons who think of music only in terms of "uplift" have stared blankly, incredulously, even protestingly, at the writer when he has spoken in this vein about John Philip Sousa. Their attitude is that a man whose tunes can be picked up and whistled after a hearing or two is hardly to be classed among the missionaries. About all the explanation worth giving is that there are countless musicians who have never released a tune that might be picked up and whistled.

Sousa has a vast body of other men's music at his ready command. As is known, he has edited many of the great symphonic works to the purposes of his band. The men who write the fresh, vivid things are not afraid of a Sousa transcription. Today's program in the Auditorium contains what was perhaps the most striking novelty of last season's activities by the Chicago and Philadelphia orchestras—Ernest Schelling's "A Victory Ball."

## Modesto To Have Artist's Concerts This Winter

The Artists' Concert series will be presented in Modesto this winter. This fact was assured last evening at an executive meeting of the Stanislaus Musical Association, which has for the third year launched the concerts. The committee will not hold any membership meetings or luncheons until after Music Week, for it feels that all interest should be centered in this week of music. The Stanislaus Musical Association is co-operating with the Music Week committee in its work. The ticket selling campaign being waged by those interested in the Artists' Concert series, will continue, however, in order that the concerts may be a success.

The first concert is December 7th, with Arthur Rubinstein, pianist, as the artist. John Philip Sousa and his band will appear January 4th and Josephine Luchesse, soprano, will conclude the series. All the concerts will be held in the Strand theater.

John Philip Sousa will attract music lovers from many cities to the Modesto concert. He is world renowned and his appearance here will put Modesto on the musical map of California.

Interesting articles have been written of Sousa and his wonderful ability. One follows:

"After 29 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 Lieut.-Commander John Philip Sousa would be weary of concert-giving and of travel of every sort.

"In so far as the concert-giving is concerned, Mr. Sousa does not lag nor 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 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 Will Play Here Nov. 6



JOHN PHILIP SOUSA

Adding a few more hundred miles to their travels, and a few more hundred persons to their collective audience, the bandmen of John Philip Sousa, the best known of all baton wielders, will appear in Huntington for concerts at city hall auditorium on the afternoon and evening of Nov. 6. Sousa will bring 88 musicians, gathered from the four winds, with him. The concert will be given under the auspices of the Kiwanis club.

Sousa's band has traveled more miles and played to greater numbers of people than any other entertainment or

organization in the history of the world. He has given more than 10,000 concerts. Most of his musicians have been with him at least five years, and some of them as long as twenty.

A feature of the engagement here will be a special program arranged for children in the afternoon. Hundreds of Huntington kids are expected to attend the matinee.

Sousa's band is the third event on the musical program made possible by the Kiwanians for the fall and winter. Three more will follow during the winter months.

## SOUSA'S BAND MAKES USUAL HIT IN ITS TWO CONCERTS GIVEN IN MEMORIAL HALL

Band music in its many phases, was splendidly presented to two Springfield audiences, Thursday afternoon and night at Memorial hall by John Philip Sousa and his famous band and assisting artists with the usual hit scored by the organization. The audiences at both performances were small, but most appreciative and showed time and again by their applause their thorough enjoyment of the programs.

Sousa is always the master of the baton. In fact, it would seem that he needs to wield it but little, for he dominates his men by his very personality. There were about one hundred in the band, each of whom was an artist of his respective instrument as was shown by the different brass quartettes, sextettes and octettes.

The band played as one great harmonious instrument, so carefully blended were the tones at all times. The marches of Sousa himself were interspersed plentifully throughout the programs and thrilled one as they sounded forth with their stirring melodies. Sousa was most generous with encores and played among them the famous marches, "Stars and Stripes Forever," "El Capitan," "The Gallant Seventh," "U. S. Field Artillery," "Semper Paratus," all composed by himself, and "Mr. Gallagher and Mr. Sheen," and "March of the Wooden Soldiers," popular melodies.

Sousa's power of descriptive music was clearly brought forth in the number "The Victory Ball" (Schelling). This was a fantasy and one could almost see before

him the story that it depicted, that of the shades of the dead American soldiers attending a ball. The music was weird but beautiful throughout. Another lovely descriptive number was portraits, "At the King's Court" (Sousa).

Two of the assisting artists, John Dolan, cornetist, and George Carey, xylophone player, showed by their playing that they were thorough musicians. They held their audience in the closest attention throughout and one will not soon forget the exquisite melody of "Humoresque" as played by Mr. Carey on the xylophone. Both Mr. Dolan and Mr. Carey exemplified classical music with much understanding. Miss Rachel Senior delighted with her violin numbers, Miss Nora Fauchald with her vocal selections, and Miss Winifred Bambrick with her harp numbers. Altogether the concerts were most delightful throughout and it is to be deplored that larger audiences did not greet this noted band of musicians, which have everywhere been received with crowded houses.

a march, "Stars" is the largest any description of more than 2,000 music and 5,000 records and plane



10 Pottsville Eagle 10/25/23  
New Gems by **O. HENRY**  
A Treasure-Trove of Humor from His Newly Discovered Newspaper Writings

Copyright, 1923, by The Houston Post. Published by arrangement with The Wheeler Syndicate, Inc.  
**Reasons for Unsuccess**  
When Sousa's band was in Houston a week or so ago, Professor Sousa was invited to dine with a prominent citizen who had met him while on a visit to the North.  
This gentleman, while a man of high standing and reputation, has made quite a fortune by the closest kind of dealing. His economies in the smallest matters are a fruitful subject of discussion in his neighborhood, and one or two of his acquaintances have gone so far as to call him stingy.  
After dinner Professor Sousa was asked to play upon the piano, of which instrument he is a master, and he did so, performing some lovely Beethoven sonatas, and compositions by the best masters.  
While playing a beautiful adagio movement in a minor key, the professor caught sight of his host's

ing uneasy glances out of the window and appearing very restless and worried. Presently the Houston gentleman came over to the piano and touched Professor Sousa on the shoulder.  
"Say," he said, "please play something livelier. Give us a jig or a quickstep—something fast and jolly."  
"Ah," said the professor, "this sad music affects your spirit then?"  
"No," said the host, "I've got a man in the back-yard sawing wood by the day, and he's been keeping time to your music for the last half hour."  
**Appropriate**  
There is an enterprising editor in Chicago who is always successful with his head lines. The other day an obituary poem was sent in on the demise of a youth who had met his fate by blowing in the muzzle of a gun to see if it was loaded. The verses showed up next day, headed all right.  
**Little Boy Blew!**

**VARIED PROGRAM IS PRESENTED BY SOUSA MUSICIANS**  
Numbers Given Include Classical and Popular Selections, and Solos.

Those who marveled at the ease with which John Philip Sousa conducted the concerts at Memorial hall, Friday afternoon and evening, would never have guessed that since he was thrown from his horse, two years ago, his left arm has never been free from pain.  
Such a thing as an injured arm did not detract from the glory of the concert in the least, for the famous conductor was obliged to satisfy his audience with encore after encore.  
The program varied between classical and popular and as the strains of music fell and rose, the wonderful rhythm captivated and held the audience.  
As a special treat Sousa gave "The Victory Ball" Friday night. "The Victory Ball," one of Schelling's latest works, is a great favorite with the lieutenant commander, so much so that, when anything deters a soloist from going on the stage, Sousa substitutes "The Victory Ball."  
Then there was "Mr. Gallagher and Mr. Shean," so recently adopted by Sousa. The adding of this popular piece to his repertoire has been said to have immortalized it.  
"On With the Dance," a medley of famous tunes woven together by Sousa; "Country Gardens," Grainger and Orem's rhapsody, "The Indian," were also outstanding numbers.  
No need to discuss Sousa's ability! For 30 years he has stood at the head of the world's conductors. So easily does he handle his baton and so securely has he control of his 88 musicians that the concerts present the appearance of a comparatively simple feat.  
Three women musicians were in his company. They were Miss Winifred Bambrick, harpist, who played at the afternoon concert; Miss Rachael Senior, violinist; who was soloist at the evening concert; and Miss Nora Fauchald, singer, and winner of last year's artist prize at the New York Institute of Music.  
"The American Girl" arranged by Sousa, was sung by Miss Fauchald, Friday night, as one of her encores. "The Lark Now Leaves His Wat'ry Nest," by Parker, and Lehman's "You and I," were her other numbers.  
Other soloists at the evening's performance included John Dolan, cornetist, who triumphed in Demare's "Cleopatra," and George Carey, who presented Chopin's "Nocturne and Waltz" on the xylophone.

**SOUSA WILL LEAD COUNTY IN PAYING TRIBUTE TO NAVY**

**Musical Pictures Feature Band Concerts Saturday at Tabernacle.**

Marion County will pay tribute to the United States Navy Saturday with a program in which city and State officials and the famous John Philip Sousa Band will exercise leadership.  
The band will play at Cadle Tabernacle Saturday afternoon and evening.  
Festivities will open when Mayor Samuel Lewis Shank and staff and the Navy day committee, of which Maurice T. Tennant is chairman, will meet Sousa and his band at Union Station at 11 a. m. The Police and Firemen's Band, with the city official staff, will escort the musicians to the Claypool for a short concert, as courtesy to Mayor Shank. A luncheon honoring Sousa will be given at the University Club at 12:30 p. m.  
A musical picture will be staged by the visiting band, sailors, members of the marine corps at Cadle Tabernacle Saturday afternoon.  
Governor McCray, Mayor Shank, Gen. Dwight E. Aultman of Ft. Benjamin Harrison and their staffs will occupy places of distinction for the evening program, in which 500 sailors and members of the Marine Corps will give a pageant patterned after one given by Sousa and his band and sailors at Madison Square Garden, New York City, recently.  
Three local bands, the Murat Shrine Temple band, the Ft. Harrison band, and the Naval Reserve band, will combine to furnish music for the pageant in which Sousa's organization will participate. All marines in the State have been ordered to Indianapolis for the event.

**Popular Numbers on Sousa Band Program**

All classes of music lovers will enjoy the program of John Philip Sousa and Sousa's Band at the Coliseum, Nov. 1, at 8:15 p. m.  
The program follows:  
Rhapsody—"The Indian".....Orem  
Cornet Solo—"Cleopatra".....Demare  
Portraits—"At the Kings Court".....Sousa  
(a) Her Ladyship, the Countess.  
(b) Her Grace, the Duchess.  
(c) Her Majesty, the Queen.  
Soprano Solo—"The Lark Now Leaves His Wat'ry Nest".....Parker  
Miss Nora Fauchald.  
Fantasy—"The Victory Ball".....Schelling  
Capriccio—"On With the Dance".....Sousa  
Strung together by Sousa  
(a) Xylophone Solo—"Nocturne and Waltz".....Chopin  
Mr. George Carey.  
(b) March, Nobles of the Mystic Shrine (new).....Sousa  
Violin Solo—"Faust Fantasia".....Sarasate  
Miss Rachel Senior.  
Folk Tune—"Country Gardens".....Grainger  
Encores will be selected from compositions and arrangements by Sousa.

**SKILL AS LEADER SHOWN BY SOUSA IN PRESENTATION OF CONCERT AT MEMORIAL HALL**

BY PENELOPE PERRILL  
With his usual skill in sounding the keynote of popularity, Lieutenant Commander Philip Sousa presented two programs at Memorial hall Friday that indicated his ability, like Caesar of old, to come, and see, and conquer, and the applause of the audiences proved again the delight in tuneful melodies plus the impeccable directing of this famous March King.  
In the afternoon a concert for children was equally enjoyed by their elders with many of the old-time favorites played as encores; the Sousa generosity in this regard bringing him an even greater applause.  
The "Suite from My Note Book" was a pretentious offering, illustrating as it did so cleverly the "Genial Hostess," "The Camp Fire Girls" and "The Lively Flapper," with a number "Showing Off" bringing in the various instruments with explanatory notes given and the ensemble playing by the band at the close.  
Miss Nora Fauchald sang two numbers in a sweet, clear voice, the "Aria from Romeo and Juliet" being the most impressive, with "Bayou Teche" as encore. She is decidedly pretty and with a charming grace.  
Rubenstein's "Portrait of a Lady" was given a marvelous rendering with the famous march "Stars and Stripes Forever" closing the program.  
Friday night a near-capacity house enjoyed the second program that opened with the Orem rhapsody "The Indian," which had as encores "El Capitan" and "Bambalino," with John Dolan's splendid cornet solo "Cielito," followed by the "Berce" from Jocelyn, the band accompanying.  
"Portraits at the King's Court" was one of the most delightfully descriptive numbers Sousa has ever composed, with "Her Ladyship the Countess" frivolous and impatient; "Her Grace the Duchess" more dignified and a trifle supercilious, and "Her Majesty the Queen" with a commanding and regal phrasing most effective.  
The fantasy "The Victory Ball" was a typical celebration in tone coloring; the melodious dissonances of the victory celebration; the noise and confusion of the event being most happily illustrated, with "taps" with muffled drums closing. This was a stupendous number by Schelling; his latest completed work and eminently worthy the composer.  
"On With the Dance," a medley of dance tunes; the latest march "Nobles of the Mystic Shrine," with its suggestion of the more modern forms of composition and not so catchy as the earlier and more famous numbers, and the closing "Folk Tune" were played with all the charm Sousa's men know how to put into their instruments, with such applause as brought for encores during the evening, "Gallagher and Shean," "Bananas" (this with fine rendering on the xylophone by George Carey, who played other numbers most artistically); "Stars and Stripes Forever," "Semper Par-delis," "The Gallant Seventh," "March of the Wooden Soldiers," etc.  
Miss Rachel Senior's violin numbers were brilliantly played, the first, "Faust Fantasia," being clear-cut and distinctly lovely in tone, her "Traumerei" and "The Maiden's Song" being encores.  
Miss Fauchald sang "The Lark Now Leaves His Wat'ry Nest" in her usual delightful manner with two encores and the xylophonist gave two; his opening Chopin's "Nocturne and Waltz" being played with undoubted skill and a persuasive personality.  
The coming of Sousa is always the signal for music lovers who prefer the so-called "popular stuff," and this conductor always gratifies these tastes, adding enough that is classical yet tuneful to please those who are more carping in their criticism. That he satisfies his audiences goes without saying and his directing is one of the marvels of efficiency. The band itself is a Sousa band—there need for further description? One thrilled to the fingertips and felt the rhythm of the music long after the evening was over; proof positive that the concerts were enjoyed!

**Sousa's Quicksteps In Sands of Time**

**Bandmaster Has Found Inspiration for Majority of Marches in Phases of American History or Development**

**Band Comes to Court For Two Concerts on Saturday, Nov. 10**

For almost a generation now, Lieutenant John Philip Sousa, the famous bandmaster, whose band comes to the Court theatre on Saturday, November 10, has gone about his self-imposed task of providing the nation with its marches, and their titles as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history and Sousa responds with a march, and down through the years, in history, national expansion, or in fad and fancy, since the eighties, Sousa has recorded American history in music.  
The earliest of the Sousa marches was "The High School Cadets," written in the eighties and sold for \$25. It was written when the high school, as now instituted, was just coming into being, and it has been marched to by thousands of high school students throughout the United States. Then came "The Washington Post" dedicated to the newspaper of that name in Sousa's home city, and the first great American newspaper to expand itself and to approach the present extent of modern newspaper making. Shortly afterwards came "King Cotton". It records in music the first awakening of the New South, the return of cotton to its kingship, and the new prosperity of the southeastern section of America. "Manhattan Beach" is a history of a bit of New York—the era in the nineties, when Manhattan Beach was the favorite playground of the big city; and "El Capitan" reminds us of the day when operetta and De Wolf Hopper reigned supreme on the American stage, for "El Capitan" programmed as "Behold El Capitan" sung by Hopper and the chorus in Sousa's operetta of that name brought the immortal exponent of "Casey at the Bat" his greatest measure of fame.



RACHEL SENIOR  
Violinist—Sousa's Band  
Coliseum, Nov. 1

**SOUSA AND BAND WIN BIG HONORS AT SPRINGFIELD**

**Entire Program Will Be Arranged to Please All Individuals.**

It was a pleasant duty that led to our driving over to Springfield yesterday afternoon to hear Sousa and his band.  
Of course, there were Sousa marches on the program, and several thrown in as encores for good measure. And there were descriptive pieces to please the imaginary, and solos by flute, cornet, soprano and harp. And there were jazz tunes and the always lovely "Kamemnoi-Ostrow" of Rubenstein. That partly accounts for the atmosphere of pleasant surprise to hear the Sousa and Sousa's band. And there was what we do—all of us—want what we like. The other reason for the success of the program was the getting what one liked well done.  
In the Merrie, Merrie Chorus, which is a medley of tunes taken from famous opera choruses, selections from "Trovatore," "Bohème," "Faust," and other popular operas are combined; and especially in the "Pinafore" excerpt is the description amusing. The chorus chosen is the one in which Dick Deadeye and Captain Corcoran sing of the "cat," and truly does the cat of nine tails snap and crack as Dick whispers "I think it was the cat!"  
The new "Nobles of the Mystic Shrine" march is very inspiring and has good melody. The "March of the Wooden Soldiers" was particularly attractive, and the Rubenstein number delicate and played with fine feeling. But with all the new compositions and with all its apparent familiarity any piece could have been omitted from the program better than the "Stars and Stripes Forever."  
The melody is so familiar that it would seem to be common place; but not so at Sousa's direction; and until the "Stars and Stripes Forever" is heard with those six piccolo solo front, in the third section, to be joined in the next section by a dozen brass instruments, with Sousa baton in direction, it simply hasn't been heard.  
For the soloists there are only words of praise, and the work of Miss Fauchald, soprano; Miss Bambrick, harpist; John Dolan, cornetist, and Meredith Wilson, flutist, was enjoyable.  
Immediately after the Sousa band arrives in Dayton a program will be given at the Soldiers' home hospital for the men confined. This program will be followed by the students' special at 3:30 and the regular evening program at Memorial hall, and a real musical festival awaits those who attend the Sousa concerts in Dayton.  
—Dew. N.

**POPULAR BAND PROGRAM.**

Sousa's band, which will play in Memorial Hall, Monday, Nov. 12, afternoon and evening, is to play what is considered one of the most popular programs of its career this year.

A few of the pieces to be played are: "On With the Dance," a Sousa medley of the most famous dance tunes of the age; "Nobles of the Mystic Shrine," the new Sousa march played for the first by 6000 instruments at the Shrine conclave in Washington this summer; "Stars and Stripes Forever," "The Silver Lining" from "Sally"; "The Blue Danube," "Mr. Gallagher and Mr. Shean," "Parade of the Wooden Soldiers," "Bambalino," "Crinoline

Days" and "Yes, We Have No Bananas."  
Mail orders are being received at Goldsmith's, 25 E. State st.  
SUNDAY, NOVEMBER 11



## Up-to-Date Medley Is Always Hit in Program by Big Band



John Dolan, cornet soloist with Sousa's band.

One of the 1921-22-23 hits in John Philip Sousa's programmes was "The Fancy of the Town"—meaning this town, that town, any town. It proved, in the first unfolding, to be an ingenious potpourri, in Sousa's best style, of a song-hit a year for the preceding ten years. When the second year rolled round, Sousa lopped off the song of the first year in the original decade, and added, as No. 10 the song-hit of the season of 1920-21. And so it is for the season about to start—No. 1, is dropped, and a new No. 10 is added, thus keeping the medley up-to-date.

This city is a rubric in Sousa's transcontinental tour; and the March-King and his band will appear here on November 14 in the Park theater.

## Sousa's Band to Be Here November 24

Famous Bandsman Has Many New Compositions This Year.

John Philip Sousa, dean of American bandmasters, and composer, and his band of 85 master musicians will play in Omaha at the Auditorium, afternoon and evening of Saturday, November 24.

Sousa has played in Omaha on so many previous occasions that he is no longer a stranger.

With Sousa are a number of soloists who will be presented at each performance. They include John Dolan, cornetist; Miss Rachel Senior, violinist; Miss Nora Fauchald, soprano; Miss Winnifred Bambrick, harpist; George Carey, xylophone, and Meredith Willson, flutist. All artists are American citizens and were educated in the United States. Several of them are westerners, Mr. Willson and Miss Senior coming from Mason City, Ia.

This year Sousa's band is featuring many new compositions.

## Brilliant Young Soloist With Sousa Here Next Saturday

From far out on the Dakota prairies, Lieut. Comm. John Philip Sousa has summoned Miss Nora Fauchald to become the soprano soloist with his band during his thirty-first annual concert tour, which brings him and his famous band organization to the Jefferson County Armory next Saturday afternoon, November 3, for afternoon



MISS NORA FAUCHALD.

and evening engagements. Miss Fauchald takes the place of Miss Mary Baker, who was Sousa's soprano soloist for several seasons.

Tickets for the Sousa concerts go on sale Monday at the Krausgill Piano Company's store. There will be a special low scale of prices for school children for the matinee concert.

Sousa comes here this year at the head of a musical organization with upwards of 100 members. Other soloists are Miss Rachel Senior, violinist; Miss Winnifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophone; P. Meredith Willson, flute; William M. Kunkel, piccolo, and Joseph De Luca, euphonium.

Sousa, with a reputation as a discoverer of new talent, makes the general prediction with the engagement of Miss Fauchald that it will be from the great open regions of America that the great singers of the next generation will come.

Miss Fauchald, born in Norway while her mother was on a visit to her home in the old country, was brought to America when she was 6 years old. Minot, North Dakota, a typical town of the northern prairies, was her childhood home. At fifteen she had studied the violin and piano and though she had sung in public thought more seriously of a career as a violinist than as a vocalist. Her family again returned to Norway when she was in her late teens and there she studied voice. When her family came back and remained in New York, Lieutenant Commander Sousa first heard her sing shortly after her graduation from the Institute of Musical Art in the metropolis. He gave her some advice about shaping her career and a year later she was engaged by the "March King." On her first tour she will be heard by upwards of 3,000,000 persons—a greater audience than will hear any other singer in America.

## SOUSA'S BAND WILL BE HERE WEDNESDAY

John Philip Sousa, the master of all band conductors, will appear with his band in Peoria for matinee and night concerts at the Shrine Temple, Wednesday. Two new Sousa programs are promised for the appearance of Sousa and his band here.

"On With the Dance" and Ernest Schelling's "The Victory Ball" are among the numbers featured by the famous band leader and his organization, recognized as a national institution. Sousa will offer two of his new marches, for which he is famous, "The Dauntless Battalion" and "Nobles of the Mystic Shrine." The program will include many numbers made famous by the veteran band leader, and popular and concert selections. A retinue of distinguished vocal and instrumental artists will be given a part of the program.

Sale for the concert will open at 8:30 o'clock Saturday morning at Adams Music House.

## Sunday Concerts



Miss Nora Fauchald, soprano (No. 1), who will be the soloist at the concerts given by Sousa and his band at the Auditorium tomorrow, and (No. 2), John Philip Sousa; Harold Bauer (No. 3), concert pianist, who will give his annual recital at The Playhouse tomorrow afternoon, and Feodor Chaliapin, who will be heard in a song recital in Orchestra hall tomorrow afternoon under the direction of Wesels & Voegeli. Rudolph Polk, violinist, and Feodor Koene-mann, pianist, will assist.

## SOUSA BAND COMING

When the Sousa band travels between Clarksburg and Fairmont on the morning of November 9th, it will have a private traction train for its use. Arrangements were made for this trip by an agent of the band yesterday. A concert will be given in Clarksburg on the 8th and another here on the 9th.

## Sousa Seeks Theme for Romantic Opera

Would you like to write a romantic opera from a period in American history?

You will be given the opportunity at least to supply the theme for such an opera to be written by Lieut. Com. John Philip Sousa, the maestro of martial music.

Sousa has promised Mary Garden, prima donna, that he will write an American opera for her, but he has not yet picked his theme and is asking the people of Wisconsin to help in his selection.

Milwaukee is the only city west of New York in which he will appear for more than one day during his coming tour. While in Milwaukee the march king will give interviews to anyone who has a fitting theme for the opera. Everyone is asked to mail suggestions to him. He has promised that every suggestion will be given careful attention by him and by Mary Garden.

Sousa will give afternoon and evening concerts at the Auditorium Saturday and Sunday, Nov. 17 and 18.

## SOUSA'S CONCERTS ENTERTAIN CROWDS DURING NAVY DAY

BY GRACE HUTCHINGS.

Lieutenant Commander John Philip

Sousa, America's march king, and his famous band entertained two large audiences in the Cadle Tabernacle yesterday afternoon and night.

The concerts falling on Navy day, special features were introduced. In the afternoon the Shortridge high school band played under the direction of the famous band leader, and in the evening the Murat Temple Shrine band, the 11th Infantry band, stationed at Fort Benjamin Harrison, and the United States Navy Reserve band all appeared under his baton.

The Sousa band is something of an institution, and the programs, consisting largely of Mr. Sousa's own compositions, are a great delight to lovers

of band music. There is the same dash and "go" to Sousa's music that there was years ago. While the personnel of the organization may change, the domination of the leader is so complete that it seems year after year the same band. "A Bouquet of Beloved Inspirations," "Entwined by Sousa," to quote the program note, opened the afternoon concert and was one of the most enjoyable numbers, weaving together, as it did, some of the lovely compositions with which every one is familiar. His suite "Leaves From My Note Book" was interesting. Encores, generously interspersing the printed program, were his

famous marches, all of which were enthusiastically received.

Miss Nora Fauchald, coloratura soprano, soloist, delighted her audience. All of the soloists were well received. John Dolan, cornetist; Meredith Willson, flutist; Miss Winnifred Bambrick, harpist; Miss Rachel Senior, violinist and George Carey, xylophonist.

## WHAT DOES SOUSA'S TRAP DRUMMER THINK ABOUT?



John Philip Sousa  
AUDITORIUM

St. Louis Post-Dispatch Oct 31 -



## Marches Will Feature Program Of Sousa's Band at Auditorium

Shriners' 40-Piece Organization  
to Combine With Sousa's  
Men for Rendition of  
New Composition

### SOLOISTS TO BE FEATURED

Sousa marches, familiar to music lovers the world over, will be featured at the concert of John Philip Sousa and his famous band when they come to the Woodland Park Auditorium Monday, November 5, under the auspices of Oleika Temple Shrine band and patrol. It is the custom of the noted bandmaster to introduce his marches as encore numbers and the audience is almost sure to hear "Stars and Stripes Forever," "El Capitan," "King Cotton," "Washington Post" and others that have the irresistible Sousa swing.

Among the programmed numbers that Sousa will present will be, "The Victory Ball," a fantasy by Shelling, which is a number of symphonic proportions; portraits, "At the King's Court," by Sousa; a rhapsody, "The Indian," by Orem, in which well known Indian themes are introduced, and a folk tune by Percy Grainger, "Country Gardens." In addition there will be solos by John Dolan, cornetist; George Carey, xylophonist; Miss Rachel Senior, violinist, and Miss Nora Fauchald, soprano, all of whom have met unusual success with the band this season.

One number on the program that is sure to create interest will be the rendition of Sousa's newest march, "Nobles of the Mystic Shrine," by his own band augmented with the Oleika Shrine band of 40 pieces. The Lexington Shriners will occupy the stage with the Sousa organization and the combined bands will number more than 125 men. This march, written for the Shrine conclave at Washington last June, was played by a massed band of 6,000 men under Sousa's direction.

The Sousa band this season, which



is on its thirty-first annual tour, is said to be the largest professional organization the march king has ever directed, numbering 88 men exclusive of the soloists.

### Seats for Sousa Concert.

Because of the demand for seats for Lieutenant Commander John Philip Sousa's concert in Madison Square Garden on Sunday, October 7, the National Navy Club, under whose auspices the concert will be given, has decided to open the sale of tickets on Saturday, instead of next Monday, as originally announced. Seats will be sold from a box office at B. F. Keith's Hippodrome, as well as at Madison Square Garden, and more than 12,000 seats will be available to the public. About 2,000 seats have been sold on mail applications received during the last two weeks.

## Sousa and His Band in Concerts at the Armory

A new soprano soloist, Miss Nora Fauchald, will be heard with Lieutenant Commander John Philip Sousa's famous band when it comes here next Saturday afternoon and evening, November 3, for concert engagements at the Jefferson County Armory. She takes the place of Miss Mary Baker, who was with the Sousa organization for several seasons. Tickets for these concerts go on sale Monday, October 29, at Krausgill's



MISS NORA FAUCHALD.  
Soprano with Sousa's Band.

and Company, there being a special scale of prices for school chil-

dren for the afternoon concert.

Sousa's organization this year numbers upwards of 100 instrumentalists. His staff of soloists includes Miss Rachel Senior, violin; Miss Winifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophone; P. Meredith Wilson, flute; William M. Kunkel, piccolo, and Joseph De Luca, euphonium.

Sousa, who is now on his thirty-first season as a bandmaster, and the fourteenth tour which has taken him from one geographical limit of America to another, has a reputation for being a discoverer of talent, hence much interest attaches to his prediction, with the engagement of Miss Fauchald, that it will be the great prairie regions from which the singers of America will come in the next generation.

Miss Fauchald was born in Norway while her mother was visiting her former home in the old country. She was brought to America when six months old, Minot, N. D., a typical town of the northern prairies, being her childhood home.

Sousa first heard Miss Fauchald sing after her graduation from the Institute of Musical Art in New York. He advised her as to shaping her career and a year later engaged her. With the "March King's" famous band she will be heard this season by upwards of 3,000,000 persons, a greater audience than will hear any other singer in America.

## SOUSA'S BAND TO PLAY FOR SCOUTS

Famous Musicians Engaged  
to Give Concert Here  
Next Spring.

Engagement of Sousa and his band for an appearance here in the spring has been made by the Girl Scout Council. It was announced at the regular monthly meeting of the Girl Scout Officers' Club, held Tuesday night in the Central Y. M. C. A. building. Announcement of the engagement was made by Miss Carey, who requested the support of the officers and scouts in selling tickets for the concert.

Mrs. Mason White was elected vice-president of the club at the meeting Tuesday night. She will succeed Miss Meisel. The nominating committee was composed of Misses Virginia Vedder, Nita Evans and Ruth Campbell.

Christmas stands will be for sale at the Girl Scout headquarters on East Grace Street during the next week. It was announced at the meeting Tuesday night. The sale of Christmas cards is an annual money-raising project of the Girl Scouts.

A motion was unanimously carried that the regular supper be dispensed with, and that the officers meet in the Y. W. C. A. cafeteria for supper.

It was suggested that formal meetings of the officers' club be changed, patrol leaders and corporals having regular formation and scout work, as well as games. Miss Carey was appointed captain. She named two patrol leaders, Misses Virginia Vedder and Ruth Campbell, who chose Bertha Miner and Mrs. James Rennie as corporals.

Girl Scout captains were urged at the meeting to send patrol leaders to attend the city-wide Council of Honor meetings, which are held the first Thursday of each month at 4 o'clock.

## PRESENT SOLOIST WHO HAS NOT YET BEEN HEARD IN CANTON

Miss Rachel Senior Will  
Play Violin Solos  
Here.

Canton concert goers will have opportunity of hearing a violinist who has not yet appeared in Canton when Lieut. Commander John Philip Sousa and his band come to this city for two concerts on November 13. Miss Rachel Senior, violinist, will be one of the twelve soloists with the organization. The band will number 88 men in addition to the soloists.

Ralph D. Smith, under whose management the band will appear in Canton, announced that the afternoon concert for school children will be played in the auditorium of McKinley high school at 3:30 o'clock and that the night concert will be given in the City Auditorium at 8:15 o'clock.

"If the E-string of the violin never had been invented, I wonder how much love there would have been in the world?" Lieut. Com. Sousa recently propounded the question as he stood in the foyer of a New York theater, chatting with a friend between the acts. He had just seen a play in which a girl resisted the love spell of an Egyptian garden of rare scent and beauty with a tropical moon shining upon the water only to succumb to the spell when a melody, played upon the E-string of a violin in the distance, floats into the garden.

"However much love there might be in the world, there would be little in music, if we did not have the E-string," Sousa continued. "I wonder if many people, even musicians, have ever remarked upon the fact that the greater part of the musical love expression of the world has come within the range of the E-string of the violin. It is very difficult for me to recall a love theme of any great renown which did not fall within this range, and I have taken particular note, since I made the discovery myself, to watch the effect of the E-string



MISS RACHEL SENIOR.

music whenever I have attended a violin recital or a concert. Of course all E-string music does not have the love motif but where the love motif exists, it seems to me that it finds its best expression in that musical range, be it a sensuous love such as is expressed in Liszt's 'Liebestraum' or a more refined love such as is expressed in the 'Chanson Indoue' by Rimsky-Korsakov or the holy love which sings through a slow movement of a Beethoven symphony. In opera when the strings are singing an octave higher than the voices, it has always seemed to me that the very perfection of love and passion is reached."

### Why No New Tunes.

In an exchange of musical ideas recently, between John Philip Sousa and Thomas A. Edison, as reported in the Etude, the famous inventor, who knows music from the melodic and acoustic viewpoints largely—he says he knows nothing about musical notation and doesn't want to—is quoted as deploring the lack of melody. He says his son, mathematically inclined, once calculated that in the scales there are 400,000,000 changes for melodies, and yet he finds new ones rare. He doesn't like Chopin and Mozart, but he says Wagner's "Ride of the Valkyries" is a com-

SOUSA AND HIS BAND COME HERE NOV. 9;  
PITTSBURG AUDIENCE WAS THRILLED

## Cambria Theater

Friday Matinee 3:30 November 9th

Special Rate for School Children

Evening 8:30

THE LARGEST BAND IN THE WORLD—31ST YEAR

# SOUSA AND HIS BAND

LIEUT.-COMMANDER JOHN PHILIP SOUSA CONDUCTOR  
A NATIONAL INSTITUTION

PRICES—Night, \$2.00, \$1.50, \$1.00 and 75c; Matinee, \$1.50, \$1.00 and 75c, Plus 10% War Tax. Children, at Special Matinee, 50c to any part of Theater.

A FEW NOTES FROM THE PITTSBURG GAZETTE,  
SUNDAY, OCTOBER 14TH

Lieut. Com. John Philip Sousa might well be titled the high voltage generator of Americanism in music. His band as truly might be hailed as the far-flung transmission line of the "march king's" genius. Perhaps not so much is this true of performance as it is in creation. The accent is in both. It was a high note and clear in the two concerts given by Sousa and his band in Syria meque yesterday afternoon and last night. Crowds at both performances gave the great director a welcome in full measure to match their delight in his performance.

It would be strange indeed if an audience in Pittsburgh did not thrill with the most American music at Sousa's command, his own, when all the world knows his stirring marches have lifted to heights of enthusiasm the Arab of the desert, the Cossack of the steppes, the don of Barcelona, the responsive heart of the South seas. Sousa makes this easy, for those of his own country. Feeling his audience well, he gives them much

of his best and more of it for insistent encores.

Another very high note in the concerts was a brilliant one painting in Sousa's own "Leaves from My Note Book." In this "The Camp Fire Girls" at twilight gather brush and make a bonfire. Instruments seemed to pick up the faggots and with a swish and crackling of boughs cast them into the blaze. Jazz writers ought to hear Sousas band, and learn how off-tones can be music of the deepest appeal, if one but knew how to write them Sousa does. His "leaves" don't rattle—they crackle, and burn.

A Sousa entertainment is unique, there never was and never will be another Sousa. The following soloists appear with the Sousa band: Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harp; Miss Rachel Senior, violinist; John Dolan, cornet; George J. Carey, xylophone; William M. Kunkel, piccolo; Paul O. Gerhardt, oboe; Anthony Maly coranglais; S. C. Thompson, Bassoon; Joseph De Luca, Euphonium; J. Schueler, Trombone; William J. Be sousaphone; Gus Helmecke, cymba and bass drum.

WITH SOUSA



SHIRLEY C. THOMPSON

When Sousa and his band appear at the Purdue armory next Monday, they will have with them, in addition to their many other interesting features, one of Lafayette's own boys, Shirley C. Thompson, son of Mr. and Mrs. O. C. Thompson, of Salisbury street, West Lafayette.

Mr. Thompson was born in New Albany, Ind., in 1897, where he received his earliest musical education and where he evinced musical talent while very young. On several occasions, while he was but eight years old, he was permitted to conduct the Louisville Military band. In high school in the same city, he was a member of the high school orchestra of 75 pieces.

When the family moved to West Lafayette, he became cornetist at the Family theatre, which position he held until his graduation from the West Lafayette high school. Leaving on the day of his graduation, he took the position as cornetist with Bohm's band, where he remained two seasons.

He has been connected with such other prominent musical organizations as the Apollo Concert company, the San Antonio Symphony orchestra, etc. For the past three seasons he has been first bassoonist with the Sousa organization, where he has made himself prominent enough to be counted as one of the sixteen principals of the organization. He is classed as one of the organization's soloists.



Appears Here



John Philip Sousa.

Two Programs Given by Sousa's Band This Week

Sousa's Band comes to Peoria on Wednesday, October 31 for afternoon and evening programs at the Mohammed Temple. Following are the programs which will be given:

**MATINEE**  
Lieut. Commander John Philip Sousa, conductor; Miss Nora Fauchald, soprano; Mr. John Dolan, cornet; Miss Winifred Bambrick, harp; Mr. Meredith Willson, flute.

1. "A Bouquet of Beloved Inspirations".....Entwined by Sousa
2. Cornet Solo "The Centennial" Bellstedt  
Mr. John Dolan
3. Suite, "Leaves from my Notebook".....Sousa
4. Vocal solo Aria, from "Romeo et Juliette".....Gounod  
Miss Marjorie Moody
5. "The Portrait of a Lady" Rubenstein  
Interval
6. Fantasia, "The Merrie, Merrie Chorus".....Compiled by Sousa
7. (a) Flute solo, "Valse".....Godard  
Mr. Meredith Willson  
(b) March, "The Dauntless Battalion" (new).....Sousa
8. Harp solo "Fantasia Oberon".....Weber-Alvarez  
Miss Winifred Bambrick
9. Tunes, "When the Minstrels Come to Town".....Bowron

**EVENING**  
Lieut. Commander John Philip Sousa, conductor; Miss Nora Fauchald, soprano; Mr. John Dolan, cornet; Miss Rachel Senior, violin; Mr. George Carey, xylophonist; Mohammed Shrine Trumpeters.

1. Rhapsody, "The Indian".....Orem
2. Cornet solo "Cleopatra".....Demare  
Mr. John Dolan
3. Portraits, "At the King's Court".....Sousa
4. Soprano solo "The Lark Now Leaves His Watery Nest".....Parker  
Miss Nora Fauchald
5. Fantasy, "The Victory Ball".....Schelling  
Interval
6. Caprice, "On With the Dance".....Strung together by Sousa
7. (a) Xylophone solo, "Nocturne and Waltz".....Chopin  
Mr. George Carey  
(b) March, "Nobles of the Mystic Shrine" (new).....Sousa  
Assisted by Mohammed Shrine Trumpeters
8. Violin solo, "Faust Fantasy".....Sarasate  
Miss Rachel Senior
9. Folk Tune, "Country Gardens".....Grainger

Masquerade Party

SOUSA'S BAND IN FINDLAY CONCERT

Noted Organization Pleases With Program at Majestic Theatre.

Bigger and better than ever, John Philip Sousa's band of musicians was here yesterday for a matinee concert at the Majestic Theatre. Every seat in the big playhouse save one in the balcony and a few in the rear of the first floor were taken up by lovers of good music. The gallery was also packed. The audience was enthusiastic and generously encoored each selection. Unusually good soloists responded with numbers. Miss Nora Fauchald, with a voice of delightful tone and timbre, sang a soprano solo, "The Lark Now Leaves His Watery Nest," and responded to two encores.

George Carey was loudly applauded when he played a xylophone solo, "Nocturne and Waltz," and he came back with several popular airs including "Yes, We Have No Bananas Today." Miss Rachel Senior played a violin solo, "Faust Fantasy," and John Dolan gave a couple numbers including "Cleopatra" on the cornet.

Lieut. Commander Sousa, who is on his 31st annual tour with a band of 88 pieces, had several new descriptive pieces, "The Victory Ball" based on Alfred Noyes' poem of the same name, was well received by the Findlay audience.

"Nobles of the Mystic Shrine" was an inspiring new march played by the band, The "U. S. Field Artillery," "Mr. Gallagher and Mr. Shean," "High School Cadets," "Semper Fidelis," were some of the selections given on encores. The band left following its concert for Lima where it gave a concert last night.

The matinee program yesterday here was as follows:  
Rhapsody, "The Indian".....Orem  
Cornet Solo, "Cleopatra".....Demare  
Mrs. John Dolan  
Portraits, "At the King's Court".....Sousa

- (a) "Her Ladyship, the Countess".....Sousa
- (b) "Her Grace, the Duchess".....Sousa
- (c) "Her Majesty, the Queen".....Sousa
- Soprano Solo, "The Lark Now Leaves His Watery Nest".....Parker  
Miss Nora Fauchald
- Fantasy, "The Victory Ball".....Schelling

This is Mr. Schelling's latest completed work. The score bears the inscription: "To the memory of an American soldier." The fantasy is based on Alfred Noyes' poem, "The Victory Ball."

- Caprice, "On With the Dance".....Strung together by Sousa
- Being a medley of famous tunes  
(a) Xylophone Solo, "Nocturne and Waltz".....Chopin  
Mr. George Carey  
(b) March, "Nobles of the Mystic Shrine" (new).....Sousa
- Violin Solo, "Faust Fantasy".....Sarasate  
Miss Rachel Senior
- Folk Tune, "Country Gardens".....Grainger

SOUSA BAND PROGRAMS HAD EVENTS OF LOCAL INTEREST

THE PROGRAMS given by Sousa and his band Saturday matinee and evening at Cadle tabernacle were something in the nature of a celebration, for at each performance there was some special event of local significance. Saturday was, in the first place, Navy day, and at the evening concert army, navy and marine men were present, not only to lend atmosphere and color to the occasion, but to take part in the proceedings. The Ft. Harrison Band joined forces with Sousa once or twice in the rendition of a march, and, at the end, while Sousa played "A Day at Great Lakes," there was a brief ceremony in honor of the day. In addition to this, the Shrine Band was present and audible in "Nobles of the Mystic Shrine," a new Sousa march.

The afternoon session saw the Camp Fire girls on hand with a bouquet for the band leader presented by Mrs. O. E. McMeans in their behalf, the Shortridge Band, which played under Sousa's baton, and youngsters from the Boy's School and the Masonic Home, the latter two groups special guests of Sousa. All in all, with several hundred school children in the audience cheering enthusiastically, it was a time of rejoicing.

The afternoon program included several numbers pleasantly remembered from last season, notably "Leaves from My Notebook," by Sousa. Several rousing marches, and a number of solos rounded out the entertainment. John Dolan, played an agile and fleet solo on his cornet. Nora Fauchald, coloratura, soprano, who has a small but good voice, sang a characteristic piece, while Meredith Willson offered a flute solo and Winifred Bambrick was heard in harp selections. Something of a novelty was introduced in the intermission, when the various soloists and choirs of the band played "Showing Off in Public," a clever device for getting the band back on the stage. Each soloist or choir, as the case might

be, played a bit, then those who gradually came on added their instruments to those already assembled, until, at the finish, the whole band was playing a tune.

The evening program was the more interesting of the two. Its most novel number was Schelling's "The Victory Ball," a new composition written originally for orchestra, based on Alfred Noyes' poem of the same name. Played by a band, it undoubtedly lost some of its flexibility, but it proved to be "intriguing," as the flapper says. It is done in the modern method, with great opening clashes of discord, and later suggestions of dance tunes, and a finale that is one of the most effective endings in contemporary musical literature. It should be a delight to see a ballet set to the score.

Orem's rhapsody, "The Indian," opened the program, followed by another solo by Mr. Dolan. Miss Fauchald was also heard again. The other soloists were Rachel Senior, violinist, who played "Sarasate's 'Faust Fantasy,'" and George Carey, xylophonist, who offered two Chopin numbers and Dvorak's "Humoresque." For encores, there were Sousa's own marches, popular tunes of the day and several novelties.

Town, Jean S. Holaway, Kansas, James H. Crocker, Denver, Otterbein, John C. B. Sutton;

SHRINE TEMPLE

Sousa's Idea of Needed Law

In a jocular mood, recently, Lieut. Com. John Philip Sousa, the famous bandmaster who comes next Wednesday for matinee and evening, out of the wealth of his musical experience, drafted up a bill, which he may present to next Congress in the interests of music in the United States. Mr. Sousa's bill is entitled the Pure Song Bill and if passed, it would create considerable of a furor along "Tin Pan Alley" as the song publishing district in New York is termed and in the ranks of the artists of the two-a-day.

"Proposing laws seems to be our national pastime," says Sousa, "so I think I will offer my pure song bill. The first section of the bill would authorize the proper authorities, at their discretion to send back to the States they say they want to go back to the young men who are now singing the 'locality' songs. Recently, I attended a vaudeville performance in New York, and was entertained by a young man who was singing a song in which he expressed a fervid desire to be back in North Carolina in the morning. Now North Carolina was the last place in the world that young man would care to be tomorrow morning, or any other morning. With my bill in effect, he would have been singing a lyric which would run something like this, pronunciation and all: 'I wanna go back! I wanna go back! I wanna go back to the Bronx.' And he made it worse by saying 'goil' for girl and erl for oil."

MADE TIME IN

SOUSA TO RETURN

Noted March King to Make 13 Visits Here Nov. 20.

Sousa's band will come to the Auditorium Nov. 20 for two concerts, according to announcement by E. A. Stein, local concert manager.

This will be the John Philip Sousa's 13th visit to St. Paul. He has been engaged for afternoon and evening concerts.

As usual, the "March King" will personally conduct his band. The organization this year, Mr. Stein says, largest ever assembled in its history. More than 100 pieces make up the playing personnel.

In addition to the regular band concerts on the afternoon and in the evening of Tuesday, Nov. 20, there will be included a number of vocal and instrumental soloists.

The afternoon concert has been arranged principally for school children and their mothers. Advance seat sales for the concert will probably begin on Monday, Nov. 12. Matt orders for reservations are being received now at the W. J. Dyer & Bro. ticket office.

Sousa Cornetist



John Dolan, cornetist with Sousa's band which will give a matinee and evening concert at the Shrine Temple October 31. Seat sale opens at Adams Music House at 8:30 o'clock Saturday morning.

NAVY CLUB BENEFIT

Through the courtesy of E. F. Albee and Mark Luescher, tickets for Sousa's Band Concert at Madison Square Garden for the Navy Club benefit have been placed on sale at the box office of the Hippodrome Theatre.

When Lieut. Commander John Philip Sousa comes to Kansas City December 2, band lovers will listen to virtually an all-American organization as the band is 98 per cent American. Recently, at the request of the Americanization Bureau of the Philadelphia Chamber of Commerce, Mr. Sousa circulated a questionnaire among his bandmen and found that but four of the 103 musicians and soloists this season are of foreign birth. Of these four, two are Italians, one a Bohemian and one a Belgian.

Personal recollections of every president since Hays are stored away in the memory of Mr. Sousa. As director of the United States Marine band, he served under Hays, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt. He left the Marine band before the administration of Taft; however, several times played before him. He received a commission from President Wilson to serve as lieutenant-commander of the Great Lakes Naval Training station, training bands during the World war, and received academic honors from the same university at the same time as the late President Harding.

During the campaign of 1920, Sousa visited Marion, O., and President Harding, then a candidate, held a special train upon which he was to depart for a speaking tour more than an hour in order to attend Sousa's concert.

Mr. Sousa and his band will be presented at Convention hall under the management of Louis W. Shouse.

De Wolf Hopper, with a support-

Shrine Temple

The big event of the musical season is the coming of Lieut. Commander John Philip Sousa and his band to the Shrine Temple next Wednesday, Oct. 31, for concerts afternoon and evening. The famous march king has with him soloists, both vocal and instrumental and a feature of the splendid program will be a number in which the Mohammed Shrine Trumpeters will appear with the band. There is magic in the music of Sousa. He waves his baton and one sees the flag flying, hears the bugle call and the swing and sway of armies sweeping forward. The measure changes and poetry is in the air.

"If the E-string of the violin never had been invented, I wonder how much love there would have been in the world?" Lieut. Com. John Philip Sousa, the famous bandmaster, recently propounded the question pensively, as he stood in the foyer of a New York theatre, chatting with a friend between the acts. He had just seen a



Lieut. Commander John Philip Sousa and his band of a hundred men, comes to the Shrine Temple next Wednesday for matinee and evening concerts.

play in which a girl resisted the love spell of an Egyptian garden of rare scent and beauty with a tropical moon shining upon the water only to succumb to the spell when a melody, played upon the E-string

of a violin in the distance, floats into the garden.

"However much love there might be in the world, there would be little in music. If we did not have the E-string," Mr. Sousa continued. "I wonder if many people, even musicians, have ever remarked upon the fact that the greater part of the musical love expression of the world has come within the range of the E-string of the violin. It is very difficult for me to recall a love theme of any great renown which did not fall within this range, and I have taken particular note, since I made the discovery myself, to watch the effect of the E-string music whenever I have attended a violin recital or a concert. Of course all E-string music does not have the love motif but where the love motif exists, it seems to me that it finds its best expression in that musical range, be it a sensuous love as is expressed in Liza Lehmann's

"Ah Moon of My Delight" from "In a Persian Garden," the plaintive lament of love of the "Chanson Indoue" by Rimsky-Korsakov or the holy love which sings through a slow movement of a Beethoven symphony. In opera when the strings are singing an octave higher than the voices, it has always seemed to me that the very perfection of love and passion is reached.

"A band of course does not utilize the violin, and the violin effects are largely expressed in the wood wind. But the love effect is fully preserved and whenever the wood wind begins to sing a love theme within the range of the E-string of the violin, I always can sense very definitely the love response in my audience."



## SOUSA'S BAND HERE NOV. 15



JOHN PHILIP SOUSA.

So great has been the fame of Lieut. Com. John Philip Sousa as a bandmaster and composer of the nation's marches that it is not generally known to the American public that Sousa's band is the only self-supporting musical organization of its kind in America, and that the great opera companies, and the symphony orchestras of the great cities are all subsidized or guaranteed against financial loss for limited seasons, while Sousa goes up and down the land playing 300 or more engagements a season to receipts which pay the salaries of more than 100 musicians and soloists as well as the tremendous items of transportation, baggage transfer, theatre rental and printing that go with the exploitation of a musical or theatrical organization.

The business world was greatly surprised recently when the financial side of Sousa was revealed for the first time, with the announcement that the guarantees posted for the coming season for the concerts of Sousa's band, amounted to more than \$100,000. Yet these guarantees stupendous as they appear, are mere formalities, taken to bind contracts, since it is a boast of the Sousa organization that there has been no instance in eight seasons, in any section of the country, or in any kind of weather where the receipts for a Sousa concert were not greater than the guarantee of the local concert promoter under whose management the band appeared.

It is evident to the most innocent Poling.

bystander that Sousa has prospered because he has met a popular appeal with his music and because he has taken his music to the people. Including New York, there are perhaps twenty symphony orchestras in America. Few give more than two concerts a week over a period of more than twenty-five weeks a year. Yet it is seldom that the receipts from the sale of tickets is alone sufficient to bear the cost of the season, and recourse must be had to the financial backers. The same is true of opera, and even the great Metropolitan opera in New York is not supported by sale of tickets alone, but has backers to whom it may look in case of a disastrous season.

But Sousa has toured America for the past thirty-one years, each year giving 2,000,000 to 3,000,000 people good music and they have rewarded him with their dollars as well as with their applause. And it is significant that the greatest Sousa audiences have not been confined to the largest cities. Sousa's record was established in Cleveland, O., on September 30, 1922. Here \$17,778 was paid, at a top price of \$2.00 and a minimum price of 50 cents for two concerts. The volume of business may be compared with that of the Metropolitan Opera house in New York, where the maximum receipts at \$7.50 for the best seats is about \$13,000 a performance.

Sousa will bring his band to the Armory Nov. 15 for two concerts under the local management of Earle

## SOUSA BAND HERE MONDAY



The world-famous Sousa band, under the direction of Lieut. Com. John Philip Sousa, will appear at the Armory Monday afternoon and evening. The band will play a variety of programs.

The Sousa band, which has six soloists—Harp, Piano, Violin, Viola, Cello, and Double Bass—will play a variety of programs. The band will play a variety of programs.

## Here October 31



John Philip Sousa.

Come to the Shrine temple Wednesday matinee and evening, October 31.

## Sousa's "Star and Stripes" Thirty Years Old Today

Milwaukee friends of Lieut. Com. John Philip Sousa, bandmaster, will help him celebrate in Chicago on Sunday the thirtieth anniversary of his most popular march, "The Stars and Stripes Forever." Harry Askin, Sousa's manager, who was in the city recently to arrange for the appearance of the march king and his band at the Auditorium on Saturday and Sunday, Nov. 17 and 18, when four concerts will be given, announced that the anniversary of this popular march would be observed in Chicago. Milwaukee friends of the bandmaster immediately arranged plans for helping Sousa to celebrate the event. Joseph C. Grieb, manager of the Auditorium, will head the group of Milwaukeeans.

John Philip Sousa and his band opened the extra concert series at Hill auditorium Monday evening. The program was exceedingly varied, ranging from "Yes, We Have No Bananas" to Chopin. The University band was the guest of the University Musica Society at the concert. They made a rather pleasing appearance, occupying the front seats and wearing their official uniform out of compliment to Mr. Sousa.

## Sousa Plans Record Tour

John Philip Sousa, the March-king, can easily prove that he has done more professional traveling than any other celebrated musician in the history of the world; but even he gasped when he looked over the itinerary prepared for 1923-24 by his manager, Harry Askin. For the reason that the great bandmaster-composer felt that he would like a long rest—meaning, with him, an opportunity to work just as hard along other lines—Manager Askin booked a comparatively brief tour for last season.

## BAND CONCERT TONIGHT.

The Altoona City band, under the direction of Albert Sincer, will render a concert in the Logan House yard this evening, starting at 7.45 o'clock. The following program will be given: March, "The Thunderer," Sousa; overture, "Poet and Peasant," Suppe; "Invitation to the Waltz," Weber; selection, "Woodland," Luder; characteristic, "Pep," Ansdien; "Hungarian Fantasia," Tobani; popular hits of the day, selected; "Hunting Scene," Boccalosi; "Star Spangled Banner," Key. The Altoona city band, under the leadership of Mr. Sincer has made very decided improvement in concert work, this evening's program will be a musical treat.

## DRUMMER WITH SOUL OF ARTIST

Sousa Says "Gus" Helmecke, Who Beats the Big Bass Drum, Is Greatest in World.

The greatest bandmaster in the world without doubt is Lieut. Com. John Philip Sousa, who brings his famous band to the Court theatre on Saturday, Nov. 10, for two performances. The greatest bass drummer in the world on the authority of no less an authority than Sousa himself is August Helmecke, who with his big bass drum for the past 15 years has been going up and down the land re-

flecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches.

Several years ago, after much experimentation, Sousa had made for Helmecke what is believed to be the largest bass drum in the world. As everyone knows drum heads are made from the skins of animals and are susceptible to weather conditions. Wet weather or excessive humidity even when there has been no rainfall causes the pores in the skin to fill with moisture, dulling the sound of the drum. Temperature changes or extremes of temperature frequently cause drum heads to split. The manufacturers were told to spare no expense in evolving the kind of drum head which would be most likely to withstand the rigors of a Sousa tour. They found that a zebra skin was the thing they wanted. So they watched the fur and

## FAMOUS SOUSA WILL CONDUCT ORCHESTRAS OF HUNTINGTON HIGH

Cocert Will be Given at City Auditorium Afternoon of November 6

## KIWANIS EVENT IN EVENING

Miss Winifred Bambist to Feature Program With Harp Solo

Huntington's two school orchestras, who have for sundry years battled for musical honors through the medium of his marches, are to have the thrill of their young careers Tuesday afternoon, November 6, when John Phillip Sousa himself will wield a baton over them.

The occasion is to be the school children's afternoon concert at the city hall auditorium, when through an arrangement between the Kiwanis club, which is bringing Sousa's band here and John G. Graham, superintendent of schools, the band is to play for school children in the afternoon at a special admission price of 25 cents a student.

The regular concert of Sousa's world-famous band is to be in the evening. The seat sale opens Monday, and the Kiwanis Male Chorus, who are bringing the band to this city, are confident that the house will be sold out before the day of the

concert. The regular concert of Sousa's world-famous band is to be in the evening. The seat sale opens Monday, and the Kiwanis Male Chorus, who are bringing the band to this city, are confident that the house will be sold out before the day of the concert.

The afternoon school children's concert will have a special number played by the two combined school orchestras—the Huntington high orchestra and the Central Junior high orchestra. It is then that Lieut. Com. Sousa will direct the youngsters. The Kiwanis chorus will be hosts to the Union Mission and Salvation Army children for the afternoon.

A bright and charming spot in the program of this season's tour of Lieut. Com. Sousa and his 88-piece band, is the solo number by Miss Winifred Bambrick, harpist. Miss Bambrick, Canadian by birth, citizen of the United States by choice, after studying with America's foremost instructors of the harp, made her debut in New York City. Not satisfied at the time to go into concert work, though her teachers and critics agreed that she was amply prepared, she went on tour as a harpist with Mitzi, the famous musical comedy star. Her purpose in doing this was to gain confidence, improve her technique, and enlarge her repertoire. Continuing her study under the direction of Mr. Sousa, the result is that aside from a wide familiarity with the classics, Miss Bambrick has included in her repertoire a long list of those simple melodies, so beautiful and appealing when played by so proficient an artist, as she.



John Philip Sousa, leader of Sousa and his band, which appears at the Court theatre, Saturday, November 10, in two different programs, matinee and night.



## Knew Violins As Babe



RACHEL SENIOR

There is small wonder that Miss Rachel Senior, violin soloist with Lieut. Com. John Philip Sousa and his famous band, when they appear here Tuesday, Nov. 6, was attempting to play a violin at an age when most girls are quite contented with their dolls. For Miss Senior was born in a house of violins, and the beautifully-toned instrument which she uses when she appears with Sousa's Band, which might well be a rare old Stradavarius is the handwork of her father, Charles Senior, of Mason City, Iowa, who all his life has had violin making for a hobby, and who during his long lifetime has found time to make in their entirety more than 100 of the instruments.

Senior taught his daughter the rudiments of the instrument, and then with a rare modesty purchased her a violin which had been pronounced correct in its proportions and in tone by several experts, that his daughter, if she intended to have a musical career, might not be handicapped by becoming accustomed to a violin which might not be correct. Miss Senior eventually came to New York to study with Franz Kneisel, a famous teacher of violin, and from Kneisel she went to Leopold Auer, who has taught the greatest violinists of the world, including Mischa Elman. Through Meredith Wilson, who had been a member of Sousa's Band, and who had lived in Mason City, Iowa, where her father made violins and who had come to New York to study, Sousa, who began his career as a violinist, was interested and he looked her up. He found her to be an artist of rare talent and he engaged her at once as his soloist. And that Sousa knows how to discover violinists is indicated by the fact that it was he who first introduced to the American public the late Maude Powell, possibly the greatest and certainly the best-beloved of all violinists of her generation.

## Did Childhood Impressions

## Make Sousa "March King?"

Those who love to believe that childhood impressions are most likely to determine the latter life of the individual, have a powerful argument in the case of Lieut. Com. John Philip Sousa, the famous bandmaster. Sousa was born in Washington, in 1854. From the time he was 7 years old until the time he was 11 years old, the Civil War raged, and Washington was an armed camp. There were many military bands, brass bands, as we know them, and "buckskins," bands composed of fliers and drummers. Then when Sousa was 11, he saw the greatest military event which had ever taken place on this continent, the Grand Review of the United Armies, in Washington. Sousa was 11 and his father, Antonio Sousa, was one of those who marched in the Grand Review.

Personal recollections of every President since Hayes are stored away in the memory of Lieut. Com. John Philip Sousa, who this season is making his tenth trans-continental tour at the head of the band which bears his name. His present schedule will bring Lieut. Com. Sousa and his famous band to Elmwood Music hall for two concerts, matinee and evening, on Friday, October 19.

## SOUSA'S BAND CONCERT

Lieutenant Commander John Philip Sousa comes to the Syria Mosque October 13. The most successful of all Sousa compositions, judging by sales, is his march, "Stars and Stripes Forever." To date more than 2,000,000 copies, and more than 5,000,000 copies of the talking machine records and piano rolls have been sold. Sousa says his biggest thrill came the first time he led the United States Marine band in one of his own compositions and his second biggest thrill when he marched down Fifth Avenue in New York at the head of his Great Lakes Naval Training band of 1,300 pieces during one of the Liberty Loan campaigns.

## Sousa's Band Will Appear at Auditorium to Present Two Concerts November 21

Personal recollections of every President since Hayes are stored away in the memory of Lieut. Com. John Philip Sousa, who this season makes his thirty-first annual tour and his fourteenth trans-continental tour at the head of the band which bears his name. As director of the United States Marine band, Sousa served under Hayes, Garfield, Arthur, Cleveland, Harrison, Mc-

Kinley and Roosevelt. He had left the Marine band before the administration of Taft, but knew Taft and several times played before him. He received a commission from President Wilson, to serve as lieutenant commander of the Great Lakes Naval Training bands during the World war, and received academic honors from the same univer-

sity at the same time as the late President Harding.

Sousa and his band will give two concerts at the Auditorium on Wednesday afternoon and evening, November 21.

Vincent Astor has taken a box for the concert to be given on Sunday night at Madison Square Garden by Lieut. Com. John Philip Sousa, under the auspices of the National Navy Club of America. Mrs. Julian W. Robbins, Mrs. Charles A. Childs, Mrs. Edward C. Potter, and Mrs. Duncan G. Harris are among the other boxholders.

## SOUSA TELLS OF HIS WORK WHILE DINNER SERVED

Evening Herald Reporter Dines With Famous Band Conductor at Springfield.

## MANY INTERESTING STORIES RELATED

"Professional Family" of Musician Proves to Be Interesting Group.

By HARRIET A. GEBHART  
Herald Staff Correspondent.

To be a dinner guest of the world's most famous band conductor is a thrilling experience for anyone, even a hardened reporter. So that Thursday night, when I dined with John Philip Sousa, composer of a hundred marches, I was as much interested in his professional family as I had been in his real family.

We had motored to Springfield to interview Mr. Sousa between matinee and evening concerts. And, in spite of the fact that most musicians would need rest when appearing at two performances a day, Mr. Sousa topped the interview with an invitation to dinner. He led us to the suite where he and his secretary lived and generously opened the door into the secretary's room adjoining, inviting us to go in there and sprinkle powder over the bureau top to our heart's content. The room's occupant was defenseless, through absence.

**PROFESSIONAL FAMILY**  
When we returned to Mr. Sousa's room we were introduced to his professional family. It consisted of three pretty girls, the only three women in the band of 88 musicians.

They were Nora Fauchald, winner of the coveted artist's prize at the New York Institute of Music; Rachael Senior, violinist and pupil of Leopold Auer, and Winifred Bambrick, the little black-haired Canadian harpist, who has toured with Sousa for four years.

Professional life was still a novelty to Miss Fauchald and Miss Senior. Both of them had "tried out" for the famous conductor the same day. He had been quick to recognize the talent in both. And he had taken both with him on tour—their first tour—as soloists in his company.

All three girls were still in their twenties and to all three Mr. Sousa is chaperon and father while on tour. The four of them have dinner together every night.

... KNOWS PREFERENCE ...

The composer of a hundred marches is familiar with the likes and dislikes of his stage daughters for a dozen kind of desserts. He knows that Nora, the singer likes chocolate icecream, while Winifred, the harpist prefers vanilla.

It was an interesting experience, dining with this stage family, especially to one who had met his real family.

I first met John Philip Sousa in New York at a baseball game. The occasion marked the opening of the Yankee Stadium and Sousa was in a box with his wife and two daughters. They are Mrs. Helen Abert and Miss Priscilla Sousa. His son, John Philip Sousa, second, had not been able to leave his business. He had to earn bread and butter for John Philip Sousa, third, or "foremost" as his grandfather said he called himself.

Priscilla and Mrs. Abert are at home, in the home where Sousa writes so many of his hundred marches.

## INTEREST SHOWN

The family never disturb him when he writes, the conductor explained, but when he goes to the piano, striking the first chords of his latest march, Priscilla is inclined to say: "So that, Father, is going to be your very best work!"

His stage daughters appeared to be just as much interested in Sousa as his real daughters were at the baseball game. Sousa is a devotee of baseball. He played until he was 45 and at one time organized a ball team among members of his band.

But this is a story of the Friday night dinner and not about Sousa's admiration for Babe Ruth. It is the story of his passing his medicine bottle to Nora, asking her to take care of it for him. It is the story of how he had to hurry his stage family with the dessert so they wouldn't be late.

**INSISTS ON PROMPTNESS**  
Of course, Mr. Sousa was told, the concert couldn't possibly start without him, but promptness is one thing on which he insists.

Throughout the meal the famous conductor told so many interesting stories it would take a book to contain them. He told of his father, who had come from Portugal, fighting in the Civil war.

His father played a trombone and the tale the son tells in the south is that when the Confederates met the Northerners, the first question was whether Sousa was there and if so, whether he had his trombone or musket. If it was the trombone, instant orders were given to retreat.

He told how he himself won the World war by shaving off the goatee which always has marked Sousa's former pictures. This goatee was the envy of the Kaiser before the war, said Sousa, during his three visits to Berlin.

So he considered that if the Kaiser knew he had shaved it off he would throw up his hands in despair. What would be the use of fighting a man as brave as that?

## TELLS OF HIS WORK

He told how he composed, and we could see, in our mind, a picture of Sousa's mind, holding mental pictures of ten and twelve hours at a time, pictures of—yes.

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who is on his thirty-first annual tour with his band, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young.

"Yes, We Have No Bananas" of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have," Mr. Sousa says. "It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to 'view with alarm.' We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion. It may not be generally recalled, but one silly song, on a par with 'Yes, We Have No Bananas,' is preserved in the records of the nation. That was 'Shoo Fly, Don't Bother Me.' In the course of an attack upon him by critics, General Benjamin Butler, then in Congress, replied with the title of the silly song of that day. His remarks of course are preserved for posterity in the Congressional Record.

"There is one thing, however, for which I am deeply thankful. That is that 'Yes, We Have No Bananas' was not written during the World War. Some way I find it difficult to picture our boys marching off to war to its inspiring strains. Yet, 'Yes, We Have No Bananas' five or six years sooner, might have been the war song of a nation."

## Full Season at Pittsburgh

The offerings for Pittsburgh this season promise to be up to the standard of late years, both artistically and as regards volume. Sousa and his band will usher in the season at Syria Mosque with a matinee and evening performance, Oct. 13. The Carnegie Hall series of four concerts will bring Dame Nellie Melba, Oct. 18, Rachmaninoff, Nov. 15, Farrar, Jan. 24, ending with Kreisler, March 12.

## SOUSA WAS FIRST TOPIC.

The Philharmonic Club met for the first study lesson of the year last Thursday evening at the home of Mrs. J. A. Shawan Jr.

The evening was rainy but nine members and three guests made a pleasant company who enjoyed the evening a great deal.

The lesson study was John Philip Sousa, the internationally famous bandmaster. The program had been prepared by the appointed leader, Miss Mary Pond, and in her absence was conducted by her sister, Miss Helen Pond.

Mrs. Miller Hamsher, Mrs. Anna Irwin, Mrs. D. E. Strayer, Mrs. Frank Gaiver and Mrs. Roy B. Rogers discussed Sousa's band beginnings, his ideas of musical composition and of American music, and how some of his marches came to be written. Miss Pond briefly reviewed his only novel, "The Fifth String."

The leader recognizes Bandmaster Koogler's assistance in securing material and the kindness of Mrs. S. C. Frantz and Miss Bessie Loffer in lending victrola records of Sousa's marches.

After the program, the hostess, assisted by Mrs. J. A. Shawan Sr., served delectable refreshments in two courses. The favors were twigs of bittersweet.

Mrs. H. M. Heintz of Toledo and Mrs. Howard Doane were guests.

## BURNSIDE TO STAGE SOUSA PICTURE

The National Navy Club, under whose auspices Lieut. Com. John Philip Sousa will give his annual New York concert in Madison Square Garden, Sunday night, Oct. 7, has secured F. H. Burnside, former general director of the New York Hippodrome, to stage the musical picture, "The March Past," which will be one of the features of the concert. In this spectacle, uniformed men of the United States navy, army and marine forces will be detailed by the respective commanding officers of the New York area to duty at Madison Square Garden on the night of Sousa's concert, and these men, more than 500 in number, will march to the strains of the Sousa marches, which have been adopted by the various arms of the service. The marches include "Semper Fidelis," the official march of the United States Marine Corps; "Pride of the Yankee Navy," Navy march; "United States Field Artillery," dedicated to the Artillery service; "Bullets and Bayonets," written during the World War for the Infantry, and "Sabres and Spurs," dedicated to the mounted branch of the service. Sousa's Band of 100 men will be augmented to 250 men for the New York concert, the additional 150 musicians all being former Sousa men who are now residents of New York.

The proceeds from the concert will go to the building fund of the National Navy Club, which recently acquired a site for a permanent home at Fortieth Street and Park Avenue.

## Navy Officers to Attend Concert By Sousa's Band at Garden

More than 100 officers of the United States Navy are to attend the concert to be given by Lieutenant Commander John Philip Sousa and his band in Madison Square Garden on Sunday night under the auspices of the National Navy Club. Among the reservations received yesterday was one from Rear Admiral Charles P. Plunkett, commandant of the 3d Naval District, who will attend with the officers at present stationed at the New York Navy Yard. A reservation was also received yesterday from Franklin Q. Brown, president of the Army and Navy Club of America. Another officer who will attend is Vice Admiral N. A. McCully, now in command of the United States scouting forces.

## Sousa and His Band to Give Concert Sunday

LIEUTENANT JOHN PHILIP SOUSA and his band will give a special concert Sunday night at Madison Square Garden. The event is intended as a benefit for the building fund of the National Navy Club.

Lieutenant Sousa composed a new march for the occasion. This is entitled "The Nobles of the Mystic Shrine" and will be performed by the band of members of the Mecca Temple.

The programme promises several popular compositions by the March King.



Among those who have taken boxes for the concert to be given by Sousa and his band next Sunday evening at Madison Square Garden for the benefit of the National Navy Club of New York are Mrs. J. Henry Lancashire, Mrs. Duncan G. Harris, Mrs. Edward C. Potter, Mrs. Charles A. Childs, Mrs. Julian W. Robbins, Miss M. Mathilde Mouraille, Messrs. William H. Porter, Theodore S. Watson, Francis H. Holmes, Stewart Waller, Nathan T. Pulsifer, Douglas L. Elliman, William R. Franklin, J. Russell Carney, Louis M. Josephthal, Paul L. Hammond, R. A. C. Smith and Charles D. Draper. Enlisted men of the army, navy and Marine Corps during the evening will present "musical pictures" of the various marches which Mr. Sousa has written for the different branches of the service. The club has acquired a site at Fortieth street and Park avenue for a new club house to replace the present quarters at 15 East Forty-first street.

## NAVY CLUB CONCERT AT MADISON SQ. GARDEN

More than 100 officers of the United States Navy, will attend the concert to be given by Lieut. Com. John Philip Sousa and his band in Madison Square Garden on Sunday night, under the auspices of the National Navy Club. Among the reservations received yesterday was one from Rear Admiral Charles P. Plunkett, commandant of the Third Naval District, who will attend with the officers at present stationed at the Brooklyn Navy Yard. A reservation was also received yesterday from Franklin C. Brown, president of the Army & Navy Club of America. Another officer who will attend is Vice Admiral N. A. McCully, now in command of the United States Scouting Forces.

Following the White-Moran boxing match in Madison Square Garden tomorrow night, the GaGarden will be turned over to Sousa, and R. H. Burnside, formerly general director of the New York Hippodrome, who will make arrangements for the Sousa "musical pictures" "The March Past," in which uniformed men from the Army, Navy, and the Marine Corps will march to the strains of the marches which Sousa has written for the various branches of the service.

Sousa will direct a band of 250 pieces, the largest concert band ever assembled in New York City. In addition there will be two "guest bands," one from Mecca Temple, Nobles of the Mystic Shrine, and the other from the Seventh Regiment, New York National Guard.

## ACADEMY OF MUSIC NEWBURGH, N. Y.

Lieut. John Sousa and his famous band will be in the Academy of Music, Newburgh, on Tuesday, Oct. 2nd, matinee only. The band this year will include 85 instrumentalists exclusive of soloists, among whom are Miss Marjorie Moody, soprano; Miss Rachel Senior, violin; John Dolan, cornet, and George Carey, xylophone. A specially attractive program will be given.

## Boston Newspaper

### Hears About Band

John Philip Sousa's leadership of the Drury high school band during the concert given by his own band at Drury auditorium, Friday afternoon, appears to have attracted state-wide attention. The Observant Citizen in The Boston Post today had the following to say in regard to the occurrence:

"Members of the Drury high school band were accorded a distinction a few days ago that should give them an impetus to become real musicians. Incidentally they will have something to tell their children and grandchildren in future years. In the interim of the two parts of the concert given by Sousa's band at North Adams, the above mentioned band played two numbers under the personal leadership of that great conductor, John Philip Sousa."

A HUMORESQUE based upon "Mr. Gallagher, Mr. Shean," containing solo parts for more than fifty instruments, will be on the programme which Sousa will give in his annual New York concert under the auspices of the National Navy Club of New York in Madison Square Garden Sunday night.

## Sousa To Be Guest of Kiwanians Today

John Philip Sousa will be the guest of the Kiwanis Club at its luncheon in the Nelson House today. The organization will advance its regular day for meeting because of its distinguished guest.

The prize will be by C. Barnard and souvenirs by J. Gibson. There will be reports from the convention of New York clubs at Binghamton, where Walter O. Lloyd of Poughkeepsie was elected governor, the highest honor that can come to a man in the state organization.

## Sousa's Band Plays Today

John Philip Sousa's Band, perhaps the most famous organization in the world, will be at the Bardavon this afternoon and evening. The great leader will conduct his forces through two stirring programs, and the occasion will be appreciated by all music lovers of Poughkeepsie. The Kiwanis Club will entertain Sousa as its special guest at its luncheon today in the Nelson House.

## SOUSA SAYS E-STRING OF FIDDLE TELLS THE WORLD'S LOVE STORY

"If the E-string of the violin never had been invented, I wonder how much love there would have been in the world?" Lieut. Com. John Philip Sousa, the famous bandmaster, recently propounded the question pensively as he stood in the foyer of a New York theatre, chatting with a friend between the acts. He had just seen a play in which a girl resisted the love spell of an Egyptian garden of rare scent and beauty with a tropical moon shining upon the water, only to succumb to the spell when a melody

played upon the E-string of a violin in the distance, floats into the garden.

"However much love there might be in the world, there would be little in music, if we did not have the E-string," Mr. Sousa continued. "I wonder if many people, even musicians, have ever remarked upon the fact that the greater part of the musical love expression of the world has come within the range of the E-string of the violin. It is very difficult for me to recall a love theme of any great renown which did not fall within this range, and I have taken particular note, since I made the discovery myself, to watch the effect of the E-string music whenever I have attended a violin recital or a concert. Of course all E-string music does not have the love motif but where the love motif exists, it seems to me that it finds its best expression in that musical range, be it a sensuous love

such as is expressed in Liza Lehmann's 'Ah Moon of My Delight' from 'In a Persian Garden,' the plaintive lament of love of the 'Chanson Indoue' by Rimsky-Korsakov or the holy love which sings through a slow movement of a Beethoven symphony. In opera when the strings are singing an octave higher than the voices, it has always seemed to me that the very perfection of love and passion is reached.

"A band of course does not utilize the violin, and the violin effects are largely expressed in the wood wind. But the love effect is fully preserved and whenever the wood wind begins to sing a love theme within the range of the E-string of the violin, I always can sense very definitely the love response in my audience."

## Sousa and Band as Good as Ever

### Audiences Again Thrill at Majesty of Truly Remarkable Music

Sousa and his band gave two performances at the Bardavon Monday. The afternoon program was: "A Bouquet of Beloved Inspirations," by Sousa; "The Centennial," cornet solo, by Bellstedt; Suite, "Leaves from my notebook," a, the "Genial Hostess," b, the "Camp Fire Girls," c, the "Live-ly Flapper," by Sousa; Valse from "Romeo et Juliette," vocal solo, by Gounod; "Kammenois-Ostrow" by Rubenstein; Fantasia, the "Merry Chorus," by Sousa; "Valse," by Godard; "The Dauntless Battalion," by Sousa; Oberon Fantasia for harp by Weber; "When the Minstrels Come to Town," by Bowron.

In the evening the program was Rhapsody, "The Indian," by Orem; "Cleopatra," cornet solo, by Demare; "At the King's Court," by Sousa; "The Lark Now Leaves her Watery Nest," soprano, by Parker; "The Victor Ball," by Shelling; "On with the Dance," by Sousa; "Nocturne and Waltz," xylophone solo, by Chopin; "Nobles of the Mystic Shrine," b Sousa; "Faust Fantasia," by Sarasate and "Country Gardens," by Grainger.

All the virtues of the band were in force at the performances Monday. The impeccable rhythm, the perfect balance of the brass and wind choir, the uncanny intuition of Sousa in regard to dynamics. He knows as do no other what the public wants, and where and when it wants it. The familiar thrill was communicated nearly all the numbers, but it was most in evidence when the stirring of marches came out in the encores.

"The Stars and Stripes for ever boomed and pushed its way to glory and won the most enthusiastic applause at the afternoon session.

But the latest novelties had the place in the scheme of things. "Y We Have no Bananas" suddenly cropped out, paired with "Mr. Gallagher and Mr. Shean." In all these numbers Sousa led his forces with the minimum of effort and with the maximum of effect that have won and held for him the affection of the whole world over a period that passes the memory of man to describe.

In spite of the many and excellent compositions on the day's list, the chief honors went not to the composer, Sousa—who led numerically—but to Ernest Schelling, whose orchestral suite, "The Victory Ball," played last season by the New York Philharmonic, made a deep and striking impression. Mr. Schelling has chosen to present the contrasts suggested by the riotous gaiety of a victory ball with the grim wraiths of the men who died to make that victory possible. Alfred Noyes poem is said to be the basis for the work, which has power and imagination enough to carry out so painful a theme.

Sousa's band excelled in the performance of this suite and was rewarded by an outburst of genuine applause at the close. The large audiences, afternoon and evening were pleased with the program and won a full sheaf of encores, according to the generous Sousa custom.

## Sousa's Band to Play Here Oct. 19

Buffalonians will have an opportunity to hear Sousa and his Band at Elmwood Music Hall October 19th, when this famous organization will play afternoon and evening concerts. Two entirely new and typical Sousa programs have been prepared and will be presented by the celebrated bandmaster.

With the band will be several well-known soloists, including Miss Nora Fauchard, soprano; Miss Winifred Bambrick, harpist; Miss Rachel Senior, violinist; John Dolan, cornetist; George J. Carey, xylophone; Wm. M. Kunkel, piccolo; Paul O. Gerhardt, oboe; Anthony Maly, coranglais; S. C. Thompson, bassoon; Joseph DeLuca, euphonium; J. P. Schueler, trombone; Wm. J. Bell, sousaphone; Gus Helmecke, cymbals and bass drum, and many others.

## To Play with Sousa.

Harold Stambaugh, cornetist of this city, who has been a member of Pryor's Band for several years, will play with John Philip Sousa's Band Saturday night at Madison Square Garden, New York City, when Sousa will direct a band of 250 men.

## Miss Winifred Bambrick, Harpist, Coming

With Sousa and His Band to the Orpheum



Lieut. Com. John Philip Sousa, the famous bandmaster, saw his first parade in more than fifty years recently in New York. When Sousa was a boy, he saw the Grand Review of the returning Union Armies in Washington, his native city. Then he became director of the United States Marine Band, and his business became leading parades. Recently in New York, he occupied the reviewing stand with Major John F. Hylan for the parade which opened the New York Silver Jubilee Exposition. He saw more than sixty military, naval and municipal bands pass the reviewing stand and with few exceptions, they were playing Sousa marches. A few days later he was the guest of President Harding in the reviewing stand at Washington for the parade of Shriners who were in Washington for their annual convention.

## SOUSA'S SUPER-TOUR

March-King to Undertake What Said to Be Band's Most Extensive Itinerary.

John Philip Sousa, the march-king can easily prove that he has done more professional traveling than any other celebrated musician in the history of the world; but even he gasped when he looked over the itinerary prepared for 1923-24 by his manager Harry Askin. For the reason that the great bandmaster-composer is that he would like a long rest meaning, with him, an opportunity to work just as hard along other lines. Manager Askin booked a comparatively brief tour for last season. Although it was, theatrically, a season, managers and musical societies throughout the United States and Canada, complained when they learned that they could not hear Sousa and his band.

That the tour will take Sousa across the continent means, of its nothing. What means a lot is activity in performance the tour involve. In many cases the book is so "close" that the jumps will be made by motor.

## SOUSA WANTS SCHOOL CHILDREN IN AUDIENCE

Lieutenant Commander John Philip Sousa, the famous bandmaster, who will appear at the Bardavon Theatre in two concerts on October 1, says a matinee concert is merely "sounding brass and tinkling cymbals" without a large percentage of children in the audience. He always has arranged his afternoon programs with particular thought for the young and wherever he goes his audiences are sprinkled with full admirers. At this time year when schools are in session Sousa makes a special effort to it possible for children of school to be present, and at Poughkeepsie, through the cooperation of the school authorities and a spirited gentleman who withholds name, an arrangement has been made to place 1000 tickets for school children on sale at a very low rate.

R. H. Burnside, former general director of the New York Hippodrome, will stage Lieut. Com. John Philip Sousa's musical spectacle, to be given for one evening October 7, at Madison Square Garden. The concert will be known as "The March Past," in which uniformed men of the United States naval, army and marine forces, more than 500 in number, will participate, and the proceeds will go to the building fund of the National Navy Club, which recently acquired a site for a permanent home at Fortieth street and Park avenue in New York.



Sousa Says U. S. Needs More "Pure Song" Laws

In a jocular mood, recently, Lieut. Com. John Philip Sousa, the famous bandmaster, said:

"Proposing laws seems to be our national pastime, so I think I will offer congress a Pure Song bill. The first section of the bill would authorize the proper authorities, at their discretion, to send back to the States they say they want to go back to the young men who are now singing the 'locality' songs."

"Recently, I attended a vaudeville performance in New York, and was entertained by a young man who was singing a song in which he expressed a fervid desire to be back in North Carolina in the morning. Now North Carolina was the last place in the world that young man would care to be tomorrow morning, or any other morning. With my bill in effect, he would have been singing a lyric which would run something like this, pronunciation and all:

"I wanna go back; I wanna go back, I wanna go back to the Bronx."

That Sousa and his wonderful organization of musicians and soloists are more popular than ever is shown by the number of advance orders that have been received for the two concerts on Monday, October 8. The special concert for the teachers, pupils and parents at the new Central High school auditorium at 4 o'clock was specially arranged by Ed. M. Kohnstamm, Mr. Sousa's local representative, to give those who could not attend the regular evening concert an opportunity to hear this wonderful band.

At the Armory at 8:30 Mr. Sousa will give an entire change of program.



Miss Marjorie Moody, soprano, with Sousa and his band, coming to the Stratton tomorrow night.

Sousa and Band to Play Here on Oct. 19

Buffalonians will have their opportunity to hear Sousa and his band at Elmwood Music hall, October 19, when this famous organization will play afternoon and evening concerts. Two entirely new and typical Sousa programs have been prepared and will be presented by the celebrated band-master. The popularity of Lieut. John Philip Sousa seems to increase from year to year, and his group of musicians have indeed become a "national institution."

Sousa Leads Boys' Band

John Philip Sousa was met at his hotel in North Adams by the Drury high school band previous to the concert by his famous band there yesterday afternoon and escorted to the auditorium. When the boys' band began its concert, Sousa took the baton and directed a few selections. He spoke highly of the band's work and was delighted with his escort.

Sousa's Band to Play for Mecca Temple.

The National Navy Club of New York City, under whose auspices Lieut. Com. John Philip Sousa will give his annual New York concert in Madison Square Garden Sunday night, Oct. 7, announces that Mecca Temple, the New York organization of the Nobles of the Mystic Shrine, had volunteered to send its band to Madison Square Garden for the first New York rendition of the new Sousa march, "Nobles of the Mystic Shrine," which will be one of Sousa's program numbers here.

The proceeds from the Sousa concert will be for the new clubhouse to be built between Thirty-ninth and Fortieth sts., on Park av. The work of clearing the site is now under way.

Sousa's Musical Novelties

"When I first started out at the head of the band which bears my name, I had trouble in putting together my second or change-of-bill program. Ever since 1899, I have always had 20 programs at least in readiness."

This statement was made by John Philip Sousa, the composer-bandmaster, in the course of an interview on his career in general and on the work of holding in readiness a band of between 80 and 100 trained instrumentalists. The reporter who asked if all the programs were different met with this reply:

"No. All of the 20 had one thing in common—The Stars-and-Stripes Forever. It is true that I do not always print the name of the march in the playbill; but that is a little jest of mine. I am never permitted to give a concert without including it. I know that efforts have been made to have it officially named by Congress as the Nation's march; but it matters little, save for my feelings as an American and an officer of the Navy, whether we shall have such an enactment. It seems to be the people's idea of the national march, and I guess that's good enough."

Sousa And Band Please Large Audience With Excellent Concert

In a changing world John Philip Sousa remains the one individual who doesn't pay any attention to Father Time's significant nudges. He keeps right on writing marches and delighting his fellows with the inimitable Sousa concerts. Yesterday he came to the Palace theatre and once again convinced his admirers that he is the greatest bandmaster of them all. All the Sousa perfections of intelligent program-making, talented soloists and fine musicianship were revealed once more. Then there were the Sousa marches, including a new one, that set the feet marking time to music and the memory skipping back to the days when one was youthful enough to two-step to "The Washington Post" or "Stars and Stripes Forever." These were both on the program, with "Semper Fidelis" and the new Masonic march, "Nobles of the Mystic Shrine." They were all played as only Sousa and his men can play them, with beautifully controlled tone, skillful instrumentation and that perfect rhythm that is Sousa's greatest secret.

Sousa's unusually fine judgment showed in his program and particularly in the two numbers he chose to represent the young men of the modern school—Ernest Schelling's "The Victory Ball" and Percy Grainger's charming "Country Garden." Schelling's latest composition proves above all else, that the artist is the man who transcends his material and works it into something expressive of his vision beautifully. Schelling has taken a mediocre poem by a mediocre Georgian rhymster and transmuted it into poignantly ironic music. Out of Alfred Noyes's sensational verse comment on the bankruptcy of sacrifice brought about by the great war and the brutal sensuality that followed it, the composer has written music that is

tragic and significant and wrought to beauty with discerning skill.

Splendid Reading of New York

Schelling's methods in the new piece are interesting in the extreme. Muffled drums and muted brasses playing in march time open this sardonic commentary. Against the shrill pleasure of the Victory Ball is echoed the threatening, pathetic and meaningful strains of the martial theme. The soldiers and their sacrifices are forgotten as a jazz motive is played. This is unforgettable jazz with macabre overtones. These people are dancing on a graveyard. Schelling has approached both

themes obliquely and heightened the intensity of his piece by this method. The drums and muted brasses are sinister and quickened while the dance music is even more sinister in its heartless whine. The closing phrases included a full-throated "Taps" that seals the situation with crushing irony. Schelling in this composition walks rightfully to the leadership of the younger school. Too much cannot be said for the artistry and the musicianly restraint which conductor and players brought to the interpretation of this strangely moving music.

Grainger's Number Enjoyed

Grainger's country gaiety was entrancing as always. The band played it with all the gusto that country tunes demand but with the delicacy of perception for tonal values that is useful if Grainger's biting melodies are to be heard at their best.

Two typical Sousa divertissements were well received by the audience. The first, "At the King's Court," related the leader's adventures as a musical miniaturist depicting a frivolous courtier, introduced by an exquisite phrase for clarinets, a regal duchess, whose unbending quality found piquant reflection in the brasses and a very charming queen. The other, a medley was a fine example of Sousa's taste. "On with the Dance," was a review of all the famous dances including Meyerbeer's "Eckhardt's," Chopin's most ravishing waltz, "The Love Nest," and the tuneful "Carolina in the Morning." Novelty was introduced by a French horn quartet which played Henry Carey's perfect setting for "Dink to Me Only," most effectively and a sextet of saxophonists that indulged in some captivating jazz. The solo numbers were excellent

particularly the cornet numbers played by John Dolan who has a remarkable knowledge of this difficult instrument and its intelligent and artistic use. Marjorie Moody pleased with Galli-Curci's famous song, "The Shadow Song" from Dinorah. George Carey is a xylophonist of brilliance and played Chopin's most popular waltz and nocturne on this instrument with considerable bravura. Rachel Senior's violin selections were well chosen.

Sousa's Band Opens Local Concert Season.

Critical Audience Hears Sousa's Band

Many Berkshire Festival Guests Attend; Program Well Received.

PITTSFIELD, Sept. 28—Sousa and his band of talented musicians today gave a concert in the State Armory which was well attended despite the evening weather. A varied program consisting of orchestral and band music with solos by Miss Marjorie Moody, soprano; George Carey, xylophone; John Dolan, cornet, and Miss Rachel Senior, violin, was well received.

The band has never been confronted by a more critical audience than that which nearly filled the Armory to-night. Many of the guests attending Mrs. Elizabeth S. Coolidge's music festival on South Mountain were included in the audience, and several of these were personal guests of Mr. Sousa. Despite the nature of the audience it was highly appreciative, no less than nine encores being played in response to the repeated applause. Among them were some of the leader's own well known compositions, including "El Capitan," the "Gallant Seventh," "The Stars and Stripes Forever," "Semper Fidelis," and "Berceuse," from Jocelyn.

It would be difficult to select the best received number on the program as the tastes of virtually every class of audience were satisfied before the nine numbers were completed. Worthy of special mention was the opening piece, "Rhapsody," by Orem. This was a composition of Indian themes recorded by Thurlow Lieurance; it was typically Indian and was well done. Another number which drew well in applause was a fantasy, "The Victory Ball," by Schelling. The fantasy is based on Alfred Noyes' poem of the same name. It tells of impressions of shadows of dead men standing by the wall watching the fun of the victory ball. The weird theme of the composition was well carried by the leader's various instruments.



RACHEL SENIOR. When Lieut. Com. John Philip Sousa brings his band to Syria Mosque, Oct. 13, he will have with him, Miss Rachel Senior, violinist, pupil of Leopold Auer. Miss Senior is rapidly winning fame in the concert world and is looked upon as one of the most promising of the younger artists.

SOUSA CONCERT REVIEW

John Philip Sousa is a national institution. We all marched and drilled in grammar school to his stirring music. I came across a picture the other day which shows him in a band. So far back has he served our nation with the spirited marches expressive of the vigor and joy in life of a young nation.

Sousa conducts his wonderfully trained group of musicians with no trace of the affectation, with the simplest of gestures; alert, intent, as he gives a lead to the players on their entrances.

His program was varied enough to please a wide range of tastes. To my mind the most interesting number was Schelling's fantasy, "The Victory Ball." This is a sustained composition suggested by a rather critical poem of Alfred Noyes, which fancies the dead men of the war watching the jungle antics of a reveling celebration. The composition recalls in its broad lines the Danse Macabre of Saint-Saens. Over a faint roll on the drum a march in a faraway minor key draws gradually nearer in a hurrying crescendo, pressing on in the stress of some unguessed emotion. With a roar, the marchers pass us, till the light drum-taps prepare the way for the entrance of the second subject in the bass instruments. This broad, sonorous theme is repeated an octave lower in the brass and dies down to a single note. Abruptly a swift waltz breaks the march time with wild, impassioned frenzy. A bridge passage of exciting dissonances leads into a solo on the tympani in syncopated beats, suggesting cannon fire. The sudden squeal of bagpipes "on the five black keys," as it were, leaps out over a droning accompaniment and three stirring ruffles of the drum. A thread of sound insistent, but faint, from the drum, runs through the playing of taps by distant bugle. Many men of war experience in the audience must have been startled broad awake by the memories which this musical picture can evoke.

The "Victory Ball" is thoroughly modern in its sharply defined program. Its wealth of imitation, which puts the instruments to unexpected uses in order to bring out subtle

shade of thought, harmonies and dissonances, are characteristic of the new school. The audience was most receptive.

I go on record in cordial approval of the gorgeous setting which Sousa has worked out for that over-popular air, "Yes, We Have No Bananas." This song has a fine theme, first vigorous and gay, with scope for a pompous bass in counterpoint. I might suggest that the subject is well suited for development as a theme. It was by far the best of the lighter numbers.

How we liked it when all the trombones in the world lined up before the footlights and played the "Stars and Stripes" right at us! There is a band for you and no mistake, big lungs, shiny instruments and lots of noise.

The saxophone octette did little to redeem the instrument; the effect was jouncing, pulsating and not very musical. The French horn quartet played beautifully on that most difficult of instruments, barring a couple of sour notes.

George Carey, on the xylophone, played with musicianly feeling. I will not remind you how he "ragged" Rubenstein. In the lower registers of his instrument there was something radically wrong with the chords, which are poor in quality with clashing overtones.

Marjorie Moody displayed a flexible coloratura voice, excellent in pitch, pure in quality. Her cantandza was beautifully shaded in the echo passages. Her singing of the "Kiss in the Dark" showed what can be done with a popular song.

After the din a violin solo rested our ears. Rachel Senior has finished technique, particularly of the bow arm. Her solo was the long, perhaps too long, "Faust Fantasia" of Sarasate. In double stopping, her tone was sometimes lumpy and wooden. Occasional flaws in pitch were more conspicuous because the accompaniment by so many wind instruments betrayed every discrepancy. Her position was trying.

The hand embroidered gag is awarded to the fat bald-headed man who talked while the violin was playing softly. It took a full bag to keep him quiet.

BY STANDER.

SOUSA AND HIS BAND

Famous Director Will Bring His Musical Organization to Cataract Oct. 18.

Wagner's "Tannhauser" overture will be the opening number in all of the concerts given by Lieut. Com. John Philip Sousa and his band this season. Sousa and his band will be heard at the Cataract, Thursday, Oct. 18th. Sousa, who has characterized Wagner as the greatest composer the world has known, was the pioneer in the introduction of the Wagnerian music in the United States, although that fact is not generally known.

"Wagner's music is full of the red blood of melodrama," Sousa said recently. "I have played it until it has become as popular over the country as selections from 'musical comedy.' I played music from 'Parsifal' ten years before the opera was presented at the Metropolitan opera house in New York. If I were to set forth to educate a brand new public in music, my text book would be Wagner. As a musical dramatist, he is easily the giant figure in the musical dramatists group and as the drama vivifies and condenses a story into an easily related tabloid of time, so his works are the works for the people."



# SOUSA BAND TO COVE... AREA OF NATION ON TOUR

Famous Organization Coming to Lafayette: Leader Long in Limelight as American Celebrity.

That Lieut. Com. John Philip Sousa's forthcoming annual tour, the thirty-first of his career, and his fourteenth transcontinental journey in every sense a transcontinental tour, is indicated by a glance at the extremes of the Sousa itinerary. Sousa will reach his farthest point to the northeast in Boston. He will be his farthest



LT. COM. J. P. SOUSA.

to the northwest at Portland, Ore., on New Year's day, and his farthest to the southeast at Miami, Florida. The tour this season begins early in July, and ends early in March. Based upon last season's attendance, his band will be heard during the tour by more than 2,500,000 persons, a greater number of people than the total number of patrons of the famous New York Hippodrome for a single season in the heyday of its existence.

Lieut. Com. Sousa saw his first parade in more than fifty years recently in New York. When Sousa was a boy, he saw the grand review of the returning Union armies in Washington, his native city. Then he became director of the United States Marine Band, and his business became leading parades. Recently in New York, he occupied the reviewing stand with Mayor John E. Hylan for the parade which opened the New York silver jubilee exposition. He saw more than sixty military, naval and municipal bands pass the reviewing stand and with few exceptions, they were playing Sousa marches. A few days later he was the guest of President Harding in the reviewing stand at Washington for the parade of Shriners who were in Washington for their annual convention.

## SOUSA LIONED IN WORCESTER

Worcester, Mass., Sept. 22.—A banquet and reception in honor of John Philip Sousa was given in the Hotel Bancroft this afternoon under the auspices of the Lions' Club. Few members forgot the privilege of bringing a friend as guest. Members of the Rotary, Kiwanis and Exchange clubs also attended as guests of the Lions' Club. Earle E. Saunier officiated as master of ceremonies. Sousa's band rendered afternoon and night concerts in Mechanics' Hall.

Lieutenant John Philip Sousa and his band will give a concert this evening at Madison Square Garden for the benefit of the National Navy Club. Many of the old favorite marches will be included in the programme and a special number will be the new march, "Nobles of the Mystic Shrine," played by the band of Mecca Temple.

## SOUSA'S CONCERT

Lieut. Commander John Philip Sousa will give his only New York concert of the season at Madison Square Garden a week from to-night under the auspices of the National Navy Club of America. The proceeds from the concert will go to the building fund of the organization for the construction of the new clubhouse for the men of the United States Navy and Marine Corps at Fortieth street and Park avenue.

Sousa is now making his thirty-first annual tour at the head of the organization which bears his name, and he will

## SOUSA'S CAREER



GEO. CAREY  
THE WORLD'S GREATEST  
XYLOPHONE PLAYER  
WITH SOUSA'S BAND

Those who love to believe that childhood impressions are most likely to determine the latter life of the individual, have a powerful argument in the case of Lieut. Com. John Philip Sousa, the famous bandmaster. Sousa was born in Washington, in 1854. From the time he was seven years old until the time he was eleven years old, the Civil War raged, and Washington was at armed camp. There were many military bands, brass bands, as we know them, and "buckskin" bands, composed of fifers and drummers. Then when Sousa was eleven, he saw the greatest military event which had ever taken place on this continent the grand review of the Union Armies, in Washington. Sousa was eleven and his father, Antonio Sousa, was one of those who marched in the grand review.

Sousa grew up, mainly in Washington, where the military tradition was kept alive, and after a start as a violinist in an orchestra, and a career as a composer of operetta, became director of the United States Marine Band. One can readily believe his statement that the greatest thrill of his life came the first time he raised his baton above "the president's own" to play one of his own marches. And that in that great moment and down through the years, the echoes of the day of the Grand Review and the tramp of feet of the victorious army of the Potomac must have been ringing in his ears as he wrote "Semper Fidelis," "Sabres and Spurs," "Stars and Stripes Forever" and the other great Sousa marches to which armies have marched to which the Armies of the Potomac and the James would have been in numbers at least but a "corporal's guard."

Sousa and his famous band will give an entirely new program when they appear at Irem Temple on Tuesday evening, October 9th. The reserve seat diagram is now on display at Landau's Music Store, 34 South Main street, where seats can be purchased.

### Sousa Traveling This Way.

John Philip Sousa, penetrating the Midwest, will reach Chicago on October 28, giving band concerts at the Auditorium in the afternoon and evening.

The National Navy Club of New York is sponsoring the concert by Lieutenant Commander John Philip Sousa and his band, to be held this evening in Madison Square Garden. The National Navy Club, organized in 1917 as a "home ashore" for the men of the United States Navy and the United States Marine Corps, has acquired a site for a modern club house at 40th Street and Park Avenue to replace the present quarters at No. 15 East 41st Street, and

the proceeds from the concert will go to this fund. Sousa will lead a band of 25 men and enlisted men from the Army Navy and Marine Corps stationed near New York will attend the concert to present "musical pictures" of the various marches which Sousa has written for the different branches of the service. These pictures will be arranged by R. H. Burnside, formerly general director of the Hippodrome.

The officers of the National Navy Club include Franklin D. Roosevelt, President; Commodore Louis M. Josephthal, Vice President, and Mott B. Schmidt, Treasurer. Honorary Vice Presidents are the Douglas L. Elliman, Paul L. Hammond and J. Frederick Talcott.

come to New York after completing his New England tour and before departing on his fourteenth tour, which will take him from coast to coast. His regular organization of 103 bandmen and soloists will be augmented for the New York concert to 250 men, all former Sousa bandmen now living in New York, while for special numbers he will have the assistance of the band from Mecca Temple, Nobles of the Mystic Shrine, and the Seventh Regiment Band, New York National Guard. R. H. Burnside,



JOHN PHILIP SOUSA

## SOUSA BAND CONCERT

Will Be Given in Irem Temple on October 9

Lieut. Com. John Philip Sousa, famous bandmaster, has participated in so many record-breaking events during his long career at the head of the band which bears his name, that he has forgotten a great share of the superlative events in his life. Recently, however, he took pad and pencil and jotted down a few facts. Here they are:

Sousa's greatest audience consisted of 70,000 people, and was assembled at the American League baseball park in New York, in April, 1923. Sousa was invited to conduct the band for the flag raising which officially opened the huge stadium to the public.

The greatest band ever directed by Sousa consisted of 6,282 pieces. It was composed of the massed bands of Shriners from all sections of America, assembled in Washington for the national convention of the Order, in June, 1923. The first selection played by the huge band was the new Sousa march "Nobles of the Mystic Shrine."

The greatest day's business ever done by Sousa and his band, was in Cleveland, Ohio, September 30, 1922. The receipts amounted to \$17,778, a world's record for a single day for any musical organization.

The most successful of all Sousa compositions, judging by sales, is his march "Stars and Stripes Forever." To date, more than 2,000,000 copies of the music, and more than 5,000,000 copies of the talking machine records and piano rolls have been sold. It is the largest selling composition of any description in the world.

Sousa says his biggest thrill came the first time he led the United States Marine Band in one of his own compositions, and his second biggest thrill when he marched down Fifth avenue in New York at the head of his Great Lakes Naval Training Band of 1,800 pieces during one of the

## THE SOUSA CONCERT

The annual New York concert of Lieut. Com'dr John Philip Sousa and his band, under the auspices of the National Navy Club, will be given in Madison Square Garden tonight, with this program: Rhapsody, "The Indian," Orem. Cornet solo, "Cleopatra," Demare, John Dolan. Suite, "At the King's Court," Sousa. Soprano solo, "The Lark Now Leaves His Wat'ry Nest," Parker. Miss Nora Fauchald. "The Portrait of a Lady" (Kamennoi-Ostrow), Rubinstein. March, "Semper Fidelis," Sousa; the march past of the United States Marine Corps. Valse, "On the Banks of the Beautiful Blue Danube," Strauss. Xylophone solo, "Nocturne and Waltz," Chopin. George Carey, March, "Nobles of the Mystic Shrine" (new), Sousa. "Torchlight Dance," Meyerbeer.

former general director of the New York Hippodrome, will stage a "musical picture" in which soldiers, sailors and marines from the New York area will march to the strains of the marches which Sousa has dedicated to the various branches of the service.

The sale of tickets for the Sousa concert will begin to-morrow morning. In addition to the sale at Madison Square Garden, a seat sale will be conducted from the box office of B. F. Keith's Hippodrome, Forty-third and Sixth avenue.

## Music Important Element In Life Of Every Person

By Buft McMurtrie.



MUSIC, an important factor in the life of every man, woman and child—a necessity in the routine of existence, a means of absolute refreshment, mental and physical. Music in such a guise, is music as it is viewed by the leaders of the nation today.

Arguments whether music ought to be considered an exercise for women and effeminate men broke out anew in the Etude not long ago, resulting in a symposium tending well toward the negative.

Readers will find the opinions voiced by some of our greatest industrial leaders intensely interesting. Their views throw new lights upon musical understanding and prove beyond a doubt that music has today attained a place of supreme importance in the lives of everyone.

"Some men seem to think they lose a part of their masculinity if they confess to a love of music," said Charles M. Schwab. "Well," he answered himself, "I love music, and I think I have held on pretty well to the masculine side of my nature. In fact, music has meant much to me in my life of affairs. Again and again it has refreshed me when I was dog tired, taken me out of myself, and away from the problems of business. A book can do that, too. So can a painting. But not so surely as does music."

"There is a 'reach' to music that the other arts have not; it seems to 'get' to you in an exhausted mood and quiets and refreshes, where a book or a picture is not so sure. Of course, much depends on a man's nature; on his temperament. But, speaking broadly, and knowing men as I do, I cannot help but feel that the average business man would be benefited more than he dreams of if he exposed himself to music. It need not be the long opera at first. Let him select the shorter concert. But few men immersed in business are right in turning their backs upon music as a means of absolute refreshment, mental and physical."

John Philip Sousa, the noted band leader, has this to say:

"Schools, seminaries, colleges and universities all over the world have made the education of bandmen a part of their curriculum. The industrial bands originated in Great Britain and France and are fast spreading over America. In Europe there are contests among these industrial musical organizations that awaken as much interest as do contests in athletic sports. From these industrial bands are graduated talented men who are found in the ranks of professional composers, conductors and executants. These industrial musicians are doing a work that means the widening of the workman's hoop of intellectual horizon and offers a variety that is the spice of life."

Secretary of Labor Davis recalls the fact that a few years ago the bureau of labor statistics of the department of labor made a survey of the welfare work of 431 establishments with 1,662,000 employees. It was found that 56 companies had bands ranging from 10 to 12 men to 100.

The lasting popularity of Lieut. Commander John Philip Sousa, the famous bandmaster, is indicated by the fact that during his thirty-first annual tour, he will visit more than 200 cities in which he has appeared at least ten times during the third of a century which he has spent at the head of his own band. It is a striking tribute to the place Sousa holds in the hearts of the American people that the attendance is largest in the cities which he has visited the greatest number of times. Sousa will play for the fifteenth time of his career this year in the great Mormon Tabernacle, in Salt Lake City, which has a seating capacity of 10,000 persons and which is acoustically speaking, the nearest perfect auditorium in the world. In Salt Lake City, each concert has been to an audience considerably larger than the last one.

Sousa and his famous organization of 100 musicians and soloists will give a concert in Irem Temple Tuesday evening, October 9th. In keeping with the Sousa policy popular prices prevail. Those desiring choice seats may secure them at Landau's music store 34 South Main street where the diagram is on display daily.



*Poughkeepsie Eagle Oct 2*

# Sousa's Advance Agent Started Yarns About Him To Boost His Attendance

**Famous Band Conductor Tells Various Tales About His Name**

In the star dressing room at the Bardavon Theater after the concert Monday afternoon, John Philip Sousa, famous bandmaster, chatted pleasantly on the legends, real and imaginary which have grown up around his name.

"Twenty-five years ago I had a marvelous press agent," said the famous conductor. "He started all the U. S. A. stories about my name that make the circuit of the globe about once in three years. We were traveling in Greece, when the brand was first devised. The agent wanted to boom attendance and reported that I was a Greek by birth, that my name was Philip So, that I had gone to the United States early in life; on my baggage was marked 'Philip So U. S. A.' and thus Philip Sousa was taken to be my name.

"This fable worked with magical effect, and it was tried on every subsequent country, always with results. In England it was said I was born within sound of Bow Bells, that my real name was Samuel Ogden, that I emigrated to America, with my initials and the land of destination on the baggage. The derivation of Sousa had a truly English flavor to men of that land. And I had a similar title for each monarchy with a story to match.

"As a matter of fact I am of Portuguese descent, but I was born in Washington, D. C. The name of Sousa is well known in Portugal, and has an ancient history. It was brought into Europe—chiefly Portugal—by the Saracens, because the capital city of Iran bore the name of Sousa, and it has come down into modern times with a large family tree.

"A week ago we were in New Bedford, a city that has a large Portuguese population. I looked in the phone book, and sure enough, there were about 20 Sousas in that city. The Sousas played a part in Portuguese history and in the history of that country published by Dutton the name appears frequently.

"The John of my name was for the King of Portugal at the time of my father's birth, while the Philip was for the King of Spain, into whose country my father's parents had to flee because of political uprisings."

By this time Lieutenant Sousa had doffed the uniform of bandmaster and was in street clothes ready to take a brisk walk before resting and dining preparatory to the evening concert.

*Seranton Reporter Oct 6*

## JOHN PHILIP SOUSA WILL GIVE TWO CONCERTS IN CITY MONDAY

Lieutenant Commander John Philip Sousa, who has without a doubt the most popular musical organization in the world, is coming to Seranton to give two concerts on Monday, Oct. 6. At the new Central High school auditorium at 4 o'clock Mr. Sousa will give a special matinee. At the armory at 8:30 he will render an entirely different program.

At the matinee performance Lieutenant Commander Sousa will introduce a musical novelty, the title of which is "Showing Off Before Company," wherein various members of the band will do individual stunts. At the beginning of the second part the stage is entirely vacant—the first section that appears are the clarinets, playing the ballet music of "Sylvia"—this is followed by other sections of the band doing individual stunts, many of them very funny, the whole resolving itself into a fascinating musical vaudeville. The various instruments and their part in the ensemble will be described by Clarence Russell, formerly superintendent of schools at Pittsfield, Mass., and now librarian with Sousa's band. Mr. Russell will explain to the audience the relative merits of the different instruments and the names of the same, as there are many instruments in Sousa's band that are not seen elsewhere. This work of Mr. Russell's is a valuable educational feature and also a source of amusement for the children and grown-ups. All seats for both of these concerts are reserved and are now on sale at Reisman's, 413 Spruce street. There are still choice seats at all prices for both concerts.

*Pittsfield Eagle Sept 27*

# SOUSA HIMSELF IN FINE CONCERT AT ARMORY

**Many of the Old Favorites and Some of the New, Including the "Banana" Song**

Sousa and his band were at the armory last night. There was a time, a few years ago, when the mere announcement that the March King was coming would have placed at a premium standing room even on the common. But times have changed. Only a fair sized audience heard him on his present New England tour and Pittsfield may not be routed next year. The last time the band was here Sousa himself did not appear personally. He had been in an accident. This may have made a difference.

Be all that as it may, Sousa is still the uncrowned king. Everyone enthused over the fantasy, "The Victory Ball," as everyone did over the medley of famous tunes, the folk tune, "Country Gardens," Miss Rachael Senior's violin solo, "Faust Fantasia," John Dolan's cornet solo, "Cleopatra," Miss Marjorie Moody's soprano solo, "Shadow Song," George Carey's xylophone solo, "Nocturne and Waltz," and the march "Nobles of the Mystic Shrine," in which six flutes were heard. The rhapsody "The Indian" was exquisite.

This last was one of the numbers that might be described as "extra good." "The Nobles of the Mystic Shrine," was heard in Pittsfield before it will be heard publicly in New York. The New York American, on Thursday, printed a picture of Lieutenant Commander John Philip Sousa with a story of this march, dedicated to the nobles of the mystic shrine everywhere. It is Sousa's metrical tribute to a great order. Selections played for encores included: "Gallagher and Shean"; "Yes, We Have No Bananas"; "Carolina in the Morning" and "Parade of the Wooden Soldiers" which again proved their popularity.

Rudolph Steinert, one of the firm which directs the Sousa tours was here yesterday. He was in Europe when arrangements were made for the Pittsfield appearance. When he arrived in the city he said he feared that some mistakes had been made in planning for the Sousa appearance. The famous leader came at the time of the festival, the armory is not just the place for a concert, though when a band is concerned it has certain obvious advantages over a smaller hall because of the intense percussion and Sousa has been here so many times. Yet, this last consideration should not have been an insuperable bar for he is ever new, ever fresh, ever present with a program of vast variety and most tuneful melody. There is only one Sousa.

Springfield will welcome Sousa tonight. Other attractions which are to be at the auditorium there this season include: October 18, John McCormack, tenor; November 6, Anna Pavlova and her ballet russe; in November, Ignace Paderewski, pianist; January 14, Efrem Zimbalist, violinist; January 29, Sergei Rachmaninoff, pianist; February 28, Mme. Geraldine Farrar; March 21, Vladimir DePachmann, pianist; March 25, Fritz Kreisler, violinist; April 2, Mme. Marie Schumann Heink; April 14, Mme. Maria Jeritz, soprano of the Metropolitan. So far as known now none of these famous stars is to appear in Pittsfield this season. Several of them have been brought to the city in seasons gone by, but the financial risk is too great. Charles W. Isbell of North Adams has no special plans affecting the city this fall and winter.

*Williamstown Spectator Oct 5*

## LARGE AUDIENCES TO HEAR SOUSA'S BAND

The prospects for record-breaking audiences at the concerts to be presented at the Majestic theater on Wednesday, October 10, by Lieut. Commander John Philip Sousa and his famous band, grow brighter every day, and indications now are that the playhouse will be overflowing with music lovers afternoon and evening. A large attendance from out of town is expected.

Sousa needs no introduction to Williamsporters. The celebrated bandmaster and his band have appeared here on several occasions, the last time during the World war, and never have failed to please the most critical audience.

A Sousa band concert is something entirely out of the ordinary. There is nothing commonplace about it. The band this year is said to be better than ever before. All the profits of these concerts go to the Community Chest fund.

*Pittsfield Eagle Sept 28*

## SOUSA'S BAND AT THE ARMORY TONIGHT

Because Sousa's band is not only a national institution, but a thoroughly American institution, Lieut. Com. John Philip Sousa is proud of the fact that Miss Marjorie Moody, the soprano, who has appeared with the band for the past several seasons, is an American not only by birth but in musical training. Miss Moody was born and reared in Boston and attracted the attention of the famous bandmaster after she had received her musical training in Boston at the hands of Mme. M. C. Piccoli, who has trained many singers for concert and opera careers.

Miss Moody began her professional career as the soloist for the Apollo club, in Boston, one of the most famous of musical organizations. When she was engaged by Sousa, many authorities on music wondered that a singer with a light coloratura voice should be selected to appear with a great band. But that Sousa knew what he was about has been demonstrated by the fact that Miss Moody has appeared before more than 12,000,000 people while with Sousa, and frequently has sung such delicate airs as "Caro Nome," from Rigoletto, the "Shadow Dance" from Dinorah, the "Waltz Song" from Romeo and Juliet, before and to the delight of audiences which frequently have been composed of as many as 15,000 persons. Upon her last visit to Chicago with Sousa and his band, Miss Moody was heard by Maurice Rosenfeld of the Chicago News, who wrote of her singing as follows:

"The genuine surprise of the evening was the singing of Miss Marjorie Moody, whose 'Ah! Fors e Lui,' from 'La Traviata' surpassed by a league the performance of many a coloratura soprano heard in these regions. Miss Moody's voice has refreshing youth and purity; she sings with a charming naturalness and refinement and her training seems to have been of the best, for she respected Verdi's score, singing the aria as it is written, minus interpolations and in absolute pitch and clarity of time. She was, of course, very successful."

Sousa, who has discovered and started on their way to fame many

artists, including the late Maude Powell, best beloved of American violinists, has watched the career of Miss Moody with keen interest. She has received many offers from concert and opera managers, but she has resisted them because with Sousa she is securing an experience which no other vocalist is able to receive—the direction of one of the foremost musical authorities of his generation.

*Seranton Reporter Oct 6*

## SOUSAS' BAND TO GIVE TWO CONCERTS MONDAY

No man in the world of music has had so extensively advertised a personality as Lieut. Commander John



JOHN PHILIP SOUSA.

Philip Sousa. He and his music have become famous in every part of the globe, and he has long since become an American institution.

Sousa and his band come to Seranton for two concerts next Monday. At the new Central High school auditorium at 4 o'clock Mr. Sousa is giving a special matinee for teachers and pupils of Seranton and vicinity. In the evening at the Armory an entirely different program will be rendered.

The principals of the Sousa organization include: Miss Nora Fauchald, soprano; Miss Winifred Bambrick, arp; Miss Rachel Senior, violinist; John Dolan, cornet; George J. Carey, xylophone; William M. Kunkel, pisol; Paul O. Gerhardt, oboe; Anthony Daly, coranglais; S. C. Thompson, assoon; Joseph DeLuca, euphonium; P. Schueler, trombone; William J. Iell, Sousaphone; Gus Helmecke, cymbals and bass drum.

*Erie Mail Oct 6*

## SOUSA'S BAND TO PLAY AT M. S. GARDEN SUNDAY

Lieut.-Com. John Philip Sousa will make his only New York appearance of the season in Madison Square Garden tomorrow night under the auspices of the National Navy Club of New York. The famous bandmaster, now on his thirty-first annual tour, will direct a band of 250 pieces, said to be the largest concert band or orchestra ever assembled in America. His own organization of 103 pieces for this occasion will be augmented by 150 former Sousa bandmen now residents of New York city.

For this concert several spectacular features have been arranged, among them being the "March Past," staged by R. H. Burnside, formerly general director of the New York Hippodrome. In this feature men from the various branches of the military service will march to the strains of the marches which Sousa has written for the army, navy and marine corps. In addition to his own band, there will be two "guest bands" of 100 pieces, which will participate in the playing of two recent Sousa marches, dedicated to the organizations which they represent. These are the band from Mecca Temple, Nobles of the Mystic Shrine, who will assist in the first New York presentation of the new Sousa march, "Nobles of the Mystic Shrine," and the band of the Seventh Regiment, National Guard of New York, which will participate in the presentation of "The Gallant Seventh," a new Sousa march dedicated to that regiment. Sousa will also play for the first time in New York his new suite, "At the King's Court."

The soloists will be Miss Nora Fauchald, soprano; John Dolan, cornetist, and George Carey, xylophone. The concert will begin at 8:30 o'clock and the proceeds will go to the building fund of the National Navy Club, of New York, for the construction of its new clubhouse at Fortieth street and Park avenue. This clubhouse is a "home ashore" for the men of the United States Navy and Marine Corps. The president of the National Navy Club is Franklin D. Roosevelt, formerly assistant secretary of the navy.

*Harrisburg Patriot Oct 5*

## SPLENDID PROGRAM BY SOUSA'S BAND

Varied Entertainment Provided by March King and His Musicians at Orpheum Theater Here

Such of the good people of Harrisburg who remained away last night from the Orpheum, for whatever reasons, even monetary, can certainly be said to be unaware of what they missed. From the proverbial lover of music to him to whom the erstwhile popular ditty concerning the more or less late prevalence of the dearth of bananas is the last word in thing musical, there was entertainment for all. For young, for old, for ancient men, for maidens, there was everything that the ear could wish. From chamber music to the brass band, from vocal to instrumental, from classical to the latest whistle of the streets, it was all there.

All of which is by way of saying that Lieut.-Commander John Philip Sousa and his celebrated band were at the Orpheum last evening. And this statement ought really to be quite enough. For the edification, however, of such poor unfortunates as were not there even in spirit it is perhaps necessary to particularize very briefly. For those who were there any comment would be almost a superfluity.

The entire program was exceedingly well rounded and balanced, not only in the matter of individual renderings and mass efforts, nor even in the different kinds of solo work, but also in the quality of the music itself. There was the Philadelphia Orchestra kind; there was the so-called popular genre; there was the s'rring Sousa march. Schelling's fantasy, "The Victory Ball," his latest completed-work, based on Alfred Noyes' poem, was especially good. A very clever medley also was quite well received, the chief hit thereof consisting of none other than "Mr. Gallagher and Mr. Shean," blended, if you can believe it, with an exceedingly beautiful execution of "Drink to Me Only With Thine Eyes."

John Dolan, as cornet soloist, gave a perfect example of all that one of his specialty should be. Miss Nora Fauchald, soprano, had a rich voice, full of much melody. George Carey, on the xylophone, could not have been equalled; his "Humoresque" was beyond compare. Miss Rachel Senior, on the violin, produced chords of almost palpable beauty. Her giving of the old German melody, "A Maiden's Song," was really exquisite.

All told, from the human voice to



Commercial Buffalo Oct 18/23  
CONDUCTOR OF FAMOUS BAND THAT  
WILL PLAY AT MUSIC HALL FRIDAY



JOHN PHILIP SOUSA

Musical program making is largely a matter of keeping up with the public, in the opinion of Lieut. Com. John Philip Sousa, famous bandmaster, who with his band, will give two concerts at Elmwood Music Hall Friday. Since Sousa makes programs which are well-nigh universal in their appeal, and which must please some 300 audiences literally stretching from Bangor, Maine, to Portland, Ore.; from Portland, Ore. to San Antonio, Tex., and from San Antonio to Miami, Fla., he deserves rank as one of the most expert program makers in America.

"The musical program maker must realize that the musical tastes of the American public are changing constantly and he must realize it just a bit before the public realizes it. It does not do to come back from a tour and say that a certain kind of music has passed its popularity. One must learn to anticipate the passing of that particular type of music and eliminate it before the tour, instead of afterwards.

"There are certain broad principles which may be laid down and which seem to endure, of course. Among them is the indisputable one that American musical taste is steadily improving. That means that each year I may venture a little more in the way of serious or classical music. American audiences like light music, even if it is topical and there is a point where the program maker must be on his guard.

If a particular selection showed any sign of faltering the last time it was played, I eliminated it. And as a general rule I find that the public response to any given selection of a light nature is based upon sound musicianship. It is more than a decade since The Merry Widow was current, yet it still receives a warm response in all sections of America. The whole country still likes to hear Victor Herbert's Kiss Me Again, although nine persons in ten have forgotten the name of the musical comedy of which it originally was a part or the name of the person who originally sang it. It has survived because it was good music."

Mr. Sousa was asked what light music best withstood the ravages of time and he responded at once. The Gilbert and Sullivan comic operas. I expect the Gilbert and Sullivan music to be in good taste as long as I wield a baton. The Mikado is better known in America than any of the other work probably because there are few persons in who have not sung in at least one production of this work. The runner-up is Pinaflore with Ruddigore a rather distant third.

SOUSA

"America has come into her own," declared Lieutenant John Philip Sousa, who will appear with his celebrated band at the Public Auditorium on Saturday for a matinee and evening performance on October 20th.

"We do not need to go abroad for musicians, for we have a fine instrumentalists and singers or symphony orchestras which America is hearing daily, and these organizations are largely made up of Americans whose musical education was obtained in this country."

Mr. Sousa warmed to his subject: "I want to cite an instance of the Americanism of our musicians," he added. "Last spring I took eighty-three men to Havana, Cuba, to give a series of concerts. I was obliged to obtain but three passports. Thirty years ago it is likely that I would have had to obtained eighty passports, for that many members of the organization would then, of necessity, have been foreigners. It would have been impossible for me to engage an American band. Today the American musician stands in the front rank and many of them are superior to those who come from abroad. My band is now made up of Americans—most of them natives, and all of the others naturalized or on the way to naturalization. The 'others' by the way, are four in number."

"This is but an instance of the trend of things. Our symphony orchestras are similarly increasingly American in make-up. The men in the orchestra have had the benefit of fine instruction and they have proven themselves to be adaptable. One of the results of the great war was the stimulation of art impulses. A higher intelligence is now manifest among men who are devoting their lives to music, and they can not only play but they have a well-founded musical education augmented by education along other lines, whether to country, to art, or to business. We are developing musicians of the highest type, who are going to write the best music and who already are leaders in their instrumental proficiency. I am overjoyed to be alive to see this Americanization of music. It emphasizes the greatest of this country, whose people are the salt of the earth."

Lieutenant Joseph R. Westley, in charge of Army Recruiting in Ohio, has received orders from his superiors in Washington to call in all men on recruiting in northern Ohio to assist Lieutenant Commander Sousa in the presentation of his "March Past," the musical spectacle featured in the Sousa program at the Public Auditorium on Saturday afternoon and evening October 20th. This will bring to the auditorium on that day, in addition to those men stationed in town, others from Akron, Youngstown, Lima and Toledo. Sailors and marines, under the command of Lieutenant Hasslup, are also ordered by headquarters to co-operate in this spectacular production—which created such a sensation when presented by Sousa last Sunday night at the Madison Square Garden, New York.

SOUSA'S BAND

MANAGER HERE ARRANGING FOR BAND'S APPEARANCE AT THE COURT NOVEMBER 10.

PROMISES SPECIAL MATINEE RATE AND INSTRUCTION FOR SCHOOL STUDENTS.

Harry Askin of New York, manager of Sousa's band, was a visitor in Wheeling today, completing details of arrangements for the appearance of Sousa and his band at the Court theatre on Saturday afternoon and evening, November 10.

While here, Mr. Askin had an interview with Edwin M. Steckel, music director of the Wheeling public schools, and arranged with Mr. Steckel for a special rate for school children at the Saturday matinee appearance of Sousa and his band.

The band manager secured from Mr. Steckel information as to the compositions that are being studied in the Wheeling schools, so that these special numbers may be incorporated in the matinee program.

Inasmuch as a special study is being made in the schools, under Mr. Steckel's direction of various musical instruments, Manager Askin took particular note of this feature of the school director's work, and will call it to the attention of Clarence Russell, librarian of Sousa's band, so that he may incorporate special reference to the instruments studied by Wheeling school students in his talk on the instrumentation of the band.

This feature of the appearance of Sousa and his band will give students of the Wheeling schools a splendid opportunity to learn, first hand, of instruments which are used by no other musical organization in the world.

JOHN PHILIP SOUSA.

That John Philip Sousa will establish another world's record for a single day's business for a band, orchestra or opera company when he visits Cleveland on Saturday, October 20, for an afternoon and evening concert, is the opinion of Harry Askin, business manager for the march king. Mr. Askin is in Cleveland today to make arrangements for Sousa's visits. The concerts, as last season, will be given in the City Auditorium, where they were heard by 20,000 people.

"We should better our Cleveland record if for no other reason than in general principles," Mr. Askin said today. "Sousa seems to be the only star who does not exhaust his public, and it is of considerable interest that it is in the cities where he has appeared with the greatest frequency where he is greeted by the largest audience. So I am reasonable when I predict that Sousa will be heard by more people this season than last."

And John Philip Sousa, everybody's favorite bandmaster, comes Saturday for two concerts at Public Hall.

E. M. Newman at Engineers hall yesterday (twice delivered his lecture on "Argentina" before practically capacity audiences, the second lecture in

SOUSA PRAISES SMALL TOWN BAND

Membership in the town band as a boy or young man seems to have been the prerequisite to success in life to the majority of Americans of the present generation, according to Lieut. Com. John Philip Sousa, the famous bandmaster. Wherever Sousa goes he meets the pre-eminent and successful men of the day, and a surprisingly large proportion of them confess that as young men they were musicians in brass bands, generally in bands located in the smaller cities and towns.

"A few months ago President Harding and myself were at Chester, Pa., together to receive honorary degrees from the Pennsylvania Military college," says Sousa. "In the course of the conversation, the president remarked that he had been a bandsman as a boy. I then remarked upon the numbers of men whom I have met in my thirty-one years at the head of my own band who have been members of brass bands, and we both agreed that a generation ago the brass band was an important feature in the social life of the small city."

"When I am on tour there is scarcely a city in which I visit where I do not meet some man who has been more than ordinarily successful in life in a profession, in business or in politics who does not break down and confess that he had been a member of a band in a small city or town."

"Membership in the band brought a uniform, and I do not pretend to be original when I remark that nothing catches the feminine eye quite as quickly as a uniform. It also brought certain concessions from employers, and occasional opportunities to see the world through trips to Fourth of July celebrations at the county seat."

"Seriously, however, for the good of music, I am much gratified that community pride in brass bands has enjoyed a tremendous growth over the country in the past few years."

Sousa's band, with a hundred players, will be in Modesto January 9, under the auspices of the Stanislaus Musical association.

Sousa and his band.

Lieutenant John Philip Sousa, with his famous band, is headed toward Buffalo, and will arrive tomorrow morning for two concerts at Elmwood Music hall, one at 3.30 o'clock in the afternoon, and the other at 8.30 p.m. The band comprises a group of nearly 100 musicians. Included in the two brand new programmes which will be given are On With the Dance, The Merrie, Merrie Chorus; Ernest Schelling's The Victory Ball, the sensational hit of the leading orchestras this season; two new Sousa marches, The Dauntless Battalion and Nobles of the Mystic Shrine; a new Sousa humoresque, entitled Mr. Gallagher and Mr. Shean, and the ever popular Sousa marches.

MANY FROM HERE HEAR SOUSA PLAY

The need of a suitable theatre or auditorium to accommodate large crowds was emphasized by the large number from this city who attended the concert given in Meadville on Wednesday by Sousa's band. No doubt the number from here would be greatly increased if the event had been advertised in this city.

There was no advertising of any kind, the only mention made in this city of the concert was the story in Monday's Derrick of the band passing through Oil City on Sunday in which it was noted that it would play in Meadville on Wednesday.

The following from this city were among those in attendance at the concert: Mr. and Mrs. Howard Buckham, Mrs. Minnie Muckham, Russell Buckham, A. J. Leskoske, Phil J. Heyer, G. E. Geary, E. A. Eisenman, J. T. Fahey, Mr. and Mrs. Clifford Ferry, Samuel Pratt, Fred Zeller, Miss Louise Prescott, Mr. and Mrs. John R. Johnstone, George Klein, Walter Sunderland, Mrs. C. L. Smith, Ross Smith, Miss Beulah Kanavy, Mr. and Mrs. Charles W. Rowe, Robert Willson, Charles Willson, Samuel Montana, Paul Robinson, Carroll Falloon, Sylvian Hillard, Miss Gertrude O'Rourke, F. F. Richmond, William Richmond, Paul Flinchbaugh, Forrest Eisenman, Floyd T. Gardner, Isabella Crowe, LeRoy Smith, Irene Simpson, Merle Adams, Carl Schorman, Roy Schorman, Mr. and Mrs. H. W. Dickinson, Roy Hughes, Alfred Olson, Joseph Auchterlon, Willard Whren.

SOUSA'S MASTERPIECE TO BE HEARD SUNDAY

One of the most popular marches ever written, John Philip Sousa's "The Stars and Stripes Forever," will be played when Sousa brings his famous band to Orchestra hall this Sunday afternoon and evening. The composition is nearly thirty years old.

Sousa wrote it while on board an Atlantic liner just before the Spanish-American war and it sprang into instantaneous popularity, not only in America, but in every corner of the world where there is a band or a phonograph. Oddly enough, Sousa himself does not regard "The Stars and Stripes Forever" as his best effort in marches. His choice is "Semper Parvulus" which he composed for and dedicated to the United States Marine corps. Previous to the publication of "The Stars and Stripes," the American public liked best "The Washington Post," which still finds a place on the Sousa program.

Tickets for the Detroit concerts are on sale at Grinnell Brothers box office.

SHRINE TEMPLE.

Sousa Comes Oct 31.

The average listener at a concert by band or orchestra, does not realize that the director has given a great amount of thought and consideration to the selection of appropriate numbers for each program. Lieut. Com. John Philip Sousa, the great bandmaster, says one of the tests of good music is that each following note must be welcome to the listener. And he is firmly convinced that the same rule holds true in making up a program. Not that each selection must presuppose the next, but, either by relation or contrast, each following number must be welcome.

Constantly Mr. Sousa is approached (for he never refuses to see anyone who asks for an interview) by young composers who ask to have compositions of their own

included in the day's program. These petitioners never suspect that the granting of their request many times would completely destroy the effect of the whole program, which has been so carefully prepared.

It is true that Sousa's programs contain a wide variety of music. But that does not mean that selection is made at random, for the unities of the old Greek drama, which were unity of time, unity of place and unity of action, were not much more closely observed than are his rules. A Sousa concert must be of a certain length; it must have

John Philip Sousa, the most popular bandmaster this country has ever produced, heading his band, will make a tour this fall, which will include Cincinnati. The world-famous march king is said to have gathered a notable array of talent about him. The Cincinnati concert

will be given in Emery Auditorium on November 4.

Howard Marsh who will be seen

A Philharmonic Orchestra.

Following a New York engagement, Sousa's Band will begin a trans-continental tour which brings them to Los Angeles in January.



# CLEVELAND TOPICS

Editorials · Investments · Wit · Music · Art · Society



JOHN PHILIP SOUSA

Who will appear with his world famous band at the Public Auditorium next Saturday, October 20th

OCTOBER 13, 1923

TEN CENTS A COPY

## SOUSA AND HIS BAND PLAY IN CITY TODAY

Two concerts, afternoon at 3:30 o'clock and evening concert at 8:30 o'clock were to be given by Lieut. John Philip Sousa and his famous band at Elmwood Music Hall. This splendid musical organization played to capacity houses yesterday afternoon and evening at the Cataract Theatre, Niagara Falls, and the March King proved himself in every way the same wonderful, magnetic leader, in directing his musicians.

Two brand new typical Sousa programs will be given and all of the famous Sousa marches will be programmed will be played as encores. Seats are on sale at Denton, Coffey & Daniels until 5 o'clock and at the hall after 7 o'clock.

## SOUSA'S BAND COMES TO CITY TOMORROW

Lieut. John Philip Sousa, with his famous band, is headed toward Buffalo, and will arrive tomorrow morning for two concerts at Elmwood Music hall, one at 3:30 o'clock in the afternoon, and the other at 8:30 o'clock in the evening.

The band comprises a group of nearly 100 musicians, and many eminent soloists will be heard, including Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harp; Miss Rachel Senior, violinist; John Dolan, cornet; George J. Carey, xylophone, and many others.

## Sousa and band.

Lieutenant John Philip Sousa, with his famous band, is headed toward Buffalo, and will arrive this morning for two concerts at Elmwood Music hall, one at 3:30 o'clock in the afternoon and the other at 8:30 p. m. The band comprises a group of nearly 100 musicians. Included in the two brand new programmes which will be given are On With the Dance, The Merrie, Merrie Chorus; Ernest Schelling's The Victory Ball, the sensational hit of the leading orchestras this season; two new Sousa marches, The Dauntless Battalion and Nobles of the Mystic Shrine; a new Sousa humoresque, entitled Mr. Gallagher and Mr. Shean, and the ever popular Sousa marches.

## Season Is Opened by Sousa's Famous Band

Lieut. John Philip Sousa and his famous band, augmented to 250 pieces, has opened its New York season. Two guest bands, representing Mecca Temple Nobles of the Mystic Shrine and the Seventh Regiment of New York National Guards, played the new Sousa marches, "Nobles of Mystic Shrine" and "Gallant Seventh," dedicated to these organizations. Fourteen thousand spectators cheered the great leader and his musicians. Three hundred United States sailors and marines presented to him a magnificent painting entitled "The March Past," a spectacular portrayal of the spirit of the famous Sousa marches, "Pride of Yankee Navy" and "Semper Fidelis." Sousa and his band will come to Los Angeles in January.

## TWO NEW SOLISTS WITH SOUSA SUNDAY

Two soloists, neither of whom has been heard in Detroit, will be on John Phillip Sousa's program when his famous band appears here for a matinee and evening concert Sunday.

Both these artists are young women from the middle west. Nora Fauchald, lyric soprano, coming from a small town in North Dakota, while Miss Rachel Senior, violinist, is a product of Mason City, Iowa. Miss Senior is the daughter of an amateur violin maker and uses one of her father's instruments in her concert work with Sousa.

Miss Winifred Bambrick, who has played the harp in solo numbers with Sousa for several years, is the third soloist on the program. Seats for the Detroit concert are on sale at Grinnell Brothers.



## MUSICAL ANNOUNCEMENTS

By Wilson G. Smith

Oct. 17: Wednesday evening, Galli-Curci, Public Hall.

Oct. 17: Wednesday evening, Cleveland Quartet, Wade Park Manor.

Oct. 18: Thursday evening, Symphony concert, Masonic Hall.

Oct. 20: Saturday afternoon, symphony concert, Masonic Hall.

Oct. 20: Saturday afternoon and evening, Sousa's Band, Public Hall.

Oct. 22: Monday evening, Melba concert, Masonic Hall.

Oct. 23: Tuesday evening, promenade concert, Masonic Hall.

Oct. 24: Wednesday evening, Musical Association concert, Engineers Hall.

Oct. 25: Thursday evening, Cleveland Opera Company, Masonic Hall.

Oct. 25: Thursday evening, Mozart's Opera, "Impresario," Metropolitan.

Oct. 26: Friday evening, Cleveland Opera Company, Masonic Hall.

Oct. 27: Saturday evening, Cleveland Opera Company, Masonic Hall.

Oct. 28: Sunday evening, Cleveland Opera Co., Masonic Hall.

Oct. 28: Sunday afternoon, John McCormack, Public Hall.

GLANCE at the above schedule of musical happenings ought to carry the conviction that Cleveland is rapidly becoming somewhat of a musical center.

It becomes merely a matter of selection as to which may lay claim to your attendance, since they present a diversity of attractions ranging from a popular band concert thru artist recitals and popular opera to symphony programs. Some, by reason of their novelty, perhaps deserve special mention.

The chamber music concert by the newly reorganized Cleveland string quartet at Wade Park Manor will present compositions by Beethoven, Goossens and Blumenfeld.

### Association Contest

The Musical Association concert presents a program by contestants for the gold medals offered to talented pupils by the association, including organ, piano, violin and voice. This competition is but one of the altruistic opportunities offered by the association to exceptional and deserving youthful talent.

This present season of the Cleveland Opera Company promises to eclipse former efforts in that leading roles will be assumed by reputed singers whose ability indicates a well-balanced ensemble. "Faust" and "Il Trovatore" are to be presented.

Special attention may be called to the production of Mozart's opera comique, "The Impresario," by Percy Hemus and company. The music to the opera is written in Mozart's

most genial and charming style, and its presentation will be thoroughly adequate to reveal its intrinsic beauties.

### Popular Idols

Concerning Galli-Curci, Melba and McCormack it is superfluous to comment. The great musical public has made of them popular idols, and their advent into the community is the occasion for capacity audiences and unstinted adulation.

The promenade concert of the symphony orchestra is a novelty introduced, I opine, from dear old London, and ought to prove both interesting as an innovation and successful experimentally. The orchestra will divide the honors of the occasion with the Orpheus Club under direction of Charles Dawe.

Returning from England crowned with the glory of prize winners at the great Welsh competition, their appearance upon this occasion will awaken special interest. Theirs is another instance of local prophets reaping their rewards abroad before adequate recognition is given them at home.

### Hackett to Assist

The assisting artist at the symphony concerts will be Charles Hackett, an American tenor who, despite his nativity, has won an eminent place among operatic stars.

The orchestra will offer as a novelty a suite, "The Sea," conducted by the composer, Frank Bridge, one of the prominent English composers. Beethoven's "Eroica" symphony will be the orchestral "piece de resistance."

For popular consumption Sousa and his famous band will furnish palatable condiments. As a matter of course Sousa will play for the first time locally a new march conceived in his inimitable and catching style, which style has made him czar of the realm of marching millions, and hero of the two-steppers of two continents.

## Music Talent Not Matter of Heredity, Sousa Says

THERE are many persons with great musical talent who play no instrument, have never learned to sing and yet who have within them all of the requirements for first-rate musicians," asserts John Philip Sousa. "I have often been asked, 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."

Sousa and his band of 85, including 12 soloists, will be heard in the Coliseum, Oct. 23. Tickets now are obtainable at the box office in Grinnell's music store. The concert is under the management of Bradford Mills.

## Zebra Skin Is Used to Make Sousa a Drum

Many persons are apt to think little of the drums in a band or musical ensemble.

But John Philip Sousa thinks differently; and August Helmecke, bass drummer in his famous band proves it. He has been with the band for the last fifteen years, making the rhythm and spirit of the famous Sousa marches infectious with his artistry.

His big drum is as sensitive to atmospheric changes as the most exquisite Stradivarius. To withstand the climatic variations it encounters on trans-continental tours, zebra skin is utilized for its heads.

Whether in Vancouver or at Palm Beach, 'tis said, Helmecke's big drum beats true. Many will recognize the \$3,500 instrument and its player, when they return to Public Hall Saturday afternoon and evening for two concerts. If not seen, it surely will be heard.

## SOUSA'S BAND WILL GIVE TWO CONCERTS TOMORROW

Lieut. John Philip Sousa, with his famous band, is headed toward Buffalo, and will arrive tomorrow morning for two concerts at Elmwood Music hall, one at 3:30 o'clock in the afternoon and the other at 8:30 o'clock in the evening.

Seats are now on sale, and indications are that record crowds will hear the Buffalo concerts.

## INSPIRED AND INSPIRATIONAL

The composition of a recent march by John Philip Sousa included a reverential use of "Onward Christian Soldiers." In discussing its effective utilization someone asked the famous band director and composer:



Wain News Service

"Who influenced you to compose 'Stars and Stripes Forever'?" Sousa at once replied: "God—and I say this in all reverence. I was in Europe and I got a cable message that my manager was dead. I rushed to Genoa, then to Paris and to England and I sailed to America. On board the steamer as I walked miles up and down the deck, a mental band was playing Stars and Stripes Forever. It persisted, crashing into my soul and finally on Christmas day, 1896, I jotted down the melody on paper. It has since become known in every part of the world and it is one of the most popular of my compositions. Some years ago I was at a luncheon in El Paso, Texas, General Robert L. Howe, who was one of the guests told me he had marched to the rhythm of the composition during three wars."

## SOUSA AND HIS BAND THURSDAY MATINEE AND EVENING AT CATARACT

Famous Bandmaster and Band Will Give Two Concerts in This City Tomorrow.

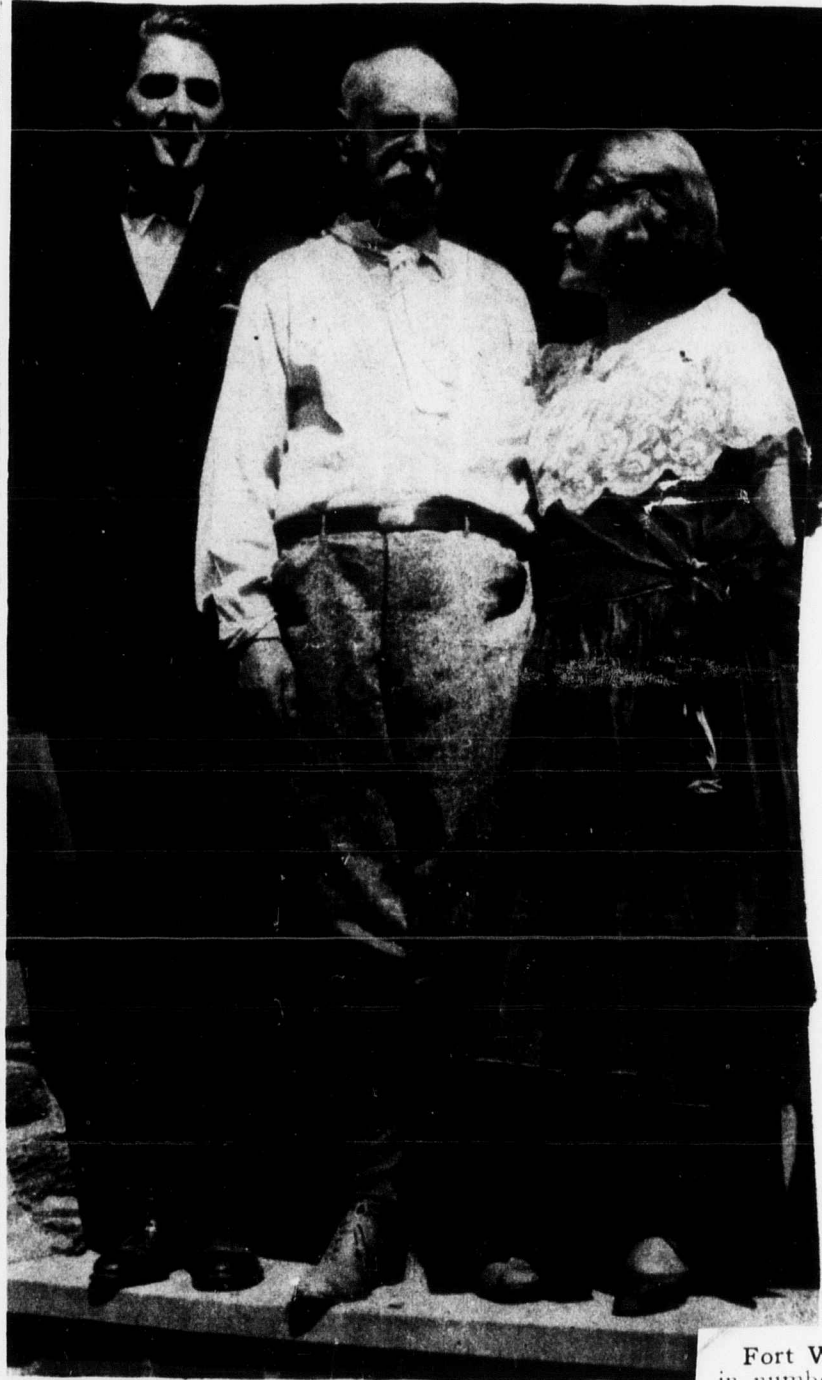
Music lovers of Niagara Falls and vicinity will have an opportunity to hear the world's greatest musical organization, Sousa's Band, when the famous bandleader, Lieut. John Philip Sousa comes to the Cataract Theatre next Thursday, October 18th, for two concerts, a matinee at 3:30, to afford the school children an opportunity to attend, and the evening concert at 8:30 o'clock.

On this, his thirty-first annual tour, and his fourteenth trans-continental tour, Sousa's band has reached a popularity never equaled by any similar organization in the world. On September 26, 1892, Lieut. Sousa gave his first concert at the head of the band which bears his name.

Last Sunday evening at Madison Square Garden in New York City, fourteen thousand people cheered Lieut. Sousa and his band of two hundred and fifty pieces. Sousa's Band was assisted by two guest bands, representing Mecca Temple Nobles Mystic Shrine and the Seventh Regiment National Guard. They played the new Sousa marches "Nobles of the Mystic Shrine" and "Gallant Seventh," dedicated to those two organizations. Three hundred United States sailors and marines presented the Sousa musical picture, "The March Past," forming a spectacular portrayal of Sousa marches, "Pride of Yankee Navy" and "Semper Fidelis." This was the largest band and the largest band audience in the history of New York City. The band will play these marches when it appears in Niagara Falls next Thursday.

As is customary, Lieut. Sousa will bring with him a group of eminent soloists. Among them may be mentioned Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harp; Miss Rachel Senior, violinist; John Dolan, cornet; Geo. J. Carey, xylophone; Wm. M. Kunkel, piccolo; Paul O. Gebhardt, oboe; Anthony Maly, coranglais; S. C. Thompson, bassoon; Joseph DeLuca, euphonium; J. P. Schueler, trombone; Wm. J. Bell, Sousaphone; and Gus Helmecke, cymbals and bass drum.

Lieut. Sousa is always very generous in his programmes, and will play several of his best known marches. Of course, the "Stars and Stripes Forever" will be among them. Special reduced rates have been arranged for the matinee concert for school children.



"A ROYAL FAMILY," pictured on an outing at Huntingdon Valley Country Club near Philadelphia. From left to right: Meredith Willson, the prince of flautists; John Philip Sousa, the famous march king, and Bird Millman, popular queen of the slack wire.

## John Philip Sousa And His Famous Band Here Friday Night

"Have you a novelty in mind?" asked a New York State manager of John Philip Sousa in the latter's office in New York City, one day not long ago.

The manager was seeking a big attraction for his small town, and was unusually particular. Bigger towns are content to leave the matter of novelties to Sousa, himself; for he never fails them.

"Yes," replied Sousa: "I have; but the American people will not stand for it."

"What is it?" asked the manager, agape.

"Well," replied the March-King, "it is to go through an entire concert without a demand for 'The Stars and Stripes Forever'."

## SOUSA HERE WITH TWO BRAND NEW PROGRAMMES

"Have you a novelty in mind?" asked a New York State manager of John Philip Sousa in the latter's office in New York City, one day not long ago. The manager was seeking a big attraction for his small town, and was unusually particular.

"Yes," replied Sousa: "I have; but the American people will not stand for it."

"What is it?" asked the manager, agape.

"Well," replied the March-King, "it is to go through an entire concert without a demand for 'The Stars and Stripes Forever'."

Sousa will come to Buffalo next Friday for two concerts, matinee and evening, in Elmwood Music hall, and promises in the two brand new programme, enough novelties to satisfy all.

## SEATS ON SALE TODAY FOR SOUSA CONCERTS

Seats now are on sale for the afternoon and evening concerts to be given by Lieut. John Philip Sousa and his band in the Elmwood Music hall next Friday, October 19, and indications point to a record crowd to hear this popular musical organization.

The matinee concert will begin at 3:30 o'clock in order to give school children an opportunity to attend.

Fort Worth, Texas: The concerts here will be fewer in number than last year, which was overcrowded for financial success. The series includes John McCormack, Josef Hofmann, Paderewski, and Sousa's Band engaged by the Harmony Club. The Eutopian Club has secured Florence Macbeth, Reuben Davies, pianist; Tandy MacKenzie, Gay MacLaren, and the Cherniavsky Trio. The Harmony Club has not completed arrangements for its morning musicales but Albert Spalding and Margery Maxwell are two who will appear at these events. These, with recitals by local musicians and concerts by the Fort Worth Civic Orchestra, promise a fairly busy season for concert-goers.

time, some down-right jazz and the Stars and Stripes Forever. Sousa and his band will be heard at Memorial hall, Friday, Oct. 26; Soward's 19 E. Fourth st., have the seat sale.



## THE LONG AND THE SHORT OF IT IN SOUSA'S BAND



Here are the largest and the smallest members of Sousa's Band. The man is William Bell, 6 feet, 6 inches in his hose, the tallest member of the great Sousa organization, who plays the sousaphone, the largest instrument in the band, and Miss Winifred Bambrick, 4 feet 7 inches in her

French heels. This would be a better caption if Miss Bambrick played the piccolo, the smallest instrument in the band, instead of the harp. Sousa, who is on his thirty-first annual tour, considers Miss Bambrick the finest harpist he ever has heard, and that probably is the reason she has been with the big band the past several seasons.

### With Sousa

From far out on the Dakota prairies, Lieut. Com. John Philip Sousa has summoned Miss Nora Fauchald to become the soprano soloist with his band which will play at the Public Auditorium October 20, both matinee and evening, during his current tour, which marks his thirty-first season as a bandmaster, and the fourteenth tour which has taken him from one geographical limit of America to another.

And Sousa, who, it must be remembered, has a reputation as a discoverer of new talent, makes the general prediction with the engagement of Miss Fauchald, that it will be the great prairie regions from which the great singers of America will come in the next generation.

The engagement of Miss Fauchald emphasizes Sousa's theory that America, in the future, must look for its great singers to the regions outside the congested eastern areas.

## Sousa to Glorify Chorus

The chorus is glorified by Lieut. Com. John Philip Sousa in one of the novelty arrangements which he has made for his thirty-first annual tour at the head of the band which bears his name.

"Some of the best writing in all musical history has gone into the choruses of the operas and the grand

exploitation of stars. That means that the arias, the duets, the trios and the quartets are best remembered, and because operatic records are largely sold upon the reputation of the soloist, rather than upon the merits of the composition, the choruses have not received their due there.

"To my mind, some of the most inspiring music in the world is contained in the Kermesse Scene from 'Faust,' the Pilgrims' Chorus from 'Tannhauser,' the Anvil Chorus from 'Trovatore' and the Elopement Chorus from 'Pinafore.' The band is essentially an organization of soloists formed into a chorus organization, and it is my hope that my band, singing the great choruses up and down the land for a season, will bring a greater degree of popularity to this form of music."

Johnston, 11



JOHN PHILIP SOUSA

operas," says Sousa. "This year, I am going to attempt to bring the choruses some of the recognition which they deserve. The choruses have been neglected for various reasons. The chief is that our operas are principally organizations for the

## MANY HEAR SOUSA AND HIS FAMOUS BAND IN PITTSBURG

One of the most entertaining evenings of band music in recent years was offered by Lieut.-Commander John Philip Sousa and his famous band at the Shrine Mosque in Pittsburgh Saturday evening. A number of music-loving McKeesporters were in the audience, which nearly filled the huge auditorium. It was a May Beagle attraction.

Nine numbers were on the regular program, but as is the custom of

Sousa and his band everywhere, this list was supplemented with a generous quantity of encores, including his "Stars and Stripes Forever," "El Capitan," "Solid Men to the Front" and some contemporary ragtime and jazz.

Among the regular numbers was an American Rhapsody entitled "The Indian," welded into the rhapsodic form by the well-known composer, Preston Ware Orem. "The Victory Ball," a fantasy based on Alfred Noyes' poem by the same name, and whose score bears the inscription, "To an American Soldier," was exceptionally well received.

Mr. Sousa also has a number of accomplished soloists in his retinue. John Dolan, cornet; Miss Nora Fauchald, soprano; Miss Rachel Senior, violin; and George Carey, xylophone, drew almost as much applause as the band itself. Mr. Sousa's new-

## SOUSA'S BAND PLAYS OCT. 31

Great Director and Band of 88 Appear at Shrine Temple.

The barest mention of John Phillip Sousa and his band arouses every interest of musical Peoria, and the announcement that his band of eighty-eight men and soloists is to perform in Peoria, led by the incomparable director, himself, stirs

every one. Sousa will bring his band here for one concert at the Shrine temple, Wednesday, October 31.

It will be an occasion to be remembered for Peoria's own "Shrine Trumpeters," who have won fame throughout the country as a Masonic musical organization, will participate in the presentation of Sousa's latest march, "The Nobles of the Mystic Shrine." This will be the first time this march has been played in Peoria. It is Sousa's latest composition, and in courtesy to Peoria Masons, the local Trumpeters have been invited to play from the stage in concert with the band.

### His 31st Tour.

This is Sousa's thirty-first annual tour and he is making it larger and longer than ever before. His band has been augmented to 88 pieces, exclusive of soloists. It is the largest band he has ever taken on tour, except the naval band of 300 pieces during the war, when Sousa was Lieutenant Commander Sousa, in charge of the naval bands at Great Lakes naval station. Many of these acoustically correct auditorium in with Sousa for many years, and have absorbed to the greatest degree the Sousa ideals of music and rendition. The instrumentation for this year's band includes the follow-

two piccolos, five flutes, two English horns, fourteen clarinets, six second clarinets, 10 clarinets, two bass clarinets, 10 clarinet, two bassoons one contra-bassoon, two saxophones, eight saxophones, six cornets, four trumpets, five French horns, five trombones, four baritone, six tubas, four drums, one harp, and one xylophone.

Practically every man in Sousa's band this year is a star. Every man is a high priced performer, and the pay roll of the band is said to be far greater per man than ever in the history of the organization.

On this tour he will visit more than 200 cities. Most of these places have heard him at least ten times. For the fifteenth time of his career Sousa will play this year in the Mormon tabernacle at Salt Lake City, which has a seating capacity of 10,000, and is considered the most acoustically correct auditorium in the world.

### Generous Encores.

One of the features of this year's program is the popular "Mr. Gallagher and Mr. Shean," which has been done over in Sousa's inimitable style for a humorous fantasy, which is said to be one of the best produced. It will be played in Peoria as part of the regular program.

Sousa has always been known as one of the most generous of leaders toward his public, of times varying a program in its entirety or adding extra encores frequently to please an appreciate audience.

## Sousa and His Band Here Next Friday

Seats are now on sale for both the afternoon and evening concerts to be given by Lieut. John Philip Sousa and his famous band at the Elmwood Music Hall next Friday, October 19th, and indications point to a record crowd to hear this popular musical organization.

This season, Lieut. Sousa will bring with him many eminent soloists, including Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harp; Miss Rachel Senior, violinist; John Dolan, cornet; Geo. J. Carey, xylophone; William M. Kunkel, piccolo; Paul O. Gebhardt, oboe; Anthony Maly, cor Anglais; S. C. Thompson, bassoon; Joseph DeLuca, euphonium; J. P. Schuler, trombone; William J. Bell, sousaphone, and Gus Helmecke, cymbals and bass drum.

Two brand new typical programs will be played, and as encores, the famous band leader will give many of his famous march successes, including of course, the ever popular "Stars and Stripes Forever." The matinee concert will begin at 2:30 P. M., in order to give school children an opportunity to attend.

### Sousa's Band to Play at the Lexington March 3rd.

Local patronesses of good and inspiring music will be given an opportunity to hear the greatest musical organization in the world when Sousa's Band gives its concert here on the above date.

Wagner's "Tannhauser" overture

will be the opening number in all of the concert given by Lieut. Com. John Philip Sousa and his band this season. Sousa, who has characterized Wagner as the greatest composer of the world has known, was the pioneer in the introduction of the Wagnerian music in the United States, although that fact is not generally known.

"Wagner's music is full of the red blood of melodrama," Sousa said recently. "I have played it until it has become as popular over the country as selections from musical comedy. I played music from 'Parsifal' ten years before the opera was presented at the Metropolitan Opera House in New York. If I were to set forth to educate a brand-new public in music, my text book would be Wagner. As a musical dramatist, he is easily the giant figure in the musical dramatist group, and as the drama vivifies and condenses a story into an easily assimilated tabloid of time, so Wagner's works are the works for the missionary."

The Lexington feels especially lucky about having obtained the great for Lexington and sincerely hopes that all who can will respond by turning out to hear his wonderful aggregation of musicians.

## SOUSA'S BAND IS WELL RECEIVED

HORNELL, Oct. 15.—John Philip Sousa, as a band director, hasn't gone back a bit. He played an engagement here this evening at the Shattuck Opera House. Upper floors of the theater were all sold out, while the main floor was pretty well filled. The concert was up to the usual Sousa standard and the various numbers brought forth repeated encores.

On Tuesday, James Cruze's production "Hollywood," promises to attract lovers of a classy feature picture.

### SHRINE TEMPLE.

#### Sousa is Coming.

Lieut. Com. John Philip Sousa gave his first concert at the head of the band which bears his name on September 16, 1892. This season is the thirty-first during which he has headed his organization, and the fifteenth in which he has gone from coast to coast. During his career Sousa has raised his baton over his band for more than 10,000 concerts—an average of more than 300 concerts a season. He comes to the Shrine Temple October 31.

### Other Fields.

Altho his fame today rests chiefly upon his prominence as a band leader and a composer of march music, John Philip Sousa also was one of the first American composers to win a measure of success in replying to the demand that we have an operetta of our own.

The first comic opera by the "march king" was called "Desiree." It didn't survive beyond the season of its production—1884-85, but his second, "El Capitan," in 1896, was successful. His subsequent operettas were "The Bride-Elect," "The Charlatan," "Chris and the Wonderful Lamp," "The Free Lance" and "The Glass Blowers."

The noted composer and his band of 85 will be heard in the Coliseum Oct. 23. Seats are on sale in the box office of Grinnell Brothers' music store.

## SOUSA'S BAND COMING TO HUNTINGTON NOV. 6

Thirty-one years ago this fall an organization of musicians which was to achieve world-wide fame such as had been seldom enjoyed by any such group of artists, was conceived by John Philip Sousa. Tuesday, Nov. 6, that band, altered only by the addition of new musicians and the retirement of old ones, but still led by that grand old master, will visit Huntington and give a concert in the city auditorium. Practically one hundred strong, Sousa's band will include a number of stellar soloists, Miss Fauchald, soprano; Miss Rachel Senior, violinist; Miss Winifred Bambrick, harpist; John Dolan, cornetist; and George Carey, xylophonist.

HELD ON BIRMINGHAM

## Sousa's Band Will Be Heard Saturday

JOHN PHILIP SOUSA brings his famous band to Public hall Saturday for two performances, matinee and evening.

Eighty-eight Sousa musicians will be heard in addition to Rachel Senior, solo violinist, who was a pupil of the renowned Leopold Auer and Frank Kneisel.

Sousa has become an American institution by virtue of his long connection with what has been regarded as the best in the realms of band and march music. The present is his thirty-first tour of the United States and that in itself is definite assurance of his popularity and the excellence of his musicians.

Clevelanders no doubt recollect with pleasure that the famous bandmen inaugurated the Public Auditorium last year as a concert hall and in point of magnitude both audience and box office receipts were record breakers.

JOHN PHILIP SOUSA whose sole appearance in Cleveland this season occurs at the public hall next Saturday afternoon and evening, has made the same generous offer to school children which he made last year. Any student of the grammar and high school grades may obtain the best seats in the house at a greatly reduced cost. For grade children the seats are only 30 cents while the high school pupils may obtain theirs at 50 cents.

Sousa has put into his program for Cleveland more than is novel, and that which contributes to real enjoyment and interest than in any other of his Cleveland concerts. One of the fea-

tures this year will be "The March Past," which was prepared for his concert at Madison Square Garden in New York October 7. In this number, soldiers, sailors, and marines will typify the great marches which Sousa has written.



## SOUSA'S BAND AT FOOT GUARD HALL

**Noted Conductor Here To-day for Two Concerts.**

Lieutenant-Commander John Philip Sousa and his famous band are in Hartford to-day for the annual visit of the Sousa organization, which is a fixture on Hartford's list of musical occasions.

The Sousa Band is giving a concert this afternoon and another this evening at Foot Guard Hall in High street. The matinee program is entirely different from that arranged for this evening. The matinee is set for 3

o'clock and the night concert for 8:15. Cars leave for all points after the evening concert.

Lieutenant-Commander Sousa is having the greatest season of his career. The band has been out about seven weeks on its current tour and day after day has played to capacity audiences in the principal cities of the East. Everywhere it has been acclaimed as the greatest ensemble of musicians in Mr. Sousa's long career.

In addition to the big band of picked musicians, Mr. Sousa has on tour a talented group of soloists. Among them are John Dolan, cornet soloist and concert master; Miss Marjorie Moody, soprano; Miss Winifred Bambrick, harpist; and Miss Rachel Senior, violinist. These solo numbers are sprinkled through the program with great effectiveness.

Another soloist, who scored a pronounced hit in Hartford last season and who is with the band this year, is George J. Carey, xylophonist. Mr. Carey was given encore after encore at Foot Guard Hall last fall.

## AT FOOT GUARD HALL TO-DAY



JOHN PHILIP SOUSA.

Noted Conductor and His Band at Foot Guard Hall This Afternoon and Evening.

The program for this evening's concert:

Rhapsody, "The Indian," Orem.  
Cornet solo, "Cleopatra," Demare.  
Mr. John Dolan.  
Portraits, "At the King's Court," Sousa, (a) "Her Ladyship, the Countess," (b) "Her Grace, the Duchess," (c) "Her Majesty, the Queen."  
Soprano solo, "Shadow Song" (Dinorah) Meyerbeer, Miss Marjorie Moody.  
Fantasy, "The Victory Ball," Schelling.

### INTERVAL

Caprice, "On With the Dance," strung together by Sousa, being a medley of famous tunes.  
Xylophone solo, "Nocturne and Waltz," Chopin, Mr. George Carey.  
March, "Nobles of the Mystic Shrine" new Sousa.  
Violin solo, "Faust Fantasy," Sarasate, Miss Rachel Senior.  
Folk tune, "Country Gardens," trainger.

## FAMOUS BAND AND BANDMASTER COME

**Sousa's Organization Here Friday**

Lieut. Commander John P. Sousa, world famous bandmaster with his organization of 100 trained musicians, will appear here in concert Friday afternoon at 3 o'clock in Drury auditorium. So appearance here this year will be in Friday's matinee only, and will leave immediately after concert for an evening performance in Pittsfield. Reports on the tide today indicate that a large number of music lovers from this and surrounding towns would present to hear the famous band tomorrow. Special arrangements for the admission of the public school students were being made today, and tickets were being issued to the through the schools which they attend. Reserved seats will be for them Friday when the school will be closed for the day because of the teachers convention in the city and it is expected that many students will be numbered among the auditors of the famous bandmaster, his band and soloists.

One of the features of Friday afternoon's concert will be the appearance of the Drury high school band which Lieut. Commander Sousa has invited to play in connection with his concert. He will direct the famous high school band in several selections during the matinee, and will invite them to play with his own musicians, he has indicated.

## SOUSA HAS SIX MEDALS CONFERRED ON HIM BY DIFFERENT GOVERNMENTS

Six medals, conferred by four governments may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour with his band. The medals of which Sousa is most proud of course are military medals, three in number. They are the Victory Medal and the Officers of the World War Medal received during the World War, and the Spanish War Medal, of

the Sixth Army Corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian Order, while from the Academy of Hainault in Belgium, he received the fine arts medal. From the French nation he received the Palms of the Academy. Because of the risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to medal and ribbon, and the reproduction cost more than \$1,000. The originals, which of course are invaluable, are kept in a vault.

### AT THE BARDAVON

The lasting popularity of Lieut. Com. John Philip Sousa, the famous bandmaster, is indicated by the fact that during his thirty-first annual tour, he will visit more than 200 cities in which he has appeared at least ten times during the third of a century which he has spent at the head of his own band. It is a striking tribute to the place Sousa holds in the hearts of the American people that the attendance is largest in the cities which he has visited the greatest number of times. Sousa will play for the fifteenth time of his career this year in the great Mormon Tabernacle, in Salt Lake City, which has a seating capacity of 10,000 persons and which is acoustically speaking, the nearest perfect auditorium in the world. In Salt Lake City, each concert has been to an audience considerably larger than the last one. Sousa and his band come to the Bardavon for two performances, afternoon and evening.

### SOUSA TO GLORIFY CHORUS.

The chorus is glorified by Lieutenant Commander John Philip Sousa in one of the novelty arrangements which he has made for his thirty-first annual tour at the head of the band which bears his name. "The Merrie, Merrie Chorus," a collection of choruses from grand operas and light operas, has been put together into a Sousa melody, and Mr. Sousa expects that the number will glorify the chorus over the country quite as much as a certain New York theatrical producer has glorified the American girl.

Sousa and his band come to the Bardavon Monday afternoon and evening.

## Sousa Brings Noted Singer

It is the belief of Lieutenant-Commander John Philip Sousa that America must look in the future for great singers to regions outside the congested areas of the East. So firmly is he convinced that America will produce the greatest "songbirds" that he has engaged for his tour this season with his band a soprano whose childhood home was a small town of the northwest prairies in North Dakota. This young singer will be heard with the band at San Francisco Auditorium January 4, 5 and 6, and also at a matinee and night in Oakland on the 7th, these concerts being under the management of Selby C. Oppenheimer.

Nora Faurholt was born in Norway, where her mother was on a visit to her old home, but when she was six months old she was taken to Minot, N. D., where her childhood was spent. At 15 years of age the girl was skilled as a pianist and violinist, and her reputation as a musician had spread to other parts of the State. She was then singing solo parts in church cantatas and oratorio concerts. In her late teens she went to Norway with her parents and there she studied singing. When the family returned to America it was to settle in New York and she graduated later from the Institute of Musical Art in that city. Sousa was so pleased when he heard her sing that he offered her an engagement, and now he has given her eminence by placing her upon his programs for his extensive concert tour.

## SOUSA'S WORLD FAMOUS BAND TO PLAY HERE

**"March King" and 100-Piece Organization Coming October 29, Audiences Purdue Union.**

Sousa's band, world-famous musical organization, will come to Lafayette on Monday, October 29, for two concerts, under the auspices of the Purdue Memorial Union, it was announced Monday. The event promises to be the most rare instrumental music treat in Lafayette for many years. The Purdue armory, providing the largest interior space in this part of the state, will be used for the concerts.

John McGrath, business manager for the band, was in the city Saturday and completed arrangements for the appearance of Mr. Sousa and his company. The band, now on its 31st concert tour of the United States, has not appeared in Lafayette for over fifteen years. Many Lafayetteans have accordingly not heard the "March King" and his coming is heralded with delight.

### BENEFIT OF UNION.

An afternoon matinee is planned at 3:30 o'clock, and special arrangements are under way to provide a special opportunity for school children to attend. There will be a complete change of program for the evening concert.

It is pointed out that the appearance will not only afford an opportunity to hear and enjoy the world's leading band organization, but will also permit support for Purdue's worthy project—the construction of the Purdue Union Memorial building.

The band will be made up of 100 musicians, the largest number of men on record ever carried on tour by a musical organization. Since Mr. Sousa is reaching the age of retirement, it is likely to be his last appearance in Lafayette.

### SOUSA'S BAND

Here Friday Afternoon

Personal recollections of every resident since Hayes are stored away in the memory of Lieut. Com. John Philip Sousa, who this season makes his 31st annual tour and his thirteenth transcontinental tour at the

Who is the greatest living factor of our time in the advance of music? asks James Francis Cooke in the October number of Presser's musical magazine, the Etude, and he answers, "Thomas Edison."

Mr. Cooke, who has been editor of the Etude for sixteen years, had the happy thought of bringing together Edison and the great bandmaster John Philip Sousa and recording their interesting talk on many musical subjects.

He overlooked the fact that Sousa once referred to phonograph records slightly as "canned music." But the inventor of the phonograph bears him no grudge therefore, Sousa now sees that the phonograph records carry music to many thousands of places where even his much-traveled band could never be heard. "You have made the art of music immortal," Mr. Edison, he said, "by preserving the interpretations of the great performers. What the printing press did for the composer you have done for the instrumentalist, the singer, and the conductor. . . . The effect of hearing a record of a performer who has passed on, such as Caruso, almost gives me the shivers. Only a few years ago it was impossible for the public to hear more than a few of the world's great artists. Now, thanks to your genius, these artists can be heard in the humblest homes."

Mr. Edison, in reply, deplored the fact that so few really cared to hear the great artists. "The public as a whole is very elementary, very primitive in its tastes. . . . A few people like the most advanced music—very, very few. The Debussy fanatic thinks that because he likes Debussy there must, of course, be thousands and thousands who do. He would be amazed if he knew on what a little musical island he is standing. You could hardly see it on the great musical map of the world. All the world wants music; but it does not want Debussy; nor does it want complicated operatic arias. I know at my own expense. Sometimes out of four thousand records advertised all up and down the land, some made by men and women of very great reputation, the public deliberately selects for its own some simple, heartfelt melody sung by some comparatively unknown singer, and demands this in such quantities that we have a hard time manufacturing enough."

Another thing deplored by the world's foremost inventor is that so few melodies are originated. His son once figured out that the number of possible melodic changes is 400,000,000, yet, says Edison, "in going over thousands of humorous songs in search of worthy stuff I found that for the most part they were written largely to only nine tunes."

"I used to reverse some tunes that we had upon the records," he added, "and the results were surprising. We played them backwards and some of the reversed tunes were far more interesting and charming than the originals."

Hear! Hear! Listen to Edison, ye tuneless chelonists and learn of an easy way to secure good melodies. The field is a big one and so far as I know, there is no copyright on reversed tunes."

Many years ago, when the Aeolian Orchestrone was invented, writes Henry T. Pinck, I discovered that the heavenly, slow movement in Dvorak's New World Symphony is almost as enchanting when played backwards.

head of the band which bears his name. As director of the United States Marine Band, Sousa served under Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt. He had left the Marine band before the administration of Taft, but knew Taft and several times played before him. He received a commission from President Wilson, to serve as lieutenant commander of the Great Lakes Naval Training bands during the World War, and received academic honors from the same university at the same time as President Harding. During the campaign of 1920, Sousa visited Marion, Ohio, and President Harding, then a candidate, held a special train upon which he was to depart for a speaking tour for more than an hour in order to attend Sousa's concert.

Sousa and his band will appear in North Adams Friday afternoon only, at Drury auditorium. Arrangements have been made whereby school children and students can secure reserved seats at a special price of only 55c.—adv.

## SOUSA'S BAND MAKING TOUR

Personal recollections of every president since Hayes are stored away in the memory of Lieut. Com. John Philip Sousa, who this season makes his thirty-first annual tour at the head of the band which bears his name. As director of the United States Marine Band, Sousa served under Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt. He had left the band before the administration of Taft, but knew Taft and several times played before him. He received a commission from President Wilson, to serve as Lieutenant Training bands during the World War commander of the Great Lakes Naval and received academic honors from the same university at the same time as President Harding. During the campaign of 1920, Sousa visited Marion, Ohio, and President Harding, then candidate, held a special train upon which he was to depart for a speaking tour for more than an hour in order to attend Sousa's concert.

Sousa's Band will be at Foot Guard Hall Hartford Thursday afternoon and evening, September 27.

Sousa and his famous band will give their only New York concert on October 7 in Madison Square Garden. It will be a benefit for the National Navy Club. The regular band has been augmented and for the one concert in New York will contain 250 musicians. Special features will be one of the attractions, aside from the usual interest in this famous musician and his organization. The Hippodrome will open Thanksgiving week under its new management and will be the B. F. Keith New York

It is not generally known that John D. Rockefeller, Sr., plays the cello. That did not make him rich, however. Other millionaires who are musical are Paderewski, McCormack, Sousa, and Herbert.



*Musical*  
*am. sept 19*  
*Middleton Times sept 27*  
**Bangor, Me., High School Band Plays with Sousa's Forces**

BANGOR, ME., Sept. 24.—Sousa's Band gave concerts here on the afternoon and evening of Sept. 19 and a feature of the afternoon program was that the Bangor High School Band played in company with the visitors under Sousa's baton.

The soloists were Marjorie Moody, soprano; Winifred Bambrick, harpist; John Dolan, cornetist, and Meredith Willson, flautist. Miss Moody and Mr. Dolan also appeared at the evening concert, when the other soloists were Rachel Senior, violinist, and George Carey, xylophone-player. This concert attracted a great audience. The program included Schelling's "Victory Ball" and two new Sousa marches, "The Dauntless Battalion" and "Nobles of the Mystic Shrine." The concerts were given under the direction of M. Steinert & Sons Company, of which Samuel A. Hill is local manager. Mr. Sousa, William R. Chapman, director of the Maine Music Festival, and Horace M. Pullen, former conductor of the Bangor Symphony, were guests of honor at the weekly luncheon of the Lions' Club at the Tarratine Club. The guests were introduced by Charles W. Curtis, president of the club.

JUNE L. BRIGHT.



**GEO. CAREY**  
THE WORLD'S GREATEST  
XYLOPHONE PLAYER  
WITH SOUSA'S BAND  
**CAREY COMING HERE — Will be here with Sousa's Band in Academy of Music, next Tuesday, matinee only.**

*Best of the city*  
*Sept 27*  
**Sousa Here Oct. 28**

HARRY ASKIN, formerly manager of the Grand Opera-house for the Hamilins and producing manager of the La Salle from 1909 to 1914, has been in Chicago making final arrangements for the annual Auditorium engagement of John Philip Sousa and his band Sunday afternoon and evening, Oct. 28.

Because of the "institutional" character of Sousa, the management of the civic opera waived its claim on the use of the stage for the afternoon of Oct. 28, making possible two concerts instead of the one originally booked.

Following the plan adopted for the Chicago engagements of last season and the season before, Sousa will give the same program afternoon and evening. Chicago is the only city other than Boston where he does not make a complete change of program for every concert.

The big novelty of the program for this season is, apart from a new Sousa two-step, Ernest Schelling's tone-poem, "A Victory Ball," set to the effective verses of Alfred Noyes. This tone-poem originally was performed in Chicago last spring by the Chicago Symphony orchestra, which played it Friday afternoon and Saturday night in the week when Mr. Schelling was soloist with the organization.

Sousa and he are, in a sense, fellow-townsmen, for Schelling was a boy prodigy of the piano in the days when Sousa was conductor of orchestra for the late Mrs. John Drew, mother of John Drew and grandmother of Ethel, John and Lionel Barrymore.

*Sept 27*  
**ARRANGEMENTS MADE FOR SOUSA CONCERTS**

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The big novelty of the program for this season, apart from a new Sousa two-step is Ernest Schelling's "A Victory Ball," set to the effective verses of Alfred Noyes.

This "tone-poem" was performed in Chicago last Spring by the Chicago Symphony Orchestra, which played it Friday afternoon and Saturday night the week when Mr. Schelling was the soloist with that organization.

*Lafayette Journal*  
*Sept 27*  
**SOUSA'S WORLD FAMOUS BAND TO PLAY HERE**

**"March King" and 100-Piece Organization Coming October 29. Auspices Purdue Union.**

Sousa's band, world-famous musical organization, will come to Lafayette on Monday, October 29, for two concerts, under the auspices of the Purdue-Memorial Union, it was announced Monday. The event promises to be the most rare instrumental music treat in Lafayette for many years. The Purdue armory, providing the largest interior space in this part of the state, will be used for the concerts.

John McGrath, business manager for the band, was in the city Saturday and completed arrangements for the appearance of Mr. Sousa and his company. The band, now on its 31st concert tour of the United States, has not appeared in Lafayette for over fifteen years. Many Lafayetteans have accordingly not heard the "March King" and his coming is heralded with delight.

**BENEFIT OF UNION.**

An afternoon matinee is planned at 3:30 o'clock, and special arrangements are under way to provide a special opportunity for school children to attend. There will be a complete change of program for the evening concert.

It is pointed out that the appearance will not only afford an opportunity to hear and enjoy the world's leading band organization, but will also permit support for Purdue's worthy project—the construction of the Purdue Union Memorial building.

The band will be made up of 100 musicians, the largest number of men on record ever carried on tour by a musical organization. Since Mr. Sousa is reaching the age of retirement, it is likely to be his last appearance in Lafayette.

*Ansonia Sentinel*  
*Sept 27*  
**THRILLED BY SOUSA.**

Among the group of Seymourites who journeyed to New Haven last night to hear Sousa's band was Christopher Jones, himself an able pianist. Mr. Jones was heartily pleased by the program which he was the best he ever heard. However, he adds that he has never heard that wonderful band in better form and he feels well repaid for his trip to Woolsey hall. A lady soprano, harpist and a female violinist added much to the pleasure of evening's musicale.

**The Long and Short of It**



Here are the largest and the smallest members of Sousa's Band. The man is William Bell, 6 feet, 6 inches in his hosiery, the tallest member of the great Sousa organization, who plays the Sousaphone, the largest instrument in the band, and Miss Winifred Bambrick, 4 feet 7 inches in her French heels. This would be a better caption if Miss Bambrick played the piccolo, the smallest instrument in the band, instead of the harp.

*Willow Grove Leader Sept 26*  
**SOUSA'S CYCLE OF SONG HITS TO BE HEARD HERE OCT. 9**



**MISS NORA FAUCHALD,**  
Soprano Soloist, With Sousa and His Band.

One of the 1921-22-23 hits in John Philip Sousa's programmes was "The Fancy of the Town"—meaning this town, that town, any town. It proved, in the first unfolding, to be an ingenious potpourri. In Sousa's best style, of a song-hit a year for the preceding ten years. When the second year rolled round, Sousa lopped off the song of the first year in the original decade, and added, as No. 10 the song-hit of the season of 1920-21. And so it is for the season about to

start—No. 1 is dropped, and a new No. 10 is added, thus keeping the medley up-to-date.

Sousa and his world famed band will be heard on Tuesday evening, Oct. 9th at Irem Temple. Tickets for this delightful concert are now on sale at Landau's, 34 South Main street, where the reserve seat diagram is on display. Orders and orders accompanied by check or office money order will be filled in the order of their receipt.

*Seranton Pilot Sept 27*  
hundred musicians will be in Seranton on Monday, October 8, when he will play a special school children's matinee in the new Central High school auditorium at 3:30 o'clock, and an entire change of program at the evening concert at the Armory at 8:30 o'clock. The diagram for reserve seats is now on display at Reisman's, 413 Spruce street, where mail and advance orders will be filled.

sources 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, 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 WILL GIVE TWO CONCERTS IN THIS CITY**  
The name of Lieut. Commander John Philip Sousa is a household word in every part of the civilized world, and he has been given credit for doing 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 repertoire is more extensive.

*Boston Transcript Sept 15*  
**SOUSA AND SCHELLING**

Two Concerts from Band and Bandmaster "The Victory Ball" for Novel Piece

ONCE a year, and once only, for concerts on a Sunday afternoon and a Sunday evening, Mr. Sousa and his band revisit Boston. They take time by the forelock, and September usually brings them to Symphony Hall. There they will be heard tomorrow—for the most part in pieces written, "strung together," "entwined" or "compiled" by the bandmaster himself. Of such in the afternoon are "Portraits," a medley of "Dance Tunes," and a new March written for "The Shriners" last June in Washington. To the programme for the evening, Mr. Sousa contributes other miscellanies and a second March, "The Dauntless Battalion," fresh from his pen. Solo-pieces for flute, cornet, xylophone and harp also dot the programmes; while Rubinstein, Grainger and minor composers obligingly fill the chinks. For further variety, Miss Marjorie Moody will sing an ornate piece at both concerts.

The one departure from precedent is the first performance in Boston of "The Victory Ball," tone-poem for orchestra, written by Ernest Schelling, heard in New York and Philadelphia last winter and now rearranged for military band. The like-named poem by Alfred Noyes suggested the music. The dancers take their pleasure in the celebration of victories won. From the walls unseen the dead who won them look and listen, pity and scorn. Bitter disillusion has stirred Mr. Schelling to a bitter music. Yet on the surface, contrasts from fox-trots to "Taps" sufficiently entertain the casual ear.

*Milwaukee Sentinel Oct 14*  
**Sousa's Band to Play Two Day Engagement**

Lieut. Commander John Philip Sousa and his band will play two days in Milwaukee this year, according to Harry Askin, Sousa's manager, who on Saturday leased the Auditorium for Saturday and Sunday, Nov. 17 and 18. An afternoon and evening concert will be given on each day.

The band so far this season has broken all previous attendance records.

Four new programs will be given by Sousa this year. His newest marches include "The Nobles of the Mystic Shrine," dedicated to members of the order in America. Another new march is "The Dauntless Battalion."



# SOUSA BAND.

"If the E-string of the violin never had been invented, I wonder how much love there would have been in the world?" Lieutenant Commander John Philip Sousa, the famous bandmaster, who comes here Sunday night, recently propounded the question pensively, as he stood in the foyer of a New York theater, chatting with a friend between the acts. He had just seen a play in which a girl resisted the love spell of an Egyptian garden of rare scent and beauty with a tropical moon shining upon the water only to succumb to the spell when a melody, played upon the E-string of a violin in the distance, floats into the garden.

"However much love there might be in the world, there would be little in music if we did not have the E-string," Mr. Sousa continued. "I wonder if many people, even musicians, have ever remarked upon the fact that the greater part of the musical love expression of the world has come within the range of the E-string of the violin. It is very difficult for me to recall a love theme of any great renown which did not fall within this range, and I have taken particular note, since I made the discovery myself, to watch the effect of the E-string music whenever I have attended a violin recital or a concert. Of course all E-string music does not have the love motif but where the love motif exists, it seems to me that it finds its best expression in that musical range, be it a sensuous love such as is expressed in Liza Lehmann's 'Ah Moon of My Delight' from 'In a Persian Garden,' the plaintive lament of love of the 'Chanson Indoue' by Rimsky-Korsakov or the holy love which sings through a slow movement of a Beethoven symphony. In opera when the strings are singing an octave higher than the voices, it has always seemed to me that the very perfection of love and passion is reached.

"A band of course does not utilize the violin, and the violin effects are largely expressed in the wood wind. But the love effect is fully preserved and whenever the wood wind begins to sing a love theme within the range of the E-string of the violin, I always can sense very definitely the love response in my audience."

## SOUSA'S BAND HERE THURSDAY

Famous Musical Organization at Foot Guard Hall.

Lieutenant-Commander John Philip Sousa and his band will be at Foot Guard hall Thursday afternoon and evening for the only concerts in Hartford this season by a band of national reputation.

The afternoon concert is scheduled for 3 o'clock and the evening concert for 8:15. Different programs will be presented at the matinee and evening appearances, the programs being so diversified as to include a wide range of selections with an appeal to all classes of music lovers.

The encores will be the famous Sousa composition, including the stirring "Stars and Stripes Forever," which never fails to thrill the thousands who hear Sousa's band every year as it tours the United States.

John Philip Sousa is pre-eminent among the bandmasters of the world. He has won equal fame both as a composer and conductor, and is to-day the most decorated musician in the universe.

Six medals, conferred by four governments may be worn by Mr. Sousa, who is now on his thirty-first annual tour with his band. The medals of which Sousa is most proud of course are his military medals, three in number. They are the Victory medal and the Officers of the World War medal, received during the World war, and the Spanish war medal of the Sixth Army corps. Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian order, while from the Academy of Hainault in Belgium he received the fine arts medal. From the French nation he received the Palms of the Academy. Because of the risks of travel, and because of the size of some of the medals, Mr. Sousa does not wear the originals, but has had them reproduced in uniform size, in miniature. The reproductions are faithful copies, both as to medal and ribbon, and the reproductions cost more than \$1,000. The originals, which of course are invaluable, are kept in a vault.

Tickets are now on sale at Sedgwick & Casey, Inc., corner Asylum and Trumbull streets.

## B. H. S. BAND WINS SMILE OF APPROVAL FROM GREAT SOUSA

About 1300 at Evening Concert by March King and His Musicians at High School.

Of the 1300, who heard Lieutenant-Commander John Philip Sousa and his world-famous band of 100 musicians Monday evening the entire programme was a constant delight. There was music to suit every degree of taste, from Chopin to "Mr. Gallagher and Mr. Shean," and "Yes, We Have No Bananas." The band, composed of 88 instrumentalists and 12 soloists, is known and loved by millions of people.

The "Shadow Song" from "Dinorah" was rendered by Miss Marjorie Moody, soprano, with delightful appeal. As an encore she gave "A Kiss in the Dark" by Herbert.

A fantasy, "The Victory Ball," by Schelling, was presented with all the weirdness, spirit and fire for which Sousa's men are incomparable. This fantasy is Schelling's latest completed work and is based on Alfred Noyes' poem, "The Victory Ball."

The cornet solo, "Cleopatra," by John Dolan was received with great appreciation, as well as an encore, "Berceuse" from "Jocelyn," and George Carey's xylophone solo was so excellent he was encored again and again. "Crinoline Days" by Carey made a special appeal. A violin solo, "Faust Fantasia," by Sarasate, was appealingly rendered by Miss Rachel Senior, an artist to her fingertips.

"Gallagher and Shean," given as an encore, in Sousa's incomparable manner, brought deep grins to the faces of the entire audience.

### Sousa Directs B. H. S. Band.

All during the programme the youngsters in the High school band sat patiently waiting for the great event to come off. Perhaps they were a little nervous. What young musician wouldn't be in the presence of such a master? When he time arrived, however, their chests swelled with lusty pride as they joined with "the greatest band in the world" in the rendition of the "High School Cadets," composed by Sousa, and with the composer as director. The boys were a credit to themselves and to their director, Frederick W. J. Lewis, and Sousa, all smiles, bowed and waved all the applause their way.

Mr. and Mrs. C. Harold Porter, Mr. and Mrs. John F. Scully, Norman W. Sampson and William G. Allen of the school board were present, also Supervisor of Music George Sawyer Dunham.

Members of the High school orchestra served as ushers, the girls on the floor, and the boys in the balcony. The ushers included: Misses Alice Morrill, Ida Bloom, Irene Packard, Doris Dow, Mary Smith, Jeanette Snow, Phyllis Heath, Esther Wells, Charlotte Tonis and Ethel Romm, and Albert Levine, Alexander Levine, Harlan Carroll, Henry Wolswill, Elliot Baker, Louis Spekin, Jam's Leavitt, Daniel Hurwitz, Joseph Jacobson, Kenneth Dean, Agis Spyraakis and Alexander Kianski.

While the afternoon concert was a keen disappointment from the viewpoint of attendance, the big audience in the evening made it certain that a goodly sum will be realized for the benefit of which the concert was given.



JOHN PHILIP SOUSA At Woolsey Hall Tonight at 8:15.

## Sousa At Woolsey Hall Tonight

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who arrived here this morning for his concerts at Woolsey hall, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young. In speaking of it today he said:

"'Yes, We Have No Bananas,' of course, is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have. It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to 'view with alarm.' We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any harm in them for a summer's diversion. It may not be generally recalled, but one silly song, on a par with 'Yes, We Have No Bananas' is preserved in the records of the nation. That was 'Shoo Fly, Don't Bother Me.' In the course of an attack upon him by critics, General Benjamin Butler, then in Congress, replied with the title of the silly song of that day. His remarks, of course, are preserved for posterity in the Congressional Record."

Tickets for the concert this evening are on sale at M. Steniert & Sons Co., 183 Church street.

## SOUSA AT WOOLSEY HALL TONIGHT

"America has come into her own," declared Lieutenant Commander John Philip Sousa in an interview this morning on his arrival here for his concert at Woolsey hall.

"We do not need to go abroad for musicians, for we have as fine instrumentalists and singers in this country as may be found anywhere. There are no better bands or symphony orchestras than America is hearing daily, and these organizations are largely made up of Americans whose musical education was obtained in this country."

Mr. Sousa warned to his subject I want to cite an instance of the Americanism of our musicians," he added. "Last spring I took 83 men to Havana, Cuba, to give a series of concerts. I was obliged to obtain but three passports. Thirty years ago it is likely that I would have had to obtain 80 passports, for that many members of the organization would then, of necessity, have been foreigners. It would have been impossible for me to engage an American band. Today the American musician stands in the front rank and

many of them are superior to those who come from abroad. My band is now made up of Americans—most of them natives, and all the others naturalized or on the way to naturalization. The 'others,' by the way, are but four in number.

"This is but an instance of the trend of things. Our symphony orchestras are similarly increasing American in make-up. The men in the orchestras have had the benefit of fine instruction and they have

proven themselves to be adaptable. To what do I attribute it all? To the war. That great conflict made many changes and one of the best of these—for America at least—was the stimulation of art impulse. A higher intelligence is now manifest among the men who are devoting their lives to music and they not only can play, but they have a well-founded musical education, augmented by education along other lines. Tickets are on sale at Steinert's.

## ALL-AMERICAN BAND

John Philip Sousa will conduct what is virtually an all-American band when he gives his only New York concert this season Oct. 7. Only four of his musicians and soloists this year are of foreign birth. Sousa and his band come to the Lyric Mar. 8.

## SOUSA'S BAND AT BARDAVON MONDAY

One of the most popular marches ever written, Sousa's "The Stars and Stripes Forever," is nearly thirty years old. Americans, as a nation, began to hum it back in 1898, at the time the country was at war with Spain. When the war ended, they kept on humming it and are still humming it. They hummed it when the U. S. went into the World War. What is more, they have learned how to cheer it: it is, perhaps the most vitally American tune anybody has heard.

Oddly enough, Sousa, himself, does not regard "The Stars and Stripes" as his best effort in marches. Ask him which is his best, and he'll invariably tell you that his choice is "Semper Fidelis," which he composed for and dedicated to the United States Marine Corps. Sousa and his band come to the Bardavon next Monday afternoon and evening.

Edward Kohnstamm tells the Stroller that he enjoyed his season with the Scranton baseball club as the secretary of that organization. He is certain that the club will be stronger than ever next season, retaining some of the old favorites and securing some new ones. Mr. Kohnstamm may be called the permanent representative in Scranton of Sousa, the famous band master, whose stellar organization will appear in this city on Monday, October 8. Sousa, on this occasion, will depart from his usual program and give two concerts, the first at the Central High school auditorium at 3:30 in the afternoon. It is said that on the present visit Sousa will bring with him one of the country's promising soprano singers, Miss Nora Fanchild, who comes from Dakota, but who is a native of Norway. By the way, this is Sousa's thirty-first season as a bandmaster and his fourteenth American tour.

## ACADEMY OF MUSIC NEWBURGH, N. Y.

Lieut. John Sousa and his famous band will be in the Academy of Music, Newburgh, on Tuesday, Oct. 2nd, matinee only. The band this year will include 85 instrumentalists exclusive of soloists, among whom are Miss Marjorie Moody, soprano; Miss Rachel Senior, violin; John Dolan, cornet, and George Carey, xylophone. A specially attractive program will be given.

## PURE SONG BILL.

In a jocular mood recently, John Philip Sousa, the famous bandmaster, out of the wealth of his musical experience, drafted a bill which he may present to the next congress in the interests of music in the United States. Mr. Sousa's bill is entitled the "Pure Song Bill" and if passed it would create considerable of a furor along "Tin Pan Alley," as the song publishing district in New York is termed, and in the ranks of the artists of the two-day.

"Proposing laws seems to be our national pastime," says Sousa, "so I think I will offer my pure song bill. The first section of the bill would authorize the proper authorities, at their discretion, to send back to the states they say they want to go back to the young men who are now singing the 'locality' songs."

## Sousa to Glorify Chorus

The chorus is glorified by Lieut. Com. John Philip Sousa in one of the novelty arrangements which he has made for his thirty-first annual tour at the head of the band which bears his name. "The Merrie, Merrie Chorus," a collection of choruses from grand operas and light operas has been put together into a Sousa melody, and Mr. Sousa expects that the number will glorify the chorus over the country quite as much as a certain New York theatrical producer has glorified the American girl.





### TAKES A BIG MAN TO BLOW THIS HORN

It takes a big man to play the biggest wind instruments in Sousa's Band. Here is William Bell, 6 feet, 6 inches tall, with his big Sousaphone, more than 5 feet in height and with a bell more than 3 feet in width. There are six of the big Sousaphones in the band, and all of their players are men of more than average size, none being less than 6 feet, 1 inch in height. Bell is a particular pet of Lieut. Com. John Philip Sousa, who is now on his thirty-first tour with his band. Sousa declares that his tone is the finest he ever has heard from a performer on any wind instrument. As may be guessed from the name, the instrument he plays is a development of one of Sousa's ideas. Sousa, who began life as a violinist and afterwards became an orchestra conductor, wanted a wind instrument which would take the place of the stringed double bass of the symphony orchestra. The result was the Sousaphone which when played by a performer of Bell's capabilities, has the beauties of tone of a cathedral organ.

Sousa and his band of 100 will appear in North Adams at Drury Auditorium Friday afternoon only. Seats now on sale at Wood Bros.

## MUSIC SEASON IS OPENED BY SOUSA'S BAND

Once more the New Haven's music season was opened yesterday with a pair of concerts given by Lieut. Com. Sousa and his band at Woolsey hall. John Philip Sousa, who is better known to the past and present generation as the March King, must feel proud of himself in being at the head of his incomparable band for nearly one-third of a century, and the artistic success and the everlasting popularity of Mr. Sousa suggests that he will hold his place in the musical calendar of the country for many years more.

It was good to see the Woolsey hall again wide open to the concert-going crowd. It was the familiar crowd of enthusiasts, generous in applause and ready to indicate its appreciation after the long interval of the summer months.

Although the printed program contained only nine numbers, about 18 encores were played with that vigor and individuality which belong to Mr. Sousa only. His "Stars and Stripes Forever" and "Sempere Fidelis" were given in such a triumphant manner that seemingly will not be forgotten for many generations to come.

Miss Marjorie Moody, soprano leggero, sang "Ombra Leggera" from Dinorah with a good deal of gusto; "A Kiss in the Dark," by Herbert, was given as an encore. Mr. John Dolan and George Carey, soloists, received appreciation in generous measure.

JACINTO F. MARCOSANO.

### SILLY SONGS EVIDENCE NATION IS STILL YOUNG, SAYS SOUSA

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who is on his thirty-first annual tour with his band, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young.

"Yes We Have No Bananas" of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many

### JOHN PHILIP SOUSA



## Silly Songs Show Nation Is Young

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"Yes, We Have No Bananas" of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have," Mr. Sousa says.

Sousa and his famous band will be at the Stratton Theatre Tuesday evening, Oct. 2. Seat sale opens Saturday, Sept. 29.

## SOUSA'S BAND IS PLEASING TO LARGE AUDIENCE

Program, Well Chosen, Consists of Airs of Varied Nature—Enjoyed by All

John Philip Sousa and his band, three score select musicians entertained a large audience at Woolsey hall last evening with a program which ranged from the classic to the well known popular airs. The program was arranged to suit the taste of everyone with the blattant orchestral selections for those who consider the number perfect if they can tap the foot and swing into the time of the piece.

For those who deem the classics, as music itself, there were several well chosen numbers to select from. Orem's rhapsody, "The Indian" was chosen for the overture of a program interspersed with the marches best beloved by every American. El Capitan, with "Bambalina," from Wildflower now playing in New York were given as encores.

Sousa has earned a most envied reputation as a blender of songs. In his Caprice "On With the Dance," he makes a pot pourri of numerous famous tunes including hits from recent musical comedies. Mr. Gallagher and Mr. Shean, in which, "Drink To Me Only With Thine Eyes" was mournfully inserted, was greeted with great applause by the audience as was also that famous masterpiece, "Yes, We Have No Bananas." That old favorite, "The March of the Wooden Soldiers," was well received and a new march by Sousa, "Nobles of the Mystic Shrine," created quite a stir.

Miss Marjorie Moody rendered several solo selections and proved herself to be an artist of unusual merit. Mayerbeers, Shadow Song, from Dinorah was rendered in a most acceptable form and was well received by the audience. She responded to the hearty applause with two encores, "A Kiss in the Dark" and "Love Sends a Little Gift of Roses."

George Carey the soloist, rendered Chopin's "Nocturne and Waltz" in a very agreeable manner and several of the lighter numbers which included popular songs were real hits of the evening. John Dolan rendered a cornet solo, "Cleopatra" and gave a masterful interpretation, and the xylophone solos were liked by all. The evening's entertainment was brought to a close with Graingers "Country Gardens."

## Sousa Best Loved of Bandmasters

That Sousa is the best-beloved of all present day conductors is indicated that the majority of the men who will appear with the famous bandmaster during his 31st annual tour are men who have been with him for more than five seasons. The average length of service of the 88 men in the band is about eight years, and there are several men who have been with the March-King more than 20 seasons. Sousa and his band are coming to the Stratton theatre Tuesday evening. Advance seat sale opens Saturday.

## Popularity of Lieut. Com. J. P. Sousa

The lasting popularity of Lieut. Com. John Phillip Sousa, the famous bandmaster, is indicated by the fact that during his thirty-first annual tour, he will visit more than 200 cities in which he has appeared at least ten times during the third of a century which he has spent at the head of his own band. It is a striking tribute to the place Sousa holds in the hearts of the American people that the attendance is largest in the cities which he has visited the greatest number of times. Sousa will play for the fifteenth time of his career this year in the great Mormon Tabernacle, in Salt Lake City, which has a seating capacity of 10,000 persons and which is acoustically speaking, the nearest perfect auditorium in the world. In Salt Lake City, each concert has been to an audience considerably larger than the last one.

Sousa's Band will be at Foot Guard hall, Hartford, Thursday afternoon an evening, September 27.



GEORGE CAREY  
THE WORLD'S GREATEST  
XYLOPHONE PLAYER  
WITH SOUSA'S BAND

"of our songs now have," Mr. Sousa says, "it will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to 'view with alarm.' We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeing in their fame, and I cannot see any harm in them for a summer's diversion. It may not be generally recalled, but one silly song, on a par with 'Yes, We Have No Bananas,' is preserved in the records of the nation. That was 'Shoo Fly, Don't Bother Me.' In the course of an attack upon him by critics, General Benjamin Butler, then in Congress, replied with the title of the silly song of that day. His remarks of course are preserved for posterity in the Congressional Record. 'There is one thing, however, for which I am deeply thankful. That is that 'Yes, We Have No Bananas' was not written during the World War. Some way I find it difficult to picture our boys marching off to war to its inspiring strains. Yet, 'Yes, We Have No Bananas' five or six years sooner, might have been the war song of a nation."

Sousa and His Famous Band appears at Poli's Palace Theater, Sunday afternoon, September 30, 1923, under the auspices of Rudolph Steinert.

### SOUSA IN HARTFORD.

In a jocular mood, recently, Lieut. Com. John Philip Sousa, the famous bandmaster, out of the wealth of his musical experience, drafted up a bill, which he may present to the next congress in the interests of music in the United States. Mr. Sousa's bill is entitled the Pure Song Bill and if passed, it would create considerable of a furor along "Tin Pan Alley" as the song publishing district in New York is termed and in the ranks of the artists of the two-a-day.

### Sousa and His Band

On September 26, 1892, in Plainfield, N. J., Lieut. Com. John Philip Sousa, the famous bandmaster who this season makes his thirty-first annual

tour and his fourteenth transcontinental tour, gave his first concert as the head of the band which bears his name. In New York, recently, it was recalled that the first number played by Sousa at his first concert was a sacred composition written by John Patrick Gilmore, who had died two days previously in St. Louis.



MARJORIE MOODY  
SOPIANO with  
SOUSA and HIS  
BAND

Will Appear Here Monday, October 2, Matinee Only.

### SOUSA TODAY

Personal recollections of every president since Hayes are stored away in the memory of Lieut. Com. John Philip Sousa, who will be heard in a matinee and evening concert at Woolsey hall today.

As director of the United States

Marine band Sousa served under Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt. He has left the Marine band before the administration of Taft, but knew Taft and several times played before him. He received a commission from President Wilson to serve as Lieutenant Commander of the Great Lakes naval training bands during the World War, and received academic honors from the same university at the same time as President Harding. During the campaign of 1920, Sousa visited Marion, O., and President Harding, then a candidate, held a special train upon which he was to depart for a speaking tour for more than an hour in order to attend Sousa's concert.

The lasting popularity of Lieut. Com. Sousa is indicated by the fact that during this, his 31st tour he will visit more than 200 cities in which he has appeared at least 10 times during the third of a century which he has spent at the head of his own band.

The instrumentation of Sousa's band for today calls for 88 men, exclusive of soloists. This is the largest band that he has ever taken on tour, and incidentally the result is that the band to a striking degree is made up of men who have been with him many years, thereby absorbing to the greatest degree the Sousa ideals of music.

### SOUSA WANTS SCHOOL CHILDREN IN AUDIENCE

Lieutenant Commander John Philip Sousa, the famous bandmaster, who will appear at the Orpheum, in an afternoon concert on October 3, says a matinee concert is merely "sound-ing brass and tinkling cymbals" without a large percentage of children in the audience. He always has arranged his afternoon programs with particular thought for the young people, and wherever he goes his afternoon audiences are sprinkled with youthful admirers. At this time of the year when schools are in session, Mr. Sousa makes a special effort to make it possible for children of school age to be present, and at the Orpheum this year, through the co-operation of the school authorities and a public spirited gentleman who withholds his name, an arrangement has been made to place 1000 tickets for school children on sale at Werner's Store, at the very low rate of 5 cents each, thereby making it possible for children of all means to come to his concert. This is done at the suggestion of Mr. Sousa, as an educational feature of his concert.

### SOUSA COMING

There's hardly a person in the world who has not marched at some time or other to the music of "Our Director," one of the most stirring of John Philip Sousa's stirring compositions. The composer of this and many other marches has endeared himself to the American public through his pulse-stirring music because it is associated in their minds with so many propitious events, marching away to war, marching triumphantly home again, showing public honor to one's pet organization and any other events which are celebrated by parades are not complete unless some of Sousa's marches are on the program.

The bandmaster who is making his 31st annual tour this year is to give a concert at the state armory on Sunday night at which time the thousands who know him through his music will have an opportunity to hear him conduct one of the best organized and balanced bands now playing. Sousa has given in his career more than 10,000 concerts and each one was better than the last.

### "SOUSA AND HIS BAND"

Personal recollections of every president since Hayes are stored away in the memory of Lieutenant Commander John Philip Sousa, who this season makes his thirty-first annual tour and his fourteenth transcontinental tour at the head of the band which bears his name. As director of the United States Marine Band, Sousa served under Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt. He had left the Marine Band before the administration of Taft, but knew Taft and several times played before him. He received a commission from President Wilson, to serve as Lieutenant Commander of the Great Lakes Naval Training Bands during the World War, and received academic honors from the same university at the same time as President Harding. During the campaign of 1920, Sousa visited Marion, Ohio, and President Harding, then a candidate, held a special train upon which he was to depart for a speaking tour for more than an hour in order to attend Sousa's concert.

### Sousa's Band

That Sousa is the best-beloved of all present day conductors is indicated that the majority of the men who will appear with the famous bandmaster during his thirty-first annual tour are men who have been with him for more than five seasons. The average length of service of the eighty-eight men in the band is about eight years, and there are several men who have been with the marching more than twenty seasons. The esteem in which he is held by bandmen over the country was indicated upon his last visit to Shreveport, La., where a director of a rural band drove more than 150 miles in his "fivver" to greet Sousa.

### Sousa

John Philip Sousa has engaged for his tour this season with his band a soprano whose childhood home was a small town of the northwest prairies in North Dakota. This young singer will be heard with the band at San Francisco Auditorium, January 4, 5 and 6, and also at a matinee and night in Oakland on the 7th, these concerts being under the management of Selby C. Oppenheimer.



## Sousa and His Band in Gala Concert at Madison Square Garden

At Madison Square Garden, on Sunday night, October 7, Lieut.-Com. John Philip Sousa and his famous band will give their only New York concert of the season. From all indications and preparations, the concert will be a gala performance. The famous director will appear under the auspices of the National Navy Club of this city, which has secured R. H. Burnside, formerly general director of the Hippodrome for many years, to stage a fitting background for Commander Sousa and his band.

A spectacle has been arranged, entitled The March Past. There will be detailed uniformed men from the United States Navy, Army and Marine forces with their commanding officers to help celebrate this notable occasion. It is estimated that about 500 men will represent the three branches, and they will march to most of the famous selections written

by Sousa. Among the most notable of these marches are: Semper Fidelis, the official march of the United States Marine Corps; The Pride of the Navy, the Navy March; United States Field Artillery, dedicated to the Artillery Service; Bullets and Bayonets, written during the World War for the Infantry, and Sabres and Spurs, dedicated to War for the Cavalry. Sousa's band of 100 the mounted branch of the service. Sousa's band of 100 men will be augmented to 250 men for the New York concert, the additional musicians all being former Sousa men who are now residents of New York.

The proceeds from Sousa's New York concert this year will go to the building fund of the National Navy Club, which recently acquired a site for a permanent home on Park avenue, below Fortieth street.

May 1, 1924.

## SOUSA IN TWO CONCERTS.

John Philip Sousa and his justly celebrated band came to Boston for two concerts last Sunday afternoon and evening, September 16, in Symphony Hall. In addition to the programs of nine numbers, there were numerous encores at both concerts, including a skillfully written piece, Rameses, by Alexander Steinert, Jr., the young composer of this city. Mr. Sousa introduced two new marches from his pen, Nobles of the Mystic Shrine, at the afternoon concert, and the Dauntless Battalion, in the evening.

There were solos by Marjorie Moody, the pleasurable soprano of this city, and by John Dolan, cornet; George Carey, xylophone; Rachel Senior, violin; Meredith Willson, flute, and Winifred Bambrick, harp.

Of noteworthy interest musically was the first performance in Boston of Ernest Schelling's tone poem for orchestra, The Victory Ball, inspired by the fantasy of Alfred Noyes in which the ghosts of those slain in battle comment with a mixture of pity and scorn as they watch dancers celebrating the end of the war at the Victory Ball. Mr. Schelling has a sure grasp of his medium and in his composition he has reproduced effectively the ironic bitterness of the poem, especially those parts in which the dead move away to the chant of the Dies Irae and the final grim trumpet sounding taps. Mr. Sousa gave this work a capital performance, his band achieving a striking range of tone color. Did the conductor intend to rub the irony in by playing the martial Solid Men to the Front after the Victory Ball?

## Sousa's New England Tour Limited to Three Weeks

Lieut. Commander John Philip Sousa, who recently began his thirty-first season at the head of the band which bears his name, arranged only a three weeks' tour through New England, which began in Boston on September 16. Sousa's time in New England this year will be limited because of his impending transcontinental tour. His annual engagement at Willow Grove Park, Philadelphia, closed on Saturday, September 15. His only appearance of the year in New York will be on Sunday night, October 7, when he will direct a band of 250 pieces—his regular band, which numbers 103 members, augmented by 150 additional men who have been under his direction during other seasons and are now in New York—at a concert to be given in Madison Square Garden under the auspices of the National Navy Club.

After the New York concert Mr. Sousa will begin his journey to the Pacific Coast. During his New Year's Day tour he will visit Portland, Me., while on New Year's Day he will give a concert in Portland, Ore. Other geographical extremes on Sousa's route this season are San Diego, San Antonio and Havana.

## SOUSA MAKING A GREAT TOUR

### Band Master Will Cross Continent Twice to Visit All Important Cities.

John Philip Sousa, the March-king, can easily prove that he has done more professional travelling than any other celebrated musician in the history of the world; but even he gasped when he looked over the itinerary prepared for 1923-24 by his manager, Harry Askin. For the reason that the great bandmaster-composer felt that he would like a long rest—meaning, with him, an opportunity to work just as hard along other lines—Manager Askin booked a comparatively brief tour for last season. Although it was, theatrically, a poor season, managers and musical societies throughout the United States and Canada, complained when they learned that they could not have Sousa and his band; so, it was the part of common sense to give to them what they wanted, and to plan the new season along unusual lines.

That the tour will take Sousa across the Continent means, of itself, nothing. What means a lot is the activity in performance to tour will involve. In many cases, the booking is so "close" that the jumps will be made by motor-lorries, so that the hundred-odd men of the band will not be compelled to lose rest when certain trains are without sleepers or when they run at awkward hours.

Sousa and his band will be in Hornell on October 15. —Adv.

## America's Best Cornetist.

When Lieut. Comdr. John Philip Sousa comes to Springfield on Saturday on this, his 31st annual tour, he will leave with him, among other soloists, John Dolan, considered by

many critics and musicians the best cornetist in America, if not the best in the world. Mr. Dolan has all the qualities of an artist, and though the cornet is considered one of the most difficult instruments to master, he executes the most difficult selections with the greatest ease, and his tones are a joy to his hearers. Other soloists appearing with Sousa's band this season are Miss Marjorie Moody, soprano; Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; Miss Rachael Senior, violinist; Meredith Willson, flute; William Kunkle, piccolo; John P. Schueler, trombone; Frederick W. Bayers, saxophone; Joseph de Luca, euphonium; William Bell, sousaphone; and George Carey, xylophone.

## ADVERTISEMENT

## 'America's March Near 30th Year

The most popular march ever written, Sousa's "The Stars and Stripes Forever," is nearly 30 years old. We, as a nation, began to hum it back in 1898, at the time we were at war with Spain. When the war ended, we kept on humming it. We are still humming it. We hummed it when we went into the World War. What is

more, we have learned how to cheer it. It is, perhaps, the most vitally American tune anybody has heard. Sousa and his band will come to the Stratton Theatre on Tuesday, Oct. 8. Advance seat sale opens Saturday, Sept. 29.

## "NOBLES OF MYSTIC SHRINE" IS INCLUDED IN SOUSA MARCHES

Lieutenant Commander John Philip Sousa's new marches this season will include "The Nobles of the Mystic Shrine," which was dedicated to the members of the order in America, and played for the first time by the Shriners themselves during the national convention in Washington, in June. The Shrine band which played its own march for the first time consisted of 6,000 men, and the great band was formed from all of the Shrine bands in America. Sousa, of course, directed. His other new march is "The Dauntless Battalion," dedicated to the Pennsylvania Military academy, located at Chester, Pa. The honorary degree of doctor of music was recently conferred upon President Harding.

Sousa and his band of nearly one hundred musicians will be here on Monday, Oct. 8, when he will play a special school children's matinee in the new Central High school auditorium at 3:30 and an entire change of program at the evening concert at the Armory at 8:30. The diagram for reserved seats is now on display at Reisman's, 413 Spruce street, where mail orders and advance orders will be filled in the order of their receipt. The regular box office sale opens at Reisman's on Thursday, Oct. 4, at 9 a. m.

## Music Publishers Paid \$35 for Sousa's First Success

ANDREW CARNEGIE, the iron-master, said, when announcing that he would get rid of his vast fortune through charities and foundations, "The man who dies rich dies disgraced!" John Philip Sousa, most beloved of American musicians and most successful and popular of all native composers, recently uttered an apothegm on riches which is a curious paraphrase of Carnegie's slogan. "The composer who dies rich," said the "march king," "may die disgraced, but not out of his earnings in music!"

International copyright has done a great deal to help the composer to realize something on his work, Lieut. Sousa explains; but, he adds, "music is essentially stealable and adaptable. The learned judge who sits on a copyright suit is not, once in a thousand times, learned in music; and even a note-for-note demonstration of theft is not necessarily convincing to the layman."

Sousa sums up the question of riches from music as indirect wealth: A man may make "good money" from his tunes, but, if he is to be rich, he must put the money to work in commerce. "Sell an intermezzo and buy industrials!" as Sousa puts it. He sold his first hit, "The High School Cadets," for either \$25 or \$35. He kept no books then, and isn't sure, but prefers to

give the publisher who got rich on it the benefit of the \$10 doubt.

Sousa and his band, making what they call a "pint-size tour" this season, will play in the Coliseum Oct. 28. Tickets are obtainable at the box office in Grinnell's.

## Heard at the Listening Post

WHENEVER and wherever the name of Sousa is heard, one immediately associates the name with band music; the name and the art have been affinities for the past generation. It has been many years since the appropriate sobriquet, "the march king," was first given to Lieutenant-Commander John Philip Sousa. His engagements have taken him to many parts of the world, and his popularity seems to be universal. "Sousa and His Band" is a slogan that bears the sound of international familiarity; old, yet ever new.

The popular bandmaster pays his annual visit to Cleveland on Saturday, when matinee and evening concerts by a band of 200 members will be given at Public Hall.

On the occasion of his visit last year, Sousa established a world's record for a single day's attendance at a performance by a band, orchestra, or opera company. On that day 20,000 persons heard Sousa's two concerts, and Harry Askin, his business manager, who is in Cleveland making final arrangements for the forthcoming concerts, is of the opinion that last year's record will be broken this year.

The program to be offered includes some new features and marches, and among the latter is "The March Past," in which soldiers, sailors and marines will typify the great marches which Sousa has written for the various branches of the service.

Sousa's soloists will include two western girls: Rachel Senior, violinist, of Mason City, Ia., and Nora Fauchald, soprano, of Minot, N. D. The other soloists are: Marjorie Moody, soprano; John Dolan, cornet virtuoso; Winifred Bambrick, harpist; Meredith Willson, flute; William Kunkle, piccolo; John P. Schueler, trombone; Joseph de Luca, euphonium; William Bell, sousaphone; and George Carey, xylophone.

THE eternal quest for novelties that

When the walls ascend over the lack of appreciation for home products you seldom hear Lieutenant-Commander Sousa joining in the chorus. He early learned what he could do, and proceeded to develop his powers so that the results should be just a bit better than anybody else could accomplish along that line. He has hewed steadily to his line unimpaired of the chips and great has been his reward.

Schelling's "Victory Ball" came out yesterday at the Auditorium theater most interestingly in its band setting; the plangent blare of the brass adding a tang which accorded well with the bitter spirit of the poem. Sousa gave it a sympathetic reading which brought out the meaning of the music with striking force. He put his heart into it as in sort a duty to the men who went west. But it is a question if his public quite followed him. However, since Sousa played it they knew it must be the right thing, and if many missed the full power there were some who comprehended.

There was the usual Sousa gathering, both in numbers and enthusiasm.

## Sousa's Only Concert To-night with Band of 250

SOUSA will make his only New York appearance of the season in Madison Square Garden to-night and will direct a band of 250 pieces. His own organization of 103 pieces, for this occasion will be augmented by 150 former Sousa bandmen now residents of New York City.

Several spectacular features have been arranged, among them being the "March Past," staged by R. H. Burnside formerly general director of the New York Hippodrome.

There will also be two "guest bands" of 100 pieces.

Following is the programme:

1. Rhapsody, "The Indian".....Orem
2. Cornet solo, "Cleopatra".....Demare

Mr. John Dolan.

## 2. Suite, "At the King's Court."

- (a) "Her Ladyship, the Countess."
- (b) "Her Grace, the Duchess."
- (c) "Her Majesty, the Queen."
4. Soprano Solo, "The Lark Now Leaves His Wat'ry Nest."

Miss Nora Fauchald.

5. (a) "The Portrait of a Lady" (Kamenn-Ostrow), Rubinstein
- (b) March, "Semper Fidelis"

The March Past of the United States Marine Corps Interval.

6. Valse, "On the Banks of the Beautiful Blue Danube".....Strauss
7. (a) Xylophone solo, "Nocturne and Waltz".....Chopin
- (b) March, "Nobles of the Mystic Shrine" (new).....Sousa
8. "Torchlight Dance".....Meyerbeer

## SOUSA'S BAND WILL FEATURE NAVY DAY OBSERVANCE IN CITY

The United States Army will unite with the United States Navy in the observance of Navy day in Indianapolis Saturday, when Lieutenant-Commander John Philip Sousa, U. S. N. R. F., world-famous band conductor, and his band, will appear in the city. Maurice E. Tennant is Indiana Navy day chairman.

Tennant will head a reception committee that will meet Lieutenant-Commander Sousa at the Union Station at 10:45 o'clock Saturday morning. Among other members of the committee will be William H. Bailey, assistant city attorney; Mayor Lew

Shank; Lieutenant O. O. Kessing, U. S. N. in charge of the local recruiting station; Captain F. J. Zinner, U. S. M. C.; Ensign Paul M. Akin, U. S. N. R. F., commanding the 9th regiment of the naval reserve force; Herman F. Rikhoff, chief of police; Captain Mi-

chael Glenn, head of the police traffic squad, and others. A parade to the Claypool hotel, headed by the Police and Firemen's Band, will be held. Sousa will direct the band in the lobby in several selections.

A massed band will be directed by the conductor during the evening concert at the tabernacle. Included in the bands will be the Murat Shrine Band, Police and Firemen's, Shortridge, 11th Infantry, the Naval Reserve and his own band. Five hundred men appearing in the uniform of various services of the country will appear in tableaux. Sousa will be a guest at a dinner at the Columbia Club Saturday evening by Charles E. Coffin, president of the board of public works, for city officials.

The members of the Boys' Band at the Masonic Home at Franklin will be the guests of Lieutenant-Com-



*Know Times Oct 11/23*

## Sousa Provides Nation Marches For Generation

For almost a generation now, Lieut. Com. John Philip Sousa, the famous bandmaster, has gone about his self-imposed task of providing the nation with its marches, and their titles as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history and Sousa responds with a march, and down thru the years, in history, national expansion, or in fad and fancy, since the '80's, Sousa has recorded American history in music. The band will be presented by the Earle Poling at the armory November 15.

The earliest of the Sousa marches was "The High School Cadets," written in the '80's and sold for \$25. It was written when the high school, as now instituted, was just coming into being, and it has been marched to by thousands of high school students throughout the United States. Then came "The Washington Post," dedicated to the newspaper of that name in Sousa's home city, and the first great American newspaper to expand itself and to approach the present extent of modern newspaper making. Shortly afterwards came "King Cotton." It records in music the first awakening of the new south, the return of cotton to its kingship, and the new prosperity of the southeastern section of America. "Manhattan Beach" is a history of a bit of New York—the era in the '90's, when Manhattan Beach was the favorite playground of the big city; and "El Capitan" reminds us of the day when operetta and De Wolf Hopper reigned supreme on the American stage, for "El Capitan" programmed as "Behold El Capitan," sung by Hopper and the chorus in Sousa's operetta of that name brot the immortal exponent of



JOHN PHILIP SOUSA.

"Casey at the Bat," his greatest measure of fame.

When one hears "Semper Parvulus" one remembers the era when revolutions were a daily affair in the Latin American republics, and when the state department frequently announced "the marines have landed and have the situation in hand." And "Semper Parvulus" is the official march of the United States marine corps.

*Humorous based on the famous patter song, "Mr. Gallagher - Mr. Shean," containing solo parts for more than fifty instruments, will be one of the novelty numbers of the program which Lieutenant Commander John Philip Sousa, the famous bandmaster, will give in his annual New York concert under the auspices of the National Navy Club of New York, in Madison Square Garden, to-night.*

*Home Times Oct 11/23*

## SIRLOIN STEAK AN INSPIRATION

**Best March Sousa Ever  
Wrote Was Due to Comfort of a Fine Meal.**

What is the inspiration for many of the suites and arrangements, for which Lieut. Com. John Philip Sousa, the famous bandmaster, who is coming here on October 15th would have won a place in American musical history, had he never written a single march?

"A good tenderloin steak? German fried potatoes and plenty of bread and butter," answers the March-King.

"It is probable that the majority of people believe that all music is written under the inspiration of love, of storms, or under the spell of nature," says the March-King, "but I imagine that more writers than myself have found inspiration in the comfort of a satisfying meal. I remember that one of my best marches, from the standpoint of lasting popularity, was written with the best tenderloin I ever have tasted for an inspiration. The march was 'The Diplomat' and the city was Mitchell, S. P., and mentally, at least, I dedicated the march to the unseen cook who prepared that tenderloin."

"I have written the majority of my marches upon the urge of a sudden inspiration, but each season when I

go on tour, I carry with me a notebook which contains memoranda for suites, arrangements and transcriptions. I always have my dinner immediately following the afternoon concert, and then sit down in my hotel room for a good cigar. I have accomplished some of the work with which I have been most satisfied. Of course, it must be understood that suites, arrangements and transcriptions are largely the result of study and development of known themes, but to this extent I have inspiration in good food. Musical and literary lore is filled with stories of writers who toiled over masterpieces in comfortable garrets while hunger gnawed. I like to think that their work would have been much greater could it have been performed among the ordinary comforts of life." Ad.

*Seranton Times Oct 8/23*

## SOUSA'S BAND GIVES CONCERTS HERE TODAY

**Musicians to Appear in Central High School Auditorium**

Seranton will give a cordial welcome to Lt. Com. John Philip Sousa and his band of nearly 100 pieces who are coming here today to give two concerts.

The matinee concert at the New Central high school auditorium will begin at 4 o'clock in order to give teachers and pupils an opportunity of hearing this famous musical organization at the reduced price that has been arranged. This evening's concert will be given at the Armory at 8:30 o'clock.

Among the soloists in the Sousa organization are:

Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harp; Miss Rachel Senior, violinist; John Dolan, cornet; Geo. J. Carey, xylophone; Mm. M. Kunkel, piccolo; Paul O. Gerhardt, oboe; Anthony Maly, coranglais; S. C. Thompson, bassoon; Joseph DeLuca, euphonium; J. P. Schuler, trombone; Wm. J. Bell, sousaphone; Gus Helmecke, cymbals and bass drum.

The program for the evening concert follows:

Rhapsody, "The Indian" ..... Orem  
Cornet Solo, "Cleopatra" ..... Demare

Portraits, "At the King's Court" ..... Sousa

(a) "Her Ladyship, the Countess" ..... Sousa

(b) "Her Grace, the Duchess" ..... Sousa

(c) "Her Majesty, the Queen" ..... Sousa

Soprano Solo, "The Lark Now Leaves His Watery Nest" ..... Parker

Fantasy, "The Victory Ball" ..... Schelling

Caprice, "On With the Dance" ..... Sousa

(a) Xylophone Solo, "Nocturne and Waltz" ..... Chopin

(b) March, "Nobles of the Mystic Shrine" (new) ..... Sousa

Violin Solo, "Faust Fantasia" ..... Sarasate

Folk Tune, "Country Gardens" ..... Grainger

Encores will be selected from the following compositions and arrangements of John Philip Sousa: The Stars and Stripes Forever, Semper Fidelis, Blue Danube, King Cotton, High School Cadets, The Glory of the Yankee Navy, Mr. Gallagher and Mr. Shean, Comrades of the Legion, Humoresque of "The Silver Lining" from "Sally," March of the Wooden Soldiers, Rameses, El Captain, Washington Post, The Gallant Seventh, The Fairest of the Fair, U. S. Field Artillery.

Reserved seats for both concerts are now on sale at Reisman's, 413 Spruce street. The matinee box office will remain open at Reisman's until 3 p. m., after which time it will be taken to the auditorium. The evening diagram will be on display at Reisman's until 6 p. m. when it will be taken to the Armory.

*The Gathering of the Bands.*

Lieutenant-Commander John Philip Sousa gave his only concert of the season at Madison Square Garden last night under the auspices of the Navy Club, the proceeds going to the building fund of the new Navy and Marine Corps clubhouse. There was not only the 103 bandmen and soloists of the regular Sousa Band—for which its famous director claims the distinction of being

"the only unsubsidized musical organization in America"—but the roster had been swelled to 250 by a gathering of former Sousa bandmen resident in New York. Besides which, in special numbers, bands from Mecca Temple and the Seventh Regiment played along, and R. H. Burnside, former director-general of the Hippodrome, staged a "musical picture" in which soldiers, sailors and marines moved to marches which Sousa has dedicated to the various branches of the service. It was a patriotic heyday in the midst of the thirty-first annual Sousa tour.

Simultaneously, in Carnegie Hall, the Marine Band, under Conductor Santelmann, was playing another of its rare concerts here, the Russian mezzo Ina Bourskaya featured as soloist.

In the afternoon the Goldman Band, which gave sixty concerts during the last summer on the Mall in Central Park, brought its outdoor season to a close in the new bandstand. Frieda Klink, contralto, was the soloist.

*Seranton Times Oct 8/23*

## SOUSA'S FAMOUS BAND IN CITY FOR TWO CONCERTS

**ADVANCE SALE OF SEATS HAS  
BEEN HEAVY—TONIGHT'S  
PROGRAM WILL BE GIVEN  
IN ARMORY.**

Lieutenant Commander John Philip Sousa and his famous band of nearly 100 musicians are here to give two concerts for the music lovers of Seranton and vicinity. A special matinee concert will be rendered at the new Central High school auditorium this afternoon at 4 o'clock. An entirely new program will be given this evening at the armory at 8:30.

The soloists with the Sousa organization this year include: Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harp; Miss Rachel Senior, violinist; John Dolan, cornet; George J. Carey, xylophone; William M. Kunkel, piccolo; Paul O. Gerhardt, oboe; Anthony Maly, coranglais; S. C. Thompson, bassoon; Joseph DeLuca, euphonium; J. P. Schuler, trombone; William J. Bell, sousaphone; Gus Helmecke, cymbals and bass drum.

All seats for both concerts are reserved and are being sold at Reisman's, 413 Spruce street. The advance sale has been heavy, but there are still choice seats at all prices for both concerts. The box office for the matinee tickets will be at Reisman's until 3 o'clock, then at the auditorium. Evening program will be at Reisman's until 6 p. m., then at the armory.

*Home Times Oct 7/23*

This evening, at Madison Square Garden, Lieut. Commander John Philip Sousa will give his only New York concert of the season, under the auspices of the National Navy Club of New York. The famous bandmaster is now making his 31st annual tour at the head of the organization which bears his name.

In addition to his own band, which has been augmented for this occasion, there will be two guest bands, the one from Mecca Temple, and the Seventh Regiment band, which will participate in the playing of two recent Sousa marches dedicated to the two bodies. The proceeds of the concert will go to the building fund of the National Navy Club for the construction of its new clubhouse, which is a "home ashore" for the men of the U. S. Navy and Marine Corps.

*The Mail Oct 8/23*

## MUSICAL GENIUSES RARE, SAYS SOUSA

**Only One in 1,000 Is an Artist, Asserts Bandman.**

"Only one-tenth of 1 per cent. of persons who adopt music for a profession or career are geniuses, or gifted with that proportion of genius which will make them real artists," declared John Philip Sousa, in an hour's lecture to the pupils of the Abington High School.

"Of every 100 'musicians' in the country," said he, "at least 75 per cent. are just about good enough to hang on to their jobs by their teeth. Fifteen per cent. have a real liking for music and evidence a proficiency which puts them in the passable list."

"Nine and nine-tenths per cent. are really adapted to music—they are good. But the slim minority—one-tenth of 1 per cent.—constitute the sum total of those who are the real artists, the real geniuses."

He compared the study of music in schools in the West with the schools of the East, and his comment indicated that the West "had something" on the East.

"Western schools," he said, "in many cases have made music one of the major studies, have lifted it above the elective studies."—Philadelphia Public Ledger.



JOHN DOLAN

Mr. Dolan is the celebrated cornet soloist with Sousa's band which will be heard in concert at the Cataract theater Thursday matinee and evening, October 18th.

*Patent Oct 8/23*

## SOUSA TO GLORIFY CHORUS

The chorus is glorified by Lieut. Com. John Philip Sousa in one of the novelty arrangements which he has made for his thirty-first annual tour at the head of the band bearing his name, which appears at the Palace theater in Olean Oct. 14. "The Merrie, Merrie Chorus," a collection of choruses from grand operas and light operas, has been put together into a Sousa melody, and Mr. Sousa expects that the number will glorify the chorus over the country quite as much as a certain New York theatrical producer has glorified the American girl.

"Some of the best writing in all musical history has gone into the choruses of the operas and the grand operas," says Sousa. "This year, I am going to attempt to bring the choruses some of the recognition which they deserve. The choruses have been neglected for various reasons. The chief is that our operas are principally organizations for the exploitation of stars. That means that the arias, the duets, the trios and the quartets are best remembered, and because operatic records are largely sold upon the reputation of the soloist, rather than upon the merits of the composition, the choruses have not received their due there."

"To my mind, some of the most inspiring music in the world is contained in the Kermesse Scene from 'Faust,' the Pilgrims' Chorus from 'Tannhauser,' the Anvil Chorus from 'Trovatore' and the Elopement Chorus from 'Pinafore.' The band is essentially an organization of soloists formed into a chorus organization, and it is my hope that my band, singing the great choruses up and down the land for a season, will bring a greater degree of popularity to this form of music."

*Seranton Times Oct 8/23*

## SOUSA BAND, HERE TONIGHT, IS A BIG HIT IN NEW YORK

John Philip Sousa and his famous band, which will appear in concert tonight at the 109th infantry armory here, played before 14,000 people in New York last night and was given one of the greatest welcomes in the long career of the celebrated bandmaster.

The hit made by Sousa and his band last night in the big city caused Harry Askin, the Sousa representative, to send the following telegram to Edward M. Kohnstamm, who is in charge of the seating arrangements for tonight's concert here:

Ed. M. Kohnstamm, 1323 Linden street, Seranton, Penna.  
New York, Oct. 7.—Fourteen thousand people cheered Lieutenant Commander John Philip Sousa and his band of two hundred and fifty pieces here tonight. Sousa's band, assisted by two guest bands, representing Mecca Temple Nobles Mystic Shrine and Seventh Regiment, New York National Guard, participated. New Sousa marches, "Nobles of Mystic Shrine" and "Gallant Seventh" dedicated those organizations. Three hundred United States sailors and marines presented Sousa musical picture, "The March Past," a spectacular portrayal of spirit. Great Sousa marches, "Pride of Yankee Navy" and "Semper Fidelis" largest band and largest band audience in history of New York.  
HARRY ASKIN.

*Chicago Tribune 10/14/23*

## BAND BEAUTY



RACHEL SENIOR  
[White Photo.]

Lieutenant Commander John Philip Sousa has an appreciative sense of stage decoration, as well as music, in his band concerts. He has, therefore, engaged Rachel Senior as violin soloist on his present tour. He, she, and the band will be at the Auditorium



## SOUSA'S BAND SOLOISTS

## FAMOUS BAND LEADER BRINGS PLAYERS TO MOSQUE SATURDAY

## A Band of Bands in Madison Square



Miss Winifred Bambrick, harpist, and Jack Richardson, player of the Sousaphone, are the smallest and largest members of Sousa's Band, which will play afternoon and evening concerts in Syria Mosque Saturday. Soloists are Nora Fauchald, soprano; Rachel Senior, violin; John Dolan, cornet; Miss Bambrick, harp; Meredith Wilson, flute, and George Carey, xylophone. The programs include both classical selections and popular modern music. Among the encore numbers are many of Sousa's well-known marches, including "The Fairest of the Fair," "The Stars and Stripes Forever," "Semper Fidelis," "High School Cadets," "El Capitan," "Washington Post," "Blue Danube" and "The Silver Lining."



John Philip Sousa and assisting artists who will appear matinee and night in Syria mosque next Saturday. Pictured above are: Upper left, John Philip Sousa, conductor; upper right, Nora Fauchald, soprano; center, Winifred Bambrick, harpist, and lower right, Rachel Senior, violinist.

The programs to be employed follow: Matinee—"A Bouquet of Beloved Inspirations," entwined by Sousa; cornet solo, "The Centennial" (Bellstedt); John Dolan; Suite, "Leaves from My Notebook," (a) "The Genial Host," (b) "The Campfire Girls," (c) "The Flapper." Vocal solo, aria from "Romeo et Juliette" (Gounod), Nora Fauchald; "The Portrait of a Lady" (Rubenstein), Sousa; Fantasia, "The Merrie, Merrie Chorus," compiled by Sousa; flute solo, "Valse" (Godard), Meredith Wilson; march, "The Dauntless Battalion" (new), Sousa; harp solo, "Fantasia Oberon" (Weber-Alveres), Winifred Bambrick; Tunes, "When the Minstrels Came to Town" (Bowron), Sousa.

Night—Rhapsody, "The Indian" (Orem), Sousa; cornet solo, "Cleopatra" (Demare), John Dolan; Portraits, "At the King's Court," (a) "Her Ladyship the Countess," (b) "Her Grace the Duchess," (c) "Her Majesty the Queen," Sousa; soprano solo, "The Lark now Leaves His Wat'ry Nest" (Parker), Nora Fauchald; fantasy, "The Victory Ball" (Schelling), Sousa; Caprice, "On with the Dance," a medley of famous tunes strung together by Sousa; xylophone solo, "Nocturne and Waltz" (Chopin), George Carey; "March of the Mystic Shrine" (new), Sousa; violin solo, "Faust Fantasia" (Garnate), Rachel Senior; Folk Tune, "Country Gardens" (Grainer), Sousa.

New York has grown accustomed to the guest conductor at the symphony concerts of the past several seasons, but it will meet the guest brass band for the first time tomorrow night at Madison Square Garden, when Lieutenant Commander John Philip Sousa gives his annual New York concert under the auspices of the National Navy Club.

Upon that occasion Sousa will conduct a band of 253 pieces, composed of 103 members of his regular organization and 150 former Sousa bandmen who now live in New York. Two guest bands will participate in the concert to play with Sousa's band marches which he has dedicated to their organizations. The first of these will be the band from Mecca Temple, Nobles of the Mystic Shrine, which will attend as the representative of the ten thousand members of Mecca Temple to play for the first time in New York the new Sousa march, "Nobles of the Mystic Shrine." The other guest band will be the Seventh Regiment Band, New York National Guard, under the direction of Lieutenant F. W. Sutherland, which will play with the Sousa organization "The Gallant Seventh," dedicated by Sousa to the famous New York regiment.

## Is Pupil of Auer

John Philip Sousa is presenting, this season, as one of the soloists with his band, a violinist, Miss Rachel Senior, pupil of the famous Franz Kneisel and of the great Leopold Auer. The band plays two concerts in Orchestra Hall, Sunday afternoon and evening, October 21. Miss Senior is an American girl whose father had violin-making as



RACHEL SENIOR.

a hobby. He was just a business man with a love of music but he fashioned violins of recognized merit. The one his daughter plays was made by her father before she was born. Senior taught his daughter the rudiments of the instrument in their home town of Mason City, Iowa, and later sent her to New York to study with Franz Kneisel and when Professor Auer came to this country she studied under him. Sousa considers her an artist of rare talent.

## IL CONCERT COMPANY

## Sousa's Band Will Offer Two Concerts Here Saturday

Sousa's band is probably the only organization of its kind that is self-supporting. This is in striking contrast to big opera companies and symphony orchestras of great cities, which are subsidized or guaranteed

against financial loss for limited seasons, while Sousa plays over 300 concerts a season to receipts which pay the salaries of 100 musicians and soloists. There are perhaps 20 symphony orchestras in the United States and few give more than two concerts a week over a period of more than 25 weeks. Sousa, who has not been in Pittsburgh in 18 months will give concerts at Syria Mosque next Saturday.

## IREM TEMPLE

Sousa's Band Personal recollection of every President since Hays are stored away in the memory of Lieut. Com. John Philip Sousa, who this season makes his thirty-first annual tour and his fourteenth transcontinental tour at the head of the band which bears his name. As director of the United States Marine Band, Sousa served under Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt. He had left the Marine Band before the administration of Taft, but knew Taft and several times played before him. He received a commission from President Wilson, to serve as Lieutenant commander of the Great Lakes Naval Training Bands during the World

War, and received academic honors from the same university at the same time as President Harding. During the campaign of 1920, Sousa visited Marion, Ohio, and the late President Harding, then a candidate, held a special train upon which he was to depart for a speaking tour for more than an hour in order to attend Sousa's concert.

Sousa and his famous musical organization will come to Wilkes-Barre for one concert in Irem Temple on Tuesday evening, Oct. 9th. Reserve seat diagram is now open at Landau's music store, 34 So. Main St. As Sousa always plays to capacity audiences here those desiring choice seats should make reservations now.

## SOUSA COMES FOR JOINT CONCERT

Al Koran Band Will Mass With His Players in Public Hall. Lieut. Commander John Philip Sousa and his band, assisted by the band of Al Koran Temple, Nobles of the Mystic Shrine, will give two concerts in Public hall Oct. 20. The massed bands will play Sousa's latest march creation, "Nobles of the Mystic Shrine." Word last night said 14,000 persons cheered Sousa and his band of 250 pieces in New York Sunday night. He was giving the same program that will be heard here. Sousa was assisted in New York by the bands of Mecca

Kindling Sawdust Cherrings



Nora Fauchald, soprano, with Sousa and his band, to be at Elmwood Music Hall. Friday afternoon and evening, October 19th.

SOUSA'S BAND — Williamsport lovers of band music have a treat in store for them at The Majestic Wednesday afternoon and evening when Sousa and his famous band will play. Sousa always draws a capacity house for his control over his musicians and the skill of every member of the band warrant such attendance. The proceeds of the concerts will be turned over to the Community fund.



## Band Soloist



MISS NORA FAUCHALD

The concert season at Syria Mosque opens next Saturday with Sousa and his band giving afternoon and night performances. The principal soloists are Nora Fauchald, soprano; Rachel Senior, violin; John Dolan, cornet; Winifred Bambrick, harp; Meredith Willson, flute, and George Carey, xylophone. The following programs will be observed:

### MATINEE

"A Boquet of Beloved Inspirations," entwined by Sousa; cornet solo, "The Centennial" (Bellstedt), John Dolan; suite, "Leaves From My Notebook" (a) "The Genial Host," (b) "The Campfire Girls," (c) "The Flapper," vocal solo, aria from "Romeo et Juliette" (Gounod), Nora Fauchald; "The Portrait of a Lady" (Rubenstein), Sousa; fantasia, "The Merrie, Merrie Chorus," compiled by Sousa; flute solo, "Valse" (Godard), Meredith Willson; march, "The Dauntless Battalion" (new), Sousa; harp solo, "Fantasia Oberon" (Weber-Alveres), Winifred Bambrick;

tunes, "When the Minstrels Come to Town" (Bowron), Sousa.

### EVENING

Rhapsody, "The Indian" (Orem), Sousa; cornet solo, "Cleopatra" (Demare), John Dolan; portraits, "At the King's Court" (a) "Her Ladyship, the Countess," (b) "Her Grace, the Duchess," (c) "Her Majesty, the Queen," Sousa; soprano solo, "The Lark Now Leaves His Wat'ry Nest" (Parker), Nora Fauchald; fantasia, "The Victory Ball" (Schelling), Sousa; caprice, "On With the Dance," a medley of famous tunes strung together by Sousa; xylophone solo, "Nocturne and Waltz" (Chopin), George Carey; "March of the Mystic Shrine" (new), Sousa; violin solo, "Faust Fantasia" (Sarasate), Rachel Senior; folk tune, "Country Gardens" (Grainer), Sousa.

For encore numbers Sousa has an unlimited repertoire which includes his famous marches. Among the selections are "The Fairest of the Fair," "Stars and Stripes Forever," "Semper Fidelis," "High School Cadets," "El Capitan," "Washington Post," "Blue Danube," "The Silver Lining" and many others.

## SOUSA'S BAND ALL-AMERICAN

Lieut. Com. John Philip Sousa will conduct virtually an All-American band at his only New York concert of the season at Madison Square Garden, Oct. 7, under the auspices of the National Navy Club. Recently Sousa circulated a questionnaire among his bandmen, at the request of the Americanization Bureau of the Philadelphia Chamber of Commerce, and found that but four of the 103 musicians and soloists this season are of foreign birth. Of these four, two are Italians, one a Bohemian and one a Belgian. The band is 98 per cent American. The Victor Talking Machine Company's orchestra of eight-seven men was 27 per cent native American; the Chicago Symphony organization of seventy-six men was 57 per cent American born, and the Philadelphia Symphony, of 107 men, was 39 per cent American born. Sousa's Band for his New York concert will consist of 250 men, the 150 men in addition to his regular touring organization, all being former Sousa men who now live in New York.

The National Navy Club of New York, under whose auspices Sousa will give his concert, announced that Mecca Temple, the New York organization of the Nobles of the Mystic Shrine, will send its band to Madison Square Garden for the first New York performance of the new Sousa march, "Nobles of the Mystic Shrine." "Nobles of the Mystic Shrine" is dedicated to members of the order throughout the United States, and was played for the first time in Washington, D. C., in June, during the annual Shrine convention, by a massed band of 6,000 pieces, composed of Shrine bands from every section of America, and directed by the "March King." It has been accorded a reception which rivals that of any of Sousa's most popular numbers, has been recorded for talking machines and the sale has equaled that of any of the Sousa records except "Stars and Stripes Forever" and "Semper Fidelis."



LIEUT. COMMANDER JOHN PHILLIP SOUSA AND THOMAS A. EDISON recently met at the Edison laboratories to discuss industrial music. Mr. Edison told Mr. Sousa that he was perfecting a device for playing jazz records backward and remarked that they did not sound half as bad that way.

—Kadel & Herbert, N. Y.

## Noted Violinist Who Will Be Here With Sousa's Band



Rachel Senior.

Rachel Senior, the violinist, was born in a house of violins, and the beautifully toned instrument which she uses when she plays with Sousa's band is the handiwork of her father, Charles Senior of Mason City, Ia. He was a business man, but making violins was a hobby with him, and during his time he made more than 100 instruments. Miss Senior studied under Frank Kneisel, a famous teacher of the violin, and from Kneisel she went to Leopold Auer. She will be here with Sousa's band when it appears at the Syria Mosque next Saturday, the sale of tickets for afternoon and evening concerts opening Monday. Sousa has a brilliant array of soloists this season, and besides Miss Senior there are Nora Fauchald, soprano; Winifred Bambrick, harp; John Dolan, cornet and Meredith Willson, flute.

PHOTOGRAPHIC reproduction of an oil painting of Sousa's band, the world-famous group of musicians that will come to the Grand Opera house on November 30. The artist, John Philip, has brought out the enthusiasm of the march past the band battalion organized by Mr. Sousa during the late war.



## MUSIC

By EUGENE STINSON

The irresistible John Philip Sousa has been making music in New York with the largest band and for the largest band audience that city has ever sheltered. Fourteen thousand people are reported to have listened to the bandmaster recently when he conducted his own players and two guest bands representing the Mecca temple Nobles of the Mystic Shrine and the Seventh regiment, New York national guard, in special entertainment.

Two new marches, "Nobles of the Mystic Shrine," and "Gallant Seventh," appropriately dedicated, were loosed upon the air for the first time. Three hundred sailor marines joined in a spectacular demonstration to the great march master. He responded with music as aptly written and played as named, "Pride of the Yankee Navy" and "Semper Fidelis."



MARTA MILINOWSKI Pianist

## Sousa to Play at Madison Square Garden

The National Navy Club, of New York, under whose auspices Lieut. Com. John Philip Sousa will give his annual concert in Madison Square Garden on Sunday night, October 7, has just announced that Mecca Temple, the New York organization of the Nobles of the Mystic Shrine, has volunteered to send its band to Madison Square Garden for the first New York rendition of the new Sousa march, Nobles of the Mystic Shrine, which will be one of Sousa's program numbers here. Nobles of the Mystic Shrine is dedicated to members of the order throughout the United States, and was played for the first time in Washington, D. C., in June during the annual Shrine convention by a massed band of 6,000 pieces, composed of Shrine bands from every section of America, and directed by the "March King." The Mecca Temple band took part in that ceremony.

Nobles of the Mystic Shrine has been accorded a reception which rivals that of any of Sousa's most popular numbers. It has been recorded for the talking machines and the sale has equaled that of any of the Sousa records except Stars and Stripes Forever and Semper Fidelis. The proceeds from the Sousa concert will be for the new club house to be built below Fortieth Street on Park Avenue. The work of clearing the site is now under way.



Sousa Here Nov. 3.



JOHN PHILIP SOUSA.

The spacious Armory Building here will echo the stirring strains from a world-famous musical organization, the afternoon and evening of Saturday, November 3, when Lieutenant-Commander John Philip Sousa and his history-making band fill engagements just announced by Harry Askin, Sousa's manager for a number of years. Sousa will come to Louisville in connection with his thirty-first tour, fourteen of which have been transcontinental in scope.

Sousa's present tour began in July in Philadelphia and will conclude on March 16, 1924, in Washington. In the time intervening he will play all the way to San Francisco and thence back through Texas and the Southern States to Florida, where he will fill several engagements in the winter resorts. From Florida Mr. Sousa will lead his celebrated band to Cuba, where three seasons ago he was accorded an ovation which he considers one of the high spots in his momentous career.

## Sousa to Give Concert at the Armory Nov. 7

Louisville music lovers will greet an old friend and entertainer at the spacious Armory on the afternoon and evening of Saturday, November 3, when Lieutenant-Commander John Philip Sousa and his world-renowned band organization fill concert engagements here. This means that Louisville is one of perhaps 150 cities in which Mr. Sousa will conduct upwards 350 concerts during the course of his thirty-first comprehensive tour, now under way.

The announcement of the booking here was made by Harry Askin, Sousa's manager in recent years, upon the completion of various arrangements here. Sousa is a familiar figure here, having played in Louisville on several occasions in the past few years. He has countless admirers and numerous personal friends in the city, and the spacious Armory building was engaged especially in order that all Sousa enthusiasts might be accommodated to the last individual, as the ordinary theater quarters are much too cramped for an average Sousa audience.

The present Sousa organization is as comprehensive in personnel as it is in itinerary. At the present time the organization consists of 100 bandmen and soloists, the largest musical unit Sousa ever has assembled. He is justly proud of it, and does not hesitate to say so, praising the members of his commendable organization in glowing terms.

## SOUSA TO PLAY OWN COMPOSITIONS

### Band To Give Two Different Programs—4 Soloists With Band.

John Philip Sousa and his famous band will give two distinct programs to the Lancaster audience when he appears Saturday afternoon and evening at the Lancaster Gun club.

The program includes a number of his own compositions which are always popular with the audience.

Four soloists will accompany the band. They include Miss Nora Fauchald, soprano; Miss Rachel Senior, violin; Mr. John Dolan, cornet and Mr. George Carey, xylophone.

The afternoon program includes the following numbers:

"A Bouquet of Beloved Inspirations," (Entwined by Sousa); Cornet Solo, "The Centennial," (Bellstedt); Mr. John Nolan; Suite, "Leaves from My Note-book," (Sousa); (a) "The Genial Hostess"; (b) "The Camp-Fire Girls"; (c) "The Lively Flapper"; Vocal Solo, "Aria, from Romeo et Juliette," (Gounod); "The Portrait of a Lady," (Kamennoi-Ostrow), (Rubenstein).

INTERVAL

Fantasia, "The Merrie, Merrie Chorus," (Compiled by Sousa); (a) Flute Solo, "Valse," (Godard), Mr. Meredith Willson; (b) March, "The Dauntless Battalion (new), (Sousa); Harp Solo, "Fantasia Oberon," (Weber-Alvares), Miss Winifred Bambrick; Tunes, "When the Minstrels Come to Town," (Bowron).

Evening Program

Rhapsody, "The Indian," (Orem); Cornet Solo, "Cleopatra," (Demare); Mr. John Dolan; Portraits, "At the King's Court," (Sousa); (a) "He Ladyship, the Countess"; (b) "He Grace, the Duchess"; (c) "He Majesty, the Queen"; Soprano Solo, "The Lark Now Leaves His War's Nest," (Parker), Miss Nora Fauchald; Fantasy, "The Victory Ball," (Schelling).

INTERVAL

Caprice, "On With the Dance," (Strung together by Sousa), Being a medley of famous tunes; (a) Xylophone Solo, "Nocturne and Waltz," (Chopin), Mr. George Carey; (b) March, "Nobles of the Mystic Shrine," (new), (Sousa); Violin Solo, "Faust Fantasia," (Sarasate), Miss Rachel Senior; Folk Tune, "Country Gardens," (Grainger).

## SOUSA AND HIS BAND GIVE NEW MUSICAL THRILLS

Lieutenant Commander John Philip Sousa returned to Harrisburg last night and showed music-lovers in the Orpheum that he not only still wears the crown as "march king" but knows interpretative music. His "Victory Ball" impressed Harrisburg music lovers as a masterpiece.

The program contained the poem about which the fantasy was composed. It reads in part:

The cymbals crash, and the dancers walk

With long silk stockings and arms of chalk,

Butterfly skirts, and white breasts bare.

And shadows of dead men watching 'em there.

God, how the dead men grin by the wall,

Watching the fun of the Victory Ball.

Sousa's musicians are trained to the point where their instruments talk and from the solemn, almost ghastly music of "The Victory Ball" the instruments chortled and chuckled through the strain of "Gallagher and Shean."

The famous bandmaster also gave Harrisburg its "first hearing" of "Nobles of the Mystic Shrine," a blithesome march with a trio for the wood wind section, totally different from anything Sousa has ever before tried, yet through it all anyone would recognize Sousa's snappy tempo.

The first floor of the Orpheum was sparsely settled but the upper floors were sold to capacity. And that audience was not the kind to be thwarted. When they applauded they meant it and Sousa understanding, gave them encore after encore. The audience, while it came to hear Sousa, also gave the contributing artists a handsome reception. John Dolan, after playing "Cleopatra," had to come back again, while George Carey and his xylophone was kept in action for three encores. Miss Rachel Senior, violinist, favored with two encores after playing "Faust Fantasia."

Miss Nora Fauchald, soprano, possesses not only a charming voice but has an unusually pleasing stage appearance. When the curtain ran down on the two and a half hour program, the audience was still eager to hear more. None had spared a moment to reach furtively for the vest pocket and watch.

## Sousa's Band To Give Concert On October 26 Here



JOHN PHILIP SOUSA.

Of the various musical organizations touring the country, none, perhaps, plays a more popular program than does Lieut. Com. John Philip Sousa. The great symphony orchestras, for instance, play to one class of people, mainly—the musicians; or, at least, to the musicianly. During the period of the war, it will be recalled, one of the conductors of a symphony orchestra was interned because he refused to play so undeserving a composition as the Star Spangled Banner. "Patriotic music," said this man, "has no place on an artistic program."

But on all his programs this year the opening number is the Tannhauser overture, of Wagner. And those who have heard the great band master before, know that he always features one popular song, at least. This year it will be one of the big hits from the Follies, transposed in the way in which Sousa, only can transpose. Then there will be Sousa marches, Strauss waltzes, opera scenes and suites of his own composition.

Sousa and his band of almost a hundred pieces, besides ten or twelve soloists, will play at Memorial hall on Friday, October 26. Seat sale is at Soward's, 19 East Fourth street.

## SOUSA EXPLAINS HIS INSPIRATION

What is the inspiration for many of the suites and arrangements, for which Lieut. Com. John Philip Sousa, the famous bandmaster, would have won a place in American musical history, had he never written a single march?

"A good tenderloin steak, German fried potatoes and plenty of bread and butter," answers the March-King.

"It is probable that the majority of people believe that all music is written under the inspiration of love, of storms, or under the spell of nature," says the March-King, "but I imagine that more writers than myself have found inspiration in the comfort of a satisfying meal. I remember that one of my best marches, from the standpoint of lasting popularity, was written with the best tenderloin I ever have tasted for an inspiration. The march was 'The Diplomat' and the city was Mitchell, S. D., and mentally, at least, I dedicated the march to the unseen cook who prepared that tenderloin."

"I have written the majority of my

marches upon the urge of a sudden inspiration, but each season when I go on a tour, I carry with me a notebook which contains memoranda for suites, arrangements and transcriptions. I always have my dinner im-



MISS NORA FAUCHALO  
Soprano Soloist With  
Sousa and His Band

mediately following the afternoon concert, and then sit down in my hotel room for a rest of an hour or more before my evening appearance. There in the comfort of a good dinner and the companionship of a good cigar, I have accomplished some of the work with which I have been most satisfied.

Sousa and his famous organization of 100 musicians and soloists will give a concert in Irem Temple Tuesday evening, October 9th, in keeping with the Sousa policy popular prices prevail. Those desiring choice seats may secure them at Landau's Music Store, 34 South Main street, where the diagram is on display daily.

## SOUSA HERE THIS WEEK Has Gone About Task of Providing Marches for Many Years.

For almost a generation John Philip Sousa has gone about his self-imposed task of providing the nation with its marches. Given a situation, Sousa responds with a march, and down through the years since the '30s he has recorded American history in music. The earliest of the Sousa marches was "The High School Cadets" and was sold for \$5. It was written when the high school, as now instituted, was just coming into being and it has been marched to by thousands of high school students throughout the United States. Then came "The Washington Post," dedicated to the newspaper of that name in Sousa's home city. Shortly afterward "King Cotton" was written. It records in music the first awakening of the new south, the return of cotton to its kingdom and the new prosperity of the southeastern section of America. "Manhattan Beach" is a history of a bit of New York. When Manhattan Beach was the favorite playground of the big city Sousa wrote the operetta "El Capitan" in which De Wolf Hopper came to the front as a star. "Semper Parvulus" is the official march of the United States Marine Corps. Among the bandmaster's marches are "The Stars and Stripes Forever," "The Fairest of the Fair" and numerous others. Sousa will play a number of these selections as encores when he appears with his band at Syria Mosque Saturday afternoon and night.

## SOUSA HERE SATURDAY.

The fact that John Philip Sousa built his new headquarters on a foundation of the popular ditty, "Mr. Gallagher and Mr. Shean" has revived the talk about the part Sousa, himself a composer of hits, had played in making other men's music popular. Year after year, in making up his programs, Sousa has taken for transcription and adaptation one or two or more tunes by other composers. Several humoresques are included in Sousa's programs which he will render at Syria Mosque next Saturday.

## Sousa's Opening Number.

"A Bouquet of Beloved Inspirations," the number which opens the Sousa matinee program at the Mosque on Saturday of this week, includes a charming medley of the most favorite compositions of the past decade. This number has been put together by Mr. Sousa, and was given for the first time last season with such marked success that it is this season included on all Sousa programs. This medley has never been heard in Pittsburgh.

## Sousa Comes With His Band to Coliseum in Concert on November 1

Sousa, the march king, and Sousa's band are announced for a monster concert at the Coliseum, on Thursday, Nov. 1, which will be sponsored by Elizabeth Cueny. The "Tannhauser overture" is to open the concert and among its interesting popular features will be "The Fancies of the Town," a new pot pourri, and the ever welcome "Stars and Stripes Forever." Incidentally the Marine Corps march, "Semper Parvulus" will also be heard. Nora Fauchald, soprano; Winifred Baerbrick, contralto, and Rachel Senior, violinist, will be heard in solo offerings on the program.

This is Sousa's 31st year at the head of the organization which bears his name. In that time he and his band have given more than 10,000 concerts—over 300 each season.



## SOUSA'S BAND IN TWO CONCERTS HERE

Famous Musicians Delight Large Audiences at High School and Armory

### CARBONDALE BOY PLAYS

John Weston Bell, Native of Pioneer City, is Member of Band

By D. E. JONES, Mus. Doc.

The magic name Sousa is synonymous with large audiences, and yesterday afternoon found the new Central Auditorium completely filled, and many thousands at the Armory in the evening to hear the concerts given by his inimitable band. Both were typical Sousa audiences, lovers of a music that stimulates, inspires and provokes.

For over thirty years John Philip Sousa has, through his band, preached a gospel of very definite principles regarding concert programs, and no other conductor has given more thought, nor has had so many opportunities to test out the subject. Epitomized, it is that a band concert must be a festive occasion, a spontaneous, tantalizing, and spectacular event, which the people go to for pure enjoyment; and the hope of encores every number. The serious, highbrow musician is altogether out of place at a Sousa concert.

#### Afternoon Program

The band numbers at the matinee consisted of "A Bouquet of Beloved Inspirations" entwined by Sousa, a Suite "Leaves from My Note-book" (Sousa), "Kamennol Ostrow" (Rubinstein), a Fantasia "The Merrie Merrie Chorus," a new Sousa march "The Dauntless Battalion," and a compilation of tunes "When the Minstrels Come to Town." John Dolan played a delightful cornet solo, "The Centennial" (Bellstedt); Miss Nora Fauchald, soprano, sang an Aria from Gounod's "Romeo et Juliette"; Mr. Meredith Willson, flautist, played a Dodard waltz and Miss Winifred Bambrick, harpist, a "Fantasia" on tunes from Weber's Oberon.

At the evening concert the program included a Rhapsody "The Indian" (Orem); a Suite of Portraits "At the King's Court" (Sousa) in three movements descriptive of the pomp and grandeur of a countess, a duchess and a queen; Fantasy "The Victory Ball" (Schelling); Caprice "On with the Dance," a series of dances strung together by Sousa, and a Folk-tune "Country Gardens" by Percy Grainger.

A generous number of encores, which is characteristic of Sousa consisted of "El Capitan," "Solid Men to the Front," "Gallagher and Shean," "Semper Fidelis," and "Stars and Stripes Forever."

#### Dolan's Numbers Please

John Dolan, now heralded as the world's greatest cornetist, played "Cleopatra" (Demare), and Godard's "Berceuse," displaying a delightfully pure tone, artistic phrasing, and amazing technique. He is a supreme performer on his instrument, and in the language of band men, has an iron lip and a wonderful breathing capacity.

George J. Carey, xylophonist, played a Chopin Nocturne and Waltz, and as an encore, the latest classic, "Yes, We Have No Bananas," and his work brought forth much applause. His performance of Dvorak's "Humoresque" was an excellent one.

The violin solos of Miss Rachel Senior were given with much taste and expression, although the tone was scarcely adequate in the spacious Armory, and with the heavy instrumentation. Her numbers were the Faust "Fantasia of Sarasate" and Schumann's "Traumerie."

Miss Nora Fauchald, soprano, sang Horation Parker's "The Lark Now Leaves His Watery Nest" and received two encores. These were Sousa's "The American Girl" and Liza Lehmann's "You and I." Miss Fauchald's singing afforded much pleasure.

John Weston Bell, a Carbondale boy, is a member of Sousa's band, and many of his friends from that city came to see and hear him. His office is second flutist. Bell was formerly a member of the Navy band in Washington. He was for some years a member of the Carbondale High School orchestra, and a pupil of Leon Bly, of that city.



John Philip Sousa, in Tonight's Navy Club Benefit.

## MARCH KING coming for two concerts at Armory in November.

Lieut. Com. John Philip Sousa, the incomparable bandmaster with many years of achievement, is coming to Louisville on Saturday, November 3, for concert programmes in the afternoon and evening at the Armory.

Sousa since late in July has been on his thirty-first tour of the country with his band. The present trip is the fourteenth which will take him from Coast to Coast. During his present tour, Mr. Sousa's organization will conduct 350 concerts in from 150 to 200 cities and towns.

The Sousa organization this year consists of 100 bandmen and soloists, the largest collection of musicians the "March King" ever has assembled in a single musical unit. The present tour, like those of recent years, is under the management of Harry Askin.

Lieut. Com. Sousa has been in Louisville on two occasions in recent years. He is an exceedingly popular figure with music lovers here and the Armory engagement was made, rather than have him appear at one of the downtown theaters, in order that all of his

## TREMENDOUS OVATION TO SOUSA IN NEW YORK LAST NIGHT

As Sousa and His Band will appear at the Mishler this Friday afternoon and night the following telegram of the big ovation at Madison Square Garden, N. Y., last night is of interest: NEW YORK, Oct. 7.

I. C. Mishler, Mishler Theatre, Altoona, Penn.

Fourteen Thousand people cheered Lieut. Com. John Philip Sousa and his Band of two hundred fifty pieces at Madison Square Garden tonight. Sousa Band, assisted by two guest bands, representing Mecca Temple Nobles Mystic Shrine and Seventh Regiment, New York National Guard. Three hundred United States marines presented Sousa Musical Picture. Tremendous audience went wild over Sousa Marches. Great ovation, great cheering over the new march dedicated to Nobles of Mystic Shrine. Largest Band and Largest Band audience ever in the History of New York. Sousa looks forward to a very pleasant visit to Altoona this Friday.

HARRY ASKIN

## SOUSA'S BAND IN CITY TONIGHT

Wilkes-Barre today is welcoming Lt. Commander John Philip Sousa and his band of 100 artists and musicians, who are here to give an entirely new concert at Irem Temple tonight at 8:30 o'clock.

A record breaking audience is anticipated, as the records from every city visited this season show that the band is better than ever.

Included in the list of soloists this season are the following artists:

Miss Nora Fauchald ..... Soprano  
Miss Winifred Bambrick ..... Harp  
Miss Rachel Senior ..... Violinist  
John Dolan ..... Cornet  
George J. Carey ..... Xylophone  
William M. Kunkel ..... Piccolo  
Paul O. Gerhardt ..... Oboe  
Anthony Maly ..... Coranglals  
S. C. Thompson ..... Bassoon  
Joseph DeLuca ..... Euphonium  
J. P. Schuler ..... Trombone  
William J. Bell ..... Sousaphone  
Gus Helmecke ..... Cymbals and Bass Drum

While the advance sale has been very large there are still a number of desirable seats left. The diagram will be on display at Landau's, 34 South Main street, until 6 o'clock today, after which it will be taken to the Temple.



JOHN PHILIP SOUSA

enthusiastic admirers might have an opportunity of hearing him. He is remembered here as a genial, courteous gentleman, who always strives to give more than value received, as the famous Sousa encores really double the announced programme on almost every concert occasion.

## SOUSA'S BAND HERE TO-NIGHT

Veteran Leader and Musicians Receive Great Ovations in New York and Scranton

The appearance of Sousa's Band in the 109th Regiment Armory at Scranton last night under the personal direction of the veteran Sousa was as much in the nature of an ovation as that received by Sousa at Madison Square Garden, New York City, Sunday night, when more than 14,000 people gave him one of the greatest welcomes of his long career.

In New York, Sousa was assisted by two guest bands, representing Mecca Temple, Nobles of the Mystic Shrine, and the band of Seventh Regiment, New York National Guard. These two organizations were present in appreciation of the great leader, who is as great a composer and who has written numbers dedicated and named for the two organizations

## MARCH KING HERE WITH FAMOUS BAND

John Philip Sousa's Organization Gives Entertainment At Gun Club.

Lovers of band music were given a rare treat this afternoon when John Philip Sousa and his famous band gave the first of two concerts to be given here.

Conductor Sousa is making his thirty-first annual tour of the country. Thousands of people hear him annually, and he was greeted in this city with great enthusiasm.

This program opened this afternoon opened with "A Bouquet of Beloved Inspirations" a number which was arranged by Sousa and was well adapted for a conspicuous place in the program.

Another engagement of his own was a suite "Leaves from my Note-Book" containing "The Genial Hostess," "The Camp Fire Girl," and the Lively Flapper. The band also played a selection from "Romeo and Juliet" (Gounod) and Kammenol-Ostrow (Rubenstein).

In the second part of the program he gave "The Merrie Merrie Chorus," a collection of choruses from light opera and grand opera put together into a Sousa melody. This was one of the most popular numbers as it included much of the most inspiring music in the world.

Sousa has undoubtedly earned his reputation as America's leading band master. The band has at least twenty program and the generosity with which they respond to encores adds to the popularity of the organization. Of course his own compositions are always the most popular, and according to his own statement "The Stars and Stripes forever" is the one thing common to all programs.

The concert was given on the grounds at the Lancaster Gun Club on the Oregon pike, where a large amphitheater was erected in front of the club house. Bleachers to accommodate hundreds of persons were also in place.

The second concert will be given this evening at the same place beginning at 8 o'clock.

#### SOUSA ON THE WAY.

John Philip Sousa and his band will give a concert in Emery Auditorium November 4. For years Sousa has been an outstanding feature of each season, and the crowds always find keen enjoyment in his music. This year his band is pronounced of the same high quality, while the genial march king is leading with the same vim and vigor that always mark his conducting. Among the new numbers he is playing is a composition by Ernest Schelling, American composer and pianist, called "A Victory Ball." The inspiration is Noyes's bitter poem of the same name. Incidentally the list of novelties to be given by the Symphony Orchestra this winter also contains this same composition, which Schelling has arranged both for band and orchestra.

mentioned above. These two numbers are on the program which will be rendered in Irem Temple to-night.

The following telegram addressed to Edward M. Kohnstamm, who is arranging for Sousa's appearance in this city to-night, tells of the remarkable ovation given the composer of "The Stars and Stripes Forever."

"Fourteen thousand people cheered Lieut. Commander John Philip Sousa and his band of 250 pieces in New York on Sunday night. Sousa's band was assisted by two great bands representing Mecca Temple, Nobles of the Mystic Shrine and Seventh Regiment, New York National Guard. Two new Sousa marches "Nobles of the Mystic Shrine" and "Gallant Seventh" dedicated to these organizations, were played. Three hundred United States sailors and marines presented Sousa a musical picture, "The March Past," a remarkable portrayal of spirit of the great Sousa marches. Largest band and largest band audience in history of New York." The message was signed by Sousa's New York representatives.

#### Sousa's Band

Lieut. Com. John Philip Sousa, the famous bandmaster, saw his first parade in more than fifty years recently in New York. When Sousa was a boy, he saw the Grand Review of the returning of Union Armies in Washington, his native city. Then he became director of the United States Marine Band, and his business became leading parades. Recently in New York, he occupied the reviewing stand with Mayor John F. Hylan for the parade which opened the New York Silver Jubilee Exposition. He saw more than sixty military, naval and municipal bands pass the reviewing stand and with few exceptions, they were playing Sousa marches. A few days later he was the guest of President Harding in the reviewing

stand at Washington for the parade of Shriners who were in Washington for their annual convention. Coming to the Park theatre, November 14, matinee and night.

## SOUSA CHEERED BY 14,000

Sailors Participate in Concert Given at New York.

[Special to The Indianapolis News] NEW YORK, October 8.—Nearly 14,000 persons cheered John Philip Sousa and his band of 250 pieces here last night. Sousa's Band, assisted by two Guest Bands, representing Mecca Temple, Nobles of the Mystic Shrine, and the 7th regiment New York national guard, participated. New Sousa marches "Nobles of Mystic Shrine," and "Gallant Seventh," dedicated to those organizations, were played. Approximately 300 United States sailors, and marines presented Sousa's musical picture, "The March Past," as a spectacular portrayal of the spirit of the great Sousa marches, the "Pride of the Yankee Navy," and "Semper Fidelis."

## FAMOUS BAND WILL PLAY NEW NUMBERS

Sousa Organization, 200 Strong, Will Give Concert in Public Auditorium, Oct. 20.

Sousa's new march, "Nobles of the Mystic Shrine," dedicated to shriners throughout America and first played at Washington during the national shiner convention in June by a massed band of 6,000 pieces, will be one of the features of Sousa's program in Public hall Saturday evening, Oct. 20.

The Cleveland Shriners' band will assist with the number, according to Floyd J. St. Clair, director of the band of Al Koran temple.

More than 200 musicians will participate in the two Sousa concerts here, a matinee and an evening performance. "The March Past," which made a big impression when played Sunday night at Madison Square garden, New York, will be repeated at the local concerts. The municipal organ in Public hall will be used in conjunction with the band in several of the numbers, which include various Sousa musical novelties, not heard previously in this city.

## DRY MOVEMENT

## Sousa Conducts 3 Bands Before Banner Audience

NEW YORK, Nov. 8.—The largest band audience in the history of New York music greeted Lieut. John Philip Sousa and his band of 250 pieces here last night when assisted by two guest bands from Mecca Temple of the Mystic Shrine and the New York Seventh Regiment he played a program features of which were his own marches—"The Nobles of the Mystic Shrine," and the "Gallant Seventh," which are dedicated to those organizations.



## SOUSA, AN AMERICAN IN WHOM HIS COUNTRYMEN TAKE PRIDE

The coming of the Sousa Band, internationally famous these years, is somewhat an appeal to the pride of Americans, and also to the strong affection for melody and rhythm that lies in most of us. Sousa came to Wilkes-Barre many years ago on his first tour with the band organized as a concert organization, after he had left the Marine Band of Washington. At that time he had written no less than a dozen marches including the famous "Gladiator" and "Semper Parvulus," adopted as the official march of the U. S. Marine Corps, the Washington Post, The High School Cadets, etc. His list of published marches now runs over one hundred. Many of these have brought him fame and nearly all of them much coin. Among the greatest winners of both may be quoted the "Manhattan Beach," "Stars and Stripes Forever," "Liberty Bell," "King Cotton." This group in fact closely followed the famous Washington Post and High School Cadets. Though the two mentioned did as much as any others to spread the Sousa fame, still they made him no money, for he sold them outright for a mere trifle to a Washington publisher who made large money out of them, and in fact made a fortune, leaving the unsuspecting Sousa without any more than the beggarly few dollars of the outright purchase—sums not greater than a hundred dollars in each case. But when Sousa had received permission to take the Marine Band for a short tour, he heard these marches of his everywhere played on barrel organs, pianos, by bands, by theatre orchestras, etc., and he realized that his compositions were likely to reach

Here seen Kelley, "Belinda," etc. and dress them up in all manner of whimsical ways, using the various voices of the band in delightful juxtaposition—the clownish and edgy bassoon with the higher pitched wood winds; the juvenile stidency of piccolo followed by the cavernous rumble of the big tubas, and all kinds of nonsense like this.

Another thing the world began to realize in Sousa, that here was not only a musician and a man of the most indefatigable faculty of work, but a cosmopolitan, a man of broad taste, of culture, and of fine mental traits—historian, philosopher, and in short, as the late Judge Vernon M. Davis once remarked, "a great man."

There have arisen many imitators of course, but so far, surveying the whole field, and taking into account all the qualities of musicianship and of character, there has never been another Sousa or any considerable likeness to him. He stands by himself in our annals. Many a musical wiseacre failing to take Sousa seriously as to brains, has had to get a hard tumble and jolt. As a composer Sousa has the sense of melody first, the exalted unapproachable sense of rhythm next, and then the deep skill of a composer, writing single or double counterpoint and reading lessons all the time to the theorists. March King is right, for in that somewhat dreary epoch between the romanticists of Europe and the rise of Sousa in America, no really military march of lasting quality had been written, between the Schubert Marche Militaire and the Sousa Washington Post.

Sousa has toured the world—Europe, Asia, Africa, the islands of the sea, and he is today an eminent and brilliant figure in our annals of music. In the combination of qualities required in a conductor-composer, he still stands a giant among smaller men. And it may be added that today, after more than three decades of touring, his popularity seems greater than ever. His latest march to the Nobles of the Mystic Shrine now figures on his program.

large sales. On completion of the Liberty Bell, this Washington publisher who had waxed fat on the other two, offered him a paltry sum for the Bell. Sousa named a figure running into the hundreds of thousands. Then the publisher took a tumble and raised the ante, but nothing doing. All the Sousa publications for years afterward went to a New York firm and the arrangement included generous royalty.

It is from the great royalties that have run into amazing figures that Sousa has saved up the comfortable fortune that secures him release from financial problems and worries. And he has always been a wise and conservative investor.

Up to hearing Sousa, we had known nothing here, nor had the general country known what a modern military band sounded like, except for the occasional visits of the Gilmore organization, which had advanced to favor through its enriched instrumentation, the fame of its leader, and through the clever advertising that came from the playing of famous compositions in a sensational way—the crash of small cannon as punctuations to certain military marches, and that sort of thing.

The Gilmore episode passed away leaving no apparent successor in this concert field, until Sousa came, and then arose a bright luminary as composer, conductor, interpreter. Sousa immediately put his band in a state of discipline that awarded the richness of Wagnerian and other arrangements to his concert programs. What also caught the American public was the realization that in Sousa was rhythm incarnate, and also a delightful sense of humor in music, that was sure, sometime in every program, to catch the fancy and wreath faces in smiles. He used to take popular ditties like "Has Anybody

## SOUSA'S BAND TO APPEAR FOR TWO PERFORMANCES IN CITY, THURSDAY, OCT. 25

The announcement that John Philip Sousa and his noted band of musicians are coming to Springfield for two performances, matinee and night of Thursday, October 25, at Memorial Hall, has created much interest. Indications are that the hall will be crowded to capacity for both performances. Sousa is conceded to be the great living exponent of march music in the world. His compositions have been heard far and wide and are the kind that sets the blood tingling and the feet stepping. The Sousa organization is said to be bigger and better than ever this year.

What would you reply if you were asked, from all the tunes which time has tried and found not wanting in inspiration and vitality, to name the ten best? In what quality, for example, would you regard Handel's "Largo," say, as the "best" of three, the two others being, for example, Bizet's great bolero in "Carmen," known as the song of the torero, or the Song to the Evening Star in "Tannhauser"? Would you regard "It's a Long Way to Tipperary" as a great tune? Or "A Hot Time in the Old Town Tonight"? How would you

choose as between the great waltz in the Kirmess scene of Gounod's "Faust" and Musetta's lovely waltz in Puccini's "La Boheme"? How about the Miserere in Verdi's "Il Trovatore" and the bolero in the same composer's "Sicilian Vespers"? Which tune do you think will live the longer as between say, Sousa's own "The Stars and Stripes Forever" and the well-known Serenade by Richard Strauss? What would you do if asked to make a preference between Johann Strauss' waltz "The Blue Danube" and Oscar Strauss' waltz of "My Hero" in "The Chocolate Soldier"? How about the chorus of pirates in the second act of "The Pirates of Penzance" and "He's Going to Marry Yum-Yum" in "The Mikado," both operettas being by the same composer, Sullivan?

These, doubtless, are among the million problems in tune which John Philip Sousa faced when he undertook his new fantasia, called "A Bouquet of Beautiful Inspirations." It is his melody and characteristic instrumental arrangement of what he regards as the world's "ten best tunes."

## SOUSA THINKS SONGS SHOW NATION'S YOUTH

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who is on his thirty-first annual tour with his band, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young.

"Yes, We Have No Bananas" of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of sug-

gestiveness, which too many of our songs now have," Mr. Sousa says. "It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to 'view with alarm.' We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion. It may not be generally recalled, but one silly song, on a par with 'Yes, We Have No Bananas' is preserved in the records of the nation. That was 'School Fly, Don't Bother Me.' In the course of an attack upon him by critics, General Benjamin

Butler, then in Congress, replied with the title of the silly song of that day. His remarks of course are preserved in the Congressional Record.

"There is one thing, however, for which I am deeply thankful. That is that 'Yes, We Have No Bananas' was not written during the World War. Some way I find it difficult to picture our boys marching off to war to its inspiring strains. Yet, 'Yes, We Have No Bananas' five or six years sooner, might have been the war song of a nation." Lt. Commander Sousa will bring his band to Wilkes-Barre tomorrow evening to give a concert at Irem Temple, when he will render an entirely new program.

Santa for this concert are on sale at Landau's Music Store, 34 So. Main St. The advance sale has been heavy but there are still desirable seats at all prices.

## RACHEL SENIOR



Violinist With Sousa's Band

## TWO CONCERTS HERE TODAY BY SOUSA AND HIS FAMOUS BAND

Lieutenant Commander John Philip Sousa and his band will give two concerts in the York High School Auditorium today, one at 3 o'clock this afternoon and the other at 8:15 o'clock this evening. Mr. Sousa will be the guest of honor at the weekly luncheon of the Kiwanis club, to be held at the Colonial hotel at noon.

The audience at the matinee concert will not only be treated to the regular program given by the band, which numbers 103 members, including soloists, but to an extra feature. The York High School orchestra has been invited to be present to play one or more numbers under the direction of the famous bandmaster. Mr.

Sousa, always interested in young musicians, is never happier than when he has the opportunity to meet with and encourage and instruct ambitious organizations such as the York High School orchestra. And his appreciation of the youthful and enthusiastic aspirations of such an orchestra are an inspiration to the march king, no less than are the talent, genius and finished musicianship of the great conductor an inspiration to the young orchestra.

The famous bandmaster saw his first parade in more than fifty years recently in New York. When Sousa was a boy he saw the grand review of the returning Union armies in

Washington, his native city. Then he became director of the United States Marine band, and his business became leading parades. Recently in New York he occupied the reviewing stand with Mayor John F. Hylan for the parade which opened the New York Silver Jubilee Exposition. He saw more than sixty military, naval and municipal bands pass the reviewing stand, and with few exceptions they were playing Sousa marches. A few days later he was the guest of President Harding in the reviewing stand at Washington for the parade of Shriners, who were in Washington for their annual convention.

## JOHN PHILIP SOUSA



Great bandmaster, whose organization delighted music lovers of York yesterday at High school auditorium.

## Sousa's Generosity

Every year, as his patrons well know, John Philip Sousa sets his lively fancy to work on a humoresque or fantasia built on one of the recent fad-tunes. Last year he took "The Silver Lining" from "Sally" and made it the basis of one of the most entertaining numbers in his program. This year his fancy turns to "Mr. Gallagher and Mr. Shean," the foolish song which has served to make of its two singers, the well-known Gallagher and Shean of the varieties, national figures.

It is characteristic of the marching king that he has never ignored a contemporary composer whose work has possessed the element of vitality. "The thing to do with a good tune," he has often said, "is to send it along." It is estimated that Jerome Kern, who composed "The Silver Lining," is richer by his royalty on the sale of at least 500,000 copies as a result of Sousa's use of the tune in communities where "Sally" has never been played.

Sousa's band comes to Memorial Hall for two concerts Nov. 12.

## BUSINESS SIDE OF SOUSA

So great has been the fame of Lieut. Com. John Philip Sousa as a bandmaster and composer of the Nation's marches that it is not generally known to the American public that Sousa's Band is the only self-supporting musical organization of its kind in America, and that the great opera companies, and the symphony orchestras of the great cities are all subsidized or guaranteed against financial loss for limited seasons, while Sousa goes up and down the land playing 300 or more engagements a season to receipts which pay the salaries of more than 100 musicians and soloists as well as the tremendous items of transportation, baggage transfer, theatre rental and printing that go with the exploitation of a musical or theatrical organization.

The business world was greatly surprised recently when the financial side of Sousa was revealed for the first time, with the announcement that the guarantees posted for the coming season for the concerts of Sousa's Band, amounted to more than \$400,000. Yet these guarantees stupendous as they appear, are mere formalities, taken to bind contracts, since it is a boast of the Sousa organization that there has been no instance in eight seasons, in any section of the country, or in any kind of weather where the receipts for a Sousa concert were not greater than the guarantee of the local concert promoter under whose management the band appeared.

## Sousa Fond of Wagner's Music

Wagner's "Tannhauser" overture will be the opening number in all of the concerts given by Lieut. Com. John Philip Sousa and his band this season. Sousa, who has characterized Wagner as the greatest composer the world has known, was the pioneer in the introduction of the Wagnerian music in the United States, although that fact is not generally known.

At Irem Temple on Tuesday evening Lt. Com. Sousa will give one of his popular concerts.

The diagram for reserved seats is now on display at Landau's music store, 34 South Main street, where tickets can be purchased. Those desiring choice seats are advised to make early reservations.

Sousa's band in Modesto—not a dream but a potentiality through efforts of the Stanislaus County Musical Association which sponsors annually the Artists' Series Concerts! For those who care for the best in music that announcement is as pleasing as one made a number of years ago in Modesto heralding the appearance in concert of Madame Schumann-Heine. John Philip Sousa and his band, numbering nearly one hundred players, will appear at the Strand theatre, January 2, 1924.—Turlock Tribune.

## GREAT BANDMASTER GUEST OF KIWANIS

Lieutenant Commander John Philip Sousa, who, with his band gave two concerts at the York High school auditorium yesterday noon and evening, was the guest of honor and speaker at the weekly luncheon of the York Kiwanis club, held yesterday

day noon at the Colonial hotel. In the absence of C. D. Bond, the president, who is attending the state convention of Kiwanis clubs, at Altoona, Dr. J. M. Shellenberger, the vice president, presided. A telegram of greeting was read from the 28 local members in attendance at the state convention.

About 40 were present at the luncheon and heard a remarkably witty talk by Mr. Sousa, himself a Kiwanian. His remarks chiefly related to experience while abroad with his band, which is no less famous than himself. The bandmaster proved himself a fluent speaker and his remarks were enjoyed by all.

## Etude Observes Fortieth Year

The Etude, a musical monthly that is welcomed in the home in many lands, is observing the fortieth anniversary of founding with the October issue. There is no more interesting magazine of its class to be found anywhere. James Francis Cooke, the editor, is a musician of high attainments and moreover he has the gift of writing, so that he is able to make every paragraph in the publication alive with interest. The anniversary publication is particularly praiseworthy, testifying to the ability of everyone concerned in the preparation of the magazine. Particularly is there due to Theodore Presser, the founder, and the head of the publishing firm, The Presser Company, of this city, praise for the uniform excellence of the magazine through two score years. One of the features of The Etude is the instrumental and vocal music published in each issue. That feature of the magazine has been of the greatest popularity. The October issue has a most liberal supply of such material. Special articles are numerous in the publication and there is cause for felicitation in the messages, prophecies and greetings that are contained in the magazine and that are from such noted persons as Henry T. Finck, Cecile Chaminade, Xavier Scharwenka, M. Moszkowski, I. Phillip, Charles Marie Widor, Sergei Rachmaninoff, Arnold Schoenberg, Albert Spalding and Stephen Krehl, of the Leipzig Conservatory. A most interesting article relates to the meeting for the first time of Thomas A. Edison and Lieutenant Commander John Philip Sousa, and to the conversation that resulted. Emma Calve is represented in an interview on the art of singing.



# SOUSA'S BAND MAKES BIG HIT WITH YORKERS

Delights Audiences At High School With Two Beautiful Programs

## ATTENDANCE IS POOR

A rare treat was afforded York music lovers last night and yesterday in the concerts of Sousa's band, given under the direction of Lieutenant Commander John Philip Sousa, in the high school auditorium, under the auspices of the York High school Athletic association. The program was a varied one, bringing every phase and emotion in music, ranging from the classics to the simplest folk songs. Some of the numbers were masterpieces in orchestration, reading into the strains song and story, and depicting life in various phases. The wonderful strains of the band of 70 men, held the hearers rapt, and swayed them with emotion, from the most solemn music to the gayest, minstrelsy, every man talent and culture throughout.

The famous director and composer was very generous, responding to the wild applause at every number, giving among encores his own creations. Among the encores were, "Solid Men to the Front," "Gallagher and Sheen," "Stars and Stripes Forever," "King Cotton March."

The feature of the evening was the last number on the program, a special number. This was the announcement that the band would play "The Citizens March" composed by Thomas Tedesco, leader of the York City band and dedicated to Mahlon N. Haines, this city, president of the York City band. This number was received with loud applause.

The first number, a rhapsody, "The Indian," by Orem, portrayed Indian themes in music, welded into a rhapsody by Preston Ware Orem. Mr. Dolan's cornet was well received and encored. Miss Nora Fauchald sang "The Lark Now Leaves His Wat'ry Nest," by Parker. She was encored twice. "The American Girl" was one of her encore numbers. "The Victory Ball," by Schelling, was probably one of the best numbers on the program. A xylophone solo by George Carey and a violin solo by Miss Rachel Senior, were both well received. Both soloists were requested to render several numbers.

The soloists all made a great hit with the audience, responding most graciously to every encore throughout the afternoon.

A great many vacant seats were noticeable in the audience, practically the first eight rows, the best seat in the house, being unoccupied. The balcony was well filled.

The afternoon concert was poorly attended, with about one-half the house sold.

The Society of Ushers of the High school, recently organized, was in force during the two concerts, in charge of Harry Fauth. They are: Raymond Shearer, Paul Ritter and Harry Fauth, of the Senior class; Frederick Hollinger and Clifton Denues, of the Junior class; Dietz Keller, Maurice Gallatin, Carroll Wire, Lawrence Miller, Ellis Brydia, Bayard Keller, Wayne Leader, Edward Walters and Lester Smith, of the Sophomores; George Baumbaister, Paul Breighner, Sanford Brown, David Bush, Louis Dowell, Stewart Garver, Chester Guyer, Carl Hake, William Herman, Richard Jacobs, Charles Leathery, Albert Lightner, Frank Lloyd, Richard Martin, Max Mueller, Evans Peeling, Willard Peschko, Clarence Peters, Gardner Roth, Albert Shive, Marshall Stoops, Harry Thompson, Frank Weaver and Vinton Welsh, all freshmen.

## TESTIMONIAL SHOOT TO SOUSA AT LANCASTER

At the close of the Sousa band concert last night, Lieutenant Commander Sousa, was met by W. W. Posey, president of the Lancaster Athletic association and William E. Beers, president of the Atlantic Indians, an association at New London, Connecticut. The band master is a member of each organization. He accompanied them to Lancaster, where he is the guest of the Lancaster association. A testimonial shoot will be tendered him this morning by the Lancaster County Gun club, in which several of York's best trapshooters will participate.

## Sousa and Band Coming to City



JOHN PHILIP SOUSA.

That Lieut. Com. John Philip Sousa's forthcoming annual tour, the 41st of his career, and his 14th trans-continental journey is in every sense a transcontinental tour, is indicated by a glance at the extremes of the Sousa itinerary. Sousa will reach his farthest point to the north-east in Boston. He will be his farthest to the northwest at Portland, Ore., on New Year's day, and his

## KILLS CATARRH GERMS

## Earle Poling to Bring Sousa's Band For Two Concerts



JOHN PHILIP SOUSA

Sousa's band will appear at the armory for an afternoon and an evening concert on Nov. 15. The band comes here under the local direction of Earle Poling.

Concert managers thruout the United States have guaranteed an aggregate of \$412,000 for the appearances of Lieut. Com. John Philip Sousa and his band this season, according to a statement made in New York last week by Harry Askin, Sousa's business representative. This is the largest amount ever guaranteed for the season's appearances of any musical organization or individual, and exceeds by several thousands of dollars the guarantees for the last tour of Paderewski, who is, from the boxoffice standpoint, at least, the greatest musical attraction with the exception of Sousa, now before the public. The above figures represent only the amounts which local concert managers have contracted to pay Sousa for his appearances, and makes no count of the concerts which the band will give during the season under its own business management.

This season is Sousa's 41st as the head of his band. He is making his 14th trans-continental tour. Sousa's band is the only self-sustaining musical organization in America. The great symphony orchestras without exception are supported in part by subscription or have guarantors to whom they can turn in case of deficit, while even the Metropolitan Opera in New York and the Chicago Opera are conducted upon a subscription basis.

farthest of the southwest at San Antonio, Texas. He will play his engagement farthest to the southeast at Miami, Fla. The tour this season begins early in July and ends early in March. Based upon last season's attendance, his band will be heard during the tour by more than 2,500,000 persons, a greater number of people than the total number of patrons of the famous New York Hippodrome for a single season in the heyday of its existence. Coming to the Park theater Nov. 11, matinee and night.

## SOUSA PAYS VISIT TO YORK COUNTY FAIR

Lieutenant Commander John Philip Sousa, world famous bandmaster, was an interested visitor to the York fair yesterday afternoon. He paid much attention to the cattle exhibits and also to the horses on the ground. The bandmaster, as he viewed his surroundings, remarked several times "Quite a big thing."

Prof. Sousa yesterday noon was the guest of the Kiwanis club at luncheon at the Colonial hotel and following the luncheon, the bandmaster, two of his singers and his violinist, were entertained by a committee composed of H. N. Forry, a fair manager; Dr. H. H. Rosser and Walter Graham. The party was shown residential sections and other interesting points in the city, and taken to the fair grounds prior to the appearance of Prof. Sousa at the High school yesterday afternoon.

## SOUSA A GUEST

Entertained by Lebanon  
Kiwanis Club on  
Concert Tour

## MAKES PLEASING ADDRESS

Lebanon, Oct. 5. — John Philip Sousa, America's premier band leader, was accorded a royal welcome by the Kiwanis club when he arrived here for a concert to be delivered at the Academy of Music. The distinguished musician was met at the station by John Wintersteen and several other Kiwanians and was driven in haste to the Hotel Weimer, where the Kiwanis club prolonged its session to await him.

As an additional tribute to the distinguished visitor, the Kiwanians had as their guest for the day the members of the Quota club, and a number of the wives of the members of the Kiwanis club.

Prof. Sousa made a clever address after he had been accorded a rising recognition. The lateness of his arrival and the early hour of the concert at the Academy necessitated hurry on his part, but after being introduced by Dr. Alfred Strickler, he made a grand address and said he is known as the greatest musician in the universe, not only in the United States as the introducer said. His talk was greatly appreciated.

## Sings With Sousa



WHEN Lieut. John Philip Sousa brings his band to the Coliseum, Oct. 23, he will present a young American soprano, Miss Nora Fauchald, whom he considers of great promise. She hails from far out on the Dakota prairies.



NORA FAUCHALD, SOPRANO SOLOIST, WITH SOUSA AND HIS BAND, IN BUFFALO ON OCTOBER 19th.

John Philip Sousa and his famous band will play an afternoon and an evening concert at Elmwood Music hall on Friday, October 19th. For almost a generation now, Lieutenant Commander John Philip Sousa, the famous bandmaster, has gone about his self-imposed task of providing the nation with its marches, and titles as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history and Sousa responds with a march, and down through the years, in history, national expansion, or in fad and fancy, since the '80s, Sousa has recorded American history in music. The earliest of the Sousa marches was the High School Cadets, written in the '80s and sold for \$25. It was written when the high school, as now instituted, was just coming into being, and it has been marched to by thousands of high school students throughout the United States. Then came The Washington Post, dedicated to the newspaper of that name in Sousa's home city, and the first great American newspaper to expand itself and to approach the present extent of modern newspaper making. Shortly afterwards came King Cotton. It records in music the first awakening of the New South, the return of cotton to its kingship, and the new prosperity of the southeastern section of America. Manhattan Beach is a history of a bit of New York—the era in the '90s, when Manhattan Beach was the favorite playground of the big city; and El Capitán reminds us of the day when operetta and De Wolf Hopper reigned supreme on the American stage, for El Capitán programmed as Behold El Capitán sung by Hopper and the chorus in Sousa's operetta of that name brought the immortal exponent of Casey at the Bat, his greatest measure of fame. When one hears Semper Fidelis, one remembers the era when revolutions were a daily affair in the Latin American republics, and when the state department frequently announced the marines have landed and have the situation well in hand. Semper Fidelis is the official march of the United States marine corps. And so the Sousa titles go. This season Sousa again finds his inspiration in current history. In Washington, in June, during the national convention of Nobles of the Mystic Shrine, President Harding made a plea for fraternity as one of the driving forces in modern American life. And Sousa responds with his new march, Nobles of the Mystic Shrine.

## School Children to Hear Sousa at Special Rates

LAST year when Sousa, the "March King," played at the public hall, he offered the school children of Cleveland special prices, particularly in the afternoon, and the great hall rang with their enthusiastic applause.

The same arrangement will hold good when Sousa comes to the city on Oct. 20. A special rate will be made for school children, 30 cents for grade school pupils and 55 cents for high school pupils, for the best seats.

Application for these should be made at Dreher's or Buescher's, paying the small price and the best seats available will be obtained.

The Ohio Cadet corps, from 200 to 300 strong, will appear in full uniform at the matinee performance, and contribute considerable color and verve to the Sousa spectacle.

## Sousa Will Play "Gallagher-Sheen."

It has been said that John Philip Sousa is the world's best press agent for a good tune, and facts bear out the truth of the statement without doubt. As usual, "there's a reason," and so it is with this one. In the first place, Sousa never picks a tune that is not good, and if it doesn't have a good rhythm to go with it, he invents that. Then, since his organization presents its music in a way next to faultless, and since upwards of three million people hear his chosen pieces every year, there's just nothing to stop their becoming popular.

As is well known, Sousa takes one of the current street songs each year and arranges it in so entertaining fashion, that even those who deride the type of song can only admire it when presented by the Sousa band. This year the chosen bit of frivolity is Mr. Gallagher and Mr. Sheen. But Sousa is popularizing another branch of music this year—the tunes of the great choruses of comic and grand operas.

"Some of the finest writing in each of the operas," says Sousa, "is in the various choruses. But since operas seem to be written to suit solo voices to a great extent, and especially in this country, do we seem to be a nation of

worshippers at the shrine of the few who have acquired fame, the splendid choruses are many times quite overlooked."

So all of the Sousa program this year will include his Merrie Merrie Chorus. There is no question that this will do much to familiarize the American people with many fine tunes heretofore known only to few.

Sousa and his band of 100 pieces comes to Memorial hall on Friday, October 26. The seat sale is at Soward's.

## SOUSA WILL HAVE NEW PROGRAM

When Sousa comes to the Coliseum on Tuesday evening, Oct. 23, with his band of 85 players, he will play an entirely new program, which includes his new and already popular "On With the Dance," and two new marches, "The Dauntless Battalion" and "Nobles of the Mystic Shrine."

The name of John Philip Sousa is a household word in every part of the civilized world. He has certainly done more to educate the great masses in music than any other living man.

Sousa's band music is different from any other band, because Sousa's instrumentation is more elaborate than that of any other band, and his resources for producing effects are much more elaborate than any other band or orchestra.



Wb Dayton news Oct 7/23 Toledo Times Oct 7/23

**R**ACHEL, senior violinist, will be soloist with Sousa's band, which comes to Memorial hall Friday, Oct. 26. This event in musical circles will be a most popular one.



## TRUE STORY OF SOUSA WHISKERS

What Really Happened to the March King's Beard Told Here.

When John Philip Sousa went to Washington, D. C., the city of his birth, to organize and conduct the Marine band, he was a whiskered youth; indeed, with the possible exception of Smith Brothers, of cough-drop fame, he was the most unmistakably whiskered celebrity in the United States of America. Not even the election to the presidency of Benjamin Harrison, 1888, and the consequent appearance of his set of whiskers in print, could kill off the popular impression that, of all the whiskers in the world, only those of Sousa were first-class, first-hand, and the genuine article. It was as if Sousa were first-class, first-hand, and then the others had been fashioned from the leavings!

When, forsaking the government service and the leadership of the musical marines, and setting up shop for himself with the band which now bears his name, Sousa took along the whiskers. Sousa without them was as unthinkable as—well, as General Pershing would be without his Sam Browne belt or as a grand opera without a temper. Sousa took his whiskers everywhere he went. Catergoers got to know him when he conducted the premiere of his famous comic opera, "El Capitan." He took them to Paris when he went there to lead his band thru the great exposition of 1900. The whiskers of Sousa became known on the Seven Seas; for he stuck to them when he made his trip around the world.

It was a matter of fact, Sousa set a record in musical whiskers. The Belgian composer, the Belgian conductor, raised a set that nearly rivaled Sousa's, and were a famous ornament of first-nights and subsequent performances in the London theaters where Caryll's operettas were staged. Sir Henry Wood, now conductor of London's celebrated Queen's Hall orchestra, bred some whiskers, and today dates his rise in popular appreciation to the occasion when they had sprouted to Sousa length. Even the great Arthur Nikisch, the idol of Vienna and Berlin, who died a few months back, readjusted his whiskers to the Sousa model. And others too numerous to mention, as it might be put.

One of them was ever successful in acquiring the Sousa flare, however; there was something in that curling, black, silken growth of march king's that defied imitation or counterfeiting. Of all the factors who put time and energy into the cultivation of whiskers, the most successful in nearing the Sousa was Caryll; but even he could not quite get his crop to look like four time.

Sousa's whiskers were still a flourishing crop when, in May of 1917, the owner re-enlisted in the navy and proceeded to organize his gladiatorial band of 100 players at the Lakes naval training station at Lake Bluff, Ill. The band grew by day, and was trimmed of its kilings; the whiskers grew day by day, and were trimmed of their grayings. And so things went on as normal with music and whiskers, altho abnormal in the fever and emotions of the world war, until one Sunday late in November of 1917.

Sousa, that afternoon, was, with Mrs. Sousa, the guest of some Chicago intimates at an afternoon special performance of "Romeo and Juliet" in the Chicago Auditorium, with the baritone and Galli-Curci as the lovers, and Hector Dufranne, the Belgian, was the singer of Capulet; and was a superb figure as the bearded patrician Veronese father when he led the stage at the end of the first career this year in the great Mormon tabernacle in Salt Lake City, which has a seating capacity of 10,000 persons, and which is, acoustically, the nearest perfect auditorium in the world. In Salt Lake City each concert has been to an audience considerably larger than the last one. The sale of seats for Sousa's engagement at the Cataract theater on Wednesday afternoon and evening, Oct. 18th, opened today at the Cataract theater box office.

## MARCH KING ANSWERS QUESTION ASKED MILLIONS OF TIMES



John Philip Sousa.

And Sousa did not return to the box, altho to this day he tells how much he enjoyed the second, third, fourth and fifth acts of Gounod's opera. The explanation is that another Sousa returned—a beardless Sousa, who was recognized not at all as he slipped quietly back to his seat by friends or audience, or even by his wife! He had gone around the corner from the opera house, put himself in a barber's chair, and said quietly:

"Take 'em all off!"

The following morning, the Chicago Tribune carried a first-page news item saying that Sousa's whiskers were gone. Letters of protest thereupon poured into the paper, to the effect that it should not print false stories, and that there could not be a Sousa without whiskers. "The war," admonished one solemn writer, "is not a thing to kid or fool about." But Sousa was still a fact, altho the famous whiskers were unconsidered sweepings on the floor of the barber shop. The 40,000 "gobs" at Great Lakes, used to discipline, recovered from their shock in about a week, and went along with Sousa in the job of winning the war.

And the why of all this? Well, here it is in the words of Sousa himself, told to a Chicago friend after identification had been re-established between them:

"It was Dufranne there on the stage, handsomely bearded and surrounded by young, beardless Montagues and Capulets, that drove me to it. As I watched the tableau at the end of Act I the thought hit me that, of all the 40,000 blue-clad souls at Great Lakes, I was the only one with whiskers. War was a time of sacrifice; and I let 'em go. No; I shall never raise another crop. I haven't the time, and I haven't the energy; I'm entitled to a bit of rest, I think."

### Sousa's Concert for All People.

"There is probably no musician before the public today," says Lieutenant-Commander John Philip Sousa, with justifiable candor, "who is in position to know the trend of and changes in the musical taste of the American people better than I." And the validity of this statement can readily be seen when it is remembered that Sousa has been before that public for thirty-one years. The Pacific music which Sousa played in this country many years ago, preceded the production of the opera by ten years. This year, Sousa plays the Tannhauser overture as one of his numbers and an operatic medley which he has termed his "Merrie, Merrie Chorus." Of course, he plays some "ragtime, some down-right jazz, and the "Stars and Stripes Forever." Sousa and his band will be heard at Memorial hall, Friday, October 26, Soward's, 19 East Fourth street, have the seat sale.

## FAMOUS SOUSA BAND TO GIVE FAREWELL CONCERT AT CANTON NOVEMBER 13

Announcement was made today that John Philip Sousa, world famous band master, and his band of 100 pieces will appear at the Auditorium in Canton Tuesday evening, November 13.

According to R. D. Smith, who is managing the concert, this will be the last appearance of the famous band in Canton for at least two years, as Sousa will begin a World Tour next season.

The band, which is the largest ever taken on tour, will carry ten soloists. Sousa has made a special study of just exactly what people want in the way of music and his program this season will offer everything from Grand Opera to "Yes, We Have No Bananas." One special feature of the program will be "Nobles of the Mystic Shrine," a brand new march written and dedicated to the Shriner at the time of their recent convention in Washington.

It is announced that choice seats are now on sale at Cassadays.

## SOUSA HAS ATTRACTIVE PROGRAM FOR SATURDAY

Sousa and his band will open the concert season tomorrow at Syria Mosque with afternoon and evening performances. Included in the afternoon program will be: "A Boquet of Beloved Inspirations," entwined by Sousa; cornet solo, "The Centennial," John Dolan; suite, "Leaves From My Notebook" (a) "The Genial Host," (b) "The Campfire Girls," (c) "The Flapper;" vocal solo, aria from "Romeo et Juliette," (Gounod), Nora Fauchald; "The Portrait of a Lady," Sousa; fantasia, "The Merrie, Merrie Chorus," compiled by Sousa; flute solo, "Valse," Meredith Wilson; "The Dauntless Battalion," Sousa; harp solo, "Fantasia Oberon," Winifred Bambrick; tunes, "When the Minstrels Come to Town," Sousa.

## SOUSA COMES OCT. 18TH

Renowned Bandmaster and His Band Will Appear at Cataract Theater.

The lasting popularity of Lieut. Com. John Philip Sousa, the famous bandmaster, is indicated by the fact that during his thirty-first annual tour he will visit more than 200 cities in which he has appeared at least 10 times during the third of a century which he has spent at the head of his own band. It is a striking

## SOUSA'S BAND IN PITTSBURGH

Visitors Will Have Opportunity to Hear Them Saturday

Fairmonters who are disappointed because the concert of Sousa's band will not be played in Fairmont next month, will have an opportunity to hear this band if they are in Pittsburgh for the football game on Saturday. The band will be heard at Assyrrian Mosque on that evening.

Carroll Carr, local musician, is solo clarinetist with this organization, holding one of the most important musical posts in the world.

### Sousa's Concert for All People.

"There is probably no musician before the public today," says Lieutenant-Commander John Philip Sousa, with justifiable candor, "who is in position to know the trend of and changes in the musical taste of the American people better than I." And the validity of this statement can readily be seen when it is remembered that Sousa has been before that public for thirty-one years. The Pacific music which Sousa played in this country many years ago, preceded the production of the opera by ten years. This year, Sousa plays the Tannhauser overture as one of his numbers and an operatic medley which he has termed his "Merrie, Merrie Chorus." Of course, he plays some "ragtime, some down-right jazz, and the "Stars and Stripes Forever." Sousa and his band will be heard at Memorial hall, Friday, October 26, Soward's, 19 East Fourth street, have the seat sale.

tribute to the place Sousa holds in the hearts of the American people, that the attendance is largest in the cities which he has visited the greatest number of times.

Sousa plays for the 15th time in his career this year in the great Mormon tabernacle in Salt Lake City, which has a seating capacity of 10,000 persons, and which is, acoustically, the nearest perfect auditorium in the world. In Salt Lake City each concert has been to an audience considerably larger than the last one. The sale of seats for Sousa's engagement at the Cataract theater on Wednesday afternoon and evening, Oct. 18th, opened today at the Cataract theater box office.

## SOUSA WILL GIVE YOU A CHOICE

"Choose your own encores" will be the invitation extended by John Philip Sousa and his band at their concert in the Coliseum on Oct. 23.

The "March King" has set two rules governing his concerts: First, never to depart from his printed program and, second, never to tell an audience what to listen to when it asks for more.

On every program is printed a list of numbers from which the encores are selected by request of the audience.

There is one exception, however, to the second rule. Sousa reserves the right to place "The Stars and Stripes Forever" where he thinks it belongs.

Thus if an audience calls for this most popular of all his compositions as an extra following a number in which the trumpets and trombones have had much to do, the bandmaster takes the second choice of the audience and plays this number later.

**SOUSA'S BAND**—One reason for the perennial favoritism shown Sousa and his band is the perennial consideration shown the public taste by Sousa and his band. This season, as in the past, Sousa will cater to the likes and dislikes of the American concert-going-Sousa concert-going-public. Of course, there have always been many pieces of music that were practically unheard of before Sousa came to town, that have developed into best sellers the day after the concert. Percy Grainger's "County Garden" will likely prove such a hit.

It will be recalled, upon reflection, that scarcely a vaudeville performance is seen without hearing some part of the Peer Gynt music accompanying at least one act. Sousa may easily attribute much of the popularity of the Peer Gynt suite to himself, since it was he who took the suite, arranged it for band and played it for several seasons on all his programs.

The concert will be at Memorial hall, Friday, Oct. 26. Soward's, on E. Fourth st., has the seat sale.



## SOUSA AND HIS BAND DELIGHT AT THE TEMPLE

Lieutenant Commander John Philip Sousa and his famous band gave a stirring concert last night at Irem Temple. The music loving public showed its appreciation of the work of the renowned band master by enthusiastic applause and by large attendance. The first numbers on the program was a Rhapsody, "The Indian," by Orem. This was somewhat sad at first but changed into the rapid two-four time with peculiar drum accents so characteristic of Indian music. It was very well rendered and received great applause. "King Cotton," a march by Sousa, was given as an encore.

Mr. John Dolan, cornetist, demonstrated his wonderful skill as soloist in the next number "Cleopatra," by Demare. His high notes, and the power to sustain them, together with his rapid fire triple tongue playing were the admiration of all. He was called back and gave the "Berceuse from Jocelyn," by Godards. In this he showed once more his ability by playing this with extreme tenderness, expression and pure tone.

"Portraits at the King's Court," by Sousa, was the next number. This is divided into three parts, Her Ladyship, the Countess, Her Grace, The Duchess, Her Majesty, the Queen. The harp and the oboe were brought into prominence in several places in this composition. "The Gallant Seventh," a Sousa march, was given as an encore.

Miss Nora Fauchald, soprano soloist, pleased very much with "The Lark Now Leaves His Watery Nest," by Parker. She was encored and sang "You and I," by Liza Lehmann. Miss Fauchald has a very sweet clear soprano and sang with an ease and understanding such as only an artist is capable.

The band next gave "The Victory Ball" by Schelling. This was a long, wondrous number. Varieties of discordant combinations of sounds, rasping and knocking suggested to the

imagination many ghostly apparitions. The composer's idea of dead men at a Victory Ball was certainly well carried out by the band, but as a musical number, it was not so well liked. The encore "Solid Men to the Front," by Sousa, was well received. This is a very brilliant martial composition, one of the best of his marches.

"On With the Dance," a caprice of old tunes arranged by Sousa was the next number. "Mr. Gallagher and Mr. Shean" was given as an encore. This delighted the audience. In it could be heard parts of many very well known compositions, such as "Drink To Me Only With Thine Eyes," "Yes, We Have No Bananas," "Good Night Ladies," "Three O'clock in the Morning," "There's No Place Like Home," "Believe Me If All Those Endearing Young Charms," and "Carolina In the Morning," each one interrupted or followed by well known phrases from Mr. Gallagher and Mr. Shean.

George Carey received two encores for his number, Nocturne in E, and Minute Waltz, by Chopin. He played "Yes We Have No Bananas" for the first encore, and "Humoresque," by Dvorak, for the second.

The march, "Nobles of the Mystic Shrine," was next given by the band and this was followed by the ever refreshing march, "The Stars and Stripes Forever."

Miss Rachel Senior, violinist, played Faust Fantasia from Sarasate and when enthusiastically recalled played very beautifully the wellknown and loved composition, "Traumerel," by Schumann, with wonderful expression and good taste.

Percy Graingers' "Country Gardens" was given by the band as the closing number and the audience went home after one of the most delightful and inspiring concerts heard in this city.

### GIVE VARIED PROGRAM

Sousa's Band and Assisting Artists  
Captivate Good Sized Audience  
at Temple

Sousa, the veteran and ever popular bandmaster, and his band staged another of their variety concerts at Irem Temple last evening and stirred a good sized audience to high peaks of ecstasies. There was certainly variety in the program, for the music reached from the sublime to the ridiculous and back again—music that would tickle the understanding of the street urchin as well as music that would flatter the pride of the keenest savant. There was music—plenty of it—of the most serious thought, and music of humor that excited the audience to many ripples of audible laughter.

There was vocal music, string music and masculine music of the march type by the band that sent the thrills chasing up and down one's spine. And right here we are reminded of Mr. Sousa's own words when he said: "No matter how refined and cultured we may be, we all have an element of the savage, the man of the wilds and the steppes in us. We like the clashing of the cymbals, the roar of the drums, the intoxicating rhythms and the blare of the brass that carries us off our feet whether we will or not. The music must be robust, it must stir the blood, it must be filled with Oriental splendor, suggesting the flash of the bayonet; it must make us think of battalions of big chested men in action." This kind of music was delivered in abundance and to the delight and approval of the big audience present.

From the opening pictorial "Indian Rhapsody" to the closing cluster of folk tunes not a disinteresting moment was permitted to interrupt the proceedings. In many of the selections given there were many dainty and charming bits of melody, graceful rhythms in tonal colors that held the closest attention and interest. Notable among these were the "Portraits," by Sousa's own creative and fertile pen. The "Victory Ball," by Schelling, was a mysterious selection beginning in a sort of confusion of tone rather indefinite in rhythm and overly drawn, pictorially. The medley of famous tunes was a "caprice" thoroughly enjoyed. Mr. Sousa's new march, "Nobles of the Mystic Shrine," is a gem, especially the music of the trio. In all the band selections there was the most comforting unity in ensemble, dash and spirit in tempo, a oneness in stresses, crescendoes, diminuendoes, etc., that really made one wonder.

John Dolan, who has been heard here in other days, amply sustained his already nation-wide reputation as a clever cornetist in the brilliant technic and master interpretation displayed in his rendition last night of "Cleopatra," by Demare. The cornet is not at home above the treble staff but Mr. Dolan scaled several ledger lines above with the clearest tones and with assurance. His triple tonguing was brilliant. He responded graciously with a second selection.

Miss Nora Fauchald, in her song, "The Lark Now Leaves His Watery Nest," attempted no great feats of colorature, but sang her part with grace and confidence, revealing a voice of more than ordinary merit and under excellent control. The xylophone solo by George Carey made a wonderful hit. The Nocturne and "Minute Waltz in D Flat," by Chopin, was cleverly executed. Mr. Carey was recalled three times, the third time playing very impressively, "Humoresque," by Dvorak. Miss Rachel Senior made a favorable impression as a violinist with her selections from Gounod's "Faust." She, too, responded to the demands of the audience for more by playing, exquisitely, Schumann's "Traumerel."

Throughout the entire concert the audience was appreciative and enthusiastic, demanding encores continuously which were freely and unhesitatingly given.

## Dozen Soloists Featured on Sousa's Band Program

A PROGRAM of great variety is assured for the appearance here of the famous John Philip Sousa and his band in the announcement that the noted bandman will present 12 soloists, including a soprano and violinist, in the course of his concert.

His generosity with encores lends even wider variety to all his programs, probably no conductor before the public today being more liberal in this respect. Sousa publishes in his program a list of encore selections and allows his audience to express its choice.

"The Stars and Stripes," of course, the best known of all the Sousa marches, will have its customary place on the program along with other old favorites.

The present organization, which numbers 85, is the largest Sousa has ever taken on the road. It will be heard in the Coliseum, Tuesday evening, Oct. 23. The concert is under the management of Bradford Mills.

Tickets for the Sousa concert will go on sale in the box office in Grinnell Brothers' music store Monday morning.

THAT Lieutenant-Commander John Philip Sousa will establish another world's record for a single day's business for a band, orchestra or opera company when he visits Cleveland on Oct. 20, is the opinion of Harry Askin, business manager for the "March King," who is here making arrangements for Sousa's visit. The concerts, as last season, will be given in the Public hall, where they were heard by 20,000 people.

"Sousa seems to be the only star who does not exhaust his public," says Mr. Askin, "and it is of interest that it is in the cities where he has appeared with the greatest frequency where he is greeted by the largest audiences."

"Sousa is more deserving of greater patronage this year because he has a better and larger band, and because he

### He's a Hiker



Lieut. John Philip Sousa, the famous "march king," will accompany The Wisconsin News and Sunday Milwaukee Telegram Hiking club on a hike, when he makes his next visit to Milwaukee. The famous bandmaster expects to be here before Thanksgiving.

Harry Askin, manager of Sousa, will be here Monday to smooth the way for the coming of the march king and his famous aggregation of players. Sousa's great success as a composer is a Cincinnati achievement in a great measure because his most popular marches and operettas were published in this city. He will give two concerts here on Sunday, November 4, in Emery auditorium.

## Sousa and His Band Play in Buffalo Next Friday

Following programs will be played by Sousa's Band, under the direction of Lieut. John Philip Sousa, at Elmwood Music Hall, next Friday afternoon and evening:

### MATINEE 2:30 O'CLOCK

Miss Nora Fauchald, soprano, Miss Winifred Bambrick, harp, John Dolan, cornet, Meredith Willson, flute

1. A Bouquet of Beloved Inspiration, Entwined by Sousa.

2. Cornet Solo, The Centennial, Bellstedt.

3. Suite, Leave from My Notebook, Sousa.

(a) The Genial Hostess.

(b) The Camp-Fire Girls, The Lively Flapper.

4. Vocal Solo, Aria from Romeo et Juliette Gounod.

Miss Nora Fauchald.

5. The Portrait of a Lady (Kamenoi-Ostrow) Rubenstein.

6. Fantasia, The Merrie, Merrie Chorus, Compiled by Sousa.

7. (a) Flute Solo, Valse, Godard.

(b) March, The Dauntless Battalion, (new) Sousa.

8. Harp Solo, Fantasia Oberon, Weber-Alvares.

Miss Winifred Bambrick.

9. Tunes, When the Minstrels Come to Town, Bowron.

### EVENING 8:30 O'CLOCK

Miss Nora Fauchald, soprano, Miss Rachel Senior, violin, John Dolan, cornet, George Carey xylophone.

1. Rhapsody, The Indian, Orem.

2. Cornet Solo, Cleopatra, Demare, John Dolan

3. Portraits, At The King's Court, Sousa.

(a) Her Ladyship, the Countess.

(b) Her Grace, the Duchess.

(c) Her Majesty, the Queen.

4. Soprano Solo, The Lark Now-leaves His Wat'ry Nest, Parker.

Miss Nora Fauchald

5. Fantasy, The Victory Ball, Schelling.

6. Caprice, On With the Dance, Strung together by Sousa,

being a medley of famous tunes.

7. (a) Xylophone Solo, Nocturne and Waltz, Chopin.

George Carey.

(b) March, Nobles of the Mystic Shrine, Sousa

(new)

8. Violin Solo, Faust Fantasia Sarasate.

Miss Rachel Senior

9. Folk Tune, Country Gardens, Grainger.

Encores will be selected from the following compositions and arrangements of John Philip Sousa: Semper Fidelis, Blue Danube, King Cotton, High School Cadets, The Glory of the Yankee Navy, Mr. Gallagher and Mr. Shean, Comrades of the Legion, U. S. Field Artillery, The Stars and Stripes Forever, Humoresque of "The Silver Lining" from Sally, March of the Wooden Soldiers, Rameses, El Captain, Washington Post, The Gallant Seventh and The Fairest of the Fair.

## SOUSA TO JOIN SLIM'S 'GANG'

John Philip Sousa, the "march king," may soon join The Wisconsin News and Sunday Milwaukee Telegram Hiking club, on one of its health and pleasure trips.

"When 'Slim' Macracken, leader of The News-Telegram hikers heard Sousa was an inveterate hiker, he extended an invitation to the famous bandmaster to join his crowd on his next visit to Milwaukee.

Word has just been received from the "march king" that he expects to be in Milwaukee before Thanksgiving and that he will accept Slim's invitation.

Lieut. Sousa was accustomed to long marches when he commanded the famous Marine band and during the World war he paraded airmen and again with the Great Lakes Naval band. Of late years he has been keeping up his training by long hikes in the various cities.

Nora Fauchald, soprano soloist, and Winifred Bambrick, harpist, and Rachel Senior, violinist, have accompanied the "march king" on many of his hikes and undoubtedly will be with him when he comes to Milwaukee.

Hundreds of Milwaukeeans have acquired the "hiking habit" by accompanying slim on his regular Sunday afternoon jaunts around Milwaukee.

Hundreds are learning the way to real health and pleasure.

At 2 p. m. next Sunday Slim and his Wisconsin News-Sunday Milwaukee Telegram hiking club will leave the north end of the Holton-Mitchell street car line at 2 p. m., for a tramp along the upper Milwaukee river and through Lincoln park. They will welcome YOU to join them.

### Good Bands Retain Popularity.

An internationally known magazine recently conducted a series of articles entitled "What's Happened to Royalty," exposing the present condition and position of the Royal Family of each of the countries, saying that good royalty is just as popular as it always was, which conclusion may well be attributed to many other things—to band music, for instance.

It is significant of something genuine that Lieut. Com. John Philip Sousa has started out on his thirty-first annual tour with his own band. The organization has proved that good band music is just as popular as it always was, while acknowledging that symphony music has been forced upon the public until that public has gained considerable discrimination in the matter of instrumental music.

And so, the individual or family that laughs up its sleeve at the town band, will buy the best seats in the house to hear Sousa, because his band produces music of a quality entirely unlike that of other organizations of the kind—and this may be said to the credit of the Sousa organization.

Few, indeed, are the band concerts where one may hear, also,

violin, cello, harp, and vocal solos, besides the usual cornet and clarinet solos. And also few are the bands that carry over a hundred pieces on tour. But these are just a few of the reasons why the Sousa band is so popular—it does have violin and cello and harp and vocal solos, and it does carry more than one hundred players.

The Sousa band will play at Memorial hall on Friday, October 26. The seat sale is at Soward's 19 E. Fourth street.

## John Philip Sousa Captures City Again With His Matchless Band

Williamsport capitulated again yesterday to Lieutenant Commander John Philip Sousa and his matchless band of one hundred pieces. Sousa's band has visited this city on numerous occasions, but never has it been heard to such good advantage as in the two concerts given yesterday at the Majestic theatre under the auspices of the Imperial Tteques for the benefit of the community chest.

Two delightful programs were presented and the audiences were especially pleased because so many of the numbers were the compositions of Mr. Sousa himself.

The afternoon concert presented as soloists John Dolan, cornet; Miss Nora Fauchald, soprano; Meredith Willson, flute, and Miss Winifred Bambrick, harp. The soloists in the even-

ing were Miss Fauchald; Miss Rachel Senior, violin; John Dolan, cornet, and George Carey, tylophone. It is sufficient to say that each of these measured up fully to the high Sousa standard.

As always Mr. Sousa was most generous with encores, and the program of nine numbers last night lenthened out to two dozen or more and, greatly to the delight of the audience, included many of the familiar Sousa marches—"El Captain," the Gallant Seventh," "Solid Men to the Front," and, of course, the thrilling "Stars and Stripes Forever," with the eight cornets, six piccolos and half dozen trombones to the front in the grand climax. An added number was Will Geer's "Visions of Oleona."



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# Edison Deplores Lack Of Taste in Music

Says in a Talk With Sousa That Even the Great Singers Are Not Appreciated—Forty Years of Presser's "Etude"

By Henry T. Finck

Who is the greatest living factor of our time in the advance of music? asks James Francis Cooke in the October number of Presser's musical magazine, the *Etude*, and he answers, "Thomas Edison."

Mr. Cooke, who has been editor of the *Etude* for sixteen years, had the happy thought of bringing together Edison and the great bandmaster John Philip Sousa and recording their interesting talk on many musical subjects.

He overlooked the fact that Sousa once referred to phonograph records slightly as "canned music." But the inventor of the phonograph bears him no grudge therefor. Sousa now sees that the phonograph records carry music to many thousands of places where even his much-travelled band could never be heard. "You have made the art of music immortal, Mr. Edison," he said, "by preserving the interpretations of the great performers. What the printing press did for the composer you have done for the instrumentalist, the singer, and the conductor."

The effect of hearing a record of a performer who has passed on, such as Caruso, almost gives me the shivers. Only a few years ago it was impossible for the public to hear more than a few of the world's great artists. Now, thanks to your genius, these artists can be heard in the humblest homes."

Mr. Edison, in reply, deplored the fact that so few really cared to hear the great artists. "The public as a whole is very elementary, very primitive in its tastes. . . . A few people like the most advanced music—very, very few. The Debussy fanatics think that because he likes Debussy there must, of course, be thousands and thousands who do. He would be amazed if he knew on what a little musical island he is standing. You could hardly see it on the great musical map of the world. All the world wants music; but it does not want Debussy; nor does it want complicated operatic arias. I know at my own expense. Sometimes out of four thousand records advertised all up and down the land, some made by men and women of very great reputation, the public deliberately selects for its own some simple, heartfelt melody sung by some comparatively unknown singer, and demands this in such quantities that we have a hard time manufacturing enough."

Another thing deplored by the world's foremost inventor is that so few new melodies are originated. His son once figured out that the number of possible melodic changes is 400,000,000, yet, says Edison, "in going over thousands of humorous songs in search of worthy stuff I found that for the most part they were written largely to only nine tunes."

"I used to reverse some tunes that we had upon the records," he added, "and the results were surprising. We played them backwards and some of the reversed tunes were far more interesting and charming than the originals."

Hear! Hear! Listen to Edison, ye tuneless cacophonists and learn of an easy way to secure good melodies. The field is a big one and, so far as I know, there is no copyright on reversed tunes.

Many years ago, when the Aeolian Orchestrelle was invented, I discovered that the heavenly slow movement in Dvorak's New World Symphony is almost as enchanting when played backwards.

## A Forty-Years Anniversary Number

The Sousa-Edison article is only one of many interesting features of the October *Etude*, which is a jubilee number, celebrating the fortieth anniversary of Presser's magazine. Samuel Gompers writes on "Music

and Labor"; Josef Lhévinne on the "Basic Principles of Piano Playing"; Emma Calvé on "Practical Aspects of Singing"; Jean Kleczynski on "The Road to Studying Chopin"; William Arms Fisher on "Music Publishing in the United States," etc.

James Huneker was, with Presser, the first editor of the *Etude*. In his autobiographic "Steeplejack" he relates in his amusing way: "Theodore let me splash about his pond and I was contented. Many nights we went to the post office there, anxiously to open letters. What a hurrah of joy when a dollar bill was found for an annual subscription. Presser, who is the Henry Ford of Philadelphia sheet music, saw further ahead than I. The *Etude* has a subscription list that must make envious even Mr. Bok."

The first number issued of the *Etude* ate up \$250, which was all that Presser had. To-day it takes sixty-five tons of paper to print each of the monthly issues. And at the same time Mr. Presser (who is now in his seventy-sixth year) has built up one of the largest music publishing concerns in the world. The number of his employees is 350. His catalogue of publications includes more than 20,000 numbers. About 15,000 separate musical manuscripts are offered annually.

Upwards of 3,000 letters pour into the business office daily and last year the retail department was visited by 175,000 persons. It takes twelve girls just to open and sort the letters.

Mr. Presser is as hard a worker as any of his employees, seldom permitting himself a vacation. He is like the captain of a ship, supervising every department personally. And he uses his big income not for selfish ends. Everybody has heard of the Home for Retired Music Teachers he founded in 1907, which takes care of 200 worthy women and men and which he intends to enlarge.

## Forty Years Ago

In glancing back at the musical world as it was forty years ago, Mr. Cooke writes: "MacDowell was a youth of twenty-one who had just come back from his early triumphs in Europe. Puccini, Paderewski, and Strauss were still unheralded young men. Max Reger was a boy of ten. Hofmann, Gabrilowitsch, Hamburg, Bauer, Rachmaninoff, and Ganz were little children; Grainger, Cadman, and Stokowski were babies in arms; and Zimbalist, Galli-Curci, Courboin, Werrenrath, Levitski, Elman, and Hempel had not yet started upon their earthly adventures."

## SOUSA WILL GIVE YOU A CHOICE

"Choose your own encores" will be the invitation extended by John Philip Sousa and his band at their concert in the Coliseum on Oct. 23.

The "March King" has set two rules governing his concerts: First, never to depart from his printed program and, second, never to tell an audience what to listen to when it asks for more.

On every program is printed a list of numbers from which the encores are selected by request of the audience.

There is one exception, however, to the second rule. Sousa reserves the right to place "The Stars and Stripes Forever" where he thinks it belongs.

Thus if an audience calls for this most popular of all his compositions as an extra following a number in which the trumpets and trombones have had much to do, the bandmaster takes the second choice of the audience and plays this number

28 for concert by his band that he will present to the local post of the American Legion a copy of the famous Paul Stahr painting, "A Sousa March."

It was announced in New York recently that Lieutenant Commander Sousa had arranged to present copies of the famous Paul Stahr painting, "A Sousa March," to civic and war veterans' organizations in a few of the cities which he visits on his forthcoming transcontinental tour. About two years ago, Stahr, who had

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# SOUSA WILL BRING AN IMMENSE BAND TO TOLEDO

"Visible" music is one of the reasons ascribed by Lieut. John Philip Sousa for the tremendous popularity he and his famous band have attained with the music-loving public. He explains it thus:

"Why is two hours the outside limit of a symphony concert? Why will an audience sit for hours, and even five, for a performance of opera? Well, in the former case, only the ear is held.

"The entire receptive quality of the mind, no matter how devoted its owner may be to music, is concentrated in the ear.

"In the opera house, the eye is enchaind also; therefore, with two avenues of absorption, there is greater receptivity and a correspondingly smaller tax on the faculties.

"In the concerts with my band, I go as far as possible to make my music 'visible.' That is, I seek by action and devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music.

"My trombone corps in 'The Stars and Stripes Forever' does not strike the casual observer, perhaps, as a device with any purpose; yet, sub-

consciously the spectator falls for the notion of a triumphant march of tribal appeal being poured out by the classic figures of the traditional trumpeter. The picture we create is historic—Biblical, in fact."

Sousa's present tour is his 31st on the American concert stage and his organization numbers 85, the largest group he has ever taken on tour. Twelve soloists will be featured on his program here.

The concert here is under the management of Bradford Mills. Tickets will be put on sale on Monday in the box office in Grinnell Brothers music store.

## JOHN PHILLIP SOUSA COMING HERE



John Phillip Sousa and his famous band will play at the Shrine temple Wednesday, October 31, for matinee and evening performances.

## SOUSA WILL PRESENT A MEDLEY

Among the novelties promised on the program to be given by Sousa and his band in the Coliseum on Oct. 23 will be one of the medleys for which the noted bandman and composer is famous.

The new piece is called "A Bouquet of Beautiful Inspirations," and is a characteristic instrumental arrangement of what he considers "the world's 10 best tunes."

Every source, from opera to jazz, has been drawn upon in this new fantasia and the various airs woven into a musical mosaic which is sure to be one of the program's biggest hits.

Sousa and his organization, numbering 85, are being brought to Toledo under the management of Bradford Mills. Tickets for the concert now are on sale in the box office of Grinnell's Music Store.

## Sousa and His Greatest Band Here This Evening

Wagner's "Tannhauser" overture will be the opening number in all of the concerts given by Lieut. Com John Philip Sousa and his band this season. Sousa, who has characterized Wagner as the greatest composer the world has known, was the pioneer in the introduction of the Wagnerian music in the United States, although that fact is not generally known.

"Wagner's music is full of the red blood of melodrama," Sousa said recently. "I have played it until it has become as popular over the country as selections from musical comedy. I played music from 'Parsifal' ten years before the opera was presented at the Metropolitan Opera house in New York. If I were to set forth to educate a brand-new public in music, my text book would be Wagner. As a musical dramatist, he is easily the giant figure in the musical dramatists' group and as the drama vivifies and condenses a story into an easily assimilated tabloid of time, so Wagner's works are the works for the missionary."

Lieut. Com. Sousa has participated in so many record-breaking events during his long career at the head of the band which bears his name, that he has forgotten a great share of the superlative events in his life. Recently, however, he took pad and pencil and jotted down a few facts. Here they are:

Sousa's greatest audience consisted of 7000 people, and was assembled at

the American League baseball park in New York, in April, 1923. Sousa was invited to conduct the band for the flag raising which officially opened the huge stadium to the public.

The greatest band ever directed by Sousa consisted of 6,282 pieces. It was composed of the massed bands of Shriners from all sections of America, assembled in Washington for the national convention of the order, in June, 1923. The first selection played by the huge band was the new Sousa march "Nobles of the Mystic Shrine."

The greatest day's business ever done by Sousa and his band, was in Cleveland, Ohio, September 30, 1922. The receipts amounted to \$17,778, a world's record for a single day for any musical organization.

The most successful of all Sousa compositions, judging by sales, is his march "Stars and Stripes Forever". To date, more than 2,000,000 copies of the music, and more than 5,000,000 copies of the talking machine records and piano rolls have been sold. It is the largest-selling composition of any description in the world.

Sousa says his biggest thrill came the first time he led the United States Marine band in one of his own compositions, and his second biggest thrill when he marched down Fifth avenue in New York at the head of his Great Lakes Naval Training band of 1,800 pieces during one of the Liberty loan campaigns.

## BAND BEAUTY



RACHEL SENIOR.

[White Photo.]

Lieutenant Commander John Philip Sousa has an appreciative sense of stage decoration, as well as music, in his band concerts. He has, therefore, engaged Miss Senior as violin soloist on his present tour. He, she, and the band will be at the Auditorium Oct. 28.

## Sousa Concert To Be Varied Affair.

One reason for the perennial favoritism shown Sousa and his band is the perennial favoritism shown the public taste by Sousa and his band; and this reason, as in the past, Sousa will cater to the likes and dislikes of the American concert-going and Sousa concert-going public. Of course, there have always been many pieces of music that were practically unheard of before Sousa came to town that have developed into best sellers the day after the concert. Many compositions, including his jazz burlesque of the season, and the inevitable "Stars and Stripes Forever," will be heard at the Sousa concert Friday, Oct. 25, at Memorial hall, Soward's, 19 East Fourth street, has the seat sale.

## SOUSA IS GIVING A NOTED PICTURE

BLUFFS LEGION POST MAY GET COPY OF PAUL STAHR PAINTING.

It is possible that when John Philip Sousa comes here November



Peoria Ill 11/13/23

Council Bluffs Oct 11/23

Lexington Ky 10/14/23

## Sousa's Band Appears Here On Oct. 31

In an afternoon and evening performance, the famed Sousa's band will appear to Peorians again, on October 31, Wednesday, at the Mohammed Temple.

From far out on the Dakota prairies, Lieut. Com. John Philip Sousa has summoned Miss Nora Fauchald to become the soprano soloist with his band during his current tour, which marks his thirty-first season as a bandmaster, and the fourteenth tour which has taken him from one geographical limit of America to another. And Sousa, who, it must be remembered, has a reputation as a discoverer of new talent, makes the general prediction with the engagement of Miss Fauchald, that it will be the great singers from which the great singers of America will come in the next generation.

Miss Fauchald was born in Norway while her mother was on a visit to her home in the old country, but she came to America when she was six months old, and Minot, North Dakota, a typical town of the northern prairies, was her childhood home. By the time she was 15, Miss Fauchald had studied violin and piano, and had more than a local reputation as an instrumental musician. She sang solo parts in the church cantatas and oratorios, but seems to have thought more seriously of a career as a violinist than as a vocalist. Her family returned to Norway when she was in her late teens, and during that time she studied voice in the Norwegian capital. Then the family returned to America to settle in New York, and it was shortly after her graduation from the Institute of Musical Art in New York, that Sousa first heard Miss Fauchald sing. He gave her some advice as to the shaping of her career, and a year later, she was engaged by the March King, and this year she will be heard in concert with Sousa's band by upwards of three millions of people—a greater audience than will hear any other singer in America.

The engagement of Miss Fauchald emphasizes Sousa's theory that America, in the future, must look for its great singers to the regions outside the congested eastern areas.

"The girls of today in the east, particularly in New York, will not succeed in concert or on the stage," says Sousa. "Life is too fast and too hard. The nervous tension of a city such as New York has become all but unbearable to a young, impressionable girl. The result is that the New York girl is likely to 'burn out' readily. She will develop faster than the westerner, but three to five years will be the extreme limit of time at which she will remain her best. The western girl, with a more quiet and orderly life, will develop what I like to call 'serenity of soul.' She will bear the nervous tension of a career, because she will have fortified herself physically before her career began. I am most serious when I say that it will be such towns as Minot, which produced Miss Fauchald, from which our new singers—both for the opera and the concert stage—will come."

## ANTICIPATE PUBLIC TASTE SAYS SOUSA

MUSIC PROGRAM MAKING A  
MATTER OF KEEPING UP  
WITH ONE'S PUBLIC.

## TASTE ALWAYS CHANGING

Famous Bandmaster Says Musical  
Likes of People Are Growing  
Steadily Toward the  
Better Music.

Musical program making is large a matter of keeping up with on public, in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster who will appear as the number of the community course, November 28. Since Sousa makes programs which are well-nigh universal in their appeal, and which must please some 300 audiences literally stretching from Bangor, Me., to Portland, Ore.; from Portland, Ore., to San Antonio, Tex., and from San Antonio to Miami, Fla., he deserves rank as one of the most expert program makers in America. "The musical program maker must realize that the musical tastes of the American public are changing constantly, and he must realize it just a bit before the public realizes it. It does not do to come back from a tour and say that a certain kind of music has passed its popularity. One must learn to anticipate the passing of that particular type of music and eliminate it before the tour, instead of afterwards.

"There are certain broad principles which may be laid down and which seem to endure, of course. Among them is the indisputable one that American musical taste is steadily improving. That means that each year I may venture a little more in the way of serious or classical music. American audiences like light music, even if it is topical and there is a point where the program maker must be on his guard. Each year before I assemble my band, I go through my catalog, and examine closely my program notes, particularly on selections from musical comedy and light opera. If a particular selection showed any signs of faltering the last time it was played, I eliminated it. And as a general rule I find that the public response to any given selection of a light nature is based upon sound musicianship. The first to go are

those of least musical worth and the hardy survivors are those, which have some musicianly qualities. It is more than a decade since 'The Merry Widow' was current, yet it still receives a warm response in all sections of America. The whole country still likes to hear Victor Herbert's 'Kiss Me Again,' although nine persons in ten have forgotten the name of the musical comedy of which it originally was a part or the name of the person who originally sang it. It has survived because it was good music."

Mr. Sousa was asked what light music best withstood the ravages of time and he responded at once, "The Gilbert and Sullivan comic operas. However trivial Sullivan's theme might have been, it was always musically, well expressed and technically correct. I expect the Gilbert and Sullivan music to be in good taste as long as I wield a baton. 'The Mikado' is better known in America than any of the other works, probably because there are few people in the broad land of ours who are not sung in an amateur production of this work. The runner-up is 'Pinafore' with 'Ruddigore' a close distant third."

Being ad-hab

## SOUSA AND HIS BAND TO PLAY HERE NOVEMBER 6

Well Known Soloists Will Appear  
Here With Famous Organization Next Month

John Philip Sousa and his famous band, now in its thirty-first year, will come to Huntington on Tuesday, November 6. Otto H. Ernberg, representative for Sousa, arrived Monday morning to make final arrangements for the concert here.

Sousa's organization this season is almost 100 strong, with a number of well-known soloists, among whom are Miss Nora Fauchald, soprano; Miss Rachel Senior, violinist; Miss Winifred Bambric, harpist; John Dolan, cornetist; and George Carey, xylophone.

A week ago, last Sunday night, the band played to an audience of 11,000 people at the Madison Square Garden, New York, and was given the greatest ovation it ever received. The band of Mecca Temple, New York, assisted in this concert, playing the new Sousa march, "The Nobles of the Mystic Shrine." Sousa and his men are starting on a transcontinental tour which will take them to the Pacific coast.

## SOUSA HERE NOVEMBER 5

Famous Band on Its Thirty-first Annual Tour

John Phillip Sousa and his band of 100 men will be in Lexington Monday night, November 5, on the thirty-first annual tour of the organization, it was announced yesterday. The band will offer an extensive program at the Woodland auditorium under the auspices of the Oleika shrine patrol. The local organization will also present a program, it was announced.

The performance of Sousa's band will start at 8:15 o'clock Monday night, with the Oleika shrine band playing in conjunction. Tickets have been placed on sale at the Music Shop at 149 East Main street.



John Philip Sousa.

## SOUSA POPULAR IN ALL CITIES

Expect Capacity Audience to Hear  
Concert at Memorial Hall  
On October 26.

If the question, "Where does Sousa play to the largest audiences?" were put to a general assemblage of people the answers would undoubtedly embrace the two extreme situations. Either would such cities as New York, for the east, and San Francisco or Los Angeles for the west, be given the vote, or such small centers of ac-

tivity as the towns of the middle west, where the town band is the pride of every citizen, would be chosen.

Cleveland paid Sousa the compliment of giving him his biggest audience, with a house of \$17,778, when he played there on Sept. 30, 1922.

Although Memorial hall will not permit any such audience as the one in Cleveland, it will hold some 2600 people, and, with Sousa's popularity as sound here as it is everywhere else, those who would have choice seats should send in mail orders now to the House of Soward, 19 E. Fourth st. The Sousa concert in Dayton will be played on Friday, Oct. 26, at 8 p. m.

## SOUSA WILL PLAY TWICE NEXT SUNDAY

Famous Bandmaster To Per-  
form New Compositions.

John Philip Sousa, the famous bandmaster, will bring his organization to Orchestra Hall on Sunday, Oct. 21, with concerts in the afternoon and evening. The present season is the thirty-first year of the organization's history and it is engaged in its fourteenth transcontinental tour which will extend to virtually all points of the United States.

Next Sunday's program will include two new marches, composed by Sousa during the past year. One of them is "Nobles of the Mystic Shrine," dedicated to that fraternal order and first played under Sousa's direction during the national conclave held in Washington last June. The other is called "The Dauntless Battalion" and is dedicated to the Pennsylvania Military Academy. It was first played last spring when the degree of doctor of music was conferred on Lieut.-Com. Sousa at the same time that an honorary LL.D. was given President Harding. Each concert will open with the overture to Wagner's "Thannhauser," and will include several novelties and vocal and instrumental solos, as well as a special Canadian number out of courtesy to the residents of the Border Cities who will attend the concerts. "The Stars and Stripes Forever," Sousa's best known composition and one of the most famous pieces of American music, will be played at each concert.

Tickets are on sale at Grinnell Bros.



Lieut. Com. John Philip Sousa, American bandmaster, is shown here with his five grandchildren, who are, left to right: John Philip 3d, Nancy Jane, Priscilla, Thomas

Adams and Elleen. The "March King" recently honored Elleen by composing the "Debutante" in her honor. Sousa will bring his celebrated band to the Cleveland

Public Hall Saturday afternoon and evening. He will continue his last season's custom of making a special admission price to school children. Any pupil of Cleveland primary, grammar and

high schools can obtain a regular 55 cent ticket to the afternoon concert next Saturday by paying 30 cents at Buescher's on Huron rd., any day this week until 6 o'clock.

OCT 4 - 1923

## Sousa Coming to Town

A MOTORIST passing through Lancaster this week notes much flag-raising and unusual activity on the part of George Carman, former Tristate baseball manager and now assistant manager of the Brunswick Hotel; John W. Eshelman, Jr., and other prominent citizens. The answer is that "Sousa is coming to town."

The arrival of John Philip Sousa, famous march composer and bandmaster, in any city creates interest. But Sousa is not visiting Lancaster for the sole purpose of giving a concert.

The bandmaster will bring his band of 101 pieces with him, but his visit to Lancaster is for the purpose of taking part in a trapshooting tournament to be staged by the Lancaster Gun Club on Friday and Saturday of this week.

Mr. Sousa is an enthusiastic gunner. When he is permitted a vacation he invariably spends it traveling from town to town attending the registered tournaments held throughout the spring and summer months.

MASON CITY, IOWA.—Rachel Senior, who is to begin this month an engagement of forty weeks as solo violinist with Sousa's Band, made her farewell appearance in her home town recently at the Palace Theater, when her sister, Mrs. J. E. Stinchart, assisted as accompanist. Miss Senior, who has been a pupil of Franz Kneisel and Leopold Auer, spent eight weeks recently in assiduous violin study in a log cabin deep in the pine woods near Lake Placid, N. Y.



*Homeel Tribune Oct 1933*

## Sousa Programs History of American Music Tastes



JOHN PHILIP SOUSA

What is probably the most comprehensive history of American musical tastes and their changes from year to year is preserved in the programmes of Lieut. Com. John Philip Sousa's Band appearing at the Shattuck Monday October 15th. Sousa is now on his thirty-first annual tour at the head of the organization which bears his name, and because his concerts take place in every section of America, Sousa, more than any other American musician has opportunities to sense the real musical tastes of the American people.

"When I first began my tour, something less than a million persons heard my concerts each season," the great bandmaster said recently. "Now about three million persons hear my concerts each year. The period during which I have been before the public has been one of rapid expansion in every phase of our life, and that is true also of music. Wagner, for instance was scarcely known to the American people, when my career began, and it may be of interest when I add that I played selections from 'Parsifal' ten years before the opera was given its first production at the Metropolitan Opera House in New York. And while I am in a reminiscent mood, I might add that

I played the recently popular 'March of the Wooden Soldiers' just eighteen years ago.

"At the outset of my career, the scope of brass band music was extremely circumscribed. Something of the expansion which has taken place is indicated by the fact that my novelties this season will include band arrangements of two compositions by pianists. One is Percy Grainger's 'The Country Garden' and the other Ernest Schelling's 'The Victory Ball' which created a deep impression and much discussion and much discussion when played last year by The Philharmonic Orchestra, of New York and by the Chicago and New York Symphony Orchestras. I think I was the first band conductor to play Grieg's 'Peer Gynt' suite, and the collection and weaving of material such as the grand opera choruses which this year form the basis of 'The Merrie Merrie Chorus' and the collocation which last season took the form of a bouquet of best-loved tunes and this year a dance collocation entitled 'On with the Dance' also have become possible. And I may add that the march form has increased in popularity until I find that I must write at least two new march numbers each year, in order to keep pace with the public taste." Ady

*Detroit Press Oct 1933*

### Comes October 21

With its famous conductor-composer at its head, Sousa's band will pay its annual visit to Detroit when it plays in Orchestra hall, Sunday afternoon and evening, October 21. John Philip Sousa is commanding his increasingly popular organiza-



JOHN PHILIP SOUSA.

tion for the thirty-first season and faces a tour that is one of the longest it has ever undertaken

without crossing oceans. And Conductor Sousa is particularly proud of the fact that in all the 31 years the band has never failed to pay its own way and show a profit, a distinction enjoyed by but few musical organizations of its size in any field or country.

New compositions and arrangements by Lieutenant-Commander Sousa, several novelties and the presence of some new soloists will assure programs in no point less appealing than those which have won the whole world as the audience for this composer-conductor's band.

*Magnum 10/13/33*

### Sousa Is Against Musical Subsidies

Make People Careless, He Believes, and Instills Idea Music Needs No Support.

Subsidies for musical organizations, in the main symphony orchestras and opera companies are characterized as a step in the wrong direction in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour at the head of his band and who will appear at the Cataract Thursday, matinee and night. Instead of drilling into the minds of the people the fact that if they would have good music they must support it, the subsidies are making people careless, and a feeling is growing up that music will go on, some way, without their support.

Sousa's band is the only unsubsidized organization in America. The symphony orchestras of America, and even the Metropolitan and the Chicago Operas are guaranteed against loss, or have patrons who make up each season the difference between operating expenses and gate receipts. Sousa goes over the country each season playing music which people are eager to hear and for which they pay a sum sufficient to enable Sousa to maintain his organization.

"The modern concert hall has brought within the reach of the common people," says Sousa. "Great seating capacities make it possible to place admission prices within the reach of even the most humble wage earners. The people of the country at large know that my organization must pay its own way, and they attend my concerts to the number of three million a year. It is my firm belief that the subsidies decrease the interest in music rather than increase it, because it removes the responsibility from the masses to a few individuals. I am unalterably opposed to musical subsidies except in the case of bands which are in a sense municipal. In the majority of our cities we have bands which play upon public occasions and which give concerts free to the public. These organizations, of course, should be supported from the public funds, for they are as much a part of the municipal life as the fire department or the police."

*Peoria 10/13/33*

### Sousa Band Comes to Peoria

MR. HARRY ASKINS, Peoria, Ill., manager of the Sousa band, arrived today to make arrangements for the appearance of Mr. Sousa and his one hundred musicians, at the Shrine Temple the afternoon and evening of October 31st.

They played to a capacity seating 1100 persons on Sunday at the Madison Square Garden in New York with 400 musicians on the stage at the same time.

They will leave here on a special train for St. Louis where they will appear for several days.

*Buffalo NY Oct 1933*

### Sousa and Band at Elmwood Music Hall on Friday

There is only one Sousa's band, and it will be in Buffalo next Friday, with its genial conductor, Lieut. John Philip Sousa and its large number of noted soloists. A matinee will be given at 3:30 o'clock, in order to afford the school children an opportunity to hear this splendid organization, and an evening concert will be given at 8:30 o'clock.

This season, Lieut. Sousa is making his thirty-first annual tour and his fourteenth trans-continental tour, since he gave his first concert as head of the band which now bears his name in Plainfield, N. J., September 26, 1892. There were 14,000 people in the audience which heard this organization play in New York city last Sunday, his band being combined with the Mecca Temple Nobles Mystic

*Louisville 10/13/33*

### SOUSA TO PLAY HERE; SCORES NEW TRIUMPH

John Philip Sousa, whose famous band will be here Saturday afternoon and evening, November 3, for concerts at the Armory, achieved another notable success in New York last Sunday night, according to word received from Harry Askin, Sousa's manager. Fourteen thousand persons cheered Sousa when he headed a 250-piece band, his regular group of 100 musicians being reinforced for the occasions by bands from Mecca Temple, Nobles of the Mystic Shrine, and the famous Seventh Regiment of New York. The band directed by Sousa and the huge audience set band concert records even for New York City.

The occasion was the introduction of new Sousa marches, "Nobles of the Mystic Shrine" and "The Gallant Seventh," dedicated to those organizations. Three hundred United States sailors and marines presented Sousa's great musical picture, "The March Past," a spectacular portrayal of the spirit of the great Sousa marches, "The Pride of the Yankee Navy" and "Semper Fidelis."

*Amable Works 10/13/33*

### SOUSA AND HIS BAND

On September 26, 1892, in Plainfield, N. J., Lieut. Com. John Philip Sousa, the famous bandmaster who this season makes his thirty-first annual tour and his fourteenth transcontinental tour, gave his first concert as the head of the band which bears his name. In New York, recently, it was recalled that the first number played by Sousa at his first concert was a sacred composition written by John Patrick Gilmore, who had died two days previously in St. Louis. The band stood throughout the playing of the composition in memory of Gilmore, the greatest bandmaster of his generation, as is Sousa of his generation. Sousa and his band will be at the Mishler theatre Friday, October 12, matinee and night, with special matinee starting at 3 o'clock.

*Louisville 10/13/33*

### Harpist Sousa Soloist

The musical activities of most directors are confined to one city or, at the most, to a handful, and the announcement of their plans for a season are at best of interest only to a small territory adjacent to their home cities. Since Lieut. Commander John Philip Sousa visits every section of America with his band every year and has all America for an audience, his plans are of nation-wide interest and the announcement of the novelties and the new compositions which will feature his programmes on his thirty-first annual concert tour, which brings him and his famous organization to the Armory here Saturday afternoon and evening concert, November 3, is a matter of keen interest here and at other points where he will delight music lovers.

Sousa for his present tour has arranged a greater number of novelties than has been his custom for a number of years passed. It goes without saying that there is a new Sousa march which typifies the spirit of the veteran composer and bandmaster. The latest production of the "March King" is "The Nobles of the Mystic Shrine," a piece dedicated to the members of that order throughout America. The initial playing of this new march was by a massed band of 6,000 Shriners, under Sousa's direction, at the American League ball park in Washington in June, during the National Shrine Convention. For good measure Sousa announces another new march, "The Dauntless Battalion," dedicated to the Pennsylvania Military College.

*St. Louis 10/13/33*

### SOUSA TO BE GUEST

John Philip Sousa, the March King, who with his band gives a concert on the afternoon of Sunday, Sept. 23, at the Olympia, this city, will be the guest of the Brockton Kiwanis Club on Monday, Sept. 24, on which date he will give a concert in that city. Mr. Sousa will be the Kiwanian speaker for the day.

The above is a photograph of three generations of Sousas—John Philip Sousa, 1st, John Philip Sousa, 2d, and John Philip Sousa, 3d. These three will be at the Lake Placid Club Saturday, July 28.

The lasting popularity of Lieut. Com. John Philip Sousa, the famous bandmaster, is indicated by the fact that during his thirty-first annual tour, he will visit more than 200 cities in which he has appeared at least ten times during the third of a century which he has spent at the head of his own band.

*Amable Works 10/13/33*

### Appears Here Oct. 27.



JOHN PHILIP SOUSA.

Lieutenant Commander John Philip Sousa, who has led his famous band for almost a generation, continues to add new compositions of his own to the programs of his organization. Several new marches will be played when the band and the famous leader appear at the Candler Tabernacle on the afternoon and evening of Oct. 27. Sousa's tour this year will take him from the East to the Pacific coast. The tour last year was shortened considerably to allow the composer to work on new compositions, one of which is "Nobles of the Mystic Shrine," written especially for the Shriners' convention in Washington last summer.

Sousa's band this year consists of 100 musicians and soloists.

*Amable Works 10/13/33*

### NAVY AND MARINES WITH SOUSA AT MADISON SQUARE

Through the courtesy of Rear Admiral Charles P. Plunkett, commandant of the Third Naval District, 270 sailors and marines from the forces stationed in and near New York will participate in the "March Past," which will form the "musical picture" feature of the concert to be given in Madison Square Garden to-morrow night by Lieutenant Commander John Philip Sousa and his band. The concert is to be given under the auspices of the National Navy Club of New York, of which Franklin D. Roosevelt, former Assistant Secretary of the Navy, is president.

The Navy and Marine Corps detachments will consist of sixty sailors from the U. S. S. Pueblo, now in the Brooklyn Navy Yard, and sixty marines from the marine barracks in the Brooklyn Navy Yard, under command of Lieutenant Commander Lanners, and 150 members of the Naval Reserve Force, under Commander C. J. Anderson, United States Naval Reserve Force, assistant officer in charge of this force.



# U. S. Players Good as Any Says Sousa

"America has come into her own," says Lieutenant Commander John Philip Sousa, who will be in Cleveland next Saturday with his band.

"We do not need to go abroad for



JOHN PHILIP SOUSA.

At the Public Hall, Saturday, Oct. 20, musicians," says the conductor, "for we have as fine instrumentalists, singers and symphony orchestras in America today as there are anywhere, and these organizations are largely made up of Americans whose musical education was obtained in this country."

"Let me cite an instance of Americanism of our musicians. Last spring I took 83 men to Havana, Cuba, to give a series of concerts. I was obliged to obtain but three passports. Thirty years ago it is likely that I would have had to obtain 80 passports, for that many members of the organization would have been foreigners. It would not have been possible for me to engage an American band. Today the American musician stands in the front rank, and many of them are superior to those who come from abroad."

"My band is now made up of Americans, most of them natives, and all of the others are naturalized or on their way to naturalization. The 'others,' by the way, are four in number."

"This is but an instance of the trend of things. Our symphony orchestras are similarly increasing in their American makeup. The men have had the benefit of fine instruction, and they have proved themselves to be adaptable. One of the results of the war was the stimulation of art impulses. A higher intelligence is now manifest among men who are devoting their lives to music, and their musical education is augmented by education along other lines."

"We are developing musicians of the highest type, and I am overjoyed to be alive to see this Americanization of music. It emphasizes the greatness of this country, whose people are the salt of the earth."

## Plays Here With Sousa.



MISS RACHEL SENIOR.

There is small wonder that Miss Rachel Senior, violin soloist with Lieutenant Commander John Philip Sousa and his band, was attempting to play a violin at an age when most girls are quite contented with their dolls. She was born in a house of violins and the instrument which she will use in the engagement of Sousa's band, Oct. 27, in the Cadle Tabernacle, is the handiwork of her father, Charles Senior, of Mason City, Ia., who, all his life, has had violin making for a hobby.



LIEUT. JOHN PHILLIP SOUSA. Conductor of Sousa and his band who will play in Buffalo for a matinee and evening at the Elmwood Music Hall Friday, October 19th.



JOHN PHILIP SOUSA

### Reflects American Musical Taste

What is probably the most comprehensive history of American musical tastes and their changes from year to year is preserved in the programs of Lieut. Com. John Philip Sousa's Band. Sousa is on his thirty-first annual tour at the head of the organization which bears his name, and because his concerts take place in every section of America, Sousa, more than any other American musician, has opportunities to sense the real musical tastes of the American people.

Lieut. Com. Sousa and his famous band of nearly 100 musicians and soloists are to give a concert in Irem Temple on Tuesday evening. As Sousa always plays to capacity audiences, those desiring choice seats are advised to make early reservations. Reserve seat diagram is now on display at Landau's music store, 34 South Main street, where tickets may be purchased.

## Born In House of Violins



Miss Rachel Senior.

There is small wonder that Miss Rachel Senior, this year violin soloist with Lieut. Com. John Philip Sousa and his famous band, was attempting to play a violin at an age when most girls are quite contented with their dolls. For Miss Senior was born in a house of violins, and the beautifully-toned instrument which she uses when she appears with Sousa's Band, which might well be a rare old Stradavari, is the handiwork of her father, Charles Senior, of Mason City, Iowa, who all his life has had violin making for a hobby, and who during his long lifetime has found time to make in their entirety more than 100 of the instruments. Miss Senior has many personal friends in Youngstown.



Lieut. John Phillip Sousa, who with his famous band, will be at Elmwood Music Hall, October 19th.

### SOUSA BAND TO PLAY HERE

Sousa and his band, the world's most famous musical organization, will give two concerts today at City Hall, at 3 o'clock and at 8.15, when the March King and his 10 men will present two wonderful new programs, including two new marches by Sousa and a new humoresque and fantasia which Sousa has composed for this coast to coast tour. There are eight soloists with the band this season. Miss Rachel Senior, a young and talented violinist, whom Sousa discovered, will make her first appearance in this city. Among the other noted soloists are Miss Marjorie Moody the brilliant coloratura soprano; Miss Winifred Bambrick, the Canadian harpist, George Dolan, the King of cornetists, George J. Carey, the greatest xylophonist in the world, and P. Meredith Wilson, a noted flutist. At the matinee special reduced rates will be made to all school children. Seats will be on sale up to noon today at Steinert's, 517 Congress Street. After that, the box

### SOUSA'S CORNETIST, CONSUMMATE MASTER

When Lieut. Com. John Philip Sousa comes to Bangor on Sept. 19, on his 31st annual tour, he will have with him, among other notable soloists, John Dolan, considered by many critics and musicians, the best cornetist in the world. Mr. Dolan has all the qualities of an artist and, though the cornet is considered one of the most difficult of band instruments to master, he executes the most difficult selections with the greatest of ease, and his tones are a joy to his hearers. He is the consummate master of his chosen instrument—the solo and concert cornet.

Other soloists appearing with Sousa's band this year are Miss Marjorie Moody, soprano; Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist; Miss Rachel Senior, violinist; Meredith Willson, flute; William Kunkle, piccolo; John P. Schueler, trombone; Joseph de Wyphonum; William Bell



## SOUSA'S PROGRAMMES ARE SAID TO BE HISTORY OF TASTES IN MUSIC

What is probably the most comprehensive history of American musical tastes and their changes from year to year is preserved in the programmes of Lieutenant Commander John Philip Sousa's band. Sousa's is now on his thirty-first annual tour of the head of the organization which bears his name, and because his concerts take place in every section of America, Sousa, more than any other American musician has opportunities to sense the real musical tastes of the American people: His band will be heard at the Eastman Wednesday evening, August 1st. Seat sale opens July 27th.

"When I first began my tours, something less than a million persons heard my concerts each season," the great bandmaster said recently. "Now about three million persons hear my concerts each year. The period during which I have been before the public has been one of rapid expansion in every phase of our life, and that is true also of music, Wagner, for instance, was scarcely known to the American people, when my career began, and it may be of interest when I add that I played selections from 'Parsifal' ten years before the opera was given its first production at the Metropolitan Opera house in New York. And while I am in a reminiscent mood, I might add that I played the recently popular 'March of the Wooden Soldiers' just eighteen years ago."

"At the outset of my career, the scope of brass band music was extremely circumscribed. Something of the expansion which has taken place is indicated by the fact that my novelties this season will include band arrangements of two compositions by pianists. One is Percy Grainger's 'The Country Garden' and the other Ernest Schelling's 'The Victory Ball' which created a deep impression and much discussion when played last



JOHN PHILIP SOUSA.

year by the Philharmonic orchestra of New York and by the Chicago and New York Symphony orchestras. I think I was the first band conductor to play Grieg's 'Peer Gynt' suite, and the collection and weaving of material such as the grand opera choruses which this year form the basis of 'The Merrie Merrie Chorus' and the collection which last season took the form of a bouquet of best-loved tunes and this year a dance collection entitled 'On with the Dance,' also have become possible. And I may add that the march form has increased in popularity until I find that I must write at least two new march numbers each year, in order to keep pace with the public taste."

## SOUSA'S BAND COMING HERE

Famous Musical Organization  
At Alhambra  
December 14

Philip Sousa and his famous band will play at the Alhambra theatre December 14, it was announced today.

Sousa is now at New York where his band of 250 made a sensational hit last evening, according to this telegram received by Wally Carter manager of the Alhambra theatre. Manager, Alhambra Theatre, Ogden, Utah:

New York, Oct. 8.—Fourteen thousand people cheered Lieut. Com. John Philip Sousa and his band of two hundred fifty pieces here Monday night. Sousa's band was assisted by two guest bands representing Mecca Temple Nobles, Mystic Shrine, and Seventh Regiment, New York National Guard, participated. New Sousa marches, "Nobles of Mystic Shrine" and "Gallant Seventh," dedicated by those organizations. Three hundred United States sailors and marines presented Sousa with musical picture, "The March Past," spectacular portrayal of the spirit of great Sousa marches, "Pride of Yankee Navy" and "Semper Fidelis." Largest band and largest band audience in the history of New York.

HARRY ASKIN.

## Sousa and His Band Coming to Lewiston, Sept. 20



JOHN PHILIP SOUSA

Ask anyone in Lewiston what is the most popular and universally patronized musical organization that has ever visited this city and he will unhesitatingly answer: "Sousa's Band!"

That being the case, it is glad news that Sousa with his famous band is again coming to Lewiston this year. The date of his concert is Thursday evening, September 20, and the crowd will, as in years past, have to pack itself into Lewiston City Hall, as the new Lewiston Armory auditorium will not, by that time, be opened for public entertainments. The band will give a matinee in Augusta City Hall, Sept. 20, preceding the Lewiston concert.

Last year Lewiston was not included in the itinerary when Sousa came to Maine. His stay in this State was very brief; his whole itinerary, in fact, was much more abbreviated than that of the present season; however, a goodly number of his admirers went down to Portland to hear him and, some of them, returning, pronounced his concert there the best they had heard in years—the best since way back in those days when youth lent enchantment to all things and the coming of Sousa and his band was a wonderful event, surpassing their greatest expectations. Sousa has lost none of his magnetism; his band has gained immeasurably in the years he has led it. So Lewiston knows what to anticipate.

A Lewiston man, recalling the time when he first heard Sousa's

band, remarked that he was then a boy about the age his son now is, and that led to the question, "when did Sousa's Band first start anyway? This is the answer:

On September 26, 1892, in Plainfield, N. J., Lieut. Com. John Philip Sousa gave his first concert as the head of the band which bears his name. In New York, recently, it was recalled that the first number played by Sousa at this first concert was a sacred composition written by John Patrick Gilmore, who had died two days previously in St. Louis. The band stood thruout the playing of the composition in memory of Gilmore, the greatest bandmaster of his generation as is Sousa of his generation.

That Lieut. Com. John Philip Sousa's forthcoming annual tour, the thirty-first of his career, and his fourteenth transcontinental journey is in every sense a transcontinental tour, is indicated by a glance at the extremes of the Sousa itinerary. Sousa will reach his farthest point to the northeast in Bangor, Maine. He will be his farthest to the northwest at Portland, Ore., on New Year's Day, and his farthest point to the southwest at San Antonio, Texas. He will play his engagement farthest to the southeast at Miami, Florida. The tour this season begins early in July, and ends early in March. Based upon last season's attendance, his band will be heard during the tour by more than 2,500,000 persons, a greater number of people than the total number of patrons of the famous New York Hippodrome for a single season in the heyday of its existence.

## No Subsidy for Sousa's Band, Coming Next Week

Subsidies for musical organizations, is the main symphony orchestra and opera companies are characterized as a step in the wrong direction in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour at the head of his band. He is at the Shattuck next Monday. Instead of drilling into the minds of the people the fact that if they would have good music they must support it, the subsidies are making people careless, and a feeling is growing up that music will go on, some way, without their support.

Sousa's Band is the only unsubsidized-symphony orchestras of America, and even the Metropolitan and the Chicago Operas, are guaranteed against loss, or have patrons who make up each season the difference between operating expenses and gate receipts. Sousa goes over the country each season playing music which the people are eager to hear and for which they pay

a sum sufficient to enable Sousa to maintain his organization.

"The modern concert hall has brought music within the reach of the common people," says Sousa. "Great seating capacities make it possible to place admission price within the reach of even the most humble wage earners. The people of the country at large know that my organization must pay its own way, and they attend my concerts to the number of three million a year. It is my firm belief that the subsidies decrease the interest in music rather than increase it, because it removes the responsibility from the masses to a few individuals. I am unalterably opposed to musical subsidies except in the case of bands which are in a sense municipal. In the majority of our cities we have bands which play upon public occasions and which give concerts, free to the public. These organizations, of course, should be supported from the public funds, for they are as much a part of the municipal life as the fire department or the police."

ADV.

## Sousa Has Travel Record, Coming Hee with His Band



JOHN PHILIP SOUSA

John Philip Sousa, the march-king, can easily prove that he has done more professional traveling than any other celebrated musician in the history of the world; but even he gasped when he looked over the itinerary prepared for 1923-24 by his manager, Harry Askin. For the reason that the great bandmaster-composer felt that he would like a long rest—meaning, with him, an opportunity to work just as hard along other lines—Manager Askin booked a comparatively brief tour for last season. Although it was, theatrically, a poor

season, managers and musical societies throughout the United States and Canada, complained when they learned that they could not have Sousa and his band; so, it was the part of common sense to give them what they wanted, and to plan the new season along unusual lines.

That the tour will take Sousa across the continent means, of itself, nothing. What means a lot is the activity in performance the tour will involve.

Sousa and his band will appear at the Park theater Nov. 14, Matinee and night.



JOHN PHILIP SOUSA AND HIS GRAND-CHILDREN. SOUSA AND HIS BAND WILL BE IN BUFFALO OCTOBER 19th.



Grand

Center

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Center

## GRAND THEATER

TUESDAY, FEB. 26 Matinee at 3 o'clock  
Night at 8:30 o'clock

THE WORLD'S GREATEST  
MUSICAL  
ORGANIZATION  
31<sup>ST</sup> ANNUAL TOUR

**SOUSA  
AND HIS  
BAND**



JOHN  
PHILIP  
SOUSA  
conductor  
Lieut. Commander

SEATS ON SALE TOMORROW

Prices 50c, \$1.00, \$1.50, \$2.00—Plus war tax.

## GRAND THEATER

TUESDAY, FEB. 26  
MATINEE 3 O'CLOCK—NIGHT 8:30

**SOUSA AND HIS BAND**  
Lt. Commander JOHN PHILIP SOUSA, Conductor.

Brand new programs, eight new soloists, two new  
Sousa marches, two new Sousa Humoresques.

LOOK AT THE PRICES—50c, \$1.00, \$1.50, \$2.00—Plus Tax.

SEATS ON SALE AT BOX OFFICE NOW

## GRAND THEATER

TUESDAY, FEB. 26 Matinee at 3 o'clock  
Night at 8:30 o'clock

More than a quarter of a century ago, John Philip Sousa assembled  
a band of the best musicians obtainable, and in all of these years  
without assistance from individuals or communities, depending entirely  
upon the popularity of his organization and its music for his financial  
success, he has presented programs appealing to all classes of people.



AN ORGANIZATION OF 100 MEN

**SOUSA  
AND HIS  
BAND**

Lieutenant Commander JOHN PHILIP SOUSA, Conductor  
31<sup>ST</sup> ANNUAL TOUR

**1<sup>ST</sup> TRANS-CONTINENTAL TOUR**  
THE ATLANTIC TO THE PACIFIC

HEAR SOUSA'S NEW MARCHES AND ALL  
HIS POPULAR COMPOSITIONS  
OVER 3,000 PEOPLE CROWDED IN THE GRAND  
TWO YEARS AGO TO SEE SOUSA—WHY?

### TWO BRAND NEW SOUSA PROGRAMMES

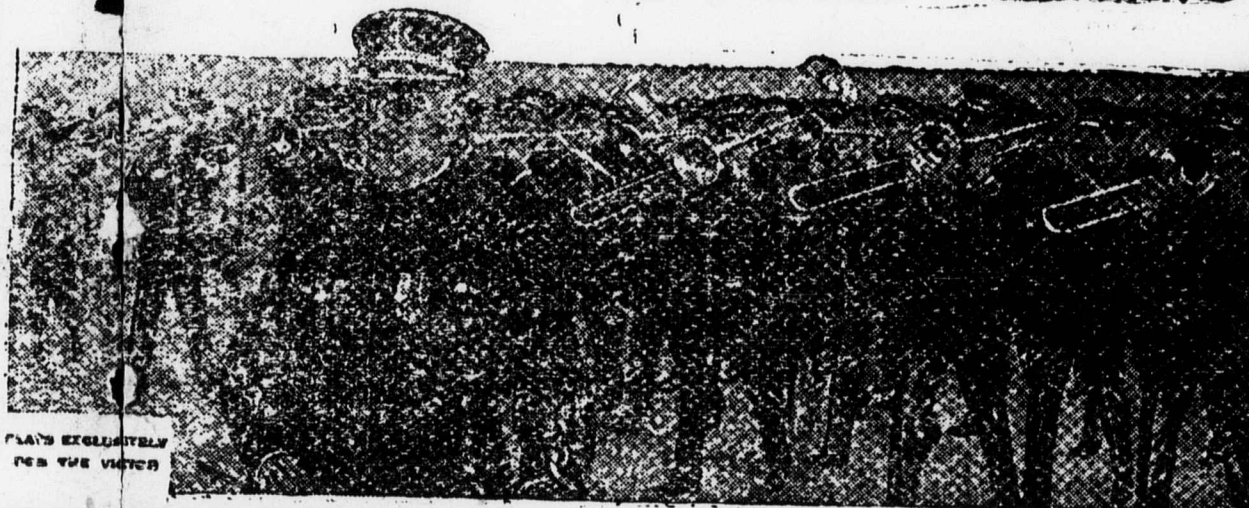
Including "ON WITH THE DANCE"

"The Merrie Merrie Chorus," Ernest Schelling's "THE VICTORY BALL,"  
the sensational hit of the leading orchestras this season; two new Sousa Marches,  
"THE DAUNTLESS BATTALION," and "NOBLES OF THE  
MYSTIC SHRINE," a New Sousa Humoresque entitled "MR.  
GALLAGHER! MR. SHEANI!" and the ever popular Sousa Marches as  
played by the world's most famous band.

HEAR DIXIE PLAYED THE SOUSA WAY  
SEATS NOW ON SALE AT BOX OFFICE.  
Prices 50c, \$1.00, \$1.50, \$2.00—Plus War Tax.

## COMING TO MACON

THE WORLD'S GREATEST  
MUSICAL ORGANIZATION **SOUSA AND HIS BAND**



PLAYS EXCLUSIVELY  
FOR THE VICTORY

## Grand Theater---FEB. 26th

Tuesday Matinee 3 o'Clock—Tuesday Night 8:30 o'Clock

**SOUSA  
AND HIS  
BAND**  
(JOHN PHILIP SOUSA Conductor)  
Lieut. Commander

### TWO NEW SOUSA PROGRAMMES

Including "On With the Dance," "The Merrie, Merrie Chorus,"  
Ernest Schelling's "The Victory Ball," the sensational hit of the lead-  
ing orchestras this season; two new Sousa Marches "The Dauntless  
Battalion," and "Nobles of the Mystic Shrine," two new Sousa  
Humoresques entitled, "Mr. Gallagher! Mr. Sheani!" and "Look for the  
Silver Lining" from "Sally," and the ever popular Sousa Marches as  
played by the world's famous band.

### SOUSA'S NEW SOLOISTS

1. Miss Nora Fauchald .....Soprano
2. Miss Winifred Bambrick .....Harp
3. Miss Rachel Senior .....Violinist
4. Mr. Paul O. Gerhardt .....Oboe
1. Mr. John Dolan .....Cornet
2. Mr. Geo. J. Carey .....Xylophone
3. Mr. Wm. J. Call .....Sousaphone
4. Meredith Wilson .....Flute

PRICES—\$2.00, \$1.50, \$1.00, 50c—Plus Tax

SEATS ON SALE SATURDAY, FEB. 23, AT BOX OFFICE  
MAIL ORDERS NOW

**SOUSA  
AND HIS  
BAND**

Lieut. Commander JOHN PHILIP SOUSA, CONDUCTOR  
A NATIONAL INSTITUTION

Over  
3,000

Men, Women and Children  
Crowded into the

**GRAND THEATER**

2 Years Ago to Hear Sousa in one  
Concert. This is the house record  
AT THE GRAND

Get Your Tickets Early

## GRAND THEATER

TUESDAY, FEBRUARY 26  
Matinee 3:00—Night, 8:30

### TWO BRAND NEW SOUSA PROGRAMMES

Including "ON WITH THE DANCE"

"The Merrie Merrie Chorus," Ernest Schelling's "THE VICTORY BALL,"  
the sensational hit of the leading orchestras this season; two new Sousa Marches,  
"THE DAUNTLESS BATTALION," and "NOBLES OF THE  
MYSTIC SHRINE," a New Sousa Humoresque entitled "MR.  
GALLAGHER! MR. SHEANI!" and the ever popular Sousa Marches as  
played by the world's most famous band.



**SOUSA  
AND HIS  
BAND**  
Lieut. Commander JOHN PHILIP SOUSA, CONDUCTOR  
A NATIONAL INSTITUTION

PRICES—Sousa Same Prices—50c to \$2.00—Plus Tax

SEATS ON SALE SATURDAY, FEB. 23, AT BOX OFFICE.

MAIL ORDERS FILLED NOW



**SOUSA  
STUNTS**

Some of the Novelties Great  
Bandmaster will bring here

Here are some of the stunts  
that the Sousa Band of 100  
pieces, led by its famous direc-  
tor, will give in the Grand  
Theater, Tuesday, Feb. 26.

"Mr. Gallagher and Mr. Shean,"  
with 50 Mr. Gallaghers and  
50 Mr. Sheans.

The echo of the Gallagher's  
and Shean's will persist in a  
series of instrumental duets  
while the band plays "Three  
o'Clock in the Morning."

A Saxophone Octet  
Saxophones playing with  
xylophones.

"Yes, We Have No Bananas,"  
As only Sousa's brasses and  
winds can play it, with  
some startling innovations.

"The Victory Ball,"

A remarkable playing of  
Schelling's weird composi-  
tion, which has held some  
Sousa audiences rapt.

"On With the Dance"

A medley of famous dance  
songs of the Nineteen Hun-  
dred Nineteen Tens and  
Twenties, which will bring  
back memories and moon-  
light thrillingly.

A New Sousa Humoresque,  
"Look for the Silver Lining,"  
from the great musical  
comedy success, "Sally."

A Solo By George Carey  
on the largest Xylophone in  
the world.

Solos by Rachael Senior,  
Violinist, and  
Miss Fauchald, Soprano,  
Sousa's Band playing  
"The Stars and Stripes  
Forever"

The list of features would fill  
a book. San Francisco was car-  
ried off its feet a few weeks  
ago by "The Blue Danube," as  
Sousa plays it, according to the  
critics, while the "March of the  
Wooden Soldiers" proved a sen-  
sation.



## SOUSA TELLS ABOUT EDISON



JOHN PHILIP SOUSA AND THOMAS A. EDISON.

**I** NTERESTING sidelights on the musical nature of Thomas A. Edison, a side probably little known to the American people, were revealed recently to Lieutenant-Commander John Philip Sousa, the famous bandmaster, who will be heard in Indianapolis, October 27, at Cadle tabernacle. Sousa was invited by Edison to come to his laboratories at Orange, N. J., for a conference over some plans which Edison had drawn up for industrial music—the organization of musical units—among the employees of his various enterprises. He was invited because of his extraordinary experiences in musical organization in the training of several thousand bluejackets at the Great Lakes naval training station, during the word war.

"Mr. Edison, of course, does not pretend to understand the technique of music," said Sousa, "and his viewpoint, therefore, might be that of any other individual who has no particular technical training, but rather a natural appreciation of musical values. He rather shocked me by the statement that of all the waltzes he had heard during his career, only four were of particular significance to him."

### Best Selling Song.

"He also surprised me by the statement that of all the records made by

## Business Side of Sousa

So great has been the fame of Lieut. Com. John Philip Sousa as a bandmaster and composer of the nation's marches that it is not generally known to the American public that Sousa's Band is the only self-supporting musical organization of its kind in America, and that the great opera companies, and the symphony orchestras of the great cities are all subsidized or guaranteed against financial loss for limited seasons, while Sousa goes up and down the land playing 300 or more engagements a season to receipts which pay the salaries of more than 100 musicians and soloists as well as the tremendous items of transportation, baggage transfer, theater rental and printing that go with the exploitation of a musical or theatrical organization.

his company, the best-selling song was a rather old-fashioned melody entitled "Take Me Home Again Kathleen." As is generally known, Edison is rather deaf, and it struck me as a coincidence that the old song is also the favorite of another genius, who also is deaf, Walt Mason, the prose poet, whose prose jingles appear every day in several hundred American newspapers. Like all persons who have been deprived of a part of their hearing, Mr. Edison has been recompensed with a remarkable sense of rhythm, and I think that his real appreciation lies in his sense of rhythm rather than in his melodic sense.

"Naturally, our talk turned to present-day musical tendencies, and that means to a discussion of jazz music, which every one knows is noise with rhythm, if not melody. He remarked that he had in his laboratory a device by which it was possible to play a record backward, and, smilingly, he remarked: 'Jazz doesn't sound so bad that way.' I earnestly urged him to get his device on the market at once, and suggested that it be done on a Henry Ford scale of production."

### Musical Nature "Unorthodox."

"I asked Mr. Edison what sort of music he would write if he ever decided to compose, and he promptly responded that he would write melody. This was another surprise because with his sense of rhythm, it seemed natural that he would write rhythmic music. Then he added that if he composed he would write music that would be entirely independent of the E string. Since more love—sensuous as well as holy, it must be admitted—has been told in the E strings than has been written in all the books in the world, I confess myself unable to classify Mr. Edison's musical nature in any way but under the general head of 'unorthodox.'"

"Whatever the nature of Mr. Edison's musical theories, it must not be forgotten that Edison, through the invention of the talking machine, has done more to promote good taste in music than any other agency in the world. I have found this particularly emphasized in my own work. Wherever I go with my band, I find that the phonograph has created a lively sense of musical appreciation. People in isolated communities who have never heard a grand opera company or a symphony orchestra in their lives, through talking machines and talking machine records, have been able to familiarize themselves with good music. One of my aims of thirty years as a conductor has been to present good music, and I am frank to admit that I am finding appreciation in a greater degree because people over the country have familiarized themselves with good music. As a case in point, one of my numbers this season, 'The Merrie Merrie Chorus,' is a collection of choruses from well-known operatic works. Had Mr. Edison not invented the phonograph I doubt if I could have safely considered such a number for something more than 300 American cities and towns during my tour."



"A ROYAL FAMILY," pictured on an outing at Huntingdon Valley Country Club near Philadelphia. From left to right: Meredith Willson, the prince of flautists; John Philip Sousa, the famous march king, and Bird Millman, popular queen of

*Sousa's Here Saturday.*  
John Philip Sousa, on his thirty-first tour of the United States and neighboring domains, comes to Public hall this week for two performances, Saturday afternoon and evening. He brings with him eighty-eight men. This constitutes, needless to say, a sizable band. It is the largest, in fact, which Mr. Sousa has ever taken with him on his travels. Considerably larger, we imagine, than

any other bandmaster has ever presented to the American public. But it is not in its bigness that the real virtues of the band consist. It is a band of high excellence; probably, or indeed, undoubted, the most remarkable assembly brought together, leaving our leading symphony orchestras out of the question. And so far as that is concerned, Mr. Sousa's players are quite of symphonic caliber. He makes his clarinets—there are no less than twenty-nine of them—do stunts that would keep a well skilled violinist busy.

Last season, Clevelanders will remember, Mr. Sousa and his band opened our spacious and expensive municipal auditorium, now more briefly known as Public hall. What they probably

do not remember, if they ever knew it, but what the famous band leader is not likely to forget, is that the receipts, for matinee and evening were the largest in the long history of the Sousa band. It must have been rare refreshment, after the arduous labors of the day, to nearly \$18,000 had flowed thither. A generous stream, in truth. Representing well deserved success. For the performance of Mr. Sousa and his musicians is a model of what band playing should be, but never is, except when they visit us. What the figures will be this time we will not attempt to prophecy; but that there will be immense audiences in Public hall next Saturday is beyond question.

Rachel Senior Senior, violinist, a pupil of Franz Kneisel and Leopold Auer, will be the soloist.



LIEUT.-COMMANDER JOHN PHILIP SOUSA

Sousa will appear at the Cataract theater on Thursday afternoon and evening, October 18th, with his famous band.

## Sousa's New March Celebrates

### "The Nobles of the Mystic Shrine"

Because musical activities of most directors are confined to one city or at the most to a handful, announcement of their plans for the season at best interest only a small territory adjacent to their home cities. This is not true, however, with Lieut. John Philip Sousa, who gives band concerts at the Armory here on Saturday afternoon and evening, November 3, as he visits every section of America with his famous organization every year, and has all America for an audience. Hence, keen interest usually awaits the announcement of the novelties and new compositions which will feature the programs of his thirty-first annual concert tour, which brings him and his celebrated organization here next month.

For his present tour Sousa has arranged a greater number of novelties than has been his custom for a number of years past. It goes without saying that there is a new Sousa march which typifies the spirit of the veteran composer-bandmaster. The latest product of the "March King" is "The Nobles of the Mystic Shrine," dedicated to the members of that order throughout America. The initial playing of this new march was by a massed band of 6,000 Shriners, under Sousa's direction, at the American League ball park in Washington in June, during the Shriners' national meeting. For good measure, Sousa announces another new march, "The Dauntless Battalion," dedicated to the Pennsylvania Military College.

Works of two of America's greatest pianists are among the interesting novelties which Sousa will present this season. The first is Ernest Schelling's "A Victory Ball," played last season by three great organizations, the Philadelphia Orchestra, the Philharmonic of New York, and the Chi-



MISS WINIFREDE BAMBRICK, Harpist with Sousa.

cago Symphony Orchestra. The other work by a pianist-composer is Percy Grainger's "A Country Garden."

Of much interest here is the fact that among the Sousa soloists this year Miss Winifrede Bambrick, nationally-known harpist, is again prominent. Miss Bambrick has been with Sousa on the occasion of his last two concert engagements in Louisville.

## 250 PERFORMERS WITH SOUSA AS THE LEADER

Navy and Marine Corps detachments marched in a "musical picture" to Sousa quicksteps, that set an audiences feet keeping time in the big Madison Square Garden, New York, last evening. The National Navy Club's benefit had enlisted not only 250 sailors and others from United States forces stationed near New York, but also some 250 massed bandsmen from Sousa's Band and those of the Seventh Regiment and Mecca Temple. It was in honor of these last two that Lieut. Commander Sousa led his latest

marches, "The Gallant Seventh," and "Nobles of the Mystic Shrine."

### Repeats Newburgh Program.

The remainder of the program was the same as that given by Sousa in the Academy of Music here last Monday, with the addition of Rubinstein's "Kammenoi Ostrow," Strauss's "Blue Danube," a Chopin waltz by George Carey, xylophone, and Meyerbeer's "Torch Dance." Distinguished officers of the navy and marines were among the guests.



JOHN PHILIP SOUSA



## March King Coming



LIEUT. COM. JOHN PHILIP SOUSA, conductor and composer, comes to Elmwood Music hall next Friday.

## SOUSA HAS TALENTED SOLOISTS WITH BAND

On next Friday, October 19, Lieut. John Philip Sousa and his famous band will come to Buffalo for two concerts at Elmwood Music hall, the matinee at 3:30 p. m., and the evening concert at 8:30 p. m. Special reduced rates have been made for school children, and the afternoon concert scheduled at 3:30 in order to give them an opportunity to get to the hall.

On this, his thirty-first annual tour, Lieut. Sousa carries with his company of well-known soloists, all of whom are proving very popular in every city and town in which the band has played since going on the road. They include Miss Nora Fauchald, soprano, Miss Winifred Bambrick, harp, Miss Rachel Senior, violinist, John Dolan, cornet, George J. Carey, xylophone, William J. Kunkel, piccolo, Anthony Maly, coranglais, Paul Gebhardt, oboe, S. C. Thompson, bassoon, Joseph DeLuca, euphonium, J. U. Schueler, trombone, William J. Bell, sousaphone, Gus Helmecke, cymbals and bass drum, the organization complete numbers nearly 100.

Two brand new programs will be presented, one in the afternoon and the other in the evening, and encores will be selected from the following numbers: "Semper Fidelis," "Blue Danube," "King Cotton," "High School Cadets," "The Glory of the Yankee Navy," "Mr. Gallagher and Mr. Shean," "Comrades of the Legion," "U. S. Field Artillery," "The Stars and Stripes Forever," (considered the greatest march ever written), "Humoresque" on the "Silver Lining," from "Sally," "March of the Wooden Soldiers," "Rameses," "El Capitan," "Washington Post," "The Gallant Seventh," "The Fairest of the Fair." Seats will be on sale at Denton, Cottie & Daniels, beginning next Tuesday, October 16.

## Like a Sousa on Wheels.

Who said there was nothing new under the sun? Ever see a band leading a parade with the conductor wielding his baton on a runabout? That's what Dr. A. Howard Thomas did yesterday in the march of the members of Mecca Temple to their cornerstone laying.

Dr. Thomas is a resident of the City of Brotherly Love whose hobby is music in general and conducting the band of Lulu Temple of Philadelphia in particular.

Incidentally the doctor is also past master of University Lodge, F. and A. M., Philadelphia, Pa.; past high priest of University Chapter, Royal Arch Masons, Philadelphia, Pa.; past commander of Philadelphia Commandery, Knights Templar, Philadelphia, Pa.; past grand commander of Grand Commandery, Knights Templar, State of Pennsylvania; present grand recorder of Grand Commandery, Knights Templar, State of Pennsylvania, and honorary member of the Supreme Council, 33d degree, for the Northern Masonic Jurisdiction, United States of America, Scottish Rite.

Of course, every temple in North America has the finest band in Shrinedom—if you ask its members—but ask who has the second best, and they'll say Lulu. The doctor and his band have been at every session of the Imperial Council of the Ancient Arabic Order of the Nobles of the Mystic Shrine "till the memory of man runneth not to the contrary."

Dr. Thomas rides his hobby just as hard as ever, and his ardor is unabated, but his pedal extremities are not as spry as they used to be—and the band will brook no other leader—hence the runabout and the rendering of an ancient tradition about these being no other thing.

## SOUSA WILL BE SIMMONS' GUEST

March King Accepts Invitation to Visit Simmons Company Here.

## ON WAY TO MILWAUKEE

John Philip Sousa, leader of the justly famous Sousa band, the composer of "The Stars and Stripes Forever," and scores of other great marches and known the world over as "the March King," is coming to Kenosha on the afternoon of November 17th to be the guest of the Simmons company officials and the Simmons band here. He will be en route to Milwaukee where on that evening he will open a two-night engagement with his band.

Mr. Sousa's advance agent was in Kenosha on Thursday and accepted for the March King the invitation extended by the Simmons company. The visit is the result of friendship which has long existed between Bandmaster Sousa and Bandmaster George Green, the latter of the Simmons band of Kenosha, and of most happy relations with the Simmons company in presenting the Sousa band here on two previous occasions.

### Will Fete March King.

Mr. Sousa is to have just the kind of entertainment that he desired when he comes to Kenosha on November 17th. He asked that he be taken through the plant of the Simmons company, where the all steel furniture is made, inasmuch as he has heard so much of that product. Following the personally conducted tour through the plant he will be the guest at a band concert given by the Simmons band, at which several of Mr. Sousa's most famous marches will be played.

Several years ago, at two different times, the Simmons organization brought the Sousa band to Kenosha and at both times it played to packed houses. It was impossible to arrange a date for the band to appear here this year, but Mr. Sousa was delighted that he would have an opportunity to accept the invitation extended to him by the Simmons officials to halt here en route.

### Will Play "Ship O' Dreams."

Kenosha will be very much interested in the concerts which the Sousa band will present in Milwaukee this year. One of the numbers on the program will be "Ship O' Dreams," the wonderful melody composed by Fred Clitheroe of Kenosha last year and used first in the 1922 production of "The Fireflies," the thsopian organization among the Simmons employees.

It will be sung by Miss Nora Fauchald, the soprano soloist, now touring with the Sousa band. The acceptance of the song as one of the numbers on a Sousa program is one of the highest honors that a contemporary composer could desire.

## TO GLORIFY CHORUS.

The chorus is glorified by Lieut. Com. John Philip Sousa who comes to Memorial hall with his band for two concerts, Nov. 12, in one of the novelty arrangements which he has made for his thirty-first annual tour at the head of the band which bears his name. "The Merrie, Merrie Chorus," a collection of choruses from grand operas and light operas, has been put together into a Sousa melody, and Mr. Sousa expects that the number will glorify the chorus over the country quite as much as a certain New York theatrical producer has glorified the American girl.

"Some of the best writing in all musical history has gone into the choruses of the opera and the grand operas," says Sousa. "This year, I am going to attempt to bring the choruses some of the recognition which they deserve. The choruses have been neglected for various reasons. The chief is that our operas are principally organizations for the exploitation of stars. That means that the arias, the duets, the trios and the quartets are best remembered, and because operatic records are largely sold upon the reputation of the soloist, rather than upon the merits of the composition, the choruses have not received their due there."

"To my mind, some of the most inspiring music in the world is contained in the Kermesse Scene from 'Faust,' the Pilgrims' chorus from 'Tannhauser,' the Anvil chorus from 'Trovatore' and the Elopement chorus from 'Pinafore.' The band is essentially an organization of soloists formed into a chorus organization, and it is my hope that my band, singing the great choruses up and down the land for a season, will bring a greater degree of popularity to this form of music."

## NO INSPIRATION LIKE TENDERLOIN STEAK, SAYS SOUSA

German Fried Potatoes and Good Bread and Butter Also Necessary, He Asserts.

What is the inspiration for many of the suites and arrangements, for which Lieut. Com. John Philip Sousa, the famous bandmaster, would have won a place in American musical history, had he never written a single march?

"A good tenderloin steak, German fried potatoes and plenty of bread and butter," answers the March-King, who appears at the Cataract theatre Thursday, matinee and night, with his band.

"It is probable that the majority of people believe that all music is written under the inspiration of love, of storms, or under the spell of nature," says the March-King, "but I imagine that more writers than myself have found inspiration in the comfort of a satisfying meal."

I remember that one of my best marches, from the standpoint of lasting popularity, was written with the best tenderloin I ever have tasted for an inspiration. The march was 'The Diplomat' and the city was Mitchell, S. D., and mentally, at least, I dedicated the march to the unseen cook who prepared that tenderloin.

"I have written the majority of my marches upon the urge of a sudden inspiration, but each season when I go on tour, I carry with me a notebook which contains memoranda for suites, arrangements and transcriptions. I always have my dinner immediately following the afternoon concert, and then sit down in my hotel room for a rest of an hour or more before my evening appearance. There in the comfort of a good dinner and the companionship of a good cigar, I have accomplished some of the work with which I have been most satisfied. Of course, it must be understood that suites, arrangements and transcriptions are largely the result of study and development of known themes, but to this extent I have inspiration in good food. Musical and literary lore is filled with stories of writers who toiled over masterpieces in comfortless garrets while hunger gnawed. I like to think that their work would have been much greater could it have been performed among the ordinary comforts of life."

## Record-breaking Events Have Been Numerous In Life

Lieut. Commander John Philip Sousa, noted bandmaster who will appear in Canton with his organization for afternoon and evening concerts in the Auditorium on November 13 under the local management of Ralph D. Smith, has participated in so many record breaking events during his long career as the head of his band that he says he has forgotten a large share of the superlative events of his life. However, Lieut. Sousa recently chronicled some of the outstanding things of his experiences as a bandmaster. The following are some of them:

Sousa's greatest audience consisted of 70,000 people, and was assembled at the American League baseball park in New York, in April, 1923. Sousa was invited to conduct the band for the flag raising which officially opened the huge stadium to the public.

The greatest band ever directed by Sousa consisted of 6232 pieces. It was composed of the massed bands of Shriners from all sections of America, assembled in Washington for the national convention of the Order, in June, 1923. The first selection played by the huge band was the new Sousa march "Nobles of the Mystic Shrine."

The greatest day's business ever done by Sousa and his band, was in Cleveland, O., Sept. 30, 1922. The receipts amounted to \$17,778 and it is claimed set a world's record for a single day for any musical organization.

The most successful of all Sousa compositions, judging by sales, is his march "Stars and Stripes Forever." To date, more than 2,000,000 copies of the music, and more than 5,000,000 copies of the talking machine records and piano rolls have been sold. It is said to be the largest-selling composition of any description in the world.

Sousa says his biggest thrill came the first time he led the United States Marine Band in one of his own compositions, and his second biggest thrill when he marched down Fifth Avenue in New York at the head of his Great Lakes Naval Training Band of 1800 pieces during one of the Liberty Loan campaigns.

## SOUSA'S BAND TO PLAY HERE

Famous Director to Appear at Memorial Hall on Evening of Oct. 26.

Sousa's band will give a concert in Memorial hall Friday evening at 8 o'clock, Oct. 26.

The seat sale is now on and tickets can be obtained at Soward's music store. Mail orders will be promptly taken care of.

Since military music is almost invariably written in march time, and since Sousa has written so many fine marches that he is known all over the world as "The March King," it is easy for the imagination to form a reason—two reasons—for Sousa's having arranged for band and included on his programs, this year, Ernest Schelling's "The Victory Ball," originally a piano number.

Schelling is Paderewski's potentially best pupil, and has been heard in piano recital with a great deal of interest and pleasure, for several years; and, as a composer in the modern style, he ranks among the first in the country. New York papers have given The Victory Ball words of highest praise, especially when played by the Philadelphia, the New York Philharmonic, and the Chicago Symphony orchestra, during the past season.

So it is not difficult to imagine why Sousa, the man who wrote The Stars and Stripes Forever, El Capitan, and a host of other military marches, should favor a piece called The Victory Ball. And then, too, one might wonder if the fact that Schelling (a major in the United States army during the late war) was recently decorated with the Distinguished Service Medal, might not have influenced Sousa, himself a naval officer, in the selection of the piece.

There is only one Sousa's band and it will be in Buffalo intact on Friday, October 19th, with its genial conductor, Lieutenant John Philip Sousa and its large number of noted soloists. A matinee will be given at 3:30 o'clock in order to afford school children an opportunity to hear this splendid organization and an evening concert will be given at 8:30 o'clock. This season Lieutenant Sousa is making his 31st annual tour and his fourteenth transcontinental tour since he gave his first concert as head of the band which now bears his name in Plainfield, N. J., on September 26, 1892. There were 14,000 people in the audience which heard this organization play in New York City last Sunday, his band being combined with the Mecca Temple Nobles Mystic Shrine band and the Seventh Regiment, New York National Guard band. They played the two new Sousa marches, Nobles of the Mystic Shrine and Gallant Seventh, dedicated to these organizations, during the concert. Among the soloists who will accompany the band to this city are Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harp; Paul O. Gebhardt, oboe; Anthony Maly, coranglais; S. C. Thompson, bassoon; G. Helmecke, cymbals and drum; Joseph DeLuca, euphonium; J. P. Schueler, trombone and William J. Bell, sousaphone. Two brand new programmes will be given which read:

### MATINEE.

Miss Nora Fauchald, soprano. Miss Winifred Bambrick, harp; John Dolan, cornet; Meredith Willson, flute. A Bouquet of Beloved Inspirations Entwined by Sousa. Cornet solo—The Centennial. Bellstedt Suite—Leaves from My Notebook. Sousa. a—The Genial Hostess. b—The Camp-Fire Girls. c—The Lively Flapper. Vocal solo—Aria from Romeo et Juliette. Gounod. Miss Nora Fauchald. The Portrait of a Lady (Kamennoi-Ostrow). Rubinstein. Fantasia—The Merrie, Merrie Chorus. Compiled by Sousa. a—Flute solo—Valse. Godard. Meredith Willson. b—March—The Dauntless Battalion (new). Sousa. Harp solo—Fantasia. Oberon. Miss Winifred Bambrick. Tunes—When the Minstrels Come to Town. Bowron. EVENING.

Miss Nora Fauchald, soprano; Miss Rachel Senior, violin; John Dolan, cornet. George Carey, xylophone. Rhapsody—The Indian. Orem. Concert solo—Cleopatra. Demrac. John Dolan. Portraits—At the King's Court. Sousa. a—Her Ladyship, the Countess. b—Her Grace, the Duchess. c—Her Majesty, the Queen. Soprano solo—The Lark Now Leaves His Wat'ry Nest. Parker. Miss Nora Fauchald. Fantasy—The Victory Ball. Schelling. Caprice—On with the Dance. Sousa. Being a medley of famous tunes. a—Xylophone solo—Nocturne and Waltz. Chopin. George Carey. b—March—Nobles of the Mystic Shrine. Sousa. Violin solo—Faust. Sarasate. Miss Rachel Senior. Folk Tune—Country Gardens. Granger. Encores will be selected from the following compositions and arrangements of John Philip Sousa: Semper Fidelis, Blue Danube, King Cotton, High School Cadets, The Glory of the Yankee Navy, Mr. Gallagher and Mr. Shean, Comrades of the Legion, U. S. Field Artillery, The Stars and Stripes Forever, Humoresque of The Silver Lining from Sally, March of the Wooden Soldiers, Rameses, El Capitan, Washington Post, The Gallant Seventh, The Fairest of the Fair.

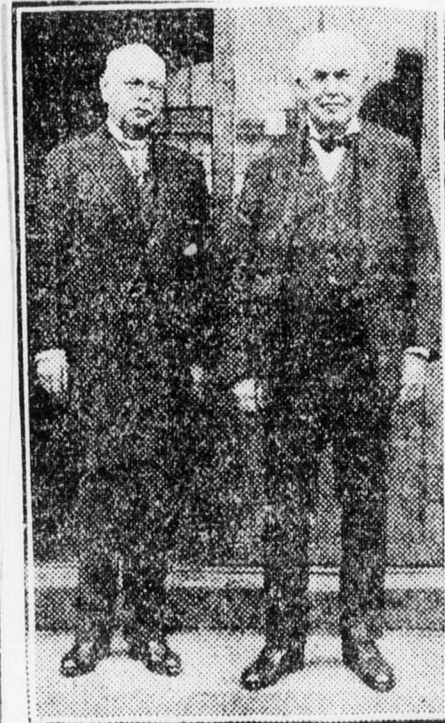
## SOUSA'S BAND OPENS CONCERT SEASON TODAY



JOHN PHILIP SOUSA

The concert season opens today at Syria Mosque with Sousa and his band giving afternoon and evening concerts. Sousa's new marches are in the programs. The director-composer's hits will be rendered as encores numbers. Among these are "Semper Fidelis," "Blue Danube," "Stars and Stripes Forever," "High School Cadets," "King Cotton," "The Glory of the Yankee Navy," "Mr. Gallagher and Mr. Shean," "The Fairest of the Fair," humoresque of "The Silver Lining" for "Sally," "Washington Post" and others.

## LLOYD GEORGE MEAD



JOHN PHILIP SOUSA, THE BANDMASTER, AND THOMAS A. EDISON. The picture was taken at Mr. Edison's laboratories at Orange, N. J. Sousa and his band are in Pittsburgh today.

New York has grown accustomed to the guest conductor at the symphony concerts of the past several seasons, but it will meet the guest brass band for the first time to-night at Madison Square Garden, Manhattan, when Lieut. Com. John Philip Sousa gives his annual New York concert under the auspices of the National Navy Club. Upon that occasion, Sousa will conduct a band of 250 pieces, composed of 103 members of his regular organization and 156 former Sousa bandmen, who now live in New York. Two guest bands will participate in the concert, to play, with Sousa's Band, marches which he has dedicated to their organizations. The first of these will be the band from Mecca Temple, Nobles of the Mystic Shrine, which will attend as the representative of the 10,000 members of Mecca Temple to play for the first time in New York the new Sousa March, "Nobles of the Mystic Shrine." This march was given its first public presentation in Washington, in June, when Sousa led a massed band of 6,000 pieces, during the national Shrine convention. The other guest band will be the Seventh Regiment Band, New York National Guard, under the direction of Lieut. F. W. Sutherland, which will play with the Sousa organization, "The Gallant Seventh," dedicated to the famous New York regiment.



SILLY BALLADS  
EVIDENCE U. S.  
IS YOUNG

Sousa Finds Cheerfulness in  
Senseless Songs; the Banana  
"Classic" Up Again As Ex-  
hibit A

WHILE the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months; Lieutenant Commander John Philip Sousa, who is on his thirty-first annual tour with his band, had found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young. He says:

"Yes, We Have No Bananas," of course, is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have. It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to 'view with alarm.' We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion. It may not be generally recalled, but one silly song, on a par with 'Yes, We Have No Bananas,' is preserved in the records of the nation. That was 'Shoo Fly, Don't Bother Me.' In the course of an attack upon him by critics, Gen. Benjamin Butler, then in Congress, replied with the title of the silly song of that day. His remarks, of course, are preserved for posterity in the Congressional Record.

"There is one thing, however, for which I am deeply thankful. That is that 'Yes, We Have No Bananas' was not written during the World War. Some way, I find it difficult to picture our boys marching off to war to its inspiring strains. Yet 'Yes, We Have No Bananas,' five or six years sooner, might have been the war song of a nation."

MUSIC AMONG SAVAGES

There are savages who have no dwellings and who wear no clothes, but none so low as to have no "music," declares Henry T. Finck in the New York Post.

The lowest of savages, such as the aboriginal Australians, sing, or rather howl, their joy, grief, anger or hunger, adding to the futuristic din by clapping their hands or hitting a shield with a stick. Music was used in war, chiefly to scare the enemy into a panic. So horrible is the sound of such music, both in itself and by its bloody associations, that to this day the Spanish settlers in some parts of South America cannot hear the awful trumpets of the Indians without being frightened.

It is significant that Homer represents the Trojans as going to battle with howling war cries, while the civilized Greeks are silent.

Explorer Grey writes that in aboriginal Australia four or five old women can with their singing stir up the men to commit any bloody deed; and Wallaschek justly says of primitive music that instead of softening manners, it too often, on the contrary, "inspired the savages with a desire for fighting, it aroused their anger, excited their fanaticism, and by accompanying their war dances, also in time of peace, it aroused their lust for war."

14,000 HEAR SOUSA'S BAND.

Leader Dedicates Marches to Shrines and Seventh Regiment.

New York, Oct. 8.—Fourteen thousand persons cheered Lieutenant Commander John Philip Sousa and his band of 250 pieces here Sunday night. Sousa's band, assisted by two guest bands representing Mecca temple, Nobles of the Mystic Shrine and Seventh Regiment, New York National Guard, participated.

New Sousa matches, "Nobles of the Mystic Shrine" and "Gallant Seventh," dedicated to those organizations, were played. Three hundred sailors and marines presented Sousa with a musical picture, "The March Past," a spectacular portrayal of the spirit of Sousa's marches, "Pride of Yankee Navy" and "Semper Fidelis."

Sousa's Band Coming to  
Hammond Friday Nov. 16th



The name of Lieut.-Commander 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, numbering one hundred players, will be here on Friday, November 16th at the Parthenon theater.

under the auspices of the Veterans of Foreign Wars Post of Hammond for their building fund and two performances will be given one at 3 o'clock in the afternoon so that all school children may have a chance of hearing this great band and its leader and a price of only 50 cents has been fixed for children's tickets. To be secured through the schools and owing to the great interest in band music among the pupils it is predicted that the afternoon performance will be before a packed house. For adults for afternoon the prices will run from 75 cents to \$1.50 all seats being reserved and the evening prices will be from \$1.00 to \$2.00, no war tax being added. The sale of reserved seats will open on Monday the 29th inst. Sousa's band is to be at the Auditorium in Chicago on Sunday the 28th inst., but it will not be necessary for the people of the Calumet region to go to Chicago to hear him as they are coming right to our doors in less than three weeks later.

CHICAGO SUNDAY TRIBUNE:

Musician's

a courteous hearing and consideration to recommendations made by the Society of American Musicians and other leading musicians of the city, and will react to them as he thinks advisable."

The late Reginald De Koven it was who said of John Philip Sousa: "He is the world's greatest salesman of other men's music for the profit of the other men!" The composer of "Robin Hood" had reference to a humoresque which Sousa, then starting forth on his career as the master of his own rather than of the U. S. A.'s band, built on the basic theme of "O, Promise Me," the effective ballad for Alan-a-Dale in that operetta. Sheet-music sales of operetta were not large in those days; and both Harry B. Smith and Mr. de Koven were astonished to find their royalties from the publisher jumping two, three, and even five hundred percent. Inquiry made clear that the jump was due wellnigh entirely to the sales of "O, Promise Me!" in the territory visited by Sousa and his band—and, in the nature of such things, most of it territory not yet visited by the Bostonians with "Robin Hood," itself.

De Koven's tribute to the March King is recalled because an item in the Sousa program for afternoon and night of the 28th inst., in the Auditorium, will be a new humoresque built on "Mr. Gallagher and Mr. Shean," the topical gag song which the two jesters whose names are in the title have used as a stepping-stone to \$2,000 a week salary and some litigation with the author, who happens to be one of Eddie Foy's children. Patrons of Sousa's concerts on his last visit, a year ago today, recall that he made an effective and altogether lovely eleven-minute "stunt" with Jerome Kern's "The Silver Lining" from "Sally."

Pillsbury Pa  
OCT 11 1923

Sousa Concerts Open Saturday.  
John Philip Sousa, bandmaster, was recently elected honorary member of the Camp Fire Girls' Association of Philadelphia. The Indian name "Nawadaha" has been given the musician. Sousa's original composition, "The Camp Fire Girls," which was dedicated to the organization, will be played by the band at Syria Mosque Saturday when Sousa opens the concert season here.

SOUSA GIVES CONCERT  
FOR THE NAVY CLUB

The National Navy Club of New York has received requests for reservations from many persons socially prominent for the concert by Lieutenant Commander John Philip Sousa and his band to-night in Madison Square Garden. The National Navy Club, organized in 1917 as a "home ashore" for the men of the United States Navy and the United States Marine Corps, has acquired a site for a modern clubhouse at Fortieth street and Park avenue to replace the present quarters at No. 15 East Forty-first street, Manhattan, which has become inadequate, and the proceeds from the Sousa concert will go to this fund.

Sousa upon this occasion will lead a band of 250 men, and enlisted men from the Army, Navy and Marine Corps stationed near New York will attend the concert to present "musical pictures" of the various marches which Sousa has written for the different branches of the service.

These pictures will be arranged by R. H. Burnside, formerly general director of the Hippodrome.

The officers of the National Navy Club include Franklin D. Roosevelt, president; Commodore Louis M. Josephthal, vice-president, and Mott B. Schmidt, treasurer, and the following honorary vice-presidents: Douglas L. Elliman, Paul L. Hammond and J. Frederick Talcott.

MANY EXPECTED TO  
HEAR SOUSA'S BAND

Tomorrow afternoon and evening the marches that have made Sousa and his band famous will be heard at the Majestic, where the band will give an afternoon and evening concert.

It is expected that a large number will avail themselves of the opportunity to hear Sousa himself and his famous players. The band will appear under the auspices of the Imperial Teteques and for the benefit of the Community Chest fund.

Sousa to Lead Enlarged  
Band Here This Evening

Lieutenant Commander John Philip Sousa, who is making his thirty-first annual tour at the head of his band, will give his only New York concert of the season to-night at Madison Square Garden, under the auspices of the National Navy Club of New York. The proceeds of the concert will go to the club's building fund for the construction of the new clubhouse for men of the United States Navy and Marine Corps at Fortieth Street and Park Avenue.

For this concert the regular Sousa organization of 103 bandmen and soloists will be augmented to 250, the added number being composed of former Sousa bandmen now living here, while for special numbers he will have the assistance of the band from Mecca Temple, Nobles of the Mystic Shrine, and the 7th Regiment Band, N. G. N. Y. R. H. Burnside, former general director of the New York Hippodrome, will stage a "musical picture" in which soldiers, sailors and marines from the New York area will march to the strains of the marches which Sousa has dedicated to the various branches of the service. After this concert Sousa will begin his fourteenth transcontinental tour.

SOUSA BAND DATED

This Great Organization To Be  
Here On November 22.

Sousa's band will again appear in Mankato. According to Miss Mary Lawler the band will appear at the Armory on November 22. Miss Lawler is also managing the appearance of the band in Rochester and Wisconsin this year.

Concert managers throughout the United States have guaranteed an aggregate of \$412,000 for the appearances of Lieutenant Commander John Philip Sousa and his band during the coming season according to a statement made in New York last week by Harry Askin Sousa's business representative. This is the largest amount ever guaranteed for the season's appearances of any musical organization or individual and exceeds by several thousands of dollars the guarantees for the last tour of Paderewski, who is from the box-office standpoint at least, the greatest musical attraction with the exception of Sousa, now before the public. The above figures represent only the amounts which local concert managers have contracted

That Lieut. Com. John Philip Sousa will establish another record for a single day's business for a band, orchestra or opera company when he visits Cleveland Saturday, October 20, is the opinion of Harry Askin, business manager of the "March King," who is in Cleveland to make the arrangements for Sousa's visit. The concerts, as last season, will be given in the city auditorium, where they were heard by 20,000 people.

"We should better our Cleveland record if for no other reason than on general principles," Mr. Askin said today. "Sousa seems to be the only star who does not exhaust his public, and it is of considerable interest that it is in the cities where he has appeared with the greatest frequency where he is greeted by the largest audiences. So I am reasonable when I predict that Sousa will be heard by more people this season than last."

"But quite aside from 'past performances' Sousa is more deserving of a greater patronage this year, because he has a better and a larger band, and because he has gone in more for novelties and for features that make for real enjoyment than in any previous season."

to pay Sousa for his appearances, and makes no count of the concerts which the band will give during the season under its own business management.

Sousa's present season, which will be his thirty-first as the head of Sousa's band began July 21 and will be concluded on March 8, 1924. During the season he will make his 14th transcontinental tour. Sousa's band is the only self-sustaining musical organization in America. The greatest symphony orchestras without exception are supported in part by subscription or have guarantors to whom they can turn in case of deficit, while even the Metropolitan Opera in New York and the Chicago Opera are conducted upon subscription basis.

Both Mr. Sousa and Mr. Askin are proud of the stability of an organization which for a period of years, in all seasons and in all kinds of weather in all parts of America has been such a drawing attraction that there has been no engagement where the receipts fell below the guarantee for that date.

Sousa's Band To Perform  
At Armory November 3

A real treat is in store for music lovers of Louisville and vicinity on Saturday, November 3, when Lieutenant Commander John Philip Sousa and his world famous band organization will be heard at the Armory here in afternoon and evening concert programs. This announcement was authorized by Harry Askin, manager for Mr. Sousa for a number of years, upon the completion of all preliminary arrangements here.

Sousa has thousands of admirers here. He is well liked on account of his geniality and courtesy, and because also of the fact that his programs never fail to please. His bookings at the spacious Armory buildings mean that everyone desiring to hear the incomparable organization will have ample opportunity of doing so.

The announcement of the concert engagement means that Louisville is definitely included in Sousa's thirty-first concert tour. This trip, now under way, is the fourteenth of transcontinental scope for the Sousa organization of musicians. It started in Philadelphia late in July and during the course of his tour Mr. Sousa will give 350 concerts in 150 to 200 cities and towns. The organization at the present time is the largest in the history of Sousa tours, the band consisting of 100 instrumentalists, including many soloists and specialists.

The present tour will take the Sousa organization all the way to San Francisco and thence back thru the Southern states to Florida, where several engagements are to be filled at the resorts during the winter season. From Florida Mr. Sousa will lead his band to Cuba, where three seasons ago he was tendered an ovation which he considers as one of the high spots in his career. From Cuba he returns to the United States and will work his way northward until the tour is completed in Washington on March 16, 1924.

In connection with his thirty-first tour at the head of a band which

now has a reputation that is world-wide, Lieutenant Commander Sousa—who by the way earned that title by reason of naval service during the World War—broke a long-standing rule when he issued a statement concerning his plans and practices. In reviewing his thirty years of touring with his incomparable band, Mr. Sousa declared that his audiences of today he greets much after the fashion of old friends. He said that it was these friends who helped establish a standard for his concerts, and it is his realization that they would be grievously unhappy if the programs deteriorated.

"In the beginning," he said, "it was necessary to create a clientele. There was but one way to do it. Sincerity and honesty of purpose were the great essentials. If I did not believe in the art value of my work, I would have failed to interest the myriads that attend my concerts. This art value was created and became a concrete fact by playing that which the public longs for and performing it, whether a simple ballad, a march, a dance or a symphonic poem, as if the artistic success of my career depended on that particular effort."

"I honestly believe the excellence of effort has been preserved, or has grown as the years have gone. The organization in size is double what it was thirty years ago. It has always embraced in its membership many of the most brilliant players of the world, and the present year is no exception to that condition."

SOUSA HEARS BANDS  
PLAYING HIS MARCHES

Sousa, who opens the concert season at Syria Mosque Saturday, saw his first parade in more than 50 years recently in New York. When a boy he saw the grand review of the returning Union armies in Washington, D. C. Then he became director of the United States Marine Band and his business became that of leading parades. This year in New York he was in the reviewing stand with Mayor John F. Hylan for the parade which opened the New York silver jubilee exposition. He saw more than 60 bands pass the stand and almost all were playing Sousa marches.



# Sousa and His Band Come to Shattuck Next Monday

For almost a generation now, Lieut. Com. John Philip Sousa, the famous bandmaster who comes to the Shattuck next Monday evening, has gone about his self-imposed task of providing the nation with its marches, and their titles as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history and Sousa responds with a march, and down through the years, in history, national expansion, or in fad and fancy, since the eighties, Sousa has recorded American history in music.

The earliest of the Sousa Marches was "The High School Cadets," written in the eighties and sold for \$25. It was written when the high school, as now instituted, was just coming into being, and it has been marched to by thousands of high school students throughout the United States. Then came "The Washington Post" dedicated to the newspaper of that name in Sousa's home city, and the first great American newspaper to expand itself and to approach the present extent of modern newspaper making. Shortly afterwards came "King Cotton." It records in music the first awakening of the New South, the return of cotton to its kingship, and the new prosperity of the southeastern section of America. "Manhattan Beach" is a history of a bit of New York—the era in the nineties, when Manhattan Beach was the favorite playground of the big city; and "El Capitan" reminds us of the day when operetta and De Wolf Hopper reigned

supreme on the American stage, to "El Capitan" programmed as "Be hold El Capitan" sung by Hoppe and the chorus in Sousa's operetta of that name brought the immortal exponent of "Casey at the Bat" his greatest measure of fame.

When one hears "Semper Fidelis" one remembers the era when revolutions were a daily affair in the Latin American republics, and when the state department frequently announced, "the Marines have landed and have the situation well in hand." And "Semper Fidelis" is the official march of the United States Marine Corps.

And so the Sousa titles go. The band plays "Sabres and Spurs" and the "boys of '98" think of "Teddy" and San Juan Hill. "Liberty Loan March," "The Volunteers," "Who's Who in Navy Blue," "The Man Behind the Gun" and "Pathfinder of Panama" are all typical—and topical—Sousa titles, reflections of American history, their significance known to all America. And his immortal "Stars and Stripes Forever," rising above time or place, has become the march song of a nation, apparently for all time.

This season Sousa again finds his inspiration in current history. In Washington, in June, during the national convention of Nobles of the Mystic Shrine, President Harding made a plea for fraternity as one of the driving forces in modern American life. And Sousa responds with his new march, "Nobles of the Mystic Shrine."

## SOUSA AND HIS BAND DELIGHT AT THE TEMPLE

Lieutenant Commander John Philip Sousa and his famous band gave a stirring concert last night at Irem Temple. The music loving public showed its appreciation of the work of the renowned band master by enthusiastic applause and by large attendance. The first numbers on the program was a Rhapsody, "The Indian," by Orem. This was somewhat sad at first but changed into the rapid two-four time with peculiar drum accents so characteristic of Indian music. It was very well rendered and received great applause. "King Cotton," a march by Sousa, was given as an encore.

Mr. John Dolan, cornetist, demonstrated his wonderful skill as soloist in the next number "Cleopatra," by Demare. His high notes, together with his rapid fire triple tongue playing were the admiration of all. He was called back and gave the "Berceuse from Jocelyn," by Godards. In this he showed once more his ability by playing this with extreme tenderness, expression and pure tone.

"Portraits at the King's Court," by Sousa, was the next number. This is divided into three parts. Her Ladyship the Countess, Her Grace, The Duchess, Her Majesty, the Queen. The harp and the oboe were brought into prominence in several places in this composition. "The Gallant Seventh," a Sousa march, was given as encore.

Miss Nora Fauchald, soprano soloist, pleased very much with "The Lark Now Leaves His Watery Nest," by Parker. She was encored and sang "You and I," by Liza Lehmann. Miss Fauchald has a very sweet clear soprano and sang with an ease and understanding such as only an artist is capable.

The band next gave "The Victory Ball" by Schelling. This was a long, weird number. Varieties of discordant combinations of sounds, rasping and knocking suggested to the

imagination many ghostly apparitions. The composer's idea of dead men at a Victory Ball was certainly well carried out by the band, but as a musical number, it was not so well liked. The encore "Solid Men to the Front," by Sousa, was well received. This is a very brilliant martial composition, one of the best of his marches.

"On With the Dance," a caprice of old tunes arranged by Sousa was the next number. "Mr. Gallagher and Mr. Shean" was given as an encore. This delighted the audience. In it could be heard parts of many very well known compositions, such as "Drink To Me Only With Thine Eyes," "Yes, We Have No Bananas," "Good Night Ladies," "Three O'clock in the Morning," "There's No Place Like Home," "Believe Me If All Those Endearing Young Charms," and "Carolina in the Morning," each one interrupted or followed by well known phrases from Mr. Gallagher and Mr. Shean.

George Carey received two encores for his number, Nocturne in E, and Minute Waltz, by Chopin. He played "Yes We Have No Bananas" for the first encore, and "Humoresque," by Dvorak, for the second.

The march, "Nobles of the Mystic Shrine," was next given by the band and this was followed by the ever refreshing march, "The Stars and Stripes Forever."

Miss Rachel Senior, violinist, played Faust Fantasia from Sarasate and when enthusiastically recalled played very beautifully the wellknown and loved composition, "Traumerli," by Schumann, with wonderful expression and good taste.

Percy Graingers' "Country Gardens" was given by the band as the closing number and the audience went home after one of the most delightful and inspiring concerts heard in this city.

Lieut.-Com. John Philip Sousa has participated in so many record-breaking events during his long career at the head of the band which bears his name that he has forgotten a great share of the superlative events in his life. Recently, however, he jotted down a few facts. Here they are:

Sousa's greatest audience consisted of 70,000 people and was assembled at the American League Baseball Park in New York in April, 1923. Sousa was invited to conduct the band for flag-raising which officially opened the huge stadium to the public.

The greatest band ever directed by Sousa consisted of 6,282 pieces. It was composed of the massed bands of Shriners from all sections of America, assembled in Washington for the national convention of the order, in June, 1923. The first selection played by the huge band was the new Sousa march, "Nobles of the Mystic Shrine."

The greatest day's business ever done by his band was in Cleveland, O., September 30, 1922. The receipts amounted to \$17,778, a world's record for a single day for any musical organization.

The most successful of all Sousa compositions, judging by sales, is his march, "Stars and Stripes Forever." To date more than 2,000,000 copies of the music and more than 5,000,000 copies of the talking machine records and piano rolls have been sold. It is the largest-selling composition of any description in the world.

Sousa says his biggest thrill came the first time he led the United States Marine Band in one of his own compositions, and his second biggest thrill when he marched down Fifth Avenue in New York at the head of his Great Lakes naval training band of 1,800 pieces during one of the Liberty Loan campaigns.

## SOUSA CONCERTS DELIGHT HEARERS

### Famous Bandmaster and His Musicians Appear in Pleasing Numbers --- Soloists Real Artists.

It is almost as much pleasure to watch the incomparable Sousa direct his famous band as it is to listen to his always delightful programs. Although Sousa now has reached the age of sixty-nine, he still waves the baton and directs the movements of the bandmen with that ease and grace that years ago made him famous among conductors. There never has been but one Sousa.

The two concerts given yesterday at the Majestic theatre by Lieut.-Commander John Philip Sousa and his big musical organization composed entirely of artists in their line were but examples of past performances, and admitted of no adverse criticism. There is nothing to criticize in a Sousa concert.

The soloists with the Sousa band featured here were: Miss Nora Fauchald, soprano; Miss Rachel Senior, violin; John Dolan, cornet; George Carey, xylophone; Meredith Willson, flute, and Miss Winifred Bambrick, harp. Each one is possessed of rare artistic ability, and each was roundly encored. John Dolan, cornet virtuoso, is counted the greatest living cornet player, and he lives up to his reputation. George Carey on the xylophone is a revelation. Nora Fauchald has a sweet soprano voice, and she handles it with ease. Rachel Senior is a finished violinist. Miss Bambrick does great work with the harp, and Mr. Willson with the flute is most pleasing.

Sousa, as usual, was most generous with his encore numbers, and the audiences yesterday were most liberal with their applause and demands for more after every number on the regular programs. The bandmaster presented all of his popular and famous marches for encore numbers, beginning with "El Capitan" and ending with the stirring "Stars and Stripes Forever," and then his enraptured hearers did not have enough. There were nine numbers on the set program, but the demands were so insistent that Sousa generously gave the people at least a score or more. An added number was "Visions of Oleona," written by Will George Butler, formerly of the faculty of Dickinson seminary, and now of Mansfield Normal school.

One of the most delightful numbers presented at last evening's concert was the caprice, "On With the Dance," being a medley of famous tunes, strung together by Sousa, and as only Sousa can "string 'em."

The two concerts given yesterday were typically Sousaesque in every respect, and if columns were written about them they could not be more adequately described than in the one word, "great."

## FAMOUS SOUSA-BAND WILL BE AT ORPHEUM TONIGHT

If you had given your word—and to a lady—to provide her with a grand opera on a romantic subject and treating of a period of American history, just where would you begin? That is the problem that is puzzling Lieutenant Commander Philip Sousa, as he tours America this season with his famous band. For Sousa is the individual who has given the promise, and Mary Garden is the lady.

"When I first considered the composition of an opera upon an American subject, with the strong element of romance, I felt that I had all of American history from which to elect my subject matter, because to me American history always has been nothing but romance," remarked Sousa, recently.

"I started in with the Colonial Period. In New England, the Colonial days were underlaid with Puritanism. Not much chance for romance there. In the Southern colonies, the pall of slavery hung heavily might be considered a comic that the Revolutionary period had been overdone at least for the present. The war with Mexico was a suitable subject until the Mexican troubles of the last decade. Now

there is too much chance that a opera dealing with a war with Mexico might be considered a comic opera. There is nothing new to be gotten from a romance of the Civil War period, and for the present at least the great romance of the building of the West is still in the hands of the movies. The World War and Roosevelt, who will be the central figure in the greatest historical play our country will know, are still too close to us.

"Dolly Madison is a figure who has not been exhausted in the minds of the American public. My advisers believe that the World War killed the possibilities of a story dealing with the days before the Civil War,

## SOUSA REVEALS WIZARD EDISON IN MUSIC ROLE

### Bandmaster Visits Electrical Genius and Finds Him Interested in Melodies; No Time for Jazz.

Interesting sidelights into the musical nature of Thomas A. Edison, perhaps entirely unknown to the American people, were revealed recently to Lieut. Com. John Philip Sousa, the famous bandmaster, who is bringing his famous organization to Purdue on October 29 for two concerts. Sousa was invited by Edison to come to his laboratories at Orange, N. J., for a conference over some plans which Edison had drawn up for industrial music—the organization of musical units—among the employees of his various enterprises. He was invited because of his experiences in the greatest musical organization ever attempted in America, the training of several thousand bluejackets at the Great Lakes Naval Training Station, during the world war.

"Mr. Edison, of course does not pretend to understand the technique of music," said Sousa, "and his viewpoint, therefore, might be that of any other individual who has no particular technical training. But rather a natural appreciation of musical values. He rather shocked me by the statement that of all the waltzes he had heard during his career, but four were of particular significance to him."

### A FAVORITE MELODY.

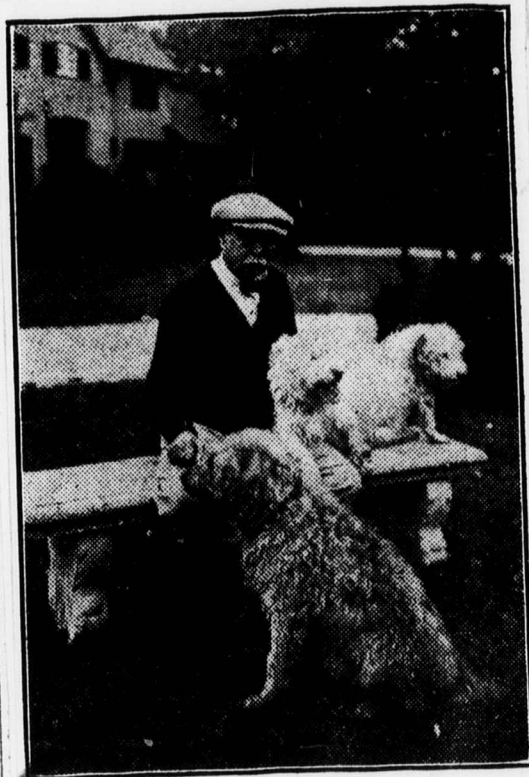
He also surprised me by the statement that of all the records made by his company, the best-selling song was a rather old-fashioned melody entitled "Take Me Home Again, Kathleen." As is generally known, Edison is rather deaf, and it struck me as a coincidence that the old song is also the favorite of another great genius, who is also deaf, Walt Whitman, the prose poet, whose prose jingles appear every day in several hundred American newspapers. Like all persons who have been recompensed with a remarkable sense of rhythm, and I think that his real appreciation lies in his sense of rhythm rather than in his melodic sense.

"Naturally, our tastes turned to present day musical tendencies, and that means to a discussion of jazz music, which everyone knows is noise with rhythm, if not melody. He remarked that he had in his laboratory a device by which it was possible to play a record backwards, and smilingly remarked, 'Jazz doesn't sound so bad that way.' I earnestly urged him to test his device upon the market at once and suggested that it be done on a Henry Ford scale of production."

### EDISON'S IDEA.

"I asked Mr. Edison what sort of music he would write if he ever decided to compose, and he promptly responded that he would write melody. This was another surprise because with his sense of rhythm, it seemed natural that he would write rhythmic music. Then he added that if he composed he would write music which would be entirely independent of the E string. Since more love—sensuals as well as holy, it must be admitted—has been told in the E strings than has been written in all the books in the world, I confess myself unable to classify Mr. Edison's musical nature in any way but under the general head of 'unorthodox.'"

John Philip Sousa



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## John Philip Sousa, the March King, Has Been Guest of Hotel

One of the most prominent guests entertained by HOTEL PENNSYLVANIA recently was Lieutenant-Commander John Philip Sousa, who was a visitor here over the week-end.

Words seem superfluous when one attempts to recount the achievements in the life of the famous "King of Band Music." His whole life has been devoted to music. He was a teacher at fifteen, and a conductor at seventeen. In 1892 he formed his own band, and toured the world. He rendered conspicuous service to the United States during the War, during which time he was musical director at the Great Lakes Training Station.

Lieutenant-Commander Sousa is not only a director of note, but is equally well known as a composer. His *El Capitan* is recognized wherever band music is played. Other compositions are *King Cotton*, *Hands Across the Sea*, and *The Fairest of the Fair*. Although he is best known as a composer of marches, he has written several comic operas, and symphonic poems. Sousa is the author of a number of books—*The Fifth String*, *Pipetown Sandy*, *The Dwellers in the Western World*, and *Through the War with Sousa*. France has honored him with membership in the French Society of Authors and Composers. Kings and queens have decorated him.

The primary object of Sousa's visit here over the week-end was to direct the band concert which was given at Madison Square Garden Sunday evening. Some 375 bandsmen, from his own band and those of the Seventh Regiment and Mecca Temple were enlisted for the concert, which was a benefit for the National Navy Club. It was in honor of the Seventh Regiment, and the men of the Mecca Temple that Sousa led his latest marches, *The Gallant Seventh*, and *Nobles of the Mystic Shrine*. As a surprise to the loved leader, a host of his former players, now well known conductors themselves including Arthur Pryor, returned to play trombone.

Distinguished officers of the navy and marines were among the guests. Details from the Navy and Marine Corps marched in quick step to the infectious stirring music of the combined bands, they played under the baton of this remarkable musician and band master.

Lieutenant-Commander Sousa, will return to New York for some time. HOTEL PENNSYLVANIA hopes that he will make his home here, when that time comes.

## SOUSA DECRIES MUSICAL SUBSIDIES

Subsidies for musical organizations, in the main symphony orchestras and opera companies are characterized as a step in the wrong direction in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour at the head of his band which appears here Wednesday. Instead of drilling into the minds of the people the fact that if they would have good music they must support it, the subsidies are making people careless, and a feeling is growing up that music will go on, some way, without their support.

Sousa's band is the only unsubsidized organization in America. The symphony orchestras of America, and even the Metropolitan and the Chicago Operas, are guaranteed against loss, or have patrons who make up each season the difference between operating expenses and gate receipts. Sousa goes over the country each season playing music which the people are eager to hear and for which they pay a sum sufficient to enable Sousa to maintain his organization.

## SOUSA



THE name of Lieut. Com. John Philip Sousa has long been a household word throat the length and breadth of this land synonymous with the very best in band music, and the announcement that this veteran band-master and his internationally famous concert band has been booked for a matinee and evening concert Nov. 14 at the Park theater is news that Youngstown hails with delight.



## Some Detail of the Sousa Pre-Eminence

Visit of the Sousa band invariably leaves one with much he would say about modern music territory, and about what should be in the concerts under this conductor-composer. We have already said as a firm conviction that general average of this latest concert was superior in the satisfaction afforded to anything Sousa had offered here. This view we were endorsed by many whose business for military band music is and who have had many hear-ings of the Sousa band and other organizations. If there were persons those who did not get this effect, it is more than likely as their own mood, but was certainly no fault of the program making the program players.

Sousa has long been a national institution. America takes large and affable pride in him. His greatness, his real scope and breadth and (h) in music, will not be realized until the jealous years rob of his activity. It is one way to turn for the water after the well is dry. His programs have a certain recognition of the psychology of audiences—we might say American audiences, except that audiences the world over are much alike, and Sousa himself stated the other day that he gave audiences whether Harvard, Princeton, or mid-west or them, or Oxford or Heidelberg, a reaction precisely similar. In the past years Sousa played programs somewhat heavier than in their proportion, and has in it exploited a great deal of the gregarious repertory, and other standard compositions for military bands, arrangements from orchestra, and no program of his today lacks the rhythmic and the musically interesting. The Schelling fantasy and the

Indian Rhapsody proved this and the quality of Sousa's own suite deserves the recognition of musical people for its thematic and harmonic structure.

Sousa has recognized practically the wise remark of Brahms that "in the beginning was rhythm." That is, rhythm lies basically at the foundation of most music, whether the rhythm be elementary, like the waltz, jig, march, or whether it be syncopated or involved in such unusual things as 5-4 and that sort of thing, or whether it be the stately and sonorous rhythms of old chorales and stately excerpts from the weighty utterances of Purcell or Palestrina or Bach or Haendel. In all these there is rhythm everywhere, and it will be recognized on reflection, that one reason the ultra classicists do not always obtain a recognition of their charm, is because their rhythms, being as it were rather hidden and not evident, are not so often translated to an audience.

The Sousa programs then are worthy enough to have attention from anybody, however well or little versed in music. Then comes the matter of pure melody, always rich and inviting. As to the characteristic play of rhythm prominently featured, instance the dance rhythms "strung together" beginning with the Indian theme and followed by the others of different periods and countries. The Granger number is an ecstasy of rhythm in familiar jig time and in this it resembles other old tunes he has taken out of the past and brought to a deserved new life.

One audience member said, "I have never heard of a more sincere and purest music."

these nobody should be ashamed any more than ashamed of the body they put their clothes on.

The Sousa band has long taken opportunity of revealing the characteristic tones of different instrumental families. The other night we had the saxophones, employed, now with the effect of strings in smoothness and blending quality, and anon with the effect of softened brass, as in baritone. In such passages the euphonium, of course, helped. We had brass choirs open and muted; horn in quartet; and lighter and fanciful colorings of bassoons, oboe and flutes like the effects many times experienced in symphony orchestras. All these shades rested invariably on the rich, deep and permeating fundamental note of the deep sousaphones, five of them banked up along the rear row of the band.

As an interpreter we may well concede that he is paramount and unexcelled. The way he introduces rubatos to keep the fancy stirred, the way he lays down the imposing and pompous structure of rich slow chorings, always proves this, for in such places he invariably allows the listener to drink deep and the draught is never hurried. Also in working climaxes Sousa has the free fancy of one who loves the dramatic. It is at the ends of large phrases and when the ear demands and ending in really poised and perfectly adjusted slowing up, that he achieves invariably the ending that persuades the instinct. We never find ourselves feeling that the tempo is anything but just right. This means perfectly poised sense of rhythm.

Our own reflection was that the general effect was of ripened splendor in the new suite, great richness of chord structure, and throughout a seeking out for luxuries and new combinations of tone color. Compare this with Sousa bands of years ago. Their concert bands like the one which certainly pour out all the ear will endure, and with their keyed lead of the orchestral horn valve trombone instead of ever slide, and the permeating tone of the muted brass, and one can see modern Sousa band leans toward greater glow and mellowness. It seems unusual to say so, but were ears in that who, had they not known were there, would have been persuaded that strings were singing some of the melodies, so perfectly is this hybrid instrument moulded into the mass. The saxophones are in three families—the soprano, alto and tenor, and thus no predominance of one part among them. Certain of the smooth phrases coming from the deep right hand section, from the euphoniums and saxophones, were of almost equal beauty to phrases sung in orchestra by the lower strings.

And with all this fascinating and serious hearing of the tone families and the treat to the ear so invariably going on, we had the pure unalloyed and sincere fun and frolic of whimsicalities, and the stately as well as cavoring and nonsensical rhythms. What more could one expect. What more could one desire from such an agency.

These are then some of the reasons why we esteemed the concert as among the most delightful of experiences, an appeal to the senses that music calls into action, and all of it purveyed with an infallible interpretation, and impeccable pitch and technic. To exalt saxophones, that have been much derided as familiar, half erotic, half indolent, waiting in the jazz combinations, to exalt these instruments into an agency for blending the brilliant brass and high soprano wood winds, is to a real achievement in ensemble. The saxophone ought to do because of its blended reed and quality, but as used in the jazz

it takes a different character of mock seriousness, or hollow mockery. We recall certain big bands wherein the saxophone, used too much in the low pitch instruments, becomes a scratchy and unpleasant accompanying agency, raucous and disturbing.

One other thing in certain of the accompaniments the other evening, as in the assistance to the violin Traumerel, the band in part was employed with the mellow grace, and plastic smooth flowing non-obtrusive under body of a well drilled orchestra, and this is so much an advance in the art of accompaniment that it is worth prominent emphasis. The writer had never experienced in such moments, and from such energy, a quality like this.

While there have been some smaller changes in personnel since last year, still it is well to remind ourselves that the personnel remains much the same as before. But on the other hand we have known seasons when Sousa has started out with a band almost half made over, almost half of new materials, and we have found the new body absolutely as excellent as the old. Which means that, given a certain proficiency in the individuals, the master hand has always been able to mould new material into its form and can do so yet.

A wonderful night in New York recently, when Sousa swung the baton over his own band, augmented by nearly two hundred who had formerly played with him. Among the veterans who came out for this occasion were Pryor, who sat in the first trombone chair; Levy, cornet; Clarke, ditto; Mantea, euphonium, and others who have figured in their own enterprises since they regularly played with Sousa. In the great marches the bands of the Seventh Regiment, of the Mecca Temple, etc., also joined, with a tremendous and overpowering flood of sound—all of it making a concert experience of absolutely unwonted splendor and magnificence.

A Sousa band is no new thing, and has not been a new thing for a matter of 30 years, but in the impression it gives it is always new in features, and one never knows what delight he is in for, at a Sousa concert. The organization that appeared at the temple last evening under the Sousa banner, a matter of 76 players, was by consent of those who have long been familiar with this band, in general aspect and effect, the best that has ever appeared to a local audience. The instrumentation has gradually been modified and enlarged that today the ensemble has the finest blend and quality of all the years, and while the old features have been retained the new impressions add more grace to the old.

Of the clarinets in B flat there are fourteen first, six second and six third; one alto clarinet; two bass clarinets; six flutes, three oboes, two bassoons; eight saxophones, six cornets, two trumpets, four horns, five trombones, five tubas, two euphoniums, three battery, and harp. It will be noted that in the division of clarinets the richness is increased, and that in making all the five tubas of the double B flat, Sousaphone, an extraordinary depth and richness is secured. For the supplanted baritone and other brass of the conventional band, saxophones have been put in and these blend into the general effect like a body of cellos and violas—in fact the cello effect was most pervasive.

The program had the new Schilling Victory Ball suggested by the gruesome poem of Noyes, and in which the ghosts of dead soldiers look on at the merriment of the ball, and wonder. The work is ultra dramatic and for the first of it as dissonant and cacophonous as any Schoenberg could wish or manufacture. The strife and contrast of merriment and of death, of flesh and blood and the lean visage and the fleshless bones and hollow sepulchral laughter—these suggestions give moments of great dramatic intensity, and stir the imagination. Last night's concert furnished an unusual number of the grateful episodes and delightful surprises always to be encountered in a Sousa concert, because of the never ceasing invention and fertility of the conductor's mind. There was that utterly whimsical Gallagher and Shean, in which, interlarded between the familiar "Positively Mr. Gallagher, absolutely Mr. Shean," came lovely lanes of old melody bits like Drink to Me Only, Believe Me If All Those Endearing, and in different agencies, like horn quartet, octet of muted brass, etc., etc., a constantly appealing and varied play of tone colors.

## YORKERS DELIGHTED WITH SOUSA'S BAND

VARIED PROGRAMS AFTERNOON AND EVENING BY MARCH KING AND HIS MUSICIANS

### ATTENDANCE NOT LARGE

Those persons who remained away from the York High school auditorium last evening missed a rare treat in the opinion of practically all those who formed the audience, when Lieutenant Commander Sousa and his celebrated band gave its second concert under the auspices of the high school athletic association. This was just as true at the afternoon concert, when a mere handful of music lovers heard the program, but made up in enthusiasm for the splendid work of the musicians what they lacked in numbers.

Both programs were exceedingly well rounded and balanced, not only in the matter of individual renditions and mass efforts, and in the different kinds of solo work, but also in the quality of the music itself. There was something for every taste, from chamber music to the brass band, from vocal to instrumental, from the classical strain to the latest whistle on the streets and all blended as only Sousa can do it.

The heaviest number of the evening was Schelling's fantasy, "The Victory Ball," his latest completed work, based on the grim poem by Alfred Noyes. As a piece of descriptive work it is superb, however unpleasant the subject, and compelling thought as does the poem. All the grim reality is brought out by Sousa's interpretation. On more familiar lines is the list of portraits "At the King's Court," as descriptive bit from Sousa's own pen.

Afternoon and evening the encores were made up mainly of the famous Sousa marches. The audiences were especially enthusiastic over the ever popular "Stars and Stripes Forever," "Solid Men To The Front," "El Capitán," "March of the Wooden Soldiers," "Jazz Band," and the medley "Gallagher and Shean." Practically every number was encored and several times more than one and soloists were most gracious in their responses.

The program of the evening was closed with the playing of "The Citizens' March," composed by Thomas Tedesco, former leader of the York City band, and dedicated to Mahlon N. Haines, ex-president of the band. This was added to the regular program.

Audiences afternoon and evening were delighted with the work of the soloists, all young Americans. Miss Nora Fauchald, soprano, attracted by charm of voice and manner, being herself an embodiment of the winsome "American Girl" described in the song by Sousa, which she used as her first encore in the evening. In answer to continued applause she sang "You And I" (Liza Lehman). In the afternoon she changed the regular program, singing instead of the Gounod aria announced, "Villanelle" (Dell Acqua), in which the flexibility as well as fine timbre of her voice were displayed. Her afternoon encores were "The Belle of Bayou Teche" (Sousa) and "The Milkmaid" (Sousa).

George Carey proved his own dexterity upon the xylophone and the popularity of this instrument. His playing of "Nocturne and Waltz" (Chopin) won instant approval as did "Yes, We Have No Bananas" which followed. For his second encore he gave a four-part rendition of "Humoresque" (Dvorak), without accompaniment. Again called upon he played "Old Crinoline Days" with band accompaniment.

John Dolan, as cornet soloist, gave a perfect example of all that one of his specialty should be. As an encore he played "Perceuse" from "Jocelyn" (Goddard). Miss Rachel Senior, violinist, played with artistic insight and an excellent tone. Her encores were "Traumerel" (Schumann) and "The Maiden's Song" (Heimund-Musin).

Lieutenant Commander Sousa, Miss Fauchald, Miss Senior, and Miss Winifred Bambrick, the latter harpist with the band, were interested visitors yesterday morning at the York fair. They were there entertained by a committee composed of H. N. Forry, a fair manager; Dr. H. H. Rosser and Walter Graham. The party was also shown some of the residential sections and other points of interest about the city.

At the close of the Sousa band concert last night, Lieutenant Commander Sousa was met by W. W. Posey, president of the Lancaster Athletic association, and William E. Beers, president of the Atlantic Indians, an association at New London, Conn. The bandmaster is a member of each organization. He accompanied them to Lancaster, where today he is the guest of the Lancaster association. A testimonial shoot was tendered him this morning by the Lancaster County Gun club, in which several of York's best trapshooters participated.

## AR IMPRESSED "MARCH KING?"

Sousa Reared in Capitol City During Stirring Days of the Civil War.

Those who love to believe that childhood impressions are most likely to determine the latter life of the individual, have a powerful argument in Philip Sousa, the famous bandmaster. Sousa was born in Washington, in 1846. From the time he was seven years old until the time he was eleven years old, the Civil War raged, and Washington was an armed camp. There were many military bands, mass bands, as we know them, and "blackkin" bands composed of fifers and drummers. Then when Sousa was eleven, he saw the greatest military band of the world, the United States Army Band. This created an unplace on this continent, the grand review of the Union Armies, in Washington. Sousa was eleven and his father, Antonio Sousa, was one of those who marched in the grand review.

Sousa grew up, mainly in Washington, where the military tradition was kept alive, and after a start as violinist in an orchestra, and a peer as a composer of operetta, became director of the United States Army Band. One can readily believe his statement that the greatest of his life came the first time he raised his baton above "the president's own" to play one of his own marches. And that in that great moment and down through the years, the echoes of the day of the great review and the tramp of feet of the victorious Army of the Potomac must have been ringing in his ears as he wrote "Semper Fidelis," "Sabre and Spurs," "Stars and Stripes Forever" and the other great Sousa marches to which armies have marched to which the Armies of the Potomac and the James would have been in numbers at least, but a "corporal's guard."

Sousa and his band will be at the shattuck on October 15th.

The composition of a recent march by John Philip Sousa included a reverential use of "Onward, Christian Soldiers." In discussing its effective utilization someone asked the famous band director and composer:

"Who influenced you to compose 'Stars and Stripes Forever?'" Sousa at once replied: "God—and I say this in all reverence. I was in Europe and I got a cable message that my manager was dead. I rushed to Genoa, then to Paris and to England and I sailed to America."

"On board the steamer as I walked miles up and down the deck, a mental band was playing Stars and Stripes forever."

"It persisted, crashing into my soul and finally on Christmas day, 1896, I dotted down the melody on paper. It has since become known in every part of the world and it is one of the most popular of my compositions."

"Once I was at a luncheon in El Paso, when Gen. Robert L. Howe, who was one of the guests told me he had marched to the rhythm of the composition during three wars."

According to this Monday, sand persons cheered Philip Sousa and his band, when it appeared in New York City Sunday night. The band is composed of 250 pieces and will give two performances in Springfield, the afternoon and evening of Thursday, Oct. 25.

The band was assisted in New York City by two guest bands, representing Mecca Temple, Nobles of the Mystic Shrine and the Seventh Regiment, New York National Guard. These bands played two of the new Sousa marches dedicated to these organizations, namely, "Nobles of Mystic Shrine" and "Gallant Seventh." Three hundred United States sailors and marines were present and gave Lieutenant Sousa a handsome picture, "The March Past." This created an unplace on this continent, the grand review of the Union Armies, in Washington. Sousa was eleven and his father, Antonio Sousa, was one of those who marched in the grand review.

## SOUSA'S BAND HERE ON OCTOBER 9TH

John Philip Sousa, the March King, can easily prove that he has done more professional traveling than any other celebrated musician in the history of the world, but even he gasped when he looked over the itinerary prepared for 1923-24 by his manager, Harry Askin. For the reason that the great bandmaster-composer felt that he would like a long rest—meaning, with him, an opportunity to work just as hard along other lines—Manager Askin booked a comparative brief tour for last season. Although it was, theatrically, a poor season, managers and musical societies throughout the United States and Canada, complained when they learned that they could not have Sousa and his band; so, it was the part of the common sense to give them what they wanted, and to plan the new season along unusual lines.

That the tour will take Sousa across the continent means, of itself, nothing. What means a lot is the activity in performance the tour will involve. In many cases, the booking is so "close" that the jump will be made by motor-lorries, so that the hundred-odd men of the band will not be compelled to lose rest when certain trains are without sleepers or when they run at awkward hours.

Sousa will bring his famous band and numerous soloist to Wilkes-Barre for a concert in Irem Temple on Tuesday evening, Oct. 9th. Reserve seat sale is now in progress at Landau's Music Store, 34 South Main street, where reservations can be made. As Sousa always plays to capacity audiences in Wilkes-Barre, those desiring choice seats should make early reservations.

## SOUSA GUEST OF HONOR AT KIWANIS LUNCHEON

Lieutenant Commander John Philip Sousa, who with his band is in York for two concerts at the York High school auditorium this afternoon and evening, was the guest of honor and speaker at the weekly luncheon of the York Kiwanis club, held this noon at the Colonial hotel. In the absence of C. D. Bond, the president, who is attending the state convention of Kiwanis clubs, at Altoona, Dr. J. M. Shellenberger, the vice president, presided. A telegram of greeting was read from the 23 local member in attendance at the state convention.

About 40 were present at the luncheon and heard a remarkably witty talk by Mr. Sousa, himself a Kiwanian. His remarks chiefly related to experiences while abroad with his band, which is no less famous than himself. The bandmaster proved himself a fluent speaker and his remarks were enjoyed by all.

## Sousa and His Band

The lasting popularity of Lieut. Com. John Philip Sousa, the famous bandmaster, is indicated by the fact that during his thirty-first annual tour, he will visit more than 200 cities in which he has appeared at least ten times during the third of a century which he has spent at the head of his own band. It is a striking tribute to the place Sousa holds in the hearts of the American people that the attendance is largest in the cities which he has visited the greatest number of times. Sousa will play for the fifteenth time of his career this year in the great Mormon Tabernacle, in Salt Lake City.

## SOUSA'S BAND WILL APPEAR AT OLEAN

Lieut. Com. John Philip Sousa, band master and composer of many popular marches, will appear with his band in a concert program at the Palace theater in Olean, Sunday, Oct. 14. So great has been the success of Sousa's band that it is the only self-supporting musical organization in this country as contrasted with symphony orchestras of the large cities and the opera companies which are all either subsidized or guaranteed against financial losses.

Sousa and his band go up and down the land playing 300 or more engagements each season, getting receipts which pay salaries and all other expenses in connection with the tour.

SUBSCRIBE FOR THE ERA



## Silly Songs Evidence Our Nation Young, Sousa Says

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who is on his thirty-first annual tour with his band, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young.

"Yes, Ye Have No Baanas" of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs have," Mr. Sousa says. "It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to view with alarm. We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion. It may not be generally recalled, but one silly song, on a par with 'Yes, We Have No Bananas' is preserved in the records of the nation. That was 'Shoo Fly, Don't Bother Me'. In the course of an attack upon him by critics, General Benjamin Butler, then on Congress, replied with the title of the silly song of that day. His remarks of course are preserved for posterity in the Congressional Record.

"There is one thing, however, for which I am deeply thankful. That is that 'Yes, We Have No Bananas' was not written during the World War. Some way I find it difficult to picture our boys marching off to war to its inspiring strains. Yet, 'Yes, We Have No Bananas' five or six years sooner, might have been the war song of a nation."

Sousa and his band will be at the Stratton on October 15th. Adv.

## SNAP SHOTS

Matters of Common Interest  
Casually Considered

How often the thought comes to us of the time wasted by young people in studying music who have no taste or liking for it. If they are devoid of an inborn love for it how foolish it is for parents to spend money in trying to make pianists of them. They will never succeed. It is the same with boys learning a trade. No matter what they may take up if they don't like it they'll never be a success. This belief is strengthened as we read a paragraph on the subject from the pen of John Philip Sousa, the famous bandmaster. He says: "The boy who has not an inordinate desire to excel in whatever line of endeavor he may be placed, will have hard sledding as the days go on. Of course he who is so unfortunate as to be misplaced in a trade or profession that does not meet with his sympathy is to be pitied. But if a youngster is not in love with the career mapped out for him, he cannot hope to reach an honorable height in his life's work. One of the most necessary concomitants of adaptability, talent or genius is capacity for work. The milkmaid who takes her pail and sits in the middle of the lot expecting the cows to back up to be milked, is going home

with an empty pail; and so it is with the student in any profession and especially in music."

In mentioning John Philip Sousa reminds us that a week from to-night, Tuesday evening, October 2d, he and his famous band are to be heard once more at the Stratton Theatre, in Middletown, and we presume a large delegation from Goshen will be present. There is no attraction that appeals to the general public more than Sousa and his Band. The organization has been before the public since 1892, and has steadily grown in popular favor as has the compositions of its conductor. His success has been simply wonderful, unparalleled. It is no mean feat of any man's calibre to meet year after year the same class of listeners and grow steadily in their estimation. Yet such has been the experience in unique degree, of Mr. Sousa. In spite of all the years he has journeyed the country over with his band, never has there appeared the slightest sign indicative that the public is becoming weary of his programs. Contrary-wise, every tour demonstrates that enthusiasm for his work is continually growing, and that his compositions and the work of his great band are more acceptable today than ever before.

In these days a family where some member doesn't own an automobile

## SOUSA TO BE HEARD HERE MONDAY IN 2 CONCERTS

SPECIAL PROGRAM FOR TEACHERS AND PUPILS IN HIGH SCHOOL AUDITORIUM AT 4 P. M.

Wagner's "Tannhauser" overture will be the opening number in all concerts given by Lieutenant Commander John Philip Sousa and his band this season. Sousa, who has characterized Wagner as the greatest composer the world has known, was the pioneer in the introduction of the Wagnerian music in the United States although that fact is not generally known.

"Wagner's music is full of the red blood of melodrama," Sousa said recently. "I have played it until it has become as popular over the country as selections from musical comedy. I played music from 'Parsifal' ten years before the opera was presented at the Metropolitan Opera House in New York. If I were to set forth to educate a brand-new public in music, my textbook would be Wagner. As a musical dramatist, he is easily the giant figure in the musical drama; his group, and as the drama vivifies and condenses a story into an easily assimilated tableau of time, so Wagner's works are the works for the missionary."

Lieutenant Commander Sousa and his famous band of nearly 100 musicians will give two concerts in Scranton on Monday, Oct. 3, a special matinee having been arranged by Mr. Sousa's local representative Ed. M. Kohnstamm, for the New Central High School auditorium at 4 o'clock, when special prices will prevail for pupils and teachers. In the evening at 8:30 at the armory, Mr. Sousa will render an entirely different program.

Advance orders are now being received and filled at Reisman's, 413 Spruce street. The regular box office sale opens at Reisman's, 9 a. m. Thursday, Oct. 4.

## SOUSA TO PLAY SHRINE MARCH

Lieut. Com. John Philip Sousa's new marches this season will include "The Nobles of the Mystic Shrine," which was dedicated to the members of the order in America, and played for the first time by the Shriners themselves during the national convention in Washington in June. The Shrine band, which played its own march for the first time, consisted of 6000 men, and the great band was formed from all of the Shrine bands in America. Sousa, of course, directed. His other new march is "The Dauntless Battalion," dedicated to the Pennsylvania Military Academy, located at Chester, Pa. The honorary degree of Doctor of Music was recently conferred upon Sousa by that school. At the same time, the honorary degree of Doctor of Laws was conferred upon President Harding.

Lieut. Com. Sousa and his famous band of nearly 100 musicians and soloists are to give a concert in Irem Temple on Tuesday evening, October 9. As Sousa always plays to capacity audiences, those desiring choice seats are advised to make early reservations.

Reserve seat diagram is now on display at Landau's music store, 34 South Main street, where tickets may be purchased.

## SOUSA AND BAND WARMLY WELCOMED IN THE ACADEMY

John Philip Sousa and his famous band were warmly welcomed in the Academy yesterday afternoon. The grey-haired lieutenant-commander's directing was superb, indicating that in his 30 years' experience as a bandmaster he has lost none of his remarkable leadership. The band's execution of the fantasy by Ernest Schelling, "The Victory Ball" was the hit of the afternoon, and encore followed encore. This number made a striking impression and during its course the audience followed the music written to the poem of Alfred Noyes, with concentration. The program also included: "The Indian", by Orem; "Cleopatra", cornet solo, by DeMare; "At the King's Court", by Sousa; "Shadow Song" (Meyerbeer), soprano solo; "On With the Dance", by Sousa; "Nocturne and Waltz", xylophone solo (Chopin); "Nobles of the Mystic Shrine" (Sousa); "Faust Fantasia" (Sarasate) and "Country Gardens" (Grainger). The "Stars and Stripes Forever" was joyously received, as was the "Nobles of the Mystic Shrine", which Sousa composed for the Shrine convention in Washington, D. C. The "Nocturne and Waltz" and "The Witches' Dance", on the xylophone, by George Carey won deserved applause. "On With the Dance", a medley of famous tunes, strung together by Sousa included "Yes, We Have No Bananas" and other popular favorites. "Gallagher and Shean", a re-composition by Sousa, was excellent. Other encores were "The March of the Wooden Soldiers", "El Capitan", "Gallant Seventh", and a few others. The band was assisted by Miss Winifred Bambrick, harpist, Miss Marjorie Moody, soprano, dainty and charming, pleased with a solo, and was forced to sing again and again. So pleasing was the artistry of Miss Moody.

Michael Senior that she was recalled in her violin solo, "Faust Fantasia". She responded also a third time. John Delan was applauded heartily for a cornet solo, "Cleopatra". The folk tune, "Country Gardens", brought the concert to a close.

## SOME SOUSA RECORDS

Lieut. Com. John Philip Sousa, the famous bandmaster, has participated in so many record-breaking events during his long career at the head of the band which bears his name, that he has forgotten a great share of the superlative events in his life.

Sousa's greatest audience consisted of 70,000 people, and was assembled at the American League baseball park in New York, in April, 1923.

The greatest band ever directed by Sousa consisted of 6282 pieces. It was composed of the massed bands of Shriners from all sections of America, assembled in Washington for the national convention of the Order, in June, 1923. The first selection played by the huge band was the new Sousa march "Nobles of the Mystic Shrine."

The greatest day's business ever done by Sousa and his band, was in Cleveland, Ohio, September 30, 1922. The receipts amounted to \$17,773, a world's record for a single day for any musical organization.

The most successful of all Sousa compositions, judging by sales, is his march "Stars and Stripes Forever."

States Marine Band, and his business became leading parades. Recently in New York, he occupied the reviewing stand with Mayor John F. Hylan for the parade which opened the New York Silver Jubilee Exposition. He saw more than 60 military, naval and municipal bands pass the reviewing stand and with few exceptions, they were playing Sousa marches. A few days later he was the guest of the late President Harding in the reviewing stand at Washington for the parade of Shriners who were in Washington for their annual convention.

At Irem Temple on Tuesday evening, October 9th, Lieutenant Commander Sousa will give one of his popular concerts. The diagram for reserve seats is now on display at Landau's Music Store, 34 South Main street, where tickets can be purchased. Those desiring choice seats are advised to make early reservations.

JOHN PHILIP SOUSA, the March King, Who Will Give Two Concerts in This City Monday. The Afternoon Concert Will Be in the Auditorium of the Central High School, and the Night Concert at the Armory.



## SOUSA'S BAND WILL FEATURE GALLAGHER AND SHEAN, CONCERT

March King Built This Season's Humoresque On Popular Melody

Every year, as his patrons well know, John Philip Sousa sets his lively fancy to work on a humoresque or fantasia built on one of the recent fad-times. Last year, he took "The Silver Lining" from "Sally" and made it the basis of one of the most entertaining numbers in his program. This year, his fancy turns to "Mr. Gallagher and Mr. Shean," the foolish song which has served to make of its two singers, the well-known Gallagher and Shean of the varieties, national figures.

It is characteristic of the March King that he has never ignored a contemporary composer whose work has possessed the element of vitality: "the thing to do with a good tune," he has often said, "is to send it along." It is estimated that Jerome Kern, who composed "The Silver Lining," is richer by his royalty on the sale of at least half a million copies as a result of Sousa's use of the tune in communities where "Sally" has never been played.

## SOUSA'S BAND MAKING TOUR

Personal recollections of every president since Hayes are stored away in the memory of Lieut. Com. John Philip Sousa, who this season makes his thirty-first annual tour and his fourteenth transcontinental tour at the head of the band which bears his name. As director of the United States Marine Band, Sousa served under Hayes, Garfield, Arthur, Cleveland, Harrison, McKinley and Roosevelt. He had left the band before the administration of Taft, but knew Taft and several times played before him. He received a commission from President Wilson, to serve as Lieutenant Training bands during the World War commander of the Great Lakes Naval and received academic honors from the same university at the same time as President Harding. During the campaign of 1920, Sousa visited Marion, Ohio, and President Harding, then a candidate, held a special train upon which he was to depart for a speaking tour for more than an hour in order to attend Sousa's concert.

Sousa's Band will be at Foot Guard Hall Hartford Thursday afternoon and evening, September 27.

## Sousa and His Band

The lasting popularity of Lieut. Com. John Philip Sousa, the famous bandmaster, is indicated by the fact that during his thirty-first annual tour, he will visit more than 200 cities in which he has appeared at least ten times during the third of a century which he has spent at the head of his own band. It is a striking tribute to the place Sousa holds in the hearts of the American people that the attendance is largest in the cities which he has visited the greatest number of times. Sousa will play for the fifteenth time of his career this year in the great Mormon Tabernacle, in Salt Lake City.

## Sousa Plays at Stratton Tonight

Wagner's "Tannhauser" overture will be the opening number in all of

the concerts given by Lieut. Com. John Philip Sousa and his band this season. Sousa, who has characterized Wagner as the greatest composer the world has known, was the pioneer in the introduction of the Wagnerian music in the United States, although that fact is not generally known.

"Wagner's music is full of the red blood of melodrama," Sousa said recently. "I have played it until it has become as popular over the country as selections from musical comedy. I played music from 'Parsifal' ten years before the opera was presented at the Metropolitan Opera House in New York."

John Philip Sousa and his famous band will be the attraction at the Theatre tonight.



# ANNUAL CONCERT OF SOUSA OCT. 7

The National Navy Club, under Philip Sousa will give his annual New York concert in Madison Square Garden, Sunday night, October 7, has secured F. H. Burnside, former general director of the New York Hippodrome, to stage the musical picture, "The March Past," which will be one of the features of the concert. In his spectacle, uniformed men of the United States Navy, Army and Marine

## Sousa Tells About Great Composition

The composition of a recent march by John Philip Sousa included a reverential use of "Onward Christian Soldiers." In discussing its effective utilization someone asked the famous band director and composer:



"Who influenced you to compose 'Stars and Stripes Forever'?" Sousa at once replied: "God—and I say this in all reverence. I was in Europe and I got a cable message that my manager was dead. I rushed to Genoa, then to Paris and to England and I sailed to America. On board the steamer as I walked miles up and down the deck, a mental band was playing Stars and Stripes Forever. It persisted, crashing into my soul and finally on Christmas day, 1896, I jotted down the melody on paper. It has since become known in every part of the world and it is one of the most popular of my compositions. Some years ago I was at a luncheon in El Paso, Texas, Gen. Robert L. Howe, who was one of the guests told me he had marched to the rhythm of the composition during three wars."

## MARCH MUSIC WRITER TO BE HEARD IN SCRANTON

Band Leader of National Fame  
Will Give Concerts

almost a generation now, Lieut. John Philip Sousa, the famous bandmaster, has gone about his self-imposed task of providing the nation with its marches, and their titles as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history and Sousa responds with a march, and down through the years, in history, national expansion, or in fact and fancy, since the eighties, Sousa has recorded American history in music. The earliest of the Sousa marches was "The High School Cadets," written in the eighties and sold for \$25. It was written when the high school, as now instituted, was just coming into being, and it has been marched to by thousands of High school students throughout the United States. Shortly afterwards came "King Cotton." It records in music the first awakening of the new South, the return of cotton to its kingship, and the new prosperity of the southeastern section of America. "Manhattan Beach" is a history of a bit of New York—the era in the nineties, when Manhattan Beach was the favorite playground of the big city; and "El Capitan" reminds us of the day when operetta and De Wolf Hopper reigned supreme on the American stage, for "El Capitan" sung by Hopper and the chorus in Sousa's operetta of that name brought the immortal exponent of "Casey at the Bat" his greatest measure of fame. Sousa and his famous band will give two concerts in Scranton on Monday, October 8. Special matinee at 4 o'clock in the new Central High school auditorium and an entire change of program at the evening concert at the Armory at 8:30. Reserve seats for both of these concerts are now on sale at Reisman's, 413 Spruce street.

forces will be detailed by the respective commanding officers of the New York area to duty at Madison Square Garden on the night of Sousa's concert, and these men, more than 500 in number, will march to the strains of the Sousa marches, which have been adopted by the various arms of the service. The marches include "Semper Fidelis," the official march of the United States Marine Corps; "Pride of the Yankee Navy," Navy march; "United States Field Artillery," dedicated to the Artillery service; "Bullets and Bayonets," written during the World War for the infantry, and "Sabres and Spurs," dedicated to the mounted branch of the service. Sousa's Band of 100 men will be augmented to 250 men for the New York concert, the additional 150 musicians all being former Sousa men who are now residents of New York.

The proceeds from the concert will go to the building fund of the National Navy Club, which recently acquired a site for a permanent home at Fortieth street and Park avenue.

## SOUSA'S QUICKSTEPS ON THE SANDS OF TIME

For almost a generation now, Lieut. Commander John Philip Sousa, the famous bandmaster, has gone about his self-imposed task of providing the nation with its marches, and their titles as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history and Sousa responds with a march, and down through the years, in history, national expansion, or in fact and fancy, since the eighties, Sousa has recorded American history in music. The earliest of the Sousa marches was "The High School Cadets," written in the eighties and sold for \$25. It was written when the high school, as now instituted, was just coming into being, and it has been marched to by thousands of high

school students throughout the United States. Then came "The Washington Post" dedicated to the newspaper of that name in Sousa's home city, and the first great American newspaper to expand itself and to approach the present extent of modern newspaper making. Shortly afterwards came "King Cotton." It records in music the first awakening of the new South, the return of cotton to its kingship, and the new prosperity of the southeastern section of America. "Manhattan Beach" is a history of a bit of New York—the era in the nineties, when Manhattan Beach was the favorite playground of the big city; and "El Capitan" reminds us of the day when operetta and De Wolf Hopper reigned supreme on the American stage, for "El Capitan" sung by Hopper and the chorus in Sousa's operetta of that name brought the immortal exponent of "Casey at the Bat" his greatest measure of fame.

## Harpist Who Will Appear With Sousa's Band at Mosque



Winifred Bambrick. Sousa, who comes to Syria Mosque October 13, giving an afternoon and evening concert, promises highly entertaining programs. In addition to his band of 88 pieces he has a particularly attractive feature in his soloists among whom are Nora Fauchald, soprano; Winifred Bambrick, harpist, who was with Sousa last season; Rachel Senior, violinist; John Dolan, noted cornetist, and George Carey, xylophone. An interesting feature will be the introduction of Sousa's new compositions which are said to have made a distinct hit wherever played this season. The programs run the gamut of selections from the classics to the popular melodies of the day.



A photographic reproduction of an oil painting by Paul Stahr which was presented to Lieut. Commander John Philip Sousa by veterans of foreign wars. The picture portrays the enthusiasm of the march past of the band battalion organized by Mr. Sousa during the late war. Sousa and his band will be the attraction at the Stratton Theatre tonight.



Miss Winifred Bambrick, Harpist, Who Will Appear Here With Sousa and His Band, Monday, Oct. 8.

## SOUSA DISLIKES IDEA OF MUSICAL SUBSIDIES

BANDMASTER WHO COMES HERE  
MONDAY THINKS PEOPLE  
SHOULD MAINTAIN THE  
ART.

Subsidies for musical organizations are characterized as a step in the wrong direction by Lieutenant Commander John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour at the head of his band. Sousa's band is the only unsubsidized organization in America. The symphony orchestras of America, and even the Metropolitan and the Chicago operas, are guaranteed against loss, or have patrons who make up each season the difference between operating expenses and gate receipts. Sousa goes over the country each season playing music which the people are eager to hear and for which they pay a sum sufficient to enable Sousa to maintain his organization. "The modern concert hall has brought music within the reach of the common people," says Sousa. "Great seating capacities make it possible to place admission prices within the reach of even the most humble wage earners. The people of the country at large know that my organization must pay its own way, and they attend my concerts to the number of three million a year. Sousa and his famous organization of 100 musicians and soloists will give two concerts in Scranton on Monday, Oct. 8. A special matinee having been arranged for 4 o'clock at the new Central high school auditorium, when special prices will prevail. In the evening at the Armory at 8:30 Mr. Sousa will render an entirely different program. The reserve seat advance sale opens tomorrow morning 9 o'clock at Reisman's, 413 Spruce street. In order to secure choice seats early reservations are advised.

## SOUSA LIKES SONGS OF PRESENT DAY

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who is on his thirty-first annual tour with his band, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young. Sousa's Band will play at the Orpheum tonight. "Yes, We Have No Bananas" of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have. Mr. Sousa says, "It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to view with alarm. We always have had silly, songs based upon the idea of pure absurdity, and I cannot see any argument against them."

## SOUSA AND HIS BAND

The instrumentation of Lieutenant Commander John Philip Sousa's band for his thirty-first annual tour calls for eighty-eight men, exclusive of soloists. This is the largest band which Sousa ever has taken on tour, and incidentally, the band's salary list is considerably larger than that of any other band of his career. Sousa's men receive salaries larger than those paid to any other group of instrumental musicians in America, and the result is that each band to a striking degree is made up of men who have been with him many years, thereby absorbing to the greatest degree the Sousa ideals of music. Here is the instrumentation of this season's band: Two piccolos, five flutes, two oboes, one English horn, fourteen solo clarinets, six second clarinets, six third clarinets, two bass clarinets, one alto clarinet, two bassoons, one contrabassoon, two sarrusaphones, eight saxophones, six cornets, four trumpets, five French horns, five trombones, four baritones, six tubas, four drums, one harp and one xylophone.

## SOUSA HERE OCT. 23

Sousa is coming again. Under the management of Bradford Mills, John Philip Sousa will appear at the Coliseum on Oct. 23 in the first of the concerts scheduled for the Ashland-ay house this season. A Sousa band concert is always an event in Toledo. The famous bandmaster will bring his entire quota of 85 men, together with 13 soloists, for his Toledo concert. He has prepared for the present tour an entirely new and novel program, which includes his two new and already popular marches, "Noles of the Mystic Shrine" and the "Dauntless Battalion," and a new Sousa Humoresque entitled "Mr. Gallagher! Mr. Sheehan!"

## Sousa's Band Has Big Repertoire

"When I first started out at the head of the band which bears my name, I had trouble in putting together my second or change-of-bill program. Ever since 1899, I have always had twenty programs at least in readiness. "No. All of the twenty had one thing in common—"The Stars-and-Stripes Forever." It is true that I do not always print the name of the march in the playbill; but that is a little jest of mine. I am never permitted to give a concert without including it. I know that efforts have been made to have it officially named by Congress as the nation's march; but it matters little, save for my feelings as an American and an officer of the navy, whether we shall have such an enactment. It seems to be the people's idea of the national march; and I guess that's good enough." Lieut. Commander Sousa and his famous band of nearly 100 musicians and soloists are to give a concert in

Irem Temple Tuesday evening. As Sousa always plays to capacity audiences those desiring choice seats are advised to make early reservations. Reserve seat diagram is now on display at Landau's music store, 34 South Main street, where tickets may be purchased.

One of the 1921-22-23 hits in John Philip Sousa's program was "The Fancy of the Town"—meaning this town, that town, any town. It proved, in the first unfolding, to be an in-style, of a song-hit a year for the preceding ten years. When the second year rolled round, Sousa lopped off the song of the first year in the original decade, and added as No. 10 the song-hit of the season of 1920-21. And so it is for the season about to start—No. 1 is dropped, and a new No. 10 added, thus keeping the medley up-to-date. This city is a rubric in Sousa's transcontinental tour; and the march king and his band will appear on Friday afternoon and evening in the Elmwood Music hall.



## BORN IN A HOUSE OF VIOLINS



There is small wonder that Miss Rachel Senior, this year violin soloist with Lieutenant Commander John Philip Sousa and his famous band, which comes to Lafayette October 29, was attempting to play a violin at an age when most girls are quite contented with their dolls. For Miss Senior was born in a house of violins and the beautifully-toned instrument which she uses when she appears with Sousa's band, which might well be a rare Stradavarius, is the handiwork of her father, Charles Senior, of Mason City, Ia., who all his life has had violin making for a hobby, and who during his long lifetime has found time to make in their entirety more than 100 of the instruments.

Miss Senior went to New York to study with Franz Kneisel, a famous teacher of violin, and from Kneisel she went to Leopold Auer, who has taught the greatest violinists of the world, including Mischa Elman. Through Meredith Wilson, who had been a member of Sousa's band, and who had lived in Mason City, Sousa heard of the girl whose father made violins and who had come to New York to study.

Sousa and His Band Tonight

## IREM TEMPLE



John Philip Sousa And His Band. Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour with his band, tells a good story on Benjamin F. Tracey, who was secretary of the navy under President Benjamin Harrison. Sousa was then director of the United States Marine

Band, and for several months had been trying to secure more money for his musicians, whom he felt to be underpaid. One day he called upon Tracey, and the talk turned to a young cornetist whom Tracey had noticed. Hoping to help his cause, Sousa encouraged the conversation, and after Tracey had sufficiently praised the young musician Sousa said:

"Mr. secretary, that young man's pay, with all allowances is not more than \$55 a month. He is a model young man. He does not drink, and he does not smoke. He does not have a single bad habit, and I think he should have more money."

"Well," the secretary remarked dryly, "if he had no bad habits, I do not see what he needs with more money."

At Irem Temple on Tuesday evening, Oct. 24th Lt. Commander Sousa will give one of his popular concerts.

The diagram for reserve seats is now on display at Landau's music store, 34 So. Main street, where tickets can be purchased.

Those desiring choice seats are advised to make early reservations.

## FAMOUS XYLOPHONIST WITH SOUSA'S BAND

George Carey, the world's greatest xylophone player is a member of Sousa's band which will play here Saturday afternoon. They will give two concerts at the Lancaster Gun Club, at 2:30 and 8:15.

The most popular march ever written, Sousa's "The Stars and Stripes Forever," is nearly thirty years old. We, as a nation, began to hum it back in 1898, at the time



we were at war with Spain. When the war ended, we kept on humming it. We are still humming it. We hummed it when we went into the World-War. What is more, we have learned how to cheer it; it is, perhaps, the most vitally American tune anybody has heard.

Oddly enough, Sousa, himself, does not regard "The Stars and Stripes" as his best effort in marches. Ask him which is his best, and he'll invariably tell you that his choice is "Semper Fidelis," which he composed for and dedicated to

the United States Marine Corps. Previously to the publication of "The Stars and Stripes," the American public liked best "The Washington Post," which still "stands up," especially when Sousa is in direction of the performance.

## KIWANIANS TO RAISE SCHOLARSHIP FUND

John Philip Sousa Among the Guests at Easton Club's Luncheon

Members of the Easton Kiwanis club Wednesday at their weekly luncheon at the Karldon Hotel voted unanimously to raise a fund of \$1000 to be used in aiding a needy boy of that city to secure a college education. The proposition was adopted after a discussion in which all who spoke expressed sentiments highly in favor of the club's participation in a movement of this kind. President Gerstell announced the appointment of the following two committees in connection with the scholarship: Financial, E. P. Williams, chairman; Frank Reeder, and Isaac Kahn; and administrative, Judge Robert A. Stots, chairman; Robert Bowly, Rev. J. N. LeVan, Prof. Miller Steever, and C. B. English. The financial committee will be in charge of raising the fund and the administrative will select the boy and see that the money is spent properly. All members of the club will be asked to contribute to this fund and it is expected that the minimum subscription will be \$5.

The Kiwanis Club was honored by the presence of John Philip Sousa, the great composer and band leader who is one of the most prominent figures in the music world today. He responded with a few appropriate remarks when introduced by President Gerstell.

President Gerstell presided and James Herring in addition to leading the singing, accompanied on the piano by James Beam, sang "Love's Old Sweet Song." The invocation was made by the Rev. H. M. Prentiss. Silent Boosts presented by Kiwanians Fred Laubach and Albert M. Lane, were awarded to Emanuel Kahn and H. C. Tomblor, who received respectively a collar bag and an Ever-sharp pencil.

The guests included John Philip Sousa, Malcolm Frazer, of New York City; R. H. Phee, of Mt. Vernon, N. Y.; and E. D. Eichlin, of Boston.



Lieut. Com. John Philip Sousa, the famous bandmaster, saw his first parade in more than fifty years recently in New York. When Sousa was a boy, he saw the Grand Review of the returning Union Armies in Washington, his native city. Then he became director of the United States Marine Band, and his business became leading parades. Recently, in New York, he occupied the reviewing stand with Mayor John F. Hyman for the parade which opened the New York Silver Jubilee Exposition. He saw more than sixty military, naval and municipal bands pass the reviewing stand and with few exceptions they were playing Sousa marches. A few days later, he was the guest of President Harding in the reviewing stand at Washington for the parade of Shriners who were in Washington for their annual convention. Sousa and his band comes to the Orpheum tonight.

## SOUSA TO LEAD QUEEN CITY HIGH SCHOOL BAND

Unusual Honor Accorded Bangor Players

BANGOR, Sept. 17.—The high school band is anticipating with great eagerness the honor to be bestowed upon them when John Philip Sousa, will lead them in a matinee number of the Sousa performance on Wednesday next.

This is an honor accorded but few cities, Lowell, Worcester and Brockton being the only cities where a similar event has taken place. Tickets have been put on sale for the school children here, and this will insure a large afternoon attendance of itself.

Commander John Philip Sousa, with his famous band, will begin his annual New England tour with a concert in Symphony Hall, in Boston, to-night. Sousa concluded his annual six weeks' engagement in Philadelphia last night and, with his band of over 100 musicians, including soloists, left immediately by special train of four sleepers and baggage cars for Boston in order to arrive in time for his concert to-night. Sousa will give his annual New York concert under the auspices of the National Navy Club in Madison Square Garden the night of October 7, and the following day will begin his fourteenth transcontinental tour. It was announced that the receipts for Willow Grove Park this season were 14 per cent. larger than for any one of the previous twenty-three years that the American march king has appeared there.

## MUSIC HATH CHARMS

Sousa's band in Modesto—not a dream but a potentiality through efforts of the Stanislaus County Musical Association which sponsors annually the Artists' Series Concerts! For those who care for the best in music, and for the education of their children in cultural pursuits, that announcement is as pleasing as one made a number of years ago in Modesto heralding the appearance in concert of Madame Schumann-Heinke. John Philip Sousa and his band, numbering nearly one hundred players, will appear at the Strand theatre, January 9, 1924. Holders of season tickets for the series are to be given precedence in reservation of seats for the concert, and since no building in Modesto is likely to be in any way adequate in seating capacity for such an event, those who have first chance will be fortunate. The association hopes for arrangement of a matinee for school children.

The other two numbers of the series are also exceptional in quality and will round out one of the most creditable series that has been brought here. Arthur Rubenstein, pianist, will present the first concert December 7. Beginning his career as a child prodigy he has developed a grace and skill that ranks him among the foremost pianists of the day. It has been said that he possesses undeniable qualities sufficient to equip a half dozen pianists.

Josephine Lucchese, coloratura soprano, will appear in the final concert February 21. Born of Italian parents, but and American, she has had the best training and is ranked as a young artist who is on the threshold of an illustrious career.

The Musicial Association starts today an intensive ticket-selling campaign, hoping in two weeks time to sell enough tickets to insure financial backing to make sure the success of the series. Not Modesto alone, but the whole of Stanislaus county has been quick to respond to the opportunity afforded by these concerts in the past and it is safe to predict that this year's offering will find a greatly increased number of persons buying for themselves and children.—Modesto Herald.

## SOUSA SAYS GENIUS IS RARE

Bandmaster Tells School One Musician in 1000 Is Artist

"Only one-tenth of 1 per cent of persons who adopt music for a profession or career are geniuses, or gifted with that proportion of genius which will make them real artists," declared John Philip Sousa, in an hour's lecture to the pupils of the Abington High school, yesterday.

"Of every 100 musicians in the country," said he, "at least 75 are just about good enough to hang on to their jobs by their teeth. Fifteen per cent have a real liking for music and evidence a proficiency which puts them in a passable list."

## TRYING FOR SOUSA'S BAND FOR ANNIVERSARY PARADE

It is reported that the Wyomissing industries are negotiating for the services of Sousa's Band to furnish the music for their big column in the 175th anniversary industrial parade and that an offer of \$3,000 was made for the day. The famous band does not march in parades but the fancy figure may result in an exception being made in this case. In event of the offer being declined, the industries may secure the United States Marine Band, if it is available.

## 'E-STRING' OF FIDDLE TELLS WORLD'S LOVE STORY, SOUSA SAYS

"If the E-string of the violin never had been invented, I wonder how much love there would have been in the world?" Lieut. Com. John Philip Sousa, the famous bandmaster, recently propounded the question pensively, as he stood in the foyer of a New York theatre, chatting with a friend between the acts. He had just seen a play in which a girl resisted the love spell of an Egyptian garden of rare scent and beauty with a tropical moon shining upon the water only to succumb to the spell when a melody, played upon the E-string of a violin in the distance, floats into the garden.

"However much love there might be in the world, there would be little in music, if we did not have the E-string," Mr. Sousa continued. "I wonder if many people, even musicians, have ever remarked upon the fact that the greater part of the musical love expression of the world has come within the range of the E-string of the violin. It is very difficult for me to recall a love theme of any great renown which did not fall within this range, and I have taken particular note, since I made the discovery myself, to watch the effect of the E-string music whenever I have attended a violin recital or a concert. Of course all E-string music does not have the love motif, but where the love motif exists, it seems to me that it finds its best expression in that musical range, be it a sensuous love such as is expressed in Liza Lehmann's 'Ah Moon of My Delight,' from 'In A Persian Garden,' the plaintive lament of love of the 'Chanson Indoue' by Rimsky-Korskov or the holy love which sings through a slow movement of a Beethoven symphony. In opera when the strings are singing an octave higher than the voices, it has always seemed to me that the very perfection of love and passion is reached."

"A band of course does not utilize the violin, and the violin effects are largely expressed in the wood wind. But the love effect is fully preserved and whenever the wood wind begins to sing a love theme within the range of the E-string of the violin, I always can sense very definitely the love response in my audience."



Middletown N.Y. Times 10/3/23

## Sousa's Band Here Delightful Treat

The classic mastery of Chopin shouldered into "Yes, We Have No Bananas," while fantasy and folly, march and jig, all had their place in the sun on the program played Tuesday night in the Stratton Theatre by Sousa's Band, with Lieutenant Commander John Philip Sousa conducting. Not only was every seat in the enclosure filled, but music lovers stood in rapt wonder as that well-lubricated machine of harmony ushered in the Middletown 1923-1924 musical season.

With the raising of his magic baton Sousa had his audience under a spell, only a short intermission breaking the concentrated attention of one of the biggest houses ever to witness or hear an extravaganza in this city. Encores doubled the length of the program, and that last note prior to its departure will live vividly for a long time in the minds of those who were fortunate enough to attend.

What united to make the concert a popular success was the vigor of the music, the powerful influence of Sousa himself, the welded teamwork of the musicians and the skill of the soloists. The interest an audience always feels for Sousa's remarkable instrumentation, was superlative.

The ease with which the master apparently secures his effects and the habit of permitting the soloist to respond to an encore, the while he unostentatiously directs the band from behind his music stand, were noted, and Sousa received his mead of favorable comment, passed on all sides.

The Rhapsody, "The Indian," by Orem, opened the program. This composition introduces a number of Indian themes ranging from lullaby tunes to warrior's music. John Dolan, who conducted the band in the 1921 concert here during the illness of Sousa, appeared as a cornet soloist. "Cleopatra" by Demare was his only programmed number but he presented the "Berceuse from Jocelyn" as an encore.

Sousa's series of portraits entitled "At the King's Court," which includes "Her Ladyship, the Countess," "Her Grace, the Duchess" and "Her Majesty, the Queen," lived up to the name and the work ended in such a thunder of music that one marveled that the electric lights remained in place. The work of the white-haired men who beat the cymbals and the big drum was particularly notable in this number, especially at the finale.

To the audience's joy, Sousa played a number of his own marches in the course of the program as encores. "El Capitan" was his first at the close of "The Indian." "Bambalina," the popular dance hit, was his second answer to the demand for encores for the opening number. "The Glory of the Yankee Navy" followed "At the King's Court" and a further extra was "Nights in the Woods," by De Bozi. "The Shadow Song" from "Dinorah," introduced Miss Nora Fauchald to the audience. She is a coloratura soprano and possesses a voice of a soft, rich quality. This difficult song proved easy for her. "A Kiss in the Dark" and Sousa's "The American Girl" were her encores.

A Fantasy, "The Victory Ball," bas-



JOHN PHILIP SOUSA.

ed on Alfred Noyes' ironical poem of that name, the music for which Schelling wrote, was presented by the Band. Because of the nature of the work, it could not be called beautiful but it was forceful and interesting and brought out all the weird effects of which musical instruments are capable.

To add to the peak of sound when the band played "Solid Men at the Front" one of the players shot off a pistol three or four times, adding to the general riot of sound.

An interval of five minutes brought Sousa back with his players. A caprice, "On With the Dance," a medley of famous tunes "strung together by Sousa," had a number of familiar tunes notably "Turkey in the Hay." At this point, the Band introduced high comedy into its playing by its rendition of "Gallagher and Shean." "Drink To Me Only With Thine Eyes" was interpolated into the succession of wags the band played the song. "Carolina in the Morning" and "Yes, We Have No Bananas" also were a part of this remarkable encore number.

As xylophone soloist, George Carey made a big individual hit. Chopin's "Nocturne and Waltz" was his selection. He also did "Yes, We Have No Bananas," and as a further encore "Crimoline Days."

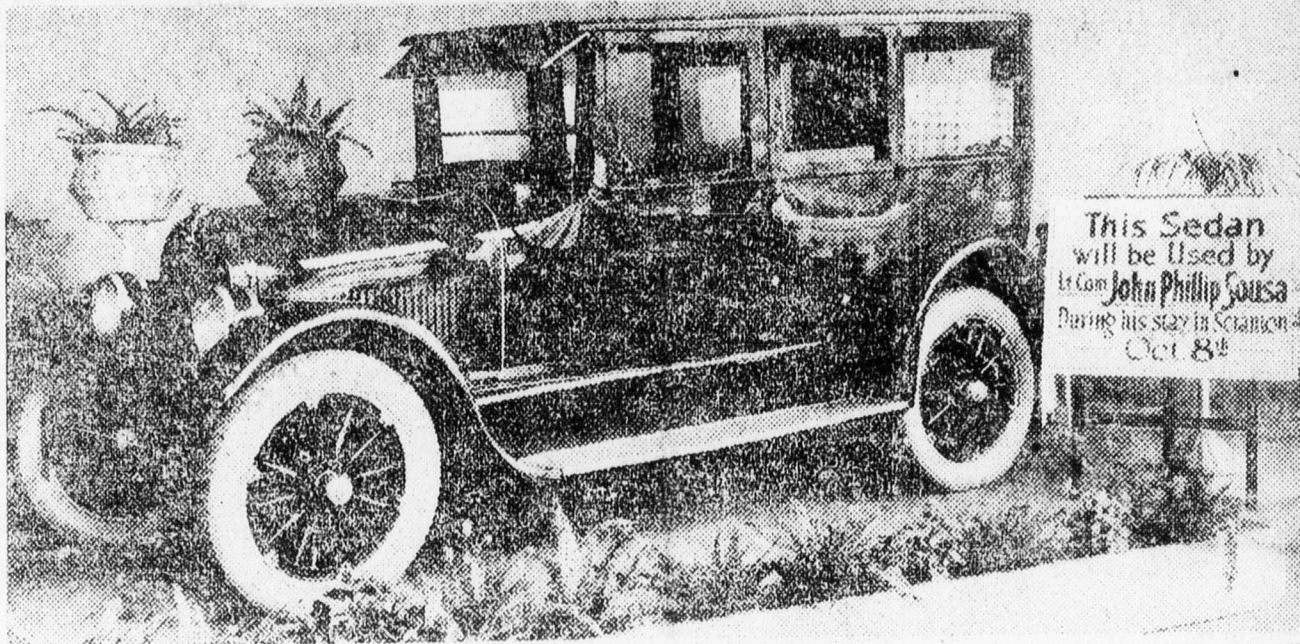
For the first time, Middletown heard Sousa's new march, "Nobles of the Mystic Shrine," written for the recent Shrine celebration in Washington. This was good, but the "Parade of the Wooden Soldiers" was better, and the popular "Semper Fidelis" and "Stars and Stripes Forever" were last of all.

Miss Rachel Senior was Sousa's violin soloist. She gave a lengthy solo number entitled "Faust Fantasia," which contained many of the airs from the opera Faust. She had a great personal charm as well as an ability to play and she, too, gave an encore.

When the Band had played Grainger's "Country Gardens," a satisfied audience made its exit.

Stratton Pa Times 10/5/23

## SOUSA PREFERS TO RIDE IN STEPHENS



The care that great artists take to see that they are ready and fit at all times to give of their best to the public is best evidenced by a request received from Lieutenant Commander John Philip Sousa by the management responsible for his appearance in Stratton for two concerts next Monday, Oct. 8.

It is Lieutenant Commander Sousa's habit to see that every detail is arranged so that he will appear before his audiences with no fatigue

evident that will mar their complete pleasure in sitting through an evening of enjoyment with him and his band.

With this in mind, one of the requests made by Lieutenant Commander Sousa is that a Stephens sedan be, if possible, placed at his disposal while here. Edward Kohnstamm, local manager for Lieutenant Commander Sousa, has therefore made known this request to the Stratton Motor Car company and it in turn has agreed its willingness to make it possible for Sousa to have

the pleasure and comfort of his familiar car.

When seen at the showroom, Mr. Horn, president of the Stratton Motor Car company, said, "We were naturally pleased that Lieutenant Commander Sousa had been good enough to make known his preference. It is a delight and a pleasure for us to be able to extend to Sousa the use of one of our 1921 model sedans while he is here and to insure the utmost for his pleasure and comfort it will be equipped with Lovejoy shock absorbers."

Easton Express 10/11/23

## KIWANIS CLUB TO RAISE \$1000

### Will Assist Some Needy Boy in Going to College

The Easton Kiwanis Club, at yesterday's meeting, voted unanimously in favor of raising a fund of \$1000 with which to assist a needy boy or boys in going to college. This action was taken after a lengthy discussion and all the speakers were in favor of the proposition. President R. S. Gerstell was in the chair.

Two committees were appointed in the scholarship matter, finance and administrative. The finance committee is headed by E. P. Williams as chairman and the other members are Frank Reeder and Isaac Kahn. Judge Robert A. Stotz is chairman of the administrative committee and the other members are R. W. Bowiby, Rev. J. N. LeVan, Dr. M. D. Steever and C. B. English.

The Finance Committee will attend to the raising of the money and the Administrative Committee will pick the man to have the scholarship and also see that the money is properly expended.

John Philip Sousa, the famous bandmaster, whose band plays at the Orpheum this evening, was a guest of the club today and after being introduced by President Gerstell, made an appropriate speech.

An Eversharp pencil, the gift of Albert M. Lane, went to H. G. Tomblin. Fred H. Laubach, the other silent booster, offered a leather collar box. The box was awarded to Emanuel Kahn.

Prof. James Herring led the singing and also rendered a solo most acceptably. James Beam presided at the piano. Rev. H. M. Prentiss offered the invocation.

The guests were Malcolm Fraser, of New York City; R. H. Phee, of Mount Vernon, N. Y.; E. D. Eichlin, of Easton, and John Philip Sousa.

Stratton Pa 10/3/23

## MUSIC THAT LASTS IS INSPIRED, SOUSA SAYS

Music of lasting qualities is essentially the product of inspiration, and cannot be turned out while the publisher waits without the door, in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on tour for the thirty-first year with the great organization which bears his name.

"We have a great number of writers of music who seem to be able to turn out music to order," says Sousa. "In modern theatrical practice, it is customary for a composer to be commissioned to write a score for a certain star and all the time he must have in mind the limitations of that star. Such music as a rule lacks the note of inspiration necessary for more than a fleeting fame."

"I have found in my own life that my good work has been the result of inspiration, and it is impossible for me to sit down and bid an idea come. The marches without exception have been the result of inspiration."

Sousa and his famous band of musicians and soloists will give two concerts in Stratton Monday. A special matinee at 4 o'clock in the new Central High school auditorium, when all teachers and pupils from Stratton schools and all schools in the vicinity will be admitted at a specially reduced price.

In the evening at the Armory at 8:30 Mr. Sousa will render an entirely different program.

Stratton Times 10/4/23

## SILLY SONGS EVIDENCE NATION IS STILL YOUNG, SAYS SOUSA

While the majority of those who make their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas," should become the best seller in America and hold its place for several months, Lieutenant Commander John Philip Sousa, who is on his thirty-first annual tour with his band, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young.

"Yes, We Have No Bananas" of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have," Mr. Sousa says. "I will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart."

Lieutenant Commander John Philip Sousa and his world famous band of nearly 100 musicians and soloists have been booked to play two concerts in Stratton on Monday, Oct. 8, by Ed. M. Kohnstamm, Mr. Sousa's local representative.

A special matinee at 4 o'clock has been arranged to give the school children and teachers an opportunity of hearing this famous band. This matinee will be given at the new Central High school auditorium. In the evening at 8:30 at the Armory

Mr. Sousa will render an entirely different program.

All seats are reserved for both of these concerts and are now on sale at Reisman's, 413 Spruce street.

Stratton Pa 10/5/23

## SOUSA PLAY NEW GALLAGHER AND SHEAN

Every year, as his patrons well know, John Philip Sousa sets his lively fancy to work on a humoresque or fantasia built on one of the recent fad-tunes. Last year, he took "The Silver Lining" from "Sally" and made it the basis of one of the most entertaining numbers in his program. This year, his fancy turns to "Mr. Gallagher and Mr. Shean," the foolish song which has served to make of its two singers, the

well-known Gallagher and Shean of the varieties, national figures.

It is characteristic of the March King that he has never ignored a contemporary composer whose work has possessed the element of vitality: "the thing to do with a good tune," he has often said, "is to send it along." It is estimated that Jerome Kern, who composed "The Silver Lining," is richer by his royalty on the sale of at least half a million copies as a result of Sousa's use of the tune in communities where "Sally" has never been played.

Sousa and his famous musical organization will come to Wilkes-Barre for one concert in Irem Temple on Tuesday evening, Oct. 9th. Reserve seat diagram is now open at Landau's Music Store, 34 So. Main street. As Sousa always plays to capacity audiences here those desiring choice seats should make reservations now.

Stratton Pa 10/7/23

## SOUSA'S BAND TOMORROW

### Matinee at High School. Evening Concert at Armory.

A bright and charming spot in the program of this season's tour of Lieutenant Commander John Philip Sousa and his band is the solo number by Miss Winifred Bambrick, harpist. Miss Bambrick, Canadian by birth, citizen of the United States by choice, after studying with America's foremost instructors of the harp, made her debut in New York City. Not satisfied at the time to go into concert work, though her teachers and critics agreed that she was amply prepared, she went on tour as a harpist with Mitzel, the famous musical comedy star. Her purpose in doing this was to gain confidence, improve her technique and enlarge her repertoire. Continuing her study under the direction of Mr. Sousa, the result is that aside from a wide familiarity with the classics, Miss Bambrick has included in her repertoire a long list of those simple melodies, so beautiful and appealing when played by so proficient an artist as she. Miss Bambrick will play with Sousa and his famous organization here tomorrow in two concerts, a special matinee at the Central High School auditorium at 4 o'clock and the evening concert at the Armory at 8:30.

The advance sale for both of these concerts is large, but there are still desirable seats at all prices. The diagram for the matinee will be open at Reisman's from 9 a. m. to 3 p. m., after which time it will be open at the Central High School auditorium. The evening diagram will be on display at Reisman's from 9 a. m. to 6 p. m.; after 6 p. m. the diagram will be at the Armory.

Stratton Pa 10/3/23

## REASONS FOR UNEASINESS

When Sousa's band was in Houston a week ago, Professor Sousa was invited to dine with a prominent citizen who had met him while on a visit to the north.

This gentleman, while a man of high standing and reputation, has made quite a fortune by the closest kind of dealing. His economies in the smallest matters are a fruitful subject of discussion in his neighborhood, and one or two of his acquaintances have gone so far as to call him stingy.

After dinner Professor Sousa was asked to play upon the piano, of which instrument he is a master, and he did so, performing some lovely Beethoven sonatas, and compositions by the best masters.

While playing a beautiful adagio movement in a minor key, the professor caught sight of his host casting uneasy glances out of the window and appearing very restless and worried. Presently the Houston gentleman came over to the piano and touched Professor Sousa on the shoulder.

"Say," he said, "please play something livelier. Give us a jig or a quickstep—something fast and jolly."

"Ah," said the professor, "this sad music affects your spirit then?"

"No," said the host, "I've got a man in the back yard sawing wood by the day, and he's been keeping time to your music for the last half hour."





## Sousa and His Band Tonight



Lieut. Com. John Philip Sousa, the famous bandmaster, saw his first parade in more than fifty years recently in New York. When Sousa was a boy, he saw the Grand Review of the returning Union Armies in Washington, his native city. Then he became director of the United States Marine Band, and his business became leading parades. Recently, in New York, he occupied the reviewing stand with Major John F. Hyland for the parade which opened the New York Silver Jubilee Exposition. He saw more than sixty military, naval and municipal bands pass the reviewing stand and with few exceptions they were playing Sousa marches. A few days later, he was the guest of President Harding in the reviewing stand at Washington for the parade of Shriners who were in Washington for their annual convention. Sousa and his band comes to the Orpheum tonight.



Miss Winifred Bambrick, Harpist, Who Will Appear Here With Sousa and His Band, Monday, Oct. 8.

## Sousa's Band at Woolsey Hall September 26th

Those who love to believe that childhood impressions are most likely to determine the latter life of the individual have a powerful argument in the case of Lieut. Com. John Philip Sousa, the famous bandmaster who comes to Woolsey hall on Sept. 26th, matinee and evening performance. Sousa was born in Washington, in 1854. From the time he was seven years old until the time he was 11 years old, the Civil War raged, and Washington was an armed camp. There were many military bands, brass bands, as we know them, and "buckskin" bands, composed of fifers and drummers. Then when Sousa was 11, he saw the greatest military event which had ever taken place on this continent, the Grand Review of the Union Armies, in Washington. Sousa was 11 and his father, Antonio Sousa, was one of those who marched in the Grand Review.

Sousa grew up, mainly in Wash-

ington, where the military tradition was kept alive, and after a start as a violinist in an orchestra, and a career as a composer of operetta, became director of the United States Marine Band. One can readily believe his statement that the greatest thrill of his life came the first time he raised his baton above "the time he raised his baton above 'the president's own' to play one of his own marches. And that in that great moment and down through the years, the echoes of the day of the Grand Review and the tramp of feet of the victorious Army of the Potomac must have been ringing in his ears as he wrote "Semper Fidelis," "Sabres and Spurs," "Stars and Stripes Forever" and the other great Sousa marches to which the Armies have marched to the James would have been in numbers at least, but a "corporal's guard."

Tickets on sale at M. Steinert and Sons, 153 Church street.

**SOUSA'S BAND** has a Sheik. Gerald Byrne, French horn soloist, is the son of an English gunner. He was born at Aden, has lived with Arabs and knows their ways.

## SOLOS WILL BE STRONG FEATURE

Dolan, Miss Moody, Carey and Others at Sousa Concerts.

## TWO RECEPTIONS HERE

Kiwanians to Hear Famous Bandmaster.

Five solo numbers, in addition to numerous incidental solo parts for various instruments, will be given at the concerts in the High school assembly hall the afternoon and evening of Sept. 24 by Lieutenant-Commander John Philip Sousa, America's best known bandmaster, and his band of 100 musicians.

John Dolan, cornetist, is to play Demare's "Cleopatra" at the evening concert and "The Centennial," by Bellstedt, in the afternoon. Dolan is also to be a guest at an informal reception to be tendered him by Seville Council, Knights of Columbus, Grand Knight John H. Dolan of the council claims no relationship with the famous cornetist but met him two years ago, when Dolan was substitute conductor for Sousa.

Miss Marjorie Moody, soprano, will sing at both concerts. The afternoon programmes also include solo numbers by Meredith Wilson, flute, and Miss Winifred Bambrick, harp. Others who are to be heard in solos at the evening concert are George Carey, xylophone, whose evening number will be Chopin's "Nocture and Waltz," and Miss Rachel Signor, violin, who is to render Saraste's "Faust Fantasia."

Lieutenant-Commander Sousa will be the guest of the Brockton Kiwanis Club at a luncheon Monday afternoon. He will arrive in Brockton Monday morning in ample season for the event. Alace Gay, conductor of the Martland band, heads the reception committee and will personally escort the distinguished visitor to the Commercial Club, where the luncheon is to be served.

## Sousa to Speak Here.

Impressions of his long musical career will be given by Sousa. He leads all famous conductors in long tenure as a bandmaster and composer and when he can be induced to speak is most interesting. Sousa is not always in sympathy with the so-called higher critics, despite his own prestige in the musical world. Recently there was a controversy in New York because Harry Barnhart, director of New York community singing, felt that "The Star Spangled Banner" is too difficult and exacting for

## SOUSA COMING SOON



next week is the most pretentious production Mr. Savage has turned out, but he has not neglected the vocal essentials. As usual his chorus of girls and boys can sing, and they are given plenty of opportunity in Mr. Youmans score. There are over 40 people in the cast principals of which in addition to Ada May are Eddie Nelson, the comedian, first seen hereabout in "Sunkist" then in "The Last Waltz"; Flavia Arcaro, a grand opera singer, as is also Edward Cianelli who plays Don Carlos, the Spanish lover, Mark Smith the comedian, Irene Dunne a lovely girl with a lovely voice, Alina McGill, a dancer who is beautiful and can act, Nick Long, Jr., an eccentric dancer, Harry Welford, one of the gifted Welfords, Karl Staff who has sung in grand opera, Leonard St. Leo an English eccentric dancer, Adora Andrews, and Addison Fowler and Florenz Tamara, dancers from the Pacific Coast especially imported by Mr. Savage for this production.

chorus work, hence should be omitted from programmes.

"Whatever its merits or demerits from the musical standards, we should bear in mind it is the national anthem of the American people and while it remains such both native and foreign-born Americans should learn the words and music," he said. "It is said there is defiance in the hymn. It is not unusual to find defiance in the national songs of vigorous nations. Better the immigrant learn that America has never been whipped than to suppress the information lest it give offence in other quarters."

Tickets for the concerts, which are for the benefit of the B. H. S. music fund, went on sale Monday at Steinert's. There has been an exceptional demand to date, including many calls from nearby towns. Arrangements for the concerts are in the hands of Chairman C. Harold Porter, Mrs. Ella K. Weston and Norman K. Sampson of the school board.

Far Gone.

## SOUSA AND THE WIDE, WIDE WORLD

Where You Go, by Land or by Sea, You'll Hear the March King's Melodies.

The booking of Sousa and his band for this city on October 3rd, when they will make merry in the Orpheum, brings to mind some published correspondence from a party of well-known American actors who went out to Australia little more than two years ago, and are now on their way back via some of the cities in the Straits Settlements and in India. One of the actors, John P. O'Hara, said, in part:

"Before we came to Australia, we were told that the sentiment was markedly anti-American. We were prepared to find it so. When it comes to music, it is a case of 'nothing but,' with John Philip Sousa as a sort of musical idol. I do not assert that the Australian is over-fond of The Stars and Stripes; but I do assert that he seems unable to get enough of 'The Stars and Stripes Forever.'"

## SOUSA'S BAND SEAT SALE OPENS TODAY

If You Want to Hear the Biggest and Best, Hurry Around to the Steinert Store.

Any time that John Philip Sousa's big band comes around there is a grand rush to hear the music. The big band, 103 men this season, will give concerts in Bangor Auditorium on Wednesday, Sept. 19, at 3.30 and 8 o'clock.

The concerts are to be given under the management of M. Steinert's Sons at whose piano rooms, 87 Central street, the seat sale will open at 9 o'clock this morning, continuing daily to 5.30 until the day of the concerts. Early application is advised for those who would be sure of choice locations.

Sousa's Band is world famed, and there never is any doubt of full houses wherever it appears. This season Sousa's thirty-first, it is a greater and finer organization than ever before, and the concerts will be musical events of such interest as to attract people from all over this part of Maine.

A feature of great local interest in connection with these concerts will be the appearance at the matinee of the Bangor High School Band, Alton Robinson, conductor, playing several numbers with the great Sousa organization and under the great master's direction.

## SOUSA COMING.

The lasting popularity of Lieut. Com. John Philip Sousa, the famous bandmaster, who with his band is coming here the 30th, is indicated by the fact that during his 31st annual tour, he will visit more than 200 cities in which he has appeared at least 10 times during the third of a century which he has spent at the head of his own band. It is a striking tribute to the place Sousa holds in the hearts of the American people that the attendance is largest in the cities which he has visited the greatest number of times. Sousa will play for the 15th time of his career this year in the great Mormon Tabernacle, in Salt Lake City, which has a seating capacity of 10,000 persons and which is acoustically speaking, the nearest perfect auditorium in the world. In Salt Lake City, each concert has been an audience considerably larger than the last one.

## NEW SOPRANO WITH SOUSA THIS YEAR

From far out on the Dakota prairies, Lieut. Com. John Philip Sousa has summoned Miss Nora Fauchald to become the soprano soloist with his band during his current tour, which marks his 31st season as a bandmaster, and the 14th tour which has taken him from one geographical limit of America to another. And Sousa, who, it must be remembered, has a reputation as a discoverer of new talent, makes the general prediction with the engagement of Miss Fauchald, that it will be the great prairie regions from which the great singers of America will come in the next generation.

Miss Fauchald was born in Norway while her mother was on a visit to her home in the old country, but she came to America when she was six months old, and Minot, North Dakota, a typical town of the northern prairies, was her childhood home. By the time she was 15, Miss Fauchald had studied violin and piano, and had more than a local reputation as an instrumental musician. She sang solo parts in the church cantatas and oratorios, but seems to have thought more seriously of a career as a violinist than as a vocalist. Her family returned to Norway when she was in her late teens, and during that time she studied voice in the Norwegian capital. Then the family returned to America to settle in New York, and it was shortly after her graduation from the Institute of Musical Art in New York, that Sousa first heard Miss Fauchald sing. He gave her some advice as to the shaping of her career, and a year later, she was engaged by the march king, and this year she will be heard in concert with Sousa's band by upwards of three millions of people—a greater audience than will hear any other singer in America.

The engagement of Miss Fauchald emphasizes Sousa's theory that America, in the future, must look for its great singers to the regions outside the congested Eastern areas.

"The girls of today in the East, particularly in New York, will not succeed in concert or on the stage," says Sousa. "Life is too fast and too hard. The nervous tension of a city such as New York has become all but unbearable to a young, impressionable girl. The result is that the New York girl is likely to 'burn out' readily. She will develop faster than the Westerner, but three to five years will be the extreme limit of

time at which she will remain her best. The Western girl, with a more quiet and orderly life, will develop what I like to call 'serenity of soul.' She will bear the nervous tension of a career, because she will have fortified herself physically before her career began. I am most serious when I say that it will be such towns as Minot, which produced Miss Fauchald, from which our new singers—both for the opera and the concert stage—will come."

## SOUSA AND HIS BAND TO VISIT HERE OCT. 13

Classics, new works, novelties and popular light numbers will as usual make up the programs which Lieut. Com. John Philip Sousa and his famous band will offer at his annual appearance in Syria Mosque, Oct. 13, matinee and night.

The Sousa concerts this year, however, are going to have one thing in common, in addition to the ever present "Stars and Stripes Forever" march, for they will all open with Wagner's "Tannhauser" overture. Sousa's allegiance to Wagner has been life long, for he played excerpts from the great music dramas with his band many years before the operas themselves were offered to the American public. We have used in the course of his 31 years about every portion of Wagnerian music which could be successfully arranged for brass band, but only those because Sousa has always made it a rule never to invade those fields of music reserved strictly for orchestras.

Among the novelties the Sousa band will offer this year will be a comedy version of "Mr. Gallagher and Mr. Shean," a medley of grand opera choruses and a new arrangement of "The Fancy of the Town." This novelty which Sousa has used for the last three years consists of 10 song hits from the 10 previous years, the newest one being added each season and the earliest one dropped.

## BIG DEMAND FOR SEATS FOR SOUSA CONCERTS

Seats for Sousa's band concerts which are to be given at the auditorium Wednesday afternoon and evening of next week went on sale Thursday morning at the store of M. Steinert & Sons Co., Central street, under whose auspices the band is to come here and the immediate response indicates as it did last year that two big audiences will hear the great musical organization, the largest and best Mr. Sousa's has ever conducted in his long career.

The seat sale will continue up to the day of the concert at the Steinert store from 9 o'clock in the morning to 5.30 in the afternoon.



Bangor News 9/14/23

## Sousa's Gallagher and Shean

March-King Has Built This Season's Humoresque on the Topical Duet Which Lifted Two Comedians from Obscurity.

Every year, as his patrons well know, John Philip Sousa sets his lively fancy to work on a humoresque or fantasia built on one of the recent fad-tunes. Last year, he took The Silver Lining from Sally and made it the basis of one of the most entertaining numbers in his program. This year, his fancy turns to Mr. Gallagher and Mr. Shean, the foolish song which has served to make of its two singers, the well-known Gallagher and Shean of the varieties, national figures.

It is characteristic of the March King that he has never ignored a contemporary composer whose work has possessed the element of vitality: "the thing to do with a good tune," he has often said, "is to send it along." It is estimated that Jerome Kern, who composed The Silver Lining, is richer by his royalty on the sale of at least half a million copies as a result of Sousa's use of the tune in communities where Sally has never been played.

Sousa and his band of 100 musicians will be in Bangor on Wednesday next, Sept. 19, for afternoon and night concerts at The Auditorium, under the management of M. Steinert & Sons Company, at whose piano



JOHN PHILIP SOUSA.

house, 87 Central street, the seat sale opens at 9 o'clock today continuing until the date of the concert, daily, 9 to 5.30. As the demand will be great, early application is advised for those who would be certain of desirable locations.—adv.

Scranton Pa 9/16/23

## SOUSA COMING NEXT MONTH

John Philip Sousa and his famous band of 100 artists are coming to Scranton to give their annual concert on Monday evening, October 8, at the Armory. This welcome announcement was made by Ed. M. Kohnstamm, Commander Sousa's local manager.

John Philip Sousa, the march king.

can easily prove that he has done more professional traveling than any other celebrated musician in the history of the world, but even he gasped when he looked over the itinerary prepared for 1923-24 by his manager, Harry Askin. For the reason that the great bandmaster-composer felt that he would like a long rest—meaning, with him, an opportunity to work just as hard along other lines—Manager Askin booked a comparatively brief tour for last season. Although it was, theoretically, a poor season, managers and musical societies throughout the United States and Canada complained when they learned that they could not have Sousa and his band; so it was the part of common sense to give to them what they wanted and to plan the new season along unusual lines.

That the tour will take Sousa across the continent means, of itself, nothing. What means a lot is the activity in performance the tour will involve. In many cases the booking is so "close" that the jumps will be made by motor lorries, so that the hundred-odd men of the band will not be compelled to lose rest when certain trains are without sleepers or when they run at awkward hours.



MISS WINIFRED BAINBRICK With Sousa and His Band at Woolsey Hall Sept. 26th

Lewiston Journal 9/17/23

## Born in a House of Violins



RACHEL SENIOR, VIOLINIST WITH SOUSA'S BAND

There is small wonder that Miss Rachel Senior, this year violin soloist with Lieut. Com. John Philip Sousa and his famous band, was attempting to play a violin at an age when most girls are quite contented with their dolls. For Miss Senior was born in a house of violins, and the beautiful-toned instrument which she uses when she appears with Sousa's Band, which might well be a rare old Stradavarius, is the handiwork of her father, Charles Senior of Mason City, Iowa, who all his life has had violin making for a hobby, and who during his long life-time has found time to make in their entirety more than 100 of the instruments.

Charles Senior was a business man with a love for music. He used to direct the local orchestra, and then as a means of diversion he attempted to make himself a violin. He was successful, so he made another, and by the time Rachel was old enough to take a violin into her hands at least fifty of the instruments were in the home. Senior taught his daughter

the rudiments of the instrument, and then with a rare modesty purchased her a violin which had been pronounced correct in its proportions and in tone by several experts, that his daughter, if she intended to have a musical career, might not be handicapped by being accustomed to a violin which might not be correct.

Miss Senior eventually came to New York to study with Franz Kneisel, a famous teacher of violin, and from Kneisel she went to Leopold Auer, who has taught the greatest violinists of the world, including Mischa Elman, Thru Meredith Wilson, who had been a member of Sousa's Band, and who had lived in Mason City, Iowa, heard of the girl whose father made violins and who had come to New York to study. Sousa, who began his career as a violinist, was interested and he looked her up. He found her to be an artist of rare talent and he engaged her at once as his soloist. And that Sousa knows how to discover violinists is indicated by the fact that it was he who first introduced to the American public the

late Maude Powell, possibly the greatest and certainly the best-loved of all violinists of her generation.

After Sousa had engaged Miss Senior, he became interested in the hobby of her father. He asked Miss Senior to bring him one of her father's violins, which she had in New York. Sousa played it and then it was passed around to several of his musical friends, all of whom were delighted with the instrument. So those who like a bit of sentiment will find it in the fact that Miss Senior, upon her first appearance with Sousa's Band, played an instrument which had been fashioned by her father years before she was born and which for more than 40 years had been mellowing at sweetening and waiting for her.

Lewiston and Auburn music lovers will have the pleasure of hearing this lovely little violinist at the Sousa concert Sept. 20, seats of which will be on sale at Tainter's store Monday morning.

My Telegram 9/16/23

## BURNSIDE TO STAGE SOUSA SPECTACLE

The National Navy Club, under whose auspices Lieut. Com. John Philip Sousa will give his annual New York concert in Madison Square Garden, on Sunday night, October seventh, yesterday announced that it had obtained R. H. Burnside, former general director of the New York Hippodrome, to stage the musical picture, "The March Past," which will be one of the features of the concert.

In this spectacle, uniformed men of the United States Naval, Army, and Marine forces, will be detailed by the respective commanding officers of the New York area to duty at Madison Square Garden on the night of the concert and these men, more than 500 in number, will march to the strains of the Sousa marches, which have been adopted by the various arms of the service.

These marches include "Semper Paratus," the official march of the United States Marine Corps; "Ride of the Yankee Navy," the Navy march; "United States Field Artillery," dedicated to the Artillery service; "Bullets and Bayonets," written during the World War for the Infantry, and "Sabres and

Spurs," dedicated to the mounted branch of the service. Sousa's Band of 100 men will be augmented to 250 men for the New York concert, the additional musicians all being former Sousa men who are now residents of New York.

The proceeds from Sousa's New York concert this year will go to the building fund of the National Navy Club, which recently acquired a site for a permanent home at Fortieth street and Park avenue.



MISS RACHEL SENIOR

Violinist with Sousa band at Foot Guard Hall.

Phila Enquirer

SEP 16 1923

### Sousa Goes on Tour

Following his long engagement at Willow Grove Park, Lieutenant Commander John Philip Sousa, with his band, will leave today for Boston to begin a tour that will take the organization to the Pacific coast. The tour will open tonight in Boston. There will be a gala occasion in New York at Madison Square Garden on Sunday evening, October 7, when he will conduct a massed band made up of his own organization and a large number of former Sousa men in a concert of jubilee sort. Preceding that engagement and directly afterwards the band will be at a number of Pennsylvania cities and towns for concert appearances. The list includes Easton, October 3; Lebanon and Harrisburg, October 4; York, October 5; Lancaster, October 6; Scranton, October 8; Wilkes-Barre, October 9; Williamsport, October 10; State College, October 11; Altoona, October 12; Pittsburgh, October 13 and 14. The final

engagement in Pennsylvania will be at Meadville on October 17.

Altoona Tribune Sept 16/23

## SOUSA'S BAND OPENED ITS SEASON AT BOSTON

John Philip Sousa and his famous band, which will be heard at the Mislher theatre this year, opened its season at Boston yesterday, and its success is shown by the following telegram to Mr. Mislher from William Schneider, noted Boston music critic: "Lieut. Commander John Philip Sousa and his band opened New England tour today at Symphony Hall, Boston, appearing before two capacity audiences whose enthusiasm resulted in playing over twenty-five encores at each concert. Rachel Senior, violin soloist, made successful debut with band, receiving six encores. Musicians' Society of Boston presented Commander Sousa with enormous basket of American beauties and gladioli as token of esteem and affection."

SEP 16 1923

## SOLOIST BORN IN HOUSE OF VIOLINS

Rachel Senior, Sousa Violinist, Reared in Unique Atmosphere

Miss Rachel Senior, violin soloist, with the Sousa Band, which comes to Foot Guard hall for matinee and evening concerts Thursday, September 27, could hardly have escaped the musical bent which has given her a concert career.

She was born in a house of violins. Her father was a maker of violins and a collector of rare old instruments. The Senior home in the Middle West was literally a house of violins.

Miss Senior has played the violin since early childhood and years of patient practice and study, both here and abroad, have made her one of the real artists of the concert stage.

Every year, as his patrons well know, John Philip Sousa sets his lively fancy to work on a humoresque or fantasia built on one of the recent fad-tunes. Last year, he took "The Silver Lining" from "Sally" and made it the basis of one of the most entertaining numbers in his program. This year, his fancy turns to "Mr. Gallagher and Mr. Shean," the foolish song which has served to make of its two singers, the well-known Gallagher and Shean of the varieties, national figures.

It is characteristic of the March-King that he has never ignored a contemporary composer whose work has possessed the element of vitality: "the thing to do with a good tune," he has often said, "is to send it along." It is estimated that Jerome Kern, who composed "The Silver Lining," is richer by his royalty on the sale of at least half a million copies as a result of Sousa's use of the tune in communities where "Sally" has never been played.

### SOUSA AT POLI'S PALACE

Sousa and his beloved band appears at Poli's Palace theatre, Sunday afternoon, September 30, 1923, under the auspices of Rudolph Steinert.



Drummer Has Soul of An Artist

The greatest bandmaster in the world without doubt is Lieut. Com. John Philip Sousa, who brings his famous band to Augusta City Hall on Sept. 20 for a matinee performance. The greatest bass drummer in the world on the authority of no less an authority than Sousa himself is

August Helmecke, who with his big bass drum for the past 15 years has been going up and down the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches.

Several years ago, after much experimentation, Sousa had made for Helmecke what is believed to be the largest bass drum in the world. As everyone knows drum heads are made from the skins of animals and are susceptible to weather conditions. The manufacturers were told to spare no expense in evolving the kind of drum head which would be most likely to withstand the rigors of a Sousa tour. They found that a zebra skin was the thing they wanted. The drum was made and Sousa received it and a bill for \$3,500. But the zebra skin drum heads have withstood a dozen tours. In Vancouver and Palm Beach in rain and sunshine, Helmecke's big drum beats true.

There is a story behind the cymbals with which Helmecke punctuates the Sousa marches. Several years ago Helmecke visited China. There Li Hung Chang, the famous Chinese statesman presented him with the cymbals. They had come from Manchuria and had been the property of a Manchurian executioner who on execution days by crashing them together announced that he awaited the condemned.

"The average layman does not realize the importance of the bass drummer to a band," says Sousa. "He has a general idea that the success of the band lies primarily in the trumpet, trombone and clarinet sections. I sometimes think that no band can be greater than its bass drummer, because it is given to him, more than to any person except the director, to reflect the rhythm and spirit of the composition. This is particularly true of the march forms of composition. Marches primarily are written, to be marched to. One does not march to trombones, the trumpets or the clarinets but to the bass drum. And no one who has watched and heard Helmecke with my band playing a march will differ with me when I declare that my bass drummer has the spirit and the soul of a great artist."

When Helmecke is not touring with Sousa, he is a member of the orchestra of the Metropolitan Opera House in New York.—Adv.



JOHN PHILIP SOUSA AT HUNTINGDON VALLEY COUNTRY CLUB. The march king snapped with Dixie Willson, the authoress, Bird Millman, "queen of the air," and (above) Meredith Willson, a well-known flutist

SOUSA HAS A SHEIK in his band. Rudolph Valentino only made believe when he assumed the role of an Arab chieftain in the photoplay, but Gerald Byrne, French horn soloist, has had the actual experiences of the life of the men of the desert. A few days ago he got this letter from a friend:

Your comrades are waiting for you. Come to us. We have your favorite horse with the tribe. SAFAR.

So Byrne is once more torn between his love for the desert and his musical career. If he does not go back now he will undoubtedly return when Sousa's band closes its present tour.

As to how he became an Arab—but let Byrne tell it.

"My first acquaintance with the Arabs came when I was a little boy. My father was first master gunner of the Royal Garrison Artillery at Aden, where I was born in 1896. One day I wandered away from home and was picked up by a band of desert wanderers. For several years I stayed with the tribe, playing with the Arab children and living as one of them. Then, one day, I was seen by some people who recognized me as the long-lost Gerald Byrne. The result was an attack upon the band by soldiers, and several Arabs were wounded. Of course, I was rescued and my father and my mother were supremely happy."

"Afterward I lived in India, Gibraltar and other distant lands, but I went to school in Ireland, where I got a good musical education. But the call of the desert was strong in me, and when I became of age I went back to Arabia to find the men whom I had learned to respect and admire. They welcomed me as a brother, and I went out with them on many an expedition, adopting their dress, living as they did in the open and gradually taking upon me the appearance of a desert dweller. Often in the cities where English and Americans go I have seen beautiful women of pure Caucasian families who seemed infatuated with the Arab and his ways. I know I was believed to be an Arab, although of a little lighter complexion, perhaps. But we always held aloof. The Arab has a keen pride of race, and, of course, I was feared as an Arab."

Byrne, "the Sheik of Sousa's Band," is a handsome chap. His rugged life in the open has given him a romantic appearance, which, no doubt, has stirred many a feminine heart. But his heart is far away and as yet unoccupied by thoughts for any save his beautiful horse, his music and his art—for he is a painter as well as a musician.

And the freedom of the desert life is calling him again.

THE STROLLER.

SOUSA IN BOSTON.

Comment of the Boston newspapers on the concert of Sousa's band there yesterday, which opened its 31st annual transcontinental tour just a week before its appearance in New Bedford, is most favorable.

The Boston Herald's introduction to its review reads:

"When Sousa's band comes to town it is an occasion for the entire family to celebrate, and to judge by the attendance and applause at Symphony hall yesterday afternoon, at his first concert of the season, they all did. There was the usual sprinkling of Sousa marches and waltzes, played with the dramatic precision and lack of flourish that are peculiarly his own. In addition to a program of nine numbers, there were 13 encores, ranging from Alexander Steinert, Jr.'s 'Rameses,' to 'Yes, We Have No Bananas.'"

Sousa Ready for Tour

Lieutenant-Commander John Philip Sousa and his band start on their thirty-first annual tour of the United States on Sunday, September 16. On that day, their New England trip opens with two concerts at Symphony Hall, Boston, after which they will visit every city and town of prominence in that territory, giving two concerts daily, under the Steinert management. Included in Mr. Sousa's program will be a composition by Alexander Steinert, Jr., son of the well known Boston piano manufacturer. Mr. Sousa selected his 'Rameses' from the score of the Hasty Pudding show of 1921 as being particularly adapted for band performance. Young Mr. Steinert is finishing his musical education at the Conservatoire of Music, Paris.

SOUSA AND HIS BAND

America's Great March King Will Be Seen Here On the Afternoon of September 21



Sousa and his band are coming—their date in this city is the afternoon of Sept. 21, and the place is the Colonial theatre; so, perhaps, it is interesting to print here an estimate of the popularity of the compositions which Sousa is best known—the popular marches which gave to him his title of the March-King.

Lieut. Commander Sousa, himself, provides the statistics and the estimate—not out of his own opinion, which is firm enough, but from his years of observation and tabulation. "I have no false modesty," he once said, "and am intensely interested in watching the popular reaction to or from whatever I do or undertake to do."

The oldest of the marches is "The High-School Cadets," written in Philadelphia, and sold to a publisher for \$25 or \$35—Sousa is not certain as to the correct sum. It is second in popularity with a cast section of the American and Canadian public—schoolboys and schoolgirls from primary grades to the "quizz" for college or university. As it was written in the '80s, it may be pointed out that not fewer than seven "generations" of schoolchildren have marched to it since it was first put on the presses.

"King Cotton," a tribute to the South, is second in popularity throughout what is still called the Old South—the cotton-raising states east of Mississippi.

"El Capitan" is second choice of hundreds of thousands everywhere, representing the taste of those who made their first acquaintance with Sousa music in the days when his like-named comic opera was the rage. In the operetta, the march was sung by De Wolf Hopper and chorus, and known in the list of numbers as "Behold El Capitan!"

This list represents, as indicated, second choice with the groups or divisions described. What, then, may be asked, is first choice? The answer is:

"The Stars and Stripes Forever," now twenty-five years old. It came into its great popularity in the days of the war with Spain, in 1898, and has grown in favor as the years have rolled by. So far as anything may be "official" which lacks the formal and written sanction of the Congress, "The Stars and Stripes Forever" is the "official" tune of the United States of America.

Is it Sousa's own first choice? It is not.

What, then, is?

"Semper Fidelis!"

The second-oldest of the marches is second in popularity, also with an other but smaller section of the general public, here, in Canada, and throughout Europe. That is "The Washington Post," written in the second year of Sousa's leadership of the Marine Band of Washington. That section is made up of the men and women who were eager, receptive and joyful when "The Washington Post" was first played in public; they detected in it a new and fresh and vital not in march-time composition and a note essentially American.

"Semper Fidelis" dedicated by the Marines and adopted by them as their official march-tune, is second in popularity not only with the marines (who love it as a matter of

course), but also with the soldiers and sailors of Uncle Sam.

"Manhattan Beach" holds its own through the years since it was composed as second in popularity with those who were sweethearts or newly-made brides and grooms in the mid-90s and down to 1902 or 1903; for it had in it the color of the surroundings in which it was written—Manhattan Beach, adjoining Coney Island proper, when it was the pet resort of New York City dwellers in the good old summertime.

SOUSA AND HIS BAND IN LOWELL THIS AFTERNOON AND EVENING



MISS WINIFRED BAMBRICK Harpist with Sousa and His Band.

Today is "Sousa day," in Lowell. Lieut. Com. John Philip Sousa and his band of 100 American musicians will come to Lowell for two performances. The season opened in July and there have been record-breaking houses ever since. With Sousa comes an array of soloists. Marjorie Moody, soprano; Rachael Senior, violinist; Winifred Bambrick, harpist; John Dolan, cornetist; George J. Carey, xylophone; F. Meredith Willson, flute; William M. Kunkel, piccolo; and Joseph de Luca, euphonium. The band will arrive at noon from Boston where two programs were given yesterday in Symphony hall. This afternoon the high school

band will play with Sousa and his band at the high school auditorium at 3.30. School children and others—those connected with the schools, will be admitted at half price.

The evening performance will be given in the Memorial Auditorium at 8. There has been a good demand for tickets although there are still some good seats to be had at Steinert's. Tickets for the evening performance may be secured at the Auditorium box office after 5.30. Two brand new programs will be given and Altken's band assisted by other members of the Lowell Musicians Association will play "The Nobles of the Mystic Shrine" march at the evening performance.

FEW REAL MUSICIANS, SAYS SOUSA AT ABINGTON

"Only one-half of one per cent. of persons who adopt music for a profession or career are geniuses, or gifted with that proportion of genius which will make them artists," was the declaration of John Philip Sousa, in an hour's lecture to the student body of the Abington High School Thursday. The famous bandmaster accepted an invitation to talk on music, and was given an ovation by the more than 400 students when he stepped on the platform.

"Of every 100 'musicians' in the country, at least 75 per cent. are just about good enough to hang on to their jobs by their teeth," he said. "Fifteen per cent. have a real liking for music and evidence a proficiency which puts them in the passable list. Nine and nine-tenths per cent. are really adapted to music; they are good. But the slim minority, one-half of one per cent., constitutes the sum total of those who are the real artists, the real geniuses."



*Baugor Commercial 9/15/23 Musical Courier*  
**Sousa to Present Talented Harpist Again This Year**



MISS WINIFRED RAMBRICK  
Harpist With Sousa and His Band

Playing with Sousa's band again this year and on the program for a solo number, Miss Winifred Rambrick, harpist, will be heard by the audiences that attend the Sousa concerts at the Auditorium next Wednesday afternoon and evening. Miss Rambrick is a true artist as those who heard her last fall will recall, and it will be a pleasing announcement to the music lovers that she is still with the band and down on the program for a special appearance.

The lasting popularity of Lieut. Com. John Philip Sousa, is indicated by the fact that during his 31st annual tour, he will visit more than 200

**SOUSA'S BAND TO PLAY HERE SOON**

There is small wonder that Miss Rachel Senior, this year violin soloist with Lieutenant Commander John Philip Sousa and his famous band which comes to Waterbury September 30th, was attempting to play a violin at an age when most girls are quite contented with their dolls. For Miss Senior was born in a house of violins, and the beautifully-toned instrument which she appears with Sousa's band, which might well be a rare old Stradavarius is the handwork of her father, Charles Senior, of Mason City, Iowa, who all his life has had violin making for a hobby, and who during his long lifetime has found time to make in their entirety more than 100 of the instruments.



MISS RACHEL SENIOR

Charles Senior was a business man with a love for music. He used to direct the local orchestra, and then as a means of diversion he attempted to make himself a violin. He was successful, so he made another, and by the time Rachel was old enough to take a violin into her hands at least fifty of the instruments were in the home. Senior taught his daughter the rudiments of the instrument, and then with a rare modesty purchased her a violin which had been pronounced correct in its proportions and in tone by several experts, that his daughter, if she intended to have a musical career, might not be handicapped by becoming accustomed to a violin which might not be correct. Miss Senior eventually came to New York to study with Franz Kneisel, a famous teacher of violin, and from Kneisel she went to Leopold Auer,

cities in which he has appeared at least ten times during the third of a century which he has spent at the head of his own band. It is a striking tribute to the place Sousa holds in the hearts of the American people that the attendance is largest in the cities which he has visited the greatest number of times. Sousa will play for the 15th time of his career this year in the great Mormon Tabernacle, in Salt Lake City, which has a seating capacity of 10,000 persons and which is acoustically speaking, the nearest perfect auditorium in the world. In Salt Lake City, each concert has been to an audience considerably larger than in any other city.

Elman. Through Meredith Wilson, who had been a member of Sousa's band, and who had lived in Mason City, Sousa heard of the girl whose father made violins and who had come to New York to study. Sousa, who began his career as a violinist, was interested and he looked her up. He found her to be an artist of rare talent and he engaged her at once as his soloist. And that Sousa knows how to discover violinists is indicated by the fact that it was he who first introduced to the American public the late Maude Powell, possibly the greatest and certainly the best-beloved of all violinists of her generation.

After Sousa had engaged Miss Senior, he became interested in the hobby of her father. He asked Miss Senior to bring him one of her father's violins, which she had in New York. Sousa played it and then it was passed around to several of his musical friends, all of whom were delighted with the instrument. So those who like a bit of sentiment will find it in the fact that Miss Senior, upon her first appearance with Sousa's band, played an instrument which had been fashioned by her father years before she was born and which for more than twenty years had been mellowing and sweetening and waiting for her.

*Waterbury Commercial 9/15/23*



JOHN PHILIP SOUSA  
Who With His Celebrated Band Will Newburgh for a Concert in the Academy of Music, Matinee Only on October 2.

**TOWN BAND CRADLE OF FAME**

American Notables, from the Late President Harding Down, Confess to Sousa They Once Played in Town Bands

Membership in the town band as a boy or a young man seems to have been the prerequisite to success in life to the majority of Americans of the present generation, according to Lieut. Com. John Philip Sousa, the famous bandmaster. Wherever Sousa goes he meets the preeminent and successful men of the day, and a surprisingly large proportion of them confess that as young men they were musicians in brass bands, generally in bands located in the smaller cities and towns.

"A few months ago, the late President Harding and myself were at Chester, Pa., together to receive honorary degrees from the Pennsylvania Military College," says Sousa. "In the course of the conversation the President remarked that he had been a bandsman as a boy. I then remarked upon the numbers of men whom I have met in my thirty-one years at the head of my own band who have been members of brass bands, and we both agreed that a generation ago the brass band was an important feature in the social life of the small city."

"A generation ago the brass band was a matter of intense town pride in the smaller communities and membership was eagerly sought. That condition has not entirely passed and I find many communities where the town band is rightly considered the community's best advertising asset. In several States, among them Kansas, the municipalities are authorized to levy a tax for the support of a municipal band. Membership in the band brought a uniform, and I do not pretend to be original when I remark that nothing catches the feminine eye quite as quickly as a uniform. It also brought certain concessions from employers and occasional opportunities to see the world through trips to Fourth of July celebrations at the county seats or upon great occasions to the great fairs. So the ambitious, aggressive youth of the community was to be found in the brass band and I must confess that it was native ambition and aggressiveness as much as brass band training which made them great or successful."

"When I am on tour there is scarcely a city in which I visit where I do not meet some man who has been more than ordinarily successful in life in a profession, in business, or in politics, who does not break down and confess that he had been a member of a band in a small city or town. Most of them seem to have been players of alto horns, tenor horns, E flat cornets and E flat clarinets; instruments which have almost disappeared in modern brass band instrumentation. So many of them were performers upon fast disappearing species of instruments that I have often wondered what has become of the cornetists, the trombone players and the drummers. Were all cornet players doomed to mediocrity? Did trombone players, like the good, die young? Or does every felon's cell hold an ex-brass drummer?"

"Seriously, however, for the good of music, I am much gratified that community pride in brass bands has enjoyed a tremendous growth over the country in the past few years, particularly since the war. I get many letters asking for advice upon band organization and instrumentation, for suggestions upon the construction of band shells, and for directions upon repertory. Many industrial concerns over the country are organizing company bands, and I hope I may be pardoned if I boast that a great number of the young men who were in my Great Lakes Naval Training bands during the World War, have become musical directors in their home communities."

**Sousa's Quicksteps on the Sands of Time**

For almost a generation now, Lieut. Com. John Philip Sousa, the famous bandmaster who will be here with his great organization for afternoon and night concerts in the auditorium, on Wednesday, Sept. 19, has gone about his self-imposed task of providing the nation with its marches, and their titles as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history and Sousa responds with a march, and down through the years, in history, national expansion, or in sad and fancy, since the eighties, Sousa has recorded American history in music.

The earliest of the Sousa Marches was The High School Cadets, written in the eighties and sold for \$25. It was written when the high school, as now instituted, was just coming into being, and it has been marched to by thousands of high school students throughout the United States. Then came The Washington Post, dedicated to the newspaper of that name in Sousa's home city. Shortly afterwards came King Cotton. It records in music the first awakening of the New South, the return of cotton to its kingship, and the new prosperity of the southeastern section of America. Manhattan Beach is a history of a bit of New York—the era in the nineties, when Manhattan Beach was the favorite playground of the big city; and El Capitan reminds us of the day when operetta and De Wolfe Hopper reigned supreme on the American stage, for El Capitan, programmed

as Behold El Capitan; sung by Hopper and the chorus in Sousa's operetta of that name, brought the immortal exponent of Casey at the Bat, his greatest measure of fame.

When one hears Semper Fidelis, one remembers the era when revolutions were daily affairs in the Latin American republics, and when the state department frequently announced, "The Marines have landed and have the situation well in hand." And Semper Fidelis is the official march of the United States Marine Corps.

And so the Sousa titles go. The band plays Sabres and Spurs, and the "boys of '98" think of "Teddy" and San Juan Hill. Liberty Loan March, The Volunteers, Who's Who in Navy Blue, The Man Behind the Gun and Pathfinder of Panama are all typical—and topical—Sousa titles reflections of American history, their significance known to all America. And his immortal Stars and Stripes Forever, rising above time or place, has become the march song of a nation, apparently for all time.

This season Sousa again finds his inspiration in current history. In Washington, in June, during the national convention of Nobles of the Mystic Shrine, President Harding made a plea for fraternity as one of the driving forces in modern American life. And Sousa responds with his new march, Nobles of the Mystic Shrine.

The Sousa concerts on Wednesday will begin at 3.30 and 8 o'clock. The seat sale is in progress at the piano rooms of M. Steinert & Sons Co., 87 Central street.

*SEP 16 1923*



Rachel Senior with Sousa's Marching Hall.

**SOUSA TOURS NEW ENGLAND**

Lieut. Commander John Philip Sousa, who recently began his thirty-first season at the head of the band which bears his name, has arranged a three weeks' tour through New England, beginning in Boston Sept. 16. Sousa's time in New England this year will be limited because of his impending transcontinental tour. He will end his annual engagement at Willow Grove Park, Philadelphia, Sept. 15, and will make his only New York appearance of the year Oct. 7, when he will direct a band of 250 pieces—his regular band, which numbers 103 members, augmented by 150 men who have been under his direction during other seasons and are now in New York—at a concert to be given in Madison Square Garden under the auspices of the National Navy Club. After the New York concert Mr. Sousa will begin his journey to the Pacific Coast. During his New England tour he will visit Portland, Me., while on New Year's Day he will give a concert in Portland, Ore. Other geographical extremes on Sousa's route this season are San Diego, San Antonio and Havana.

**SOUSA AND HIS BAND IN LOWELL**

**Famous Organization Opens Local Musical Season with Two Concerts.**

As was the case last year, Lieut. Commander Sousa and his famous band opened the musical season here, but this time in the Memorial Auditorium, better suited to music of the sort.

Needless to say this musical prelude came with fanfare of trumpets, clashing of cymbals and thunder of drums, the massing of musicians at the fore in the favorite marches, in short, all the popular features that characterize the leader and his men.

With the exception of the violinist, the soloists were the same as he introduced last season.

Aside from Orem's Rhapsody on Indian themes, which opened the concert, the most exacting number played by the band was the tone poem "The Victory Ball," the latest composition of Ernest Schelling, heard in New York and Philadelphia last season and now arranged for military band. This Fantasy, suggested by the well known poem by Alfred Noyes, is frankly more serious music than Sousa generally essays, complex in its harmonies, more modern in its dissonances. Against the rhythm of the dance tunes are set the weird mutterings of the shades of "dead men standing by the wall watching the fun of the Victory ball." Touched with the scorn and bitterness of Noyes's lines, the music is as scornful and poignant, through the frivol of forgetfulness to the contrast with the ghostly movement of the pulsing march to its culmination in the echoed "Taps" against a sepulchral rattle of the drums. Not popular music, perhaps. Too near the tragic for that. But revealing the band in more significant role than is usual in its programs.

More characteristic Sousa fare was had in the bandmaster's Portraits "At the King's Court." The countess, judging from the music was something of a coquette. The duchess, a trifle more dignified, condescended to a waltz with opening measures strangely reminiscent of a once popular song. Heralded by fanfare of trumpets and roll of drums "Her Majesty, the Queen," made royal progress in stately march, evidently a substantial and regal personage.

**Sousa's Band**

John Philip Sousa, the famous "March King", brings his band of 100 pieces and a lot of novelties to Worcester Saturday, Sept. 22, under the direction of Albert M. Steiner for an afternoon and evening concert. He has a new program for each concert and at the afternoon concert will give the school children a treat giving them a reduced price for seats and playing Sousa's "Merrie Merris Chorus," which was composed by Sousa for the children and has the real Sousa jingle.

Lt. Comd. Sousa surrounds himself with a set of soloists and novelties that are attractive, and this season he brings a new soloist, Rachel Senior, who was born in a "House of Violins," and the instrument she plays was made by her father, Charles Senior, of Mason City, Ia. Miss Senior has accomplished wonders as a violinist and at the evening concert next Saturday will play Sarasate's "Faust" fantasia. His other feature soloists include Marjorie Moody, soprano, George Carey, xylophonist, Winifred Bambrick, harpist, John Dolan, Cornetist and several others.

Always eager to give honor to a young musician, Lt. Com. Sousa has made another happy discovery. He has found a young composer, Alexander Steinert, Jr., now studying in Europe, and will play at the concerts one of his latest compositions, "Rameses." Young Steinert is the son of Alexander Steinert, of the Stienert house, and "Rameses" is put on the Sousa program for season's tour.

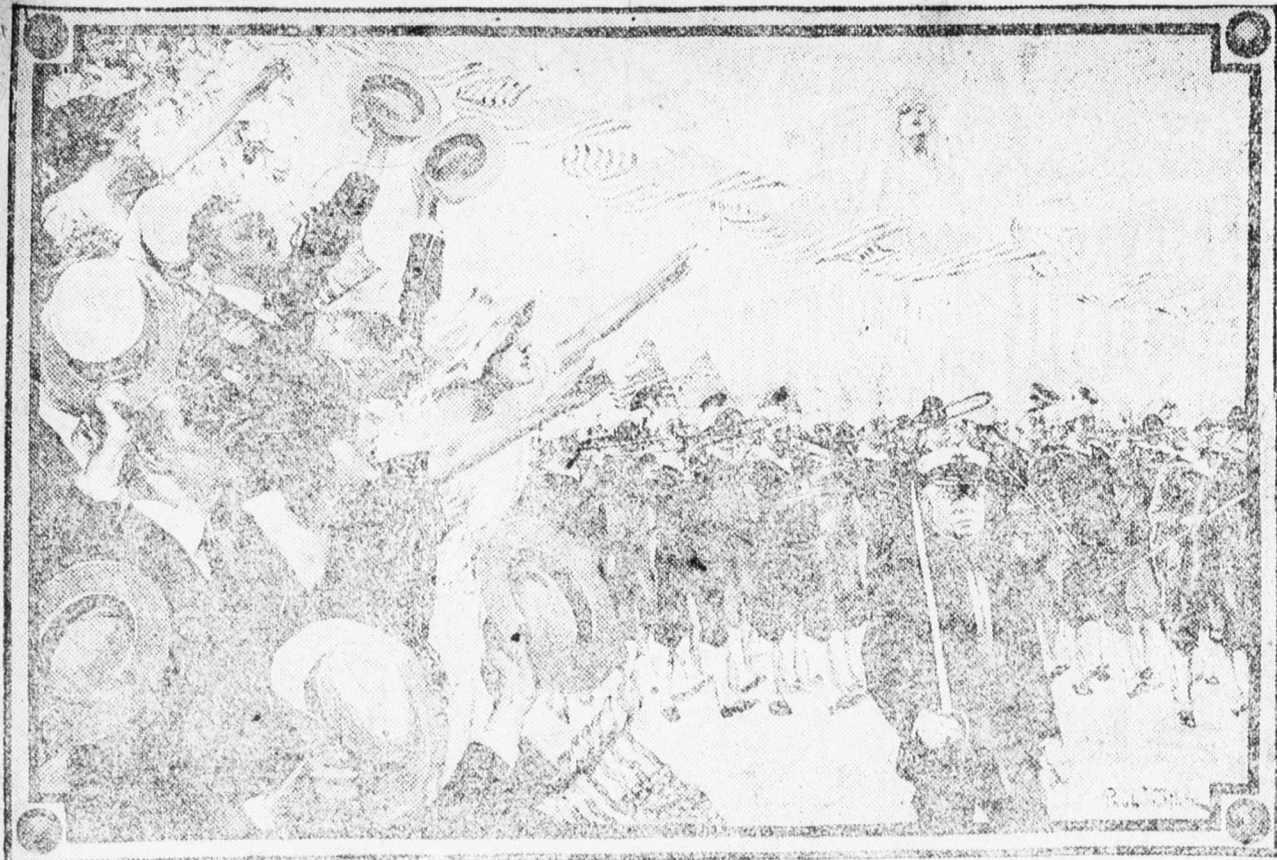
Famous for his marches Sousa will play them all if the public wants to hear them, but on the official program is his new march, "Nobles of the Mystic Shrine." And at the afternoon concert will play the new march, "The Dauntless Battalion."

Seats for both concerts are on sale at Stienerts.



Bridgford Conn 9/16/23

# "Good Music Awaits Inspiration," Says Sousa



An oil painting by Paul Stahr presented to Sousa by Veterans of Foreign Wars, showing the enthusiasm of the march past the band battalion organized by the great bandmaster during the war.

Music of lasting qualities is essentially the product of inspiration, and cannot be turned out while the publisher waits without the door, in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on tour for the thirty-first year with the great organization which bears his name.

"We have a great number of writers of music who seem to be able to

turn out music to order," says Sousa. "In modern theatrical practice, it is customary for a composer to be commissioned to write a score for a certain star and all the time he must have in mind the limitations of that star. Such music as a rule lacks the note of inspiration necessary for more than a fleeting fame.

"I have found in my own life that my good work has been the result of inspiration, and it is impossible for

me to sit down and bid an idea come. The marches without exception have been the result of inspiration. 'Stars and Stripes Forever,' the greatest of them all, at least in point of popularity, was written at sea in an hour or two. I wrote 'The Diplomat,' which I consider among my first ten at least, in Mitchell, S. D. I was six months writing 'King Cotton,' but the six months were spent in developing an idea, which came in a moment.

Dorland, Me Telegram 9/16/23

## A NEW PORTRAIT OF JOHN PHILIP SOUSA



Marjorie Moody

Soprano Soloist with Sousa's Band at E. F. Albee Theatre Next Sunday Night.

## Sousa on Tour

Following his long engagement at Willow Grove Park, Lieutenant Commander John Philip Sousa, with his band, will leave today for Boston to begin a tour that will take the organization to the Pacific Coast. The tour will open tonight in Boston. There will be a gala occasion in New York at Madison Square Garden on Sunday evening, October 7 when he will conduct a massed band made up of his own organization and a large number of former Sousa men, in a concert of jubilee sort. Preceding that engagement and directly afterwards the band will be at a number of Pennsylvania cities and towns for concert appearances. The list includes: Easton, October 3; Lebanon and Harrisburg, October 4; York, October 5; Lancaster, October 6; Scranton, October 8; Wilkes Barre, October 9; Williamsport, October 10; State College, October 11; Altoona, October 12; Pittsburgh, October 13 and 14. The final engagement in Pennsylvania will be at Meadville on October 17.

Sousa had a most successful season at Willow Grove. It was the longest ever played here and he offered a greater variety of music from his tremendous repertoire than ever in the past. He introduced several new compositions including his new march, "The Mitten Men," dedicated to the P. R. T. employees. The march has made a hit and the ingenious introduction of the main theme of "Onward Christian Soldiers" has been admired.

## SOUSA'S BAND PROGRAM

The program for the John Philip Sousa concert at the Colonial theatre on the afternoon of Friday, Sept. 21, is announced today, as follows:  
Rhapsody, "The Indian"....Oren  
Cornet Solo, "Cleopatra"....Demare  
Portraits "At the King's Court Sousa"  
(a) "Her Ladyship, the Countess"  
(b) "Her Grace, the Duchess"  
(c) "Her Majesty, the Queen"  
Soprano Solo, "Shadow Song"  
(Dinorah)

Meyerbeer  
Fantasy, "The Victory Ball" Schelling  
Interval  
Caprice, "On With the Dance"  
Strung together by Sousa  
(Being a medley of famous tunes)  
Xylophone Solo.  
"Nocturne and Waltz"....Chopin  
George Carey

March.  
"Nobles of the Mystic Shrine"  
(new) .....Sousa  
Violin Solo, "Faust Fantasia" Sarasate  
Folk Tune, "Country Gardens" Grainger

In addition to these numbers there will be familiar pieces for encores, including the famous parody on "Mr. Gallagher and Mr. Sheen" Tickets for the concert will be placed on sale next Saturday morning

## SOUSA'S BAND TO BE AT MECHANICS HALL

Lieut. Comdr. John Philip Sousa and his wonderful band of 100 pieces, opens the musical season in Worcester next Saturday. Under the direction of Albert M. Steinert the bands gives two concerts in Mechanics hall, afternoon and evening and for the afternoon concert there are special numbers for the school children for whom a special price of admission is made. It is the 31st annual tour of the band and Sousa conducts every concert. He has written two new marches, both of which will be played, one, "The Dauntless Battalion," played at the afternoon concert, and the other is "Nobles of the Mystic Shrine," played at the evening concert. There are several excellent soloists, including George Carey, the greatest xylophonist in the world; Rachel Senior, a violinist of national reputation, Winifred Bambrick, harpist; Meredith Wilson, flutist; John Dolan, considered the greatest cornetist in the world; Marjorie Moody, soprano, and there is Gus Helmecke, who plays the cymbals and bass drum and is one of the features of a Sousa Concert.

The programs for the Worcester

Boston Mass Globe 11/17/25

## SOUSA AND HIS BAND PLEASES BIG CROWD

### Two New Marches and Other Novelties Performed

Sousa and his band proved that they are as popular as ever by playing yesterday afternoon and evening in Symphony Hall to crowded houses and strenuous applause.

Two new marches and other interesting novelties were featured in the two programs, but for many listeners the great thrill came when "Stars and Stripes Forever" was given as an encore and the front of the stage was lined with players hurling the tune out into the audience.

"El Capitan," "High School Cadets," "Semper Fidelis" and "Solid Men to the Front" were among the old favorites offered as encores. The audience greeted each of the familiar marches with outbursts of clapping as it began.

At both concerts "Ranunculus," by Alexander Steinert Jr. of Boston, was given as an extra piece. It is effective, light music, more remarkable for harmonic and instrumental color cleverly employed than for melodic invention.

An encore that roused chuckles of glee at each concert was "Mr. Gallagher and Mr. Sheen," with "Drink to Me Only with Thine Eyes," and "Yes, We Have

No Bananas" introduced into the instrumental dialogue, and numerous ludicrous bits and rumbles from the brass instruments in the band.

To the musician the most interesting new piece was Ernest Schelling's "The Victory Ball," composed for symphony orchestra. Schelling's musical interpretation of Alfred Noyes' poem puts the rather ironic question, "What would the men killed in the war have felt if they could have witnessed the Armistice Day and other celebrations of the victory?"

Mr. Schelling's music is original, and much of it deeply moving. It is the best work of his yet heard here. Sousa's genuine devotion to American music is again shown by his venturing the first performance here and in many other cities of so serious and complex a piece as "The Victory Ball."

For the rest, the two concerts were not much different from those offered in former years. Sousa himself supplied, either as arranger or as composer, the most spirited and tuneful of the pieces on the two programs. He conducted with vigor and precision, and his men obeyed his slightest wish.

Once or twice a hint of dull routine crept into the playing of hackneyed pieces, particularly in the evening, when the performers must have been tired. Sometimes the cornets among other instruments might have kept down a bit to advantage. The excellent acoustics of Symphony Hall made the fortes often unpleasantly loud.

Marjorie Moody, well known here as a coloratura soprano, sang a solo and several encores at each concert with her accustomed fluency and feeling. In the afternoon Rachel Senior played Sarasate's "Faust" Fantasy, and as an encore "Traumerel," by Schumann, in a fashion that proved her an accomplished violinist.

The members of the band offering

solos, John Dolan, cornet; George Carey, xylophone; Meredith Wilson, flute, and Winifred Bambrick, harp, were each deservedly encored. But to Sousa himself went the lion's share of the applause, and a huge basket of flowers handed up to the stage by an usher at the evening concert.

## New York Band at Willow Grove

The 28th season at Willow Grove Park will be brought to a conclusion today, after a period of 128 days. The closing day will be in the nature of a gala event for there will be as the main attraction the famous New York organization, the Seventh Regiment Band, under the direction of Lieutenant Francis W. Sutherland. It will be the first appearance here of this band, to which Lieutenant Commander John Philip Sousa dedicated his "The Gallant Seventh," the 101st published march of his career. Sousa's farewell was said last night, when he was given an ovation following his long stay at the park.

The Seventh Regiment Band is to the extent of nearly 80 per cent, a Sousa organization, as that proportion of the membership is of former Sousa bandsmen. Sutherland is one of this group. He was the first Sousa man to enlist for service during the war and he went overseas as bandmaster of the 104th Field Artillery, a New York unit. He was subsequently detailed as a bandmaster of the 27th Division—the New York National Guard division. When he returned from Europe he took the post of musical director of one of the prominent theatres in New York and for the past two years he has been in charge of the Seventh Regiment Band. Sutherland's release from Sousa's band for war service was followed by the release of all Sousa men who wished to enlist and the majority of them followed Sutherland's lead, going into the 104th Field Artillery. They later transferred with him to the Seventh Regiment.

One of the features of the concerts today will be the playing of "The Gallant Seventh." The first rendition of this march was at the New York Hip-

podrome with Sousa wielding the baton with his and the Seventh Regiment bands playing together. The march is now the official marching music of the Seventh just as Sousa's "Semper Fidelis" is the official march of the United States Marine Corps. The program throughout will be of interest. Nora Fauchald, soprano, who was at the park for a week with the Sousa band will sing songs of popular appeal. Lieutenant Sutherland, a cornetist of the first rank, will give a solo during the early evening concert. The band will appear at Willow Grove Park in dress uniforms of grey and white, with immense shakos to add to the dashing effect.

## SOUSA TO SPEAK AT ROTARY LUNCH

The Rotary club has had the good fortune to secure Lieutenant Commander John Philip Sousa for speaker at their next week's meeting. Because of the fact that the distinguished musician will be in this city on Friday, September 21, when his world famous band plays at the Colonial in the afternoon the officers of the local club decided to postpone their day of meeting from Thursday to Friday.

The "March King" as he has been called is an enthusiastic Rotarian and is a fine speaker as well. A year ago the Lowell Rotary Club made him its luncheon guest and his talk was regarded as one of the outstanding of the year. Lieut.-Commander Sousa is a fine musician and a good thinker. He can talk on many subjects besides music and be interesting and convincing as well.

The invitation to speak was tendered to Mr. Sousa by Walter I. Churchill, secretary of the local club. Accompanying Mr. Sousa to Lawrence on that day will be Rudolph and Alexander Steinert, two other very prominent figures in the music world. The band and its famous leader will open a tour of two weeks in New England Sunday at Symphony hall, Boston. The day before the Lawrence matinee concert the band appears in Lewiston and Augusta, Me. It plays in Manchester on Friday evening and through the cooperation of Toney and Demara the Steinert brothers were able to present Sousa and his band in this city in the afternoon.

## SOUSA - BOSTON.

Comment of the Boston newspapers on the concert of Sousa's band there yesterday, which opened its 31st annual transcontinental tour just a week before its appearance in New Bedford, is most favorable.

The Boston Herald's introduction to its review reads:

"When Sousa's band comes to town, it is an occasion for the entire family to celebrate, and to judge by the attendance and applause at Symphony hall yesterday afternoon, at his first concert of the season, they all did. There was the usual sprinkling of Sousa marches and waltzes, played with the dramatic precision and lack of flourish that are peculiarly his own. In addition to a program of nine numbers, there were 13 encores, ranging from Alexander Steinert, Jr.'s 'Ranunculus,' to 'Yes, We Have No Bananas'.



## SOUSA'S BAND WILL PLAY SEASON'S NEW MARCHES

Lieut. Com. John Philip Sousa's new marches this season will include "The Nobles of the Mystic Shrine," which was dedicated to the members of the order in America, and played for the first time by the Shriners themselves during the national convention in



MISS RACHEL SENIOR  
Violin Soloist with Sousa's Band.

Washington, in June. The Shrine band which played its own march for the first time consisted of 6,000 men and the great band was formed from all of the Shrine bands in America. Sousa, of course, directed. His other march is "The Dancin' Band," dedicated to the Pennsylvania Military Academy, located at Chester, Pa. The honorary degree of Doctor of Music was recently conferred upon Sousa by that school. At the same time, the honorary degree of Doctor of Laws was conferred upon President Harding.

Sousa and his band are to include Norwich in their itinerary this year, and tickets are already on sale at Cranston's.

## REAL SHEIK APPEARS WITH SOUSA'S BAND

Rodolph Valentino only made believe when he assumed the role of an Arab chieftain in the motion picture presentation of the erratic tale, "The Sheik." But Gerald Byrne now with Sousa's band, has had the actual experiences of the life of the men of the desert, and yesterday he received a letter from an old friend, which said, "your comrades are waiting for you. Come to us. We have your favorite horse with our tribe. (Signed) Safar." So Byrne is once more torn between his love for his musical career—for he is the French horn soloist, and a fine one too—and his desire to be back with the old friends of his boyhood days.

As to how he became an Arab—but let Byrne tell it: "My first acquaintance with the Arabs came when I was little more than a baby," says Byrne. "My father was first master gunner of the Royal Garrison Artillery at Aden, where I was born in 1896. One day I wandered away from home and was picked up by a band of desert wanderers. For several years I stayed with the tribe, playing with the Arab children and living as one of them. Then, one day, I was seen by some people who recognized me as the longlost Gerald Byrne. The result was an attack upon the band by soldiers and several Arabs were wounded. Of course I was rescued and my father and my mother were supremely happy."

"Afterwards I lived in India, Gibraltar and other distant lands, but I went to school in Ireland, where I was given a good musical education. But the call of the desert was strong in me, and when I became of age I went back to Arabia to find the men whom I had learned to respect and admire. They welcomed me as a brother, and I went out with them on many an expedition, adopting their dress, living as they did in the open, and gradually taking upon me the appearance of a desert dweller. Often in the cities where English and Americans go, I have seen beautiful women of fine Caucasian families who seemed infatuated with the Arab and his ways. I know I was believed to be an Arab, although of a little lighter complexion, perhaps. But we always held aloof. The Arab has a keen pride of race, and of course I was reared as an Arab."

Gerald Byrne, this musician who is called "The Sheik of Sousa's Band," is a handsome chap. His rugged life in the open has given him a romantic appearance, which, no doubt, has stirred many a feminine heart. But his heart is far away, and as yet unoccupied by thoughts for any save his beautiful horse, his music and his art—for he is a painter as well as a musician.

And the freedom of the desert life is calling him again. Rudolph Steiner presents Sousa and his world-renowned band at Poli's Palace theatre on Sunday afternoon September 30.

## SOUSA'S BAND DELIGHTS BOSTON

### Diversified Program Heartily Applauded

When Sousa's band comes to town it is an occasion for the entire family to celebrate, and to judge by the attendance and applause at Symphony hall yesterday afternoon, at his first concert of the season, they all did. There was the usual sprinkling of Sousa marches and waltzes, played with the dramatic precision and lack of flourish that are peculiarly his own. In addition to a program of nine numbers, there were 13 encores, ranging from Alexander Steiner, Jr.'s, "Rameses" to "Yes, We Have No Bananas."

The program opened with "The Indian," a rhapsody by Preston Ware Orem, from the Indian themes discovered by Thurlow Merriam. It is a dramatic piece, based on a recurrent theme in a minor key, and closes with a veritable tour de force, of which Sousa made the most.

Mr. John Dolan's cornet solo, "Cleopatra," by Demare, was much applauded, as were the solos by Miss Moody, Mr. Carey and Miss Senior. Sousa's portraits, included in "At the King's Court," are exquisite short characterizations, and in quite a different mood from the Sousa of martial fame.

"The Victory Ball," Schelling's latest work, a fantasy based on the poem of the same name by Alfred Noyes, was the most interesting thing on the afternoon program. A horrible, disjointed fantasy of dead men watching the "Victory Ball," with the strains of the dance repeated in caricature in the minor mode, it suggests Rimsky Korsakoff's diabolical orgy, "Moonlight on Mount Triglav." By a curious bit of irony, the encore was "Sold Men to the Front," with an added interpolation of pistol shots to increase the tension.

The only new number was Sousa's march, "Nobles of the Mystic Shrine," that is very good Sousa. The most applauded number was the medley of old and new dance tunes, "strung together by Sousa," some semi-classical, some jazz, but all of them popular, with a recurrent, Gallagher and Shean dialogue in the trombones. The program ended with Percy Grainger's folk tune, "Country Gardens."

## SOUSA CROWDS SYMPHONY HALL

### The Popular Bandmaster Scores Hit with 'Nobles of Mystic Shrine'

John Philip Sousa and his famous band presented two new programs to crowded houses in Symphony hall yesterday afternoon and evening. Bandmaster, musicians and soloists were well received like old friends.

Sousa's new march, "Nobles of the Mystic Shrine," made a decided hit, as did his medley of old and new tunes. The soloists included John Dolan, cornet; George Carey, xylophone; Meredith Wilson, flute, and Winifred Bambrick, harp.

Miss Marjorie Moody, Boston soprano, sang Meyerbeer's "Shadow Song," and as one of two encores, "A Kiss in the Dark."

Miss Rachel Senior, at the afternoon concert, played Sarasate's "Faust Fantasy," and as an encore, "Traumerel."

An encore consisting of "Mr. Gallagher and Mr. Shean," "Drink to Me Only with Thine Eyes," and "Yes, We Have No Bananas," was given at both concerts.

It is curious that Sousa's Band and not the Boston Symphony Orchestra is to give the first performance of Ernest Schelling's "Victory Ball" here. The piece is suggested by a bitterly ironic poem about the fruits of victory, printed in full in Sousa's programs. It was much discussed in New York when first played there by the orchestra last winter. The composer is, of course, the well-known pianist.

Sousa's Band is also to play as an encore, at both Boston concerts "Rameses" by Alexander Steiner Jr. of Boston, others of whose compositions have been heard here in the past. Young Mr. Steiner after graduating from Harvard with the class of '22 went to Paris to study music.

## SOUSA CONTENTS THAT MUSIC CAN CATCH THE EYE

Patrons of Sousa and his band throughout the world have found in his concerts an appeal lacking in whole or in part, in the concerts of other organizations of like aim and design. What is that quality? That is, what is it apart from the personality of John Philip Sousa, which is unique? Sousa says it is that because more than any other conductor, he seeks to make his music "visible." Let him tell it, thus:

"Why is two hours the outside limit of a symphony concert? Why will an audience sit four hours, or even five, for a performance of opera? Well, in the former case, only the ear is held; the entire receptive quality of the human mind, no matter how devoted the owner of that mind may be to music, is concentrated in the ear. In the opera-house, the eye is enthralled, also; therefore, with two avenues of absorption, there is greater receptivity, and a correspondingly smaller tax on the faculties.

"Well, in the concerts with my band, I go as far as possible to make my music 'visible.' I mean by that, I seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music. My trombone corps in 'The Stars and Stripes Forever' does not strike the casual observer as a device with any purpose, perhaps, except that of exhibiting the cleverness of the player; yet, subconsciously, the spectator falls for the notion of a triumphant march of tribal appeal being poured out by the classic figures of the traditional trumpeter. The 'picture' we create is historic—Biblical, in fact."

Sousa, his band, his trumpeters, and "The Stars and Stripes Forever" will all be features of the concert to be given here on October 3, at the Orpheum.

## SOUSA TO GLORIFY CHORUS

The chorus is glorified by Lieut. Com. John Philip Sousa in one of the novelty arrangements which he has made for his thirty-first annual tour at the head of the band which bears his name. "The Merrie, Merrie Chorus," a collection of choruses from grand operas and light opera has been put together into a Sousa melody, and Mr. Sousa expects the number will glorify the chorus over the country quite as much as certain New York theatrical productions have glorified the American girl.

"Some of the best writing in musical history has gone into choruses of the grand operas," says Sousa. "This year, I am going to attempt to bring the choruses some of the recognition which they deserve. The choruses have been neglected various reasons. The chief is that our operas are principally organizations for the exploitation of stars. That means that the arias, the duets, the trios and the quartets are remembered, and because operatic cords are largely sold upon the reputation of the soloist, rather than upon the merits of the composition the choruses have not received their due there."

"To my mind, some of the most inspiring music in the world is contained in the Kermesse Scene of 'Faust,' the Pilgrims' Chorus of 'Tannhauser,' the Anvil Chorus of 'Trovatore' and the Elopement Chorus from 'Pinafore.' The band is sentially an organization of soloists and it is my hope that my band, singing the great choruses up and down the land for a season, will bring greater degree of popularity to this form of music."

The concert by Sousa and his band at the Olympia next Sunday afternoon ushers in the winter musical season in New Bedford.

## DRUMMER HAS SOUL OF AN ARTIST

### Sousa Says "Gus" Helmecke Who Beats the Big Bass Drum Is Greatest in the World.

The greatest bandmaster in the world without doubt is Lieut. Com. John Philip Sousa, who brings his famous band to Lowell on September seventeenth. The greatest bass drummer in the world, on the authority of no less an authority than Sousa himself is August Helmecke, who with his big bass drum for the past fifteen years has been going up and down the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches.

Several years ago, after much experimentation, Sousa had made for Helmecke what is believed to be the largest bass drum in the world. As everyone knows, drum heads are made from the skins of animals and are susceptible to weather conditions. Wet weather or excessive humidity even when there has been no rainfall causes the pores in the skin to fill with moisture, dulling the sound of the drum. Temperature changes or extremes of temperature frequently cause drum heads to split. The manufacturers were told to spare no expense in evolving the kind of drum head which would be most likely to withstand the rigors of a Sousa tour. They found that a Zebra skin was the thing they wanted. So they watched the fur and skin markets of the world for a year or more until the desired skins were obtained. Then the drum was made and Sousa received it and a bill for \$3,500. But the zebra skin drum heads have withstood a dozen tours. In Vancouver and Palm Beach in rain and sunshine, Helmecke's big drum beats true.

There is a story behind the cymbals with which Helmecke punctuates the Sousa marches. Several years ago Helmecke visited China. There Li Hung Chang, the famous Chinese statesman presented him

with the cymbals. They had come from Manchuria and had been the property of a Manchurian executioner who on execution days by crashing them together announced that he awaited the condemned.

"The average laymen does not realize the importance of the bass drummer to a band," says Sousa. "He has a general idea that the success of the band lies primarily in the trumpet, trombone, and clarinet sections. I sometimes think that no band can be greater than its bass drummer, because it is given to him, more than to any person except the director to reflect the rhythm and spirit of the composition. This is particularly true of the march forms of composition. Marches primarily are written, to be marched to. One does not march to trombones, the trumpets or the clarinets but to the bass drum. And no one who has watched and heard Helmecke with my band playing a march will differ with me when I declare that my bass drummer has the spirit and the soul of a great artist."

When Helmecke is not touring with Sousa, he is a member of the orchestra of the Metropolitan Opera House in New York.

## BANGOR HIGH BAND TO APPEAR WITH SOUSA'S

BANGOR, Sept. 15. (Special)—The Bangor high school band which is regarded as one of the best high school musical organizations in New England, has been invited to appear with Sousa's famous band which comes to Bangor for two concerts in the auditorium, Wednesday afternoon and evening, Sept. 19. The band will take its place on the stage with the Sousa artists and will play a selected number under direction of Mr. Sousa. The invitation is a compliment to the local organization, as only schools of the highest standard are invited to appear with the famous Sousa band. Lowell, Worcester and Brockton school bands accorded a similar invitation to extend to Bangor when Sousa and band appeared in those cities.

## SOUSA TODAY

Two concerts will be given in Symphony Hall today by John Philip Sousa and his celebrated band. John Dolan, cornetist; Marjorie Moody, soprano; George Carey, xylophonist; Rachel Lenior, violinist, will be the soloists at the concert this afternoon, when a new march by Sousa, "Nobles of the Mystic Shrine," will be played. The soloists at the evening concert will be Mr. Dolan, Miss Moody, Meredith Wilson, flutist, and Winifred Bambrick, harpist. At both concerts "Rameses," by Alexander Steiner of this city, will be played as an encore.

Although the old familiar Sousa marches are not listed on the programs printed elsewhere in this column, they will, many of them, be offered as encores, unless Mr. Sousa has changed his custom.

## SOUSA'S BAND WILL PLAY FOR TWO HOUSES

A big advance sale indicates that Sousa and his band will play for two splendid audiences at City Hall, next Tuesday afternoon and evening, Sept. 18. The March King will bring to Portland 100 musicians, including eight noted soloists and has prepared two brand new and most attractive programs. Among the soloists will be Miss Rachel Senior, a young and talented violinist, who will make her first appearance in this city. John Dolan, king of cornetists; Miss Marjorie Moody, the brilliant coloratura soprano; Miss Winifred Bambrick, the Canadian harpist and George J. Carey, the greatest xylophonist in the world will also be heard.

Two distinct and different programs will be given, and in addition Sousa has a long list of popular encores in readiness among which are his greatest, including two new ones, a humorous one on Mr. Gallagher and Mr. Shean and a humorous one on Sally, The Silver Lining. The matinee will begin at 2 o'clock and the evening performance at 8.15. Tickets are on sale at Steiner's, 517 Congress street. For the matinee performance only special tickets at reduced rates will be issued to all school children. This is the 31st annual tour of this national institution and the band will go from coast to coast as well as to South America—Advertisement.



## CONCERT PROGRAMS FOR SOUSA'S BAND OF 100 MUSICIANS

### Splendid Numbers to Be Heard Next Tuesday

Two brilliant programs will be presented by John Philip Sousa and his band of 100 musicians on next Tuesday afternoon and evening Sept. 18, at City Hall. The afternoon concert will begin at 3 o'clock and the evening concert at 8.15. The program for the afternoon is as follows:

A Bouquet of Beloved Inspirations.  
..... Entwined by Sousa  
Cornet Solo—The Centennial .....  
..... Mr. John Dolan.  
Suite—Leaves from My Note-book  
(a) The Genial Hostess ..... Sousa  
(b) The Camp Fire Girls .....  
(c) The Lively Flapper .....  
Vocal Solo—Villanelle ..... Dellacqua  
Miss Marjorie Moody.  
The Portrait of a Lady (Kamennol-Ostrow) ..... Rubenstein  
Interval.  
Fantasia—The Merrie, Merrie Chorus ..... Compiled by Sousa  
(a) Flute solo—Valse ..... Godard  
..... Mr. Meredith Willson.  
(b) March—The Dauntless Battalion (new) ..... Sousa  
Harp Solo—Fantasia Oberon ..... Weber-Alvares  
Miss Winifred Bambrick.  
Tunes—When the Minstrels Come to Town ..... Bowron  
The program for the evening concert will be as follows:  
Rhapsody—The Indian ..... Orem  
Cornet Solo—Cleopatra ..... Demare  
..... Mr. John Dolan.  
Portraits—At the King's Court ..... Sousa  
(a) Her Ladyship, the Countess .....  
(b) Her Grace, the Duchess .....  
(c) Her Majesty, the Queen .....  
Soprano Solo—Shadow Song (Dino-rab) ..... Meyer  
Miss Marjorie Moody.  
Fantasia—The Victory Ball ..... Schelling  
Interval.  
Caprice—On With the Dance ..... Sousa  
Being a medley of famous tunes.  
(a) Xylophone Solo—Nocturne and Waltz ..... Chopin  
..... Mr. George Carey.  
(b) Nobles of the Mystic Shrine (new) ..... Sousa  
Violin Solo—Faust Fantasia ..... Sarasate  
..... Miss Rachel Senior.  
Folk Tune—Country Gardens ..... Grainger  
..... Miss Winifred Bambrick.  
Sousa is always liberal in the matter of encores and for both concerts will be selected from the following: Semper Fidelis, Blue Danube, King Cotton, High School Cadets, The Glory of the Yankee Navy, Mr. Gallagher and the Stars and Stripes Forever, Humoresque of the Silver Lining, from "Sal's," March of the Wooden Soldiers, Ramones, El Capitan, Washington Post, The Gallant Seventh, and The Fairest of the Fair.

The musical season, which starts in the Sousa Band concerts next day, promises to be interesting and brilliant. Of course the Maine State Festival, opening in this city on October 8, will lead off the list with distinction, and the Municipal Course at City Hall, opening with Helen Yorke, the charming Maine singer, will have the usual local and State patronage. It is also stated that a Steinert course, later in the season, will present many desirable attractions and each manager, of course, will try to outdo the others in the drawing power of the artists and the novelties offered.

Sigrid Onegin, the brilliant opening star of the festival, with Kelly, Scotch tenor; Nyiregyhaz, famous pianist; Verdi's Requiem as a matinee attraction, with eminent soloists; also the local presentation of Faust with noted artists for the chief roles (almost the greatest event of the course)—this list well make up a Festival galaxy for the 1923 concerts that place the celebrations in Bangor and Portland at the top-notch of popularity. George W. Peddie will offer a list of separate entertainment attractions during the Winter which will maintain the reputation which he has already established of being a discerning and efficient manager. This list starts with the Sousa concert this week and Mr. Peddie speaks of other events for which he has tentative dates as follows: Ruth St. Denis, Ted Shawn and their dances; Irene Castle and her company; Paderewski, pianist; also a short course of grand opera, which will be a decided novelty.

The Municipal course has eminent attractions, but the schedule and dates are not yet definitely decided, but will be given out before long.

### Sousa's Programmes

What is probably the most comprehensive history of American musical tastes and their changes from year to year is preserved in the programmes of Lieut. Com. John Philip Sousa's band. Sousa is now on his 31st annual tour at the head of the organization which bears his name, and because his concerts take place in every section of America Sousa, more than any other American musician, has opportunities to sense the real musical tastes of the American people. Sousa comes to the Park on Nov. 14.

Princeton Theatre

## Sousa Here Today

Lieutenant - Commander John Philip Sousa brings his famous band to Orchestra hall for concerts this afternoon and evening.

The program will be garnished with numerous solo numbers, both by members of the band proper and by the three extra soloists he presents—Miss Rachel Senior, violinist; Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harpist—and will include the two latest Sousa marches, written within the past year—"Nobles of the Mystic Shrine," dedicated to that order, and "The Dauntless Battalion," dedicated to the Pennsylvania Military academy. The complete program will be as follows:

AFTERNOON AT 3 O'CLOCK.  
Rhapsody, "The Indian" ..... Orem  
Sousa's Band.  
Cornet solo, "Cleopatra" ..... Demare  
..... John Dolan.  
Portraits, "At the King's Court" ..... Sousa  
(a) Her Ladyship, the Countess .....  
(b) Her Grace, the Duchess .....  
(c) Her Majesty, the Queen .....  
Soprano solo, "The Lark Now Leaves His Nest" ..... Parker  
Miss Nora Fauchald.  
Fantasia, "The Victory Ball" ..... Schelling  
Caprice, "On With the Dance" ..... Sousa  
Being a medley of famous tunes, strung together by Sousa.  
Sousa's Band.  
Xylophone solo, "Nocturne and Waltz" ..... Chopin  
..... George Carey.  
March, "Nobles of the Mystic Shrine" (new) ..... Sousa  
Sousa's Band.  
Violin solo, "Faust Fantasia" ..... Sarasate  
Miss Rachel Senior.  
Folk tune, "Country Gardens" ..... Grainger  
Sousa's Band.

EVENING AT 8.15.  
"A Bouquet of Beloved Inspiration," Entwined by Sousa.  
Sousa's Band.  
Cornet solo, "The Centennial" ..... Bellstedt  
..... John Dolan.  
Suite, "Leaves from My Note-book" ..... Sousa  
(a) The Genial Hostess .....  
(b) The Camp Fire Girls .....  
(c) The Lively Flapper .....  
Vocal solo, aria from "Romeo et Juliette" ..... Gounod  
..... Miss Nora Fauchald.  
"The Portrait of a Lady" (Kamennol-Ostrow) ..... Rubenstein  
Fantasia, "The Merrie, Merrie Chorus" ..... Compiled by Sousa.  
Sousa's Band.  
Flute solo, "Valse" ..... Godard  
..... Meredith Willson.  
March, "The Dauntless Battalion" (new) ..... Sousa  
Sousa's Band.  
Harp solo, "Fantasia Oberon" ..... Weber-Alvares  
Miss Winifred Bambrick.  
Tunes, "When the Minstrels Come to Town" ..... Bowron  
Sousa's Band.

Encores will be selected from the following compositions and arrangements of John Philip Sousa: "Maple Leaf Patrol," "Semper Fidelis," "Blue Danube," "King Cotton," "High School Cadets," "The Glory of the Yankee Navy," "Mr. Gallagher and the Stars and Stripes Forever," "Humoresque of the Silver Lining," from "Sal's," "March of the Wooden Soldiers," "Ramones," "El Capitan," "Washington Post," "The Gallant Seventh," "The Fairest of the Fair."

## Sousa's Band

JOHN PHILIP SOUSA is an international institution. The name of the "March King" has been a beacon in the musical world for a generation, and today there is a magnetic charm that draws thousands to his annual concerts. There is always something congenial at these affairs, and Saturday was no exception.

We sat among the thousands at the evening concert at Public hall, and breathed again in the enrapturement of a generation ago; the magic and spell of Sousa and his band cannot be gainsaid; there is a dignity and finesse to all his programs.

While new numbers are constantly being added to his roster, the older marches and songs still have their popularity; there seems to be an eternal verdure to the hits of bygone days. Whether it was "Gallagher and Shown," "Yes, We Have No Bananas"—both of which found a place on Saturday's bill—or "Washington Post," of revered memory, there came a sense of joy and harmony with the rendition. It was to be expected that "Stars and Stripes Forever" would rouse the audience to fervor and enthusiasm, and the "March of the Wooden Soldiers" had its legion of interested listeners.

Sousa knows how to entertain; there is never a lull in the program; old and new selections are given with a variety that cannot fail to sustain the pleasure of music-lovers.

There was a personal joy in the "Washington Post" number that appealed to us. It so happened that we heard this popular march way back in 1897 in Douglas, Isle of Man. The snappy melody and swinging rhythm were in great demand then; yet on Saturday Sousa and his band of real musicians brought back the tingle and vivacity that surrounded every note in this march over 25 years ago. We could not help believing that many of Sousa's compositions will be popular a generation hence; they are of the fiber that never dies.

His soloists—Nora Fauchald, soprano; Rachel Senior, violinist; John Dolan, cornetist, and George Carey, xylophonist, are worthy a place among Sousa's musicians. Each is an artist, and insistent encores were graciously given responses.

It seems to us that Sousa's primary object in these performances is to please the public; nothing seems to be irksome or unreasonable in the public's demand. "Give the people what they want; good measure, well pressed down, and running over" is Sousa's idea of what constitutes entertainment. The audience is evidently eager to hear whatever Sousa selects in musical numbers—and herein probably lies the secret of Sousa's wonderful power.

John Philip Sousa—may your shadow never grow less!

## Sousa's Career Strenuous One

TWENTY-NINE strenuous years of travel throughout America, five tours of Europe and one concert expedition around the globe, lasting more than a year, have failed to weary John Philip Sousa. His work on the concert stage today gives him pleasure as keen as it did more than a score of years ago, the famous bandman says.

He has come to fill a unique niche in the music of the world through the regularity with which his organization makes its appearance each season and the programs it offers—always a little different from anything else and always including the sort of music that is dearest to the heart of the average citizen.

Tickets for Sousa's concert in the Coliseum Tuesday evening still are obtainable at the box office in Grinnell's.

## TYPICAL CONCERTS BY SOUSA'S BAND

### Annual Visit Draws Crowded Houses.

By R. J. McLAUCHLIN

Sousa has been a potent name in American music for an incredibly long time. Although we are no hoary-headed ancient, it is nevertheless a considerable period since we first commenced receiving impressions and we well recall having constructed a snow-man at a very early age and hearing an observant neighbor say of it, "It looks like Sousa." Even in those dim and far-off days, this Nestor of band music was a national proverb and he carries on amazingly.

Sunday Sousa's Band played before crowded houses at Orchestra Hall afternoon and evening. His organization seemed in the finest of fettle and his soloists, without exception, gave excellent performances. Sousa himself seems a little older than of yore, but with nothing lost of vigor and grace in his conducting. He carried his programs through with much dispatch and dash and is very generous with encores, selecting these from compositions of his own that have been public property for many seasons. Each program was constructed along the traditional Sousa lines, with many marches, a touch of the more thoughtful sort of music and a measure of the awedly popular.

It is scarcely necessary to particularize over the numbers performed, for "Sousa's Band" tells its own story. There were a few novelties such as the two new marches, "Nobles of the Mystic Shrine" and "The Dauntless Battalion," old favorites appeared as encores, "The Stars and Stripes Forever," "Hands Across the Sea" and such-like. Miss Nora Fauchald disclosed a nice soprano. Miss Rachel Senior played violin numbers in sound style and the members of the band who essayed solo performances gave thorough satisfaction. It was, in other words, a perfectly typical pair of Sousa occasions which may the fates preserve to us for many years to come.

Washington monument, Washington, D. C., is 550 feet high.

## SOUSA'S MATINEE TO APPEAL TO CHILDREN

Special effort is being made by those in charge of the concerts to be given by John Philip Sousa and his band at the Cadle Tabernacle next Saturday, to have school children attend the matinee concert. A price of 50 cents for high school students and 25 cents for grade school students will admit them to the best seats in the house.

The program to be given at the matinee has been specially arranged with an idea of pleasing children in the audience. This will include a series of the old favorite Sousa marches. A special feature of the program will be the rendition of "Showing Off Before Company," during the playing of which Clarence Russell, librarian for Sousa's band and former superintendent of schools at Pittsfield, Mass., will give a short lecture describing the different instruments used in the band and their relation to the whole band.

School children's seats for the concert can be obtained at the Pearson music store, 128 North Pennsylvania street.

## NOTED COMPOSER BRINGS BAND

### Sousa's Programmes Are History Of American Tastes In Music

What is probably the most comprehensive history of the American musical tastes and their changes from year to year is preserved in the programmes of Lieut. Com. John Philip Sousa's band, which comes to the Court for two concerts on Saturday, November 10. Sousa is now on his thirty-first annual tour at the head of the organization which bears his name, and because his concerts take place in every section of America, Sousa, more than any other American musician, has opportunities to sense the real musical tastes of the American people.

When I first began my tours, something less than a million persons heard my concerts each season," said the great bandmaster, recently. "Now, about three million persons hear my concert each year. The period during which I have been before the public has been one of rapid expansion in every phase of our life, and that is true also of music. Wagner, for instance, was scarcely known to the American people, when my careers began, and it may be of interest when I add that I played selections from 'Parsifal' ten years before the Opera was given its first production at the Metropolitan Opera House in New York. And while I am in a reminiscent mood, I might add that I played the recently popular 'March of the Wooden Soldiers' just thirteen years ago.

### Sousa's Band Plays in New York

The outstanding feature of Sousa's only New York concert of the season, given in Madison Square Garden on the evening of Oct. 7, was the playing of his new March, "Nobles of the Mystic Shrine," dedicated by Mr. Sousa to the Nobles of the Mystic Shrine. The work was played by a massed ensemble of 500 musicians and was heard by 10,000 persons. Both this number and "The Gallant Seventh," played as an encore, are published by the Sam Fox Publishing Company.

### Caschidt Singers Engaged for New

## SOUSA TO APPEAR ON EXTRA SERIES

### World Famed Band Conductor Here Monday With 100-Piece Organization

John Philip Sousa, one of the world's greatest band conductors, will lead his organization of 100 players in the first program of the fifth annual Extra Concert series in Hill auditorium at 8 o'clock Monday evening. The band will have the assistance of four well known soloists: Miss Nora Fauchald, soprano; Miss Rachel Senior, violin; John Dolan, cornet, and George Carey, xylophone.

The program for the concert as announced today is as follows:

Rhapsody, "The Indian" (Orem).  
Cornet solo, "Cleopatra" (Demare)—John Dolan.  
Portraits, "At the King's Court"

### "All American" Program Tabernacle, Monday Eve

Musical compositions of American authors are coming to the front every day. Some of them, "not so good," but all working toward the glory of America, and the bringing about of something distinctly new that will produce a changed artistic standard in this new country. America has had its low grade of music based on the tempo of the native and the originality and humor of the negro.

But America, too, has universally loved the martial airs of Sousa. It has applauded McDowell's "A Wild Rose." It has went with Nevins' "Rosary," and has had its sweetest thrill with "Leveaux's" "By the Waters of Minnetonka." Other composers of note are also leading us to greater heights, adding to the beauty of our music, and giving to the people that which finds a response in their hearts.

So the brave of America have declared their musical independence and a new age is being built. This year American artists and American music are going to be the big feature of the programs of the most progressive managers and clubs. The spell of the foreign shores is broken. America will have its own. America will become truly musical.

Salt Lake will have an opportunity Monday evening at the tabernacle to hear an "All American" program, in which "Thurflow Leveaux," referred to as the "Premier of American Composers," will appear, with Edna Wooley, declared by a host of critics to be one of America's greatest singers. Edward V. Powell, one of the leading flutists of the country, will complete the beautiful ensemble.

The concert is under the auspices of the tabernacle choir, under the direction of A. C. Lund, with J. J. McClellan at the organ, and this is its initial offering of the season, management. Fred C. Graham. Tickets are now being sold at the Consolidated Music company and Daynes-Beebe Music company.

## SPECIAL PRICE FOR PUPILS

### Sousa's Band to Give Matinee Concert Saturday, October 27.

The visit of Lieutenant-Commander John Philip Sousa and his band to Indianapolis is the big musical event to every youngster. Last year when Mr. Sousa came to Indianapolis to play at the big Cadle tabernacle, it was an evening affair, but this year Mr. Sousa is playing a matinee, Saturday, October 27, so that the school pupils can be accommodated at special prices.

The management has made arrangements to accommodate the pupils of Indianapolis at a price that will permit all who wish to come. The program will be particularly attractive, consisting as it does of such a variety of numbers. Chief among them will be a number called "Showing Off Before Company." Clarence Russell, librarian for Sousa's Band and former superintendent of schools of Pittsfield, Mass., gives a short lecture describing the different instruments used in the band and the different groups of instrumentalists have a chance to do small stunts during his lecture. There will be the old favorite Sousa marches.

School pupils may obtain tickets at the special price at the Pearson music store, 128 North Pennsylvania street. The tickets are now on sale.

(Sousa). (a) "Her Ladyship, the Countess." (b) Her Grace, the Duchess." (c) "Her Majesty, the Queen."

Soprano solo, "The Lark Now Leaves His Watery Nest" (Parker)—Nora Fauchald.

Fantasy, "The Victory Ball" (Schelling).  
Caprice, "On with the Dance" (strung together by Sousa).

(a) Xylophone solo, "Nocturne and Waltz" (Chopin)—George Carey.

(b) March, "Nobles of the Mystic Shrine" (Sousa).  
Violin solo, "Faust Fantasia" (Sarasate)—Miss Rachel Senior.  
Folk dance, "Country Gardens" (Grainger).

### SHRINE TEMPLE.

#### Sousa Coming Oct. 31.

Lieut. Com. John Philip Sousa's new marches this season will include "The Nobles of the Mystic Shrine," which was dedicated to the members of the order in America, and played for the first time by the Shriners themselves during the national convention in Washington, in June. The Shrine band which played its own march for the first time consisted of 6,000 men, and the great band was formed from all of the Shrine bands in America. Sousa, of course, directed. His other new march is "The Dauntless Battalion," dedicated to the Pennsylvania Military Academy, located at Chester, Pa. The honorary degree of Doctor of Music was recently conferred upon Sousa by that school. At the same time, the honorary degree of Doctor of Laws was conferred upon President Harding.

less Battalion," dedicated to the Pennsylvania Military Academy, located at Chester, Pa. The honorary degree of Doctor of Music was recently conferred upon Sousa by that school. At the same time, the honorary degree of Doctor of Laws was conferred upon President Harding.



## Sousa's Band Has Famous Artist Drummer

The greatest bandmaster in the world without doubt is Lieut. Com. John Philip Sousa, who brings his famous band to Mohammed temple on Wednesday afternoon and evening, October 31. The greatest bass drummer in the world on the authority of no less an authority than Sousa himself is August Helmecke, who with his big bass drum for the past 15 years has been going up and down the land reflecting in every beat of his mighty instrument the rhythm and the spirit of the stirring Sousa marches.

Several years ago, after much experimentation, Sousa had made for Helmecke what is believed to be the largest bass drum in the world. As everyone knows drum heads are made from the skins of animals and are susceptible to weather conditions. Wet weather or excessive humidity even when there has been no rainfall causes the pores in the skin to fill with moisture, dulling the sound of the drum. Temperature changes or extremes of temperature frequently cause drum heads to split. The manufacturers were told to spare no expense in evolving the kind of drum head which would be most likely to withstand the rigors of a Sousa tour. They found that a zebra skin was the thing they wanted. So they watched the fur and skin markets of the world for a year or more until the desired skins were obtained. Then the drum was made and Sousa received it and a bill for \$3,500. But the zebra skin drum heads have withstood a dozen tours. In Vancouver and Palm Beach in rain and sunshine, Helmecke's big drum beats true.

There is a story behind the cymbals with which Helmecke punctuates the Sousa marches. Several years ago Helmecke visited China. There Li Hung Chang, the famous Chinese statesman, presented him with the cymbals. They had come from Manchuria and had been the property of a Manchurian executioner, who on execution days by crashing them together announced that he awaited the condemned.

"The average layman does not realize the importance of the bass drummer to a band," says Sousa. "He has a general idea that the success of the band lies primarily in the trumpet, trombone and clarinet sections. I sometimes think that no band can be greater than its bass drummer, because it is given to him, more than to any person except the director, to reflect the rhythm and spirit of the composition. This is particularly true of the march forms of composition. Marches primarily are written to be marched to. One does not march to trombones, the trumpets or the clarinets but to the bass drum. And no one who has watched and heard Helmecke with my band playing a march will differ with me when I declare that my bass drummer has the spirit and the soul of a great artist."

When Helmecke is not touring with Sousa, he is a member of the orchestra of the Metropolitan Opera

## Drummer With Sousa's Band



A photographic reproduction of an oil painting by Paul Stahr which was presented to Lieutenant Commander John Philip Sousa by veterans of foreign wars. The picture portrays the enthusiasm of the march past of the band battalion organized by Mr. Sousa during the late war. This famous band came to the Court Saturday, November 10, for matinee and night concerts.

Theo. Presser, editor of "The Etude," inquires "Who is the greatest living factor in the advance of music?" He answers himself, "Thomas Edison." Mr. Presser brought together the great bandmaster, John Philip Sousa, and Mr. Edison.

"You have made the art of music immortal, Mr. Edison," Sousa said to the aged inventor, "by preserving the interpretations of the great performers. What a printing press did for the composer you have done for the instrumentalist, the singer and the conductor. . . . The effect of hearing a record of a performer who has passed on, such as Caruso, almost gives me the shivers. Only a few years ago it was impossible for the public to hear more than a few of the world's great artists. Now, thanks to your genius, these artists can be heard in the humblest homes."

Mr. Edison, in reply, deplored the fact that so few really cared to hear the great artists. "The public as a whole is very elementary, very primitive in its tastes. . . . A few people like the most advanced music—very, very few. The Debussy fanatic thinks that because he likes Debussy there must, of course, be thousands and thousands who do. He would be amazed if he knew on what a little musical island he is standing. You could hardly see it on the great musical map of the world. All the world wants music; but it does not want Debussy; nor does it want complicated operatic arias. I know at my own expense. Sometimes out of four thousand records advertised all up and down the land, some made by men and women of very great reputation, the public deliberately selects for its own some simple, heartfelt melody sung by some comparatively unknown singer, and demands this in such quantities that we have a hard time manufacturing enough."

JOHN PHILIP SOUSA and his band will pay the annual visit to Chicago Sunday, Oct. 28, playing afternoon and evening at the Auditorium theater.

The same novelties will be played in both performances. There is a new Sousa march, "The Nobles of the Mystic Shrine," a new humoresque, playing on the theme of "Mr. Gallagher and Mr. Shean," and a new dance medley called "On With the Dance."

Ernest Schelling's tone-poem, "A Victory Ball," a musical setting of Alfred Noyes' verses, presented for the first time last season by the Chicago Symphony orchestra, will be done by the band for the first time here, and a potpourri of familiar operatic choruses will complete the list of novelties.

Rachel Senior, violinist, a new acquisition of the band, and John Dolan, cornetist, will be among the season's soloists.

EDNA RICHOLSON SOLOIST

## SOUSA'S BAND GIVES TWO CONCERTS TODAY

Famous Bandmaster Appears  
Twice at Orchestra Hall.

Sousa's Band, that great musical organization which has grown to the dimensions of an American tradition, will give a pair of concerts today at Orchestra Hall at 3 and 8:30 p. m. Lieut. Com. Sousa's organization is composed, this season, of nearly 100 instrumentalists, several of whom are soloists of note and will make solo appearances in the two concerts. Three young women will also appear as special soloists: Rachel Senior, violinist; Nora Fauchald, soprano, and Winifred Bambrick, harpist. The two first named have never before made a Detroit appearance.

The complete programs follow:  
AFTERNOON AT 3  
Rhapsody, "The Indian" . . . . . Orém  
Cornet solo, "Cleopatra" . . . . . Demare  
Mr. John Dolan  
Portraits, "At the King's Court" . . . . . Sousa  
(a) "Her Ladyship, the Countess" . . . . . Sousa  
(b) "Her Grace, the Duchess" . . . . . Sousa  
(c) "Her Majesty, the Queen" . . . . . Sousa  
Soprano Solo, "The Lark Now Leaves His Wat'ry Nest" . . . . . Parker  
Miss Nora Fauchald  
Fantasy, "The Victory Ball" . . . . . Schelling  
Caprice, "On With the Dance" . . . . . Sousa  
Strung together by Sousa  
Being a medley of famous tunes  
(a) Xylophone Solo, "Nocturne and Waltz" . . . . . Chopin  
Mr. George Carey  
(b) March, "Nobles of the Mystic Shrine" . . . . . Sousa  
(new) . . . . . Sousa  
Violin Solo, "Pauze Fantasia" . . . . . Sarasate  
Miss Rachel Senior  
Folk Tune, "Country Gardens" . . . . . Grainger  
EVENING AT 8:30  
"A Bouquet of Beloved Inspiration" . . . . . Sousa  
Cornet Solo, "The Centennial" . . . . . Belstedt  
Suite, "Leaves from My Note-book" . . . . . Sousa  
(a) "The Genial Kisses" . . . . . Sousa  
(b) "The Camp-Fire Girls" . . . . . Sousa  
(c) "The Lively Flapper" . . . . . Sousa  
Vocal Solo, "Aria from Romeo et Juliette" . . . . . Gounod  
Miss Nora Fauchald  
"The Portrait of a Lady" (Kamennol-Ostrow) . . . . . Rubenstein  
Fantasia, "The Merrie, Merrie Chorus" . . . . . Sousa  
(a) Flute Solo, "Valse" . . . . . Godard  
(b) March, "The Dauntless Battalion" . . . . . Sousa  
(new) . . . . . Sousa  
Hard Solo, "Fantasia Oberon" . . . . . Weber-Alvares  
Miss Winifred Bambrick  
Tunes, "When the Minstrels Come to Town" . . . . . Bowron

## SOUSA WILL PLAY TWO NEW MARCHES

'Nobles of Mystic Shrine' Composed for Convention.

Audiences at the Sousa band concerts in Orchestra hall tomorrow afternoon and evening will hear two new marches written during the past year by Lieutenant Commander John Philip Sousa.

One of them will have an especial interest for local members of the Mystic Shrine, for the work is entitled "Nobles of the Mystic Shrine," and was written for the order. Its first performance was given in the city of Washington during the national Shrine convocation there last summer when all of the visiting Shrine bands combined under Sousa's baton. The band consisted of 6,282 pieces which Sousa believes is the largest ever to play under one conductor.

The second march is entitled "The Dauntless Battalion," dedicated to the Pennsylvania Military academy at Chester, Pa., and first played there last June when Sousa was given the honorary degree of Doctor of Music at the same time that the late President Harding was made an honorary Doctor of Laws.

Seats for the Detroit concerts are on sale at Grinnell brothers box office.

## SOUSA BACK IN JUNE

Leader to Conduct Huge Band at Shrine Convention.

John Philip Sousa will conduct approximately 2,500 bandmen in concert at the Shrine convention in Kansas City next June, Bert J. Pierce, chairman of the bands and concert committee for the national ceremonial, announced today. The organization is expected to be the largest band ever assembled in the history of the country. Mr. Sousa, who conducted his own band in two concerts here yesterday, was glad to accept the invitation to conduct the monster Shrine band, Mr. Pierce said.

## PUBLIC HALL

SOUSA and his band comes to the Public hall today for two concerts—afternoon and evening—the entire aggregation consisting of 200 members.

Sousa, now on his 31st annual tour, is on his way to the Pacific coast on his 14th transcontinental trip.

Several new numbers will be offered at both concerts, among which are "The March Past," a new march by Sousa, typifying the great marches which he has written for the various branches of the service; "A Day at Great Lakes," based on his experience at the Great Lakes Training station during the war.

Among Sousa's soloists are Rachel Senior, violinist; Nora Fauchald, soprano; Marjorie Moody, soprano; John Dolan, cornet virtuoso; Winifred Bambrick, harpist; Meredith Willson, flute; William Kunkle, piccolo; John P. Schueler, trombone; Joseph de Luca, euphonium; William Bell, sousaphone; and George Carey, xylophone.

TRAVELTALKS



RACHEL SENIOR  
VIOLINIST  
WITH  
SOUSA'S BAND

OCT 21 1923

Harold Detroit Free Press

Kansas City Post Dec 3/23

Cleveland Times Oct 20/23



Dayton Herald  
10/21/23

# MARCH INCREASING IN FAVOR DESPITE JAZZ, SAYS SOUSA

Leader and Band to Play at  
Memorial Hall Friday,  
October 26.

To the average concert-goer, or even to the average dancer whose age permits him to look back 15 years, the following statement of John Philip Sousa will come as a surprise: "I find that the march form has increased in popularity, until it is necessary for me to write at least two new march numbers each year in order to keep pace with the public taste."

Those who remember that a dance never began without a "grand march," and that it almost never began without a Sousa march, will recall the development of that part of the dance until about ten years ago, the "grand march" was still there, but Sousa's music wasn't. That was in the beginning of the days of jazz. But if anyone who last danced 15 or 20 years ago were to suggest to a group of juniors of the present day that there be a grand march, someone would be sure to inquire, "What it's all about?"

But dances represent only one class of entertainment where music is monarch. It is quite easy for the average person to overlook the military band, and its necessity for good march music; or the lodge band, or the high school band; and there is a vast army of talking machine owners whose stock of march music is the pride of the home—and who should be better represented in that collection than Sousa? And so, as they say in Battle Creek, "There's a reason" for Sousa's statement of existing truth.

Sousa and his band will be heard at Memorial hall on Friday, October 26, in two concerts. The afternoon program will be played to students at special prices, while the evening program will be for the public. Seats are on sale at Soward's.

## Southern Illinois Represented in University Band

HARRISBURG, Ill., Oct. 19.—(Special)—Southern Illinois is well represented in the University of Illinois band, which John Philip Sousa has called the world's greatest college band. Ralph Elliott, son of Mr. and Mrs. T. O. Elliott of this city, is a member of the First Regiment band and G. G. Webber of Eldorado is a member of the Second Regiment band. Being chosen to represent their school in this great musical organization is quite an honor and Harrisburg friends are proud of them.

There are 280 musicians in the musicians' organization at the University of Illinois. They are divided into three bands—the concert band of sixty pieces, 80 in the first regimental band and 148 in the second regimental band, all of which are under the direction of A. A. Harding.

The Southern Illinois men in the three bands are:  
Concert division—H. M. Bailey, Olney; P. C. Barkley, Carlyle; C. O. Hulick, East St. Louis; R. H. Klute, Chester; V. W. Ritter, Olney; L. M. T. Stilwell, Olney; D. A. Watson, Carbondale.

First Regiment band—H. A. Benreuter, Mt. Olive; C. M. Brooks, Carbondale; R. E. Elliott, Harrisburg; C. O. Jackson, Oblong; L. S. Mathews, Marshall; P. V. Manley, Mt. Carmel; D. G. Montroy, Chester; J. R. Schmidgall, Murphysboro.

Second Regiment band—P. D. Arensman, Metropolis; G. H. Bagwill, Chester; L. Brandon, Carbondale; O. H. Brown, Pocahontas; J. M. Cline, Herrin; H. P. Gregory, Percy; M. H. Klute, Chester; F. B. Nicodemus, Highland; E. A. Nichols, Fairfield; L. Paxton, Johnson City; M. H. Parres, East St. Louis; C. M. Peebles, Carlinville; M. C. Vaughan, Greenville; R. H. Walter, Carbondale; G. G. Webber, Eldorado; R. K. Wilson, Sparta; R. L. Goodman, Cairo.

Indianapolis  
10/21/23

# SOUSA WILL BRING WORLD CELEBRATED BAND HERE OCT. 27

Famous Musician to Give Matinee and Evening Concert  
at Tabernacle.

John Philip Sousa, world famous musician, will give two concerts in Indianapolis at the Cadle Tabernacle, Saturday, Oct. 27. The complete program for the concert, a matinee and an evening program, are as follows:

## MATINEE

"A Bouquet of Beloved Inspirations"  
Entitled by Sousa  
"I have here only made a rosegay of culled flowers and have brought nothing of my own but the thread that tied them together."—Montaigne  
Belieft  
Mr. John Dolan.  
Suite, "Leaves from My Notebook"  
Sousa  
(a) "The Gentle Hostess"  
The hostess was gracious personified. "It was an event to be her guest at a dance or a dinner."  
(b) "The Camp Fire Girls"  
Drum beats steal softly from over the hills. The militant figures of the Camp Fire Girls are approaching. Their ranks are increased by the girls who have been chopping wood and gathering fagots. At a command from the guardian wood and underbrush the heaped and matches are applied. A pillar of smoke ascends, and soon after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard, accompanied by ukuleles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing advance of the song, and the camp is lulled to slumber.

(c) "The Lively Flapper"  
She was an adorable young thing, bubbly hair, bright eyes, the embodiment of joyous youth.  
Vocal Solo, Airs from "Romeo et Juliette"  
Miss Nora Fauchald, soprano.  
(d) "The Portrait of a Lady"  
Kamennikoff  
(e) "The Portrait of a Lady"  
Rubenstein  
The composition is intended as the musical portrait of a lady, Miss Anna Brandebourg, a personal acquaintance of Rubenstein. It is drawn in tender, yet glowing, tints against the soft background of the summer night, outlining, however, the spiritual rather than the physical charms and characteristics of the lady.

—Interval—  
Fantasia, "The Merry Merrie Chorus"  
Compiled by Sousa  
(a) "The Merry Merrie Chorus"  
Mrs. Meredith Wilson.  
(b) "The Merry Merrie Chorus"  
Miss Winifred Bambrick.  
Tunes, "When the Minstrels Come to town"  
Bowron

## EVENING

Miss Nora Fauchald, soprano.  
Miss Rachel Senior, violin.  
Mr. John Dolan, cornet.  
Mr. George Carey, xylophone.  
Rhapsody, "The Indian"  
Among those who have made careful records and research of the music of the aborigines of America may be named Thurlow Lieurance, Charles Godman, and Arthur F. Fowl. The Indian soldier introduced into this rhapsody were recorded by Mr. Lieurance and welded into rhapsodic form by the well-known composer, Preston Ware, Oren.

Cornet solo, "Cleopatra"  
Demarre  
Mr. John Dolan.  
Portraits, "At the King's Court"  
Sousa  
(a) "Her Ladyship"  
(b) "Her Grace, the Duchess"  
(c) "Her Majesty, the Queen"  
Soprano solo, "The Lark Now Leaves"  
Miss Nora Fauchald.  
Fantasy, "The Victory Ball"  
Schelling  
This is Mr. Schelling's latest completed work. The score bears the inscription, "To the memory of an American soldier." The fantasy is based on Alfred Noyes's poem, "The Victory Ball," here with reprinted by permission from "The Artist and Other Stories," by Alfred Noyes, Copyright, 1919, by Frederick A. Stokes Company.

The cymbals crash, and the dancers walk.  
With long silk stockings and arms of chalk.  
Buttery skirts, and white breasts bare,  
And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall,  
Watching the fun of the Victory Ball.  
They do not reproach, because they know,  
If they're forgotten, it's better so.

Under the dancing feet are the graves,  
Dazzle and motley, in long bright waves,  
Brushed by the palm-fronds, grapple and whirl,  
Ox-eyed matron and slim white girl.

See, there is one child fresh from school,  
Learning the ropes as the old hands rule.  
God, how that dead boy gapes and grins,  
As the tom-toms bang and the shimmy begins.

"What did you think we should find,"  
said a shade,  
"When the last shot echoed and peace was made?"  
"Christ," laughed the fleshless jaws of his friend,  
"I thought they'd be praying for worlds to mend."

"Fish," said a statesman standing near,  
"I'm glad they can busy their thoughts elsewhere!"  
We mustn't reproach them. They're strong, you see,  
"Ah," said the dead men, "so were we!"

Victory! Victory! On with the dance!  
Back to the jungle the new beasts practice.  
God, how the dead men grin by the wall,  
Watching the fun of the Victory Ball.

Caprice, "One With the Dance"  
Sousa  
(a) "One With the Dance"  
Being a melody of famous tunes.  
(b) "One With the Dance"  
Xylophone solo, "Nocturne and Waltz"  
Chopin  
Mr. George Carey.  
(c) "One With the Dance"  
The Mystic Shrine (new)  
Sousa

Violin solo, "Faust Fantasy"  
Sarasate  
Folk tune, "Country Gardens"  
Grainger  
Encores will be selected from popular Sousa marches and the better popular music.

will start rehearsal soon  
SOUSA COMING.

Lieut. Com. John Philip Sousa, considered one of America's greatest bandmasters, will bring his band of 100 pieces to Memorial Hall, Monday, Nov. 12, for concert in the afternoon and evening.

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2023.07.21.11.55

# "LET SOUSA DO IT" BECOMES BYWORD

March King's Compositions  
Result of Appeal From  
Public.

When Lieut. John Philip Sousa composed "The Gallant Seventh," a new march dedicated to the Seventh Regiment of the National Guard of New York State, it was in response to a slogan heard with increasing frequency among musicians and composers: "Let Sousa do it." No fewer than eight American composers have sought to write a march for the Seventh Regiment of New York; but, as the English Tommies in the World War would have said, "they didn't click." Sousa's contribution, however, found immediate acceptance and he was made an honorary officer in the organization.

When, in 1918, the late Reginald de Koven called attention to the fact that this vast nation did not possess a wedding march of its own—that is, one by a native composer—and had always used either Wagner's out of "Lohengrin" or the equally familiar one by Mendelssohn, it was another case of "Let Sousa do it." Within a fortnight after De Koven, in the New York Herald, had uttered his complaint, every music publisher in the country was in receipt of at least one manuscript called a wedding march. De Koven himself felt called upon to try, and wrote one; but it was not fair to judge by it, inasmuch as he was at the time busy on the opera which was to be his swan song, "Rip Van Winkle." The gifted American lived to see the premiere of that opera by the Chicago opera association and died suddenly in Chicago while waiting for the second performance.

Sousa, when the American wedding march question was agitated, was at the Great Lakes Naval Training Station, Lake Bluff, Ill., where he had enlisted about a month after the United States entered the World War. Besides drilling, rehearsing and preparing six bands of 300 players each, he averaged two concerts a day and found time to travel a bit between Boston and San Francisco to lead his young bandmen of the Navy in drives for the Liberty Loans, Red Cross and Y. M. C. A. Despite his preoccupation with all these activities, however, Sousa did it. He composed an American wedding march, had it accepted, and, not long afterward, while he lay ill in a post-armistice sick room, the march was formally made known to the country via the Chicago Symphony Orchestra, under Frederick A. Stock.

"Let Sousa do it" was the slogan when in May, 1917, a little group of men in Chicago, themselves unsuited for combatant work, sought to do their bit in the conflict by making life better and brighter for those who would face the perils of fighting. John Alden Carpenter, the composer; Frederick Donahay, publicist and critic, and Admiral (then captain) William Moffet, commander of the Great Lakes Naval Training Station and its 40,000 "gobs," talked over, one afternoon, the problem of providing real music for the recruits. They had a pitiful, well meaning band of their own, but were without musical leadership, organization or discipline. Captain Moffet said he could manage \$2,500 a year for the right bandmaster, the same to be an American "and a genius." He put it up to Carpenter and Donahay to find the right man.

It was a big order. Bandmasters there were plenty; but few were Americans and only one would qualify as a "genius"—and he was unobtainable. "Why unobtainable?" asked Harry Askin, now Sousa's manager and at that time manager of the New York Hippodrome, to who the problem had been submitted. The answer was that Sousa had served a long term of enlistment in the United States Marines when a young man and had passed the age of military or naval service. Besides \$2,500 a year!

"Let Sousa do it," advised Mr. Askin, and a telegram sent by Messers. Carpenter and Donahay asked the "march king" if he would "suggest somebody for the job." He did. He suggested himself and four days later he had re-enlisted in the navy and was made a lieutenant-commander. Sousa was still doing it when "let out" altho he was then sixty years old.

The famous composer and his band of 85 will give a concert in the Coliseum Tuesday evening, under the local management of Bradford Mills. Twelve soloists, including Miss Nora Fauchald, soprano, Miss Winifred Bambrick, harpist, and Miss Rachel Senior, violinist, will have places on the program.

Seats for the Sousa concert are on sale in the box office, Grinnell Brothers' music store.

Louisville Herald  
OCT 21 1923

# Violin Soloist With Sousa's Band Started Playing When Young

There is small wonder that Miss Rachel Senior, this year violin soloist with Lieutenant Commander John Philip Sousa and his band, to be heard in afternoon and evening concerts at the Armory here on Saturday, November 3, was attempting to play the violin at an age when most girls are quite contented with their dolls. For Miss Senior was born in a house of violins, and the beautifully toned instrument which she uses when she appears with Sousa's Band, which might well be mistaken for a rare old Stradivarius, is the handiwork of her father. That individual is Charles Senior, of Mason City, Ia., an old man of beneficent, kindly and patriarchal demeanor, whose lifetime hobby has been violin-making.

When Rachel was old enough to take a violin into her hands, at least fifty of the instruments were in the home. In all, Mr. Senior has turned out more than one hundred of the sweet-toned instruments in their entirety. He taught his daughter the rudiments of the instrument, and when the pupil outdistanced the tutor she was sent to New York to study under Franz Kneisel, a famous teacher of the violin. From Kneisel she went to Leopold Auer, who has taught the world's greatest violinists, including Mischa Elman.

Sousa Finds Her.  
Sousa heard of Miss Senior thru a former member of his band. Interested, the world-famed "March King" looked her up and finding her to be an artist of rare talent, engaged her at once as his soloist. And that Sousa knows how to discover violinists is indicated by the fact that it was he who first introduced to the American public the late Maude Powell, possibly the greatest and certainly the best-beloved of all violinists of her generation.

Sousa, after engaging Miss Senior, became interested in the hobby of her father. The "March King" started his musical career as a violinist, and one of Mr. Senior's violins, brought to Sousa in New York, was passed around to musical friends, who pronounced it perfect in every respect. Genuine sentiment attaches to the appearance of Miss Senior, as the violin she plays here with Sousa's organization on November 3 was fashioned by the devoted hands of her father years before she was born.

A band of almost one hundred pieces and a number of other interesting and talented soloists will be heard at the Armory November 3 under direction of Mr. Sousa, now on his thirty-first tour of the United States.

## SOUSA IS PLAYING MR. GALLAGHER AND--

LIKES TUNE AND IS MAKING IT  
BACKGROUND OF HIS  
FANTASIA.

Every year as his patrons well know, John Philip Sousa sets his lively fancy to work on a humorous or fantasia built on one of the recent fad tunes. Last year he took "The Silver Linin'" from "Sally" and made it the basis of one of the most entertaining numbers in his program. This year, his fancy turns to "Mr. Gallagher and Mr. Sheehan," the foolish song which has served to make of its two singers, the well-known Gallagher and Shean of the varieties, national figures. He comes here in the community entertainment course on Wednesday, November 28.

It is characteristic of the "march king" that he has never ignored a contemporary composer whose work has possessed the element of vitality: "the thing to do with a good tune," he has often said, "is to send it along." It is estimated that Jerome Kern, who composed "The Silver Linin'," is richer by his royalty on the sale of at least half a million copies as a result of Sousa's use of the tune in communities where "Sally" has never been played.

## Friends Entertain Sousa.

Lieutenant Commander John Philip Sousa, who comes to Cleveland with his big band to play at Public hall this afternoon and evening, will be a guest of Henry Dreher, 11206 Euclid avenue. Mr. Dreher will entertain at the Cleveland Athletic Club in his honor soon after his arrival from Buffalo. Mr. and Mrs. E. S. Rogers, 2185 Harcourt drive, Cleveland Heights, will entertain Commander Sousa and Mr. and Mrs. Dreher at dinner.

## POLITICAL ADVERTISEMENT.

Louisville Herald  
OCT 21 1923

# CAREER of Sousa soloist reads like romance of engrossing fiction.



RACHEL SENIOR.

ONE OF the real romances of the music world of the present day attaches to the career of Rachel Senior, who this year is the violin soloist with Lieut. Comm. John Philip Sousa and his band, that comes to the Armory on Saturday, November 3, for afternoon and evening concerts.

Miss Senior was born in a house of violins, and she was making her first efforts to master the instrument at a time when the average girl is giving all her thoughts to the mothering of a family of dolls.

Her father, Charles Senior of Mason City, Iowa, has had violin-making as his lifetime hobby, and he has found time to make in their entirety more than 100 of the instruments. The violin which Miss Senior will play here on the occasion of the Sousa engagements, might well be a priceless old Stradivarius, but in reality it is the handiwork of her patriarchal old father.

Miss Senior learned the rudiments of the instrument from her father. When, with her talent, she reached a point where the paternal instructor could no longer add to her knowledge by reason of her capacity, Miss Senior went to New York to study under Franz Kneisel, famous teacher, and thence went to Europe to Leopold Auer, who has taught the world's greatest violinists, including Mischa Elman. Sousa heard of her through a former member of his band, and finding Miss Senior to be a musician and artist of rare talent, engaged her at once as his soloist. Interested, the world-famed bandmaster obtained from Miss Senior one of her father's violins. This was passed around among musical friends of the "March King" and was pronounced perfect in every respect.

So, those who like a bit of sentiment will find it in the fact that Miss Senior, upon the occasion of her first Sousa engagement played an instrument which had been fashioned by her father years before she was born, and which for more than twenty years had been mellowing and sweetening and waiting for her.

Miss Senior is an important member of Sousa's staff of soloists, that augment his band organization of 100 pieces this year. The engagement at the Armory will give all Sousa admirers here full opportunity of hearing the celebrated leader and his equally-famed band.

## SOUSA'S BAND.

Sousa and his Band are coming to Emery Auditorium for two concerts, Sunday, November 4. The matinee will begin at 3 o'clock and the evening performance at 8:15. The famous march king and band master has the largest band this year with which he has ever toured, numbering 87 men. In addition there are four soloists—Nora Fauchald, soprano; Rachel Senior, violin; John Dolan, cornet, and George Carey, xylophone.

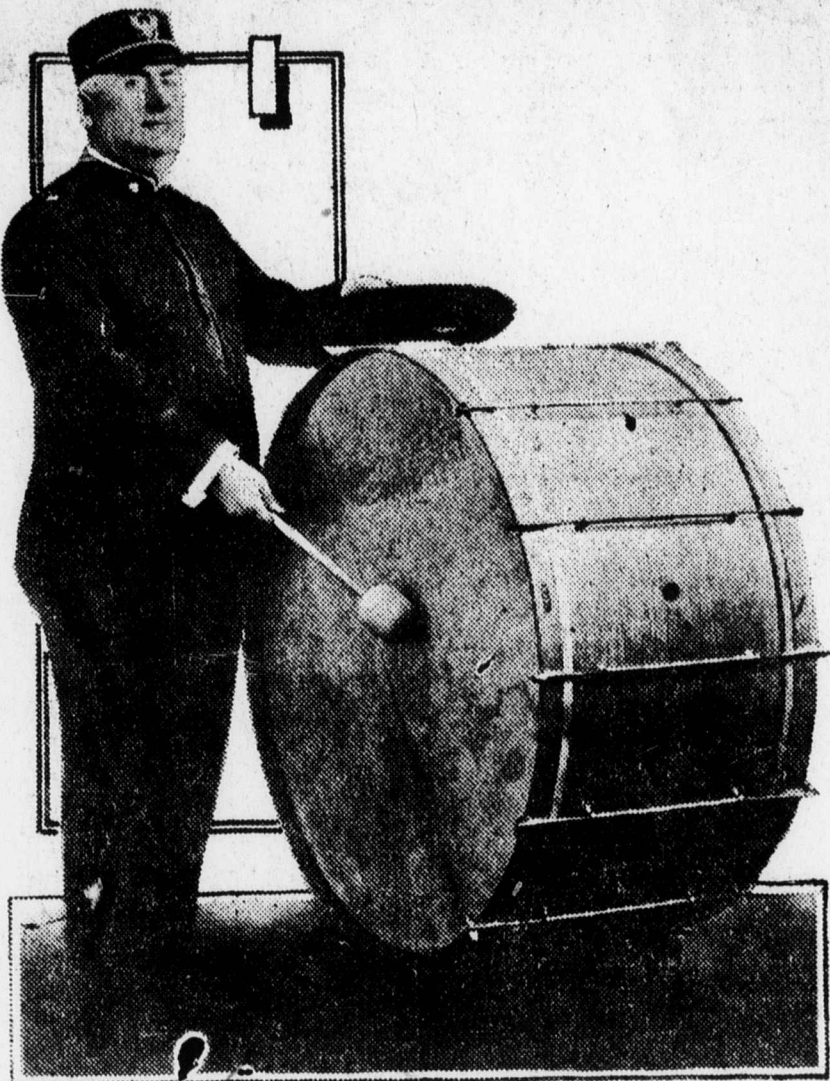
Sousa has arranged two interesting programs, including some of his latest marches. One of these, "Nobles of the Mystic Shrine," will be played with the local Shrine band joining in, making the band then number about 130 men for this number.

The seat sale will be in the Willis music store, beginning October 31.



Louisville Times 10/20/23

## Plays Zebra Skin Drum



August Helmecke, bass drummer with Lieut. Com. John Philip Sousa's famous band, which will play concerts at the Armory Saturday afternoon and evening, November 3, is proclaimed by the "March King" as the world's master of his particular instrument. "Gus" plays the largest practical bass drum in the world. The drumheads are formed of two zebra skins and cost \$3,500. The zebra skins are unaffected by weather or temperature changes.

Canton 10/20/23

## SOLOIST TO APPEAR WITH SOUSA'S BAND HERE ON NOV. 1



MISS WINIFRED BAMBRICK.

When Lieut. Commander John Philip Sousa brings his organization to Canton on November 13 for the afternoon and evening concerts he will have with him, aside from the 88 members of the band proper, several soloists, one of whom will be Miss Winifred Bambrick, harpist, who has been a soloist with his organization for several years. This dainty little miss is considered by Lieut. Sousa and many musical critics to be a harpist of unusual ability.

Ralph D. Smith, the local manager of the Sousa concerts, says he expects a large crowd to greet the noted conductor and his men at the evening concert, while the afternoon concert will be for school children. Smith, who is now receiving mail orders for tickets, says they should be addressed to him in care of the Willie Music store, 301 Cleveland ave NW.

This is said to be the largest band which Sousa ever has taken on tour, and incidentally, the band's salary list is larger than that of any other band of his career. Sousa's men receive large salaries and the result is that each band to a striking degree is made up of men who have been with him many years, thereby absorbing to the greatest degree the Sousa ideals

of music. Here is the instrumentation of this season's band: Two piccolos, five flutes, two oboes, one English horn, 14 solo clarinets, six second clarinets, six third clarinets, two bass clarinets, one alto clarinet, two bassoons, one contrabassoon, two sarrusaphones; eight saxophones, six cornets, four trumpets, five French horns, five trombones, four baritones, six tubas, four drums, one harp and one xylophone.

The lasting popularity of Lieut. Sousa is indicated by the fact that during his present tour, he will visit more than 200 cities in which he has appeared at least 10 times during the third of a century which he has spent at the head of his own band. It is a striking tribute to the place Sousa holds in the hearts of the American people that the attendance is largest in the cities which he has visited the greatest number of times. Sousa will play for the 15th time of his career this year in the great Mormon Tabernacle, Salt Lake City, which has a seating capacity of 10,000 persons and which is, acoustically speaking, the nearest perfect auditorium in the world. In Salt Lake City, each concert has been to an audience considerably larger than the last one.

Cleveland Plain Dealer 10/21/23

## SOUSA REVIVES NOTED MARCHES, WINS ENCORES

Looks Year Younger Than at Last Appearance.

By Archie Bell.

Lieut. Com. John Philip Sousa, looking about 365 days younger than he looked at this time last year, appeared at Public hall Saturday afternoon and evening. Not before one of those world record-smashing audiences, like last year, perhaps; but before audiences that would be envied by any traveling artist or amusement-giver.

As always, he proved himself to be one of the best program-builders among concert-givers. Some of the others might have taken a lesson from him in the last quarter century; but they did not and doubtless never will enjoy any measure of Sousa's success.

Grant that his band is the best band in America, that his instrumentalists combine as one man when sitting beneath his baton; still, he knows how to set his wares to the best possible advantage. It would be well for some symphony conductors if they could do the same thing.

Popular numbers predominated on yesterday's programs, familiar works but there was variety as they were offered. Particularly interesting were Sousa's new "Day at the Great Lakes" and "The Dauntless Battalion," each of which showed that the fountain of inspiration is still at full flood.

Miss Nora Fauchald, soprano, showed a beautiful fresh voice and should be particularly commended for her clear diction. John Dolan played cornet solos. Rachel Senior played a "Mignon" fantasia on the violin and George Carey played a xylophone solo.

Of course the high points of programs, both afternoon and evening, were the numerous encores when Sousa revived so many of his world-celebrated marches, the work by which no doubt he will be remembered as a musician.

## "Pure Song Bill Is Needed," Says Famous Band Director

In a jocular mood, recently, Lieut. Com. John Philip Sousa, the famous bandmaster, out of the wealth of his musical experience, drafted up a bill, which he may present to the next Congress in the interests of music in the United States. Mr. Sousa's bill is entitled the Pure Song Bill and if passed it would create considerable of a furor along "Tin Pan Alley," as the song publishing district in New York is termed, and in the ranks of the artists of the two-a-day.

"Proposing laws seems to be our national pastime," says Sousa, "so I think I will offer my pure song bill. The first section of the bill would authorize the proper authorities, at their discretion, to send back to the States they say they want to go back to the young men who are now singing the 'locality' songs. Recently, I attended a vaudeville performance in New York, and was entertained by a young man who was singing a song in which he expressed a fervid desire to be back in North Carolina

in the morning. Now North Carolina was the last place in the world that young man would care to be tomorrow morning, or any other morning. With my bill in effect, he would have been singing a lyric which would run something like this, pronunciation and all:

"I wanna go back; I wanna go back,

"I wanna go back to the Bronx."

"And he made it worse by saying 'goll' for girl and erl for all.

"I wonder if it is generally known to the great American public that the young man who glorified the Southern 'mammy' in song is the son of a Philadelphia rabbi, who on a fortune made from 'mammy' songs plans upon his retirement to live, not in the regions he has made famous, but the Great Neck, Long Island?"

## HARPIST WITH SOUSA AND HIS BAND



Bambrick, harpist with Sousa and his band, at the Shrine Wednesday, matinee and evening, October 31.

## 'Noble' John Philip Sousa's Band Here on November 5

Noted Bandmaster Who Directed 6,000 Shriner Musicians, Will Appear Under Auspices of Oleika Temple

### ORGANIZATION NUMBERS 85

A bond of fellowship exists between John Philip Sousa, noted bandmaster who will appear here with his organization on Monday, November 5, and members of the Oleika Shrine Temple band. Mr. Sousa is an active Shriner himself and during the great Shrine ceremonial at Washington last June he directed probably the largest band ever assembled when 6,000 Shrine musicians were massed at Potomac park to play under the March King's baton.

In the band of 6,000 was Oleika Temple band, Lexington's own, and to the local musicians the famous leader is "Noble" Sousa. A feature of the concert in Lexington, which will be under the auspices of Oleika band and patrol, will be the playing of "The Nobles of the Mystic Shrine," Sousa's latest march. For this number the Oleika band will occupy the stage with Sousa's own and the combined organizations will number over 125 men. With a dozen



JOHN PHILIP SOUSA

or more trumpets, a whole row of trombones and a great battery of big basses, the march will be given a rendition that is sure to thrill any audience.

Sousa and his band will come to Lexington direct from Cincinnati, where they play two concerts the day before at Emery Auditorium. The organization this year numbers 85 men and is probably the largest professional band Sousa ever had. A notable array of soloists appear with the band, including John Dolan, cornet; George Carey, xylophone; Miss Rachel Senior, violinist; and Miss Nora Fauchald, soprano.

## CROWD THRILLED BY SOUSA'S BAND

Musical highbrows and lowbrows foregathered in Elmwood Music hall last evening to hear Lieut. Commander John Philip Sousa and his band; and for one the highbrows were constrained to join hands with the lowbrows in swelling the applause tendered the great conductor and the members of his organization. The musty old classics took a back seat and Sousa marches and a dash of very modern, new compositions, made the program a stirring one.

One of the finest things of the evening was the Indian Rhapsody, by Preston Ware Orem, in which the themes of the music of the American Indian were welded into rhapsodic form from records made by Thurlow Lieurance. The haunting pathos and color of the melodies were brought out with imposing effect and in answer to double encores Sousa's "El Capitan" and "Bambolina" were given with the audience beating time to their irresistible rhythm.

"Portraits: At the King's Court," by Sousa, offered three effective tonal pictures, and the "Fantasy: The Victory Ball," by Ernest Schelling, based on Alfred Noyes poem of that name, was magnificent.

"Nobles of the Mystic Shrine," a new march by Sousa, won another ovation, and when the first strains of "The Stars and Stripes Forever" rang through the hall there was wild applause. Many other numbers won added plaudits and Sousa conducted with all his oldtime elegance and spirited musicianship.

Four admirable soloists added to the pleasure of the evening. Miss Nora Fauchald, a young lyric soprano with lovely quality of voice, won favor and was recalled.

Rachel Senior, violinist, proved a finely equipped artist and also won encores. John Dolan, cornetist, revealed great technical facility and was recalled. George Carey played the xylophone with such charm that he had to give three encores.

At the matinee yesterday afternoon another large crowd enjoyed a fine program.

### DEER HUNTER KILLED

## SOUSA'S BAND IS GIVEN FINE RECEPTION

Lieut. John Philip Sousa and his famous band gave concerts yesterday afternoon and last night in Elmwood Music hall. Well-known Sousa marches and several new compositions made up the program, and the player were well received, and had to give several encores.

Four soloists added to the enjoyment of the concert. They were Miss Nora Fauchald, lyric soprano; Rachel Senior, violinist; John Dolan, cornetist, and George Carey, xylophone.



Buffalo Commercial 10/21/23

## WORLD-FAMOUS BAND LEADER GIVES CITY FEAST OF BRASS

SOUSA and his band, recognized as the supreme international entertainers of the age, gave two concerts in Elmwood Music hall yesterday afternoon and last evening on their annual pilgrimage across the country.

The veteran commander, looking the same as for the last decade, and his crack organization always furnish music that appeals to the masses, music that can be understood, followed without effort and even hummed.

That's why his popularity remains intact. The public likes to have some idea what it is listening to. Sousa knows that and proceeds accordingly. The selections were not merely harmonious jumbles of sound nor syncopated blare but tuneful, quick-fire music that was music to every person in the assembly.

Sousa has gripped the nation's imagination for nearly forty years because he projected at frequent intervals great marches that through sheer beauty of music movement became instantaneous hits—marches that were gay, peppy and emotion-stirring.

And that was the calibre of music offered Friday—the kind that the band carries to every city of consequence on the continent. Yet Sousa's concerts are not all Sousa. Out of the 31 numbers by the band and its special artists last night only twelve were Sousa-composed.

The commander wastes no time. Promptly at the moment the performance was scheduled to begin he walked from the right wing, acknowledged the greeting of the house, raised his baton and the initial piece was under way.

Number followed number as rapidly as the band could play them. They were separated by intervals of less than fifteen seconds each. The 62-year-old March King makes comparatively few gestures when directing his brigade of eighty musicians. He stands on a raised dais and seemingly gives his attention to individual groups rather than to the band as a whole.

When you have a world-famous conductor, as famous a band of experienced members, the best specialists obtainable anywhere and bright melodious airs that are making his-

tory, you have about as fascinating an entertainment as can be devised. The roars of approbation revealed that the crowd on hand had a good time.

The really elaborate number was not a Sousa one at all but Schelling's fantasy, "The Victory Ball." It is so stupendous that only the largest bands can handle it with any degree of comfort but Sousa's collection rolled it out as easily as a church choir sings the Doxology.

And those special artists—John Dolan, cornet soloist; Miss Nora Fauchald, with her trio of solos; George Carey, xylophone soloist with his five numbers, and Miss Rachel Senior, violin soloist—well they traveled with the Sousa organization and nothing but the best ever gets a look-in there.

Dolan's peak number was his encore, the Berceuse from Jocelyn. Miss Fauchald pleased most in the Liza Lehman Lullaby, You and I, her second encore presentation, but her first American Girl, by Sousa, was not far behind.

Miss Senior was recalled twice after she played the Faust Fantasia solo. She followed with Traumerei and Maiden's Song. Carey contributed Chopin's Nocturne and Waltz and four others, including Humoresque.

Nobles of the Mystic Shrine was a favorite. It is one of Sousa's latest compositions but records had made it familiar long since. A dozen swinging Sousa marches and popular pieces by other composers were scattered along the program, including Crispin's Days and Bambalina from Wildflowers.

The program began with Orem's Rhapsody, The Indian, and closed with a snap with Grainger's folk song, Country Gardens.



A photographic reproduction of an oil painting by Paul Stahr, which was presented to Lieut. Commander John Philip Sousa by veterans of foreign wars. The picture portrays the enthusiasm of the march past the band battalion organized by Mr. Sousa during the late war. This famous band comes to the Court for matinee and night, Saturday, November 10.

## SOUSA RETAINS HIS POPULARITY AFTER THIRTY-ONE YEARS

Superior Quality of Band Music Responsible for Continuance of Success.

An internationally known magazine recently conducted a series of articles entitled, "What's Happened to Royalty," and has exposed, in the various installments of the series, the present condition and position of the royal family of each of the countries which has or has recently had, such a family. It answers its own query, in the case of the British royal family, by saying that good royalty is just as popular as it always was, which conclusion may well be attributed to many other things—to band music, for instance.

It is significant of something genuine that John Philip Sousa has started out on his thirty-first annual tour with his own band, an organization that has proved that good band music is just as popular as it always was, while acknowledging that symphony music has been forced upon the public until that public has gained considerable discrimination in the matter of instrumental music.

And so, the individual or family that laughs up its sleeve at the town band, will buy the best seats in the house to hear Sousa, because his band produces music of a quality entirely unlike that of other organizations of the kind—and this may be said to the credit of the Sousa organization.

The Sousa band will play at Memorial hall Friday, October 26. The seat sale is at Soward's, 19 East Fourth street.

## NAVYMAN'S WILL

SOUSA, "the march king," pays Cleveland his annual visit on Saturday, and for the delectation of Fifth City dwellers—and probably a goodly number of foreigners from the surrounding territory—he brings some novelties as well as one or two brand new marches. There is always a snap to Sousa's marches; there's a swing and a rhythm to his martial airs that never fail to buoy up his audience.

Among the features he brings this year is "The March Past," a special number prepared for his concert in Madison Square Garden, New York, recently. In this number soldiers, sailors and marines will typify the great marches which Sousa has written for the various branches of the service. These include "United States Field Artillery," for the artillery; "Sabres and Spurs," for the cavalry; "Bullets and Bayonets," for the infantry, and "Who's Who in Navy Blue?" for the navy. Then there will be "Semper Fidelis," which has become the official march of the United States marine corps.

Sousa will also present "A Day at Great Lakes," the descriptive number based on his experiences at the Great Lakes Naval Training station during the World war.

## MELBA AND SOUSA GIVE INTERESTING PRELUDE TO WAGNERIAN OPERA WEEK

Overflow Audiences at Band Concert and Recital of Singer Show Appreciation of Pittsburghers. Composer Speaks of Famous March.

A band concert by Sousa in Syria Mosque and the Melba performance, with Prince Alexis Obolensky, baritone, and Georges Miquelle, tenor, in Carnegie Music Hall, Thursday evening, were preludes and opening musical notes for the week of Wagnerian opera to begin tomorrow night in the Alvin Theater.

The size of the audience at the band concert and the music hall, where the overflow was accommodated on the stage, was added proof that while the popular whims of the day may come and go, able artists with their command of standard works, here, as elsewhere, lose nothing of their appeal to all classes of people. So long as they keep faith with the masters of music, it seems, just so long will music lovers keep faith with them.

Hope for a season of musical benefit to artist and patron alike was confirmed not only in the visible success of the two performances mentioned, but more so in the receptive spirit in which Pittsburghers accepted the principals who made their appeals of voice and instrument, and the lessons of beauty they brought.

Both Sousa and Melba gave consideration to that element in concert advantage which is part the wish of the man and woman in the house and part the grace of the artist in granting it. Audiences have their caprices, as geniuses may have them. And, intricate as the moods, emotions and their outlets at times may be expressed by the favorites on the stage, these reflections are not even then so complicated as the promptings of response, the accord or the rejection of the hundreds that gather to watch them, hear them.

Sousa, so long the leader of the United States Marine Band, world traveler, student, has had rare opportunity to study the effects of music on the American ear. His has been a double advantage in that he so successfully converted this study of demand into success of supply. He himself, at the dinner given here in honor of the silver jubilee anniversary of the composition of his great march, "The Stars and Stripes Forever," gave the best sidelights on just how fickle, how whimsical, is the American judgment in matters musical.

He said at that dinner that although many of his marches, preceding the writing of "The Stars and

Stripes Forever," had recorded combined sales of millions of copies, this, by many considered the finest of all, lay untouched on the shelves of the music stores, weeks after the imprints of the stirring melody had fallen from the presses. From every direction came back to the composer the report that the piece was "too difficult." The difficulty seems to have been in the minds, rather than in the hearts of the buyers. The march started to move. It moved with a majestically, and like the rush of waves on the sea. Beauty overcame an untested scruple. Patriotism, the wide-awake hunger for beauty, had conquered the popular fear of stumbling fingers.

Because of the varying moods so apparent in the average American audience, variety often supplies the flint and tinder for an audience otherwise cold, irresponsive. Display of technique may win one group of listeners, surprises in harmony another, the sudden burst of a melody familiar, a third. Like pebbles of many tints at hand for a rich mosaic, the master thus often has his chance to grasp the scattered colors, and bind and fix them in a picture of success which otherwise might be failure. Few indeed, it is true, have learned to grasp and use this psychological moment, the little lapse of time when the comprehension of the learned will mix with the simpler, involuntary delight of the layman who cherishes his delight without asking a reason for it.

Without measuring standards of composer or composition, the variety in the Sousa concert glided all the way up and down the musical scale from the works of masters long seated in fame to fanciful play upon ditties of the day whose charm is the humor in the playing. Then, too, Sousa offered worthy soloists. The harp, the cornet, the xylophone and singers were introduced in unit form in the Melba performance the music was in theme and composer, if not altogether in interpretation, wide enough in range to sound the note of Russia, France, America, England, Spain, Italy, Norway. If this may not be the most direct road to comprehension of music, the plan at least brings to bloom along the way a singing lily and a sounding rose the average music lover can see and feel, pluck and enjoy.

ALOYSIUS CCL

## America's March Is Nearing Its Thirtieth Year of Age



him which is his best, and he'll invariably tell you that his choice is "Semper Fidelis," which he composed for and dedicated to the United States Marine Corps. Previously to the publication of "The Stars and Stripes," the American public liked best "The Washington Post," which still "stand up," especially when Sousa is in direction of the performance. Sousa will appear at the Park on Nov. 14.

## Sousa Concert

The E-string of the fiddle is the world's greatest singer of love songs, says John Philip Sousa, who brings his band of 100 pieces to Memorial Hall for two concerts Nov. 12, in which a program of popular and semi-classic and classic music will be given.

"However much love there might have been in the world, there would have been little of it in music without the E-string," says Sousa. "I wonder if many people, even musicians, have ever remarked upon the fact that the greater part of the musical love expression of the world has come within the range of the E-string of the violin. It is very difficult for me to recall a love theme of any great renown which did not fall within this range, and I have taken particular note, since I made the discovery myself, to watch the effect of the E-string music whenever I have attended a violin recital or a concert. Of course all E-string music does not have the love motif, but where the love motif exists, it seems to me that it finds its best expression in that musical range, be it a sensuous love such as is expressed in Liza Lehmann's 'Ah Moon of My Delight' from 'In a Persian Garden,' the plaintive lament of love of the 'Chanson Indoue' by Rimsky-Korsakov, or the holy love which sings through a slow movement of a Beethoven symphony. In opera when the strings are singing an octave higher than the voices it has always seemed to me that the very perfection of love and passion is reached.

"A band of course does not utilize the violin and the violin effects are largely expressed in the wood wind. But the love effect is fully preserved and whenever the wood wind begins to sing a love theme within the range of the E-string of the violin, I always can sense very definitely the love response in my audience."

## He's Full Of It.

Successful band and orchestra conductors generally are credited with what is called "personal magnetism" in an exceptional degree. That of John Philip Sousa is almost hypnotic in its influence, one of his former bandmen declares.

Lieutenant Commander Sousa and his band will be heard in the Coliseum next Tuesday evening. Tickets now are on sale in the box office, Grinnell Brothers' music store. The concert is under the management of Bradford Mills.

New Version



## SOUSA AND HIS FAMOUT BAND COMING TO CADLE TABERNACLE

**M**USIC of lasting qualities is essentially the product of inspiration, and can not be turned out while the publisher waits without the door, in the opinion of Lieutenant-Commander John Philip Sousa, the bandmaster, who is now on tour for the thirty-first year with the organization which bears his name, and whose band will be heard here at Cadle tabernacle the afternoon and evening of Saturday, October 27.

"We have a great number of writers of music who seem to be able to turn out music to order," says Sousa. "In modern theatrical practice, it is customary for a composer to be commissioned to write a score for a certain star and all the time he must have in mind the limitations of that star. Such music as a rule lacks the note of inspiration necessary for more than a fleeting fame."

"I have found in my own life that my good work has been the result of inspiration, and it is impossible for me to sit down and bid an idea come. The marches without exception have been the result of inspiration. 'Stars and Stripes Forever,' the greatest of them all, at least in point of popularity, was written at sea in an hour or two. I wrote 'The Diplomat' which I consider among my first ten at least, in Mitchell, S. D. I was six months writing 'King Cotton,' but the six months were spent in developing an idea, which came in a moment."

"I do not mean to say that music can not be developed by study. My suites, arrangements and comic operas, of course, were long in the making, but the central idea came in a moment out of the proverbial clear sky, and then was developed."

"I believe I could write a march in an hour or two, and play it within an hour or two more. There are composers for musical comedy who could be told at 1 o'clock to have a new song number ready at 2, and who would come through, but march and song number most likely would be without inspiration, and would be an imposition upon the public. So I never hurry inspiration, and so far I have found inspiration each season to do the new work for my programs. Many years ago, I decided that if I did not receive inspiration for new work, I would not present made-to-order work which lacked this quality, and I am still firm in my resolve."

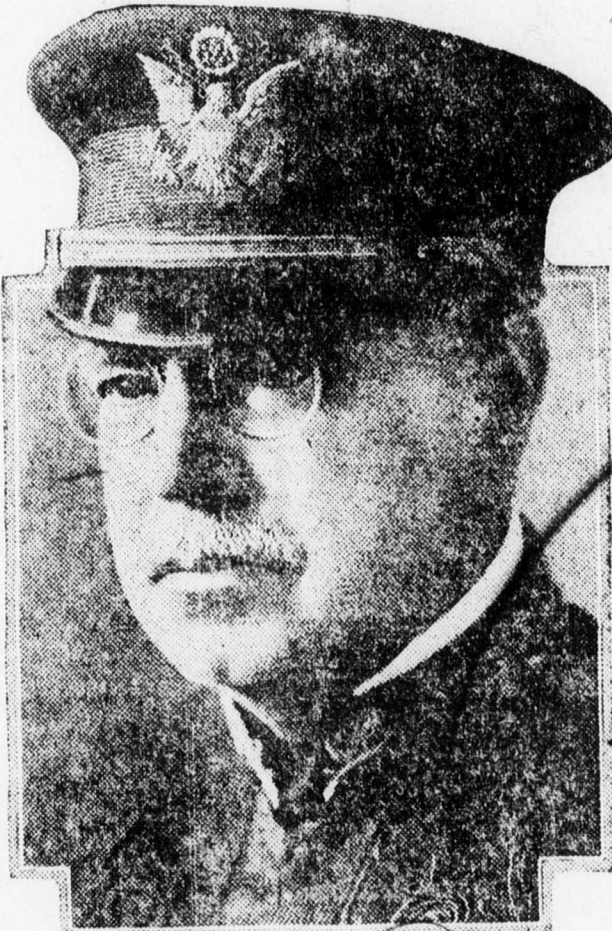
His local programs follow:

**Matinee.**  
"A Bouquet of Beloved Inspirations." Sousa  
Cornet solo—"The Centennial".....Bellstedt  
John Dolan.  
Suite—"Leaves From My Notebook".....Sousa  
(a) "The Genial Hostess."  
(b) "The Camp-Fire Girls."  
(c) "The Lively Flapper."

Vocal Solo—Aria from "Romeo and Juliet".....Gounod  
Nora Fauchald.  
"The Portrait of a Lady" (Kamennoi-Ostrow).....Rubenstein  
Fantasia—"The Merrie, Merrie Chorus".....Sousa  
Flute Solo—Valse.....Godard  
Meredith Willson.  
March—"The Dauntless Battalion" (new).....Sousa  
Harp Solo—"Fantasia Oberon".....Weber-Alvares  
Winifred Bambrick.  
Tunes—"When the Minstrels Come to Town".....Bowron

### Evening.

Rhapsody—"The Indian".....Orem  
Cornet Solo—"Cleopatra".....Demare  
John Dolan.  
Portraits—"At the King's Court".....Sousa  
(a) "Her Ladyship, the Countess."  
(b) "Her Grace, the Duchess."  
(c) "Her Majesty, the Queen."  
Soprano Solo—"The Lark Now Leaves His Watry Nest".....Parker  
Nora Fauchald.  
Fantasia—"The Victory Ball".....Schelling  
(Suggested by Alfred Noyes's Poem)  
Caprice—"On With the Dance".....Sousa  
(a) Xylophone Solo—Nocturne and Waltz.....Chopin  
George Carey.  
(b) March—"Nobles of the Mystic Shrine" (new).....Sousa  
Violin Solo—"Faust Fantasia".....Sarasate  
Rachel Senior.  
Folk Tune—"Country Gardens".....Grainier



JOHN PHILIP SOUSA.

## Sousa Starts 31st Year of Touring

Band Leader Here, Says He Has Never Allowed Standard To Deteriorate.

Lieut. John Philip Sousa came to Buffalo this morning with his famous band from Niagara Falls, where they played to capacity business yesterday afternoon and evening. The engagement in Buffalo is for afternoon and evening concerts at Elmwood Music Hall.

When seen at the Statler this morning, Lieut. Sousa gave out the following interview:

"I am glad to be in Buffalo again, and to have the opportunity of playing before my many friends in this city. It is one of the occasions that I have looked forward to on this—the 31st tour of my band. There may be someone who has made thirty annual tours about this world of ours, but I have never had the pleasure of meeting him and comparing notes; but, I have a lively sense of how I feel as each succeeding year presents itself."

"My audience of today I greet as old friends, friends who have helped establish a standard for my concerts, and who, I believe, would be grievously unhappy if I deteriorated from the standard we have maintained."

"It was necessary in the beginning to create a clientele. There is but one way to do it. Sincerity and honesty of purpose were the great essentials. If I did not believe in the art value of my work, I would have failed to interest the myriads that attend my concerts. This art value was created and became a concrete fact by playing that which the public longs for and performing it, whether a simple ballad, march, a dance, a symphonic poem, as if the artistic success of my career depended on that particular effort. I honestly believe the excellence of effort has been preserved or has grown as the years have gone. The organization in size is double what it was thirty years ago. It has always embraced in its membership many of the most brilliant players of the world and the present year is no exception to that condition."



RACHEL SENIOR.  
Solo Violinist with the Sousa Concert Party, at the Public Hall this Afternoon and Evening.

### SHRINE TEMPLE

Sousa Comes October 31.

The fact that John Philip Sousa about to start on a trans-continental tour, has built his new humorous on a foundation of the popular ditty called "Mr. Gallagher and Mr. Shean" has revived the amiable chatter about the part Sousa, himself a fecund composer of hits, has played in making other men's music popular.

Year after year, in making up his programme, Sousa has taken over for transcription and adaptation one or two or more tunes by other composers, has played them the length and breadth of the land, and has given to them a vogue not otherwise easily to be obtained in the brief period through which a song holds the affections of the general public.

"Of course," the March-King explains, "I never touch a tune that carries copyright without the consent of the composer or his assignee, even when the tune is held by other showmen to be everybody's property for the taking. I don't care to have my own music used without my consent; and I have like respect for the compositions of others."

Sousa and his band of 100 men comes to the Shrine Temple, October 31.



John Philip Sousa.

## TO INSURE SOUSA'S CONCERT HERE

"A Sousa band concert and a rain-storm nearly always arrive together in Toledo," says Bradford Mills, "but this time I am going to beat that game."

The Toledo manager has taken out rain insurance for the concert to be given in the Coliseum next Tuesday evening. It will be the first time that a concert here has been insured against the weather. The practice is common in many other cities, however, Mills says.

Mills states that there always is an unusually large window sale for Sousa's band and a downpour after 5 o'clock in the afternoon would cost him hundreds of dollars. Hence the insurance.

A program of novelties, including several new compositions by the famous bandsman and all the old favorites, is announced for the Toledo engagement. A dozen soloists including Miss Winifred Bambrick, harpist; Miss Nora Fauchald, soprano; and Miss Rachel Senior, violinist, will be featured in the course of the concert.

Sousa's touring organization this season numbers 85, the largest number he has ever taken on the road.



Sousa and his Band—Cotisation

JOHN PHILIP SOUSA, whose catholic tastes in matters musical are of long standing, has this to say anent the origin and use of the word "jazz."

"The oldtime minstrels had a word 'jazbo,' meaning stimulation or what is now called 'pepping up.' If the first part songs or talk, an interlude of dancing or an afterpiece of Negro life dragged or seemed to hang heavy, the stage director would call out 'A little more jazbo. Try the old jazbo on 'em.' The word, like many other minstrel terms, passed into the vernacular of the regular theater by the easy stage of vaudeville. In time the word became simply 'jazz' and took on the values of both noun and verb. About 10 years ago the word in its extended meaning found its way into the cabarets and dance halls and was used to stir up the players of ragtime who were inept in adapting the split beat or rubato to the exactions of modern ballroom dancing. Today we have the jazz of the symphony hall as well as the jazz of the dancing places. My friend, John Alden Carpenter, has no hesitation in terming his 'Krazy Kat' a 'jazz pantomime.' Frederick Stock, conductor of the Chicago Symphony orchestra, is to put on next season an entire symphony frankly labeled jazz by its composer, Eric Delmarter. From Rome has come another symphony in real jazz by a third talented American composer, Leo Sowerby."

### SOUSA TRACES ORIGIN OF JAZZ

Since military music is written almost invariably in march time and since Lieutenant Commander John Philip Sousa has written so many fine marches that he is known all over the world as "The March King," it is easy for the imagination to form a reason—two reasons—for Sousa's having arranged for bands and included on his program, this year, Ernest Schelling's "The Victory Ball," originally a piano number.

Schelling is Paderewski's potentially best pupil, and has been heard in piano recital with much interest for several years. And, as a composer in the modern style, he ranks among the first in the country. New York papers have given "The Victory Ball" words of highest praise, especially when played by the Philadelphia, the New York Philharmonic and the Chicago Symphony orchestras, during the last season.

So it is not difficult to imagine why Sousa, the man who wrote "The Stars and Stripes Forever," "El Capitan," and a host of other military marches, should favor a piece called "The Victory Ball." And then, too, one might wonder if the fact that Schelling, (a major in the United States during the late war) was decorated recently with the Distinguished Service Medal, might not have influenced Sousa, himself a naval officer, in the selection of the piece.

Sousa and his band will be heard in a varied program at Memorial hall on Friday, October 26, the afternoon concert will be of especial interest to students, with special students' prices, at 3:30 o'clock, and the evening program at 8 o'clock. Seats on sale at Soward's.

"When I began touring the country with my band," says Lieutenant Commander John Philip Sousa, "somewhat less than a million people heard us play each year; but we have tried so hard to please the people—all the people—that we are rewarded with a yearly attendance of more than three million."

It is doubtful if there is any musical organization on earth that can boast, truthfully, a comparative claim. The fact that Sousa does play to so many and that his visits include every part of the continent, allows him to speak authoritatively concerning the musical taste of the public.

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Sousa and his band will be heard in concert at Memorial hall Friday, Oct. 26. The seat sale is at Soward's. Mail orders received now.

Debussy, Liszt and Prokofieff.

Sousa's Band Playing Schelling Work  
The popularity of Ernest Schelling's Victory Ball, which is being played by Sousa's Band this season, has resulted in several requests for its appearance on Mr. Schelling's piano recital programs. Mr. Schelling has not yet announced whether he will transcribe this orchestral work for the piano, but it is safe to say that he probably will not.

## PLEASING PUBLIC IS SOUSA BAND POLICY

Famous Leader of Musical Organization Tells Reason for Growth of Audiences.

"When I began touring the country with my band," says Lieutenant Commander John Philip Sousa, "somewhat less than a million people heard us play each year; but we have tried so hard to please the people—all the people—that we are rewarded with a yearly attendance of more than three million."

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## 'VICTORY BALL' BY SCHELLING IS ON PROGRAM OF SOUSA

Military Piece, Originally Written for Piano, Is Arranged for Band.

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# SOUSA SAYS NATION IS STILL YOUNG



John Phil lip Sousa

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title, "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who will appear at the Palace theatre in

Danville, Tuesday, Oct. 30, with his famous band, has found a silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young.

"Yes, We Have No Bananas" of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestive-

ness, which too many of our songs now have," Mr. Sousa says. "It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to 'view with alarm.' We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion. It may not be generally recalled, but one silly song, on a par with 'Yes, We Have No Bananas' is preserved in the records of the nation. That was 'Shoo Fly, Don't Bother Me.' In the course of an attack upon him by critics, General Benjamin Butler, then in Congress, replied with the title of the silly song of that day. His remarks of course are preserved for posterity in the Congressional Record.

"There is one thing, however, for which I am deeply thankful. That is that 'Yes, We Have No Bananas' was not written during the world war. Some way I find it difficult to picture our boys marching off to war to its inspiring strains. Yet, 'Yes, We Have No Bananas' five or six years sooner, might have been the war song of a nation."

## Born Among Fiddles



Miss Rachel Senior

## Soloist With Sousa Plays Violin Her Dad Made for Her

THERE is small wonder that Miss Rachel Senior, this year violin soloist with John Philip Sousa and his famous band, was attempting to play a violin at an age when most girls are quite contented with their dolls. For Miss Senior was born in a house of violins and the instrument which she uses is the handiwork of her father, Charles Senior of Mason City, Ia., who all his life has had violin making for a hobby and who has found time to make in their entirety more than 100 of the instruments.

Miss Senior eventually came to New York to study with Franz Kneisel and from Kneisel she went to Leopold Auer, who has taught the greatest violinists of the world, including Mischa Elman. Through Meredith Wilson, who had been a member of Sousa's band and who had lived in Mason City, Sousa heard of the girl. Sousa, who began his career as a violinist, was interested, looked her up and engaged her at once as his soloist. And that Sousa knows how to discover violinists is indicated by the fact that it was he who first introduced to the American public the late Maude Powell.

Miss Senior will be one of a dozen soloists on the program to be given by Sousa and his band in the Coliseum next Tuesday evening, under the management of Bradford Mills. Seats are on sale in Grinnell's music store.

## JAZZ WRITERS MAY LEARN FROM SOUSA IN CRITIC'S OPINION

Brilliant Descriptive Music to Be Heard in "Leaves From My Note Book."

If poor Bert Savoy were here today, he would undoubtedly say, "You Must Come Over to Hear John, This Year," and right he would be, if the reports and reviews of the concerts played by Sousa and his band in other cities are to be credited. And, since Sousa's music has never failed to please his large patronage, it is safe to assume that the review of a full column in the Pittsburgh Post, and similar reviews in other papers, are not an exaggeration and that Dayton Sousa patrons may look forward to programs "bigger and better than ever," to quote from another source of publicity.

Aloysius Coll, in the Pittsburgh Gazette-Times, says: "....Another brilliant note in the concert was the tone painting in Sousa's own 'Leaves From My Note Book.' In this 'The Campfire Girls' at twilight gather brush and make a bonfire. Instruments seemed to pick up the fagots and with a swish and crackling of boughs, cast them into the blaze. Jazz writers ought to hear Sousa's band learn how off-tones can be music of deepest appeal, if one but knows how to write them. Sousa does. His 'leaves' don't rattle—they crackle and burn."

The "Leaves From My Note Book" number will be played on the student's special program at 3:30 p. m., Friday in Memorial hall. The seat sale is at Soward's, 19 East Fourth street.

## SOUSA'S BAND IS FIRST OF EXTRA SERIES

100-Piece Organization to Present Initial Number Tonight

FOUR SOLOISTS ASSIST Ann Arbor One of First Cities Visited on 31st Annual Tour

Stopping in Ann Arbor today on his thirty-first tour of the United States, John Philip Sousa and his band of 100 pieces will open the Extra Concert series in Hill auditorium at 8 o'clock tonight with a varied program.

Four soloists will accompany the band. They include Miss Nora Fauchald, soprano; Miss Rachel Senior, violinist; John Dolan, cornetist; George Carey, xylophonist. Encores will be selected from the compositions of Sousa.

The program of tonight's concert follows:

Rhapsody, "The Indian"....Orem Concert Solo, "Cleopatra" Demare Mr. Dolan

Portraits, "At The King's Court" Sousa

(a) "Her Ladyship, the Countess" Sousa

(b) "Her Grace, the Duchess" Sousa

(c) "Her Majesty, the Queen" Sousa

Soprano solo, "The Lark Now Leaves His Watry Nest" Parker Miss Fauchald

Fantasy, "The Victory Ball" Schelling

Caprice, "On With the Dance," being a medley of famous tunes strung together by Sousa.

Xylophone Solo, "Nocturne and Waltz".....Chopin

Mr. Carey

March, "Nobles of the Mystic Shrine" (new).....Sousa

Violin Solo, "Faust Fantasia" Sarasate

Miss Senior

Folk Tune, "Country Gardens" Grinnell

PINKING STEAMER

## SAYS EDISON LEADS IN PROMOTING MUSIC

WRITER CALLS WORK IMMORTAL

Wizard Has Brought Art Within Reach of Poor, He Declares

By HENRY T. FINK

Who is the greatest living factor of our time in the advance of music? asks James Francis Cooke in the October number of Pressor's musical magazine, the Etude, and he answers, "Thomas Edison."

Mr. Cooke, who has been editor of the Etude for sixteen years, had the happy thought of bringing together Edison and the great bandmaster John Philip Sousa, recording their interesting talk on many musical subjects.

He overlooked the fact that Sousa once referred to phonograph records slightly as "canned music." But the inventor of the phonograph bears him no grudge therefor.

Carries Music Over World

Sousa now sees that the phonograph records carry music to many thousands of places where even his much-travelled band could never be heard. "You have made the art of music immortal, Mr. Edison," he said, "by preserving the interpretations of the great performers. What the printing press did for the composer you have done for the instrumentalist, the singer, and the conductor. The effect of hearing a record of a performer who has passed on, such as Caruso, almost gives me the shivers. Only a few years ago it was impossible for the public to hear more than a few of the world's great artists. Now, thanks to your genius, these artists can be heard in the humblest homes."

Mr. Edison, in reply, deplored the fact that so few really cared to hear the great artists. "The public as a whole is very elementary, very primitive in its tastes. A few people like the most advanced music—very, very few. The Debussy fanatic thinks that because he likes Debussy there must, of course, be thousands and thousands who do. He would be amazed if he knew on what a little musical island he is standing. You could hardly see it on the great musical map of the world. All the world wants music; but it does not want Debussy; nor does it want complicated, operatic arias. I know at my own expense. Sometimes out of four thousand records advertised all up and down the land, some made by men and women of very great reputation, the public deliberately selects for its own simple, heartfelt melody sung by some comparatively unknown singer, and demands this in such quantities that we have a hard time manufacturing enough."

Few New Melodies

Another thing deplored by the world's foremost inventor is that so few new melodies are originated. His son once figured out that the number of possible melodic changes is 400,000,000. Yet, says Edison, "In going over thousands of humorous songs in search of worthy stuff I found that for the most part they were written largely to only nine tunes."

"I used to reverse some tunes that we had upon the records," he added, "and the results were surprising. We played them backwards and some of the reversed tunes were far more interesting and charming than the originals."

Hear! Hear! Listen to Edison, ye tuneless cacophonists and learn of an easy way to secure good melodies. The field is a big one and, so far as I know, there is no copyright on reversed tunes.

Many years ago, when the Aeolian Orchestra was invented, I discovered that the heavenly slow movement in Dvorak's New World Symphony is almost as enchanting when played backwards.

## Sousa's Band

Sousa is a first rate writer of marches, of course, and his band can play a march perhaps better than any other band in the world. The way to enjoy a march, one might say, is to march to it. Or at least see the band marching to it. But

one can't very well tag Sousa's band about town to hear him play his list of marches like "Stars and Stripes Forever," "The Washington Post" and "High School Cadets."

The next best thing no doubt is to hear his band play marches at Public Hall.

But a large part of his program was made up of music of a sort which could be played much better by an orchestra, and which is by no means the best music of its sort. That seemed a waste of Sousa.

## SOUSA BAND WILL PLAY BEFORE OLD DAYTON FRIENDS

Admirers of Musical Organization Will Hear Its Concert October 26.

There is no doubt that Sousa and his band from the most popular musical organization in the country today, and the concert in Dayton will be heard by thousands of admirers, as it has been heard in previous Dayton appearances. Besides such prediction based on general principles, is the fact that the mail orders are already coming in thick and fast.

One reason for the constant popularity of the Sousa band is the re-

gard Sousa has for his audiences and their likes and dislikes.

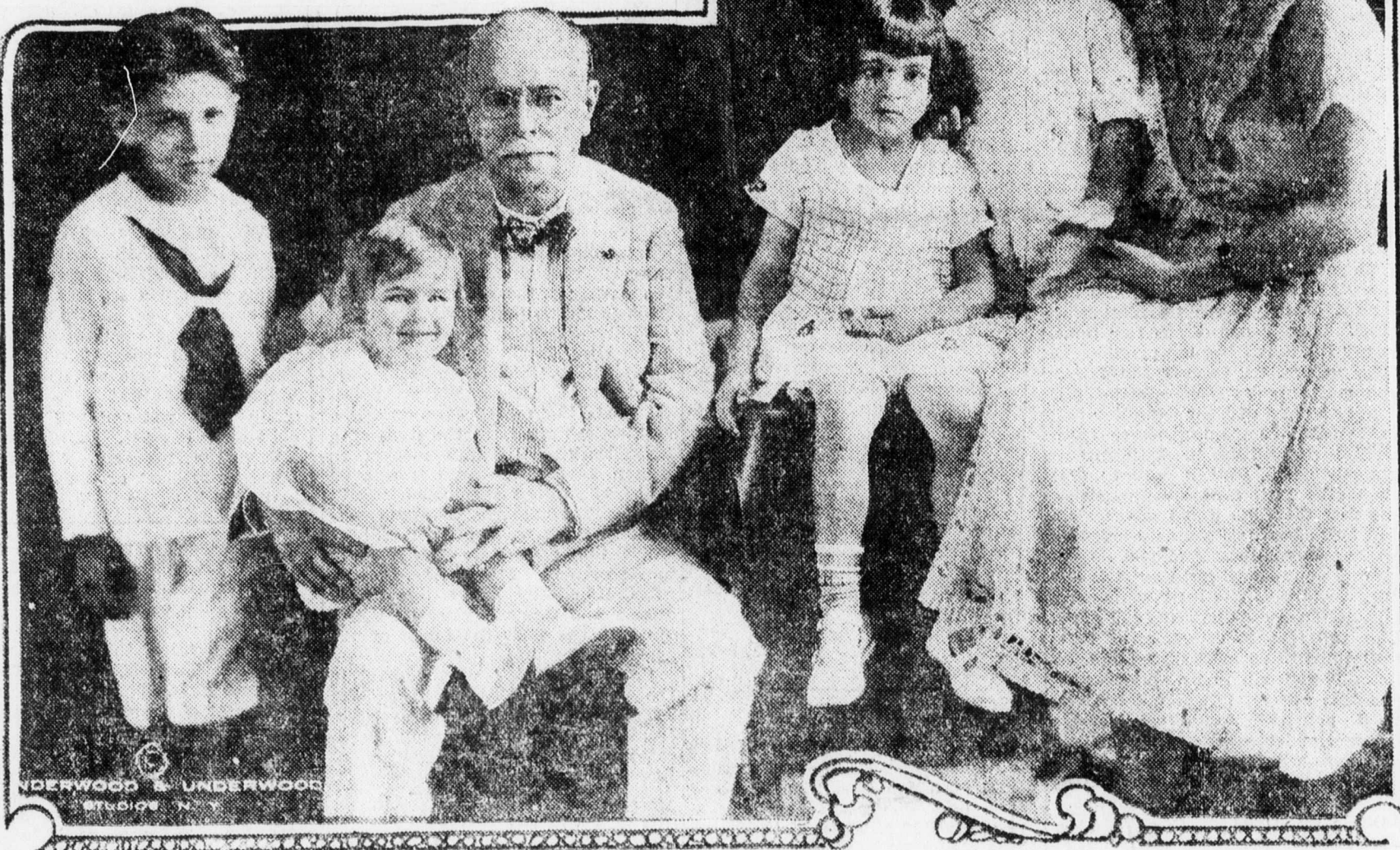
On each year's program Sousa plays one of the season's popular hits in his own peculiar fashion. This year Mr. Gallagher and Mr. Shean are the subject, and Sousa comes out with 50 Gallaghers and 50 Sheans. The effect is extremely funny.

The Dayton managers of the Sousa concert have the same regard for the public convenience that Sousa has for the public musical taste and they announce that the evening concert will start promptly at 8 o'clock so that out-of-town patrons may hear the entire concert and be out in time to get the 10 o'clock cars.

Mail orders for the Sousa concert, which will be given in Memorial hall Friday, October 26, are now being received at the House of Soward, 19 East Fourth street, Dayton.



## Sousa and His Grandchildren



Here's an unusual picture of John Philip Sousa, famous bandmaster, with his five grandchildren. Left to right, they are John Philip Sousa III, Baby Nancy, Jane Priscilla, Thomas and Eileen, to whom he dedicated his march, "The Debutante."

### Cleveland Finds Place on Sousa's Band Program

Three features of local musical interest will be presented by Sousa and his band at Public Hall on Saturday afternoon and evening.

"A Day at Great Lakes," which will be given its premiere, is dedicated to the city of Cleveland, and is a full-scored fantasia written by Sousa in his usual precise, infectious style.

Another item listed for initial hearing is "A Night in the Woods," a popular hit in the Folies Bergere, Paris, the English adaptation of the lyrics of which has been made recently by Archie Bell, Cleveland music and dramatic critic.

"Just One Kiss," also written by Archie Bell, will be sung by Nora Fauchald, one of Sousa's soloists for his transcontinental tour.

### SOUSA'S BAND.

Lieutenant Commander John Philip Sousa's new marches this season will include "The Nobles of the Mystic Shrine," which was dedicated to the members of the order in America and played for the first time by the Shriner's themselves during the national convention in Washington in June. The Shrine band which played its own march for the first time consisted of 6,000 men, and the great band was formed from all of the Shrine bands in America. Sousa, of course, directed.

Sousa and his band will play two concerts at Memorial Hall on Friday, October 26, with a students' special matinee at 3:30 and the regular evening program at 8 o'clock. The seat sale is at Soward's, 19 East Fourth street.

### Sousa Programmes Characteristic Delight

By RALPH HOLMES

Two programmes full of the delight which always characterizes his concerts were offered by John Philip Sousa and his band to capacity audiences in Orchestra hall Sunday afternoon and evening.

Sousa is a peculiar figure in American musical life—in the musical life of the world, for that matter. A composer of uncommon gifts, an interpreter of the highest ability with untrammelled taste that has let him explore every field of music, he is still shrewd enough "showman" to follow even the most transient moods of public taste and see to it that they are satisfied at his concerts.

Sunday afternoon, for instance, he brought to Detroit for the first time Ernest Schelling's "The Victory Ball," a notable composition for orchestra, and in the same programme included the strains of "Barney Google," "Yes, We Have No Bananas" and other classics of the moment, while such other names as Horatio Parker, Chopin, Sarasate and Grainger were also represented—and of course his own.

The Schelling number is a descriptive fantasy based on Alfred Noyes acid poem "The Victory Ball," one of the most poignant cries of disillusionment that came out of the war. Originally written for orchestra, it cannot have lost a great deal in being arranged for band, and we listened to a ghoully, macabre, sinister tonal picture, perhaps a little obvious but undeniably a reflection—nay, even a glorification of the original poem. It is to be hoped that our own orchestra sees fit to play it sometime during the season—preferably at the evening concert, for the moral effect.

Four soloists graced the afternoon programme—Nora Fauchald, a most agreeable young soprano; John Dolan with a golden tone and much dexterity on the cornet; Miss Rachel Senior who displayed her considerable proficiency on the violin in the Sarasate "Faust Fantasia" and George Carey, xylophonist of uncommon skill.

And there was the unusual Sousa marches, many of the old ones and "Nobles of the Mystic Shrine," the number he wrote last summer for that Masonic body, a very satisfactory orientalizing tramping tune, but lacking the vitality which make such numbers as "Semper Fidelis" and "The Stars and Stripes Forever" the imperishable marches they are.

Herbert Clarke's "Canadian Patrol" and "Hauds Across the Sea," constituted a bow to the many Canadians in the audience.

As always, the programmes were carried through with time-saving alacrity, and if no mention has been made of the quality of the band, it is only because it is as fine as ever it was, as flexible and as finished—just what Sousa has taught us for 30 years to expect.

## THRILLING MUSIC BY SOUSA'S GREAT BAND



A photographic reproduction of an oil painting by Paul Stahr which was presented to Lieut. Commander John Philip Sousa by the Veterans of Foreign Wars. The picture portrays the enthusiasm of the march past of the band battalion organized by Mr. Sousa during the world war.

### Sousa's Band Will Give Two Concerts Here in February

NEW YORK, Oct. 20. — Eleven thousand people were in Madison Square Garden last night for the concert by Sousa's Band, under the auspices of the National Navy Club. Many prominent Masons were among them, drawn by the announcement that the band would play the "March of the Nobles of the Mystic Shrine" composed by Lieutenant-Commander John Philip Sousa, the bandmaster. The band of Mecca Shrine Temple also was there, its members wearing their uniforms, and joined with Sousa's famous organization in the rendition of several of the numbers. More than 300 officers and men of the navy and the Marine Corps were present. "Semper Fidelis," the Marine Corps' march composed by Sousa, was played.

It was a varied program, enlivened by "Yes, We Have No Bananas," "Mr. Gallagher and Mr. Shean" and several jazz numbers in which 250 instruments were brought into play. The band will leave today for Scranton, Pa. Sousa and his "Estimable Eighty" will come to Florida in February under the local management of S. Ernest Philpitt and will play at The Casino Tampa afternoon and evening February 16.

### Sousa Meets Edison and Hears What His Favorite Melody Is

Interesting sidelights into the musical nature of Thomas A. Edison, perhaps entirely unknown to the American people, were revealed recently to Lieut. Commander John Philip Sousa, famous "march king," who brings his celebrated band to the Armory here on Saturday afternoon and evening, November 3, for concert engagements. Sousa was invited by Edison to come to his laboratories at Orange, N. J., for a conference over some plans which Edison had drawn up for industrial music—the organization of musical units—among the employees of his various enterprises. He was invited because of his experiences in the greatest musical organization ever attempted in America, the training of several thousand bluejackets at the Great Lakes naval training station during the World War.

"Mr. Edison, of course, does not pretend to understand the technique of music," said Sousa, "and his viewpoint, therefore, might be that of

any other individual who has no particular technical training, but rather a natural appreciation of musical values. He rather shocked me by the statement that of all the waltzes he had heard during his career, but four were of particular significance to him.

"He also surprised me by the statement that of all the records made by his company, the best-selling song was a rather old-fashioned melody entitled 'Take Me Home Again, Kathleen.' As is generally known, Edison is rather deaf, and it struck me as a coincidence that the old song is also the favorite of another great genius, who is also deaf, Walt Mason, the prose poet, whose prose jingles appear every day in several hundred American newspapers. Like all persons who have been deprived of a portion of their hearing, Mr. Edison has been recompensed with a remarkable sense of rhythm, and I think that his real appreciation lies in his sense of rhythm rather than in his melodic sense."

### Sousa Program Is Varied Array

A HIGHLY varied program of band selections, together with harp, cornet, flute and vocal solos will be presented by John Philip Sousa and his band of 85 in the Coliseum Tuesday evening. The concert will begin at 8:15. The advance ticket sale at the box office in Grinnell's, has been heavy, it is announced, but it is probable that good seats will be obtainable at the Coliseum immediately preceding the concert.

Band selections listed on the program include "A Bouquet of Beloved Inspirations," Sousa; suite, "Leaves From My Note-book," Sousa; "The Portrait of a Lady," Rubenstein; fantasia, "The Merrie Merrie Chorus," compiled by Sousa; march, "The Dauntless Battalion," (new) Sousa, and "When the Minstrels Come to Town," Bowron.

Miss Nora Fauchald, soprano soloist, will sing an aria from Gounod's "Romeo and Juliet," Bellstedt's "The Centennial" will be given as a cornet solo by John Dolan. A flute solo, "Valse," Godard, will be given by Meredith Willson. Miss Winifred Pambrick, harpist, will play "Fantasia Oberon," Weber-Alvares.

Encores will be selected from the following compositions and arrangements of John Philip Sousa:

- "Semper Fidelis," "Blue Danube," "King Cotton," "High School Cadets," "The Glory of the Yankee Navy," "Mr. Gallagher and Mr. Shean," "Comrades of the Legion," "U. S. Field Artillery," "The Stars and Stripes Forever," "Humoresque of the Silver Lining" from "Sally," "March of the Wooden Soldiers," "Rameses," "El Capitan," "Washington Post," "The Gallant Sev," "The Fairest of the Fair."

SOUSA'S BAND—It must be with a feeling of intense pride and joy that Lieut.-Com. John Philip Sousa reviewed New York's silver Jubilee parade, last year. It was Sousa's first parade—to look at—in some fifty years, and on this occasion he was guest of Mayor Hylan, in the Mayor's reviewing box. In the parade there were more than sixty bands—army, navy, municipal—and all were playing Sousa marches as they passed the stand. Not even Henry Ford can look about him and see everyone in a Ford or Lincoln, but Sousa had the privilege of seeing a parade several miles long, and every marcher and every spectator listening to his own compositions. When Sousa and his band came to Dayton, on Friday, Oct. 26th, several of his marches will be included on both the afternoon Students' Special, at 3:30, and on the regular evening program at 8:00 p. m.

The Dayton concerts will be played at Memorial Hall and seats may be secured in advance, at Soward's, 19 E. Fourth st.



## Shrine Temple

Sousa and his band of a hundred, together with soloists, vocal and instrumental, comes to the Mohammed Shrine Temple on October 31, for just one evening concert—and it will be a concert the like of which is but seldom heard. Besides the spirited program characteristic of "The March King" there will be one number by the Shrine Trumpeters with the band accompaniment. It was when Mohammed Temple Shriners were in Washington, D. C., last summer that Sousa heard the trumpeters and it is at his invitation the number is arranged.

The visit of Sousa offers opportunity for some inspired Peorian to gain immortal fame. He wants a theme for grand opera.

If you had given your word—and to a lady—to provide her with a grand opera on a romantic subject and treating of a period of American history, just where would you begin? That is the problem that is puzzling Lieut. Com. John Philip Sousa, as he tours America this season with his famous band. For Sousa is the individual who has given the promise, and Mary Garden is the lady.

"When I first considered the composition of an opera upon an American subject, with the strong element of romance, I felt that I had all of American history from which to select my subject matter, because to me American history always has been nothing but romance," remarked Sousa, recently.

"I started in with the Colonial Period. In New England the colonial days were underlaid with Puritanism. Not much chance for romance there. In the Southern colonies, the pall of slavery hung heavily. My musical advisers told me that the Revolutionary period had been overdone at least for the present. The war with Mexico was a suitable subject until the Mexican troubles of the last decade. Now there is too much chance that an opera dealing with a war with Mexico might be considered a comic opera. There is nothing new to be gotten from a romance of the Civil War period, and for the present at least the great romance of the

building of the West is still in the hands of the movies. The World War and Roosevelt, who will be the central figure in the greatest historical play our country will know, are still too close to us.

"Dolly Madison is a figure who has not been exhausted in the minds of the American public. My advisers believe that the World War killed the possibilities of a story dealing with the days before the Civil War, an opinion with which I do not agree. But there is the problem, and any suggestions, when sent with postage fully prepaid, will be thankfully received."

Glee Singers.

Greatness means hard work or

genius, though the latter is only another way of describing the capacity for hard work. The success of the Rhondra Male Choir means both, and no one need run away with the idea that a Welshman has only to open his mouth and sing by virtue of his nationality.

These men feel keenly what they their success—well, then, it is that inborn Celtic temperament that enters into every word and sound they utter or sing. When they sing they center their vision and feelings in the conductor and they are absolutely his—heart and soul—for the time being. Hear this party of wonderful singers at the Shrine Temple November 15.



Lt. Com. John Philip Sousa, who comes with his 100-man band, to the Shrine Temple October 31.

## Sousa's Greatest of All Bands Coming to Cambria Theater; Solo Artists

### CAMBRIA THEATER

Friday, Matinee and Night, Nov. 9th

## SOUSA AND HIS BAND

Lt. Commander JOHN PHILIP SOUSA, Conductor.

PRICES—Night: \$2.00, \$1.50, \$1.00 and 75c; Matinee: \$1.50, \$1.00 and 75c. Special Matinee at 3:30. Children 50c to any part of theater.

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"The Dauntless Battalion" and "Nobles of the Mystic Shrine" are two of his new marches, both inspiring.

## Famous Conductor Gives Splendid Concert To a Large Audience At The Coliseum.

By DICK MEADE.

THERE is nothing so responsive to sentiment and applause as age, they say, and if that is more than an individual point of view, then it may be taken for granted that John Philip Sousa had one of the big nights of his life in the Coliseum on Tuesday.

The audience was just about the large capacity of the Ashland-av building and it was brimful of enthusiasm, so eager to show this master music mechanic its happy appreciation of his melodies of the past and his melodies of the present that it lost all repression in its applause.

Lieutenant Sousa, as he now styles himself, steps lightly and moves briskly, tho he carries 69 years on his shoulders. Thirty-one he has spent in coaxing the muse from tooters of the horn and blowers of the wood.

### ALONE IN HIS FIELD.

He has done his work so consistently and so well all these years that he stands alone in his field. He is a master craftsman, an expert of rhythm, and a showman of wisdom and experience.

Sousa has the gift of music to such an extent that melodies he wrote 30 years ago are still a pleasure to the ear. He is the one of the exceedingly few composers who makes popular music live.

He has always kept up the standard of his band and so the organization that gave a delightful concert in the Coliseum last night was Sousaesque in every way.

There was nothing that the conductor missed in the way of marches, comedies, sentimental number and trick constructions, but his ablest effort was the weird "The Victory Ball," Alfred Noyes' harrowing poem set to music by Schelling.

### AN AMBITIOUS EFFORT.

This number required almost symphonic treatment and was a very ambitious effort for a band. It was beautifully done, very inspiring and at the same time full of shivery thrills. "The Indian" was another exceptional number.

Of course, "The Stars and Stripes Forever" was given as one of the

numerous encores, which included some old friends as "Semper Fidelis," "El Capitan" and "Solid Men to the Front."

The "March of the Wooden Soldiers" was well done, but the big hit was the comedy interpretation of "Gallagher and Shean."

John Dolan, of whom Lieutenant Sousa describes as the world's greatest concert, again made a tremendous impression. George Carey, xylophonist; Rachel Senior, violinist; and Nora Fauchald, soprano, were also excellent.

"Roll your own!" is the slogan of Sousa and his band in the matter of extra numbers and encores for the concerts he is to give here after tomorrow and evening Thursday at Memorial hall. The March King has two set rules with respect to his concerts. 1—Never to depart from the printed program, save when compelled to do so by the illness of a soloist or the possible accident of non-arrival of an "effect," such as the riveting-machine used in the march called "The Volunteers," written in the course of the World war as a tribute to the men who did their bit in the nation's shipyards; and 2—Never to tell an audience what it ought to listen to when it calls for more.

"Oliver Twist knew that he would get more than gruel if his audacious request were granted," says Sousa; "and, surely, an American audience has the right to say what it wants when it, too, asks for more."

But there is an exception, or rather, a semi-exception to this rule. Sousa reserves the right always to place "The Stars and Stripes" where he thinks it belongs. Thus, if an audience calls for that great march as an extra following a number in which the trumpets and trombones have been worked hard, Sousa takes the second choice of the audience, and plays "The Stars and Stripes" later, after the trumpet-corps has had a brief rest.

## SOUSA INTERESTED IN NEW COMPOSERS FOR HIS CONCERTS

Several New Numbers to Be Heard on Programs at Memorial Hall Friday.

"I have always been interested in young and new composers" says John Philip Sousa, "and my interest in a new tune, if there be any worth in it, is always aroused. That is why I have been able to make so many young composers' compositions popular. It is impossible for three million or more people to hear a good piece of music and have that piece dropped and forgotten."

The music of Grieg, Wagner, and other now notables among the composers, owes much to the programs of Sousa for the popularity it now enjoys throughout the land—the civilized world, even; for not only has the Sousa band played all over the United States, it has toured much abroad, always bringing back new laurels.

This year several new compositions will be heard on the Sousa programs which will be played at Memorial hall on Friday, Oct. 26. The special students' matinee will begin at 3:30 and the evening program will start at 8 p. m., to enable the suburbanites to take the 10 o'clock tractions after the concert. The seat sale is at Soward's, 19 East Fourth street.

The program for the week of January 14, 1924.

Sousa is due in San Francisco in January where concerts will be given, under Selby C. Oppenheimer's management on Friday night, January 4, Saturday afternoon and night, January 5, and Sunday afternoon and night January 6. The organization goes to Oakland on Monday afternoon and night January 7. Efrem Zimbalist will give a recital here at the Columbia Theater on Sunday afternoon, November 18. Manager Oppenheimer has booked with Schipper for two recitals at

## 'I AM PRACTICAL'—JOHN PHILIP SOUSA

THE above statement no doubt explains the why of the great bandmaster's popularity.

But he is essentially practical in far more fields than that of the baton and band.

He proved it last Saturday at a luncheon given in his honor by Henry Dreher at Cleveland Athletic club.

"Temperament is caused by unbalanced egotism or by stupidity," he told us between courses. And on that score Mr. Sousa claims for himself and for his profession all the attributes of a normal individual.

Then he switched to things sartorial. He is frankly interested in clothes and has developed quite a theory to explain

the difference between men's and women's clothing. Men are essentially more barbaric than women, he believes. Therefore women dress their more civilized colors and styles to appeal to their men-folk. A man, however, will pull himself into a dress suit as a symbol that he means to be good, and that all the women in his house may feel protected. Women, to be happy, dress up; men, under a similar need for happiness, put on their old clothes.

Again changing key, the bandmaster spoke at length on interviewers. He surprised us—he was extraordinarily polite on the subject following our own countless other scribes who crave "feature" quotes from him. One of his most prized compliments, he told us, was given him by an interviewer in New Zealand, who, after talking to him many times during his stay, said on his departure, "Mr. Sousa, you are the sanest man I ever met."

## WHAT BAND WILL BE LUCKY?

Will it not be a great honor to have been led by the greatest of all band leaders, John Philip Sousa? C. G. Kingwill, chairman of the Veterans of Foreign Wars committee which are to bring Sousa and his band to the Parthenon theater in Hammond on Friday afternoon and evening, Nov. 16th was in Chicago on Sunday and arranged with Harry Askin, his manager, to have Lt. Com. Sousa conduct any high school band in the Calumet region which after a contest between those of the several schools was declared to be the best, they to play one number at the afternoon concert under Sousa's personal direction.

If a response is received to this invitation from several of the schools arrangements will be made for the contest to take place the Saturday before the concert at such place as may be mutually agreed upon and the leaders of the various high school bands are requested

to get in touch with C. G. Kingwill, P. O. box 194, Hammond, Ind., for further particulars. This contest and playing before the great Sousa will stimulate interest in the various bands and their work.

company.

When Sousa's Band plays tomorrow afternoon and evening at the Public Hall, Miss Nora Fauchald, soprano, will sing "Just One Kiss," Archie Bell's lyric which has sold so heavily during the past week and whose first presentation created such enthusiastic applause. This number has also been arranged for dance music.



## Sousa and His Band Give Program of Great Variety

PRESENTING a program which compassed everything from serious symphonic works to the ringing marches and novelty numbers for which he is famous, John Philip Sousa, America's most popular bandmaster, made one of his periodic visits to Toledo Tuesday evening, attracting to the Coliseum an audience which nearly filled that auditorium. With his usual prodigality in the matter of encores, Sousa expanded his program to nearly twice its printed dimensions, his own march tunes, old favorites and new ones, following nearly every selection.

Probably no similar organization in the country so closely approximates symphony effects despite the overbalancing emphasis on brass and percussion. In Orem's rhapsody, "The Indian," a welding of aboriginal melodies, and Ernest Schelling's grim and ghastly fantasy, "The Victory Ball," this quality of Sousa's musicianship was amply demonstrated.

But it was band music—and especially Sousa music—which the audience had come to hear. When, for the first encore, the veteran leader beckoned his men into the beguiling rhythm of "El Capitan," a wave of gratified applause swept the house and recurred at every similar response during the evening. "Bambalina," "The Gallant Seventh," "Sold Men to the Front," "Gallagher and Shean," and "March of the Wooden Soldiers" were among the encores, all given the distinctive Sousa flair.

Other selections on the program were Sousa's "On With the Dance," a medley of famous tunes; "Nobles of the Mystic Shrine" and Percy Grainger's "Country Gardens."

John Dolan, cornet soloist, played Demare's "Cleopatra" and the "Berceuse" from Godard's "Jocelyn." Miss Nora Fauchald, a splendid soprano, contributed "Sovereign of the Skies," G. H. Morgan, "The Lark Now Leaves Her Watery Nest," Horatio Parker, and Sousa's "The American Girl." Sarasate's "Faust Fantasia," admirably played by Miss Rachel Senior, violinist, was followed by "Traumerel" as an encore. George Carey completed the contingent of soloists, his rendition of popular airs on the xylophone making a special hit with the audience.

The famed and familiar "Stars and Stripes Forever" appeared late in the program and was received with the oldtime enthusiasm. A series of one sextet scintillated for an hour in jazz selections, also winning hearty appreciation.—V. K. R.

## SOUSA DRAFTS BILL TO PRESENT CONGRESS

Lieutenant Commander John Philip Sousa, who brings his world-famed band to the Armory here for concert engagements on Saturday afternoon and evening, November 3, while in a jocular mood recently, drafted up a bill, out of the wealth of his musical experience, which he may present to the next Congress in the interests of music in the United States. Mr. Sousa's bill is entitled the "Pure Song Bill," and, if passed, it would create considerable of a furor along "Tin Pan Alley," as the song-publishing district in New York is termed, and in the ranks of the artists of the two-day.

"Proposing laws seems to be our national pastime," says Sousa, "so I think I will offer my pure song bill. The first section of the bill would authorize the proper authorities, at their discretion, to send back to the states they say they want to go back to the young men who are now singing the 'locality' songs."

## Sousa's Band Scores

Lieutenant Commander John Philip Sousa, march king incomparable, proved again his musical ability to Cincinnati admirers Sunday when he gave afternoon and night concerts at the Emery Auditorium. Sousa is more firmly entrenched in local hearts, not alone for his ability to play the kind of music admired, but for his generosity of encores. His program was filled with variety extending from operatic offerings to jazz. Soloists in voice, flute and cornet scored. At the night performance the Cincinnati Shrine band joined for several numbers.

## SILLY SONGS EVIDENCE NATION IS STILL YOUNG, SAYS SOUSA

WHILE the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months, Lieutenant Commander John Philip Sousa, Me. In the course of an attack upon him by critics, General Benjamin Butler, then in congress, replied with the title of the silly song of that day. His remarks of course are preserved for posterity in the Congressional Record, which I am deeply thankful. That is that "Yes, We Have No Bananas" was



LIEUT. COM. JOHN PHILIP SOUSA

tenant Commander John Philip Sousa, who comes to Great Falls December 17, on his thirty-first annual tour with his band, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young.

"Yes, We Have No Bananas" of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have," Mr. Sousa says. "It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to 'view with alarm.' We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer's diversion. It may not be generally recalled, but one silly song, on a par with 'Yes, We Have No Bananas' is preserved in the records of the nation.

"There is one thing, however, for That was 'Shoo Fly, Don't Bother

## Two Programmes By Sousa's Band

John Philip Sousa and his famous band, who come to Emery Auditorium Sunday for two concerts, are bringing with them 87 men, in addition to Miss Nora Fauchald, soprano soloist, and Miss Rachel Senior, violinist. Sousa is making his thirty-first annual tour, the record for any single band under the same director. And it is a veritable tour of triumph, because the popularity of Sousa seems to grow from year to year.

On the programmes he will give at the two concerts in Emery Auditorium are some of the greatest favorites in his repertoire, as well as some new compositions. Among the latter is the "Victory Ball," written by the eminent American composer, Ernest Schelling. It is to be played here later in the season by the Symphony Orchestra.

Sousa also will play his new march, "Nobles of the Mystic Shrine," in which the Cincinnati Shrine band will join. He is also playing a new suite of popular melodies "entwined by himself," as he puts it. Among his lighter features are his humorous on "The Silver Lining," from "Sally," and the "March of the Wooden Soldiers" from the "Chauve-Souris." Of course, there will be plenty of the Sousa marches, and nobody who has not heard him play "The Stars and Stripes" can realize the thrill that goes with it.

## FAMOUS DIRECTOR TO AUGMENT NAVY DAY CELEBRATION

Sousa's Band to Be Feted by State and City Officials.

John Philip Sousa, world-famous band leader, will be Indianapolis' guest on Navy day, Saturday. Sousa, who holds the rank of lieutenant commander in the Navy, organized, trained and directed a band of 1,000 pieces at the Great Lakes Naval Training Station during the World War.

Sousa's band will give concerts Saturday afternoon and night at Cadle Tabernacle.

When Sousa arrives at the Union Station at 10 a. m. Saturday he will be met by a committee including Maurice F. Tennant, State chairman for Navy day; Lieut. O. O. Kessling, Navy recruiting officer; Mayor Samuel Lewis Shank, Ensign Paul M. Akln and others still to be named.

### Reserve Heads Parade

Heading a parade from the Union Station to the Claypool will be a Naval Reserve Force color guard. The firemen and policemen's band will be in the parade, with city officials.

Directed by Sousa, the firemen and policemen's band will play several selections in the Claypool lobby.

Invitations to attend the night concert have been accepted by Governor McCray and Mayor Shank, for themselves and members of their official families.

### Massed Bands

During the evening's program, Sousa will direct the Shrine, the firemen and police's, the Naval Reserve and the Eleventh Infantry bands, massed with his own band.

A feature of the program will be a musical picture, in which a detachment of soldiers from Fort Harrison will assist men from the local Navy recruiting station, the Marine corps recruiting station and the Indianapolis unit of the Naval Reserve Force, in tableaux. Approximately 500 men will take part.

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# Sousa Does Not Forget Indianapolis School Children On Annual Visit



MISS WINIFRED BAMBRICK, HARPIST, AND JACK RICHARDSON, SOUSAPHONE PLAYER, WILL BE AMONG THE PLAYERS WITH SOUSA AND HIS BAND AT THE CADLE TABERNACLE SATURDAY AFTERNOON AND NIGHT. INSET—GEORGE COREY, XYLOPHONE PLAYER WITH SOUSA'S BAND

**J**OHAN PHILIP SOUSA never forgets his school children friends of America.

At the Saturday matinee concert of Sousa and his band at the Cadle Tabernacle, the grade school children will be admitted for 28 cents and the high school students for 55 cents.

This is done for the purpose of making it possible for every school boy and girl of this city to attend the afternoon concert. In addition, the Shortridge high school band will play two numbers with Sousa directing. This is a great honor. At night, the Shriners' band will be directed by Sousa as one of the features of the program.

There are sixty members in the Shortridge band, which is directed by Lyndon R. Street.

The program for Sousa Saturday afternoon is as follows:

"A Boquet of Beloved Inspirations"  
Entwined by Sousa  
I have here, on made, a nosegay of culled flowers, and have brought nothing of my own but the thread that tied them together.—Montaigne.  
Cornet Solo—"The Centennial"—Bellstedt  
Mr. John Dolan.

Suite—"Leaves From My Note-book"—Sousa  
(a) "The Genial Hostess."  
(b) "The Camp-Fire Girls."  
Drum-beats at softly from over the hills. The militant figures of the Camp-Fire Girls are approaching. Their ranks are increased by the girls who have been chipping wood and gathering fagots. At a command from the Guardian, wood and underbrush are heaped and matches are applied. A pillar of smoke ascends, and soon

after the fire is brightly burning. The girls unstrap their blankets, spread them on the ground, and throw themselves in graceful abandon. The twilight shadows deepen into night. A clear voice of one maiden is heard, accompanied by ukeleles. The strain is caught up by all the girls, and at the close the sweet voice intones softly the closing cadence of the song, and the camp is lulled to slumber.  
(c) "The Lively Flapper."  
She was an adorable young thing, bobbed hair, bright-eyed; the embodiment of joyous youth.  
Vocal Solo—Aria from "Romeo et Juliette"—Gounod  
"The Portrait of a Lady"—Rubenstein  
Fantasia—"The Merrie, Merrie Chorus"—Compiled by Sousa  
(a) Flute Solo—"Valse"—Godard  
(b) March—"The Dauntless Battalion"—Sousa  
Harp Solo—"Fantasia Oberon"—Weber-Alvares  
Miss Winifred Bambrick  
Tune—"When the Minstrels Come to Town"—Bowron

## Nora Bayes in Concert

### Friday Afternoon at Murat

The Indianapolis concert season will be officially opened by a recital at the Murat by Miss Nora Bayes and her company Friday afternoon at 2:30. This is Miss Bayes' first appearance in this city for three years. Her program follows:

Trio—"Badinage"—Chopin  
Dance—"The Addick"—Chopin  
Vocal Solo—"The Addick"—Chopin  
Mlle. Hasoutra  
Natha—Violin Solo  
Dance—"The Addick"—Chopin  
A Young Girl—"The Addick"—Chopin  
Cello Solo—"The Addick"—Chopin  
(a) The Swan (St. Saens).  
(b) Minuet in G (Beethoven).  
Sig. Alfred Fasano.  
Burmese Dance (Prelude, the Road to Mandalay) A Lady of Burmah  
Symphonic Cleverness with a Dash of Comedy—My. Hyman Meyer

Dance Egyptian—"Nikokris."  
Mlle. Hasoutra and Mr. McAte.  
Mr. Roxy Larocca, the celebrated Italian harpist.

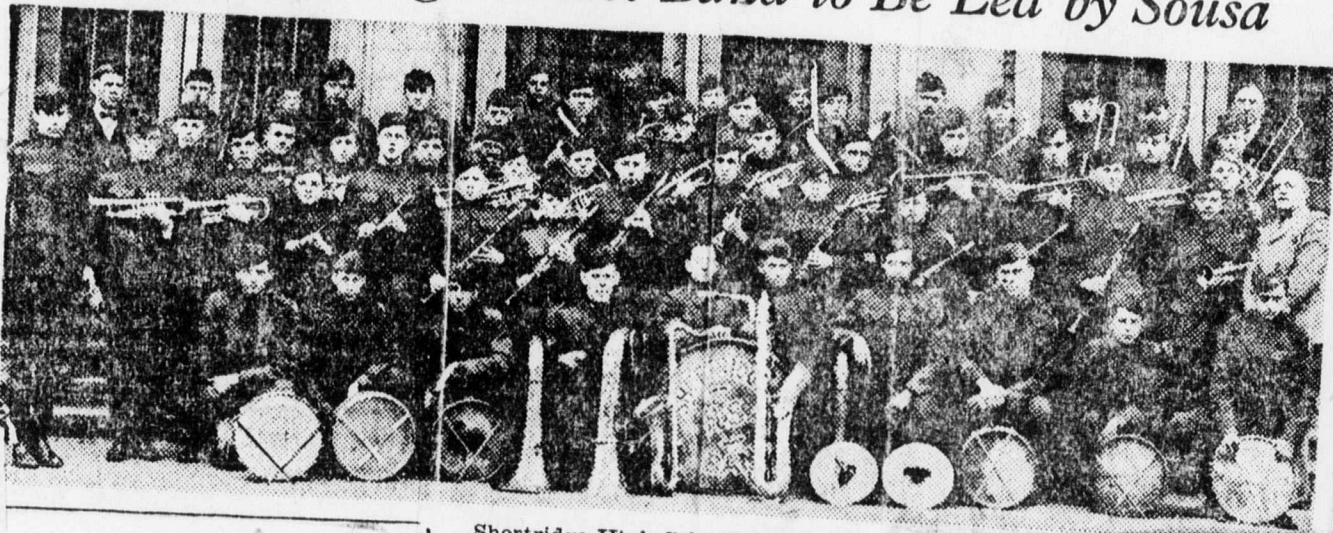
Miss Nora Bayes  
Louis Alter at the piano

The attractions on view today include: "A Night in Spain," at the Lyric; United States Jazz Band, at the Palace; "The Bat," at the Murat; tabloid burlesque at the Broadway; "The Land of Fantasy," at Keith's; "The Merry-Go-Round," at the Apollo; "The Silent Command," at the Ohio; "Circus Days," at Mister Smith's; "The Ninety and Nine," at the Rialto; "The Bad Man," at the Circle, and "Times Have Changed," at the Isis.

*Journal*  
*Commis*  
*Oct 18/23*

**Glories the Chorus.**  
The chorus is glorified by Lieut. Com. John Philip Sousa in one of the novelty arrangements which he has made for his thirty-first annual tour at the head of the band that bears his name, and that will be heard in afternoon and evening concerts at the Armory on Saturday, November 3. "The Merrie, Merrie Chorus," a collection of choruses from grand operas and light operas has been put together into a Sousa melody, and Mr. Sousa expects that the number will glorify the chorus over the country quite as much as a certain New York theatrical producer has glorified the American girl.

## Shortridge High School Band to Be Led by Sousa



Shortridge High School's band will be led by John Philip Sousa in two numbers at the Sousa concert in Cadle Tabernacle Saturday afternoon.

Members of the band in the above picture:

First row, left to right: Charles George, Edward Hind, Edward Merrill, Eston Smith, Lawrence Fly, Harold Crockett, Meredith Schoenemann, Jack Wilson, William Miller and Robert Reese.

Second row: Charles Carri, Kenneth Martin, Kendrick Hickman, Harold Muesing, Richard Hoberg, George Dirks, Carl Andrews, Earl Schafer, William Stephenson, Richard Colletter, Lewis Robbins, Fred Hastings, Edward Gwicker, Elzie C. Partlow, and Director Lyndon R. Street.

Third row, Walter Geisler, Delbert Gunder, Anthony Lobraico, David Myers, Herbert Lope, William Hadley, Judson Moschelle, Paul Young, Maurice McIntyre, Robert Schultz, Ted Anderson, Hyde Woodbury, and Donald Horner.

Fourth row, Louis H. Dirks, assistant principal; James McGee, Alphens Robbins, John Holloway, Herbert Martin, David Benham, Joseph Scott, John Dunne, Fred Maus, Bernard Nichols, Glenn Barrett, Charles Reid, William Maus, Lloyd Wilson, Walker Knotts, and Principal George Buck.

Fifth row, Rax Daubenmire, Maurice Graney, Howard Dirks, and Marvin Finch.

## INCREASE SEEN IN BAND ORGANIZATION OF JOHN P. SOUSA

Numerous Soloists of Exceptional Ability Will Be Heard in Dayton Concert.

"Never," says Lieutenant-Commander John Philip Sousa, "have I taken on tour so large an organization as I have at present, and the number of soloists has been increased by an even larger percentage than has the band proper."

To begin with, there is Miss Nora Fauchald, a soprano of lyric quality, whose notices have been most satisfactory; and the harpist, Miss Winifred Bambrick, has charmed her audiences at each performance at which she has played.

Miss Rachael Senior, who comes from a long line of musicians, and whose father made the violin which she uses in her concert work, already is known well. John Dolan, cornetist, is one of the really great ones of the present generation, and George Cary, who plays xylophone solos, has received good notices. The above list covers only one-third of the soloists with the Sousa band this year, and together with the nearly one hundred regular players, the organization rightfully boasts the largest make-up of any band on tour in the world.

Sousa and his band will come to Dayton tomorrow for two concerts—a students' special, at 3:30 and the regular evening concert at 8:00 p. m. Both concerts at Memorial hall, seat sale at Soward's, 19 E. Fourth St.

## SOUSA TOUR MEETS MARKED SUCCESS

Sousa's band, the same incomparable band which is to play in Peoria, October 31, afternoon and evening, is just starting the 1923-4 concert season in the east and is meeting marked success, according to reports from the premier concerts. The appearance in Peoria for two concerts will be right at the most pleasing period of the tour, after the members have gained sufficient enthusiasm to make their playing of the best quality and before the fog end of the season when even the best of performers sometimes go "stale."

It will be a musical treat for Peorians, and inasmuch as there are no large orchestra or band concerts other than this so far announced for the season, Peoria music lovers are centering their love of concert music on this event. Arrangements have been made also for mail order reservations for patrons living at a distance from Peoria, and it is expected that parties will attend from numerous of the smaller towns.

## Mayor Shank to Greet Sousa on Arrival Here

Mayor Shank and the Police and Firemen's Band of this city will greet John Philip Sousa on his arrival at 11 a. m. Saturday. They will escort him to the Claypool. Sousa and his band will give two concerts Saturday at the Cadle Tabernacle. The Shortridge High School Band will play several selections under the direction of Sousa at the afternoon concert and at night the Shriners' Band will play two numbers. Also at night sailors, soldiers and marines will form a stage picture as a compliment to Navy day.

The program Saturday night for Sousa is as follows:  
Rhapsody—"The Indian"—Orem  
Cornet Solo—"Cleopatra"—Demare  
John Dolan  
Portraits—"At the King's Court"—Sousa  
(b) "Her Ladyship, the Countess."  
(c) "Her Majesty, the Queen."  
Soprano Solo—"The Lark Now Leaves His Wat'ry Nest"—Parker  
Fantasy—"The Victory Ball"—Schelling  
This is Mr. Scheeling's latest completed work. The score bears the inscription, "To the Memory of an American Soldier." The fantasy is based on Alfred Noyes' poem "The Victory Ball."  
Interval  
Caprice—"On With the Dance"—Sousa  
(Being a melody of famous tunes)  
Xylophone Solo—"Nocturne and Waltz"—Chopin  
George Carey  
March—"Nobles of the Mystic Shrine"—Sousa  
Violin Solo—"Faust Fantasy"—Sarasate  
Miss Rachel Senior  
Tune—"Country Gardens"—Grainger

Attractions at local theaters today include: "The Bat" at the Murat; "A Night in Spain" at the Lyric; "The Land of Fantasy" at Keith's; "Red Breakers" at the Capitol; stock burlesque at the Broadway; "The Ninety and Nine" at the Rialto; "The Merry-Go-Round" at the Apollo; Ann

**SOUSA WANTS TO HEAR AUT MORI BAND PLAY**  
The Aut Mori Grotto band of this city has been invited to play on the stage at the Park when Sousa comes there Nov. 14. Prof. Gilliland director of the local band used to play with Sousa.

## SOUSA'S FAMOUS BAND TO GIVE CONCERT IN TOLEDO

Announcement that the world famous Lieut. John Philip Sousa and his band of nearly 160 musicians now making a transcontinental tour, will give a concert in the Coliseum, Toledo, is arousing great interest among music lovers in that city and neighboring communities.

No man in the world of music is so well known in every part of the globe and it is no exaggeration to say that he is recognized as the greatest band man in history. Those who have heard him - and who hasn't? - have found in his concerts an appeal lacking, in whole or in part, in the concerts of other organizations of like aim and design. This is due to the fact that Sousa chooses his programs from the music that is dearest to the hearts of the people and plays it in a way which expresses to the fullest its universal appeal. His own famous marches, of course, always have a place in his concerts and generally there is a new one among them. This year it is "The Gallant Seventh," dedicated to the Seventh Regiment of New York State Militia.

The popular airs of the day, frequently presented in novel and amusing arrangements, also are given generous attention on his programs.

Nor does he overlook the classics, which take on added delight through his individual interpretations.

Sousa says that he, more than any other conductor, seeks to make his music "visible." Let him explain: "Why is two hours the outside limit of a symphony concert? Why will an audience sit four hours, or even five, for a performance of opera? Well, in the former case, only the ear is held; the entire receptive quality of the human mind, no matter how devoted the owner of that mind may be to music, is concentrated in the ear. In the opera house, the eye is enchanted, also; therefore, with two avenues of absorption, there is a greater receptivity and a correspondingly smaller tax on the faculties."

"Well, in the concerts with my band, I go as far as possible to make my music 'visible.' I mean by that I seek by action and by devices of deportment to have my men carry out in a sort of human picture the idea behind or suggested by the music. My trombone corps in 'The Stars and Stripes Forever' does not strike the casual observer as a device with any purpose, perhaps except that of exhibiting the clever-

ness of the players; yet, subconsciously, the spectator falls for the notion of a triumphant march of tribal appeal being poured out by the classic figures of the traditional trumpeter. The "picture" we create is historic—Biblical, in fact."

As in seasons past, Sousa is featuring several soloists of note on his program. Among them are Miss Nora Fauchald, soprano, and Miss Rachel Senior, violinist.

The concert in Toledo, Tuesday evening, October 23, is under the management of Bradford Mills.

**SOUSA'S BAND.**  
"Everything from grand opera to bananas" is the characteristic way in which Lieutenant-Commander John Philip Sousa speaks of the make-up of his program this year, and if the literalist be at hand, he will find, to his delight, that this is one time when he may satisfy himself.  
On no former tour has Sousa been so warmly received as he has been this season, and his concerts at Memorial hall Friday are being looked forward to by a large number of Daytonians and suburbanites. If the advance seat sale is at Soward's, 19 East Fourth street, for the students' special at 3:30 and for the regular evening program at 8 o'clock.

## SOUSA TO BE GUEST OF KIWANIANS TODAY

Paul W. Brown, who recently returned from a trip to Mexico as representative of the Manufacturers and Merchants' Association of St. Louis, will be the principal speaker at today's luncheon meeting of the Kiwanis Club at the American Annex, using as his topic "The Real Mexico." John Philip Sousa, leader of the band that bears his name, will be a guest.



SOUSA WILL BRING BAND TO ST. JOSEPH

Attractive Concert Promised at Auditorium Dec. 1 by Mrs. Hill

What is expected to be the most attractive musical event of the coming season from the point of the majority will be the band concert Dec. 1 at the Auditorium by John Philip Sousa's band. Sousa's band is on its thirty-first annual tour, and while St. Joseph has not often been included in the itinerary, Sousa has favored this city. He is at the present time a member of the local Chamber of Commerce, having joined during the membership campaign last spring while Harry Askin, manager of the band, was here in conference with Mrs. Francis Henry Hill, who will have charge of the box office at the band concert.

There will be a matinee for school children and Sousa, who prepares an especially appropriate program for children, has never failed to make a lasting impression upon such audiences. It is a part of his code, as it were, to so interest children in music that they will desire further education in music and will thus advance music in the nation. A popular price will be charged at the matinee, that every child in the city may attend.

Best Known for Marches

Sousa is perhaps best known for his marches. For almost a generation now he has gone about his self-imposed task of providing the nation



John P. Sousa

with its marches, and their titles, as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country.

Given a situation in American history and Sousa responds with a march, and down through the years, in history, national expansion, or in sad and fancy, since the eighties, Sousa has recorded American history in music.

The earliest of the Sousa Marches was "The High School Cadets," written in the eighties and sold for \$25. It was written when the high school, as now instituted, was just coming into being, and it has been marched to by thousands of high school students throughout the United States. Then came "The Washington Post," dedicated to the newspaper of that name in Sousa's home city, and the first great American newspaper to expand itself and to approach the present extent of modern newspaper making. Shortly afterwards came "King Cotton." It records in music the first awakening of the New South, the return of cotton to its kingship, and the new prosperity of the southeastern section of America. "Manhattan Beach" is a history of a bit of New York—the era in the nineties, when Manhattan Beach was the favorite playground of the big city; and "El Capitan" reminds us of the day when operetta and De Wolf Hopper reigned supreme on the American stage, for "El Capitan" programmed as "Behold El Capitan" sung by Hopper and the chorus in Sousa's operetta of that name brought the immortal exponent of "Casey at the Bat," his greatest measure of fame.

Era of Revolutions

When one hears "Semper Fidelis" one remembers the era when revolutions were a daily affair in the Latin American republics, and when the state department frequently announced, "the Marines have landed and have the situation well in hand." And "Semper Fidelis" is the official march of the United States Marine Corps.

And so the Sousa titles go. The band plays "Sabres and Spurs" and the "boys of '98" think of "Teddy" and San Juan Hill. "Liberty Loan March," "The Volunteers," "Who's Who in Navy Blue," "The Man Behind the Gun" and "Pathfinder of

Panama" are all typical—and topical—Sousa titles, reflections of American history, their significance known to all America. And his immortal "Stars and Stripes Forever," rising above time or place, has become the march song of a nation, apparently for all time.

This season Sousa again finds his inspiration in current history. In Washington, in June, during the national convention of Nobles of the Mystic Shrine, President Harding made a plea for fraternity as one of the driving forces in modern American life. And Sousa responds with his new march, "Nobles of the Mystic Shrine."

Student Fortnightly

The Student Fortnightly will open Monday after-

Sousa's Band Is Sure To Please Mass of Tastes

And Tastes of Masses, Including Those Who "Know What They Like."

When Sousa and his band come to town it is more than a musical event. The discriminating attend because there is sure to be real music in the program. Those who "don't understand music but know what they like" are there because they are sure to get something they like. Students of band instruments come to hear their instruments as they should be played.

All were present at the Sousa concert last night in the Coliseum, the first in the Bradford Mills series of attractions. And not one was disappointed.

Unity is the keynote of the Sousa organization, and it was displayed to a remarkable degree. The famous bandmaster has headed his own organization for 31 years and his hold on the group is tremendous, but never ostentatious.

The list program last night was comparatively short, but the response to applause was generous and endures more than doubled the length of the set program. All the old favorites and a few new ones were among the encores—"El Capitan," "Solid Men to the Front," "Nobles of the Mystic Shrine," "Semper Fidelis," "Gallagher and Shean" (and if anyone believes instruments can't talk he was not in the Coliseum audience), "Turkish Towel," "March of the Wooden Soldier" and "Stars and Stripes Forever," without which no Sousa program is complete.

Each of the listed numbers was given skillful interpretation, but the outstanding event of the evening was the presentation of "The Victory Ball," Schelling's setting to Alfred Noyes' poem.

Mr. Sousa is blessed with a group of soloists who bear up the high standard of his work, and four of these were heard last night. Miss Nora Fauchald, soprano, gave charming rendition of Horatio Parker's "The Lark Now Leaves Its Watery Grave," and responded to the applause with two encores.

George Carey stopped the concert with his xylophone, his numbers ranging from "Yes, We Have No Bananas" to "Humoresque." John Dolan proved himself a cornetist of first rank, and Miss Rachel Senior gave delightful presentation of "Faust Fantasia" and "Traumerel."—R. E.

MEMORIAL HALL EMPLOYEES

MEMORIAL HALL.—Sousa's Band.—The local managers for the Sousa Band concert to be given at Memorial hall, next Friday, Oct. 26th, announce the largest advance sale that any of their attractions have ever had in Dayton, and several of last winter's advanced sales were most encouraging.

The two Sousa concerts will be played at 3:30 and at 8:00 p. m., the afternoon concert being arranged especially for students, although adults who find it particularly convenient to attend the afternoon program will be admitted. The students' program is designed not only to present to them the greatest organization of its kind in the world, but also to be an educational feature.

There will be a lecturer who will, in a very few words, explain the character of each instrument of the band, after which that instrument will be played. All pupils of the upper and high schools should attend. Tickets, \$1.00. Fourth st., or

SAUSA'S BAND PLAYS

AT ARMORY NOVEMBER 3.

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas," should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who brings his world-famed band to the Armory here for afternoon and evening concerts Saturday, November 3,

on his thirty-first annual tour, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas," evidence that the nation is still young. "Yes, We Have No Bananas" of course is pure foolishness, and it has the advantage of being foolishness without a touch of suggestiveness which too many of our songs now have," Mr. Sousa says. "It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to view with alarm."

"We always have had silly songs, based upon the idea of pure absurdity, and I cannot see any argument against them. They are fleeting in their fame, and I cannot see any harm in them for a summer diversion. It may not be generally recalled, but one silly song, on a par with 'Yes, We Have No Bananas' is preserved in the records of the nation. That was 'Shoo Fly, Don't Bother Me.' In the course of an attack upon him by critics, Gen. Benjamin Butler, then in Congress, replied with the title of the silly song of that day. His remarks of course are preserved for posterity in the Congressional Record."

"There is one thing, however, for which I am deeply thankful. That is that 'Yes, We Have No Bananas' was not written during the World War. Some way I find it difficult to picture our boys marching off to war to its inspiring strains. Yet, 'Yes, We Have No Bananas' five or six years sooner, might have been the war song of a nation."

SOUSA WILL OCCUPY "SPOT" ON NAVY DAY

Local Observance of National Ceremony to Center About Famous Band Leader.

Observation of national "Navy" day in Indianapolis, Saturday, will center about the reception of John Philip Sousa, famous band leader, and his concert in Cadle Tabernacle that night, according to announcements made yesterday by organizations interested in the day.

A civic reception for the bandmaster and his organization will be held on arrival at the Union station at 10:45 o'clock. William T. Bailey, assistant city attorney, who is in charge of arrangements, announced that the reception committee will include Lieut. O. O. Kessing, head of the local naval recruiting station; Ensign Paul M. Akin, Mayor Lew Shank and others to be named later.

The committee, accompanied by Sousa, and headed by a naval reserve force color guard, the Indianapolis police and firemen's band and detachments of mounted and motorcycle policemen, will parade north on Meridian street to Washington street, then west to the Claypool hotel, where Sousa will direct the police and firemen's band in several selections in the lobby.

City Officials to Attend

City officials, who are to attend a dinner Saturday evening at the Columbia Club as guests of Charles E. Coffin, president of the board of public works, have been invited to attend the concert in the Tabernacle in a body later.

Several bands will have the honor of being directed by the distinguished musician at the concert. One of the principal features will be a series of tableaux to be participated in by the 11th infantry band, stationed at Fort Harrison, and fifty soldiers. He will also direct the Shrine, Police and Firemen, Naval Reserve and 11th infantry bands massed with his own band during the program. Sousa still holds his rank of lieutenant commander in the United States naval reserve force and actively participates in all navy movements. During the world war he trained and directed a 1,000-piece band at Great Lakes naval training station.

SOUSA ON TOUR OF CONTINENT

Famous Bandmaster To Stop In Danville For Concerts Tuesday Afternoon And Night.

John Philip Sousa, the march-king, who with his famous band will appear at the Palace theatre next Tuesday afternoon and night can easily prove that he has done more professional traveling than any other celebrated musician in the history of the world; but even he gasped when he looked over the itinerary prepared for 1923-24 by his manager, Harry Askin. For the reason that the great bandmaster-composer felt that he would like a long rest—meaning, with him, an opportunity to work just as hard along other lines—Manager Askin booked a comparatively brief tour for last season. Although it was, theatrically, a poor season, managers and musical societies throughout the United States and Canada, complained when they learned that they could not have Sousa and his band; so, it was the part of common sense to give them what they wanted, and to plan the new season along unusual lines.

That the tour will take Sousa across the Continent means, of itself nothing. What means a lot is the

SOUSA AND BAND ARRIVE IN CITY

Noted Musical Organization Scheduled for Two Concerts.

Lieut. John Philip Sousa and his famous band arrived in Springfield Thursday noon to give two performances at Memorial hall Thursday afternoon and evening. Lieut. Sousa will include in his program his famous march, "Stars and Stripes Forever." When asked how he wrote his marches, Lieut. Sousa said smilingly: "Well, they just come, that's all. Sometimes I can finish a march or a number in a week and then sometimes it will take me a month."

The Sousa band has become an American institution and is popular not only in America but other countries as well. He said to a News representative that America is now the mecca for all great musicians; that it is the desire of those across the waters to come to this country to try their talents.

It is the belief of Lieut. Sousa that musicians are born and not made. He said that first of all one must have talent and then must

develop that talent. When attending a music school in Washington, D. C., at the tender age of 11, he won all of the medals in the various departments. "From then on," said he, "I knew that music was my life work and, of course, I have never regretted my calling."

Lieut. Sousa and Thomas A. Edison are close friends, and have many discussions over music. The great bandmaster was also a personal friend of the late President Harding. Sousa is a man of genial personality. He has a clear and twinkling eye and a keen sense of humor. He is not only interested in the musical affairs of the day, but also in the great political issues of the present time. His hobby is the study of human nature. He is an enthusiastic traveler and has been around the world several times.

Although Sousa's name is always linked with that of his band and his marches, it is interesting to note that he has written ten operas, some sacred music, many waltzes and other musical compositions. He says that when he composes band music, there is a miniature band playing all the time in his head and that he hears what he is writing.

activity in performance the tour will involve. In many cases, the booking is so "close" that the jumps will be made by motor-lorries, so that the hundred-odd men of the band will not be compelled to lose rest when certain trains are without sleepers or when they run at awkward hours.

SOUSA'S BAND

Present Two Fine Programs on Wednesday

Everyone is turning out to hear Sousa and his wonderful band, appearing Wednesday in two concerts at the Mohammed Temple. A special matinee performance will be given in the afternoon at 3:30 o'clock to accommodate the school children. And any grade school students who wish to attend the concert will be excused for the occasion. Following are the programs:

MATINEE.  
Lieut. Commander John Philip Sousa, conductor; Miss Nora Fauchald, soprano; Mr. John Dolan, cornet; Miss Winifred Bambrick, harp; Mr. Meredith Willson, flute.  
1. "A Bouquet of Beloved Inspirations."  
2. Cornet Solo, "The Centennial" Bellstedt.  
3. Suite, "Leaves From My Notebook."  
4. Vocal Solo, Aria from "Romeo and Juliette" Gounod.  
5. "The Portrait of a Lady" Rubinstein Interval.

6. Fantasia, "The Merrie Merrie Chorus" Sousa, Compiled by Sousa.  
7. (a) Flute Solo, "Valse" Godard.  
Mr. Meredith Willson.  
(b) March, "The Dauntless Battalion" (new) Sousa.  
8. Harp Solo, "Fantasia Oberon" Weber-Alvares.  
Miss Winifred Bambrick.  
9. Tenor, "When the Minstrels Come to Town" Bowron.  
EVENING.  
Lieut. Commander John Philip Sousa, conductor; Miss Nora Fauchald, soprano; Mr. John Dolan, cornet; Miss Rachel Senior, violin; Mr. George Carey, xylophone; Mohammed Shrine Trumpeters.  
1. Rhapsody, "The Indian" Oren.  
2. Cornet Solo, "Cleopatra" Denare.  
Mr. John Dolan.  
3. Portraits, "At the King's Court" Sousa.  
4. Soprano Solo, "The Lark Now Leaves Its Watery Nest" Parker.  
Miss Nora Fauchald.  
5. Fantasy, "The Victor Ball" Schelling Interval.  
6. Caprice, "On With the Dance" Sousa.  
7. (a) Xylophone Solo, "Nocturne and Waltz" Mr. George Carey.  
(b) March, "Nobles of the Mystic Shrine" (new) Sousa.  
Assisted by Mohammed Shrine Trumpeters.  
8. Violin Solo, "Faust Fantasia" Sarasate.  
Miss Rachel Senior.  
9. Folk Tune, "Country Gardens" Grainger.

Miller Home Was

SOUSA'S BAND

One of the 1921-22-23 hits in John Philip Sousa's programmes was "The Fancy of the Town"—meaning this town, that town, any town. It proved, in the first unfolding, to be an ingenious potpourri, in Sousa's best style, of a song-hit a year for the preceding ten years. When the second year rolled round, Sousa lopped off the song of the first year in the original decade, and added, as No. 10 the song-hit of the season of 1920-21. And so it is for the season about to start—No. 1 is dropped, and a new No. 10 is added, thus keeping the medley up-to-date.

This city is a rubric in Sousa's transcontinental tour; and the March-King and his band will appear here on Monday evening, November 5, in the Woodland Auditorium.

BEN ALI

SOUSA'S PROGRAMS.

John Philip Sousa's band of 100 pieces and 10 soloists will play two popular programs in Memorial Hall Monday, Nov. 12.

The matinee program is:  
"A Bouquet of Beloved Inspirations," Entwined by Sousa. Cornet solo, "The Centennial" (Bellstedt), Mr. John Dolan. Suite, "Leaves from My Notebook," Sousa. "The Genial Hostess," "The Camp Fire Girls," "The Lively Flapper."  
Vocal solo, aria from "Romeo and Juliet," Gounod. "The Portrait of a Lady" Rubinstein. Fantasy, "The Merrie Merrie Chorus," Compiled by Sousa. Flute solo, "Valse" (Godard) Mr. Meredith Willson. March, "The Dauntless Battalion" (new) Sousa. Harp solo, "Fantasia Oberon" (Weber Alvares), Miss Winifred Bambrick. Tunes, "When the Minstrels Come to Town," Bowron.



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Nov 3/23

Johnston  
Tribune Nov 3/23  
Nov 3, 1923

Nov 3/23  
Sousa Band Here  
For Concerts Today

### SOUSA BREAKING RECORDS

Lieut. Commander John Philip Sousa has been breaking records on his tour of the Midwest. He played to two capacity audiences in Minneapolis, Nov. 21. An unusual record, even for this popular bandmaster, was made at Milwaukee, as told by the following telegram from his manager, Harry Askin:

"Sousa and his band played Saturday and Sunday, Nov. 17 and 18 at the Milwaukee Auditorium to twenty-three thousand people. The receipts exceeded fifteen thousand dollars, a new record for Milwaukee, and Sousa Band now in its thirty-first season and this was not a benefit."

According to the Milwaukee "Journal," "Sousa took the city by storm." While in Milwaukee, Mr. Sousa had the degree of Doctor of Music conferred upon him by Marquette University. President Fox made this statement of the reasons for giving the degree:

John Philip Sousa, man of courageous initiative and unalloyed energy; gifted interpreter of the universal language of mankind; master of the hidden soul of harmony; creative scholar and author whose martial strains have quickened men's souls with the patriotism of peace as well as of war; whose genius has won well-deserved laurels in distant lands and inspired plaudits the world over; upon you, for these notable and far-reaching services to your fellow countrymen and to mankind, and on the recommendation of the faculty by the authority in me vested, I confer upon you the degree of doctor of music of Marquette University.

Four performances by Sousa and his band brought capacity audiences to the Auditorium Saturday and Sunday, Nov. 17 and 18. Programs that featured new and interesting music with typical Sousa encores without number were given and at each performance the band was assisted by Nora Fauchald, soprano, Rachel Senior, violinist, John Dolan, cornetist, and George Corey, xylophonist. Among most interesting numbers was "The Victory Ball" (Schelling) and altogether delightful was Grainger's "Country Gardens."

During his stay here the degree of Doctor of Music was conferred on Mr. Sousa by Marquette University.

### SOUSA'S BAND HERE THIS WEEK

Great Bandmaster Has Found Inspiration for Majority of Marches in Phases of American History or Development

For almost a generation now, Lieut. Com. John Philip Sousa, the famous bandmaster who brings his band to the Court theatre for two performances November 19, has gone about his self-imposed task of providing the nation with its marches, and the marches themselves, as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history and Sousa responds with a march, and down through the years, in history, national expansion, or in fad and fancy, since the eighties, Sousa has recorded American history in music.

The earliest of the Sousa marches was "The High School Cadets," written in the eighies and sold for \$25. It was written when the high school, as now instituted, was just coming into being, and it has been marched to by thousands of high school students throughout the United States. Then came "The Washington Post" dedicated to the newspaper of that name in Sousa's home city, and the first great American newspaper to expand itself and to approach the present extent of modern newspaper making. Shortly afterwards came "King Cotton," it accords in music the first awakening of the New South, the return of cotton to its kingship, and the new prosperity of the southeastern section of America. "Manhattan Beach" is a history of a bit of New York—the era in the nineties, when Manhattan Beach was the favorite playground of the big city; and "El Capitan" reminds us of the day when opera and the Wolf Hopper reigned supreme on the American stage, for "El Capitan" programmed as "Behold El Capitan" sung by Hopper and the chorus in Sousa's operetta of that name brought the immortal exponent of "Casey at the Bat" his greatest measure of fame.

When one hears "Semper Fidelis" one

### Sousa Delights Big Audience at Detroit; Comes Here Next Friday

### Cambria Theater Fri., Nov. 9

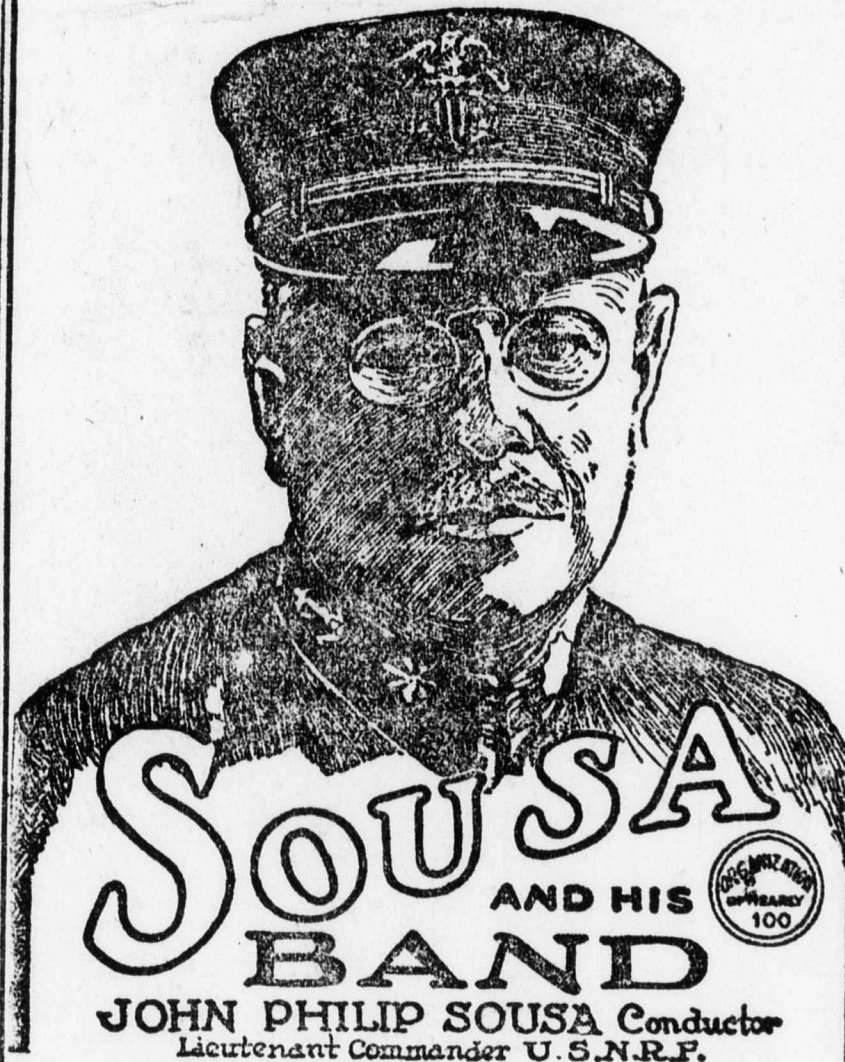
Matinee 3:30; Night 8:30

The World's Most Popular Band

Now in Its 31st Season

Prices—Night, \$2.00, \$1.50, \$1.00, 75c. Matinee, \$1.50, \$1.00, 75c.

School children 50c to any part of theater at matinee.



### TWO BRAND NEW SOUSA PROGRAMMES

Including "ON WITH THE DANCE"

"The Merrie Merrie Chorus," Ernest Schelling's "THE VICTORY BALL," the sensational hit of the leading orchestras this season; two new Sousa Marches, "THE DAUNTLESS BATTALION," and "NOBLES OF THE MYSTIC SHRINE," a New Sousa Humoresque entitled "MR. GALLAGHER MR. SHEANI" and the ever popular Sousa Marches as played by the world's most famous band.

#### PRINCIPALS OF THE SOUSA ORGANIZATION:

Miss Nora Fauchald.....Soprano	Mr. Anthony Maly.....Coranglains
Miss Winifred Bambrick.....Harp	Mr. S. C. Thompson.....Bassoon
Miss Rachel Senior.....Violinist	Mr. Joseph DeLuca.....Euphonium
Mr. John Dolan.....Cornet	Mr. J. P. Schuler.....Trombone
Mr. Geo. J. Carey.....Xylophone	Mr. Wm. J. Bell.....Sousaphone
Mr. Wm. M. Kunkel.....Piccolo	Mr. Gus Helmecke.....Cymbals and
Mr. Paul O. Gerhardt.....Oboe	Bass Drum.

That Sousa and his band are still a delight for all the American public is evidenced from the following which is reprinted from the Detroit "Times" of October 22:

"Two programs full of, the delight which always characterizes his concerts were offered by John Philip Sousa and his band to capacity audiences in Orchestra Hall Sunday afternoon and evening.

"Sousa is a peculiar figure in American musical life—in the musical life of the world, for that matter. A composer of uncommon gifts, an interpreter of the highest ability with untrammeled taste that has let him explore every field of music, he is still shrewd enough 'showman' to follow even the most transient moods of public taste and see to it that they are satisfied at his concerts.

"Sunday afternoon, for instance, he brought to Detroit for the first time Ernest Schelling's 'The Victory Ball,' a notable composition for orchestra, and in the same program included the strains of 'Barney Google,' 'Yes, We Have No Bananas,' and other classics of the moment, while such other names as Horatio Parker, Chopin, Sarasate and Grainger were also represented—and of course his own.

"The Schelling number is a descriptive fantasy based on Alfred Noyes' acid poem, 'The Victory Ball,' one of the most poignant cries of disillusionment that came out of the war. Originally written for orches-

tra, it cannot have lost a great deal in being arranged for band, and we listened to a ghoulis, macabre, sinister tonal picture, perhaps a little obvious but undeniably a reflection—nay, even a glorification of the original poem. It is to be hoped that our own orchestra sees fit to play it some time during the season—preferably at the evening concerts, for the moral effect.

"Four soloists graced the afternoon program—Nora Fauchald, a most agreeable young soprano; John Dolan, with a golden tone and much dexterity on the cornet; Miss Rachel Senior, who displayed considerable proficiency on the violin in the Sarasate 'Faust Fantasia,' and George Carey, xylophonist of uncommon skill.

"And there was the unusual Sousa marches, many of the old ones and 'Nobles of the Mystic Shrine,' the number he wrote last summer for that Masonic body, a very satisfactory orientalizing tramping tune, but lacking the vitality which makes such numbers as 'Semper Fidelis' and 'The Stars and Stripes Forever' the imperishable marches they are.

"Herbert Clarke's 'Canadian Patrol' and 'Hands Across the Sea' constituted a bow to the many Canadians in the audience.

"As always, the programs were carried through with time-saving alacrity, and if no mention has been made of the quality of the band, it is only because it is as fine as ever it was, as flexible and as finished—just what Sousa has taught us for 30 years to expect."

### Sousa Band Here For Concerts Today



JOHN PHILIP SOUSA.

Music lovers of Louisville and vicinity will feel the reawakening of patriotic impulses this afternoon and tonight, when they attend the concerts at the Jefferson County Armory of the organization of Lieut. Commander John Philip Sousa, whose fame as "March King" and bandmaster spans the globe. Sousa and his organization will arrive here this morning, on their thirty-first annual tour. Some of his greatest are "Stars and Stripes Forever," "Washington Post," "King Cotton," "Manhattan Beach," "El Capitan," "Semper Fidelis," the march of the United States Marine Corps; "Liberty Loan March," "Who's Who in Navy," and many others. A number of these will delight Sousa's audiences today—encores.

### MARCH king here today for two concerts at Armory.



JOHN PHILIP SOUSA.

LIEUT. COM. JOHN PHILIP SOUSA, whose fame as "March King" and band leader is world-wide, will bring his organization of almost 100 musicians to Louisville today for concert engagements at the Jefferson County Armory this afternoon and tonight.

Two stirring new marches of Mr. Sousa's composition will be played by this organization for the first time in Louisville. They are "The Nobles of the Mystic Shrine," dedicated to the members of the Shrine order of Masonry, and "The Dauntless Battalion," dedicated to the Pennsylvania Military Academy at Chester, Penn.

Sousa's organization this year is outstanding. With it is a corps of twelve soloists, including Miss Nora Fauchald, soprano; Miss Rachel Senior, violin; Miss Winifred Bambrick, harp; John Dolan, cornet; George J. Carey, xylophone; P. Meredith Wilson, flute; William Kunkel, piccolo, and Joseph De Luca, euphonium.

### Sousa Takes Pride in Three Medals Given for Military Service

Six medals, conferred by four governments may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour with his band and who will play at the Auditorium Wednesday afternoon and evening, November 21. The medals of which Sousa is most proud of course are his military medals, three in number. They are the Victory medal and the Officers of the World war medal received during the World war, and the Spanish war medal, of the Sixth Army corps.

"When I first started out at the head of the band which bears my name, I had trouble in putting together my second or change-of-bill program. Ever since 1899, I have always had twenty programs at least in readiness," said Sousa in the course of an interview on his career in general and on the work of holding in readiness a band of between 80 and 100 trained instrumentalists. The reporter who asked if all the programs were different met with this reply:

"No. All of the twenty had one thing in common—'The Stars-and-Stripes-Forever.' It is true that I do not always print the name of the march in the playbill; but that is a little jest of mine. I am never permitted to give a concert without including it. I know that efforts have been made to have it officially named by congress as the nation's march; but it matters little. It seems to be the people's idea of the national march; and I guess that's good enough."



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MISS WINIFRED BAMBERICK

Harpist with Sousa and his band, which will appear at the Court Theatre for two performances Saturday, November 10. Advance program have Miss Bamberick down for the harp solo, "Fantasia Oberon," at the Saturday matinee.

Sousa and his band are to be with us on next Saturday afternoon an evening at the Court theatre.

The instrumentation of Lieut. Com. John Philip Sousa's band for his thirty-first annual tour calls for eighty-eight men, exclusive of soloists. This is the largest band which Sousa ever has taken on tour, and incidentally, the band's salary list is considerably larger than that of any other band of his career. Sousa's men receive salaries larger than those paid to any other group of instrumental musicians in America, and the result is that each band to a striking degree is made up of men who have been with him many years, thereby absorbing to the greatest degree the Sousa ideals of music. Here is the instrumentation of this season's band:

Two piccolos, five flutes, two oboes, one English horn, fourteen solo clarinets, six second clarinets, six third clarinets, two bass clarinets, one alto clarinet, two bassoons, one contrabassoon, two sarrusaphones, eight saxophones, six cornets, four trumpets, five French horns, five trombones, four baritones, six tubas, four drums, one harp and one xylophone.

The lasting popularity of Lieut. Com. John Philip Sousa, the famous bandmaster, is indicated by the fact that during his thirty-first annual tour he will visit more than 200 cities in which he has appeared at least ten times during the third of a century which he has spent at the head of his own band.

## Will Give Concert Here On Tuesday



John Philip Sousa

Miss Nora Favchald

The first attraction in Huntington's newly decorated city auditorium is to be a major one—John Philip Sousa and his world noted 88-piece band.

Twice Tuesday the band will play before local audiences. In the afternoon a concert for school children. At night, the regular program with assisting artists.

Sponsored by the Kiwanis club, Sousa's band will twice fill the large auditorium Tuesday, the advance seat sale indicates. No musical attraction in many months has had such universal appeal.

There are in all 91 musicians with Sousa, including a noted soprano soloist and a young harp soloist who has received glowing commendation.

In the afternoon, the Kiwanis club is to be host to the children of the Salvation Army and Union Mission, and school children are to receive tickets at appreciably reduced prices. Sousa himself is to direct the combined Huntington high and Central junior high orchestras—75 pieces—as a special feature of the afternoon concert. With all three organizations at the city hall, there will be more than 150 pieces in the auditorium. Sousa himself is to explain the various instruments to the audience.

At a matinee performance Lieut. commander Sousa will introduce a musical novelty, the title of which is "Showing off Before Company"—wherein various members of the band will do individual stunts. At the beginning of the second part the stage is entirely vacant—the first section that appears are the clarinets, playing the ballet music of "Sylvia"—this is followed by other sections of the band doing individual stunts, many of them very funny, the whole resolving itself into a fascinating musical vaudeville. The various instruments and their part in the ensemble will be described by Mr. Clarence Russell, formerly superintendent of schools at Pittsfield, Mass., and now librarian with Sousa's band. Mr. Russell will explain to the audience the relative merits of the different instruments and the names of the same, as there are many instruments in Sousa's band that are not seen elsewhere. This work of Mr. Russell's is a valuable educational feature and so a source of amusement for the children and grown-ups.



Miss Rachel Senior Violinist

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## Silly Songs Sign Nation Still Youngstown, Says Band Director



While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who is on his thirty-first annual tour with his band, has found the silver lining. Mr. Sousa finds in "Yes, We Have No Bananas" evidence that the nation is still young.

"'Yes, We Have No Bananas' of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have," Mr. Sousa says. "It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young and when a nation finds time to laugh at a piece of absurdity, it is still fairly healthy at heart. The Sousa band comes Nov. 14."

STEAMSHIP

## March King' Plays at Armory Soon

Lieut. Com. John Philip Sousa with his world-famed band will give a concert at Akron Armory, Thursday, Nov. 15, according to announcement Saturday by Earle Poling.

The veteran Sousa comes to Akron on his annual transcontinental tour. Sousa, who characterizes Wagner as the greatest of composers, will open his local concert with Wagner's "Tannhauser."

The "march king" and his band will give two performances here, an afternoon and evening program being selected.



JOHN PHILIP SOUSA

Akron Press Nov 3/23

allah with his eyesight permanently



## "MARCH KING'S" VOCAL SOLOIST



Miss Nora Fauchald, a young dramatic soprano of brilliant accomplishments, will be heard as one of the featured soloists with John Philip Sousa, popular "march king," and his famous band at the Emery Auditorium Sunday afternoon and evening. At the afternoon concert Miss Fauchald will sing the waltz song from "Romeo and Juliet," while in the evening her selection will be "The Lark Now Leaves His Watery Nest," by Parker.

Patsy Shelly, winsome singer and

## APPEARS WITH SOUSA'S BAND



Miss Rachel Senior, a "gifted young violinist," will be one of the principal soloists heard with Sousa's band at Emery auditorium Sunday afternoon and evening. Lieutenant-Commander John Philip Sousa, famous composer, bandmaster and "march king," is making one of the most triumphant tours of his career this season, and his musical organization is the largest ever taken on tour by him.

John Philip Sousa and his band paid their annual visit to Chicago yesterday, giving two performances at the Auditorium. It was the usual Sousa program, with a standard of band music, including two of the march-king's fantastic arrangements, and Sousa marches played as encores. Two new soloists are with Sousa this season—Miss Rachel Senior, violinist and Nora Fauchald, soprano. John Dolan, cornetist, heard with Sousa last season, was also a soloist.



**LEADER HERE**—No musical season would be considered complete here without a visit from John Philip Sousa, world famous march king, and his band. Sousa will pay his annual visit to Cincinnati Sunday when he gives two concerts at Emery Auditorium, at 3 and 8:15 p. m. One of the features will be Sousa's latest march, "Nobles of the Mystic Shrine." The local Shrine band will assist in playing this number. More than 100 musicians will be on the stage.

John Philip Sousa, march king and bandmaster, with a band of eighty-seven selected men, comes to Emery Auditorium this afternoon and evening. The program for each concert will be totally different, except that many of the encores, consisting of favorite Sousa compositions, will be played at both concerts. The famous leader is making his thirty-first annual tour of the country, the largest span of time during which one band has been under the leadership of the same man. And during this time Sousa's fame has spread all over the world. He has made five European tours and two tours around the world. Wherever music is known Sousa marches are known.

Sousa is playing some bright, popular novelties on his program this year, including a humoresque on "The Silver Lining," from "Sallie," as well as the "March of the Wooden Soldiers," from the "Chauve Souris." He is also playing his new march, "Nobles of the Mystic Shrine," in which he will have the assistance of the local Shrine band. When this march was first played in Washington last year at the national conclave a massed band of six thousand Shrine bands from all over the country played it under the composer's own direction.

In addition to his solo instruments, Sousa also presents two special soloists, Nora Fauchald, soprano, and Ruth Senior, violinist. The program will be as follows:

**Matinee.**  
"A Bouquet of Beloved Inspirations".....Entwined by Sousa  
Cornet Solo—"The Centennial".....Bellstedt  
John Dolan.  
Suite—"Leaves From My Note Book".....Sousa  
a. "The Genial Hostess."  
b. "The Camp-Fire Girls."  
c. "The Lively Flapper."  
Vocal Solo—Aria from "Romeo and Juliet".....Gounod

Miss Nora Fauchald.  
"The Portrait of a Lady" (Kammennoi-Ostrow).....Rubinstein

Intermission.  
Fantasia—"The Merry, Merry Chorus".....Compiled by Sousa  
Flute Solo—"Valse".....Godard

March—"The Dauntless Battalion" (new).....Sousa  
Harp Solo—"Fantasia Oberon".....Weber-Alvares

Miss Winifred Bambrick.  
Tune—"When the Minstrels Come to Town".....Bowron

**Evening.**  
Rhapsody—"The Indian".....Orem  
Cornet Solo—"Cleopatra".....Demare

John Dolan.  
Portraits—"At the King's Court".....Sousa  
a. "Her Ladyship the Countess."  
b. "Her Grace the Duchess."  
c. "Her Majesty the Queen."

Soprano Solo—"The Lark Now Leaves His Watery Nest".....Parker  
Nora Fauchald.  
Fantasy—"The Victory Ball".....Schelling

Intermission.  
Caprice—"On With the Dance".....Strung Together by Sousa

Xylophone Solo—"Nocturne and Waltz".....Chopin  
George Carey.  
"Nobles of the Mystic Shrine" (new).....Sousa

Violin Solo—"Faust" (Fantasia).....Sarasate-Gounod  
Miss Rachel Senior.  
Folk Tune—"Country Gardens".....Grainger

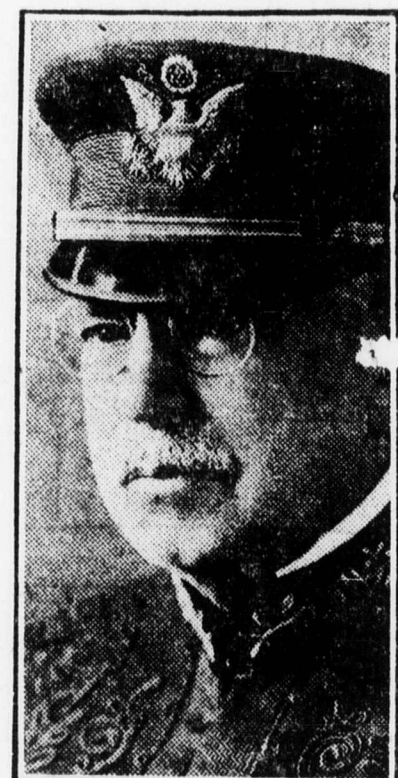
## Sousa Wires Praise Of Typewriter Band; Former Chief Dies

Famed Musical Organization Receives Numerous Messages Expressing Appreciation of Work After Broadcasting of Concert—Henry Folts Passes Away at Chatham—New Hartford Takes Game.

Ilion, Nov. 3.—The Remington Typewriter Band broadcasted a concert from Schenectady and that it was heard far and near is proven by the many letters that were received by the General Electric Company who have forwarded the letters to Ilion. The concert was heard in 24 States in the United States and six states in Canada. There were 250 letters received congratulating the band on its splendid concert and also the General Electric Company for the manner in which it was broadcasted.

Among those who heard the concert by radio was John Philip Sousa, who was in Lancaster, Pa., and he immediately wired his congratulations. One letter was received from Alaska. Such recognition as this surely makes the popular Remington Typewriter Band one of the foremost of musical organizations.

Henry Folts, former chief of the



**LEADER HERE**—No musical season would be considered complete here without a visit from John Philip Sousa, world famous march king, and his band. Sousa will pay his annual visit to Cincinnati Sunday when he gives two concerts at Emery Auditorium, at 3 and 8:15 p. m. One of the features will be Sousa's latest march, "Nobles of the Mystic Shrine." The local Shrine band will assist in playing this number. More than 100 musicians will be on the stage.

## SOUSA LAUDS WORK OF TYPEWRITER BAND

Sends Congratulatory Message Following Radio Concert

MANY STATES ENJOY PROGRAM

Given at Schenectady Under Leadership of Director Daniels

Ilion, Nov. 4.—Under the able leadership of Director Daniels, the Remington Typewriter Band is rapidly becoming one of the foremost musical organizations in New York State. The latest compliment to be received is from John Philip Sousa, who recently heard a concert by the Ilion organization broadcasted from the General Electric Plant at Schenectady. Mr. Sousa at the time was listening in from his radio at Lancaster, Pa., and immediately wired his congratulations. This same concert was heard in 24 states in the United States and in six states of Canada. More than 250 letters were received complimenting the band on its excellent concert and General Electric Company for the manner in which it was broadcasted. One letter was received from Alaska.

## SHRINE TEMPLE.

Sousa and His Splendid Band.

This afternoon at 3:30 and this evening at 8:15 Lieut. Commander John Philip Sousa and his world-famed band are at the Shrine temple in concert—the biggest musical event of the season. Not only Peoria, but the nation honors Sousa—honors him and loves him. His coming is an event. Of him James H. Rogers in the Cleveland Plain Dealer says:

"Time does not alter the famous bandmaster, who is as full of pepper as ever. His unique fashion of conducting, familiar these many years, continues to get results. Nor is there any great change in the programs, though those offered yesterday seemed to contain an unusual number of 'features,' so-called. The rising of a group of brass players to point the climax of a march with stentorian tone was an accustomed sight; not so, to us at least, the coming to the footlights of the piccolo players to adorn with trills and arabesques the theme proclaimed by their fuller voiced colleagues. Nor do we remember the choir of saxophones, four ordinary saxophones and two super saxophones, which held the stage for a brief season.

"Nora Fauchald, a sweet voiced soprano, who sings with much taste, was favorably received, and Rachel Senior, a violinist of engaging gifts, likewise made an excellent impression. Mr. Sousa's xylophone player, George Carey, performed MacDowell's 'Witches' Dance' with remarkable facility and made a pronounced hit.

"The event of the evening concert was the performance of Ernest Schelling's fantasy, 'The Victory Ball.' It was indeed, to us at least, a revelation; and on several counts. First, since we know little regarding Mr. Schelling's creative talent, we did not know that such music

## Wide Range of Music On Sousa Programme

Lieut. Com. John Philip Sousa, who brings his world-famed band to Louisville Saturday for afternoon and evening concerts at the Jefferson County Armory, has prepared for the occasion, programmes offering an exceptionally wide range of music. Sousa programmes are always of a certain length and have a suitable introduction, timely climax, and all the elements between, that are necessary to make up an offering which will win the spontaneous plaudits of his audiences.

The advance sale of Sousa tickets is under way at Krausgill's Piano Company, Walnut Street between Third and Fourth Streets. School children may obtain afternoon concert seats at a special low price.

The programmes for Sousa's Saturday concerts here follow:

### MATINEE.

"A Bouquet of Beloved Inspirations".....Entwined by Sousa  
Cornet Solo—"The Centennial".....Bellstedt  
John Dolan, Soloist.  
Suite—"Leaves From My Note Book".....Sousa  
a. "The Genial Hostess."  
b. "The Camp-Fire Girls."  
c. "The Lively Flapper."  
Vocal Solo—Aria from "Romeo and Juliet".....Gounod  
Miss Nora Fauchald, Soloist.  
"The Portrait of a Lady".....Rubinstein  
Fantasia—"The Merry, Merry Chorus".....Compiled by Sousa  
Flute Solo—"Valse".....Godard  
Mercedith Willson, Soloist.  
"The Dauntless Battalion" (new).....Sousa  
Harp Solo—"Fantasia Oberon".....Weber-Alvares  
Miss Winifred Bambrick, Soloist.  
Tune—"When the Minstrels Come to Town".....Bowron

### EVENING.

Rhapsody—"The Indian".....Orem  
Cornet Solo—"Cleopatra".....Demare  
John Dolan, Soloist.  
Portraits—"At the King's Court".....Sousa  
a. "Her Ladyship the Countess."  
b. "Her Grace the Duchess."  
c. "Her Majesty the Queen."  
Soprano Solo—"The Lark Now Leaves His Watery Nest".....Parker  
Miss Nora Fauchald, Soloist.  
Fantasy—"The Victory Ball".....Schelling  
Caprice—"On With the Dance".....Arranged by Sousa  
(A medley of famous tunes.)  
a. Xylophone Solo—"Nocturne and Waltz".....Chopin  
and Waltz.....Chopin  
b. March—"Nobles of the Mystic Shrine" (new).....Sarasate  
Miss Rachel Senior, Soloist.  
Folk Tune—"Country Gardens".....Grainger  
Encores for both concerts selected from following list of compositions and arranged by John Philip Sousa: "Semper Fidelis," "Blue Danube," "King Cotton," "High School Cadets," "The Glory of the Yankee Navy," humoresque of "Mr. Gallagher and Mr. Shean," "Comrades of the Legion," "U. S. Field Artillery," "The Stars and Stripes Forever," humoresque of "The Silver Lining" from "Sally," "March of the Wooden Soldiers," "Rameses," "El Capitan," "Washington Post," "The Gallant Seventh," and "The Fairest of the Fair."

## Sousa Concert

The famous 100-piece band of John Philip Sousa, led by its great conductor, will give two entirely different programs in Memorial Hall, Monday, Nov. 12. The matinee program is as follows:

A Bouquet of Beloved Inspirations.....Entwined by Sousa  
Cornet solo—"The Centennial".....Bellstedt  
Mr. John Dolan.  
Suite—"Leaves from My Note Book".....Sousa  
a. The Genial Hostess.  
b. The Camp Fire Girls.  
c. The Lively Flapper.  
Vocal solo, aria from Romeo and Juliet.....Gounod  
The Portrait of a Lady.....Rubinstein  
Fantasy—"The Merry, Merry Chorus".....Compiled by Sousa  
Flute solo—"Valse".....Godard  
Mr. Mercedith Willson.  
March—"The Dauntless Battalion" (new).....Sousa  
Harp solo—"Fantasia Oberon".....Weber Alvares  
Miss Winifred Bambrick  
Tune—"When the Minstrels Come to Town".....Bowron

The evening program is:

Rhapsody—"The Indian".....Orem  
Cornet solo—"Cleopatra".....Demare  
Mr. John Dolan.  
Portraits—"At the King's Court".....Sousa  
a. Her Ladyship, the Countess.  
b. Her Grace, the Duchess.  
c. Her Majesty, the Queen.  
Soprano solo—"The Lark Now Leaves His Watery Nest".....Parker  
Miss Nora Fauchald.  
Fantasy—"The Victory Ball".....Schelling  
Caprice—"On With the Dance".....Sousa medley  
a. Xylophone solo—"Nocturne and Waltz".....Chopin  
b. March—"Nobles of the Mystic Shrine".....Sarasate  
Violin solo—"Faust".....Sarasate  
Miss Rachel Senior.  
Folk tune—"Country Gardens".....Grainger

Encores will be selected from Sousa's marches, including "Washington Post" and "Stars and Stripes Forever"; "Mr. Gallagher and Mr. Shean," "The Silver Lining," "Ramblina," "Crimoline Days," "Yes, We Have No," etc., "March of the Wooden Soldiers" and others, at both shows. Mail orders received at Goldsmith's, 25 E. State St.



St Louis Times Nov 7/23  
Johnston Ledger Nov 6/23  
Pheasant News Nov 7/23

# Notes, Rests and Signatures

By Harry R. Burke

There is a line in one of Lieutenant Commander John Philip Sousa's songs sung by Nora Fauchald, which speaks of "the three-rainged circus and the all-day show"—a phrase to describe the concert of Sousa and his band at the Coliseum last night. Sousa is not alone the "march king." He is the "encore king." A program scheduled for nine numbers included upwards of 16 others before it closed with a parade of soldiers, sailors and marines and a salute to the colors, while Central High School, Cleveland High School and Soldan High School bands massed with Sousa's own in playing "The Star-Spangled Banner." A great night!

A program which ranged from a Chopin waltz via the xylophone to "Yes, We Have No Bananas," from Schumann's "Traumerel" via the violin to "Mr. Gallagher and Mr. Sheehan," from the "Berceuse" from Jocelyn via the cornet to "Turkish Towel," with a jazz band of eight saxophones. A band, by the way, that stands at the head of its class. But that program had its moments to delight a melomaniac. It introduced to St. Louis Preston Ware Orem's "The Indian" rhapsody, and Ernest Schelling's "The Victory Ball," and it closed with a fascinating piece of color in Percy Grainger's "Country Gardens" folk-tune.

Sousa is supreme in his field. He knows his band from alpha to omega, from Maine to California, from appetite to breakfast. The routine of 32 years is back of his conducting. Every little trick of the baton, every little gift in program making is his. A great woodwind section. French horns with an organ tone. Cornets with remarkable smoothness and beauty. Trombones that never roar bombastically except when the conductor decrees as when the eight cornets, the eight piccolos, the six trombones were ranged across the stage to "put pep" into "The Stars and Stripes Forever."

At his finger tips are half a hundred old favorites—many of them his own. The marches which sent the boys in blue off to the war with Spain, the marches which thrilled the boys in khaki as they mustered for overseas. And did his audience so much as indicate appreciation there was a nod, a tap, and the band broke into "Manhattan Beach" or "El Capitan" or some other old friend.

But seriously speaking there was music. Orem's "The Indian" develops interesting material culled by Thurlow Lieurance in fascinating ways that come to climax in the sinuous rhythms of the "snake dance." I have seen the Musquakies dance—not a dance like that of the Southwest Indians in which reptiles have a part, but a weaving of color of light and shade, of sparkling and sinuous rhythms that suggest the very life of the serpent. Perhaps the band was too heavy in the Indian lyrics of this work, but in that closing dance movement the effect was startling and beautiful.

Ernest Schelling's "The Victory Ball" is a musical setting to Alfred Noyes' bitter irony, the comment of the dead upon the celebrations of the living. Ultra modern. And that modernity emphasized last night by the very quality of band tone. Brilliant chromatics, bitter dissonances and an acid wit in its ironic comment. It is a work I should much like to hear done by an orchestra. The substance is there, I am sure. An audience which did not understand nor care for modern things was suddenly gripped by the force of its message. Yet, it came near to burlesque, by the very fact of being done by band. For the brasses and the band effects served to all but parody an ensemble effect which even in the softening influences of orchestral strings would be most emphatically modern. And finally in the sounding of "Taps" off stage more of the effect was lost in the

free, full tone of the trumpet—for so long has that bugle call been associated with that which is most sacred to, most revered by us, that it all but wiped out the effect of Schelling's bitter comment. A sordine to emphasize the brassy blare of tone seemed needed.

The Grainger thing was not important, but was nice, Grainger idiom. Intriguing in its rhythms, infectious in its spirit.

We were presented with four soloists, Miss Nora Fauchald, soprano; Miss Rachel Senior, violinist; George Carey, xylophonist, and John Dolan, cornetist. Immaturity, I think, characterized the work of the two first named, promising young artists, conscientious, but scarcely of solo stature. Carey is dextrous enough to please an Orpheum audience. John Dolan is a real cornetist, whose smooth tone is a continual delight, whose technique of his instrument amazes.

## Many Local People Will Hear Sousa

Music lovers in Portsmouth in no small number will migrate to Huntington Tuesday to hear John Philip Sousa and his famous concert band. As an added attraction, Sousa, the peerless leader, has consented to lead the combined boys' and girls' orchestra of the Huntington high school.

### SOUSA AND HIS BAND.

Lieutenant Commander John Philip Sousa and his famous band gave two inspiring programs before enthusiastic audiences in Emory Auditorium yesterday. The march king conducted at both concerts in his usual briskly commanding manner, and he was given an ovation before and after both the afternoon and evening programs.

Sousa has made an undying name for himself, not only as a conductor of forceful method and character, but as a composer of patriotic marches, of which he has numerous extremely popular numbers to his credit. He is far more than the leader of a brass band, though in that profession he occupies a lofty niche in the realm of music. He is an artist of much talent, and undoubtedly has done more than any other one man to promote the vogue of popular march music. His compositions are known and played over the entire world and the oldest of them still retain their interest.

As a leader and conductor Sousa has a style of his own, military in manner, impressive in action and utterly devoid of pose or affectation. His hand is perfectly drilled and his concerts move with a speed which matches well with the stirring bars of his compositions and arrangements. The personnel of his large company of trained musicians is of high character, the men entering into the spirit of their work as keenly as does their celebrated leader.

Two distinct and varied programs were given yesterday and the enthusiasm of the audiences was shown by the large number of encores demanded. The high lights in the afternoon were a suite, entitled "Leaves From My Note Book," by Sousa, a setting for band of Rubinstein's piano solo, which Sousa has renamed "The Portrait of a Lady," and his own new march, "The Dauntless Battalion." The most important number on the evening program was "The Victory Ball," a fantasy for orchestra by the American composer, Ernst Schelling, transcribed for the band by Sousa. Another evening number which was warmly received was Sousa's "Nobles of the Mystic Shrine," composed for the Shriners at their great gathering in Washington last summer. The Sousa band was augmented by members of the local Shriners' band for this number. Among the numerous encores were "The Stars and Stripes Forever," "The Glory of the Yankee Navy," the "United States Field Artillery" and many others, all of which were received with loud acclaim.

The appearance of Sousa and his band is an event in the musical life of the city, and his return at some future date will be eagerly welcomed.

JACK RYDER.

## Sousa Talks of Town Bands; Was Honored at Chester with Hardin

Cambria Theater

Friday, Nov. 9th

Matinee 3:30—Night 8:30

SOUSA AND HIS BAND

Lieut. Commander JOHN PHILIP SOUSA, Conductor

Prices—Night, \$2.00, \$1.50, \$1.00 and 75c; Matinee, \$1.50, \$1.00 and 75c.

School children 50c to any part of Theater at matinee performance. War Tax on all tickets 10% additional. Mail orders now. Box office sale opens Wednesday morning at 9 o'clock.

Membership in the town band as a boy or a young man seems to have been the prerequisite to success in life to the majority of Americans of the present generation according to Lieut. Com. John Philip Sousa, the famous bandmaster. Wherever Sousa goes he meets the preeminent and successful men of the day, and a surprisingly large proportion of them confess that as young men they were musicians in brass bands, generally in bands located in the smaller cities and towns.

"A few months ago President Harding and myself were at Chester, Pa., together to receive honorary degrees from the Pennsylvania Military College," says Sousa. "In the course of the conversation, the President remarked that he had been a bandman as a boy. I then remarked upon the numbers of men whom I have met in my thirty-one years at the head of my own band who have been members of brass bands, and we both agreed that a generation ago, the brass band was an important feature in the social life of the small city."

"A generation ago, the brass band was a matter of intense town pride in the smaller communities, and membership was eagerly sought. That condition has not entirely passed, and I find many communities where the town band is rightly considered the

community's best advertising asset. In several states, among them Kansas, the municipalities are authorized to levy a tax for the support of a municipal band. Membership in the band brought a uniform, and I do not pretend to be original when I remark that nothing catches the feminine eye quite as quickly as a uniform. It also brought certain concessions from employers, and occasional opportunities to see the world through trips to Fourth of July celebrations at the county seats or upon great occasions to the great fairs. So the ambitious aggressive youth of the community was to be found in the brass band and I must confess that it was native ambition and aggressiveness as much as brass band training which made them great or successful.

"When I am on tour there is scarcely a city in which I visit where I do not meet some man who has been more ordinarily successful in life in a profession, in business or in politics who does not break down and confess that he had been a member of a band in a small city or town. Most of them seem to have been players of alto horns, tenor horns, E-flat cornets and E-flat clarinets, instruments which have almost disappeared in modern brass band instrumentation. So many of them were performers upon fast-disappearing species of instruments that I have often wondered what has become of the cornetists, the trombone players and the drummers. Were all cornet players doomed to mediocrity? Did trombone players, like the good, die young? Or does every felon's cell hold an ex-brass drummer?"

"Seriously, however, for the good of music, I am much gratified that community pride in brass bands has enjoyed a tremendous growth over the country in the past few years, particularly since the war. I get many letters asking for advice upon band organization and instrumentation, for suggestions upon the construction of band shells and for directions upon repertoire. Many industrial concerns over the country are organizing company bands, and I hope I may be pardoned if I boast that a great number of the young men who were in my Great Lakes Naval Training bands during the World War have become musical directors in their home communities."

## Sousa Seeking American Opera

### Noted Bandmaster Has Rejected Dozens of Native Subjects in Quest.

John Philip Sousa's "S. O. S." is abroad. The "March King" needs help, and he admits too, that he needs it badly.

In every one of the American cities in which he appears this fall and winter for band concerts, Sousa is asking the musical public to help him keep his word to a lady. The lady in question is none other than Mary Garden, operatic star who appears here in concert on Wednesday evening, November 14. His promise to her is a pledge to provide her with an "American opera." Wherefore, the March King is asking help.

"I made a solemn promise to Miss Garden," Sousa says, "and I intend to keep that promise if it is at all possible. But after a thorough study of the problem immediately before me, I admit that I need help from the outside."

Mary Garden's American opera must be built around a thoroughly American theme, must have a strong element of romance in it, and must be historical, it is explained, and Sousa now makes the contest for such a combination something in the nature of a free-for-all.

"I have thought a great deal on this subject of an American opera," he says, "and when I began my work along this line, I started with the Colonial period in our American history. In New England, the colonial days were underlaid with Puritanism. Not much chance for romance there. In the Southern colonies the pall of slavery hung heavily. My musical advisers said that the Revolutionary period has been overdone for the present at least, so that when I finally eliminated all of these I found that Mexico and our relations with Mexico offered the best possibilities. This was at a time before we had our last trouble with Mexico and that unfortunate occurrence has effectively shut off Mexico from the list of possibilities.

"Even if Mexico's subsequent history were not something that we are inclined to favor forgetting, I feel now that any romance that had to do with our Mexican war must necessarily be something in the nature of a comic opera anyway," Sousa says.

Even the Civil war period offers no great possibilities since the World War, Commander Sousa believes.

"I have favored the Civil war period for quite some time," he says, "but since the World War and its terrible havoc, I am inclined to keep away from this otherwise promising field. And the World War, of course, is something that is yet too close to us to admit of any operatic exploitation. Most of us are trying hard to forget the tragic incidents of the World War."

But Sousa is anxious to complete

his American opera before he retires from active work in the concert field. I have often believed that perhaps one of the American concert-goers would have the germ of a good idea for an American opera, and on that account I am addressing myself to the concert public of this country. I want help in this job of producing an American operatic theme, and I want help too, to keep my promise to Mary Garden, the most typically American operatic star we can claim today."

Sousa comes to the Auditorium for afternoon and evening band concerts on November 20. His concert tour to date has been one that has brought out the largest Sousa audiences of record. More than 100 pieces compose the band personnel, in addition to his regular concert company.

The advance seat sale for the Sousa concerts will open at the Dyer ticket office, probably on November 13, according to announcement of E. A. Stein, local concert management. Mail orders are now received at the Dyer office.

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But Sousa is anxious to complete

New York Times

### Two Features of Sousa's Program

When John Philip Sousa and his band of 250 men were heard in their only New York recital on October 7, at Madison Square Garden, two new numbers were particularly interesting to the audience. The first one, Nobles of the Mystic Shrine, was written for the big convention held during the late spring in Washington, D. C. The number is characteristic of the March King, and won instant favor on this same occasion. Sousa had as his guest the Mecca Temple Band that took part in rendering the new number. As an encore to this they played The Gallant Seventh, dedicated to the famous Seventh Regiment.

Another notable number in the first half of the program was a little French piece, Night in the Woods. This number has been one of the most popular selections in recent editions of the Folies Bergere. Both are Sam Fox publications.

## COURT

### Sousa's Band.

Lieut. Com. John Philip Sousa's new marches this season will include "The Nobles of the Mystic Shrine," which was dedicated to the members of the order in America, and played for the first time by the Shriners themselves during the national convention in Washington, in June. The Shrine band which played its own march for the first time consisted of 6,000 men, and the great band was formed from all of the Shrine bands in America. Sousa, of course, directed. His other new march is "The Dauntless Battalion," dedicated to the Pennsylvania Military Academy, located at Chester, Pa. The honorary degree of Doctor of Music was recently conferred upon Sousa by that school. At the same time, the honorary degree of Doctor of Laws was conferred upon President Harding. Sousa and his band of 100 men will be heard at the Court theatre Saturday, matinee and night.

"Partners Again."

## SOUSA'S BAND IN SUCCESSFUL CONCERT

Sousa and his Band had a crowded afternoon house for the concert at Emory Auditorium, and a good-sized audience for the evening concert. Mr. Sousa, in mellowed mood, played delightful things of his own and other people's, including a waggish bit about Gallagher and Shean, which deserves to become a feature of the band concert repertoire. But for musicians, the thing Mr. Sousa should most be thanked for was the presentation of Ernest Schelling's "Victory Ball." True, this composition, originally scored for orchestra, loses much by being transferred to band limitations. Even so, there are indications of its worth, of the truth of its lacerating measures, of its fidelity to Alfred Noyes' verses. There was regret and a thrill, while following the music. A certain thankfulness, too, that not every one could merit so bitter a reproach.

"The cymbals clashed, the dancers walked."

"With long silk stockings and arms of chalk."

"The Victory Ball," introduced by patriotic Mr. Sousa to this patriotic city, merits a place in the orchestral repertoire, where doubtless later on, perhaps in another season, it will appear and be judged according to its true merits.

N. P. S.

### THE SOUSA PROGRAMS.

Ralph D. Smith announces the programs today for the two concerts to be given in Memorial hall by the 100-piece band of John Philip Sousa, Monday, November 12. An entirely different program will be played at each performance. The matinee program is:

A Bouquet of Beloved Inspirations ..... Entwined by Sousa  
Cornet solo—The Centennial ..... Bellstedt  
Suite—Leaves from My Notebook ..... Sousa  
The Genial Hostess  
The Camp Fire Girls  
The Lively Flanger  
Vocal solo, aria from Romeo and Juliet ..... Gounod  
The Portrait of a Lady ..... Rubenstein  
Fantasy, The Merrie Merrie ..... Compiled by Sousa  
Flute solo, Valse ..... Godard  
March, The Dauntless Battalion (new) ..... Sousa  
Harp solo, Fantasia Oberon ..... Weber  
March, The Dauntless Battalion ..... Sousa  
Tunes, When the Minstrels Come to Town ..... Bowron  
The evening program is:

Rhapsody, The Indian ..... Orem  
Cornet solo, Cleopatra ..... Demare  
Portraits, At the King's Court ..... Sousa  
Her Ladyship, the Countess ..... Sousa  
Her Grace, the Duchess  
Her Majesty, the Queen  
Soprano solo, The Lark Now Leaves His Watery Nest ..... Parker  
Nest ..... Sousa  
Miss Nora Fauchald  
Fantasy, The Victory Ball ..... Schelling  
Caprice, On With the Dance ..... Sousa  
Xylophone solo, Nocturne and Waltz ..... Chopin  
March, Nobles of the Mystic Shrine ..... Sousa  
Violin solo, Faust Fantasia ..... Sarasate  
Miss Rachel Senior  
Folk tune, Country Gardens ..... Grainger



# Sousa's Band To-Day



NORA FAUCHALD, SOLOIST

JOHN PHILIP SOUSA

Sousa and his band of 87 musicians come to Emery Auditorium this afternoon and evening. The noted bandmaster and his men are presenting two programs, with many popular numbers added to provide musical entertainment of pleasing quality and variety.

Sousa's career has been a remarkable one. Never in the history of band music has an organization been maintained for 31 years under the same bandmaster. There have been changes among the men from year to year, of course, but not very many at a time. Sousa always has conducted all the concerts every year. The band has made 31 tours of this country, several of European countries, and two around the world. His marches are known wherever band music is played. But beyond the marches Sousa also is known as a composer of more ambitious music, his operettas having had a great vogue in their day.

The sale of seats for the two concerts to-day will be at the box office

in Emery Auditorium. The programs are as follows:

Matinee.  
"A Bouquet of Beloved Inspirations," Entwined by Sousa  
Cornet Solo—"The Centennial"....Bellstedt  
John Dolan.  
Suite—"Leaves From My Notebook"....Sousa  
(a) "The Genial Hostess."  
(b) "The Campfire Girls."  
(c) "The Lively Flapper."  
Vocal Solo—Aria from "Romeo and Juliet".....Gounod  
Nora Fauchald.  
"The Portrait of a Lady" (Kammennel-Ostrow).....Rubinstein  
Fantasia—"The Merrie, Merrie Chorus" Compiled by Sousa  
Flute Solo—"Valse".....Godard  
Meredith Willson.  
March—"The Dauntless Battalion" (new).....Sousa  
Harp Solo—"Fantasia Oberon".....Weber-Alvares  
Winifred Bambrick.  
Tune—"When the Minstrels Come To Town".....Bowron  
Evening.  
Rhapsody—"The Indian".....Orem  
Cornet Solo—"Cleopatra".....Demare  
John Dolan.  
Portraits—"At the King's Court"....Sousa  
(a) "Her Ladyship, the Countess."  
(b) "Her Grace, the Duchess."  
(c) "Her Majesty, the Queen."  
Soprano Solo—"The Lark Now Leaves His Watery Nest".....Parker  
Nora Fauchald.  
Fantasy—"The Victory Ball"....Schelling  
Caprice—"On With the Dance".....Strung together by Sousa  
Xylophone Solo—"Nocturne and Waltz".....Chopin  
George Carey.  
"Nobles of the Mystic Shrine" (new)....Sousa  
Violin Solo—"Faust".....Pantale.  
Sarasate-Gounod  
Miss Rachel Senior.  
Folk Tune—"Country Gardens"....Grainger

## SIDELIGHTS ON THE FAMOUS ELECTRICAL WIZARD ARE REVEALED BY SOUSA

Interesting sidelights into the musical nature of Thomas A. Edison, perhaps entirely unknown to the American people, were revealed to Lieut. Commander John Philip Sousa, the famous bandmaster, whose band will play in Sioux City, Friday, November 23.

Sousa was invited by Edison to come to his laboratories at Orange, N. J., for a conference over some plans which Edison had drawn up for industrial music—the organization of musical units—among the employees of his various enterprises. He was invited because of his experiences in the greatest musical organization ever attempted in America, the training of several thousand blue jackets at the Great Lakes naval training station, during the world war.

"Mr. Edison, of course does not pretend to understand the technique of music," said Sousa, "and his viewpoint, therefore, might be that of any other individual who has no particular technical training, but rather a natural appreciation of musical values. He rather shocked me by the statement, that of all the waltzes he had heard during his career, but four were of particular significance to him. He also surprised me by saying that of all the records made by his company, the best selling song was a rather old fashioned melody, entitled 'Take Me Home Again Kathleen.' As coincident that the old song is also the favorite of another great genius, who is also deaf, Walt Mason, the prose poet, whose prose jingles appear every day in several hundred American newspapers. Like all persons who have been deprived of a portion of their hearing, Mr. Edison has been recompensed with a remarkable sense of rhythm, and I think that his real appreciation lies in his sense of rhythm rather than in his melodic sense.

"Whatever the nature of Mr. Edison's musical theories, it must not be forgotten that Edison through the invention of the talking machine has done more to promote good taste in music than any other agency in the world. I have found this particularly emphasized in my own work. Wherever I go with my band, I find that the phonograph has created a lively sense of musical appreciation. People in isolated communities who never head a grand opera company, or a symphony orchestra in their lives, through talking machines and talking machine records, have been able to familiarize themselves with



SOUSA AND EDISON.

good music. One of my aims of 30 years is to send good music, and I am frank to admit that I am finding appreciation in a greater degree because people over the country have familiarized themselves with good music. As a case in point, out of my numbers this season 'The Merrie, Merrie

Chorus' is a collection of choruses from well known operatic works. Had Mr. Edison not invented the phonograph, I doubt if I could have safely considered such a number for something more than 300 American cities and towns this season."

### HONORS HEAPED ON SOUSA DURING HIS 31ST TOUR.

Honors are being heaped, at many points along the route of his thirty-first tour, upon Lieutenant Commander John Philip Sousa, noted bandmaster and "march king," who brings his famous organization to the Armory here next Saturday, November 2, for afternoon and evening concerts. Tickets for the Sousa concerts are on sale at Krausgill Piano Company's, Walnut Street, between Third and Fourth Streets. School children have been invited to obtain matinee concert tickets at a special low scale of prices.

In Indianapolis last Saturday Sousa was met at the station by a delegation headed by Mayor Lew Shank, city officials, the police and firemen's band and a squad of the United States Marine Corps. He was escorted to the Claypool Hotel, where Sousa led the local band in the playing of two marches. He was then the luncheon guest of army and navy officers and their wives.

Soldiers and sailors appeared in a "musical picture" in Sousa's Saturday afternoon concert, and at night 350 soldiers, sailors and marines participated in a reproduction of a patriotic tableau staged recently by Sousa in Madison Square Garden, New York. At night he also directed a composite band, including the 100 members of his own organization and the Fort Benjamin Harrison Band, Murat Temple Band and the Marine Band.

Sousa had his great band in Chicago Sunday for afternoon and evening concerts at the Auditorium. Newspaper critics there said that, while his stay was altogether too short, it served the purpose of renewing and intensifying the love of thousands for stirring band music under the direction of a bandmaster who is "the best of his kind." Sousa was given credit in Chicago for "raising jazz to one of the high arts," and also for his band presentation of Ernest Schelling's "A Victory Ball," a class of music usually attempted only by symphony orchestras.

"MILLION DOLLAR BAND" ON NEW YORK

### John Philip Sousa Sees Sign of Youth in 'Bananas' Song

While the majority of those who take their music seriously are shaking their heads in sorrow that a composition with the inspiring title of "Yes, We Have No Bananas" should become the best seller in America and hold its place for several months, Lieut. Com. John Philip Sousa, who is on his thirty-first annual tour with his band, has found the silver lining. The noted band leader, who will play two concerts at the Auditorium Wednesday, November 21, finds in "Yes, We Have No Bananas"

evidence that the nation is still young. "Yes, We Have No Bananas" of course is pure foolishness, and it has the advantage of being entirely foolishness without a touch of suggestiveness, which too many of our songs now have," he says. "It will be forgotten in a few months, but I find in its popularity considerable evidence that the nation is still young, and when a nation finds time to laugh at a piece of absurdity it is still fairly healthy at heart. It is the jazz songs and the suggestive songs which cause me to 'view with alarm.'"

Chickland St.

### Sousa Coming



Miss Rachel Senior, violinist, will appear with Sousa and his band in two concerts at the Coliseum Thanksgiving Day, Nov. 29, under the auspices of the drum corps of Za-Ga-Zig Temple, Nobles of the Mystic Shrine.

The march king and his band will render one concert especially for children, at the Coliseum Thanksgiving Day afternoon. Each one of the instruments used in Sousa's band will be played separately and its part in the ensemble explained. A program of music, arranged especially for the children, will be rendered.

New and old band favorites will be rendered at the evening concert. For encores, Sousa will play request numbers from some of his famous compositions. Sousa's band this year numbers 91 pieces and the two concerts here on Thanksgiving Day will be one of the musical treats of the winter season.

### Audiences Clamor for Marches, So Sousa Plays "Gallagher Shean"

Sousa is Sousa, and no matter how hard he may try to get away from himself and his marches, his audiences insist that he be himself and that's all there is to it. At least that's what happened yesterday at Emery Auditorium, where the "March King" and his band gave two concerts before large and clamorous audiences. His programs yesterday were varied and contained only a handful of the director's music, yet the audience applauded until the length of the performance was almost double just to get the satisfaction of hearing military marches played as only Sousa can play them.

The program book for the evening concert featured Ernst Schelling's "Victory Ball" fantasy based on the bitterly ironic poem of Alfred Noyes. Musically, it was the most interesting and worth while number on the list, but written originally for orchestral performance, it lost much in effectiveness by being transformed to suit the band and,

therefore, had to yield its heralded advantage in favor of a lowlier work. That was the travesty of "Mr. Gallagher and Mr. Shean," which was played as an encore later in the evening.

Here was a gorgeous piece of nonsense. First came a simple statement of the song, then followed a weaving in of "Drink To Me Only With Thine Eyes," "Good Night Ladies," "Three o'Clock in the Morning," "Carolina in the Morning," "Home Sweet Home" and "We Won't Be Home Until Morning," which were developed with interruptions of the original "Gallagher-Shean" theme. Mr. Sousa has always done this sort of thing to the Queen's taste, but in the present instance he went himself one better.

Another feature of the evening was the playing of his new march, "Nobles of the Mystic Shrine," for which the band was augmented by members of the Cincinnati Shrine Band. An an encore the two bands played "The Stars and Stripes Forever."

### BLUECOATS' BAND AS ASSET

"IT'S a good band," said John Philip Sousa of the Indianapolis Policemen's and Firemen's Band. No higher compliment could be paid a band.

Civic demonstrations and parades are becoming more frequent in Indianapolis, and the bluecoats' band is taking an active part in these affairs.

Such an organization is an asset to the police and fire departments and to the city. The band instills pride in the two departments and to the official nature of such events as receptions to noted visitors.



SOUSA SCORES TWO TRIUMPHS  
CLEVELAND; PROGRAM OF FEATURES

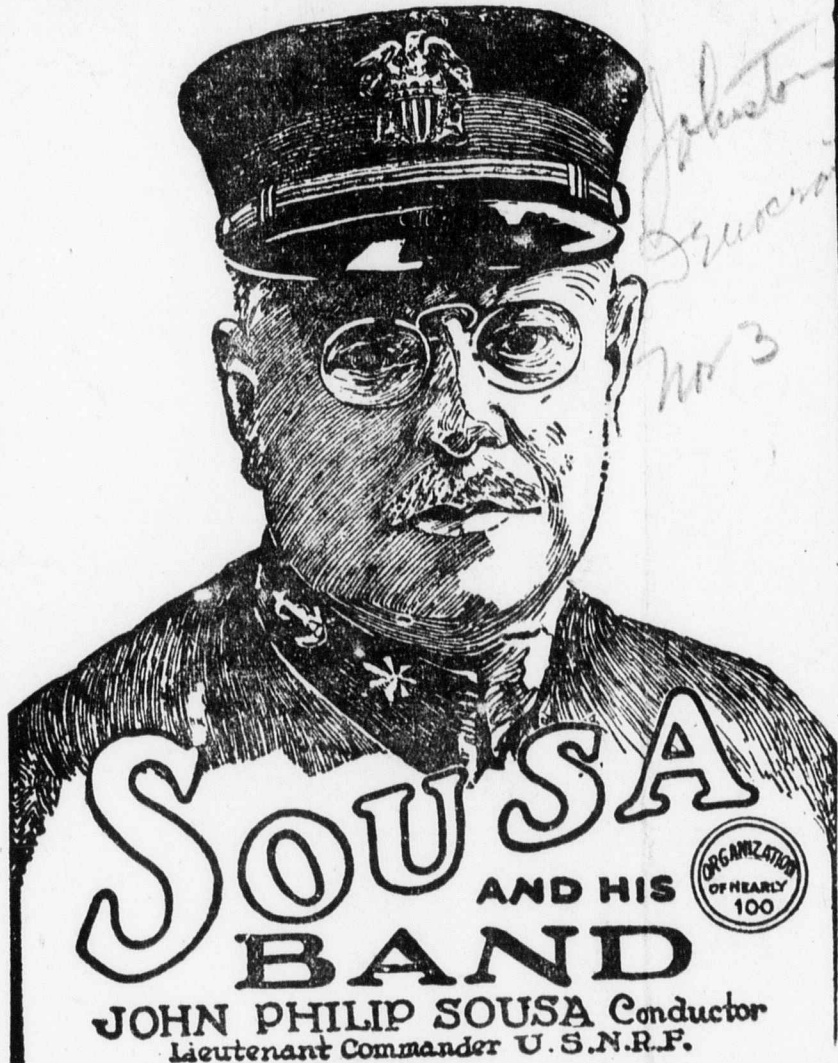
Cambria Theater Fri., Nov. 9

Matinee 3:30; Night 8:30

THE WORLD'S MOST POPULAR BAND NOW IN ITS  
31ST SEASON

Prices—Night, \$2.00, \$1.50, \$1.00, 75c; Matinee, \$1.50,  
\$1.00, 75c.

School children 50c to any part of theater at matinee.



TWO BRAND NEW  
SOUSA PROGRAMMES

Including "ON WITH THE DANCE"

"The Merrie Merrie Chorus," Ernest Schelling's "THE VICTORY BALL,"  
the sensational hit of the leading orchestras this season; two new Sousa Marches,  
"THE DAUNTLESS BATTALION," and "NOBLES OF THE  
MYSTIC SHRINE," a New Sousa Humoresque entitled "MR.  
GALLAGHER! MR. SHEANI" and the ever popular Sousa marches as  
played by the world's most famous band.

PRINCIPALS OF THE SOUSA ORGANIZATION:

Miss Nora Fauchald... Soprano  
Miss Winifred Bambrick... Harp  
Miss Rachel Senior... Violinist  
Mr. John Dolan... Cornet  
Mr. Geo. J. Carey... Xylophone  
Mr. Wm. M. Kunkel... Piccolo  
Mr. Paul O. Gerhardt... Oboe  
Mr. Anthony Maly... Coranglas  
Mr. S. C. Thompson... Bassoon  
Mr. Joseph DeLuca... Euphonium  
Mr. J. P. Schuler... Trombone  
Mr. Wm. J. Bell... Sousaphone  
Mr. Gus Helmecke... Cymbals and  
Bass Drum.

The following comment on Sousa  
1 his band, appeared in the Cleve-  
land Plain-Dealer of Oct. 21:  
John Philip Sousa and his band had  
numerous audience in Public hall  
Friday afternoon and an even  
numerous one in the evening.

Time does not alter the famous  
band-master, who is as full of pep-  
per as ever. His unique fashion of con-  
ducting, familiar these many years  
continues to get results. Nor is there  
any great change in the programs  
though those offered yesterday

Super-Tour Brings Sousa's Band to the  
Court November 10th

The 1923-24 itinerary prepared  
for John Philip Sousa and his  
band brings the famous march-  
king to Wheeling Saturday, No-  
vember 10, for a matinee and  
evening performance at the Court  
theatre.

Although Lieutenant - Com-  
mander Sousa enjoys the distinc-  
tion of having done more profes-  
sional traveling than any other  
celebrated musician in the history  
of the world, the routing for  
Sousa's band this year by Harry  
Askin, Sousa's manager, is the  
most extensive ever undertaken  
by any organization of this kind.

Here during the past week,  
completing arrangements for the  
appearance of Sousa and his band  
at the Court, Mr. Askin said that  
last year was a comparatively  
poor season, and a relatively short  
itinerary was prepared for Sousa.  
Theatre managers, however, com-  
plained when they could not book  
this famous organization, and this  
year a tour was arranged to carry  
Sousa and his band entirely across  
the continent and into Canada.

While in Wheeling Manager  
Askin had an interview with Ed-  
win M. Steckel, music director of  
the Wheeling high schools, and  
arranged a schedule of special  
matinee prices for school children,  
as well as to have Sousa's band  
play certain selections which the  
students in the local school have  
been studying.

The instrumentation of Sousa's  
band for his thirty-first annual  
tour calls for 88 men, exclusive of

soloists. This is the largest band  
which Sousa ever has taken on  
tour and, incidentally, the band's  
salary list is considerably larger  
than that of any other band of his  
career. Sousa's men receive salar-  
ies larger than those paid to any  
other group of instrumental musi-  
cians in America, and the result is  
that each band, to a striking de-  
gree, is made up of men who have  
been with him many years, there-  
by absorbing to the greatest de-  
gree the Sousa ideals of music.  
Here is the instrumentation of  
this season's band:

Two piccolos, five flutes, two  
oboes, one English horn, 14 solo  
clarinets, six second clarinets, six  
third clarinets, two bass clarinets,  
one alto clarinet, two bassoons,  
one contra-bassoon, two sarrusa-  
phones, eight saxophones, six cor-  
nets, four trumpets, five French  
horns, five trombones, four bari-  
tones, six tubas, four drums, one  
harp and one xylophone.

CHILDREN TO HEAR  
SOUSA'S CONCERT

Schools will not be dismissed for  
the matinee concert of Sousa's band  
at the Shrine Temple at 3:30 o'clock  
Wednesday afternoon. It was an-  
nounced by Superintendent of  
Schools E. C. Fisher, but children  
who want to attend will be excus-  
ed, he said.

seemed to contain an unusual num-  
ber of "features," so-called. The ris-  
ing of a group of brass players to  
point the climax of a march with  
stentorian tone was an accustomed  
sight; not so, to us at least, the com-  
ing to the footlights of the piccolo  
players to adorn with trills and ara-  
besques the theme proclaimed by  
their fuller voiced colleagues. Nor  
do we remember the choir of saxo-  
phones, four ordinary saxophones and  
two super saxophones, which held  
the stage for a brief season.

Innovations or not, all these fea-  
tures, as well as others, delighted the  
afternoon assemblage of Sousa en-  
thusiasts. And when, at the close of  
the Sousa fantasia, "A Day at Great  
Lakes," sailor boys and marines  
marched out and ranged themselves  
before the audience, the applause was  
tremendous.

This composition, by the way, is  
dedicated, we are told, to Mayor Fred  
Kohler. The program, which con-  
sisted in very large part of Sousa  
marches, therein making for the  
pleasure of all concerned, ranged, for  
the rest, from Rubinstein's "Kamen-  
noi Ostrow" to "Yes," well, you  
have guessed it. The Rubinstein num-  
ber was lent notable added effective-  
ness by Edwin Arthur Kraft's skill-  
ful co-operation at the organ. (But  
why does Mr. Sousa take the second  
theme so fast?)

Nora Fauchald, a sweet voiced so-  
prano, who sings with much taste,  
was favorably received, and Rachel  
Senior, a violinist of engaging gifts,  
likewise made an excellent impres-  
sion. Mr. Sousa's xylophone player,  
George Casey, performed MacDowell's  
"Witches' Dance" with remarkable  
facility and made a pronounced hit.

The event of the evening concert  
was the performance of Ernest Schel-  
ling's fantasy, "The Victory Ball."  
It was indeed, to us at least, a revela-  
tion; and on several counts. First,  
since we know little regarding Mr.  
Schelling's creative talent, we did not  
know that such music could be writ-  
ten for a band of brasses and reeds;  
and further, we would not have sup-  
posed that even if it were written,  
that any band could be found that  
could play it. All honor, then to Mr.  
Sousa and his musicians.

Here is a work of high and se-  
rious import, gripping in its intensity.  
It is based on Alfred Noyes' bitter  
and poignant poem, "The Victory  
Ball." No less bitter and poignant  
is Mr. Schelling's music, which is dis-  
tinctly modern in its treatment. Its  
cutting, rasping irony pierces deeply  
and surely. One must be endowed  
with a rare and thick garment of  
complacency to listen to it unmoved.  
We have never heard an important  
work of Mr. Schelling before, but  
this, in our judgment, is great music.  
As peace propaganda we know noth-  
ing to equal it. It was splendidly  
played. But why did Mr. Schelling  
write his score for hand instead of  
for orchestra? Who else can play it  
but Mr. Sousa?

ORIGINATOR OF "MAMMY"  
SONGS BORN IN NORTH

Sousa, Bandmaster, Condemns  
"Southern" Song Writers

The "I wanna go back" songs,  
which for several years have been  
the sources of revenue for many  
song writers, are usually written by  
persons who want to go almost any-  
where, but the place designated in  
the songs, says John Philip Sousa,  
the famous bandmaster, who will  
appear in St. Joseph with his band  
in the Auditorium Dec. 1.

Out of the wealth of his musical  
experience, Mr. Sousa drafted a bill,  
which he may present to the next  
congress in the interest of music in  
the United States. Mr. Sousa's bill  
is entitled the "pure song bill" and  
if passed it would create considera-  
ble of a furor along "Tin Pan Alley,"  
as the song publishing district in  
New York is termed.

"Proposing laws seems to be our  
national pastime," says Sousa, "so I  
think I will offer my pure song bill.  
The first section of the bill would  
authorize the proper authorities, at  
their discretion to send back to the  
states they say they want to go back

to the young men who are now sing-  
ing the 'locality' songs. Recently, I  
attended a vaudeville performance  
in New York, and was entertained  
by a young man who was singing a  
song in which he expressed a fervid  
desire to be back in North Carolina  
in the morning. Now North Caro-  
lina was the last place in the world  
that young man would care to be  
tomorrow morning, or any other  
morning. With my bill in effect, he  
would have been singing a lyric  
which would run something like  
this, pronunciation and all:

"I wanna go back; I wanna go  
back,

I wanna go back to the Bronx.  
And he made it worse by saying  
'goll' for girl and 'erl' for oil.

BAMBALINA ELBOWS  
CHOPIN ON PROGRAM  
OF SOUSA AND BAND

But Coliseum Audience Prefers  
the Old Favorite Military  
Marches.

BY BLANCHE FURTH ULLMAN,  
Music Editor of The Star.

John Philip Sousa and his band  
returned to the Coliseum last night  
for a concert demonstrating the  
well-known Sousa catholicity of  
taste, ranging from Chopin to "Bam-  
balina," with neither selection  
seeming out of place. A firm be-  
liever in the future of music in  
America and in the American com-  
poser, yet willing, as he expressed it,  
to pat old Beethoven on the back  
occasionally, Sousa this season  
chooses to omit the classics and con-  
centrate on the moderns. Thus his  
first number was a rhapsodic ar-  
rangement of tribal Indian music by  
Preston Ware Orem from the melo-  
dies recorded by Thurlow Lieurance.  
His most pretentious offering was a  
highly colored fantasy, "The Victory  
Ball," by Schelling, based on the  
macabre poem of that name by  
Alfred Noyes.

After all these more serious ef-  
forts were no more than an excuse  
for the Sousa marches which were  
given freely as encores. On these  
the bandmaster appears to be con-  
tent to base his hopes of immortality.  
At all events, last night's audience  
showed a marked preference for the

SOUSA'S BAND APPEARS  
AT ARMORY SATURDAY  
WITH VARIED PROGRAM

Programs offering a wide range of  
music have been arranged by Lieut.  
Com. John Philip Sousa for the con-  
certs which his famous band of 100  
musicians will give at the Jefferson  
County Armory on Saturday after-  
noon and evening, November 3.  
Preparation of his programs gets as  
much attention from Mr. Sousa as  
any other phase of his life work, as  
he is firmly convinced that good  
programs, like good music, is best  
tested by the welcome reception of  
each following number of note as  
they reach the listener.

Sousa programs always are of cer-  
tain length, with suitable introduc-  
tion, timely climax, and the proper  
proportion of humor to balance the  
heavier parts. This contrast also  
impresses the message of a Sousa  
concert upon his audience, the  
humor representing that part of the  
message which is courage and joy  
and the spirit of youth.

Tickets for the Sousa concerts are  
on sale at Krausgill's Piano Com-  
pany. Special rates have been ar-  
ranged for school children for  
Saturday afternoon.

Sousa's programs for Saturday fol-  
low:

MATINEE.  
"A Bouquet of Beloved Inspirations"  
Entwined by Sousa  
Cornet Solo—"The Centennial"...Belstedt  
John Dolan, Soloist.  
Suite—"Leaves From My Notebook"...Sousa  
(a) "The Genial Hostess."  
(b) "The Campfire Girls."  
(c) "The Lively Flapper."  
Vocal Solo—"Aria From 'Romeo et  
Juliette'". . . . .Gounod  
Miss Nora Fauchald, Soloist.  
"The Portrait of a Lady"...Rubenstein  
Fantasia—"The Merrie, Merrie  
Chorus"...Compilied by Sousa  
(a) Flute Solo—"Valse"...Godard  
(b) Meredith Willson, Soloist.  
(c) "The Dauntless Battalion"  
(new)...Sousa  
Harp Solo—"Fantasia Oberon"  
Weber-Alvares  
Miss Winifred Bambrick, Soloist.  
Tunes—"When the Minstrels Come  
to Town"...Bowron  
EVENING.  
Rhapsody—"The Indian"...Orem  
Cornet Solo—"Cleopatra"...Demare  
John Dolan, Soloist.  
Portraits—"At the King's Court"...Sousa  
(a) "Her Ladyship, the Countess."  
(b) "Her Grace, the Duchess."  
(c) "Her Majesty, the Queen."  
Soprano Solo—"The Lark Now Leaves  
His Wat'ry Nest"...Parker  
Miss Nora Fauchald, Soloist.  
Fantasy—"The Victory Ball"...Schelling  
Caprice—"On With the Dance"  
Arranged by Sousa  
(A medley of famous tunes.)  
(a) Xylophone Solo—"Nicturme  
and Waltz"...Chopin  
George Carey, Soloist.  
(b) March—"Nobles of the Mystic  
Shrine" (new)...Sarasate  
Miss Rachel Senior, Soloist.  
Folk Tune—"Country Gardens"...Grainger  
Encores for both concerts selected  
from following list of compositions  
and arrangements by John Philip Sousa:  
"Semper Fidelis," "Blue Danube,"  
"King Cotton," "High School  
Cadets," "The Glory of the Yankee  
Navy," humoresque of "Mr. Gallag-  
her and Mr. Sheani," "Comrades of the  
Legion," "U. S. Field Artillery,"  
"The Stars and Stripes Forever,"  
humoresque of "The Silver Lining"  
from "Sally," "March of the Wooden  
Soldiers," "Rameses," "El Capitan,"  
"Washington Post," "The Gallant  
Seventh," and "The Fairest of the  
Fair."

old favorites, "El Capitan," "The  
Stars and Stripes Forever," and the  
rest, and the composer, nothing  
loathe, went through the list.

Sensing the public weakness for  
soloists, Sousa never fails to provide  
a large and capable company of  
them. This year's group is well up  
to standard. Miss Nora Fauchald  
sang her soprano solos easily and

sweetly, and Miss Rachel Senior  
proved herself a gifted and pleasing  
violinist. John Dolan, cornetist, and  
George Carey, xylophonist, shared  
honors with the others.

The audience was large and re-  
sponsive, and the concert took on a  
gala air when great baskets and  
bouquets of flowers were handed to  
the artists.

AUDITORIUM READY  
FOR SOUSA'S BAND

Scaffolding Will be Removed in  
Time for Tuesday Concerts,  
Assured at City Hall

The city auditorium will be clear of  
scaffolding and ready for the concert of  
the combined Huntington schools or-  
chestra, led by John Philip Sousa, to be  
given Tuesday afternoon under the  
auspices of the Kiwanis club. It was  
announced at the city hall yesterday.  
Sousa will give a matinee and evening  
performance with his world famous  
band Tuesday afternoon and night in  
the auditorium.

The Walker Decorating company,  
which was secured by the city to re-  
decorate the entire interior of the city  
hall, has nearly completed the decora-  
tion of the auditorium and will remove  
the elaborate scaffolding in time for the  
concerts it was decided.

Some controversy arose over the re-  
moval of the scaffolding and it was  
thought for a time that the matinee  
school concert and the Sousa's band  
concert which is scheduled for Tuesday  
evening, would have to be given in an-  
other place.

Representatives of the Kiwanis club  
yesterday went before the city officials  
with the proposition, with the result  
that the company has been asked by  
the officials to remove the scaffolding in  
time for the concert.

From far out on the Dakota prairies,  
John Philip Sousa has summoned Miss  
Nora Fauchald to become the soprano  
soloist with his band during his cur-  
rent tour, which marks his thirty-first  
season as a bandmaster, and the four-  
teenth tour which has taken him from  
one geographical limit of America to  
another. And Sousa, who, it must be  
remembered, has a reputation as a dis-  
coverer of new talent, makes the gen-  
eral prediction with the engagement of  
Miss Fauchald, that it will be the great  
prairie regions from which the great  
players of America will come in the  
next generation.

Miss Fauchald was born in Norway  
while her mother was on a visit to her  
home in the old country, but she came  
to America when she was six months  
old, and Minot, North Dakota, a typical  
town of the northern prairies, was her  
childhood home. By the time she was  
fifteen, Miss Fauchald had studied the  
violin and piano, and had more than a  
local reputation as an instrumental  
musician. She sang solo parts in the  
church cantatas and oratorios, but she  
seems to have thought more seriously  
of a career as a violinist than as a  
vocalist. Her family returned to Nor-  
way when she was in her late teens,  
and during that time she studied voice  
in the Norwegian capital. Then the  
family returned to America to settle in  
New York, and it was shortly after her  
graduation from the Institute of Musi-  
cal Art in New York, that Sousa first  
heard Miss Fauchald sing. He gave her  
some advice as to the shaping of her  
career, and a year later, she was en-  
gaged by the March King, and this  
year she will be heard in concert with  
Sousa's Band by upwards of three mil-  
lions of people—a greater audience than  
will hear any other singer in America.

The engagement of Miss Fauchald  
emphasizes Sousa's theory that Ameri-  
ca, in the future, must look for its  
great singers to the regions outside the  
congested Eastern areas.

"The girls of today in the East, par-  
ticularly in New York, will not succeed  
in concert or on the stage," says Sousa.  
"Life is too fast and too hard. The  
nervous tension of a city such as New  
York has become all but unbearable to  
a young, impressionable girl. The re-  
sult is that the New York girl is likely  
to 'burn out' readily. She will develop  
faster than the Westerner, but three to  
five years will be the extreme limit of  
time at which she will remain the best.  
The Western girl, with a more quiet  
and orderly life, will develop what I  
like to call 'serenity of soul.' She will  
bear the nervous tension of a career,  
because she will have fortified herself  
physically before her career began. I  
am most serious when I say that it will  
be such towns as Minot, which pro-  
duced Miss Fauchald, from which our new  
singers—both for the opera and the  
concert stage—will come."

MEDDIE



Chicago "Tribune" Says Sousa Raised  
"Jazz" to One of the Fine Arts

Cambria Theater, Friday, Nov. 9

Matinee at 3:30—Night 8:30

31st ANNUAL TOUR  
14th Transcontinental Tour

Of the World's Most Successful Musical Organization

SOUSA AND HIS BAND

(Lt.-Commander John Philip Sousa, Conductor)



THE MARCH KING

"There is something about John Philip Sousa—an imponderable magnetism," to quote Mr. Sheppard Butler, of the Chicago "Tribune"—"which sets him apart from the ordinary, or, if you please, extraordinary, bandmasters of the world. He pierces upon his organization as an artist might upon a great organ. When an individual is able to cause eighty-five men, playing brass and reed instruments, to play an accompaniment to the human voice in such a manner as Mr. Sousa did last night, it is cause for remarks. Sousa is evidently to the manner born, musically speaking, and has so far surpassed all his contemporaries as to make comparisons odious."

Prices—Night, \$2.00, \$1.50, \$1.00 and 75c. Matinee, \$1.50, \$1.00 and 75c.

Mail Orders Now. Box Office Sale Opens Wednesday—9 A. M.  
School children admitted to any part of theater at matinee performance 50c. War tax on all tickets 10% additional.

Sousa and his wonderful band are coming to the Cambria Theater Friday, matinee and night. This great musical organization that is always welcome wherever Americans are has just been through the Middle West, delighting and thrilling large audiences, many of whom had already heard the March King on more than one occasion. Sousa stopped just one day in Chicago and the following comment appeared in the Chicago "Tribune" of the following day:

"The best of his kind, John Philip Sousa and his band, stayed for only one afternoon and evening at the Auditorium yesterday, but it was long enough to renew and intensify all former opinions of a band concert as being worth the while of any one who esteems good tunes in his

music. There were marches old and new, still with their toe-ticking impulse; there were arrangements of late events in popular music; there was at least one essay into music of the kind that is usually referred to as the symphony orchestra."

This one was Ernest Schelling's "A Victory Ball," one of last season's most notable symphonic novelties. Perhaps its dissonances were a bit startling to that part of the audience that came expecting and desiring something else, but it was interesting in showing points of contact between a first class orchestra and a first class band, even though in the band version the colors and contrasts were somewhat more vivid. And by way of other contrast, Mr. Sousa raised jazz to one of the fine arts."

Famous Soloist With Sousa's Band Here



NORA FAUCHALD.

From far out on the Dakota prairies, Lieut. Com. John Philip Sousa has summoned Miss Nora Fauchald to become the soprano soloist with his band during his current tour, which marks his thirty-first season as a bandmaster, and the fourteenth tour which has taken him from one geographical limit of America to another. And Sousa, who, it must be remembered, has a reputation as a discoverer of new talent, makes the general prediction with the engagement of Miss Fauchald, that it will be the great prairie regions from which the great singers of America will come in the next generation.

Miss Fauchald was born in Norway while her mother was on a visit to her home in the old country, but she came to America when she was six months old, and Minot, North Dakota, a typical town of the northern prairies, was her childhood home. By

the time she was 15, Miss Fauchald had studied violin and piano, and had more than a local reputation as an instrumental musician. She sang solo parts in the church cantatas and oratorios, but seems to have that more seriously of a career as a violinist than as a vocalist. Her family returned to Norway when she was in her late teens, and during that time she studied voice in the Norwegian capital. Then the family returned to America to settle in New York, and it was shortly after her graduation from the Institute of Musical Art in New York, that Sousa first heard Miss Fauchald sing. He gave her some advice as to the shaping of her career, and a year later, she was engaged by the march king, and this year she will be heard in concert with Sousa's band by more than three million people.

SOUSA PROGRAM  
IS ANNOUNCED

Sousa's famous band of eighty-five pieces, with eight soloists, will stage a children's matinee at the Shrine Temple, Wednesday afternoon, it has been announced. The performance will start promptly at 3:30.

A special feature of the regular evening concert will be the rendition of Sousa's new march, "Nobles of the Mystic Shrine," a composition dedicated to the Shriners. In this selection the Sousa organization will be augmented by the trumpeters from the Shrine patrol here.

The program:

MATINEE

Lieut. Commander John Philip Sousa, conductor; Miss Nora Fauchald, soprano; Mr. John Dolan, cornet; Miss Winifred Bambrick, harp; Mr. Meredith Willson, flute.

1. "A Bouquet of Beloved Inspirations".....Entwined by Sousa
2. Cornet Solo "The Centennial" Bellstedt  
Mr. John Dolan
3. Suite, "Leaves from my Note-Book".....Sousa
4. Vocal solo Aria, from "Roméo et Juliette".....Gounod  
Miss Marjorie Moody
5. "The Portrait of a Lady" Rubenstein  
Interval
6. Fantasia, "The Merrie, Merrie Chorus".....Compiled by Sousa
7. (a) Flute solo, "Valse".....Godard  
Mr. Meredith Willson  
(b) March, "The Daintless Battalion (new)".....Sousa
8. Harp solo "Fantasia Oberon".....Weber-Alvares  
Miss Winifred Bambrick
9. Tunes, "When the Minstrels Come to Town".....Bowron

EVENING

Lieut. Commander John Philip Sousa, conductor; Miss Nora Fauchald, soprano; Mr. John Dolan, cornet; Miss Rachel Senior, violin; Mr. George Carey, xylophone; Mohammed Shrine Trumpeters.

1. Rhapsody, "The Indian".....Orem
2. Cornet solo "Cleopatra".....Demare  
Mr. John Dolan
3. Portraits, "At the King's Court".....Sousa
4. Soprano solo "The Lark Now Leaves His Wat'ry Nest".....Parker  
Miss Nora Fauchald
5. Fantasy, "The Victor Ball".....Schelling  
Interval
6. Caprice, "On With the Dance".....Strung together by Sousa
7. (a) Xylophone solo, "Nocturne and Waltz".....Chopin  
Mr. George Carey  
(b) March, "Nobles of the Mystic Shrine" (new).....Sousa  
Assisted by Mohammed Shrine Trumpeters
8. Violin solo, "Faust Fantasy".....Sarasate  
Miss Rachel Senior
9. Folk Tune, "Country Gardens".....Grainger

The seat sale is now on at Adams' music house, 114 South Adams street. There are still many choice seats to be had, it is reported.

Sousa's Band Here  
Thanksgiving Day

Matinee For Young People  
In the Afternoon.

Sousa's band of eighty-five pieces with six soloists, will be in Des Moines Thanksgiving day to present both afternoon and evening programs. The afternoon matinee will be arranged for young people and will include explanations and demonstrations of the instruments in the band and a program especially adapted to the audience.

This band is peculiarly rich in reed instruments, having forty-two. These are to the band what the stringed instruments are to the orchestra. In addition is a harp, a the usual brass and the percussion instruments. The brass instrument is the Sousaphone, invented by the leader in order to obtain more effective work in the brass section. This Sousaphone is really an enlarged tuba with a wonderful tone.

The encores on the program will be those requested in writing by the audience.

Popular prices will prevail for the young people in the afternoon. Grade school children may purchase tickets for twenty-eight cents, and high school pupils for fifty-five cents.

Sousa's band, which comes to Memorial hall for two concerts Monday, Nov. 12, is having its most successful tour this year. The 100-piece band, with its half dozen soloists, plays a different program at each performance, and plays encores of a popular nature "until the audience is ready to go home." Encores will be selected from Sousa's marches and popular and semi-classical music.

Sousa 'Give Two  
Concerts at Armory



JOHN PHILIP SOUSA.

Heading the greatest organization which he has ever assembled, since he gave his first concert in Plainfield, N. J., on September 26, 1892, Lieut. Com. John Philip Sousa, long famed as "March King" and premier bandmaster, reached Louisville this morning at 11 o'clock to fill concert engagements this afternoon and tonight at the Jefferson County Armory, booked by Harry Askin Sousa's own management, having been booked by Harry Askin, Sousa's manager, several months ago. Sousa came from Bowling Green, where a concert was given Friday night, and registered at the Seelbach.

Sousa Here  
Thanksgiving



JOHN PHILIP SOUSA and his band of ninety pieces will play two concerts here Thanksgiving Day. Different programs will be featured at matinee and night. Sousa comes under the auspices of the Za-Ga-Zig Shrine Drum Corps.

AIDS "MUTT" SHOW.

Sousa Sends Prize and Irene Castle Donation for Event.

John Philip Sousa, the famous composer and band leader, has sent a prize, and Irene Castle a donation to the "mutt dog show," to be held under auspices of the Humane Education Society at the Coliseum, Center market, November 9 and 10.

The proceeds of the show will be used for building additional kennels and cat houses at the society's kind-to-animals rest farm, on River road, two and a half miles beyond Potomac, Md. The local address of the society is 513 11th street, where tickets may be obtained or contributions sent.

BERMUDA

SOUSA BAND HERE MONDAY



JOHN PHILIP SOUSA.

The world famous Sousa band, with Lieut. Commander Sousa directing, in person, will give concerts at the Purdue armory Monday afternoon and evening for the benefit of the Purdue union. The hours are 3:30 and 8:15. There will be entirely different programs afternoon and evening.

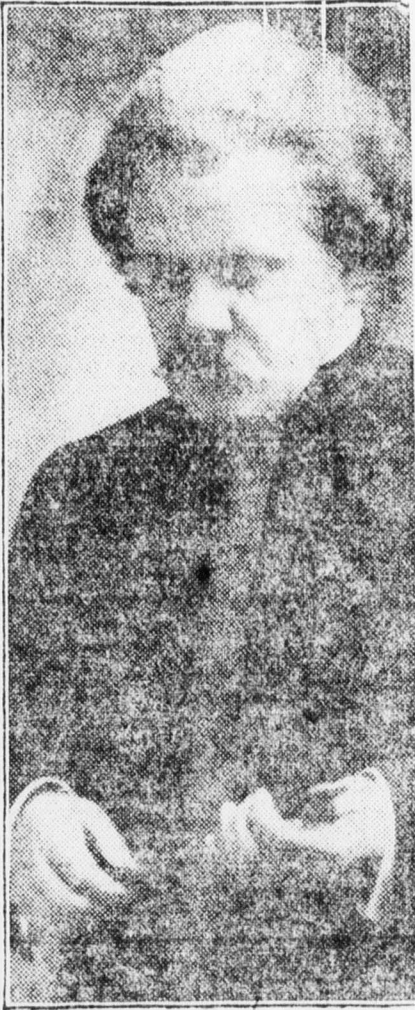
The Sousa band is made up of one hundred pieces. It has six soloists—flute, harp, cornet, xylophone, soprano, violin. The band arrives over Big Four at 1:33 p. m., coming direct from a Sunday engagement at Auditorium, Chicago. It is the only musical organization to ever pay its way; the largest musical organization ever on the road. Sousa is most popular living conductor. Both concerts will feature Sousa's famous marches, old and new.



# SOUSA'S QUICKSTEPS AS THE PUBLIC CLASSIFIES THEM

Sousa and his band are coming—their date in the Calumet region is Friday afternoon and evening, Nov. 16th, and the place is the Parthenon Theatre, Hammond, so, perhaps, it is timely and topical to print here an interesting estimate of the comparative popularity of the compositions by which Sousa is best known—the popular marches which gave to him his title of the March King.

Lieut.-Commander Sousa, himself,



provides the statistics and the estimate—not out of his own opinion, which is firm enough, but from his years of observation and tabulation. "I have no false modesty," he once said, "and am intensely interested in watching the popular reaction to or from whatever I do or undertake to do."

The oldest of the marches is "The High School Cadets," written in Philadelphia, and sold to a publisher for \$25 or \$35—Sousa is not certain as to the correct sum. It is second in popularity with a vast section of the American and Canadian public—schoolboys and schoolgirls from primary grades to the "quizz" for college or university. As it was

written in the '80s, it may be pointed out that not fewer than seven "generations" of school children have marched to it since it was first put on the presses.

The second oldest of the marches is second in popularity, also, with another but smaller section of the general public, here, in Canada, and throughout Europe. That is "The Washington Post," written in the second year of Sousa's leadership of the Marine Band of Washington. That section is made up of the men and women who were eager, receptive, and joyful when "The Washington Post" was first played in public; they detected in it a new and fresh and vital note in march-time composition, and a note essentially American.

"Semper Parvulus," dedicated by the March King to the United States Marines and adopted by them as their official march tune, is second in popularity not only with the marines (who love it as a matter of course), but also with the soldiers and sailors of Uncle Sam.

"Manhattan Beach" holds its own through the years since it was composed as second in popularity with those who were sweethearts or newly-made brides and grooms in the mid-30s and down to 1902 or 1903; for it had in it the color of the surroundings in which it was written—Manhattan Beach, adjoining Coney Island proper, when it was the pet resort of New York City dwellers in the good old summertime.

"King Cotton," a tribute to the South, is second in popularity throughout what is still called the Old South—the cotton-raising states east of the Mississippi.

"El Capitan" is second choice of hundreds of thousands everywhere, representing the taste of those who made their first acquaintance with Sousa music in the days when his like-named comic opera was the rage. In the operetta, the march was sung by De Wolf Hopper and chorus, and known in the list of numbers as "Behold El Capitan!"

This list represents, as indicated, second choice with the groups or divisions described. What, then, may be asked, is first choice? The answer is:

"The Stars and Stripes Forever," now twenty-five years old, it came into its great popularity in the days of the war with Spain, in 1898, and has grown in favor as the years have rolled by. So far as anything may be "official" which lacks the formal and written sanction of the congress, "The Stars and Stripes Forever" is the "official" tune of the United States of America.

Is it Sousa's own first choice? It is not! What, then, is? "Semper Parvulus."

## The Old Town Band

From the Musical Courier.

Membership in the town band as a boy or a young man seems to have been the prerequisite to success in life to the majority of Americans of the present generation, according to Lieut. Com. John Philip Sousa, the famous bandmaster. Wherever Sousa goes he meets the pre-eminent and successful men of the day, and a surprisingly large proportion of them confess that as young men they were musicians in brass bands, generally in bands located in the smaller cities and towns.

"A few months ago, the late President Harding and myself were at Chester, Pa., together to receive honorary degrees from the Pennsylvania Military college," says Sousa. "In the course of the conversation the president remarked that he had been a bandsman as a boy. I then remarked upon the numbers of men whom I have met in my thirty-one years at the head of my own band who have been members of brass bands, and we both agreed that a generation ago the brass band was an important feature in the social life of the small city."

"A generation ago the brass band was a matter of intense town pride in the smaller communities and membership was eagerly sought. That condition has not entirely passed and I find many communities where the town band is rightly considered the community's best advertising asset. In several states, among them Kansas, the municipalities are authorized to levy a tax for the support of a municipal band. Membership in the band brought a uniform, and I do not pretend to be original when I remark that nothing catches the feminine eye quite as quickly as a uniform. It also brought certain concessions from employers and occasional opportunities to see the world through trips to Fourth of July celebrations at the county seats or upon great occasions to the great fairs. So the ambitious, aggressive youth of the community was to be found in the brass band and I must confess that it was native ambition and aggressiveness as much as brass band training which made them great or successful."

"When I am on tour there is scarcely a city in which I visit where I do not meet some man who has been more than ordinarily successful in life in a profession, in business, or in politics, who does not break down and confess that he had been a member of a band in a small city or town. Most of them seem to have been players of alto horns, tenor horns, E flat cornets and E flat clarinets; instruments which have almost disappeared in modern brass band instrumentation. So many of them were performers upon fast disappearing species of instruments that I have often wondered what has become of the cornetists, the trombone players and the drummers. Were all cornet players doomed to mediocrity? Did trombone players, like the good, die young? Or does every felon's cell hold an ex-brass drummer?"

"Seriously, however, for the good of music, I am much gratified that community pride in brass bands has enjoyed a tremendous growth over the country in the past few years, particularly since the war. I get many letters asking for advice upon band organization and instrumentation, for suggestions upon the construction of band shells, and for directions upon repertory. Many industrial concerns over the country are organizing company bands, and I hope I may be pardoned if I boast that a great number of young men who were in my Great Lakes Naval training bands during the World war, have become musical directors in their home communities."

When the walls ascend over the back of appreciation for home products you seldom hear Lieutenant Commander Sousa joining in the chorus. He early learned what he could do, and proceeded to develop his powers so that the results should be just a bit better than anybody else could accomplish along that line. He has hewed steadily to his line unimpaired of the chips and great has been his reward.

Schelling's "Victory Ball" came out yesterday at the Auditorium theater most interestingly in its band setting; the plangent blare of the brass adding a tang which accorded well with the bitter spirit of the poem. Sousa gave it a sympathetic reading which brought out the meaning of the music with striking force. He put his heart into it as in sort a duty to the men who went west. But it is a question if his public quite followed him. However, since Sousa played it they knew it must be the right thing, and if many missed the full power there were some who comprehended.

There was the usual Sousa gathering, both in numbers and enthusiasm.

## SHRINE TEMPLE.

### Sousa Comes Tomorrow.

Sousa and his band comes tomorrow for two concerts at the Shrine temple, one at 3:30 in the afternoon, for which Supt. Fisher has announced any child in school desiring to attend, will be excused. The evening hour is 8:15 and seats are on sale at the Adams Music House on South Adams street.

Edward Moore in the Chicago Tribune of last Sunday says:

"The best of his kind, John Philip Sousa and his band, stayed for only one afternoon and evening at the Auditorium yesterday, but it was long enough to renew and intensify all former opinions of a band concert as being worth the while of any one who esteems good tunes in his music. There were marches old and new, still with their toeing impulse; there were arrangements of late events in popular music; there was at least one essay into music of the kind that is usually referred to the symphony orchestras."

This one was Ernest Schelling's most notable symphonic novelties. Perhaps its dissonances were a bit startling to that part of the audience that came expecting and desiring something else, but it was interesting in showing points of contact between a first class orchestra and a first class band, even though in the band version the colors and contrasts were somewhat more vivid. And by way of other contrasts, Mr. Sousa raised jazz to one of the fine arts."

Welsh Singers.

## SOUSA TO GLORIFY OPERA CHORUSES

The chorus is glorified by Lieutenant Commander John Philip Sousa in one of the lovely arrangements which he has made for his thirty-first annual tour at the head of the band which bears his name.

"The Merrie, Merrie Chorus," a collection of choruses from grand operas and light operas, has been put together into a Sousa melody, and Mr. Sousa expects that the number will glorify the chorus over the country quite as much as a certain New York theatrical producer has glorified the American girl.

"Some of the best writing in all musical history has gone into the choruses of the operas and the grand operas," says Sousa. "This year I am going to attempt to bring the choruses some of the recognition which they deserve. The choruses have been neglected for various reasons. The chief is that our operas are principally organizations for the exploitation of stars. That means that the arias, the duets, the trios and the quartets are best remembered, and because operatic records are largely sold upon the reputation of the soloist, rather than upon the merits of the composition, the choruses have not received their due there."

"To my mind some of the most inspiring music in the world is contained in the Kermesse scene from 'Faust,' the 'Pilgrims' Chorus' from 'Tannhauser,' the 'Anvil Chorus' from 'Trovatore,' and the 'Eloping Chorus' from 'Pinafore.' "The band is essentially an organization of soloists formed into a chorus organization, and it is my hope that my band, singing the great choruses up and down the land for a season, will bring a greater degree of popularity to this form of music."

## TWO CONCERTS BY SOUSA BAND

Programs for Monday Afternoon and Evening at Purdue Armory Are Announced.

Programs for the Sousa band concerts at the Purdue armory, Monday afternoon and evening, have been announced as follows:

**AFTERNOON.**  
Miss Nora Fauchald, soprano.  
Miss Winifred Bambrick, harp.  
John Dolan, cornet. Meredith Willson, flute.

1. "A Bouquet of Beloved Inspirations" (Entwined by Sousa.)  
2. Cornet solo—"The Centennial" (Bellstedt.)

John Dolan.  
3. Suite, "Leaves from My Note-Book" (Sousa.)  
(a) "The Genial Hostess."  
(b) "The Camp-Fire Girls."  
(c) "The Lively Flapper."

4. Vocal solo—"Aria from 'Romeo et Juliette'" (Gounod.)  
Miss Fauchald.

5. "The Portrait of a Lady" (Kamennoi-Ostrow.) (Rubenstein.) Interval.

6. Fantasia, "The Merrie, Merrie Chorus" (Compiled by Sousa.)  
7. (a) Flute solo, "Valse" (Godard.)

Mr. Willson.  
(b) March, "The Dauntless Battalion" (new.) (Sousa.)  
8. Harp solo, "Fantasia Oberon" (Weber-Alvares.)

Miss Bambrick.  
9. Tunes, "When the Minstrels Come to Town" (Bowron.)

**NIGHT.**  
Miss Nora Fauchald, soprano;  
John Dolan, cornet; Miss Rachel Senior, violin; George Carey, xylophone.

1. Rhapsody, "The Indian" (Orem)  
2. Cornet Solo, "Cleopatra" (Demare)

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

4. Soprano Solo: "The Lark now Leaves his Watry Nest" (Parker)  
Miss Fauchald.

5. Fantasy, "The Victory Ball" (Schelling) Interval.

6. Caprice "On with the Dance" (Strung together by Sousa)  
7. (a) Xylophone Solo, "Nocturne and Waltz" (Chopin)

George Carey.  
(b) March, "Nobles of the Mystic Shrine" (new) (Sousa)

8. Violin Solo, "Faust Fantasy" (Sarasate)  
Miss Senior.

9. Folk Tune, "Country Gardens" (Graniger)  
Encores will be selected from the following compositions and arrangements by John Philip Sousa:

Semper Parvulus; Blue Danube; King Cotton; High School Cadets; The Glory of the Yankee Navy; Mr. Gallagher and Mr. Shean; Comrades of the Legion; U. S. Field Artillery; The Stars and Stripes Forever; Humoresque of "The Silver Lining" from "Salvy"; March of the Wooden Soldiers; Rameses; El Capitan; Seventh; The Fairest of the Fair.

## REPORT RECORD SALE FOR SOUSA'S BAND

As often as Sousa and his famous concert band have stopped off in Youngstown—and that is almost annually for quite a few years—this noted musical organization has always drawn capacity audiences, and from the advance mail orders received at the Park theater, the matinee and evening concerts by this band on Nov. 16, will be no exception.

The day before the Youngstown concert Sousa and his band will play in Canton. Lieut. Com. John Philip Sousa has accepted the invitation of the Youngstown Rotary club to speak the day of his Youngstown appearances and special motor conveyance is to be provided to bring him to this city in time for the Rotary noon luncheon.

## MEMORIAL HALL.

When John Philip Sousa appeared in Dayton, O., the past week, instead of taking his usual rest before his matinee concert he gathered his band of 100 men together immediately after lunch and arranged special auto transportation for them to the Dayton Soldiers' Home, where the band gave a full-length concert free for all disabled soldiers. Nearly 2500 veterans of three wars gathered together in the soldiers' auditorium and cheered the great bandmaster as he played many war tunes with which they were familiar. Sousa and his band will be here Monday afternoon and evening.

## Sousa Praises Band of Milwaukee Police

High tribute was paid Milwaukee's police band and police force by Lieut. Com. John Philip Sousa at a banquet in his honor Sunday night at the Blackstone hotel, Chicago, by a delegation of 17 Milwaukeeans, headed by Joseph Grieb, manager of the Milwaukee Auditorium.

He gave the band its preliminary training three years ago.

The march king will appear in Milwaukee for two concerts at the Auditorium Nov. 17 and 18. The present series of concerts may be Sousa's farewell tour. Following this tour of the United States he will take his band to Europe. His concert in Chicago, at the Auditorium theater, was accorded an ovation by the crowded house.

"The war has resulted in more serious band music," Sousa told a Journal representative. "Band music has advanced in the last 20 years on a par with literature and the other arts. Jazz music has had practically no effect on band music. Jazz music is forgotten in a few months, but the really good and serious music goes on forever."

The best of his kind, John Philip Sousa and his band, stayed for only one afternoon and evening at the Auditorium yesterday, but it was long enough to renew and intensify all former opinions of a band concert as being worth the while of any one who esteems good tunes in his music. There were marches old and new, still with their toeing impulse; there were arrangements of late events in popular music; there was at least one essay into music of the kind that is usually referred to the symphony orchestras.

This one was Ernest Schelling's "A Victory Ball," one of last season's most notable symphonic novelties. Perhaps its dissonances were a bit startling to that part of the audience that came expecting and desiring something else, but it was interesting in showing points of contact between a first class orchestra and a first class band, even though in the band version the colors and contrasts were somewhat more vivid. And by way of other contrast Mr. Sousa raised jazz to one of the fine arts.

## SEAT SALE SOUSA CONCERT IS STRONG

Tickets for Afternoon as Well as Evening Program are in Demand

With the appearance of John Philip Sousa and his world-famous band here but one week distant, intense interest in the coming of the noted bandmaster already is being manifested.

Sousa and his band are coming here under the auspices of the Kiwanis club to delight the music lovers of Huntington with choice morsels of perfect playing at the city auditorium next Tuesday.

Much interest is being displayed in the afternoon concert of November 3 at which the great band leader will direct two numbers to be played by the orchestra of the senior high school.

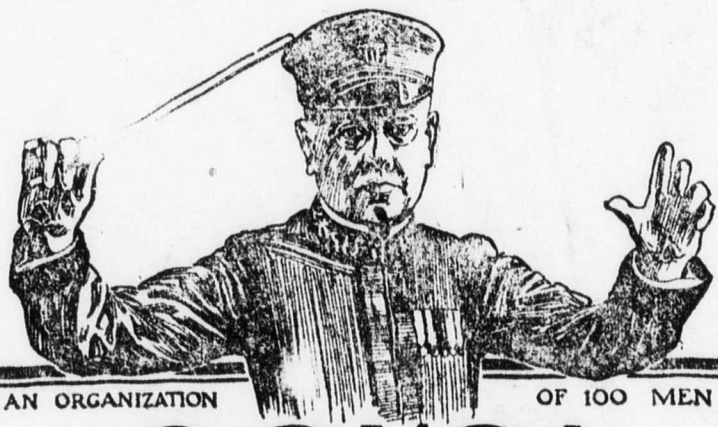
C. H. Shadwell, director of the Central junior high school orchestra, said the people of Huntington will be agreeably surprised at the class of musical entertainment which the combined school orchestras will provide under the direction of Sousa.



# Sousa Pictures Good Evening Meal as Inspiration for Best Work

## Cambria Theater Nov. 9

Friday Matinee at 3:30—Friday Evening at 8:30  
The World's Most Popular Band—Now in Its 31st Year



## SOUSA AND HIS BAND

Lieutenant Commander JOHN PHILIP SOUSA, Conductor  
31<sup>st</sup> ANNUAL TOUR

Prices: Night—\$2, \$1.50, \$1 and 75c; Matinee—\$1.50, \$1 and 75c.  
School children 50c to any part of theater at matinee performance.

What is the inspiration for many of the suites and arrangements, for which Lieut. Com. John Philip Sousa, the famous bandmaster,

would have won a place in American musical history, had he never written a single march?

"A good tenderloin steak, German fried potatoes and plenty of bread

and butter," answers the March-King.

"It is probable that the majority of people believe that all music is written under the inspiration of love, of storms, or under the spell of nature," says the March-King, "but I self have found inspiration in the comfort of a satisfying meal. I remember that one of my best marches, from the standpoint of lasting popularity, was written with the best tenderloin I ever have tasted for an inspiration. The march was 'The Diplomat' and the city was Mitchell, S. D., and mentally, at least, I dedicated the march to the unseen cook who prepared that tenderloin.

"I have written the majority of my marches upon the urge of a sudden inspiration, but each season when I go on tour, I carry with me a notebook which contains memo-

randa for suites, arrangements and transcriptions. I always have my dinner immediately following the afternoon concert, and then sit down in my hotel room for a rest of an hour or more before my evening appearance. There in the comfort of a good dinner and the companionship of a good cigar, I have accomplished some of the work with which I have been most satisfied. Of course, it must be understood that suites, arrangements and transcriptions are the result of study and development of known themes, but to this extent I have inspiration in good food. Musical and literary lore is filled with stories of writers who toiled over masterpieces in comfortless garrets while hunger gnawed. I like to think that their work would have been much greater could it have been performed among the ordinary comforts of life."

## VIOLIN STRING STORY OF LOVE

"If the E-string of the violin never had been invented, I wonder how much love there would have been in the world: Lieut. Com. John Philip Sousa, the famous bandmaster, recently propounded the question pensively, as he stood in the foyer of a New York theatre, chatting with a friend between the acts. He had just seen a play in which a girl resisted the love spell of an Egyptian garden of rare scent and beauty with a tropical moon shining upon the water only to succumb to the spell when a melody, played upon the E-string of a violin in the distance, floats into the garden.

"However, much love there might be in the world, there would be little in music, if we did not have the E-string," Mr. Sousa continued. "I wonder if many people, even musicians, have ever remarked upon the fact that the greater part of the musical love expression of the world has come within the range of the E-string of the violin. It is very difficult for me to recall a love theme of any great renown which did not fall within this range, and I have taken particular note, since I made the discovery myself, to watch the effect of the E-string music whenever I have attended a violin recital or a concert. Of course, all E-string music does not have the love motif but where the love motif exists, it seems to me that it finds its best expression in that musical range, be it a sensuous love such as is expressed in Liza Lehmann's 'Ah Mein O My Delight' from 'In a Persian Garden,' the plaintive lament of love of the 'Chanson Indoue' by Rim-

sky-Korsakov or the holy love which shines through a slow movement of a Beethoven symphony. In opera when the strings are singing an octave higher than the voices, it has always seemed to me that the very perfection of love and passion is reached.

"A band of course, does not utilize the violin, and the violin effects are largely expressed in the wood wind. But the love effect is fully preserved and whenever the wood wind begins to sing a love theme within the range of the E-string of the violin, I always can sense very definitely the love response in my audience."

## SOUSA AT PALACE THEATRE TUESDAY

Famous Leader And 100 Musicians To Give Two Concerts In City.

The most popular march ever written, Sousa's "The Stars and Stripes Forever," is nearly thirty years old. The people of the nation began humming it back in 1898, at the time the country was at war with Spain. When the war ended they kept on humming it. They are still humming it. It was hummed during the great world war. What is more, the people have learned to cheer it. It is perhaps the most vitally American untutored etain etain etain etain tune that anybody has ever heard.

The great Sousa and his band, consisting of 100 musicians, will give two performances in Danville at the Palace theatre Tuesday, one in the afternoon and the other in the evening.

In connection with "The Stars and Stripes Forever," Sousa himself is said not to regard this as his best effort in marches. Ask him which is his best, and he'll probably tell you that his choice is "Semper Paratus," which he composed for and dedicated to the United States Ma-

## America's March Nears Thirtieth Year of Age

The most popular march ever written, Sousa's "The Stars and Stripes Forever," is nearly thirty years old. We, as a nation, began to hum it back in 1898, at the time we were at war with Spain. When the war ended we kept on humming it. We are still humming it. It was hummed during the great world war. What is more, we have learned how to cheer it; it is, perhaps, the most vitally American tune anybody has heard.

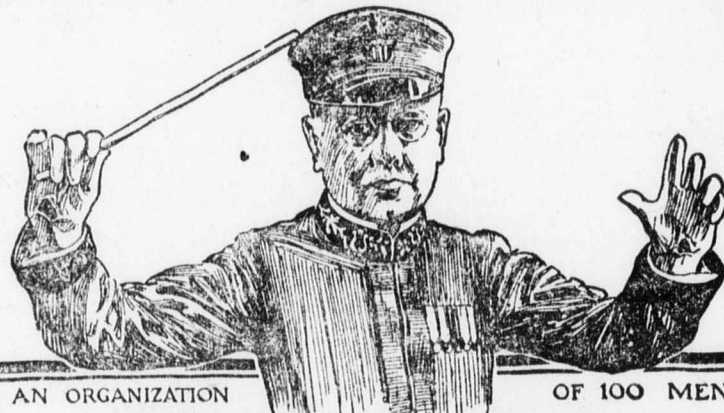
Oddly enough, Sousa himself does not regard "The Stars and Stripes" as his best effort in marches. Ask him which is his best and he'll invariably tell you that his choice is "Semper Paratus," which he composed for and dedicated to the United States Marine corps. Previously to the publication of "The Stars and Stripes" the American public liked best "The Washington Post," which still "stands up," especially when Sousa is in direction of the performance.

Sousa and his band will play this popular march at the Court theatre, both performances Saturday, Nov. 10.

# Sousa Has Own Idea of a Needed Song Law to Regulate "Tin Pan Alley"

## Cambria Theater

Friday, November 9th—Matinee, 3:30; Night, 8:30  
The World's Most Popular Band Now in Its 31st Year



## SOUSA AND HIS BAND

Lieutenant Commander JOHN PHILIP SOUSA, Conductor  
31<sup>st</sup> ANNUAL TOUR

PRICES:—Night: \$2.00, \$1.50, \$1.00 and 75c; Matinee: \$1.50, \$1.00 and 75c. School Children 50c to any part of Theater at Matinee Performance.

In a jocular mood recently, Lieut. Com. John Philip Sousa, the famous bandmaster, out of the wealth of his musical experience drafted up a bill which he may present to the next congress in the interests of music in the United States. Mr. Sousa's bill is entitled the "pure song bill" and, if passed, would create considerable of a furor along "Tin Pan Alley," as the song publishing district in New York is termed, and in the ranks of the artists of the two-a-day.

"Proposing laws seems to be our national pastime," says Sousa, "so I think I will offer my pure song bill. The first section of the bill would authorize the proper authorities at their discretion to send back to the states they say they want to go back to the young men who are now singing the 'locality' songs. Recently I attended a vaudeville performance in New York and was entertained by

a young man who was singing a song in which he expressed a fervid desire to be back in North Carolina in the morning. Now North Carolina was the last place in the world that young man would care to be tomorrow morning or any other morning. With my bill in effect, he would have been singing a lyric which would run something like this, pronunciation and all:

"I wanna go back; I wanna go back. I wanna go back to the Bronx," and he made it worse by saying 'goll' for girl and erl for oil.

"I wonder if it is generally known to the great American public that the young man who glorified the southern 'mammy' in song is the son of a Philadelphia rabbi, who, on a fortune made from 'mammy' songs, plans upon his retirement to live not in the regions he has made famous but at Great Neck, L. I.?"

## SOUSA BRINGS FAMOUS BAND HERE SATURDAY

Lieut. Commander John Philip Sousa, who brings his world-famed band to the Jefferson County Armory Saturday, November 3, for afternoon and evening concerts, is gaining new laurels on this, his thirty-first tour, at the head of the musical organization bearing his name. In Indianapolis on last Saturday Sousa was greeted at the station by a delegation headed by Mayor Lew Shank, a notable figure in Hoosierdom, and including city officials, the police and firemen's band and a squad of United States Marines.

At the Claypool Hotel, in Indianapolis, Sousa led the local band in playing two marches, and was the guest of army and navy officers and their wives at a luncheon. Soldiers and sailors participated in the afternoon concert in a "musical picture," while in the evening 100 soldiers, 150 sailors and 100 marines participated in the reproduction of the Sousa patriotic tableau staged recently at Madison Square Garden in New York. At the evening concert the Fort Benjamin Harrison Band, the Murat Temple Band and the Marine Band united with the Sousa organization of 100 pieces, the composite orchestra playing several selections under the leadership of the veteran "march king."

By way of contrast, according to

Chicago reports, Sousa "raised jazz to one of the fine arts" during the course of his highly entertaining concert there.

## Sousa's Band at Augusta, Me.

One of the early engagements filled by Lieut. Commander John Philip Sousa and his band on their transcontinental tour was at Augusta, Me. A number which created much interest was Schelling's "Victory Ball," but it is Sousa's own works which people want from this band. The Kennebec "Journal" said:

No concert by Sousa's Band would be complete without Sousa's marches and every time the band started one, even before the announcer appeared, bearing the card, there was a ripple of appreciation. School day memories found expression in "The Stars and Stripes Forever" and it was a thrilling burst of music, when the seven flutes, eight cornets and six slide trombones, stood in a straight row in front and played.

In spite of the cramped conditions for the marvelous feast of music, one could not help but be impressed by the finesse and beauty of it all. The finished product, Sousa's own compositions, played by Sousa's Band and directed by the composer. It was keenest enjoyment to sit there and observe the world's leading march king conduct his band with all the "pep" and assurance which brings about results.

## SOUSA'S BAND IN CONCERTS

John Philip Sousa and his famous band will give two concerts at the Auditorium Theater, afternoon and evening next Sunday. Different programs will be given.

Afternoon program  
Rhapsody, "The Indian".....Orch.  
Cornet Solo, "Cleopatra".....Denare  
Mr. John Dolan  
Portraits, "At the King's Court".....Sousa  
"Her Ladyship, the Countess."  
"Her Grace, the Duchess."  
"Her Majesty, the Queen."  
Soprano Solo, "The Lark Now Leaves His Watry Nest".....Parker  
Miss Nora Fauchald  
Fantasy, "The Victory Ball".....Schelling  
Caprice, "On with the Dance".....Strung together by Sousa  
Being a medley of famous tunes.....Chopin  
Xylophone Solo, "Nocturne and Waltz".....Sousa  
Mr. George Carey  
March, "Nobles of the Mystic Shrine" (new).....Sarasate  
Violin Solo, "Faust Fantasia".....Grainger  
Miss Rachel Senior  
Folk Tune, "Country Gardens".....Sousa  
Evening program:  
"A Bouquet of Beloved Inspirations".....Bellstedt  
Cornet Solo, "The Centennial".....Sousa  
Mr. John Dolan  
Suite, "Leaves from My Note-book".....Sousa  
"The Genial Hostess."  
"The Camp-Fire Girls."  
"The Lively Flapper."  
Vocal Solo, Aria from "Romeo et Juliette".....Gounod  
Miss Nora Fauchald  
"The Portrait of a Lady" (Kamennoi-Ostrow).....Rubinstein  
Fantasia, "The Merrie, Merrie Chorus".....Compiled by Sousa  
Flute Solo, "Valse".....Godard  
Mr. Meredith Willson  
March, "The Dauntless Battalion" (new).....Sousa  
Harp Solo, "Fantasia Oberon".....Weber-Alvares  
Miss Winifred Bambrick  
Tunes, "When the Minstrels Come to Town".....Bowron

## Sousa on Program Building

Musical program making is largely a matter of keeping up with one's public, in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster. Since Sousa makes programs which are well-nigh universal in their appeal, and which must please some 300 audiences literally stretching from Bangor, Maine to Portland, Ore; from Portland, Ore, to San Antonio, Tex., and from San Antonio to Miami, Fla., he deserves rank as one of the most expert program makers in America. Sousa and his band will be at the Park, Nov. 14, Matinee and night.

"The musical program maker must realize that the musical tastes of the American public are changing constantly, and he must realize it just

a bit before the public realizes it. It does not do to come back from a tour and say that a certain kind of music has passed its popularity. One must learn to anticipate the passing of that particular type of music and eliminate it before the tour, instead of afterwards.

"There are certain broad principles which may be laid down and which seem to endure, of course. Among them is the indisputable one that American musical taste is steadily improving. That means that each year I may venture a little more in the way of serious or classical music. American audiences like light music, even if it is topical but there is a point where the program maker must be on his guard."



Peoria 10/19/23

Peoria 10/19/23

Lafayette 10/19/23

Milwaukee 10/19/23

SOUSA'S TOUR TAKES IN ALL PARTS OF U.S.

**SHRINE TEMPLE.**  
**Sousa Comes Wednesday.**  
Lieut. Commander John Philip Sousa comes to the Shrine temple next Wednesday for two concerts. In order that students in school may hear the world's greatest, the matinee will be at 3:30 o'clock with an admission, for children, of 25c plus three cents war tax. In the evening the concert is at 8:15. Seats are on sale at the Adams Music house. The two programs arranged follow:

**Matinee.**  
Lieut. Commander John Philip Sousa, conductor; Miss Nora Fauchald, soprano; Mr. John Dolan, cornet; Miss Winifred Bambrick, harp; Mr. Meredith Willson, flute.  
1. "A Bouquet of Beloved Inspirations" (Entwined by Sousa).  
2. Cornet Solo "The Centennial" (Bellstedt).  
3. Suite, "Leaves from my Note-Book" (Sousa).  
4. Vocal solo Aria, from "Romeo et Juliette" (Gounod).  
5. "The Portrait of a Lady" (Rubenstein).  
6. Fantasia, "The Merrie, Merrie Chorus" (Compiled by Sousa).  
7. (a) Flute solo, "Valse" (Godard).  
8. Harp solo, "Fantasia Oberon" (Weber-Alvares).  
9. Tunes, "When the Minstrels Come to Town" (Bowron).  
**Evening.**  
Lieut. Commander John Philip Sousa, conductor; Miss Nora Fauchald, soprano; Mr. John Dolan, cornet; Miss Rachel Senior, violin; Mr. George Carey, xylophone; Mohammed Shrine Trumpeters.  
1. Rhapsody, "The Indian" (Orem).  
2. Cornet Solo "Cleopatra" (Demare).  
3. Portraits, "At the King's Court" (Sousa).  
4. Soprano solo "The Lark Now Leaves His Watry Nest" (Parker).  
5. Fantasy, "The Victory Ball" (Schelling).  
6. Caprice, "On with the Dance" (Strung together by Sousa).  
7. (a) Xylophone solo, "Nocturne and Waltz" (Chopin).  
8. Violin solo, "Faust Fantasia" (Sarasate).  
9. Folk Tune, "Country Gardens" (Grainger).

## 2 CONCERTS TO BE GIVEN THIS WEEK BY SOUSA

**Famous Band Will Be Assisted in One Selection by Shrine Trumpeters.**



John Philip Sousa

Much interest is being held in the coming of Sousa and his famous band at Shrine temple Wednesday for matinee and evening because in one selection, "Nobles of the Mystic Shrine," written by Sousa, the Mohammed shrine trumpeters will assist the band.

The matinee will be for all school children and will start promptly at 3:30 o'clock. There are 85 pieces in Sousa's band and eight famous soloists. The band comes to Peoria from New York.

Following are the programs which will be given:

**MATINEE**  
Lieut. Commander John Philip Sousa, conductor; Miss Nora Fauchald, soprano; Mr. John Dolan, Cornet; Miss Winifred Bambrick, harp; Mr. Meredith Willson, flute.

1. "A Bouquet of Beloved Inspirations" (Entwined by Sousa)
2. Cornet Solo "The Centennial" (Bellstedt)
3. Suite, "Leaves from my Note-Book" (Sousa)
4. Vocal solo Aria, from "Romeo et Juliette" (Gounod)
5. "The Portrait of a Lady" (Rubenstein)
6. Fantasia, "The Merrie, Merrie Chorus" (Compiled by Sousa)
7. (a) Flute solo, "Valse" (Godard)
8. Harp solo, "Fantasia Oberon" (Weber-Alvares)
9. Tunes, "When the Minstrels Come to Town" (Bowron)

**EVENING**  
Lieut. Commander John Philip Sousa, conductor; Miss Nora Fauchald, soprano; Mr. John Dolan, cornet; Miss Rachel Senior, violin; Mr. George Carey, xylophone; Mohammed Shrine Trumpeters.

1. Rhapsody, "The Indian" (Orem)
2. Cornet Solo "Cleopatra" (Demare)
3. Portraits, "At the King's Court" (Sousa)
4. Soprano solo "The Lark Now Leaves His Watry Nest" (Parker)
5. Fantasy, "The Victory Ball" (Schelling)
6. Caprice, "On With the Dance" (Strung together by Sousa)
7. (a) Xylophone solo, "Nocturne and Waltz" (Chopin)
8. Violin solo, "Faust Fantasia" (Sarasate)
9. Folk Tune, "Country Gardens" (Grainger)

## SOUSA BECOMES LOCAL ROTARIAN

**Famous Band Conductor Is Made Honorary Member of Lafayette Branch and Speaks at Meeting.**

For half an hour Monday Lieut. Commander John Philip Sousa, director of the world-famous Sousa band, delighted the members of the Lafayette Rotary club and their guests with witty anecdotes and reminiscences at their weekly luncheon meeting at the Lahr hotel. The popular band director, who is himself a Rotarian, was the guest of honor and following his talk was elected an honorary member of the local club by acclamation. Director Sousa related many humorous and interesting experiences of his tours throughout America and Canada and his concerts before the nobility of Europe and Asia. He also expressed his deep appreciation of the honor conferred upon him by the local Rotary club.

Guests at the luncheon included George Stevens, New Albany, Ind.; Harry Reed, of Purdue; Thomas E. Moran, Jr., Wible Hiner, F. A. Loop, Jr., W. S. Strate, John G. Coulter, Brown Brockenbrough and Rev. Louis S. Smith, of Indianapolis. Bruce M. Warner of the Peerless Sanitary Equipment company, a new member, made his first appearance with the club on Monday.

## TWO CONCERTS BY SOUSA BAND

**Programs for Monday Afternoon and Evening at Purdue Armory Are Announced.**

Programs for the Sousa band concerts at the Purdue armory, Monday afternoon and evening have been announced as follows:

**AFTERNOON.**  
Miss Nora Fauchald, soprano; Miss Winifred Bambrick, harp; John Dolan, cornet; Meredith Willson, flute.

1. "A Bouquet of Beloved Inspirations" (Entwined by Sousa.)
2. Cornet solo—"The Centennial" (Bellstedt.)
3. Suite, "Leaves from My Note-Book" (Sousa.)
4. Vocal solo—"Aria from 'Romeo et Juliette'" (Gounod.)
5. "The Portrait of a Lady" (Rubenstein.)
6. Fantasia, "The Merrie, Merrie Chorus" (Compiled by Sousa.)
7. (a) Flute solo, "Valse" (Godard.)
8. Harp solo, "Fantasia Oberon" (Weber-Alvares.)
9. Tunes, "When the Minstrels Come to Town" (Bowron.)

**NIGHT.**  
Miss Nora Fauchald, soprano; John Dolan, cornet; Miss Rachel Senior, violin; George Carey, xylophone.

1. Rhapsody, "The Indian" (Orem)
2. Cornet Solo, "Cleopatra" (Demare)
3. Portraits, "At the King's Court" (Sousa)
4. Soprano Solo: "The Lark Now Leaves His Watry Nest" (Parker)
5. Fantasy, "The Victory Ball" (Schelling)
6. Caprice "On with the Dance" (Strung together by Sousa)
7. (a) Xylophone Solo, "Nocturne and Waltz" (Chopin)
8. Violin Solo, "Faust Fantasia" (Sarasate)
9. Folk Tune, "Country Gardens" (Grainger)

Encores will be selected from the following compositions and arrangements by John Philip Sousa: Semper Fidelis; Blue Danube; King Cotton; High School Cadets; The Glory of the Yankee Navy; Mr. Gallagher and Mr. Shean; Comrades of the Legion; U. S. Field Artillery; The Stars and Stripes Forever; Humoresque of "The Silver Lining" from "Salvy"; March of the Wooden Soldiers; Rameses; El Capitán; Seventh: The Fairest of the Fair.

## SOUSA'S BAND

A notable array of artists will be presented by John Philip Sousa when his famous band comes to the Woodland Park Auditorium Monday, November 5, for a concert under the auspices of Oleika Temple Shrine band and patrol. Heading the list of instrumentalists will be John Dolan, cornet soloist, who is said to be the greatest living exponent of that instrument. Others in the big ensemble of 88 men will be George J. Carey, xylophone player; Meredith Wilson, flutist; and Paul O. Gerhardt, oboist. Besides the men in the band there will be three young women soloists, Miss Nora Fauchald, soprano; Miss Rachel Senior, violinist, and Miss Winifred Bambrick, harpist.

When Sousa's 100-piece band plays in Memorial hall Monday afternoon, following the Armistice day parade, more than 500 instrumentalists are expected to hear it. The Ohio State university band will reserve a block of 75 seats; the Josephinum band of 50 pieces has reserved a block of tickets; the Capital university band is expected to be on hand, and several non-student bands are listed to attend.

The Sousa band will demonstrate each instrument at the matinee performance as an added feature. All students are being admitted at the matinee concert for 25 cents.

## TO HEAR SOUSA'S BAND.

Ohio State, Capital University and Josephinum Musicians to Be Present.

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JOHN PHILIP SOUSA, world-famed bandmaster, who is coming to Milwaukee soon on another transcontinental tour of America. Sousa is scheduled to render entirely new concerts while in Milwaukee.



## SOUSA'S BAND WILL GIVE CONCERT HERE THANKSGIVING DAY

Sousa and his band will give two concerts at the Coliseum Thanksgiving day, Nov. 29, under the auspices of the drum corps of Za-Ga-Zig temple, Nobles of the Mystic Shrine.

The march king's band this year numbers ninety-one pieces. They will be heard in a program of old and new favorites. For encores, Sousa will use special request pieces that he has made famous.

For the benefit of Des Moines children, every instrument used in Sousa's band will be demonstrated and explained at the afternoon concert Thanksgiving day. Several special selections also will be rendered for youngsters. At the evening concert, a typical Sousa program will be heard.

## March King Proves Band Can Play Waltz With Same Magic

Louisville opened its arms again yesterday to the king of bandmasters, and trooped en masse to the big Armory to hear his two concerts. Sousa's visit is always a real event, and his audiences fairly compete with themselves in doing him honor.

So much has been said in praise of the March King that most of his hearers have philosophically given up trying to express their thrills, being content to wear out their gloves and blister their palms. Now and again, however, comes one who feels that it would be fatal to his corporeal wholeness not to express himself, and he therefore chooses the alternative of bursting into print with encomiastic language.

There's no disputing that the march is the rhythm of rhythms for a band, just as the three-four was really born for strings. But, when John Philip Sousa gets a waltz going, one is seriously tempted to change his allegiance and his opinion. By special request last night he played the ever-seductive Blue Danube to the immense satisfaction of its champions as the one best waltz ever written. And as for the marches, those history-making Sousa marches, there really is no more to be said.

The soloists last night were John Dolan, cornetist; Miss Nora Fauchald, soprano; George Carey, xylophonist, and Miss Rachel Senior, violinist. Each was a most delightful artist. Mr. Dolan is a remarkable player in point of both tone and technique. As one of the audience was heard to remark, he is a "coloratura cornetist." Miss Fauchald, a charming person to behold, has a fresh, youthful voice, well placed and true. Mr. Carey made the most lovely sounds out of pipes and hammers, his music sounding like a soft wind blowing. The violinist, Miss Senior, charmed her hearers by her fluent, delicate tone, her style and refinement, and entirely adequate technique. Soloists and conductor were very, very generous in the matter of encores.

We'll look forward to Sousa's next visit with all the eager anticipation with which we awaited this one. Long live the March King!

## Famed Bandmaster Will Appear in Milwaukee November 17 and 18.

THAT Lieutenant Commander John Philip Sousa's present annual tour, his thirty-first, and his fourteenth transcontinental journey is in every sense a transcontinental trip, is indicated by the extremes of the Sousa itinerary this season. Sousa reached his farthest point to the northeast in Boston recently. The bandmaster and his band will appear Saturday and Sunday, Nov. 17 and 18, giving four new programs.

Then his tour takes him to Portland, Ore., and into Canada, as far south as San Antonio, Tex. and Miami, Fla.

The season was opened this year in July at Philadelphia and ends early in March, when Sousa hopes to sail with his band for an European tour, providing political conditions abroad are such as to permit him to venture a tour of the continent. Based upon last autumn's attendance, Sousa's band will be heard during the present tour by more than 2,500,000 persons, a greater number than the total number of patrons of the famous New York Hippodrome for a single season in the heyday of existence.

One of the outstanding features of the Sousa program this season which has been attracting wide comment in various musical sections of the country is the band's rendition of Schelling's fantasy, entitled "The Victory Ball." This is Mr. Schelling's last completed work. The score bears the inscription, "To the Memory of an American Soldier."

Music critics have declared that they could not imagine any band other than Sousa's attempting to play this composition because of its very vivid descriptive nature. It is based on Alfred Noyes' poem of the same title.

Two new soloists will make their appearance here this season with Sousa. They are Nora Fauchald, the soprano, who has made a commendable hit since joining the march king's organization, and Rachel Senior, the violinist. John Dolan, the cornet soloist, continues to win new laurels on the present tour.



GEO. CAREY THE WORLD'S GREATEST XYLOPHONE PLAYER WITH SOUSA'S BAND

At Shrine Temple, Oct. 31.

## WOODLAND AUDITORIUM

Six medals, conferred by four governments may be worn by Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his thirty-first annual tour with his band. The medals of which Sousa is most proud of course are his military medals, three in number. They are the Victory Medal and the Officers of the World War Medal, received during the World War, and the Spanish War Medal, of the Sixth Army Corps.

Upon the occasion of his world tour several years ago, Sousa was decorated by three foreign countries. At the hands of the late King Edward of England, he received the decoration of the Victorian Order, while from the Academy of Hainault in Belgium, he received the Fine Arts Medal. From the French nation he received the Palms of the Academy.

Sousa and his band will come to Lexington for a concert Monday night, November 5, at Woodland Park auditorium, under the auspices of Oleika Temple band and patrol.

## Sousa Decries Musical Subsidies

Subsidies for musical organizations in the main symphony orchestras and opera companies are characterized as a step in the wrong direction in the opinion of Lieut. Com. John Philip Sousa, the famous bandmaster, who is now on his 31st annual tour at the head of his band. Instead of drilling into the minds of the people the fact that if they would have good music they must support it, the subsidies are making people careless, and a feeling is growing up that music will go on, some way, without their support.

Sousa's band, which comes to the Park Nov. 14, is the only unsubsidized organization in America. The

symphony orchestras of America, and even the Metropolitan and the Chicago operas, are guaranteed against loss, or have patrons who make up each season the difference between operating expenses and gate receipts. Sousa goes over the country each season playing music which the people are eager to hear and for which they pay a sum sufficient to enable Sousa to maintain his organization. "The modern concert hall has brought music within the reach of the common people," says Sousa. "Great seating capacities make it possible to place admission prices within the reach of even the most humble wage earners."



## TWO SOUSA CONCERTS TO BE GIVEN HERE.

That Lieutenant Commander John Philip Sousa's present annual tour, the thirty-first of his career, and his fourteenth transcontinental journey, is in every sense a transcontinental tour. Indicated by the extremes of the tour itinerary this season, Sousa reached his farthest point to the northeast in Boston recently. The bandmaster and his band will appear here on Saturday and Sunday, Nov. 17 and 18, giving four new programs. Then his tour takes to Portland, Ore., and into Canada, as far south as San Antonio, Texas and Miami, Fla.

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John Philip Sousa.

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## SOUSA PRAISES SCHOOL MUSICIANS

Famous Band Leader Personally Conducts High School Band at Cambria Theater

## PLAYHOUSE IS PACKED

Johnstown music-lovers, particularly those who respond to the martial strains of band music, turned out en masse yesterday to hear the world-famous organization, conducted by John Philip Sousa, who, by the way, on Thursday celebrated his 69th birthday anniversary.

The Cambria theater was packed at both afternoon and night concerts, the house both times being sold out and standing-room at a premium.

To attempt a description of the numbers would be futile—it is sufficient to say that it was Lieut. Com. John Philip Sousa and his band which drew audiences yesterday which taxed the capacity of the theatre. The program of classical and martial selections was delightfully varied with popular music and solo numbers by John Dolan, cornetist; Miss Winifred Bambrick, harpist, and other members of the famous organization. The vocal solo, "Aria, from 'Romeo et Juliette' (Gounod) by Miss Nora Fauchald, at the matinee concert, drew repeated encores, and her evening selections were no less heartily received.

During the matinee Sousa personally conducted the Johnstown High school band in his own selection, "High School Cadets." Lieut. Com. Sousa spoke in high praise of the High school organization, which also played its own selection, "Onward, Johnstown," during its appearance on the stage.

## The Stage

### SOUSA'S QUICKSTEPS

#### ON SANDS OF TIME

For almost a generation now, Lieut. Com. John Philip Sousa, the famous bandmaster, whose band comes to the Court theatre on Saturday, November 10, has gone about his self-imposed task of providing the nation with its marches, and their titles as facile and as vigorous as the marches themselves, reveal that Sousa's real inspiration has been his country. Given a situation in American history and Sousa responds with a march, and down through the years, in history, national expansion, or in fad and fancy, since the eighties, Sousa has recorded American history in music.

The earliest of the Sousa marches was "The High School Cadets," written in the eighties and sold for \$25. It was written when the high school, as now instituted, was just coming into being, and it has been marched to by thousands of high school students throughout the United States. Then came "The Washington Post" dedicated to the newspaper of that name in Sousa's home city, and the first great American newspaper to expand itself and to approach the present extent of modern newspaper making. Shortly afterwards came "King Cotton." It records in music the first awakening of the new south, the return of cotton to its kingship, and the new prosperity of the southeastern section of America. "Manhattan Beach" is a history of a bit of New York—the era in the nineties, when Manhattan Beach was the favorite playground of the big city; and "El Capitan" reminds us of the day when operetta and De Wolf Hopper reigned supreme on the American stage, for "El Capitan" programed as "Behold El Capitan" sung by Hopper and the chorus in Sousa's operetta of that name brought the immortal exponent of "Casey at the Bat" his greatest measure of fame.

## GREAT BAND MASTER IS 69

JOHN PHILIP SOUSA, HERE ON NOV. 30, HAS BIRTHDAY TODAY



JOHN PHILIP SOUSA

Today is the sixty-ninth birthday of America's leading and best known bandmaster, John Philip Sousa. Sousa was born at the national capital, Washington, D. C., Nov. 6, 1854.

His musical talents were so nearly developed at the early age of 17, that he was leader of a small band. He gained much wider fame, when in the years 1880-92, he was made leader of the United States Marine Corps band, one of the most popular bands in the country. The band was soon known as a national organization under the name of Sousa, and concert tours were made of the principal cities of the United States and Europe.

Most of the leading marches today are from the pen of John Philip Sousa. The most popular marches "The Stars and Stripes Forever," which was an overnight success.

Sousa and his band of 100 pieces is to appear here under the personal direction of Sousa, on November 30. The company is now making a tour of the United States, working towards the Pacific coast.

## SOUSA SEES JAZZ AS MUSIC THREAT

The real threat in the world of music today is not the absurd, foolish songs, but those which are suggestive and jazzy, Lieut. Com. John Philip Sousa, the "March King," said yesterday when he arrived in Louisville. Sousa said that silly songs present evidence that the nation is still young and vigorous.

## BIG MAN; BIG HORN



It takes a big man to play the biggest wind instruments in Sousa's band which will be here November 30. Here is William Bell, six feet, six inches tall, with his big Sousa phone, more than five feet in height and with a bell more than three feet in width. There are six of the big Sousaphones in the band, and all of their players are men of more than average size, none being less than six feet, one inch in height. Bell is a particular pet of Lieut. Com. John Philip Sousa, who is now on his thirty-first tour with his band. Sousa declares that his tone is the finest he ever heard from a performer on any wind instrument. As may be guessed from the name, the instrument he

plays is a development of one of Sousa's ideas. Sousa, who began life as a violinist and afterwards became an orchestra conductor, wanted a wind instrument which would take the place of the stringed double bass of the symphony orchestra. The result was the Sousaphone which when played by a performer of Bell's capabilities, has the beauties of tone of a cathedral organ.

## SOUSA TO CONDUCT HIGH SCHOOL BAND

World Famous Band Leader Agrees to Direct Playing of "The Volunteers"

## WRITES MANAGER SCHERER

John Philip Sousa—"the Great American Bandmaster"—who appears at the Cambria theater, with his famous band, tomorrow afternoon and evening, has written to Manager Harry W. Scherer, indicating not only his interest in the Johnstown High school band, but his willingness to conduct the students' band in rendering "The Volunteers," a piece the High school musicians have been rehearsing.

Mr. Sousa, in his letter to Mr. Scherer, says: "Of course, we will play 'The Volunteers,' and I shall be glad to conduct the piece for the High school boys' band."

That the matinee at the Cambria theater tomorrow afternoon had been set to begin at 3:30 o'clock, in order to give the High school students opportunity to attend, has already been announced. Now comes Mr. Sousa's agreement to a plan by which the High school band will have an opportunity to play "The Volunteers" at the matinee, conducted by Mr. Sousa himself. As the boys have been rehearsing the piece, they expect to receive much benefit through observing the great leader's ideas of time and modulation in rendering it.

Another unusual item about the matinee tomorrow is the announcement, received by Mr. Scherer from Meyersdale yesterday, to the effect that the Meyersdale City band, probably the most noted musical organization in Somerset county, would attend the matinee here tomorrow in a body, bringing the full membership of 40 musicians.

## M. U. to Give Sousa Degree

Doctorship of Music to Be Presented at Convocation Nov. 16

Lieut. Com. John Philip Sousa, world known band leader, will be honored by the degree of Doctor of Music at a solemn convocation of faculty and students in Marquette gymnasium Friday morning, Nov. 16.

Lieut. Com. Sousa, who appears at the Auditorium for concerts Nov. 17 and 18, has canceled an Indiana engagement to be present to receive the degree from Marquette university college of music. Saturday night's concert in the Auditorium has been designated as Marquette night. The arena will be decorated in Marquette colors and Sousa's band will play a number of Marquette songs. Prof. William Wegner of the Marquette faculty will sing a solo accompanied by Sousa's band.

Every student of the university is expected to be in the gymnasium, Sixteenth and Clybourn-sts., at 10 a. m. Lieut. Com. Sousa arrives at 10:30 and a recessional march of all the students will begin soon after. The bandmaster and the Rev. Albert C. Fox, president of the university, will fall in at the rear of the recessional.

Father Fox will make the opening address and Dr. Liborius Semmann, dean of the college of music, will then present the candidate for honors and the degree will be conferred by Father Fox.

Sousa, who has been a bandmaster of note for 43 years, has been decorated in England, France and Belgium.

### THE OLD TOWN BAND.

Membership in the town band as a boy or a young man seems to have been the prerequisite to success in life to the majority of Americans of the present generation, according to Lieutenant Commander John Philip Sousa, the famous bandmaster. Wherever Sousa goes he meets the pre-eminent and successful men of the day, and a surprisingly large proportion of them confess that as young men they were musicians in brass bands, generally in bands located in the smaller cities and towns.

"A few months ago, the late President Harding and myself were at Chester, Pa., together to receive honorary degrees from the Pennsylvania Military college," says Sousa. "In the course of the conversation the president remarked that he had been a bandsman as a boy. I then remarked upon the numbers of men whom I have met in my 31 years at the head of my own band who have been members of brass bands, and we both agreed that a generation ago the brass band was an important feature in the social life of the small city."

"A generation ago the brass band was a matter of intense town pride in the smaller communities and membership was eagerly sought. That condition has not entirely passed and I find many communities where the town band is rightly considered the community's best advertising asset. In several states, among them Kansas, the municipalities are authorized to levy a tax for the support of a municipal band. Membership in the band brought a uniform, and I do not pretend to be original when I remark that nothing catches the feminine eye quite as quickly as a uniform. It also brought certain concessions from employers and occasional opportunities to see the world through trips to Fourth of July celebrations at the county seats or upon great great occasions to the great fairs. So the ambitious, aggressive youth of the community was to be found in the brass band and I must confess that it was native ambition and aggressiveness as much as brass band training which made them great or successful."

"When I am on tour there is scarcely a city in which I visit where I do not meet some man who has been more than ordinarily successful in life in a profession, in business, or in politics, who does not break down and confess that he had been a member of a band in a small city or town. Most of them seem to have been players of alto horns, tenor horns, E flat cornets and E flat clarinets; instruments which have almost disappeared in modern brass band instrumentation. So many of them were performers upon fast disappearing species of instruments that I have often wondered what has become of the cornetists, the trombone players and the drummers. Were all cornet players doomed to mediocrity? Did trombone players, like the good, die young? Or does every felon's cell hold an ex-brass drummer?"

"Seriously, however, for the good of music, I am much gratified that community pride in brass bands has enjoyed a tremendous growth over the country in the past few years, particularly since the war. I get many letters asking for advice upon band organization and instrumentation, for suggestions upon the construction of band shells, and for directions upon repertoire. Many industrial concerns over the country are organizing company bands, and I hope I may be pardoned if I boast that a great number of young men who were in my Great Lakes Naval training bands during the World war, have become musical directors in their home communities."—Musical Courier.

## SOUSA TO BE GIVEN DECREE BY MARQUETTE

The honorary degree of doctor of music will be conferred upon John Philip Sousa, the March King, by Marquette university Friday morning, Nov. 16, when the world-famous bandmaster will make a special trip to Milwaukee.

Sousa has cancelled a concert scheduled for Indianapolis Friday afternoon in order to be here for the ceremonies, which will be brief. He will fill an evening engagement there that night, however, and then return to Milwaukee for his concerts at the Auditorium Saturday and Sunday.

The ceremonies will be in the form of a student-faculty convocation in the gymnasium, 16th and Clybourn Sts., and will open promptly at 10:15, 15 minutes before the march king is scheduled to arrive. At 10:35, the degree will be conferred upon Sousa, followed by a procession of the faculty and university counsel. The Rev. Albert C. Fox, president of the university, will speak, followed by short addresses by Sousa and Dean Liborius Semmann of the college of music, and the distinguished visitor.

At Sousa's Saturday night concert the Marquette and South Dakota State football teams will be guests of honor. Prof. William Wegner of the college of music will sing several selections, accompanied by the band, and Marquette university numbers will be on the band's program.