



### SOUSA'S GREAT BAND

ATTRACTED THOUSANDS TO THE BIG POINT SHOW LAST NIGHT.

Everybody Was Pleased With the Music-Numerous Encores Were Given-Jim Key, the Trained Horse, Has Been Retained Until the Exposition Closes.

The magnetic Sousa and his peerless band of artists attracted a mammoth audience to the Pittsburg exposition last night, and from indications it is evident that Sousa will get a greater reception this week than was ever accorded him here. His audiences promise to be limited only to the floor space in the main exposition hall. The generous welcome given the great conductor last night prompted him to give some of the finest bursts of melody ever heard in this or any other city. His band is in fine fettle and responds quickly to every movement of his magnetic baton. The ensemble is superb and the music of the quality that makes one's senses tingle with delight. During his concert last night every portion of the grounds was deserted, so great was the interest and desire to hear Sousa. The gallery and alcoves of the big building fairly rang with melody, and everybody seemed to feel the magnetic spirit that pervades all of Sousa's music. The young people felt an irresistible impulse to dance, while many unconsciously kept time to the music with their feet and hummed some of the familiar airs.

The feature of reserving seats in the balcony for the Sousa concerts seems to be thoroughly appreciated. This was done at a popular demand from hundreds of people, who through business cares or for other reasons, cannot always get to the exposition in time to find seats. Only a small extra charge is made and the tickets are on sale every morning at Hamilton's music store, on Fifth avenue, and in the afternoon and evening at the balcony box office, at the exposition. There are 400 seats reserved, but there are over four times that many seats free to the public in the amphitheater, which is just as advantageous a place to hear the band as any other. The only cost to hear Sousa is the price of admission to the exposition grounds, which is only 25 cents, and there is scarcely anyone within 100 miles of Pittsburg that cannot afford so small a sum to hear the greatest concert band in the world. Sousa is going to Europe shortly and it therefore behooves all who wish to hear him to come during his engagement at the exposition, as they may never have another chance.

In an interview last night Sousa said: "Pittsburg is a great city and I always like to come here. Your people are not only hospitable, but thoroughly generous, and they are making rapid strides in the higher arts and sciences. Your Carnegie library is one of the finest, if not the very finest of its kind in the world, and with a music hall second to none in the country, you have just the institutions essential to the onward march of the city in the higher arts. I have heard a great deal of your orchestra, too, and would so much like to hear it some time. I am glad the people seem to appreciate my music. I try to give the best that is going."

Jim Key, the celebrated horse, continues to be a good drawing card at the exposition. He can be found in a pavilion at the rear end of the exposition grounds, in the enclosure next to the merry-go-round. Jim is considered the marvel of the nineteenth century, and no one should miss seeing him. A horse that can read, write, spell and work problems in figures is surely a curiosity worth seeing.

For this evening Conductor Sousa has arranged this admirable program:

- 7:30 to 8:30.
- Overture, Stradella.....Flotow
- Scenes from The Wedding Day.....Edwards
- Saxophone solo, Carnival of Venice.....Herbert
- .....Demersmann
- .....Mr. Jean Moersmann
- Excerpts from Die Meistersinger.....Wagner
- Dance of the Pickaninies.....Arnonson
- March, El Capitán.....Sousa
- Gems from Faust.....Sousa
- 8:30 to 10:30.
- Overture, Tannhauser.....Wagner
- Gems from The Wedding Day.....Edwards
- Excerpt from Lucia.....Donizetti
- Messrs. Bode, Liggett, Pryor, Lyons, Williams and Mantz
- Scenes Historical, Sheridan's Ride.....Sousa
- a Awaiting the Bugle
- b The Attack
- c Death of Thorburn
- d The Coming of Sheridan
- e Caprice, In a Bird Store.....Ortiz
- f March, The Stars and Stripes Forever.....Sousa
- Overture, Zampa.....Herold

### A FEAST OF MUSIC.

Sousa's trained a Mammoth Crowd at the Exposition Last Night.

John Philip Sousa and his celebrated concert band are giving a regular feast of music at the exposition this week, and never in the history of the big industrial show has so much genuine interest been manifested in its musical features. The triumphs of Sousa's opening day were repeated again yesterday and last night, when thousands of exposition patrons appeared again to see the magnetic conductor and hear his band. Sousa's repertoire is so extensive that each concert he gives is a model of excellence in every respect and is bound to suit the most fastidious auditor, for he has a large field on which to build his programs. He knows better than any other conductor before the American people to-day just what class of music causes the most genuine pleasure, and he always aims to cater to the whims of the people in making up his programs. He is not unmindful of the fact, either, that his own compositions are popular with the masses, and he gives them freely at each performance, unless he sets out to give a complete classical program, when, of course, he sticks to the text an any well regulated conductor should.

It is in these studied efforts to please the people that Sousa has made himself popular wherever he has appeared. He knows just what they like and gives it to them without solicitation. It is his encores that catch the popular spirit, for he is the soul of liberality, and no demand within reason is overlooked or slighted. There is not a single concert that he does not receive requests from some quarter for some favorite melody, and he always cheerfully supplies it at the first opportunity.

Mr. Sousa says he who invents the newest combination of musical sounds must work all the more assiduously to familiarize the public with it before they will accept it. When a composer who possesses inventive skill is accepted by the public, he stands a chance of retaining his standard, and this is very true in the case of Mr. Sousa himself.

Beautiful Jim Key, the wonderful trained horse, is proving a strong magnet to Exposition visitors, and at each performance day and night he entertains hundreds of people. Every one who has seen him has marveled at his extraordinary degree of intelligence, and it is not surprising, either, for a horse that can read, write, spell and do scores of other things that hitherto were considered beyond the bounds of the animal kingdom, is certainly the wonder of the age.

For to-night Conductor Sousa has arranged this splendid program of popular music:

- 7:30 to 8:30.
- Overture, "Macbeth".....Hatton
- Gems from "Brian Boru".....Edwards
- Trombone solo, "Annie Laurie".....Pryor
- .....Mr. Arthur Pryor
- Scenes from "Tannhauser".....Wagner
- (a) Japanese mazourka, "La Mousme".....Ganne
- (b) March, "Belle of Chicago".....Sousa
- Fantasia, "Village Life in the Olden Time".....LeTheire
- 8:30 to 10:30.
- Overture, "1812, or the Retreat of Napoleon from Moscow".....Tschalkowsk
- Scenes from "The Geisha".....Jones
- Excerpts from "Siegfried".....Wagner
- Descriptive fantasia, "A Shepherd's Life in the Alps".....Kling
- (a) Paraphrase, "Lorelei".....Nesvadba
- (b) March, "El Capitán".....Sousa
- Patriotic air, "The Star Spangled Banner".....Arnold

### POPULAR MUSIC.

Director, Sousa Knows What the Public Likes and Hence His Popularity Never Lags.

John Philip Sousa and his celebrated concert band are giving a regular feast of music at the Exposition this week, and never in the history of the big industrial show has so much genuine interest been manifested in its musical features. The triumphs of Sousa's opening day were repeated again yesterday and last night, when thousands of Exposition patrons appeared to see the magnetic conductor and hear his band. Sousa's repertoire is so extensive that each concert he gives is a model of excellence in every respect and is bound to suit the most fastidious auditor, for he has a large field on which to build his programs.

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For tonight Conductor Sousa has arranged this splendid programme of popular numbers:

- 7:30 to 8:30.
- Overture, "Macbeth".....Hatton
- Gems from "Brian Boru".....Edwards
- Trombone solo, "Annie Laurie".....Pryor
- .....Mr. Arthur Pryor
- Scenes from "Tannhauser".....Wagner
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- Scenes from "The Geisha".....Jones
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- Descriptive fantasia, "A Shepherd's Life in the Alps".....Kling
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- (b) March, "El Capitán".....Sousa
- Patriotic air, "The Star Spangled Banner".....Arnold

The misuse of the title "professor," when it is applied indiscriminately to musicians in general, finds an amusing example in the following story, credited to Bandmaster Sousa and printed in the Musical Age: "Some years ago Sousa was leading a band at a small country festival. The advent of the band had been awaited with intense interest by the audience, and when they arrived the bandmen were quickly surrounded by a surging crowd which hemmed them in so that it was difficult for them to keep on playing. Sousa, appealed to one of the committee to keep the crowd away, and said that unless his men had more room they could not play. The committee man shook his hand warmly and turning to the assembled multitude bawled out: 'Gentlemen, step back and give the purfesser's purfessers a chance to play!'"

SOUSA'S BAND.—John Philip Sousa will give a single concert at the Lafayette Square Opera House next Sunday evening. This is an announcement that will bring pleasurable anticipation to every lover of music, for Sousa is probably closer to the heart of the people than any other composer or conductor of the day, and with a thorough appreciation of their tastes, he gives them what they want. Sousa is as much a master of the art of program making as he is of march composition. His concerts are models of good form and taste in this respect, and this is one reason why the coming of Sousa is an event in the musical season that arouses great enthusiasm. Sousa is so well known that there is no need to speak—and especially to Washingtonians—either of his personal qualities or his musical abilities. The program to be presented Sunday evening will include the following numbers: Overture, "El Guarnay," Gomez; ballet suite, "The Rose of Shiraz" (new), Ellenberg; scenes from "Die Gotterdammerung," Wagner; soprano solo, "Linda di Chamounix," Donizetti; Miss Maud Reese Davies; transcription of "Rhapsody Hongroise," Hauser; two numbers from "Fairy Scenes" (new), Massenet; trombone solo, "Felice," Libera; serenata, "Love in Idleness" (new), Macbeth; march, "The Stars and Stripes Forever," Sousa; violin solo, "Romance for Violin," Wieniawski; Miss Jennie Hoyle; humoresque, "The Band Came Back," Sousa.

Fresh from their summer triumphs at Manhattan Beach, Sousa and his band come to Washington for a single concert at the Lafayette on next Sunday evening. This body of musicians has been playing uninterruptedly for nine months past, and under the magnetic direction of John Philip Sousa, they have reached a stage of complete excellence. Sousa is always particularly fortunate in the selection of his soloists, and on this tour he takes pride in presenting two young artists of brilliance. Miss Maud Reese-Davies, the soprano, is a singer of superiority, and possesses a voice of much sweetness and flexibility. She has but recently returned from several years of study abroad. Miss Jennie Hoyle, violinist, will be a revelation for her daintiness and sympathetic playing that stamps her as an artist. Mr. Arthur Pryor is known to everyone as the premier trombone player of the world.

### A GREAT DRAWING CARD.

Sousa and His Band Play to Big Crowds at the Expo.

Another big audience heard Sousa's band at the Exposition last night. The popular bandmaster has arranged the following program for to-night:

- 7:30 TO 8:30.
- Overture—"Macbeth".....Hatton
- Gems from "Brian Boru".....Edwards
- Trombone solo—"Annie Laurie".....Pryor
- .....Mr. Arthur Pryor
- Scenes from "Tannhauser".....Wagner
- (a) Japanese mazourka—"La Mousme".....Ganne
- (b) March—"Belle of Chicago".....Sousa
- Fantasia—"Village Life in the Olden Time".....LeTheire
- 8:30 TO 10:30.
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- (a) Paraphrase—"Lorelei".....Nesvadba
- (b) March—"El Capitán".....Sousa
- Patriotic air—"The Star Spangled Banner".....Arnold

Jennie Hoyle.—Jennie Hoyle, the young violinist who is now on a concert tour with the Sousa Band, will make her first New York appearance on the evening of November 1 in the Astoria Music Hall. The occasion is a charity concert for which the Seidl Orchestra has also been engaged. Miss Hoyle has a large number of engagements booked for the coming season.

**SOSA DRAWS SOCIETY.**

**Attendance at the Point Show Increasing—Excursions Arranged.**

Conductor John Phillip Sousa and his celebrated concert band delighted another large audience at the Exposition last night, and his popularity with the people was again demonstrated in a most gratifying manner. The audience was one of the most fashionable that has yet visited the big show, and a thoroughly appreciative one as well.

The attendance has been increasing daily since Sousa came, and this week promises to be a record-breaker in the matter of attendance at the big show. There will be excursions on all of the railway lines to-day, and hundreds of people from out-of-town points who have not yet seen the big show are expected. Saturday will be another big excursion day.

The wonderful horse Jim Key continues to attract much attention. Sousa has arranged this splendid program for this afternoon:

- 2 to 3. 117
- Overture, "Jubel".....Weber
- Scenes from "Carmen".....Bizet
- Fluegelhorn solo, "Sing, Smile, Slumber".....Gounod
- .....Franz Hell
- Airs from "The Chimes of Normandy".....Planquette
- Cavatina.....Raff
- March, "The Directorate".....Sousa
- "A Carnival Scene in Naples".....Massenet
- 4 to 5.
- Overture, "A Summer Night's Dream".....Suppe
- Song, "The Lost Chord".....Sullivan
- Cornet Obligato by Albert Bode.
- Prelude, "I Pagliacci".....Leoncavallo
- Scenes from "Lohengrin".....Wagner
- Valse, "Immortellen".....Gungl
- March, "Semper Fidelis".....Sousa
- "Sounds from Sunny Southland".....Iseman

**Sousa Attracting Big Crowds.**

The presence of John Phillip Sousa and his famous band at the Exposition has braced up the attendance immensely. The popular, as well as classical, music rendered by the musicians is being enthusiastically received. Jim Key, the educated horse, continues to be a strong magnet.

**During the intermission at last night's Exposition concert Mr. Sousa talked to me about a subject of much interest to theater-goers and music lovers, his new opera, "The Bride Elect." It will be initially presented at New Haven on December 23, and following that will play a four-weeks' engagement at Boston, and in rotation will probably play Philadelphia and Chicago, proceeding to New York for a spring season, where it is confidently hoped to equal the triumph scored by "El Capitan." Mr. Sousa believes in maintaining the strictest secrecy concerning the plot of a presentation, preserving the element of surprise for the lucky "first nighters." The scene is laid in the island of Capri, and the leading roles are that of King Papagalio, essayed by the comedian, and La Pastorella, the latter falling to the lot of the soprano. Mr. Sousa spent a portion of his recent vacation in Capri, making notes concerning the characteristics of the people. The book was originally written by the composer and afterward given to Charles Klein, the librettist of "El Capitan," to rewrite. Brevements made impossible the completion of the book, and Mr. Klein returned the manuscript to Mr. Sousa, who changed the entire story. The opera will be lyrical in tone, necessitating an efficient corps of singers. It is in three acts, and the rendition of the opening number will consume 12 minutes of time. Klaw, Erlanger and Stevens are concerned in the management, and Ben Teal will stage it, Mr. Sousa exercising a general supervision. Anderson is designing the costumes and the scenic artist responsible for the exquisite effects in the investiture of "El Capitan" will provide the equipment for "The Bride Elect." One may anticipate other swinging march numbers, and it is possible that the composer will evidence as great a departure in the line of comic opera as that which in another field won for him the undisputed title of "The March King."**

**But the flower business is only a sample of the waste which in civilized life grieves the soul of the stickler for pure utility. We cannot turn anywhere without finding evidences of the extravagances to which the eye leads us. The whole realm of art ministers to this hankering after something to look at, and though the eye is perhaps the chief offender the other senses are good seconds, and are costing us millions every day. There is scarcely any structure which man rears, unless perhaps it be a coal barge, in which something is not added to the expense to gratify the eye or the luxurious tastes of some of our senses. The chairs on which we sit, the tables at which we eat, the beds on which we sleep, the desks at which we work and many of the tools and implements of labor are so fashioned that, in addition to performing the services of utility which we require of them, at the same time they are more or less pleasing to the eye and to the sense of touch.**

Then there is music. Sousa's band cannot put an ounce of flesh on anybody's ribs in Pittsburg, yet it is paid a large sum for coming here and producing sounds, and people leave their work to go and hear it. You cannot can the music which it produces and boll it with cabbage; it will not do for material for roofing a house, and you cannot make coats out of it. The humblest house makes some pretensions to ornament, if it is only in the paneling of the doors or in the plain moldings on the eaves work. We put useless steeples on churches and ornaments on business houses, and the scheme of ornament even enters into our street pavements and sidewalks.

The ensemble of Sousa's band is perfection. The magnificent sonority of his bass, the mellow, almost appealing voicing of his tenors, the absorbing impulse of his soprano and the velvet shading of his alto not only satisfies the critical, but captures, in spite of themselves, the public universal. Sousa will appear at the Exposition in Pittsburg during the week of October 11 to 16.

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**SOSA'S BIG RECEPTION.**

**Thousands Hear His Famous Band at the Exposition.**

Conductor John Phillip Sousa and his celebrated concert band delighted another large audience at the Exposition last night, and his popularity with the people was again demonstrated in a most highly gratifying manner. It was one of the most fashionable audiences that has yet visited the big show, and a thoroughly appreciative one as well.

Sousa was in a happy mood last night. He is not unmindful of the fact that his band has found public favor, and he shows his appreciation of the encomiums showered upon him and his players by his liberality in the matter of concerts. Last night every number on the program was applauded vociferously, and he responded to as many encores as time would permit.

There will be excursions on all of the railway lines to-day, and hundreds of people from out of town points, who have not yet seen the big show are expected. Saturday will be another big excursion day. The wonderful horse, Jim Key, continues to attract much attention, and every performance given by him is attended by hundreds of people. Sousa has arranged this splendid program for this afternoon:

- 2 to 3 p. m.—Overture, "Jubel," Weber; scenes from "Carmen," Bizet; fluegel horn solo, "Sing, Smile, Slumber," Gounod, Mr. Franz Hell; airs from "The Chimes of Normandy," Planquette; (a) cavatina, Raff; (b) march, "The Directorate," Sousa; "A Carnival Scene in Naples," Massenet.
- 4 to 5 p. m.—Overture, "A Summer Night's Dream," Suppe; song, "The Lost Chord," Sullivan, cornet obligato by Mr. Albert Bode; prelude, "I Pagliacci," Leoncavallo; scenes from "Lohengrin," Wagner; (a) valse, "Immortellen," Gungl; (b) march, "Semper Fidelis," Sousa; "Sounds from Sunny Southland," Iseman.

**SOSA DRAWS WELL.**

**The March King Attracts a Large Gathering to the Exposition—His Attractive Work.**

The delightful weather of yesterday and the presence of John Phillip Sousa and his celebrated concert band at the Exposition combined to draw mammoth crowds to the big show. The attendance displayed, clearly demonstrated the popularity of Sousa and his band. Sousa is nothing if not artistic. He shows it in his manner of conducting, and he demands the same degree of precision and carefulness to detail from each player. Coupled with his artistic tastes he has a spirit and a dash about him that add to his magnetism and enable him to draw the people toward him. This same spirit is shown in his compositions, and is the element that has done more than anything else to make them popular with the people.

An interesting feature of this evening's concert will be the rendition of a new two-step, entitled "Sleigh Bells," composed by Prof. William Guenther, of this city. The piece introduces bells, whistles and calls of various kinds, and represents a sleighing party. It has been dedicated to the Gridiron club, of Washington, Pa.

Jim Key, the educated horse, is considered by all who have seen him to be the marvel of the age, and is proving a strong magnet to all Exposition visitors. Sousa has arranged this admirable program for this afternoon:

- 2 to 3 p. m.
- Overture, "Agonies of Tantalus".....Suppe
- Second Hungarian Rhapsody.....Liszt
- Paraphrase, "Home, Sweet Home".....Nehls
- Symphonic poem, "The Charlot Race".....Sousa
- (a) Valse, "The Spanish Beggar Girl".....Orth
- (b) March, "The Stars and Stripes Forever".....Sousa
- Wedding music, "Lohengrin".....Wagner
- Part I—4 to 5 p. m.
- Overture, "William Tell".....Rossini
- Plantation Dances.....Arnold
- Death scene, "Tristan and Isolde".....Wagner
- Airs from "The Lady Slavey".....Caryll
- (a) A Chinese Episode.....Bendix
- (b) March, "King Cotton".....Sousa
- Valse, "Espana".....Waldteufel

**SOSA THE MAGNET.**

**The Great Bandmaster and His Men Draw Crowds to the Industrial Show.**

John Phillip Sousa, he of "El Capitan" and "King Cotton" fame, is the magnet at the Duquesne way show this week. The great conductor and his renowned band are responsible for the rapidly with which the turnstiles moved yesterday to admit visitors into the industrial display, and the programs which he has arranged bid fair to eclipse any the Exposition patrons have heard this season.

Sousa's music is distinctly American. His concerts are models of good form, and he draws his admirers from all classes and conditions of music lovers. To-night a special number will be rendered. "The Sleigh Bells," a two-step, composed by Prof. K. P. W. Guenther and dedicated to the Gridiron club, of Washington, Pa., will be played by Sousa's band between 7:30 and 8 o'clock.

Many local society people are forming parties to visit the Point for the purpose of hearing Sousa's band give its talented rendition to various popular and classical compositions. Jim Key, the educated horse, continues an attraction. Following is the program:

- Part I—2 to 3.
- Overture, "Agonies of Tantalus".....Suppe
- Second Hungarian Rhapsody.....Liszt
- Paraphrase, "Home, Sweet Home".....Nehls
- Symphonic poem, "The Charlot Race".....Sousa
- (a) Valse, "The Spanish Beggar Girl".....Orth
- (b) March, "The Stars and Stripes Forever".....Sousa
- Wedding music, "Lohengrin".....Wagner
- Part II—4 to 5. 117
- Overture, "William Tell".....Rossini
- Plantation Dances.....Arnold
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- (a) A Chinese Episode.....Bendix
- (b) March, "King Cotton".....Sousa
- Valse, "Espana".....Waldteufel

This is the day when Sousa shakes in his shoes. To-night, at the Metropolitan, the Banda Rossa makes its first appearance, and if all the stories which foreigners tell of the band are true, then indeed will the composer of "The Washington Post" have to look to his laurels. The Banda Rossa di San Severo is the Red Band of San Severo, so called solely because of the color of the uniform worn by its members and the place from which it hails. It is not a military organization like other bands which have come over to America from Europe, but a body of musicians brought together in 1883 at San Severo, a town of some twenty odd thousand inhabitants in the Province Capitanato, in Southern Italy.

The Sousa marches are now the musical craze of the entire civilized world. Go where you may, in any clime, under any flag, the stirring rhythm and noble harmonies of John Phillip Sousa's compositions delight your ear. Every man, woman, and child in England plays or whistles "The Washington Post," and during the Queen's jubilee in London, last June, this famous march was the principal musical contribution to those famous festivities. The great jubilee parade in London started to the stirring strains of "The Washington Post," and two days later, at the great military review at Aldershot, the combined bands of the Household Brigade, mounted on mettlesome troop horses, swept past Queen Victoria playing the same inspiring music. Sousa will soon be going to London to show the English how a Sousa march can be played only by the Sousa Band. Before that, however, he will give Washington another Sunday night concert at the Lafayette.

**DELIGHTED WITH SOUSA.**  
**The Great Band Created Enthusiasm at the Exposition Last Night—Jim Key Still There.**

The magnetic Sousa and his peerless band of artists attracted a mammoth audience to the Pittsburg Exposition last night, and from indications it is evident that Sousa will get a greater reception this week than was ever accorded him here. His audiences promise to be limited only to the floor space in the main Exposition hall. The generous welcome given the great conductor last night prompted him to give some of the finest bursts of melody ever heard in this or any other city. His band is in fine fettle and responds quickly to every movement of his baton. The ensemble is superb and the music of the quality that makes one's senses tingle with delight. During his concerts last night every portion of the big main building was filled with people and the remainder of the grounds was deserted, so great was the interest and desire to hear Sousa.

The feature of reserving seats in the balcony for the Sousa concerts seems to be thoroughly appreciated. This was done at a popular demand from hundreds of people who through business cares or for other reasons cannot always get to the Exposition in time to find seats. Only a small extra charge is made, and the tickets are on sale every morning at Hamilton's music store, on Fifth avenue, and in the afternoons and evenings at the balcony box office, at the Exposition. There are 600 seats reserved, but there are over four times that many seats free to the public in the amphitheater, which is just as advantageous a place to hear the band as any other. The only cost to hear Sousa is the price of admission to the Exposition grounds, which is only 25 cents, and there is scarcely any one within 100 miles of Pittsburg that cannot afford so small a sum to hear the greatest concert band in the world.

In an interview Sousa said: "Pittsburg is a great city and I always like to come here. Your people are not only hospitable, but thoroughly generous, and they are making rapid strides in the higher arts and sciences. Your Carnegie library is one of the finest, if not the very finest, of its kind in the world, and with a music hall second to none in the country you have just the institutions essential to the onward march of the city in the higher arts. I have heard a great deal of your orchestra, too, and would so much like to hear it some time. I am glad the people seem to appreciate my music. I try to give the best that is going."

Sousa has taken to riding a bicycle, and is still suffering some inconvenience from a bad fall he had two weeks ago in Washington.

Jim Key, the celebrated horse, continues to be a good drawing card at the Exposition. He can be found in a pavilion at the rear end of the Exposition grounds, in the enclosure next to the merry-ground. Jim is considered the marvel of the 19th century, and no one should miss seeing him. A horse that can read, write, spell and work problems in figures is surely a curiosity worth seeing.

For this evening Conductor Sousa has arranged this admirable program: 7:30 to 8:30—Overture, "Stradella." Flotow; scenes from "The Serenade." Herbert; saxophone solo, "Carnival of Venice," Demersmans; Mr. Jean Moersmann; excerpts from "Die Meistersinger," Wagner; "Dance of the Pickaninies," Aronson; march, "El Capitán," Sousa; gems from "Faust," Gounod; 9:30 to 10:30—Overture, "Tannhäuser," Wagner; gems from "The Wedding Day," Edwards; sextet from "Lucia," Donizetti; Messrs. Bode, Higgin, Fryor, Lyons, Williams and Mauritia; scenes historical, "Sheridan's Ride," Sousa; Caprice, "In a Bird Store," Orth; march, "The Stars and Stripes Forever," Sousa; overture, "Zampa," Herold.

DeWolf Hopper, according to common report, enjoyed a greater degree of prosperity last season than any since he entered the stellar ranks eight years ago. His success is not difficult to account for. He is a great public favorite in almost any character, and he appeared last year in Sousa and Klein's "El Capitán," one of the best comic operas seen in recent years. Hopper did not rely upon his own powers as a funny man, either, but in order to give the opera the best possible interpretation surrounded himself with an excellent company. Bostonians are to have another season of "El Capitán" by Mr. Hopper and his company this year, beginning next Monday evening at the Tremont Theatre. Mr. Hopper's visit will, as usual, be for two weeks. Matinée performances of the opera will be given on Wednesday and Saturday.

**AMUSEMENTS.**  
**The Red Band of San Severo at the Metropolitan Opera House.**

The Red Band of San Severo had the distinction of opening the doors of the Metropolitan Opera House last night. The organization was founded sixteen years ago at the town of San Severo, and has been kept together by the municipality since that time. It has won praise in its own country, played in Germany with credit, and this season will make a tour of the American cities to struggle with Philip Sousa and Victor Herbert for the brass band honors of the country.

Usually the fact that nearly all of the players are very young men is almost as striking as the red hats and the red stripes down their trousers legs, which have given the band its name. There are said to be sixty players in the organization, and the stage of the opera house was crowded enough to make that claim seem plausible. The house was crowded, and the enthusiasm made it clear that many of the players' compatriots were present. Since Tausugno's heelsers used to line up on the left side of the auditorium, such exultant outbursts have never been heard. But there were very few persons in the theatre who were not prepared to agree in their commendation. Even those who began to have a headache after the second number could not deny that the band was a remarkably fine organization.

The striking qualities in the playing last night were the remarkable precision of the players, their refinement, and their splendid ensemble playing. The playing of the band was unquestionably finer than that of any military bands. Some of their work was exceptionally well done, and difficulties frequently insurmountable to such bands were overcome with complete ease and surprising effectiveness. Apparently, Signor Serrantino was responsible for many of the best attributes of the performance, and his complete control of the players was evident throughout the programme last night. Undoubtedly the volume of tone which the band produced was entirely too great for the audience room of the Metropolitan. A very much larger auditorium would be the appropriate place for such concerts. The Red Band of San Severo is undoubtedly an exceptionally fine band even if it does make considerably too much noise for the Metropolitan. The programme included the "William Tell" overture, three numbers from Botto's "Meisterrolle," selections from "Cavalleria Rusticana," Schubert's "Serenade," and Massenet's "Scenes Pittoresques." Possibly in this last number the band showed best what it can accomplish with music so little suited to its means.

The solos on the brass instruments last night were played by the band not on cornets, but on trumpets. There were two bass clarinets in the band, and another unusual feature was the presence of two trombones played with astonishing vigor and virtuosity. In a large enough auditorium, the Red Band ought to be appreciated by all that enjoy military orchestras.

**ANDA ROSSA WELC JMED.**  
**Italian and Others Throng the Grand Opera House to Listen and Applaud.**

Sousa may well look to his laurels. A rousing reception was accorded to Maestro Eugenio Sorrentino, conductor of the Banda Rossa, which gave its first concert last night in the Metropolitan Opera House. Of course the audience was made up chiefly of Italians. The opera house was well filled. In the programme Italian composers were favored, though compositions by French and German masters were played.

The programme opened with the overture from "William Tell," Signor Colnauer played a fantasia on Garibaldi's Hymn, Margaret von Vahel sang an air from "Tannhäuser" and Carlotta Stuben-Rauch played a violin solo.

The Banda Rossa di San Severo is the band of San Severo, so called, because of the color of the uniform worn. It is not a military band, but a body of musicians who were gathered together in 1888 in a town of 10,000 inhabitants in the Province Capitanova.

The celebration in Genoa, the band won the gold medal in recognition with sixty-four other bands. The conductor of the band at the time was Signor Sorrentino, the precision in the playing its eloquence of expression and the warmth of sentiment. A concert will be given in this city about two weeks, and in his country about two months.

Sousa and his band will appear at the Lafayette on Sunday night next. This city numbers among its cultured music lovers Sousa's warmest admirers. The magnetic man of marches and melodies captivates us all. His superb organization and his richly gifted soloists assure this community pleasure of the highest order. The news of his coming arouses enthusiasm among the thousands who look upon his organization as the representative of its kind, and upon Sousa's magnetic marches as the national marches of America. The title of "The March King," bestowed upon Sousa by the unanimous consent of thousands of music lovers, is justly applied. Seats go on sale this morning.

**Sousa's Band.**  
 Sousa has always taken a just pride in the soloists who have accompanied him on his tours, and he presents at the concert in this city, at the Grand opera house on Wednesday evening, October 20, two young women, Miss Maude Reese Davies, soprano, and Miss Jennie Hoyle, violinist, when he expects to create an artistic furor. Miss Reese Davies has a voice of rare sweetness, and Miss Hoyle brings a daintiness of personality and the gift of sympathetic interpretations that will distinguish her among all the charming women who have achieved success with the violin. Mr. Arthur Fryor, the most finished and brilliant trombone soloist the world has ever known, completes the list of Sousa's soloists.

**Sousa THE GREAT CARD.**

**His Band Draws Thousands of People to the Exposition.**

The delightful weather of yesterday and the presence of John Philip Sousa and his celebrated concert band at the Exposition combined to draw mammoth crowds to the big Point show. The attendance last night and the great appreciation displayed clearly demonstrated the popularity of Sousa and his band. Sousa is as much a master of the art of program making as he is of march composition. His concerts are models of good form and taste in this respect, and this is one reason why his presence here arouses so much enthusiasm. He draws his admirers from all classes in whom the love of music finds place.

Many local society people are forming parties to visit the Exposition, and the presence of Sousa here seems to be regarded as much in the light of a social event as a musical one. The Sousa engagement is an extraordinary one for the Exposition society and seems to be meeting with public approval.

Jim Key, the educated horse, is considered by all who have seen him to be the marvel of the age, and is proving a strong magnet to all Exposition visitors. He entertained hundreds of people with his delightful performances and has more than ever demonstrated the intellectual possibilities of the equine race. He gives several performances every afternoon and evening in the pavilion at the west end of the Exposition grounds. Sousa has arranged this admirable program for this afternoon:

2 to 3 p. m.—Overture, "Agonies of Tantalus." Suppe; second Hungarian rhapsody. Liszt; paraphrase, "Home, Sweet Home," Noh, symphonic poem, "The Charles Race," Sousa; (a) valse, "The Spanish Beggar Girl," Orth; (b) march, "The Stars and Stripes Forever," Sousa; wedding music, "Lobengrin," Wagner. 4 to 5 p. m.—Overture, "William Tell," Rossini; plantation dances, Arnold; death scene, "Tristan and Isolde," Wagner; airs from "The Maid from Carri"; (a) Chinese songs, Benoit; (b) march, "King Ousse," Sousa; valse, "Espagne, Waldfahrt."

**THE MUSICAL OUTLOOK.**

**Boxes at the Opera Subscribed For.**

The first musical event of the season will be the Sousa concerts on October 22-23, two evening and one matinee performances being given. These, as usual, will doubtless prove extremely popular and will whet the appetite for the more serious side of the season's entertainments, the symphony concerts and the opera. For the latter the outlook is most favorable. Those who have made it possible for Philadelphia to have a season of its own these last three years have shown the same interest in this year's opera with more gratifying results.

The boxes have all been subscribed for, and the list is as follows: Mrs. John W. Pearce, Mr. Edward Morrell, Mr. George Harrison, Mrs. Travis Cochran, Miss Susan Stevenson, Mr. George W. C. Drexel, Mr. Clement B. Newbold, Mr. August B. Loeb, Mrs. W. H. H. Robinson, Mr. Richard Y. Cook, Mr. Clement A. Griscom, Mr. W. W. Frazier, Mr. George H. McFadden, Mr. Frank Thomson, Mr. Alfred C. Harrison, Mrs. Thomas A. Scott, Mr. T. De Witt Cuyler, Mr. C. Hartman Kuhn, Mr. Thomas McKean, Mr. John S. Harrison, Mr. James W. Paul, Jr., Mr. John Thomson Spencer, Mr. A. J. Cassatt, Mrs. W. T. McNulty, Mrs. Thomas Leaning, Mrs. William E. Carter, Mrs. George Tucker Bishop, Mr. Edwin S. Cramp, Dr. S. Veitch Mitchell, Mrs. W. T. Carter, Miss Hay, Mrs. William Bucknell, Mr. George C. Thomas, Mr. F. L. Potts, Mr. Eckley B. Cox, Jr., Mr. E. Burgess Warren, Mr. Monroe Smith, Miss Balch, Dr. George Woodward, Mr. William H. Sisk, Messrs. J. H. Livingston and V. Guillou, Mr. William L. Elkins, Miss Helen L. Murphy, Mr. Craig Lippincott, Mrs. Charles Whalen, Mrs. H. Le Baele Jayne, Dr. C. Percy de la Roche, and Mr. Mitchell Harrison.

The following is a list of subscribers for parquet and other seats: Mr. S. Cantner, Jr., Mr. S. Wilson Fischer, Mr. Carl Edelman, Mr. George A. Fletcher, Mr. S. S. Thompson, Mrs. E. A. Schmidt, Mr. Lewis Jones, 4th, Mr. C. Morton Smith, Mr. M. Rubenack, Miss Anna L. Steele, Mrs. Susan F. Abbott, Mr. S. L. Shober, Mr. C. E. Bushnell, Mr. Fred Schoff, Mr. R. Hechscher, Miss Nina Lea, Mr. Chancellor C. English, Mrs. Maria M. Baltz, Mrs. J. Eugene Troth, Mrs. William Burnham, Mr. Herman Jonas, Mr. M. Dannenbaum, Miss Ella M. Clayton, Mr. Theodore Voorhees, Mrs. W. B. Churchman, Mr. W. W. Gibbs, Mr. A. B. Welmer, Mr. George Burnham, Jr., Mrs. T. J. Lewis, Mrs. Joseph Brazier, Miss E. C. Williamson, Mr. Samuel Sternberger, Mr. R. Rossmassie, Mr. James H. Chapman, Mr. Eyerly Hart, Mrs. J. Price Wetherill, Mr. J. George Klemm, Mrs. Isaac Starr, Mrs. Richard Dale, Mrs. Robert Toland, Mrs. Evans R. Dick, Mrs. Joseph E. Thrapp, Mrs. Gabriel Blum, Mr. Edward Brooks, Miss H. J. Wright, Mrs. H. R. Rosen-garten, Miss Adeline S. Tryon, Mr. John E. Newbold, Dr. E. J. Keffer, Dr. William Thomson, Mrs. Thomas S. Reed, Mrs. Bradbury Pedell, Mr. J. C. Bright, Mrs. W. H. Ingham, Mrs. Ed. P. Clinton, Mr. George W. South, Mrs. W. Reich Wister, Mr. Charles P. Poole, Mrs. Herbert Welsh, Mr. James S. Cox, Mr. Henry Homer, Mrs. W. Du Bois Miller, Dr. Benjamin Sharp, Mr. John Tiers, Mr. W. A. P. Wentz, Miss M. W. Miller, Mrs. L. K. Keen, Mrs. A. G. Brunner, Mr. C. S. Eldredge, Mr. F. C. McDowell, Miss E. W. Fischer, Mrs. Lucy Baur, Mrs. Charles S. Whelen, Mr. Thomas Hart, Jr., Mr. C. W. Bergner, Mr. J. C. Bennett, Mr. Walter Cramp, Misses Maddock, Mrs. Guyer Jones and Mr. G. M. Lecca.

"The Press" pointed out previously both the repertoire and the cast of artists which are proving in every way and with two months yet to be heard from the resulting sale ought to be unusual. The first performance is given on November 29 and the season continues for several weeks.

## A RECORD-BREAKER

Sousa's Band Draws Immense Crowds to the Exposition.

Last night was a record breaker for attendance at the exposition. It was the largest crowd that has been seen at the big point show for years, and the management feels greatly encouraged at the prospects for a successful termination of the season. The attendance has been uniformly good throughout the season, and naturally the presence of the finest concert band in the United States has boomed up the attendance for the closing week to such an extent that the capacity of the main building is taxed to the utmost to hold the many thousands who want to hear Sousa and his players. Never in the history of the exposition has so much genuine interest and pleasure been taken in the musical features of the big show. Last night the crowd filled all the available seats and thousands filled the aisles and areaways all about the big main hall, listening intently to the music that swept through the hall like an avalanche. There are 55 musicians in Sousa's band, and when they all get into action they fill the massive building with such a volume of tone as was never before heard in Pittsburgh. All are artists and their work here thus far has been above criticism. The ensemble is perfect and the attention to detail of expression superior to that of any similar organization that ever performed in the big exposition building.

Sousa likes to see a large crowd, and no doubt he was as much flattered with the reception he received last night as the people were pleased with the work of his excellent organization. He was in a merry mood all the evening and did not let his musicians rest even for a moment during the hours set for the concert. In fact, he ran both programs ten minutes over time, giving the public really more than they expected to get. That is what helps to make Sousa popular. It is his liberality in the matter of encores. His earnest desire to please his auditors and give them just what they want, besides being the largest audience of the season, last night's crowd at the exposition was by far the most fashionable. Many people came to their carriage and society from the fashionable residence districts was there in full blast.

To enumerate the especially good things musical on last night's program one would be compelled to republish the entire program. They were all good, and nearly all were encores as often as Sousa had time to do it, and keep within the bounds of the concert period. The trombone solo by Arthur Pryor was particularly enjoyable feature. He played "Annie Laurie," and was received with a storm of applause. Sousa's own compositions took immensely every time they were played and they have been heard so often by everybody that they were instantly recognized, no matter whether they came on the regular program or as encores. In response to a general demand, Sousa has arranged the latter half of this evening's program entirely of his own compositions. Prominent among them are "The Last Days of Pompeii" and "Sheridan's Ride," both descriptive numbers. Another number that will be rendered to-night will be "The Scarlet Letter" march, by Frederick Geisberg, of Washington, D. C. Mr. Sousa proposes to make this march a part of his repertoire.

The exposition management desires to impress upon the public mind that inclement weather need not deter anyone from visiting the big show during its closing days, for the street car service this year is better than ever before, the cars taking people right to the entrance of the grounds from any part of either Pittsburgh or Allegheny. Jim Key, the noted horse, who can read, write, spell and do countless other things that even children of his age cannot do, is exciting much comment and entertains scores of visitors every day.

Here is Sousa's program in detail for this evening:

7:30 to 8:30.  
Overture, "Leonore" (1806).....Beethoven  
(a) Slavonic dance.....Dvorak  
(b) Japonica dance.....Aronson  
Prelude and scenes from "Der Evangelist".....Kienzl  
Ballet suite, "The Dance of the Hours".....Ponchelli  
(a) An Indian revellie.....Christens  
(b) March "King Cotton".....Sousa  
Overture, "The King's Lieutenant".....Pipi

8:30 to 10:30.  
Compositions of John Phillip Sousa.  
Overture, "Vontour" (1882).....  
Suite, "Last Days of Pompeii" (1885).....  
(a) In the house of Burbo and Stratonic.  
(b) Nydia, the blind girl.  
(c) The destruction.  
Scenes historical, "Sheridan's Ride" (1882).....  
(a) Waiting the bugle.  
(b) The Attack.  
(c) Death of Thoburn.  
(d) The coming of Sheridan. "The Coquette" (1887).....  
(a) A characteristic dance, "The Coquette" (1887).....  
(b) March, "The Stars and Stripes Forever" (1897).....  
Symphonic poem, "The Chariot Race" (1896).....

John Phillip Sousa, the well-known musician, I am told, draws royalties from the sale of his marches yearly on an average of the sum of \$25,000, and in addition to this sum, divides weekly about \$800 with Charles Klein, the librettist of De Wolf Hopper's brilliant opera, "El Capitan," to say nothing of the earnings of his superb military band, of which he gets the lion's share. This is a pretty big change for a man who, half a dozen years ago, was conducting Marine Band concerts on the White House grounds at a salary of \$30 a week. One day, when he had spent 12 years in the service of the government, he asked for an appropriation to increase the efficiency of his band.

It was refused, and some one offering to organize a band for him to tour the country with, he accepted the proposition, and began a new and profitable career, the first three months netting him \$7,000. His second opera, "The Bride Elect," which he has sold to Klaw & Erlanger and Ben Stevens, will be brought out on Jan. 3, in this city, where "El Capitan" first saw the light. Sousa comes naturally by his musical ability, his father, who was a Spaniard, having been a musician of some repute in Saragossa. His mother was a Maryland lady, and he was born in Washington.

## Tremont Theatre.

DeWolf Hopper, who is a comic opera comedian of marked individuality, and who has an immense following among the vast army of theatre-goers resident in this city and vicinity, will begin his annual engagement here on next Monday evening at the Tremont Theatre. He will appear again in Sousa and Klein's comic opera, "El Capitan," which was produced for the first time on any stage in Boston on April 13, 1896, and upon its return during the holidays, played to a "land office" business. Mr. Hopper returns to us with flying colors, and with pretty Edna Wallace Hopper, stately Nella Bergen, the new soprano, Alice Hosmer, the contralto, as well as Edmund Stanley, Alfred Klein and others helping him, to say nothing of a more effective stage mounting for the entire investiture of stage settings which were so greatly admired last season have been almost entirely repainted, and every principal as well as the more prominent figures of the chorus have been provided with new costumes, dresses and accessories. The program will for the first time include two Wednesday matinees.

"El Capitan" has not only abundantly proved its attractive powers, but also that Sousa and Klein have produced a work which theatre-goers want to see "many times and again." During last season but three cities were given a second presentation of the opera, and each of these return engagements proved greater successes in point of attendance and monetary returns than the initial ones, and the audiences attendant upon each performance were much larger, and at the close of each engagement the receipts had reached a high-water mark. Mr. Hopper and his company, which still includes Edna Wallace-Hopper, Nella Bergen, Alice Hosmer, Katherine Carlisle, Edmund Stanley, Alfred Klein, Thomas S. Guise, John Parr, Harry P. Stone, Robert Pollard, Louis Shrader, H. A. Cripps and others in ever melodious and popular "El Capitan," will occupy the stage of the Tremont Theatre for the next two weeks. Contrary to the comedian's usual custom, a mid-week matinee performance of the opera will be given on Wednesday afternoons.

## SOUSA IS ALL THE RAGE

His Wonderful Music Draws Thousands to the Exposition—A Definition of Popular Arts.

John Phillip Sousa and his celebrated concert band are giving a regular feast of music at the Exposition this week, and never in the history of the big industrial show has so much genuine interest been manifested in its musical features. The triumphs of Sousa's opening day were repeated again yesterday and last night, when thousands of Exposition patrons again appeared to see the magnetic conductor and hear his band. Sousa's repertoire is so extensive that each concert he gives is a model of excellence in every respect and is bound to suit the most fastidious auditor, for he has a large field on which to build his programs. He knows better than any other conductor before the American people to-day just what class of music causes the most genuine pleasure, and he always aims to cater to the whims of the people in making up his programs. He is not unmindful of the fact, either, that his own compositions are popular with the masses, and he gives them freely at each performance, unless he sets out to give a complete classical program, when, of course, he sticks to the text.

Sousa was asked last night what sort of music he considered popular. He replied:

"In a general way, I should say that popular music becomes such when at its first hearing it attracts either through its rhythm, oddity or intervals, or through all three, the attention of the auditor, and creates a desire for a second hearing. It then becomes contagious, and rages with more or less violence. If the composition is based on natural laws, it stands a chance of living after the epidemic is subdued, but if it is ephemeral in character, it dies after running its brief course.

Beautiful Jim Key, the wonderful trained horse is proving a strong magnet to Exposition visitors, and at each performance day and night, he entertains hundreds of people. Every one who has seen him has marveled at his extraordinary degree of intelligence, and it is not surprising either, for a horse that can read, write, spell and do scores of other things that hitherto were considered beyond the bounds of the lower forms of the animal kingdom, is certainly the wonder of the age.

For to-night Conductor Sousa has arranged this program of popular numbers: 7:30 to 8:30—Overture, "Macbeth" (1811); gems from "Brian Boru," Edwards; trombone solo, "Annie Laurie," Pryor, Mr. Arthur Pryor; scenes from "Tannhauser," Wagner; Japanese mazurka, "La Mousme," Ganne; march, "Belle of Chicago," Sousa; fantasia, "Village Life in the Olden Time," LeTheure, 8:30 to 10:30—Overture, "1812," or "The Retreat of Napoleon from Moscow," Tchaikowski; scenes from "The Geisha," Jones; excerpts from "Siegfried," Wagner; descriptive fantasia, "A Shepherd's Life in the Alps," Kling; paraphrase, "Lorelei," Nesvada; march, "El Capitan," Sousa; patriotic air, "The Star Spangled Banner," Arnold.

## BROKE THE RECORD

A GREAT CROWD ATTENDED THE POINT SHOW LAST NIGHT.

Sousa and His Great Band Delight the Immense Audience and Respond Generously to Encores—The Musical Programme For Tonight Cannot Fail to Please.

Last night was a record-breaker for attendance at the Exposition. It was the largest crowd that has been seen at the big Point show for years, and the management feels greatly encouraged at the prospects for a successful termination of the season. The attendance has been uniformly good throughout the season and naturally the presence of the finest concert band in the United States has boomed up the attendance for the closing week to such an extent that the capacity of the main building is taxed to the utmost to hold the many thousands who want to hear Sousa and his players. There are 55 musicians in Sousa's band, and when they all get into action they fill the massive building with such a volume of tone as was never before heard in Pittsburgh. All are artists, and their work here thus far has been above criticism. The ensemble is perfect and the attention to detail of expression superior to that of any similar organization that ever performed in the big Exposition building.

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To enumerate the especially good things musical on last night's programme one would be compelled to republish the entire programme. They were all good, and nearly all were encores as often as Sousa had time to do it and keep within the bounds of the concert period. In response to a general demand Sousa has arranged the latter half of this evening's programme entirely of his own compositions. Prominent among them are "The Last Days of Pompeii," and "Sheridan's Ride," both descriptive numbers. Another number that will be rendered tonight will be "The Scarlet Letter" march, by Frederick Geisberg, of Washington, D. C. Mr. Sousa proposes to make this march a part of his repertoire.

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Prelude and Scenes from "Der Evangelist".....Kienzl  
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Compositions of John Phillip Sousa—  
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Suite, "Last Days of Pompeii" (1885).....  
(a) In the house of Burbo and Stratonic.  
(b) Nydia, the Blind Girl.  
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Scenes from "El Capitan" (1896).....  
Scenes Historical, "Sheridan's Ride" (1882).....  
(a) Waiting the Bugle.  
(b) The Attack.  
(c) Death of Thoburn.  
(d) The Coming of Sheridan. "The Coquette" (1887).....  
(a) A Characteristic Dance, "The Coquette" (1887).....  
(b) March, "The Stars and Stripes Forever" (1897).....  
Symphonic Poem, "The Chariot Race" (1896).....

## STAR ATTRACTION.

SOUSA DRAWING IMMENSE CROWDS TO THE EXPOSITION.

### A CLASSIC PROGRAM TO-NIGHT

Thousands of Excursionists Came to Hear the Celebrated Band Yesterday From All Parts of Western Pennsylvania—Big Main Building Tinged With Melody.

John Philip Sousa and his celebrated concert band are proving a star attraction at the exposition this week. Never before in the history of the big point show has the attendance been so large for the entire day as it was yesterday. To begin with there were excursions on all of the railway lines centering in Pittsburgh and thousands of people came from all parts of western Pennsylvania to hear the Sousa band and see the wonderful horse, Jim Key. The excursionists did not even wait to go shopping. The majority of them went direct to the exposition grounds. It was by far the greatest excursion day in years as it was a record breaker for attendance at the big show. The ticket agents were kept constantly busy at the gates and the turnstiles moved almost unceasingly.

The weather was delightfully warm for October and right here it may be noted that the exposition has been better favored this year by the weather man than in any year in its history, for the weather has been uniformly good throughout the season, there having been only two or three inclement days. If the sun continues to nod away until the closing hour on Saturday night the average attendance for this, the closing week, will eclipse that of any week since the exposition was established. There will be excursions on all of the railway lines again to-morrow, and with the crowds of people from Pittsburgh and vicinity that always go to see the windup of the big industrial show, no doubt the immense buildings will be taxed to their utmost capacity to accommodate everybody. The management expresses the utmost satisfaction and gratification to the public appreciation of their efforts to give the patrons of the big show the best music obtainable. Sousa is an expensive luxury, but his success is coming up fully to the most sanguine expectations of the exposition management.

To say that the big main building was crowded last night would be to put it mildly. The immense hall was simply jammed and crammed with people. Every aisle was filled, and as for the seats in the balcony and amphitheater, they were taken an hour before Conductor Sousa put in an appearance on the band platform. His arrival was the signal for a storm of applause that fairly shook the rafters of the big structure. The program opened with the overture, "Leonore," by Beethoven, which was rendered in faultless style. It was followed by a Slavonic dance and Japonica dance, by Ljovrak and Aronson, which were received with vigorous hand-clapping, but the gem of the first half of the program was the prelude and scene from "Der Evangelist," the rich music of which resounded through the big building until everything in it seemed to be tingling with melody. Much to the delight of everybody Sousa very thoughtfully arranged the latter half of the evening program with his own compositions. Among them were two descriptive numbers, "The Last Days of Pompeii" and "Sheridan's Ride," each of which was received with vociferous applause. All of the great conductor's selections were scored and the programs were both stretched out beyond the time limit. One of the delightful features of the afternoon concert was the cornet obligato of Albert Bode, to "The Lost Chord."

This will be classical night and the latter half of the program will be composed entirely of Richard Wagner's compositions. It will open with "The Flying Dutchman" overture, and close with the wedding music from "Lohengrin." The first half of the program will also be of a classical nature, and the whole promises one of the finest concert programs that was ever heard in this or any other city. To-morrow night the band will play "America up to Date," a new composition by Trustee John Duss, of the Harmony society, of Economy, who will conduct the composition in person.

Jim Key, the celebrated horse, whose marvelous intelligence has excited the wonder of lovers of horse-flesh all over Western Pennsylvania, continues to draw immense crowds at each performance. On leaving here Sunday he will go to Cincinnati, where he will be exhibited for a week or more. No one should miss seeing this wonderful specimen of the equine race.

Sousa's program for the evening in detail is as follows:

**PART I.**  
7:30 to 8:30.  
Overture, Robespierre..... Litoff  
Suite, In a Haunted Forest..... MacDowell  
a The Shepherd's Song.  
b The Ghost.  
Scenes Pittoresques..... Massenet  
a L'Opéra, Forêt-Me-Not..... Macbeth  
b March, The Corcoran Cadets..... Sousa  
Overture, Post and Peasant..... Suppe

**PART II.**  
8:30 to 10:30.  
Compositions of Richard Wagner.  
Overture, Flying Dutchman (1845).  
Prelude, Parsifal (1882).  
Scenes from Tannhauser (1845).  
Excerpts from Die Gotterdammerung (1876).  
Wedding Music, Lohengrin (1849).

## BIG CROWDS TO HEAR SOUSA.

His Band Draws Thousands to the Expo.—Classical Concert To-Night.

Every night is a society night at the Pittsburgh Exposition now that Sousa is there to furnish the music. The crowd present at the Sousa concerts last night were very much of the same character as those of the previous night, only much larger. So great was the crush in the big main building during the concerts one could barely get through the building. Among the especially enjoyable selections rendered during the first half of the evening program was the prelude and scenes from "Der Evangelist," by Klentz. The opening number of the evening, the overture, "Leonore," by Beethoven, was also much enjoyed and was received with a storm of applause.

Every railroad entering the city brought in hundreds of out-of-town people to the Exposition yesterday and every portion of the spacious grounds was filled with them. To-night will be classic night and the numbers will all be of a classical order. To-morrow night the Sousa band will play "America Up to Date," a new composition by John Duss, of the Harmony society, of Economy. Mr. Duss wrote this composition last summer just before the Buffalo encampment of the Grand Army, and it was first performed by his own Economy band at the encampment. Here is Sousa's program for this afternoon:

2 to 3 p. m.—Overture, "Edelweiss," Gaertner; "Two Dances," Tschakoff, (a) Valse Elegante, (b) Cossak; Polacca from "Third Orchestral Suite," Tschakowski; Valse Caprice, Rubenstein; (a) melody in G flat, Paderewski, (b) march, "High School Cadets," Sousa; airs from "Life in Paris," Offenbach.  
4 to 5 p. m.—Overture, "Star of Glory," Coquelet; "Rhapsody Hongroise," Hauser; two numbers from "Fairy Scenes" from "Faust," Gounod; (a) Cazonette, Langey, (b) march, "The Stars and Stripes Forever," Sousa; "Dance Africaine," Gilder.

John Philip Sousa, who has been working on his new opera for the past four months, has just put the finishing touches to the score. He says that "The Bride Elect" will be a novelty in comic opera because its plot has nothing to do with mistaken identities. There will be a march in it, of course, and Mr. Sousa believes it will cast all his previous march compositions in the shade. It is introduced at a dramatic moment that permits the use of rich and barbaric musical effect. The scene is laid on the beautiful and picturesque island of Capri, where Mr. and Mrs. Sousa spent some time during their last European trip. The opera will be given its first presentation at the Broadway theater, New York.

When it was announced that Mr. Sousa had written the libretto of his new opera, "The Bride Elect," he confessed that some of the lyrics of "El Capitán" were his. The one that is best known is "The Typical Tune of Zanzibar." Here are the words:

Under the window he softly  
While father and mother and Towser slept,  
Then plunking a tune on his light guitar,  
He waltzed a ballad of Zanzibar.  
From out of her chamber emerged the  
maid,  
Bearing the name of the tune he played;  
Said he, as he plunked his light guitar,  
" 'Tis a typical tune of Zanzibar."

"Yours for aye," the maiden cried,  
"I'm ready to marry, to be your bride,  
Only plunk again on your light guitar,  
The typical tune on Zanzibar."  
Looking with love on his bride to be,  
He tuned the strings in another key,  
Then plunked again on his light guitar,  
The typical tune of Zanzibar.

Quickly she leaped from the casement  
high,  
Into his arms and ready to fly.  
But Towser had heard the light guitar,  
And the typical tune of Zanzibar,  
They buried them down by the ocean  
spray.  
Where off at night, so the neighbors say,  
Is heard the plunk of the light guitar,  
And the typical tune of Zanzibar.

## TAXED FOR STANDING ROOM.

The Exposition Crowded to Hear the Celebrated Sousa and His Band—To-Day's Program.

An unusually large crowd attended the Exposition last night. The great Point show house was fairly taxed for standing room, and the gathering was wildly enthusiastic over Sousa and his band. The music seemed to be the only attraction during the evening. The program was varied and contained enough of a sprightly character to demand the attention of the audience.

One of the biggest successes of the evening was the suite "Last Days of Pompeii," a strong descriptive work. To-night all the numbers will be of a classic order. To-morrow night Sousa's band will play "America Up to Date," a new composition by Trustee John Duss, of Economy, with Mr. Duss as director. Sousa's program for this afternoon follows:

**Part 1-2 to 3.**  
Overture, "Edelweiss"..... Gaertner  
Two Dances..... Tschakoff  
(a) Valse Elegante.  
(b) Cossak.  
Polacca from "Third Orchestral Suite"..... Tschakowski  
Valse Caprice..... Rubenstein  
Melody in G Flat..... Paderewski  
March, "High School Cadets"..... Sousa  
Airs from "Life in Paris"..... Offenbach  
**Part 2-4 to 5.**  
Overture, "Star of Glory"..... Coquelet  
"Rhapsody Hongroise"..... Hauser  
Two numbers from "Fairy Scenes"..... Massenet  
Scenes from "Faust"..... Gounod  
Cazonette..... Langey  
March, "The Stars and Stripes Forever"..... Sousa  
"Dance Africaine"..... Gilder

## SOUSA AND THE PUBLIC.

The catholicity of John Philip Sousa's musical taste is admirably exemplified in the arrangement of his program. A thorough believer in the principle of giving the public what it wants and is willing to pay for, Sousa possesses in addition the happy faculty of being able to cater at once to the most widely diverse tastes. Here a bit of classic music for the lovers of the substantial in music, there a dainty melody for those who love the lighter forms of musical expressions; here the stirring rhythm of a Sousa march, and there languorous swing of the dreamy waltz. A glance at the superb program that Sousa will present here on Wednesday evening will show how the great bandmaster consults the wishes of the many.

## OCCASIONALLY WE WAIT beyond all reason in recognizing and writing down a long self-evident fact.

Until Mr. Rupert Hughes said it in the retirement of *Godey's Magazine* it would seem that no one had realized that, to quote Mr. Hughes, "It is only the plain truth to say that Mr. Sousa's marches have founded a school; that he has indeed revolutionized march-music. His career resembles that of Johann Strauss in many ways. A certain bod of old fogies have always presumed to ride the rapturous waltzes of Strauss, though they have won enthusiastic praise from even the esoteric Brahms, and gained from Wagner such words as these: 'One Strauss waltz overshadows, in respect to animation, finesse, and real musical worth, most of the mechanical, borrowed, factory-made products of the present time.' The same words might be applied to Mr. Sousa's marches with equal justice."

If our national hymn always seems to Britishers only a feeble copy of their own "God Save the Queen," we may, perhaps, derive some comfort from the fact that all through the jubilee celebrations the bands devoted themselves to playing the "Washington Post" march, and that only.

## MANY PEOPLE WERE THERE.

Hundreds of Excursionists at the Point Show Yesterday.

Hundreds of excursionists visited the Point show again yesterday. It was a great day for the railroads, for many out-of-town visitors took advantage of the cheapened rates to hear Sousa's peerless band. There were the usual number of encores demanded, and the program was almost doubled by reason of the added selections.

To-night will be classic night and the numbers will all be of a classical order. The latter half will be composed entirely of Wagnerian music, opening with the overture to "Flying Dutchman" and closing with the wedding music from "Lohengrin." To-morrow night the band will play "America up to Date," a new composition by John Duss, of the Harmony society, of Economy. Mr. Duss wrote this composition last summer just before the Buffalo encampment of the Grand Army, and it was first performed by his own Economy band at the encampment. It will be played under Mr. Duss' own direction. Jim Key, the celebrated horse, continues to attract people to the big show, and hundreds of people witness his wonderful performance daily.

Here is Sousa's program for this afternoon:

**PART I-2 to 3.**  
Overture—"Edelweiss"..... Gaertner  
Two Dances..... Tschakoff  
(a) Valse Elegante.  
(b) Cossak.  
Polacca from "Third Orchestral Suite"..... Tschakowski  
Valse Caprice..... Rubenstein  
(a) Melody in G Flat..... Paderewski  
(b) March—"High School Cadets"..... Sousa  
Airs from "Life in Paris"..... Offenbach  
**PART II-4 to 5.**  
Overture—"Star of Glory"..... Coquelet  
"Rhapsody Hongroise"..... Hauser  
Two numbers from "Fairy Scenes"..... Massenet  
Scenes from "Faust"..... Gounod  
(a) Cazonette..... Langey  
(b) March—"The Stars and Stripes Forever"..... Sousa  
"Dance Africaine"..... Gilder





### A BRILLIANT WINDUP.

NINTH SEASON OF THE EXPOSITION BROUGHT TO A FITTING CLOSE.

Over 20,000 People Passed Through the Turnstiles Yesterday—Sousa Proved a Great Card—Acting Manager Fitzpatrick and Directors Well Pleased—Best Season in Five—Next Year's Plans.

The ninth annual season of the Western Pennsylvania Exposition society closed in a blaze of glory at 10:30 last night. It is estimated that 20,000 people passed through the turnstiles from the opening of the gates yesterday morning until the official close of the big show at the time noted. It was a record-breaker attendance in the history of the institution and the men who have worked so earnestly and energetically for the success of the show were a well-pleased set when the gates closed for the season of '97.

The season just closed has been a remarkable one in many ways, due more or less to the innovations introduced by the management, and the results prophesize greater and more elaborate departures for '98. This is the opinion of those most prominently identified with the enterprise as expressed last night.

Acting Manager Thomas J. Fitzpatrick, in summing up the results, said to the writer:

"This has been a most satisfactory season and the society will make some money. The prospects are that we will make more money than during any of the past five years. The successful outcome of the ninth season may be at-



In From the 'Kentry.

tributed to several important causes. First of all the return of prosperity had considerable to do with the increased attendance and enthusiasm in the work of the society. Besides the several innovations were appreciated by the public. First of all, aside from the excellent musical attractions came the Wild West show, then the dog and monkey circus, to say nothing of the educated horse. These important side issues served to increase the drawing powers of the Exposition.

"Another gratifying fact," continued Mr. Fitzpatrick, "is that the season just closed brought more people from outside points, than any for some years, and since this is one of the prime objects of the society, one cannot but express pleasure."

The scenes on the closing night were most remarkable. In the main building there was a perfect jam, every available seat and standing space being occupied during the rendition of the several numbers by the famous Sousa and his band. The engagement of the famous band master and composer and his clever organization of musicians for the last week of the Exposition proved to be a trump card and more than attested the wisdom of those who were instrumental in securing this attraction. The presence of Sousa at popular prices was a fitting climax to a great



"A Hot Night" at the Expo.

season. It was unquestionably the crowning event. When the question of engaging Sousa was first brought up there was some doubt as to whether the expense would justify his presence. The wonderful attendance at the concerts daily and evening during the closing week have once and for all settled this question.

Most of the directors were present last night, including Colonel J. M. Schoonmaker, D. C. Ripley, A. F. Keating, W. B. Lupton, F. J. Torrence and Major A. P. Burchfield, and they were certainly in a happy frame of mind. The fact that to Pittsburg belongs the honor of being able to conduct the only successful industrial Exposition outside of St. Louis is noteworthy in itself and as a gentleman prominently identified with the institution last night stated "next year's show will find even greater drawing attractions."

Sousa's success for one week has been such that even at this early date there is talk of engaging him for the entire season next year. Yesterday afternoon and last night the concert numbers were encored time and again. At the close of the first part of the evening program "America Up to Date," a recent composition of Trustee John S. Duss, of the Economic society, was rendered by the band. Mr. Duss directed the band. The leader of the Economites had to respond to an encore.

The order throughout the closing day and evening was magnificent. The police arrangements were of the best. In the forty days of the show there were but few trifling accidents, another feature that speaks well for the management.

Acting Manager Fitzpatrick and the directors present were kept busy during the closing hours of the Exposition

acknowledging compliments, but without each and every one identified with the enterprise found time to express hearty satisfaction over the results. The fact that this year eclipses in point of attendance all records for the past five years and that there will be a nice balance is looked upon as most encouraging by the officers and is more-over considered an indorsement of the society's policy in extending the scope of the Exposition.

This indorsement, as heretofore stated, will be taken advantage of in the matter of further broadening the great show in the season that is to come.

The program rendered by Sousa at the close of the Expo was:

- PART I.—7:30 TO 8:30.
- Overture—"Semitramie"..... Rossini
- Grand fantasia—"The Prophet"..... Meyerbeer
- Euphonium solo—"Air Americaine"..... Mautia
- Mr. Simone Mautia.
- Scenes from "El Capitán"..... Sousa
- a. Largo..... Handel
- b. March—"King Cotton"..... Sousa
- Humoresque..... Sousa
- "America Up to Date"..... John S. Duss

PART II.—9:30 TO 10:30.

- Overture—"Rienzi"..... Wagner
- Grand scene—"Benediction of the Foisgnards"..... Meyerbeer
- Huguenots..... Meyerbeer
- Trombone section—Messrs. Pryor, Ly-onds and Williams.
- Fleugelhorn solo—"Bright Star of Hope"..... Robardt
- Mr. Franz Hell.
- Excerpts from "Tannhauser"..... Wagner
- a. "Funeral March of a Marionette"..... Gounod
- b. March—"The Stars and Stripes Forever"..... Sousa
- Humoresque—"Good-bye"..... Sousa

Sousa and his band will leave for Washington this morning. The march composed by Mr. Sousa, it will be remembered, was written especially for the recent Grand Army encampment, but has since been revised. The words now run something like this:

Clear the way for progress on the fly,  
Yankee grip, Yankee wit never shall say die.  
Clear the way, a people proud and great  
Seeks the top and naught can stop Amer-ica up to date.

First and best in all the world we are;  
Wonders wrought, quick as thought  
spread our fame afar!  
Time and tide for us don't need to wait;  
None can check or spoil or wreck Amer-ica up to date.

Homage, praise and admiration due;  
These we know we must show to the woman new.  
Dressed in bloomers, my! but she is great!  
Womankind is not behind, but always up to date.

Thunderous applause greeted the piece and Mr. Duss had to bow acknowledgment to the graceful compliment again and again. The music was delightful. There was about it the real martial swing, the genuine spirit of soldiery worthy, in fact, of the renowned "March King" himself, and the appreciative throng did not hesitate to show that in this instance the "prophet is not without honor in his own land," if a Biblical paraphrase is permissible here. Mr. Sousa was very much pleased with the new march and it will doubtless form one of the conspicuous numbers in his repertoire during the ensuing season.

### SOUSA AT THE ACADEMY

The Famous Bandmaster to Give Three Concerts This Week.

There is not along and across the length and breadth of the land a musical personality better esteemed and beloved than John Philip Sousa, the famous master of one of the greatest military bands in existence today, a band which the great leader has brought to its present point of marvelous brilliancy and perfection through the unique force of his musicianship and inspiring direction.

Sousa is a conductor of wonderful magnetism; his feeling and control are alike admirable in compositions of solid character or in the works of his own buoyant, rhythmic dash and swing, for which the public clamors so loudly. Outside and away from the music of the people Sousa would make a conductor of force and distinction in music of large and deep growth, but while he varies his programme judiciously and interestingly with compositions of serious purpose, the distinguishing feature of the band's work is by all means popular music. And justly and admirably so. Sousa set for himself a standard not too high or too low; he has succeeded in elevating this standard beyond its average possibilities, and in giving the public programmes which the old military band lover finds yet within his ken, while the musician need not feel ashamed to enjoy anything so efficiently and artistically performed.

Sousa and his band will be heard here in three concerts on Friday and Saturday, October 22 and 23, at the Academy of Music. His great band was never in as fine form as at present. The programme for this concert will be a most enjoyable and satisfactory blend of the popular and substantial music of the times, and the audience can rely upon a large installment of the famous Sousa marches.

The soloists with Sousa and his band this season are: Maud Reese Davies, soprano;

Jennie Hoyle, violinist, and Arthur Pryor, trombonist, all artists of brilliant evening are:

- Overture—"Il Guarany"..... Gomez
- Ballet Suite—"The Rose of Shiraz" (new)..... Ellenberg
- Funeral March from "Die Gotterdammerung"..... Wagner
- Soprano Solo—"Linda de Chamounix"..... Doulzeff
- Miss Maud Reese Davies.
- "Fanfare Militaire"..... Achler
- "Ride of the Valkyries"..... Wagner
- (a) Serenata—"Love in Idleness" (new)..... Macbeth
- (b) March—"The Stars and Stripes Forever"..... Sousa
- Violin Solo—"Dances Tziganes"..... Naches
- Miss Jennie Hoyle.
- Humoresque—"The Band Came Back"..... Sousa

The matinee programme for Saturday afternoon includes:

- Overture—"The Road to Glory"..... Kling
- Selections from 4th Orchestral Suite, Tchaikowski
- Two Dances, new, (a) Polka; (b) Russian.
- Soprano Solo—"The Shadow Song"..... Tchaikoff
- Miss Maud Reese Davies.
- Three Quotations..... Sousa
- Excerpts from "Cavalleria Rusticana"..... Mascagni
- (a) Allegretto Grazioso from "Acozia"..... Truck
- (b) March—"The Stars and Stripes Forever"..... Sousa

Violin Solo—"Romance San Poles"..... Sousa

Humoresque—"Good-bye"..... Sousa

The concluding concert of the series, on Saturday evening, presents the following numbers:

- Overture—"The Promised Bride"..... Ponchielli
- Trombone Solo—"Felicie"..... Liberatori
- Mr. Arthur Pryor
- Transcription of Hungarian Rhapsody..... Hanser
- Soprano Solo—"Indian Bell Song"..... Delibes
- Miss Maud Reese Davies.
- Scenes from "Siegfried"..... Wagner
- "Dance of the Imps" (new)..... Francheff
- (a) Valse—"Immortelles"..... Gungl
- (b) March—"Stars and Stripes Forever"..... Sousa
- Violin Solo—"Mazurka de Concert"..... Mautia
- Miss Jennie Hoyle.
- "A Carnival Scene in Naples"..... Mascagni

## DUSS AND SOUSA CLOSE THE EXPO.

LAST CONCERT BY THE FAMOUS  
BAND BRINGS A RECORD-  
BREAKING CROWD.

NEW MARCH MADE A HIT.

Much Evidence That Pittsburg is  
Still a Brass Band Town.

THE MANAGEMENT IS SATISFIED.

The reign of the pop-corn man came to an end last night. With a medley of "Auld Lang Syne" and "Annie Laurie," Sousa's band closed the ninth annual Exposition in the presence of a record-breaking crowd. Said crowd was enthusiastic as well as respectful, and in various ways voiced its regret at the termination of Sousa's engagement. Strictly speaking, it was a Sousa crowd, and it centered about the band stand. Those who couldn't get within eyesight of the popular conductor wandered about among the exhibits.

To tell of the Exposition's finish would be to tell of a Sousa concert. It was like all those affairs where a popular program of marches and other music of the "El Capitan" sort attracts the every-day lover of music. The fact that it was Sousa's last night made the crowd all the bigger, for it is seldom that his organization is seen in Pittsburg at Exposition prices.

Sousa divided honors with John Duss, of the Economy band. Trustee Duss led Sousa's men in their first rendition of his latest composition, "America Up to Date." It is a rollicking march, with a verse of song, which gives Mr. Duss a chance to display his vocal powers in an admirable way. The band gave it an effective rendition, and the audience demanded its repetition. When Mr. Duss reached the song portion some of the musically inclined listeners joined in the verse, and an impromptu chorus added wonderfully to the work of the band. The new march is one of Mr. Duss's best efforts, and has every element of a popular composition. It is written in a decidedly original vein.

The side attractions managed to hold the promenaders during the intermission. Picture-card men were visited by the out-of-town couples who were making their annual pilgrimage cityward. Advertising matter flew liberally, for it was the last chance to unload on the public. The pop-corn and lemonade girls had their hands full, for the crowd was both hungry and thirsty. The classical half of the program was listened to between mouthfuls of the alluring white stuff which is part and parcel of the Exposition itself.

But the music was the big end of the farewell night. Every seat in the auditorium was filled before the band commenced its first number. Patiently it sat through the intermission, for fear some of the eager watchers below would get their seats. There were other people on the main floor packed tighter than comfort demanded, from one side of the band platform to the other and extending back to the other wall. Those without seats stood on one foot and then the other to vary the monotony. Some fortunate few planted themselves on the platforms of the various booths and gladly endured the discomfort of being tramped on by the others less lucky.

The program was a peculiar one, calculated to please all sorts and conditions of music-lovers. It had excerpts from "Tannhauser," the "Benediction of the Poignards," from "The Huguenots" and Gounod's "Funeral March of a Marlonette" for those who affect the severely classical. Then there were Sousa's own compositions, "King Cotton," "Stars and Stripes Forever," "Manhattan Beach" and the ever-popular "El Capitan," which was given twice as an encore during the evening.

An observant listener at last night's concert would have stamped Pittsburg as a brass band town. The classical numbers were applauded perfunctorily, but when Sousa would give one of his own marches as an encore the difference would be startling. Especially was this yearning for brass apparent when the trombones and cornets would be brought to the front of the platform in some particularly stirring march.

Then the combined exertions of the people in front would receive with actual howls of delight. Applause would break out in the middle of a selection, and at some unusually emphatic twist of the loudest instruments the populace writhed in delight. Noise was what they wanted, and in two-step time at that.

Sousa was evidently a good thing for the Exposition. The crowds increased greatly in size during the last week of the Point show, especially so far as the Pittsburgers are concerned. The management expressed great satisfaction at the results of the season. Figures are not available at this time, but it is alleged that attendance may equal that of the previous season, and that the financial end will be satisfactory.

### THE COMING OF SOUSA.

Fresh from their summer triumphs at Manhattan Beach Sousa and his band come to Philadelphia again for three concerts at the Academy of Music, on next Friday and Saturday. This body of musicians, which has no superior in the world, has been playing uninterruptedly for nine months past, and under the magnetic direction of John Philip Sousa they have reached a stage of such complete excellence that the band stands to-day without a rival in its particular field. Capable of presenting every light and shade of musical expression with the finish of a string orchestra, Sousa's men perform their musical selections with a certain dash that carries conviction to the popular heart.

Sousa's popularity and success are largely due to the fact that he plays popular music. Even his own most ambitious efforts have that quality that appeals to every one. His marches are written in a form peculiarly his own. He broke away from all traditions in certain forms of composition, and the novelty was at once apparent to music-loving people. Whatever he has written has vigor and melody. He is magnetic and imparts his meaning to his audience as well as to his musicians. As a leader he is sui generis and music seems to leap from his baton or sway in dreamy sensuousness in response to his graceful gestures.

Sousa is always fortunate in the selection of his soloists and on this tour he takes pride in presenting two young artists of unquestioned ability. Miss Maud Reese-Davies, the soprano, possesses a voice of much sweetness and flexibility. She has but recently returned from several years of study abroad under the ablest masters. Miss Jennie Hoyle, violinist, will be a revelation for her daintiness and sympathetic playing. Mr. Arthur Prayor is known to everyone as the premier trombone player of the world.

John Philip Sousa is to make his debut in another character in January, that of author as well as composer. This will be on the occasion of the production of his new opera, "The Bride Elect," in Boston, on January 3, 1905. Both the libretto and the music of this new work are from Sousa's pen, and the syndicate of managers who will give the opera a sumptuous production are confident that Sousa will prove as great a success as a librettist as he already has as a composer. Few people know that nearly all the lyrics of "El Capitan" were written by Sousa, and this is no doubt the case of the famous "Typical Tune of Zanzibar." These verses were written by Sousa some years before he wrote the opera. Two weeks before "El Capitan" was produced it was found necessary to have a new song for the third act and Sousa bethought him of his old single. By the next day he had written the peculiar melody that has since become so popular, and the new song became one of the biggest hits of "El Capitan."

John Philip Sousa says that "The Bride Elect" will be a novelty in comic opera, because its plot has nothing to do with mistaken identities, and, although he has written the libretto himself, there is more score than he has been accustomed to find lately in works of this class.

There will be a march in it, of course, and Mr. Sousa believes it will cast all his previous march compositions in the shade. It is introduced logically, and at a dramatic moment that permits the use of rich and barbaric musical effect.

There are two big parts in the opera, and all the tenor will have to do is to sing—generally the tenor is expected to act, but he never does act.

Mr. Sousa has arranged his engagements so that he will have ample time to supervise the preparations himself for "The Bride Elect's" production at the Broadway.

The scene is laid on the beautiful and picturesque island of Capri (where Mr. and Mrs. Sousa spent some time during their last European trip), but the period of the story is not disclosed.



Miss Jennie Hoyle, the youngest of all the great violinists, is of English birth, having been in this country but a few years. She received her first instruction on the violin from Albert Pollard, of the London Conservatory of Music, and upon her arrival in America Miss Hoyle entered the New England Conservatory of Music, under the instruction of Emile Mahr. She afterward studied under the eminent F. Jehin Prume, of Montreal. Her debut and subsequent public concerts proved veritable triumphs to this young artist, and led to her engagement by Mr. Sousa. Her stage appearance is extremely prepossessing and unassuming, while characterized by an entire absence of mannerism. Miss Hoyle's performances are distinguished in the quality of tone produced, in her faultless phrasing, and in their intelligent and artistic finish.

"Some years ago," says "The Musical Age," "Sousa was leading a band at a small country festival. The advent of the band had been awaited with intense interest by the audience, and when they arrived the bandmen were quickly surrounded by a surging crowd, which hemmed them in so that it was difficult for them to keep on playing. Sousa appealed to one of the committee to keep the crowd away, and said that unless his men had more room they could not play. The committee man shook his hand warmly and, turning to the assembled multitude, bawled out: 'Gentlemen, step back and give the purfessers' purfessers a chance to play!'"

John Philip Sousa will be seen and his band heard at the Broadway Theatre next Sunday night. This will be the first appearance of the "March King" in the metropolis this season. The soloists are Maud Reese-Davies, soprano, and Miss Jennie Hoyle, violinist.

John Philip Sousa and his band will make their first appearance in New York for the season at the Broadway Theatre on Sunday evening, October 24. The soloists will be Miss Maud Reese-Davies, soprano, and Miss Jennie Hoyle, violinist.

### THE GREAT BASS.

The Last Concert "Before Its European Tour."

Sousa is peerless because he plays the music of the people and his own magnetic marches with a dash and swing that carry all before them. No need for any one to introduce Sousa. Once seen he is never forgotten; his pictures are excellent likenesses, and he bears the character of his music in his person; his motions are in march time, his bearing is that of a man under arms. He is himself confident of his power, and yet by his personal magnetism infuses into his musicians his idea, his spirit and his conception of music. They have a confidence in him which an audience quickly learns to share, and yields to the full enjoyment of the hour under the dominion of Sousa. He appears for a single concert on Wednesday evening. This is the eleventh regular tour of Sousa and his band, and the present series of concerts bid fair to be the most notable in all the brilliant history of this famous organization. Always happy in the selection of the soloists to accompany his band, Mr. Sousa deems himself particularly fortunate to introduce this season two young artists, Maud Reese-Davies, soprano, and Miss Jennie Hoyle, violinist, whose commanding talents enable them to all honors in their profession. Arthur Prayor, the world's greatest trombone player, will also assist in tonight's tour.

SOUSA'S BAND.—John Philip Sousa and his incomparable band gave the first concert of the season at the Lafayette Square Opera House last evening. It is needless to say that they appeared before a house filled throughout, or that the program was one which delighted to the extent of repeated encores the large audience. With two exceptions, the numbers on the program had been heard here before, but they were rendered with such charming treatment as to make them new. The new selections were the ballet suite, "The Rites of Shiva," by Ellenberg, a graceful gro-waltz theme, and Macbeth's serenade in Idleness, a delightful bit of music. The program was, as is usual with Sousa, composed of selections selected for the purpose of pleasing all tastes, the first being the "El Guernay" overture, by the Brazilian composer, Gomez, and with it began the demand for encores, which continued throughout the evening, and to which Sousa never failed to respond, his marches figuring most prominently, of course. There were two Wagner selections, the funeral march from "Der Gotterdammerung" and "The Ride of the Valkyries," and they admirably demonstrated the ability of the band to render the most difficult as well as the lightest of music. Sousa's new march, "The Stars and Stripes Forever," the audience required to be played three times. Miss Maud Reese-Davies, the vocalist, sang the Linda De Chamolix aria in a rather pretty manner, but her voice is light and weak. Miss Jennie Hoyle, a girl-violinist, played Nachez's Dansez Triganes very cleverly, as she did two encores. Sousa paid a local composer, Mr. Herman Rake-mann, the compliment of playing his march, "The Gridiron Club," as an encore.

Inside of two years the son of the great master will be conducting tours of Wagnerian opera in this country. Seidl is simply paving the way for Wagner, and will relinquish his baton to him at the proper time.

Comparisons are generally considered odious, but it may be pardonable to quote Sousa a little further on the subject of conductors, since he is himself a musician of international repute. He said last night:

"The greatest conductor of the present age is Theodor Thomas, of Chicago. I place him above Nizich and all the rest. In fact, I never saw."

This emphatic statement will please many Pittsburgh musicians, for Thomas has some warm friends in this city. Sousa says he cannot understand why the wet blanket should be applied to Thomas' concerts in a city that possesses so much musical talent and such a great regard for the higher forms of musical art as Pittsburgh. It is a lamentable fact that the last series of Thomas' concerts given in Carnegie hall, Allegheny, were absolute failures financially.

The Scarlet March was given a fine rendition by Sousa's band at the exposition last night. It was composed by Carlisle, of Washington, D. C. The march seemed destined to meet with popular favor. Mr. Sousa will include it in his repertoire for the balance of his American tour.

Apocryphal of the coming of Seidl it may be interesting to give a prediction made yesterday by John Philip Sousa, whose band completed a week's engagement, at the exposition last night. Mr. Sousa said:

"You mark my words; Anton Seidl is in America as the forerunner of Siegfried Wagner."

John Philip Sousa and his men will play at the Lafayette tonight. Mr. Sousa has a pair of new soloists this year and in them the interest in his concert centers. The program is interesting, but devoid of striking novelty. Remenyi, the violinist, gives a concert at the Columbia tonight.

John Philip Sousa, the noted bandmaster, is telling a story about the theatrical dog days. It was during the last memorable tour of Sousa and his band that the genial composer was entertained after the concert in a certain western city. The local manager gave Sousa a supper at his club, and in the wee wee hours the best of good fellowship prevailed among all at the table. Said the manager to the conductor:

"Sousa, I can't thank you too much for not having invited me to look you up in New York whenever I come that way, and you'd give me a good time. I have had such a sad experience with such invitations that it is refreshing not to hear them occasionally."

Being a lover of good stories and scenting an interesting tale here, Sousa demanded the immediate recital of the western manager's woes, and the unanimous voice of the supper party seconded the proposition.

"Well, ever since I have been in this business," continued the westerner, in response to the repeated demands for the story, "I have tried to make it pleasant for all the good fellows of the theatrical profession who come this way, finding them the best of comrades. I was told once I was told a thousand times by these gentlemen that nothing would be too good for me whenever I came to New York. Well, for years I treasured up these promises, waiting for the one great occasion when I would be in New York with nothing to do but spend time, feeling at all confident that my numerous friends would never hear of my spending money. Finally I reached the gay city, and after registering at a hotel, I started out to find some of the people who were to give me this good time. Arriving at the first man's office, I was about to enter and slap him on the back and get down to socializing at once, but, lo! I was stopped at the door by a darkey and left to cool my heels in an ante-room for half an hour. Finally I admitted and approached the man who had, generously and warmly promised to make stay in New York one continuous round of suite. He coolly shook hands with me and, marked, in a perfunctory sort of manner, at he was glad to see me, when I knew from an expression that he was not. He politely ignored the state of my health and the state of my theatrical business in my town, evincing far more interest in the latter than in the former. Then he asked me if I was going to be in town long and on my replying in the affirmative, he said, with some little show of cordiality, that he hoped I would be able to drop in and see him again. That concluded the interview and I left, with the vision of my good time somewhat diminished. The same thing happened in several other offices with some slight variations after that, and I had begun to believe that promises made in the west were not binding in New York, when I ran across another of my erstwhile cronies on Broadway. He recognized me from afar and came rushing up with outstretched hands.

"My dear boy," he exclaimed, "I am delighted to see you again. You remember that I told you nothing would be too good for you when you came to New York? Well, we will just do the thing up brown, now that you are really here at last."

"My heart warmed to this good fellow, and my confidence in humanity returned with a rush, but imagine my surprise when my friend leaned over and inquired very confidentially: "By the way, old man, can I touch you for 10?"

"I was so dumbfounded," concluded the western manager, "that I gave him the money before I recovered."

Return of "El Capitan."

Mr De Wolf Hopper and his company of singers and comedians, as well as a large chorus of handsome young ladies, will return to the Tremont theater tomorrow evening with Sousa & Klein's comic opera, "El Capitan." The bandmaster's swinging, lively music has found a warm welcome wherever it has been heard, and as a natural sequence his new venture into the domain of light comic opera has met with deserved attention and applause wherever presented.

The many musical gems in the score have become extremely popular, but the song of "El Capitan" is perhaps the most familiar number, as its strains pervade the music of the opera from start to finish. This, as well as the "God of Wine" and "The Typical Tune of Zanzibar," have already passed into the whistling stage, while the sentimental duet at the beginning of the last act is another musical hit.

The plot, although cleverly evolved by the author, seems at times hardly broad enough to carry the three acts of the opera, but the comedians and his associates are given more chances to shine by keeping up the fun outside of the book. DeWolf Hopper still remains the dominant factor by his interpretation of Don Quixote, the timid and faltering state official, and El Capitan, the blustering and swaggering insurgent. His makeup as El Capitan is copied from a Don Quixote type, and his appearance in armor is one of the most absurd and laughable incidents in the opera.

The piece will be staged as lavishly as when first produced here, and many of the elaborate costumes have to be prepared specially for this season's run. Edna Wallace-Hopper, the clever little wife of the star, will appear in her original role, and the other members of the company include Edmund Stanley, Nellie Bergen, Alice Hosmer, Katherine Carlisle, Alfred Klein, Thomas S. Guise, John Parr, Harry P. Stone, Robert Pollard and Louis Shrader. Matinees will be given Wednesdays and Saturdays during this engagement.

Sousa's program tonight at the Lafayette is as follows: Overture, "El Guarany," Gomez; ballet suite, "The Rose of Shiraz," (new) Ellenberg—a. "The Rose," b. "The Daisy," c. "The Zephyr," d. "The Violets." Wagner, soprano solo, "Linda di Chamounix," Bonizetti; transcription of "Rhapsody Homeric," Hauser, two numbers from "Fairy Scenes," (new) Massenet; trombone solo, "Felice," Laterati, a. serenata, "Love in Idleness" (new), Macbeth; b. march, "The Stars and Stripes Forever," Sousa; violin solo, "Romance Sans Paroles," Wieniawski, and homologue, "The Band Came Back," Sousa.

SOCIAL NEWS.

SOUSA'S FIRST OPERA.

A story is told in the Louisville Courier-Journal about John Philip Sousa's first opera, and which is not generally known.

Ask ninety-nine men out of a hundred what was John Philip Sousa's first work for the stage and they will answer, "El Capitan." And they will be wrong. That merry and melodious nonsense that for two seasons has made each city visited a veritable Klondike claim for DeWolf Hopper and the popular composer was written years after Sousa's first effort. Years ago, when the graceful, black bearded bandmaster was still in Washington, making the Marine Band famous the country over, his mind was running always on the composition of light opera scores, and back in the late eighties he completed one that pleased him. Biding his time, and polishing and repolishing the numbers, he finally went in search of a star to produce his work.

The first to whom he submitted the music was Francis Wilson. Now Wilson is not only a favorite comedian of the acrobatic type, gifted by nature with a wonderfully comic pair of legs, but he is a man of education and aesthetic appreciation; a bibliophile, and an art connoisseur and well liked in and out of the profession for his personal qualities. But Wilson's best friends will admit that "Frank is a little near." There is but a tiny spark for the escape of any money that pours into his open barrel. He will buy handsome costumes and pay salaries to capable people, of course, for he is good enough business man to know that such expenditures are necessary to attract people. But common report has it that his purchases of raw material in the shape of music and librettos are far from lavish.

And so the story runs, as I heard it long ago, that when Sousa submitted his complete score for a three-act operetta Wilson was pleased with it, but his outside offer for the work was \$1,000. Anxious as Sousa was for its production, the price hurt his pride, and he held out firmly for \$1,500. On that point of difference the negotiations broke, or something of the sort that did not furnish him with one of his most profitable seasons. Sousa, disheartened and disappointed, returned to Washington, took from his score the march song that was to close the second act, published it in sheet form and let the other numbers grow grimy with pigeonhole dust.

Now I am not certain whether that march was the "Manhattan Beach" or not. I only know that eighteen months ago I heard that his profits from the sale of that one piece had passed the \$20,000 mark. The other numbers of that first operetta were still dusty when Hopper proposed to Sousa the writing of a work for his use. The dust has been rubbed off most of them since by use in "El Capitan." And now I hear that Sousa is writing another score. But I do not think \$1,500 will buy this one.

Theater, Kunst und Musik.

Hopt's "A Contented Woman", das im Obitzzeit so beifällig aufgenommen wurde, wird diese Woche im Grand Opera House gespielt. Die Titelrolle liegt in den Händen der Miss Belle Archer; sie führt den auf's politische Gebiet übertragenen häuslichen Zwist mit Verbe und großer Klarheit. Auch die übrigen Mitwirkenden leisten Anerkennenswerthes. Man kann sich selten bei einem Stück so gut amüsieren, wie in dieser Glanzleistung Hopt's.

Im Gayety Theater bringt diese Woche die Gesellschaft von Rich und Harris "The Widow Jones" zur Darstellung. Die Farce ist schon wiederholt hier aufgeführt worden und stets mit Erfolg, dennoch werden die Besucher Anmerkungen finden, denn die Dialoge wurden umgearbeitet. Ada Lewis wird wieder mit ihrem Dompf-Lied brillieren und mit ihrem Tanz erfreuen; Miss Irwin producirt eine Anzahl ihrer Darton-Lieder, und auch der Tenorist Ghas. Church wird die Zuhörerschaft durch seine Produktionen erfreuen.

Im Star Theater gastirt diese Woche "Sam Devere's Own Company", die immer aus erster Klasse Kräften aufzuzunehmen besteht. Da ist vor allem Sam Devere selber, der sich seine wichtigen Monologe und Lieder selber dichtet; ferner die schöne Tänzerin Mildred Howard de Grey; die aristokratische Coons Johnson und Dean; der Tenor Walter F. Talbot; die Farcekomiker Weston und Beasley, Miss Pearl Haidt und Andere. Eine lustige, zur Aufführung kommende Abfurdität ist "The Peep-o'-Day Club".

Im Empire Theater gastirt diese Woche die "White Elephant Extravaganza Company". Eine hübsche Novität "The Title Chaser" macht den Beginn der Vorstellung. Der Leiter der "Jobo Braß Band" impersonirt den populären Kapellmeister John Phillip Sousa; Varietätenkünstler Daitley und Hilton, Cunningham und Grant, Jennie Lamont, Josie Love, die Soubrette, Mable Hazleton, Tom Nolan und andere gehören zur Gesellschaft. Eine heitere Burselcke macht den Schluß.

## A FITTING CLIMAX.

LAST DAY OF THE EXPOSITION THE  
GREATEST OF ALL.

OVER 20,000 PEOPLE PRESENT

The Season Was the Most Successful  
Financially in the Past Five  
Years—Highly Gratifying Results.  
Sousa Proved a Big Drawing Card.  
Applauded to the Echo Last Night.

An event of more than ordinary interest last night was the close of the ninth annual season of the Pittsburgh exposition. Never in the history of the Western Pennsylvania Exposition society has a season of the big point show terminated under more auspicious circumstances. With the peerless Sousa and his band on the platform and a sea of humanity above, below and all about him, the closing hours of the great industrial show were triumphant beyond the most sanguine expectations of the management. It was a night long to be remembered and a scene that is seldom equaled anywhere. The big buildings and spacious grounds fairly swarmed with human beings moving in a ceaseless tide hither and thither. The amphitheater was a perfect picture with all the coloring that an artist could portray. The balcony was likewise crowded with interested spectators, while the floors below and the aisles about the numerous booths in the main hall were jammed almost to suffocation.

Just how many people were there the management was unable to state at the time this report closed, but it seemed as though the entire population of Pittsburgh and Allegheny had turned out to bring the exposition season to a fitting climax. Attendance last night was greater than that of any previous evening this season, while Acting Manager Fitzpatrick declared that the number of visitors for the entire day exceeded that of any other day in the history of the society. The highest record for attendance up until yesterday for a single day was during the second annual season, when 20,000 people passed through the turnstiles, but Mr. Fitzpatrick is confident that this record was broken yesterday.

"I have had some experience in estimating the crowds that visit the exposition annually," said he, "and I do not think I am straining a point when I say that the attendance to-day is over 20,000. The people have been coming and going all day. We have had many excursions and there has been a continual stream of people pouring into the buildings since the opening hour this morning. We are much gratified at the successful termination of the season, for it gives us something on which to base our hopes for the future. An industrial show like this is one of the best means of gauging the condition of the times and the indications as we have found them here are that times are improving. We feel, however, that much of the success of this season's display is due to the varied attractions we have had. The people have had something new to talk about, something to interest and excite their curiosity."

A most gratifying feature of the present exposition season is that it was instrumental in bringing more strangers into the city this year than ever before in the history of the society. By comparing the records it is found that the attendance of people who took advantage of the excursion rates from various outside towns and cities in western Pennsylvania has been 40 per cent greater than in any year since the exposition was opened to the public. This is one of the prime objects of an industrial institution of this kind, and the merchants and manufacturers, in fact all avenues of trade that have been benefited by this great influx of people should not fail to appreciate the advantages of the exposition to the commercial and business interests of the community.

The ninth season has been a success financially also and the management finds itself enabled to make an appreciable decrease in the debt that has been one of the millstones hanging to the institution for years. This is another gratifying result, especially to the members of the board of directors to whose efforts and the good will and appreciation of the public is due the maintenance of the institution from year to year in the face of adversity. The success attained this year financially augurs well for the future and gives the management added encouragement. Several members of the board of directors witnessed the closing events last night, among them Maj. A. P. Birchfield, W. P. Lupton, Col. J. M. Schoonmaker, D. C. Ripley and A. F. Keating. President Francis J. Torrance was also present.

The success of the closing week of the big show was due in a great measure to Mr. Sousa and his superb band, whose splendid concerts excelled anything of a musical nature ever heard in the big main building. When he was on that platform wielding his baton the people had no time for other attract us about the big buildings. They came to hear Sousa and they had eyes and ears for no one else when he was around. When the subject of engaging Sousa for a series of concerts at the exposition was first broached to the directors of the institution, they were very dubious about it. The matter of expense was discussed and was found upon inquiry that it would cost a small fortune to bring Sousa and his band to the exposition for any length of time. The proposition did not meet with favor on that account, but after a few days' persuasive arguments it was agreed to try the experiment of having Sousa here for the closing

### Sousa's Band.

John Phillip Sousa, who will be heard at the Grand Opera House on Wednesday evening, October 20th, is to make his debut in another character in January, that of author as well as composer. This will be on the occasion of the production of his new opera, "The Bride Elect," in Boston, on January 3d, 1898. Both the libretto and music of this new work are from Sousa's pen, and the syndicate of managers who will give the opera a sumptuous production are confident that Sousa will prove as great a success as a librettist as he already has as a composer. Few people know that nearly all the lyrics of "El Capitan" were written by Sousa, and this is noticeably the case of the famous "Typical Tune of Zanzibar." These verses were written by Sousa some years ago before he wrote the opera. Two weeks before "El Capitan" was produced it was found necessary to have a new song for the third act and Sousa bethought him of his old jingle. By the next day he had written the peculiar melody that has since become so popular, and the new song became one of the biggest hits of "El Capitan."

John Phillip Sousa, it is said, draws average yearly royalties from the sale of his marches of \$25,000, and in addition to this divides weekly about eight hundred dollars with Charles Klein, the librettist of DeWolf Hopper's opera, "El Capitan," to say nothing of the earnings of his military band, of which he gets the lion's share. This is a pretty big change for a man who, half a dozen years ago, was conducting marine band concerts on the White House grounds at a salary of \$30 a week. One day, when he had spent twelve years in the service of the Government, he asked for an appropriation to increase the efficiency of his band. It was refused, and someone offering to organize a band for him to tour the country with, he accepted the proposition, and began a profitable career, the first three months netting him seven thousand dollars. His second opera, "The Bride Elect," which he has sold to Klaw and Erlanger and Ben Stevens, will be brought out on Jan. 3, in Boston, where "El Capitan" first saw the light.

week. When the directors heard the sum Sousa wanted for a week's stay here, they again threw up their hands. He wanted \$5,000. He doesn't go around the country playing for his health and he generally gets his own prices for his music. There was another period of indecision, but it was finally decided to accept the offer and the engagement was then made. Now the directors are glad they engaged him. The increased attendance and the greater receipts have made the past week one of the most profitable to the society for many years, and it is not improbable that Sousa may be engaged next year for the entire exposition season.

There are other features that helped to make this season's exposition unique in many ways. The Wild West show, the trained dogs and monkeys and the educated horse were all innovations that added materially to the attractive powers of the big industrial show. The horseless carriage, the cinematographe, the gravitation railway and the merry-go-round also helped in a measure to keep up the attendance. Considering the great crowds of people that visited the exposition from day to day, it is a notable fact that there were few accidents and none of a serious nature. This speaks well for the excellent management and care taken for the protection of visitors.

Sousa and his players were given a perfect ovation last night. Each number on the program was applauded to the echo. Sousa's own compositions were received with vociferous applause on every occasion, the hand-clapping being so vigorous at times to remind one of a volley of musketry. Many encores were given, and they were always something familiar to the public ear. Sousa's liberality in the matter of encores is worthy of comment. He never tires of giving the public the benefit of every moment of his time when on the platform. His band plays constantly, stopping only long enough to give the players time to get out their copies of the next number. Among the especially enjoyable selections rendered last night were the overtures, "Semiramide," by Rossini, and "Rienzi," by Wagner. The gems of the evening were the euphonium solo by Mr. Mantia and the fife and drum solo by Franz Hill. Trustee John S. Duss, of the Harmony society, of Economy, and director of the Economy band, had the pleasure of conducting his own composition, "America up to Date." It is composed of a very tuneful melody and a charming bit of verse, with light reed accompaniment that adds greatly to the effect of the whole. As the members of Sousa's aggregation were not familiar with the verse, Mr. Duss sang it himself to the band accompaniment. He made a great hit, the selection being received with loud applause and calls for a repetition. Mr. Duss acknowledged the compliment with a bow, but as the applause continued was forced to repeat the number. He was personally complimented afterward by Mr. Sousa and several members of his band. The new march, "The Scarlet Letter," was also performed last night, and was very favorably received.

Sousa and his players will leave this morning by the Baltimore & Ohio express for Washington, where they will give a concert this evening. They will then continue their tour of eastern cities, which will terminate in New York City, when Mr. Sousa will make all preparations for the production of his new opera, "The Bride Elect."

### ENTERTAINED HIS FRIENDS.

Delightful Supper Given by John Phillip Sousa Last Night.

John Phillip Sousa, the "march king" and band leader, who is giving delightful concerts at the Exposition, gave an informal supper to a number of Pittsburgh friends at the Lincoln Hotel last night. The guests were mostly local musicians and newspaper men. The special dining-room was beautifully decorated. The invited guests began to arrive at 10:30, and at 11 o'clock the festivities began. The menu prepared and offered was one of rare elegance and luxury. The feast lasted until a late hour, when the guests left, with many words of praise for the hospitality of their entertainers.

Among those who surrounded the table were John Phillip Sousa, Frederic Archer, conductor of the Pittsburgh Orchestra; George H. Wilson, manager of the Pittsburgh Orchestra; F. J. Torrance, president of Exposition Society, and John Fitzpatrick, manager of the Exposition.

Thursday afternoon of next week John Phillip Sousa and his great band will perform at the Opera House. Sousa is too well-known to need any extended notice here, outside of the announcement of his coming. This also assures a stupendous musical treat which everybody is anxious to participate in.

Charles Klein has finished the book for De Wolf Hopper's new opera, "The Charlatan," for which John Phillip Sousa will write the music and it has been accepted by Mr. Hopper. It will be the opening attraction at the Knickerbocker Theatre next season.

Sousa's Band will give a concert in the Broadway Theatre next Sunday evening, with the assistance of Maud Reese Davies, soprano, and Jennie Hoyle, violinist.

John Phillip Sousa, the famous composer, said recently: "After a continuous struggle extending over nearly a score of years I have finally succeeded in living down the title of 'professor,' which was bestowed on me as a mark of esteem by unthinking friends in my younger days."

DeWolf Hopper and his excellent company in Sousa and Klein's great musical success, "El Capitan," will return to Boston, and on next Monday evening, at the Tremont Theatre, will again present this melodious and picturesque comic opera. Mr. Hopper deserves every whit of the success which he enjoyed everywhere last season. He does not rely solely upon his own popularity to attract the multitude. He has always surrounded himself with the best talent to be secured in the light comic opera field, and his productions have not only been famous for their scenic splendors, but have also been noted for their high order of excellence. It is for these reasons that the coming of DeWolf Hopper is always hailed with evident pleasure by theatre-goers everywhere. Last year, the comedian was fortunate in having an opera with an unusually well written book, as well as a score brimful of melodic gems and swinging marches, and which was proclaimed on every hand as being one of the best comic operas ever evolved by American writers. "El Capitan" has not only abundantly proved its attractive powers, but also that Sousa and Klein have produced a work which theatre-goers want to see "many times and again." Mr. Hopper and his company will occupy the stage of the Tremont Theatre for the next two weeks. Contrary to the comedian's usual custom, a mid-week matinee performance of the opera will be given on Wednesday afternoons.

## A SUCCESSFUL WEEK

The Exposition Drew Enormous Crowds Yesterday.

THE WEEK A RECORD-BREAKER

SOUSA WILL MAKE IT THE GREATEST OF THE EXPOSITION.

A Fine Program Reserved Last Night, Including a Number of Sousa's Own Compositions—The Exposition Ends To-Morrow Night. The Season a Successful One. Sousa's Views Regarding the Use of "Professor."

John Philip Sousa and his celebrated concert band are proving a star attraction at the Exposition this week. Never before has the attendance been so large for the entire day as it was yesterday. To begin with, there were excursions on all of the railway lines centering in Pittsburgh, and thousands of people came in from all parts of Western Pennsylvania. The excursionists did not even wait to go shopping. The majority of them came direct to the Exposition grounds and remained there all day. The weather was delightfully warm for October, and it may be noted that the Exposition has been better favored this year by the weather man than in any years of its history. If the sun continues to hold sway until the closing hour on Saturday night, the average attendance for this, the closing week, will eclipse that of any week since the Exposition was established. There will be excursions on all of the railway lines again to-morrow, and with the crowds of people from Pittsburgh and vicinity that always go to see the windup of the big industrial show, no doubt the immense buildings will be taxed to the utmost capacity.

To say that the big main building was crowded last night would be to put it mildly. The immense hall was simply jammed. Every aisle was filled, and as for the seats in the balcony and amphitheater, they were taken an hour before Conductor Sousa put in an appearance on the band platform. His arrival was the signal for a storm of applause that fairly shook the rafters of the big building. The program opened with the overture, "Leonore," by Beethoven, which was rendered in faultless style. It was followed by a Slavonic dance and Japonica dance, by Dvorak and Aronson, which were received with vigorous hand-clapping, but the gem of the first half of the program was the prelude and scene from "Der Evangelist," the rich music of which resounded through the big building until everything in it seemed to be tingling with melody. Much to the delight of everybody, Sousa very thoughtfully arranged the latter half of the evening program with his own compositions.

This will be classical night and the latter half of the program will be composed entirely of Richard Wagner's compositions. To-morrow night the band will play "America Up to Date," a new composition by Trustee John Duss, of the Harmony society, who will conduct the composition in person.

Following is to-night's program: 7:30 to 8:30—Overture, "Robespierre," Litoff's suite, "In a Haunted Forest," MacDowell; "The Shepherd's Song," "The Ghost," scenes picturesque, Massenet; idyl, "Forget-Me-Not," Masbeth; march, "The Curcoran Cadets," Sousa; overture, "Poet and Peasant," Suppe. 9:30 to 10:30—Compositions of Richard Wagner, overture, "Flying Dutchman," prelude, "Parsifal," scene from "Tannhauser," excerpts from "Die Gotterdammerung," wedding march, "Lohengrin."

"After a continuous struggle extending over nearly a score of years I have finally succeeded in living down the title of 'professor,' which was bestowed on me as a mark of esteem by unthinking friends in my younger days," remarked John Philip Sousa. "The misuse of that title in connection with myself finally became almost unbearable to me. I remember that when I was a boy going to school on Capitol hill, in Washington, I used to pass every day a small shanty bearing the following announcement of its occupant: 'William Black, Professor of Whitewashing.' Quite the most ridiculous use of this title I ever heard was at Fayetteville, S. C., where the government band, of which I was then leader, was giving an open air concert. We were greatly annoyed by the crowding of the populace around us. Finally the local hotel-keeper, who was acting as master of ceremonies, mounted a chair and seized the throne by announcing in a loud tone of voice:

"The professor and the professor professors can't play no more unless the crowding is stopped!"

John Philip Sousa will make his debut as an author on the occasion of the production of his new opera "The Bride Elect," in Boston, on Jan. 3. Both the libretto and the music of this new work are from Mr. Sousa's pen. The syndicate of managers who will produce the opera purpose placing it on the stage in a sumptuous manner.

### SOUSA'S BAND.

A Rich Musical Treat at the Opera House next Thursday Afternoon.

The great Sousa and his band will be at the Opera House on Thursday afternoon of next week. This simple announcement will please the people of Chester and vicinity, for wherever music is loved, wherever the stirring strains of military bands inspire tired marchers to forget fatigue, wherever the piano is played, and wherever the devotees of Persichore gather in any part of the world the name of John Philip Sousa is a household word. The first of American composers to win international fame and popularity, he stands today pre-eminently the foremost of our conductors, the most versatile and successful of our composers, and the representative of all the great public loves in music.

### The First Sousa Concert.

The recurrence of the Sousa concert is productive of the monotonously unvarying excellence and enthusiasm, which is curd and cream to the popular bandmaster and his faithful following, but stagnates new phraseology on the part of the chronicler. What is there more to be said? Here at the opening of a new season we find him not more firmly established in the affections of his public only, because that is impossible, not playing better, because he has not ambition to draw away from the plane where he receives largest appreciation, which is at once popular and dignified without being pedantically pretentious, and presenting no startling novelties in his program, because in successive years of touring he has about exhausted the library of popular and popularly classic music.

Last night, at the Lafayette, he gave a program of nine numbers, only two of which have not been played here before. They were a ballet suite, "The Rose of Shiraz," by Ellenberg, who has before placed us under obligations for musical morsels less pretentious, but many of them not less charming, and a serenade by Macbeth, "Love in Lullaby." Both of them are full of graceful, delicious melodic harmony, the ballet music having naturally the added variety of some presto passages of inspiring temperament. The band lent itself to these new pieces with appreciation of their demands and their inspiring leader carried them through with results that did the material of the compositions entire justice.

The other numbers on the program were two Wagner selections, the funeral march from "Der Gotterdammerung" and "The Ride of the Valkyries," in which the reeds bore themselves excellently; the overture "Il Guarany," by Gomez; a favorite militaire, by Ascher; Sousa's own familiar humorous, "The Band Came Back," and the latest of his marches, "Stars and Stripes Forever."

The two soloists of last evening were heard here for the first time. They were Maud Reeves Davies, soprano, and Jennie Hoyle, a violinist. Miss Davies sang Donizetti's "Linda de Chamouille" and Miss Hoyle played some gypsy dances by Nachez. The new soloists were cordially received, but neither of them eclipses the memory of the best of her predecessors. It is quite superfluous to repeat what must needs be said of every Sousa concert, that the enraptured fever of the audience and the amiability of the director lengthened the program into a double concert, or that nearly all the popular Sousa two-steps were given for encore numbers.



JOHN PHILIP SOUSA.

From a copyrighted photograph by Guerin, St. Louis.

pleases the stage car as does that of scarcely any other composer. A good deal of his success comes from his own personality. He is a brilliant talker, a quick observer, and full of sympathetic understanding of people, and he dares to do what he thinks will interest them, irrespective of musical canons. "For example," he says, "if a composer, in writing a village scene, wants to introduce an episode depicting a dance of the rustics on the green, I think he is perfectly justified in trying to imitate the village orchestra in coloring, and to a certain extent in harmonious inaccuracies. This style of music may not please those who think that the art reached its height in Beethoven, but it is in

keeping with dramatic truth and will carry with it the hearts of the vast majority of its hearers."

TREMONT THEATRE.—DeWolf Hopper and his excellent company in Sousa's and Klein's great musical success, "El Capitan," will return to Boston, and on next Monday evening the Tremont Theatre, will again present this melodious and picturesque comic-opera. Mr. Hopper deserves every whit of the success which he enjoyed everywhere last season. He does not rely solely upon his own popularity to attract the multitude. He has always surrounded himself with the best talent that the coming of DeWolf Hopper is always hailed with evident pleasure by theatregoers everywhere. Last year, the comedian was fortunate in having an opera with an unusually well-booked, as well as a score brimful of melodious and swinging marches, and which was proclaimed in every hand as being one of the best comic operas ever evolved by American writers. "El Capitan" has not only abundantly proved its attractive powers, but also that Sousa and Klein have produced a work which theatregoers want to see "many times and again."

### "STARS AND STRIPES FOREVER."

Sousa's Audience Enthusiastic—Violin and Soprano Solos.

"The Stars and Stripes Forever" roused the large audience at Music Hall to the highest pitch of enthusiasm last night when given by Sousa's Band. The band had to play the piece three times before the audience would be satisfied. Sousa appeared with all his well-known nonchalance and seemed to idle a couple of hours away, indifferently watching the playing of his band. Admirers of the great bandmaster who saw the contour of his form from many angles last night were much disturbed in spirit over evidences of rotundity that threatened to make inroads on the lithe grace which has been so much admired in the past.

The band could be nothing less than superb because it was Sousa's. The selections pleased the audience exceedingly, and the encores of popular Sousa airs were greeted heartily. Miss Maud Reeves Davies, soprano, sang sweetly, and Miss Jennie Hoyle gave violin solos. Both were encores.

## THE LAST CONCERT

Tonight Will Witness the Close of  
the Most Successful Year  
of the Exposition.

## SOUSA'S GREAT POPULARITY.

He and His Band Have Proven the  
Greatest Attraction Ever Secured  
by the Managers of the Big Show  
at the Point—The Programme for  
Tonight.

So great has been the success of Sousa's  
visit to the Exposition, the management  
is thinking seriously of engaging him  
for the entire season next year. Sousa  
has been braced on the subject, and  
said that if he did not remain all next  
summer in Europe it might be possible  
for him to spend a few weeks in Pitts-  
burgh. He likes this city very much in  
spite of all the smoke and other evi-  
dences of industry, and says he feels very  
much flattered at the reception he has  
met at the hands of the music-loving peo-  
ple of this community.

The first half of Sousa's programme  
last night was of a varied nature, but  
the second half was composed entirely of  
Wagnerian compositions, opening with  
the overture to "The Flying Dutchman,"  
and closing with the wedding music from  
"Lohengrin." The fashionable set that  
always turns out en masse to hear Wal-  
ter Damrosch and his German opera com-  
pany was out in full force at the Ex-  
position last night to hear Sousa's inter-  
pretations of the works of the great composer,  
and to say that the work of the band in  
this class of music was a delight and a  
revelation to them would be to put it  
mildly. A great many people who have  
not heard Sousa very often have the im-  
pression that he plays nothing but his  
own and the popular marches and like  
compositions of other composers. This  
idea is erroneous. His repertoire is per-  
haps the most extensive of any concert  
band in the world. He plays everything  
that is worth playing, to use a slang term,  
and his musicians all being artists of the  
highest order are capable of playing any-  
thing that is put before them. His re-  
nditions of the works of the master last  
night were musical gems of the highest  
order, and were greeted with storms of  
applause from the delighted but critical  
auditors. Pittsburghers of a musical  
temperament have had a good opportunity  
of late years, thanks to Damrosch,  
to hear Wagnerian music properly ren-  
dered, and they are pretty well able now  
to judge when a Wagnerian opera selec-  
tion is well performed, for the airs have  
become familiar to their musical ears.  
Sousa was most warmly received last  
night, and demonstrated thoroughly his  
popularity in Pittsburgh.

John Philip Sousa is to make his debut  
in another character in January, that of  
author as well as composer. This will be  
on the occasion of the production of his  
new opera, "The Bride Elect," in Boston  
on January 3, 1908. Both the libretto and  
the music of this new work are from  
Sousa's pen, and the syndicate of man-  
agers who will give the opera a sumptu-  
ous production are confident that Sousa  
will prove as great a success as a libret-  
tist as he already has as a composer. Few  
people know that nearly all the lyrics of  
"El Capitan" were written by Sousa, and  
this is noticeably the case of the famous  
"Typical Tune of Zanzibar." These verses  
were written by Sousa some years before  
he wrote the opera. Two weeks before  
"El Capitan" was produced it was found  
necessary to have a new song for the  
third act, and Sousa betought him of his  
old jingle. By the next day he had writ-  
ten the peculiar melody that has since be-  
come so popular, and the new song be-  
came one of the biggest hits of "El Cap-  
itan."

Jim Key continues to attract many peo-  
ple to his performances in the pavilion at  
the lower end of the Exposition ground.  
He is acknowledged by all who have seen  
him to be one of the most remarkable  
scissors of the equine race ever seen in  
this city. Many prominent men were  
down to see Jim perform last night.

This is the last day of the big Point  
show, and no doubt the big halls will be  
packed to suffocation this evening. Num-  
erous excursion trains have come in from  
various sections of the State, bringing  
thousands of Exposition visitors, and al-  
ready the grounds are filled with people.  
As Saturday is an off day and an off night  
for everybody excepting the newspaper  
men who help to get the Sunday paper in  
shape for publication, no doubt every one  
who can spare the quarter will go to hear  
Sousa and his band give their closing con-  
certs. The great conductor has arranged  
this admirable programme for this even-  
ing's concert:

PART I—7:30 to 8:30. 28  
Overture, "Semiramide"..... Rostri  
Grand Fantasia, "The Prophet"..... Meyerbeer  
Euphonium Solo, "Air Americaine"..... Mantia  
Mr. Simone Mantia.  
Songs from "El Capitan"..... Sousa  
a. Lurey  
March, "King Cotton"..... Sousa  
Humoresque..... Wheeler

## Music Hall.

A large and appreciative audience  
greeted John Philip Sousa's Concert Band  
at the Music Hall last evening. Every  
seat in the place was taken, and many  
stood during the whole evening's enter-  
tainment. "The Stars and Stripes" was  
played by Sousa for the first time in this  
city.

It was encored three times, and each  
time responded with the same piece, but  
with a different interpretation. "The Ride  
of the Valkyries" was also well received.  
Its barbaric impetuosity makes it particu-  
larly well adapted to the instrumentation  
of the band. Miss Maud Rees Davies,  
who has lately studied in Montreal, sang  
two soprano solos, and was applauded.  
She has a well-cultivated, light, lyric voice,  
which is sweet and true. Miss Jennie  
Hoyle, who has been a student of the vio-  
lin, rendered two solos, one in answer to  
an encore. Her playing was noted for  
daintiness rather than force. Sousa was  
very kind, and replied to encores, and his  
audience had a chance to hear "Manhattan  
Beach," "Orange Blossoms," "El Capitan"  
and "Liberty Bell," rendered in Sousa's in-  
imitable way. The program was as fol-  
lows: Overture, "Il Guarany," Gomez;  
ballet suite, "The Rose of Shiras," (a) the  
rose, (b) the Daisy, (c) the zephyr, (d) the  
violet, Eilenberg; scenes from "Die Got-  
terdämmerung," Wagner; soprano solo,  
"Linda di Chamounix," Donizetti,  
Miss Maud Rees Davies; fanfare militaire,  
Ascher; "Ride of the Valkyries,"  
Wagner; (a) serenata, "Love in Idleness"  
(new), Macbeth; (b) march, "The Stars and  
Stripes Forever," Sousa; violin solo,  
"Dances Tziganes," Nachez, Miss Jennie  
Hoyle; humoresque, "The Band Came  
Back," Sousa.

Sousa is writing a new humoresque com-  
position, entitled "Over the Footlights in  
New York." The piece will be produced  
by Mr. Sousa in his January concert in  
Pittsburgh.

## SOUSA AND HIS BAND

Entertain and Educate a Large Audience  
at the Lafayette.

Sousa and his band held the stage of  
the Lafayette Square Opera House last  
night, while the customary large and en-  
thusiastic Sousa audience filled the rest  
of the house. It doesn't matter how often  
he comes—Sousa is always welcome as  
the flowers that bloom in the spring. All  
he has to do is to lift his baton, and the  
public follows him even as his admirable  
band, and that is as one man. Moreover,  
he never fails to satisfy our most pleas-  
ant anticipations. There he certain long-  
haired prophets of the music of the fu-  
ture who profess to scorn Sousa because,  
forsooth, he plays popular selections—  
caters to the uncultivated masses, who  
know a tune when they hear it, but have  
not yet learned to appreciate and enjoy  
the higher mathematics of harmony.  
Rather ought they to honor him, for no  
man is doing more for the advancement  
of the musical education of America to-  
day than John Philip Sousa, and his cur-  
riculum is both a pleasure and a profit  
to his pupils. Not even Pat Gilmore  
knew how so cleverly to combine and  
blend a programme of popular and classic  
selections, such as appeals to all grades  
of musical intelligence. Suppose that, as  
has been stated, two-thirds of the audi-  
ence go to hear the encores, mostly his  
own popular marches, Sousa treats them  
like children who have to be bribed to  
take medicine; of course the medicine is  
for their good, but they would not swal-  
low it were it not for the promised sugar  
plum. Thus he does his audience liber-  
ally with Wagner before rewarding them  
with a stirring march or musical humor-  
esque. At first the uncultivated auditor  
merely endures; then the sonorous harmo-  
nies and striking cacophonies of the great  
German master; gradually they are led  
to study Wagnerian music, and finally, in  
the majority of instances, another barba-  
ric is relieved and made to bow to the  
bard of Bayreuth, as well as the older  
classics. Thus quietly, but ever-  
less surely, Sousa is creating a cultivated  
public out of a mass of miscellaneous  
music lovers. Let the good work go on!

Last night he opened the programme  
with a striking overture, "Il Guarany,"  
by the Brazilian composer, Gomez, who  
wrote the march in honor of Dom Pedro  
for the Philadelphia Centennial. Of  
course there was an encore—nearly every  
number was encored—and during the  
evening the "uncultivated masses" had  
the opportunity of hearing again those  
desperately popular marches, "El Cap-  
itan," "Directorate," "King Cotton," and,  
latest of all, "The Stars and Stripes For-  
ever," which had to be played three times  
before the audience was satisfied.

A new ballet suite, "Roses of Shiras,"  
by Eilenberg, proved a dainty bit in waltz  
tempo, and as an encore was given a new  
version of the "Cocoanut Dance," which  
Wallace Reeves has promoted from a  
popular ditty to almost a little classic.  
Another delightfully melodious and spiri-  
tful new bit was the serenade, "Love in  
Idleness," by Macbeth. The Funeral  
March from "Der Gotterdammerung" and  
the "Ride of the Valkyries" proved the  
power of the band to cope with the most  
difficult of compositions, while Ascher's  
"Fanfare Militaire" won an encore, re-  
sponded to with the dainty "Ronde  
Amour" of Westschoupe, while Sousa's  
own musical comedy, "The Band Came  
Back," concluded the programme.

Sousa has never yet had a really satis-  
fying vocalist with him. Maud Reese-  
Davies has a pretty popular voice and ex-  
cellent, if rather immature, method, and  
with a pianissimo accompaniment man-  
aged to render the "Linda" aria in style  
that won an encore, to which she re-  
sponded with "Robin Adair." Miss Jen-  
nie Hoyle, the girl violinist, also got a re-  
call on her rendition of the "Dances  
Tziganes" of Nachez. A new march by  
Hermann Rakemann, of Washington, ded-  
icated to the Gridiron Club, was played  
for the first time as a special number,  
and met with a hearty reception.

## Tremont Theatre.

To say that Mr. De Wolf Hopper is a  
big fellow is trite; to say that he is  
laughable and often absurd is not an  
utterance calculated to startle the com-  
munity. It may be said with truth,  
however, that he never looks bigger  
than he does as El Capitan in the comic  
opera of that name. The genial and  
robust Hopper never appears more  
comical or absurd than in the  
Don Quixote type of make-up which he  
assumes as El Capitan, the blustering

and swaggering insurgent. His inter-  
pretation of Don Medigua, the timid and  
faltering State official, is, by contrast,  
an additional example of one's risibili-  
ties.

Mr. Hopper and his company of sing-  
ers and comedians began a two-weeks'  
engagement at the Tremont Theatre  
last night in Sousa's and Klein's comic  
opera, "El Capitan." This opera had  
its first Boston production in April, 1896,  
and was then fully commented on in  
these columns. It is sufficient to say  
that Mr. Sousa does not display the  
musical-dramatic instinct and that the  
opera is poor in genuine melody. He  
does not forget that he is primarily a  
bandmaster.

But this great bandmaster's lively  
swinging music is very popular, as  
last night's numerous encores proved.

The song of "El Capitan" is perhaps  
the most familiar number, as its strains  
permeate the music of the opera from  
start to finish. This, as well as the  
"God of Wine" and "The Typical Tune  
of Zanzibar," have long ago passed into  
the whistling stage, while the senti-  
mental duet at the beginning of the last  
act is another musical hit.

The plot seems at times hardly broad  
enough to carry the three acts of the  
opera.

Last night's performance itself does  
not call for extended criticism. Mr.  
Hopper was in his most Hopperian vein  
and his charming little wife, Edna  
Wallace-Hopper, was as constant to  
Mrs. Hopper as Mr. Hopper was to Mr.  
Hopper. Miss Alice Hosmer played a  
conventionally Amazon in a conven-  
tionally Amazonian manner. Miss Nel-  
son's clear and high soprano  
voice was heard with sufficiently good  
effect to make her a favorite. Alfred  
Klein was his old self and the remain-  
ing members of the company were ade-  
quate. Mr. Hopper had to make one  
of his inimitable speeches at the end of  
the second act, but escaped "Casey at  
the Bat."

The costumes were costly and the  
scenery was gorgeous. Seldom has an  
operetta been presented here in such  
a sumptuous dress. The chorus, which  
has been materially increased since last  
season and which contains many very  
handsome young ladies, who are very  
pleasant to look upon, is also excellent  
vocally, and it sang Sousa's lively airs  
with dash and spirit.

Last night's house was large and ap-  
plaudive and demanded several ren-  
derings of the favorite numbers.

Contrary to the comedian's estab-  
lished rule, a mid-week matinee per-  
formance of the opera will be given  
on Wednesday afternoons. The en-  
gagement, as in former seasons, will,  
of course, include matinees on Satur-  
day afternoons.

PART II—9:30 to 10:30.  
Overture, "Rienzi"..... Wagner  
Grand scene, "Benediction of the Pog-  
nards," from "The Huguenots"..... Meyerbeer  
Trombone Section—Messrs. Fryer, Lyons and  
Williams.  
Flugelhorn Solo, "Bright Star of Hope"  
Mr. Frans Hell. Robardi  
Excerpts from "Tannhauser"..... Wagner  
a. "Funeral March of a Marionette"..... Gounod  
b. March, "The Stars and Stripes Forever"  
Humoresque, "Good Bye"..... Sousa

Visitors to the Exposition will find it to  
their interest to consult Dr. Sadler for all  
uses of the eyes, ears, nose or throat.  
No. 804 Penn-ave.

TREMONT THEATRE.

Brilliant with new scenery and handsome costumes. Sousa's popular opera, "El Capitan," returned to the Tremont Theatre last evening, and a great audience gave De Wolf Hopper and his fine company an enthusiastic welcome.

Substituting a reference to the Temple Cup for the usually considered inevitable "Casey at the Bat," he remarked that the company had been suffering from a series of one-night stands and now their "bronchial tubes were playing tag with the climate and some of his were it."

In spite of apologies Nella Bergen never sang better in this city, her clear soprano voice being remarkably strong and true. Petite Edna Wallace Hopper, droll and magnetic to a degree, must have been gratified at the warmth of her reception on her entrance.

The uncanny humor of De Wolf Hopper pervades every scene, and his portrayal of the title role, which seems to improve by repetition, is too well known to call for special mention.

The engagement of this excellent organization is for two weeks only, and owing to the great demand for tickets it has been decided to give matinee performances of the tuncful opera on Wednesdays, although it is contrary to an established rule of Mr. Hopper's.

Minnie Madden Flske will follow in "Tess of the D'Urbervilles" on Nov. 1.

"El Capitan" at the Tremont.

TREMONT THEATRE—"El Capitan," a comic opera in three acts, by John Philip Sousa and Charles Klein. The cast:

- Don Enrique Medina.....De Wolf Hopper
Senor Anabelle Pozzo.....Alfred Klein
Don Luiz Casarro.....Thomas S. Gulse
Count Hernando Verrado.....Edmund Stanley
Scarabba.....John Parr
Montalba.....Harry P. Stone
Navado.....Robert Pollard
General Herbana.....Louis Schrafler
Estrella.....Edna Wallace Hopper
Isabel.....Nella Bergen
Princess Marghiana.....Alice Hosmer
Tacturnes.....Katherine Carlisle

Last night De Wolf Hopper and Sousa's bright and melodious comic opera, "El Capitan," returned to the town where it had its first production, being given every audience of proving a notably prosperous two-week engagement.

The audience, which crowded the house, including the boxes and standing room at the rear of the auditorium, had evidently come expecting to be pleased, and it was not disappointed. Many of the audience betrayed by their comments that they had heard the work before, and it is certain that those who

had enjoyed it all with fully as much zest as those who had not.

Naturally, as of yore, Mr. and Mrs. Hopper carried a good part of the performance on their own shoulders, and both of them were encored again and again for about all their principal specialties, the audience never seeming to tire of the sparkling and catchy airs with which the piece abounds, or the rollicking humor of which the star has an inexhaustible supply.

The singing of Miss Bergen was also a great feature of the performance, the purity, sweetness and power of her voice repeatedly calling forth enthusiastic applause.

The peculiar humor of Alfred Klein made him an unmistakable favorite, and most of the performers cast in the other characters had their conspicuously good points.

If there has ever been a comic opera company in Boston before which contained as many fresh and pretty faces in its chorus as Mr. Hopper's has this year, it would be very difficult to specify when.

Just to be able to look at some of them is an unmistakable treat, and their natural charms of person do not suffer any for lack of pretty and harmonious costumes to set them off.

The opera was richly and handsomely mounted in every way, and everything went with absolute smoothness and with a sparkle and snap that left nothing to be desired in that respect.

At the close of the first act Mr. Hopper was called before the curtain several times and finally was induced to make a little speech which was quite in keeping with the occasion, as well as a decided novelty in its way, being largely a very amusing "jolly" with the audience as the willing victim.

Although two matinees a week are contrary to the usual rule followed by this organization, during the present engagement Wednesday matinees will be given.

Sousa's Band filled the Lafayette Square to

overflowing Sunday night, when a grand concert was given. Mand Reese Davies, soprano; Jennie Hoyle, violiniste, and Arthur Pryor, trombone, were the soloists.

Tremont Theatre.

There appears to be no end to the popularity of De Wolf Hopper and "El Capitan." Last night the Tremont Theatre was packed to the doors by a great, demonstrative audience, which repeatedly encored the tuncful music, the great marches and the Hopperisms of the comedian.

It is not necessary at this late day to speak at any length regarding the merits of Sousa's tuncful work. Critical Boston has done that before, and here it should be said in where the masses of theatregoers are in perfect accord with the critics. The two great marches are in Sousa's best vein, and have swing and go enough to carry a couple of more comic operas to success. Then, again, the lighter music is catchy, and has a vim to it which is truly delightful.

Mr. Hopper was in his gayest mood, and his audience appreciated and enjoyed his drolleries. Unlike most comic opera stars, Mr. Hopper has a voice, rich and cultivated, which he uses at all times with taste and judgment. His impersonation is just as careful, as strongly drawn and as artistic as though it were the first instead of being away into the hundreds. Edna Wallace Hopper, Alfred Klein and Edmund Stanley are all in old congenial parts, and were given a hearty welcome. Miss Nella Bergen takes the high C without effort, and with great clearness. The young ladies of the chorus are as pretty and as graceful a gathering as have ever been seen on the Tremont stage.

Of course Mr. Hopper made a speech. There never has been a night during the run of the opera when he hasn't. It is the Hopper speech with a little of the Temple Cup, a quiet kick that the hotel is within 400 feet of the State House, and other things local and up to date. "El Capitan" and the speeches of Mr. Hopper are bound to draw a succession of great audiences to the Tremont during the next two weeks.

Band Parade in Denver.

There have been stirring times in Denver lately. The Annual Festival of Mountain and Plain has just been held, and after the band contest under the direction of Oliver B. Howell, dean of the Denver Conservatory of Music, his third year as director of the contest, a parade of the united bands took place, awakening the liveliest enthusiasm. Ever so himself, accustomed as he is to scenes of enthusiasm, would surely have been thrilled with unwonted pleasure at hearing "El Capitan" played by 635 musicians, and at seeing the immense concourse of people following the monster band, crowding the streets and keeping step to the inspiring strains as long as the music could be heard.

The carnival edition of the Rocky Mountain News speaks of the procession as follows:

Dean Oliver B. Howell, of the Denver Conservatory of Music, preceded the monster band on a high trap-drawn by a pair of bay horses and wielded the baton in sight of every musician. The drum major from each band walked in front. The squad was led by the big Indian drum major of the Colorado Midland Band.

At the signal from the leader's baton there was a roar of snare drums in the rear and a crash from the bass drums. The whole band moved forward as one man. Another long roll from the drums and the strains of "El Capitan" broke forth with a crash.

The first two rows of musicians were composed of forty trombone players. The front row contained twenty slides. The glittering pistons all working in unison made a most thrilling sight. Next to the trombones were the baritone horns. A row of them reached the entire width of the street. Two rows of tubas emitted a thunderous din as they passed. Next came the alto horns with their infectious after-time. There were two rows of these. The B flat clarinet players made three full rows across the street and were followed by the players of the E flats.

By the time this portion of the band was in view the front had passed beyond hearing, and from the blare of trombones and tuba the sound was changed to the high notes of the saxophones and cornets, which carried the air. The cornet division made an inspiring array. There were at least 100 of them. Following the cornets were the saxophones and piccolos.

With a rattling that of musketry the snare drums went past, and following them were the big bass drums. The booming of cannon was dull in comparison with their roar.

Twenty bands in all were in this parade. Sixteen of them took part in the contest: The Las Vegas Band, Trinidad City Band, Engle Pass Band, of Engle, Col.; the Nebraska Brigade Band, of McCook; the Idaho Springs Silver Cornet Band, the Fort Lewis in a Boy Band, Grand Junction, and Mountaineer Band, Colorado Springs, Pollard's Concert Band, the Teller Institute Band, Colorado Midland, Kan., and Telluride.

The judges selected were Anthony S. Lohman, Oswald Richter and Oliver Howell.

Sousa and his great band gave a concert to-night at the Music Hall. The Sousa concerts have become very popular with us, and the March King had a large and appreciative audience to greet him. HAROLD RUTLEDGE.

Tremont Theatre: "El Capitan."

For the third time within two years, and with the same cast as heretofore, "El Capitan" is again at the Tremont Theatre. The characters in the operetta are thus distributed:

- Don Enrique Medina.....De Wolf Hopper
Senor Anabelle Pozzo.....Alfred Klein
Don Luiz Casarro.....Thomas S. Gulse
Count Hernando Verrado.....Edmund Stanley
Scarabba.....John Parr
Montalba.....Harry P. Stone
Navado.....Robert Pollard
General Herbana.....Louis Schrafler
Estrella.....Edna Wallace Hopper
Isabel.....Nella Bergen
Princess Marghiana.....Alice Hosmer
Tacturnes.....Katherine Carlisle

That the theatre was completely filled last night is easily demonstrable by an exhibition of the box sheet; that it was filled by an intelligent, a cultured, a fashionable, a brilliant audience, was proved beyond peradventure by the almost entire absence of obstructive millinery atop of the beautiful tresses and sweet faces of the ladies. If a man be what his wife makes of him, it follows of course that a theatre audience is to be gauged by the deportment of the female element in it. "El Capitan" stands quite apart from the general run of entertainments of its class in the fact that it has a plot that really deserves to be called such, and musically it is also unique. Mr. Sousa's predilection for martial strains causing him to confine himself to them almost exclusively. The result is a very nearly continuous brass-band effect; but of its kind the music is of the best—vigorous, contagious, inspiring, brilliant. But everybody made this discovery long ago, and everybody seems to think the music is worth hearing again and again, despite the efforts of the whistling fiend and the street organist to bring the airs into disfavor.

"El Capitan" is put upon the stage in sumptuous style. The scenery is beautiful and at the same time almost startling in its effectiveness; the costumes are rich and elegant, and the faces of the female chorus are a liberal education in the school of beauty to him who has the good fortune to look upon them. Mr. Hopper was as funny as usual last night, and he made his usual funny speech at the close of the second act; Mr. Klein's serio-comic contributions to the gaiety of the occasion, were as heretofore eminently successful, and the clever, sweet and easy-flowing vocalization of Miss Bergen, the winsome daintiness of Mrs. Hopper and the fine singing of the other soloists and of the chorus received their customary recognition in frequent demands for repetitions. In a word, "El Capitan" appears to have lost nothing of its original favor; on the contrary, it sinks deeper into public liking the more intimate the public becomes with it.

"EL CAPITAN" AT THE TREMONT THEATRE.

There seems to be little doubt that in "El Capitan" De Wolf Hopper has found a gold mine that can safely be compared to the wonders of the Klondike. Last night was his third engagement at the Tremont Theatre with Klein and Sousa's opera, and, to judge by the size and enthusiasm of the audience, it might be taken for a regular first night.

The work has, indeed, proved a great popular success. The book has more of a plot than is generally thought necessary for the modern comic opera, and the story is told in an interesting way; though, of course, the stars play havoc with the lines and situations in their fun-making.

The music is typical of the great bandmaster. It is catchy throughout, and there is scarcely a tune in the score that is not whistled and played on piano organs at every corner, and the march in the second act has even eclipsed the record made by "Manhattan Beach" and "Liberty Bell." But the music is not all martial, and there are several of the airs that are bright and graceful enough to set off to the best advantage the swinging, feet-twitching, slant-hang two-steps.

De Wolf Hopper is the same old sixpence. He seems to like the fun he makes almost as well as does his audience, and the absurdity of his costumes and make-up add largely to the laugh-provoking end of the production. His popularity with Boston theatregoers is proverbial, and last night he was compelled to come before the curtain and make one of his bright little speeches, full of local hits and right up to date, that has come to be looked on almost as a part of the production. His voice, for strangely enough for a comic opera star he can sing—is pleasing and powerful, and shows no signs of the strain he puts it to.

The supporting company is identically the same as seen last winter, and is of unusual excellence. Charming little Edna Wallace Hopper is quaint and fascinating as usual. Pretty as a picture in her dainty gowns, she gladdens every masculine heart with her bright smile and vivacious ways.

Alfred Klein, as the unfortunate Chamberlin, does his full share in keeping the house in good humor, and Edmund Stanley delighted his hearers with his splendid voice. Nella Bergen sings as well as ever, and an encore was demanded after both her solos. As the haughty Princess, Alice Hosmer, certainly makes the most of her part. The other members of the cast fully sustained the standard of the principals.

The orchestra, under the direction of H. A. Cripps, had much to do with the success of the evening. As for the chorus, the wonder is where De Wolf Hopper gets all the pretty girls, and there are lots of them, too, in stunning costumes.

"El Capitan" will be given every evening this week, with Wednesday and Saturday matinees, and it is safe to predict that the lovers of good fun, Sousa's music and pretty girls will keep the house filled to overflowing at each performance.

Mr. Sousa's program for Sunday night includes "The Band Came Back," and some day perhaps he will write a piece of music called "The Washington Post March Came Back," for that march is pervading the entire earth. It is perfectly possible that when Walter Wellman reaches the North Pole, if he does, he will find a shipwrecked musician sitting on top of it, gently tooting "The Washington Post March" on a beer bottle.

## PRELUDES AND INTERLUDES.



JOHN PHILIP SOUSA.

Very few musical attractions have been looked as yet, but those we have in prospect are the ones. Reményi, the Hungarian violinist, started the ball rolling with his Sunday night concert on the 17th. We cannot commend him sufficiently for keeping to ordinary prices. It was pretty bad luck to have to play against Sousa, for he always owns the town when he appears.

Sousa gave a band concert here last Sunday evening. Miss Kaiser, Mr. Hoyle and Mr. Pryor were the soloists. Seidl will give a Wagner program here on October 31, at the Star. Mrs. Julia Rivé-King will be the soloist.

Mr. Frank Hanrahan has resigned the position of organist at St. Bridget's Church, which he has filled for several years, to accept a similar one in the new church, Our Lady of Perpetual Help. He has been succeeded by Miss Cecilia Lamigan, a niece of the rector.

Charles Klein, author of *El Capitán*, has completed the second act of *The Charlatan*, his new opera for De Wolf Hopper. John Philip Sousa will compose the music. Mr. Klein is enthusiastic about the new work, which has exceeded even his own expectations, and he is confident that *The Charlatan* will eclipse the extraordinary success of *El Capitán*.

That Sousa and his band are coming to the Academy of Music for three concerts has already been announced. The first will be given to-morrow, Friday evening. A matinee Saturday afternoon at 3 o'clock will follow, and the final concert will be given Saturday evening.

Mr. Sousa has increased his band, bringing with him this time fifty-six men. There is also much interest felt in the soloists, Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violiniste.

## SOUSA HERE TO-MORROW.

### The Great Bandmaster to Give Three Concerts at the Academy of Music.

The pleasing news that Sousa and his band are coming to the Academy of Music for three concerts has already been announced. The first will be given to-morrow (Friday) evening. A matinee Saturday afternoon at 3 o'clock will follow, and the final concert will be given Saturday evening. Mr. Sousa has increased his band, bringing with him this time fifty-six men, all of whom are the best that can be had on their several instruments. There is also much interest felt in the soloists—Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violiniste. They have not yet appeared here, and Mr. Sousa announces that he is specially pleased with them.

The programmes run as follows: Friday evening—Overture, "Il Guarany," Gomez; ballet suite, "The Rose of Shiraz" (new), Ellenberg; funeral march from "Die Gotterdammerung," Wagner; soprano solo, "Linda de Chamounix," Donizetti; Miss Maud Reese Davies; "Fanfare Militaire," Ascher; "Ride of the Valkyries," Wagner; (a) serenade, "Love in Idleness" (new), Macbeth; (b) march, "The Stars and Stripes Forever," Sousa; violin solo, "Dances Tziganes," Nachez; Miss Jennie Hoyle; humoresque, "The Band Came Back," Sousa. Matinee—Overture, "The Road to Glory," Kling; theme, variations and polacca, Tschakowsky; two dances (new), (a) Polish, (b) Russian, Tschakoff; soprano solo, "The Shadow Song," Meyerbeer; Miss Maud Reese Davies; three quotations, Sousa, excerpts from "Cavalleria Rusticana," Mascagni; (a) allegretto gracioso from "Alceste," Gluck; (b) march, "The Stars and Stripes Forever," Sousa; violin solo, "Romance San Paroles," Wienlawski; Miss Jennie Hoyle; humoresque, "Good-bye," Sousa. Saturday evening—Overture, "The Promised Bride," Ponchielli; trombone solo, "Felice," Liberati; Mr. Arthur Pryor; transcription of the "Hungarian Rhapsody," Hauser; soprano solo, "Indian Bell Song," Dellibes; Miss Maud Reese Davies; scenes from "Siegfried," Wagner; "Dance of the Imps" (new), Franchetti; (a) waltz, "Immerellen," Gungl; (b) march, "Stars and Stripes Forever," Sousa; violin solo, "Mazourka de Concert," Musin; Miss Jennie Hoyle; "A Carnival Scene in Naples," Massenet.

The New York concerts of the Banda Rossa, of San Severo, has given them a warm American indorsement. The almost unanimous voice of the New York critics was a recognition of their grand ensemble work, the brilliant and passionate playing characteristic of the Italian people—a well-drilled body of men under the most perfect control and programmes not often given by bands in America—these points, with deserved tributes to the great and magnetic leader, Sorrentino, give in the press a fair conception of the impression made by the banda at their opening concert in New York last Friday and their appearance in this city at the Academy of Music October 26 and 27 will be awaited with great expectations by our music-loving public.

## SOUSA'S BAND.

Sousa, who will be heard at the Grand opera house Wednesday evening, is a conductor of tremendous magnetism; his feeling and control are alike admirable in the works of solid character or in the works of his own buoyant, rhythmic dash and swing, for which the public clamors so loudly. Outside and away from the music of the people Sousa would make a conductor of force and distinction in music of large and deep growth, but while he varies his program judiciously and interestingly with compositions of serious purpose, the distinguishing feature of the band's work is by all means popular music.

The first of Sousa's three concerts will be given to-morrow evening at the Academy of Music. His band now numbers fifty-six, all of them men of note on their several instruments. Miss Maud R. Davies and Miss Jennie Hoyle, the soloists, are new to Philadelphia, but are highly spoken of.

## Sousa's Band.

Sousa, that prince of concert band conductors and monarch of march composers, will appear in this city at the Grand opera house this evening for a single concert with his great band. Sousa is now fulfilling the promise of his early career. He is nearing the height of his fame and he promises rich results in the coming years in the domain of composition. As for his band, whether it can be made a finer organization than it now is, is a question the future must solve.

## The Sousa Concerts.

The first of the announced Sousa Band concerts will be given to-morrow, Friday, evening at the Academy of Music. A matinee Saturday afternoon at 3 o'clock will follow, and the final concert will be given Saturday evening. Mr. Sousa has increased his band this season, bringing with him this time fifty-six men, all of whom are the best that can be had on their several instruments. There is also much interest felt in the soloists, Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violiniste. The programme, as usual, will be of the most interesting character, of course including a number of musical novelties.

## Sousa's Band.

There may not be found along and across the length and breadth of the land a name better known or more popular, or a musical personality better esteemed and beloved than of John Philip Sousa, the famous master of the greatest military band in existence to-day, a band which the great leader has brought to its present point of marvelous brilliancy and perfection through the unique and supreme force of his musicianship and inspiring direction. No success can be obtained as phenomenal as that which has attended Sousa and his wonderful band without due artistic reason. This organization will be heard at the Grand Opera House on Wednesday evening, October 20th.

## AMUSEMENTS.

The eminent musical composer and conductor, John Philip Sousa, and his great band of fifty world-famed soloists, will give one of their incomparable concerts in the Opera House to-morrow afternoon. Sousa's name is a household word in all parts of the world wherever the inspiring strains of military bands inspire weary marchers to forget fatigue and wherever the piano is played or the terpsichorean art is practiced. He is the most versatile and



JOHN PHILIP SOUSA.

successful of American composers and enjoys international fame for the excellence of his productions and ranks foremost as a conductor. His band is reported to be "the ideal wind orchestra, capable of performing the noblest works of the greatest composers with all the artistic nuances of strings in addition to the rich tonal quality of the reeds and brasses."

This is the eleventh regular tour of Sousa and his band. Among the soloists are two brilliant young lady artists of commanding talents. Miss Maud Reese Davies, soprano, is a native of Kansas and received her initial musical instruction at the New England Conservatory of Music, subsequently studying two years in Paris under Trabadello, Massenet and Bemberg. Miss Jennie Hoyle, the youngest of all the great violinists, was born in England and received her instruction on the violin from Albert Pollard at the London Conservatory of Music. Upon coming to America she entered the New England Conservatory of Music and was instructed by Emilie Mahr, afterwards becoming the pupil of F. Jehin Prume, at Montreal. The concert will begin promptly at two o'clock.

The sale of season tickets for the five concerts to be given by the Boston Symphony Orchestra at the Academy of Music, beginning November 8, has been so large as to demonstrate in an impressive manner the abiding popularity of this splendid organization. Announcement of the arrangements for the opening concert will be made in due course. It will be pleasant news to a large number of people that Sousa's Famous Band will give three concerts at the Academy of Music this week, namely, on Friday and Saturday evenings and on Saturday afternoon. No music of the kind is better or more enjoyable than that which Sousa furnishes, and the crowded houses which he always draws bespeak the public appreciation of it. He is sure of a great reception at the Academy this week.

## THE OPERA IN GERMANY

UNDER MUNICIPAL CONTROL AND IS GIVEN FOR THE PEOPLE.

Salaries of Prima Donnas for Eleven Months Equal to One Week in This Country.

William E. Curtis, in Chicago Record.

The opera in Germany is a public institution under the management of the municipality, like the technical schools, the museums and the art galleries. It is considered a matter of education as well as enjoyment, as essential to the well-being of a community as churches or water works or parks, and usually the opera house is the finest building in a town excepting the cathedral and the city hall. Of late years there has been a good deal of rivalry in the erection of opera houses. The finest in Germany is probably at Dresden, where it is conceded that the best company of singers is found under the patronage of the King of Saxony, who pays a subsidy in addition to the appropriation from the city treasury to get the best music that can be had. At the little town of Wiesbaden, a watering place where people go for rheumatism, neuralgia, paralysis and kindred diseases, there is also a magnificent opera house and a splendid company, which is claimed to be better than that at Berlin, although it is supported by a city not larger than Freeport or Rockford, Ill. The opera house at Frankfurt is also a fine building and was erected twenty years ago at the expense of the city with the assistance of sixty-seven rich residents who contributed 400,000 marks. It is a smaller copy of the Grand Opera House at Paris and seats 2,000 persons. It has a dress circle and four galleries. There is also a beautiful opera house at Leipzig and another at Munich.

In all these German cities the director of the opera house is a municipal officer appointed by the mayor and confirmed by the Council just like the chief of police or the superintendent of streets and alleys. He has the absolute charge of musical affairs, and in Frankfurt is the manager of the theater also, which belongs to and is supported by the city. Each year an appropriation is made by the City Council for the support of the opera, based upon the probable receipts from the sale of boxes and admission tickets. The revenues are pretty regular. They will average nearly the same every year. The best box is reserved for the Emperor and other members of the royal family when they visit the city. This box is always on the right of the stage. On the opposite side is a similar box reserved for the landgrave of Hesse and other dignitaries. The boxes are used by the officials of the city when there are no kings or queens or princess in town. The rest of the boxes in the first balcony, which is considered the best location, are most sumptuously decorated, are rented by the rich people of the city, who do not hesitate to submit them to their friends from time to time. Some of these boxes have been occupied by the same families ever since the opera house was built. In other towns of Germany where they have old opera houses families have occupied the same boxes for generations, paying so much a year into the city treasury.

### THE COST OF BOXES.

Boxes in the next gallery, which are not quite so good, are sold in the same way, and in the third gallery the best ones are also permanently taken, so that a stranger coming to town often finds that he must content himself with the poorest seats. If he will consult the portier of his hotel however, he will find that the latter can get him a good box without the slightest difficulty, unless it is a gala night. The owners of the fashionable boxes are easily reached and are usually willing to sell their places for a night or for a number of nights, provided nothing is said about it.

Single gentlemen and others who want a limited number of seats can buy one, two or as many as they like in the parquet by the week, month or year. At the beginning of the season a calendar is issued which gives the programme for the entire year, extending from Aug. 1 to June 30. During the month of July the singers and orchestra are given a vacation. If a person does not wish to buy a seat for the whole season he makes out his list for so many nights in October, so many in January, so many in March, and so on, at the beginning of the season, and makes his arrangements accordingly. In this way nearly three-fourths of the entire revenue from the opera is paid into the treasury the first month of the season, and the council knows what it can depend on in making its appropriations.

Over here in Germany the opera is not intended to be a money-making business any more than a church or a public school. It is for the education and enjoyment of the people. Therefore, prices are kept down. Boxes holding six people cost about 10.00 marks, or \$2.50 for the season of eleven months. Single seats in these boxes are sold for an evening at about \$1.75. Boxes holding four persons cost in proportion. A single seat in the parquet for the season costs from 1.20 to 1.80 marks, or from \$300 to \$450. A parquet seat for a single performance costs eight marks, or \$2. In the second gallery you can rent a box for the year for about two-thirds and in the third gallery for one-half the cost of those in the first balcony, or 5.00 marks a year. Single seats for the evening in these upper tiers cost from 33 cents to \$1, according to their location. In the top gallery the hotpollot get an opportunity to hear the best opera in the world by paying from 12 cents to 35 cents.

Opera is given six nights in the week and Sunday is the gala night. Then everybody who owns a box occupies it if he can arrange to do so. Monday is usually the off night, when the opera house is closed. The singers are employed by the year, and the calendar is made up so that the principals appear only on alternate nights; but the chorus and the orchestra and those men and women who take the minor parts must be always there. Many of the chorus and the orchestra have other business. They are shop keepers or merchants or artisans. Some may be music teachers. I heard of one gentleman whose cook and coachman were both employed in the chorus, which made it rather inconvenient when the family wanted to drive to a performance.

### SALARIES OF THE SINGERS.

The salaries paid are amazingly low, when compared with the incomes of theatrical and musical performers in the United States. The first soprano, the prima donna, seldom gets more than \$5,000 or \$6,000 a year, the first tenor a little less, and so on down to the chorus and orchestra, who are paid sums that seem trifling—\$200, \$300, \$500 a year. Some of the principals consider themselves well paid if they receive \$2,500 salary, while the soloists in the orchestra are satisfied with \$1,000 and \$1,200 a year. But they are assured of permanent employment, and at the end of a certain number of years are entitled to pensions, like schoolteachers and employes in the civil service of Germany.

A German schoolteacher can draw a pension amounting to about \$60 a year after teaching twenty consecutive years, and after teaching thirty years the amount is increased to \$90 or \$100. All the municipal governments pension their employes for service after twenty-five years or more. The same is true of the government railways and every branch of the civil, as well as the military, service of Germany. The attendants in the public libraries, art galleries and museums, the guide who shows you about the Emperor's palace or the royal castles, are all entitled to this distinction when they reach a certain age or serve a certain number of years. That is one cause of the conservatism of the country and the lack of progress. These men and women hang on hopefully to any kind of a government position they can get, knowing that it will give them shelter and bread, at least, as long as they live, if they behave themselves reasonably well.

But the difference in musicians' salaries between Germany and the United States is greater than is found in any other profession. Mr. Sousa, the bandmaster, told me once of his trombone player, who bears the scriptural name of Hell. He was discovered in one of the orchestras over here, where he was receiving \$30 a month and board, himself. Mr. Sousa agreed to pay him \$90 a month and his hotel bills and traveling expenses and also his steamship fare if he would come to America. Hell accepted eagerly, but the second year, when he learned his value according to the American standard, he struck for \$100 a week and got it. The first violinist in the Frankfurt orchestra is only thirty-seven years old, but commenced to draw a pension for twenty years' service four years ago, for he joined the orchestra when he was only thirteen years old. At the musicians' are given four weeks' vacation with pay.

### OPERA BEGINS AT 6 P. M.

In most of the German cities the opera begins at 6 or 6:30 o'clock and closes at 5 o'clock or a little later, which is a very sensible plan, from the German point of view, for it is the custom here to have dinner at 1 or 2 o'clock and supper at 8 or 9 o'clock. Gentlemen go from their stores or offices to the opera, where they meet their wives, and then have supper when they go home after the performance. There is a buffet in the building, at which beer, pretzels, sandwiches, fees, cakes, wines and other refreshments can be had between the acts, and it is always well patronized. Economical people bring crackers, cakes and sometimes little sandwiches in little bags with their opera glasses.

On Sunday nights it is customary for many of the ladies and gentlemen to dress for the opera, but during the week they always go in street costumes and leave their hats and wraps in the cloakroom. This is to suit the convenience of the gentlemen who come direct from their business. But there is very little dressing in Germany on any occasion. Less money is spent here for personal adornment than in any other country in the world, and even on Sunday nights, except in Berlin during the social season, not more than one-third of the audience of an opera are in evening dress.

As the operas are a matter of education, they are given exactly as they are written and exactly as the composer intended. In the United States stage managers take great liberties with musical scores. They leave out uninteresting passages, they shorten operas sometimes by omitting entire acts, and often interpolate compositions by other composers in order to brighten up the performance. But if a manager did that in Germany he would be discharged. It is the purpose of the manager and of every performer conscientiously to convey the idea that was in the mind of the composer for the instruction as well as the edification of the audience.

As soon as an act is finished everybody gets up and goes out of the audience room to drink a glass of beer or shake the kinks out of their legs by promenading in the foyer. Friends sit down at little tables and gossip as they drink and eat, but there is never any visiting in the boxes; and, furthermore, people who go to the opera to show their gowns and their jewels get very little consolation and are considered vulgar if not disreputable. Anybody who would attempt to carry on a conversation in one of the boxes or do anything to disturb the rest of the audience would be hissed out of the house. Such conduct as is common at the opera in New York and other cities of the United States would not be tolerated for a moment by the management or the public. At the beginning of each act the doors are locked and are not opened again until the curtain falls, so that punctuality is necessary if people want to get the worth of their money. When a singer from some other city appears as a compliment it is customary to give her or him an ovation at the end of the first act, but the regular staff of singers are never cheered except at the end of the first act, and then in the most critical way. Hissing is frequent. If any actor does not know his part or sings out of tune he is reminded of his defects very promptly, and the management fines him or punishes him in some other way to satisfy public sentiment.

The annual calendar is composed mostly of German operas. Italian compositions are often introduced but French operas are not popular. An easy way to incite a riot in a German city is to sing a French song on the street. Music dealers are often requested to take French compositions out of their show windows, and no genuine French opera will be tolerated in a German city unless it is written by a distinguished man like Gounod.

### Sousa at the Broadway.

John Philip Sousa, "The March King," will give a single concert here at the Broadway Theatre Sunday evening. This is an announcement that will bring pleasurable anticipation to every lover of music, for Sousa is the accepted embodiment of all the great public loves in music.

Sousa is as much a master of the art of programme making as he is of march composition. His concerts are models of good form.

Sousa has arranged the following programme for to-morrow night: Overture, "Il Guarany," Gomez; ballet suite, "The Rose of Shiraz" (new), Ellenberg; funeral march from "Die Gotterdammerung."



JOHN PHILIP SOUSA.

Wagner; soprano solo, "Linda di Chamounix," Donizetti, Miss Maude Reese Davies; Fanfare Militaire, Ascher; "Rite of the Valkyries," Wagner; a. Serenata, "Love in Illness" (new), Macbeth; b. March, "The Stars and Stripes Forever," Sousa; violin solo, "Dances Tziganes," Nachez, Miss Jennie Hoyle; humoresque, "The Band Came Back," Sousa.

The soloists will be Maude Reese Davies, soprano, and Miss Jennie Hoyle, violinist.

Fresh from their summer triumphs at Manhattan Beach, Sousa and his band come to the Broadway Theatre for a single concert to-morrow evening with this programme:—

Overture, "Il Guarany," Gomez  
Ballet suite, "The Rose of Shiraz" (new), Ellenberg  
Funeral march from "Die Gotterdammerung," Wagner  
Soprano solo, "Linda di Chamounix," Donizetti  
Miss Maude Reese Davies  
Fanfare Militaire, Ascher  
"Rite of the Valkyries," Wagner  
a. Serenata, "Love in Illness" (new), Macbeth  
b. March, "The Stars and Stripes Forever," Sousa  
Violin solo, "Dances Tziganes," Nachez  
Miss Jennie Hoyle  
Humoresque, "The Band Came Back," Sousa

Mr. Philip Sousa and his band will give a special concert at the Broadway Theatre Sunday evening. A programme of unusual attractiveness has been arranged for the occasion.

One of the most successful entertainments this week was the concert given by Sousa's Band at the Lafayette Square Opera House last Sunday. Sousa is always popular here, and never forgets his old home. He paid a graceful compliment to one of the local composers when, during the evening, he announced that he took great pleasure in performing for the first time the "Gridiron Club March," composed by Mr. Herman S. Rakemann, of Washington. The march was dedicated to the famous Gridiron Club of newspaper correspondents, and proved a composition of much merit. The very fact that Mr. Sousa and his band gave its first production showed that it was worthy of attention. Mr. Sousa complimented the composer on his success, and no doubt the march will be often heard this season.

The Gaiety Girls made quite a hit at the New National in the English musical farce, "In Town," and they drew large houses every night. Harrison Gray Fiske's melodrama, "The Privateer," also was quite successful at the Grand Opera House. This week Camille D'Arville and her opera company appear at the Lafayette in their new comic opera, "Pog Woffington," while Wilton Lackaye produces his new drama, "The Royal Secret," at the New National Theatre. "On the Bowers" comes to the Grand Opera House, and "In the Name of the Czar" to the Academy of Music. The Castle Square Opera Company closes its season of comic opera at the Columbia to-night.

JOHN S. SHRIVER.





JOHN PHILIP SOUSA AT THE PIANO. A SNAPSHOT TAKEN WHILE HE WAS AT WORK ON SOME OF MUSIC OF "THE BRIDE-ELECT." 133

**A Great Audience to Hear Sousa's Band at the Academy Last Night.** 133

Standing room only, and very little of that, was the condition of things at the Academy of Music last evening, when Sousa's Band opened the musical season of 1907-08 with the first of the three concerts of which the other two are to be performed this afternoon and evening. The performance of the first number, Gomez's overture, "El Guaranay," made it apparent that the popular organization of which Sousa is the creator was in splendid form, and from that time on the enthusiasm of the great audience knew no bounds. Everything was applauded to the echo, and nearly everything was encored two or three times over. Sousa is accustomed to this, and always has a stock of encore pieces ready, and as he grants them with deliberate liberality, the music actually on the programme was really the least part of the concert. It was in this, however, that the remarkable technique of the band was most impressively displayed, and the rendering of the two Wagnerian numbers, the "Götterdämmerung" funeral march and the "Ride of the Valkyries," was extremely striking in its energy, intelligence and power. The soprano singer, with a sympathetic voice and a good method, whose smallness of tone is compensated for by considerable fluency of execution. The programme for this afternoon is as follows: 1. Overture, "The Road to Glory." 2. Over-Theme, variations and Polacca from fourth orchestral suite, Tschalkowski. 3. Two dances, Tschakoff. 4. Soprano solo, "The Shadow Song," Meyerbeer; Miss Maud Reese Davies. 5. Three quotations, Sousa. 6. Excerpts from "Cavalleria Rusticana," Mascagni. 7. (a.) Allegretto Grandioso from "Alceste," Gluck; (b.) March, "The Stars and Stripes Forever," Sousa. 8. Violin solo, "Romance San Paroles," Smetana; Miss Jennie Hoyle. 9. Humoresque, "Good-bye," Sousa.

"De Wolf Hopper will miss one great admirer now that he has taken 'El Capitán' across the water," says a New York writer. "A woman, of course, and it is said that by actual count last season she witnessed the performance of 'El Capitán' at the Broadway theater, New York, forty-six times and on the opening night of the comedian's engagements in Baltimore, Washington, Harlem, Brooklyn and Newark she was largely in evidence, and again at the initial performance of the opera at the Chestnut-st. opera house, Philadelphia. This female admirer was the central figure of a party of ladies who occupied one of the stage boxes. Sometimes she would be seated in an orchestra chair, sometimes conspicuous in an upper box, and at other times she would be in retirement in the rear rows of the theater. On every possible occasion she was on hand to drink in the melodies of Sousa's score and to gaze to her heart's content on the elongated comedian in the center of the stage." 133

The coming of Victor Herbert next week will put to a test the pernicious influence of Sousa. Herbert as a musician is hardly to be mentioned in the same breath with the inventor of the terrible Sousa rhythm. His programmes are bright and popular in the best sense and his band is said to be exceptionally fine. It remains to be seen if the public will give him any part of the extraordinary support they gave Sousa. 133

**SOUSA'S BAND AT THE BROADWAY**

Sousa's Band, despite the rainy weather, drew a large audience to the Broadway Theatre last night. There were eight numbers for the band on the programme, but fully eight more were given in response to the applause. Particularly popular, naturally, were Mr. Sousa's marches and of these "The Stars and Stripes Forever" appeared to be best liked. Miss Jennie Hoyle, a violinist, made a very favorable impression, and Miss Maud Reese Davies, soprano, sang two numbers pleasingly. 133

**Sousa's Band.**

Sousa is the greatest conductor of the greatest band in existence. The news of his coming arouses enthusiasm among the thousands who look upon his organization as the representative of his kind, the national marches of America. The title of "The March King" bestowed upon Sousa by the unanimous consent of thousands of music lovers is justly applied. The soloists with Sousa and his band are Maud Reese-Davis, soprano; Jennie Hoyle, violinist, and Arthur Fryor, trombone. All artists of unquestioned brilliancy. At the Assembly Building tonight.

**SOUSA AND HIS BAND.** 133

John Philip Sousa and his band will appear for the first time this season before the New-York public this evening at the Broadway Theatre. Mr. Sousa has two new soloists for his concerts this year, Miss Maude Reese Davies, soprano, and Miss Jennie Hoyle, violinist. Miss Maude Reese Davies managed to get that singularly Welsh name in Kansas, where she was born. She lived for a time in California and afterward studied at the New-England Conservatory of Music, and also in Paris. Miss Hoyle came from England and studied the violin at the New-England Conservatory, having previously had instruction at the London Conservatory. The following is the programme for the concert tonight:

- Overture, "El Guaranay".....Gomez
- Ballet suite, "The Rose of Shiraz" (new).....Ellenberg
- Funeral March from "Die Götterdämmerung".....Wagner
- Soprano solo, "Linda di Chamounix".....Donizetti  
Miss Maude Reese Davies.
- Panfare Militaire.....Ascher
- Ride of the Valkyries.....Wagner
- Serenata, "Love in Idleness" (new).....Macbeth
- March, "The Stars and Stripes Forever".....Sousa
- Violin solo, "Danses Tziganes".....Nachez  
Miss Jennie Hoyle.
- Humoresque, "The Band Came Back".....Sousa

**SOUSA'S BAND ON BROADWAY**

Both Organization and Soloists Were Applauded at the Broadway Theatre. 133

The Sousa concert at the Broadway Theatre last night attracted a very large audience, and the famous conductor was given a reception that was more than cordial.

The programme included a little of everything, from a medley of popular airs to the funeral march from "Die Götterdämmerung." "The Rose of Shiraz," a ballet suite by Ellenberg, and a serenata entitled "Love in Idleness," were rendered for the first time in New York. Each was well applauded.

The soloists were Miss Maude Reese Davies, soprano, who sang Donizetti's "Linda di Chamounix," and Miss Jennie Hoyle, violinist, who gave a beautiful rendition of Nachez's "Danses Tzigares." Both Miss Davies and Miss Hoyle responded to encores.



JENNIE HOYLE,  
VIOLINIST 133



MAUDE REESE DAVIES,  
SOPRANO 133

A matinee will be given at the ACADEMY OF MUSIC to at 8 P. M., by Mr. Sousa and his famous band. They will also give a concert this evening, which will be the last opportunity of hearing this great organization until next January. The programmes are varied and will surely please, each one including Sousa's latest march. 133  
The approaching season of grand opera, to be given under the direction of Messrs. Danneberg & Ellis at the Academy of Music, bids fair to be a most successful one. Since the mats were opened to public sale, a fortnight ago, there has been a considerable increase in the number of new subscribers, a partial list of whom are as follows: Miss H. L. Willing, Miss Barnes, Miss M. F. Mellon, Miss V. Ames, Mrs. E. P. Watson, Miss M. W. Hutchinson, Mrs. A. E. Wood, Mr. H. R. Senger, Mr. John Alburger, Mr. Joseph T. Bailey, Mr. H. M. Rollin, Mrs. Thomas Marshall, Miss Rena Schermerhorn, Mr. Samuel Dickson, Miss Jones, Mr. Edmon Morris, Mr. Theodore Kitchen, Mr. F. K. Meigs, Mrs. J. J. Sullivan, Mr. Harrison Allen, Jr., Mr. C. W. Freedley, Mrs. G. F. Parker and Miss Clark.

## SOUSA AT THE ACADEMY

The Famous Leader and Band in a Delightful Programme.

The advent of John Philip Sousa and the excellent corps of musicians who go to make up the "March King's" far-famed military band, is always and properly considered a great musical treat in this city, where he has a host of admirers, who never tire of listening to his charmingly arranged programmes. Last night, which was the opening concert of the three he gives on his present visit, was a typical manifestation of this when, in spite of decidedly unfavorable weather conditions, a large, and, as usual, fashionable audience gathered at the Academy of Music to hear the popular composer and bandmaster in a most attractive and enjoyable series of choice selections.

As on previous occasions, while the list of compositions offered was just of the character best suited to please all varieties of tastes, and naturally embraced a number of well-rendered novelties, the principal source of delight to the audience was the rendition of the ever popular Sousa marches, which this band can render in a way that surpasses of comparison. Miss Maud Reese Davies, an excellent soprano, sang an aria from "Linda di Chamounix" in a manner that proved her high reputation which preceded her had done her no more than justice, while Miss Jennie Hoyle's splendid performance of her violin solos at once established her in the front rank of artists on this instrument. Two new pieces which were particularly well received, were Ellenberg's "The Rose of Idleness," by Macbeth, but for that matter especially the Sousa compositions, which are always demanded and make up a big part of the programme, whether they are on it or not.

There will be a Sousa matinee at the Academy this afternoon, and the concluding concert of the three takes place to-night, the programme on each occasion being different.

John Philip Sousa and his band will make their first appearance in New York for the season at the Broadway theater on Sunday evening.

John Philip Sousa and his band will make their first appearance in New York for the season at the Broadway theater on Sunday evening, the 24th. The soloists will be Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist.

## Sousa at the Academy.

Bandmaster John Philip Sousa, with his now famous band, delighted his usual crowded audience at the Academy of Music last evening. He was as prodigal of encores as ever, and, as befitted the march king, brought an inspiring new march with him—"The Stars and Stripes Forever"—which he was obliged to play over and over again to his enthusiastic admirers. For the evening's farewell he gave them a humoresque, "The Band Came Back," which also served as an amusing apotheosis of Sousa. A burlesque reversal of the "Farewell Symphony," played by Conductor Damrosch at his Wilkay Grove, leaving taking, this humoresque began with one solitary piper, who was reinforced by successive relays of his brother musicians, singly and in squads. Each instrument, or set of instruments, celebrated its entrance on the scene with its own tune, and when one happy group struck up the "Streets of Cairo" it would have been a grand spectacular hit had Sousa come dancing in to his pulpit. As it was, that climax occurred when the reassembled band triumphantly struck up a familiar march, and "El Capitan" strode in, smiling and bowing. This finale concluded a long and highly enjoyed programme. One particularly admirable feature of the occasion was the rendition of the funeral march from Wagner's "Dusk of the Gods." The instrumentation treated appreciably the Siegfried horn theme. Of the soloists, Miss Maud Reese Davies, the soprano, displayed some clear high notes in an aria from Donizetti, and pleased her listeners greatly with "Robin Adair" as an encore. Miss Jennie Hoyle, a very youthful and petite violinist, with rather thin tones, to her bow, also charmed the audience by the easy cleverness of her technique. There will be characteristic Sousa concerts this afternoon and evening.

## SOUSA WELCOMED

The March King and His Band at the Academy.

John Philip Sousa and his splendid band received a cordial welcome upon its return to the Academy of Music last night by 2000 enthusiastic lovers of music. The favorite number on the program was Sousa's "Stars and Stripes," which had to be repeated twice before the audience was satisfied. There was a varied program of selections by Ellenberg, Wagner, Ascher and Macbeth. The sombre colors in which the people in the audience were dressed made Wagner's funeral march seem oppressively. As usual Sousa responded generously with his own compositions when applauded and "King Cotton," "Liberty Bell" and the "Columbian March" were highly enjoyed.

Miss Maud Reese Davies, the soprano soloist, has a sweet but not powerful voice. Her upper notes were particularly clear and beautiful and when encored she rendered a pretty ballad, Miss Jennie Hoyle, the violinist, was as charming as ever and her numbers are very popular with the Sousa audiences. A splendid instrument well handled is the violin in the hands of Miss Hoyle.

This afternoon and to-night other musical sandwiches will be served, Kling, Mascagni, Gluck and other composers furnishing the bread, Sousa's marches the meat, while the vocal and violin solos supply the spice.

John Philip Sousa, the famous composer, said recently: "After a continuous struggle, extending over nearly a score of years, I have finally succeeded in living down the title of 'professor,' which was bestowed on me as a mark of esteem by unthinking friends in my younger days."

## The Sousa Band Concerts.

Sousa's Band inaugurated the concert season of 1897-98 at the Academy of Music last night. The large edifice was crowded to its utmost capacity, and the fine performance of the band was thoroughly enjoyed and appreciated. Every number in the program being encored twice, and some even three times. The selections were varied enough to suit the most fastidious, running from Wagner to clog dances. It is almost needless to say that the popular marches of the conductor were received with the greatest favor. The band was in splendid form, and Sousa conducted very effectively. The soloists were Miss Maud Reese Davies, a soprano with a light, flexible voice, who sang the aria from "Linda di Chamounix," and for an encore "Robin Adair," and Miss Jennie Hoyle, a young violinist, whose performance of Nachez's "Dances Tziganes" was decidedly meritorious. She also was encored most enthusiastically. The two final concerts of the present series will take place to-day, both afternoon and evening. Upon each occasion there will be an entire change of program.

## THE SOUSA CONCERT.

An Immense Audience Applauds at the Academy of Music.

An immense audience applauded the music of the opening concert by Sousa and his band at the Academy of Music last evening. The entire house had been thrown open, and even the topmost gallery was crowded to its furthest row of seats. The thousands who listened comforted themselves in the manner usual to Sousa audiences, breathless until the conclusion of each selection, and then insisting on a couple of encores for every number. Popularly the most emphatic success was won by the latest of the composer's marches, "The Stars and Stripes Forever." Artistically, the most charming bit of the concert was the little serenade by Macbeth, which preceded it, entitled "Love in Idleness." This delicate composition evoked some beautiful results by the band, and seemed like a successful endeavor to prove that such an organization could respond to the finest as well as the strongest demand that might be made upon its resources. Among the most ambitious essays, the funeral march from Wagner's "Götterdämmerung" fared best. Miss Maud Reese Davies, the soprano soloist, displayed the powers of a very sweet voice in Donizetti's "Linda di Chamounix," and she sang "Robin Adair" for encore. Miss Jennie Hoyle, the violinist, appeared very young a circumstance which made the more remarkable her mastery of technique, best evidenced in the staccato passages of the selection she gave for encore. The remaining concerts of the series are given this afternoon and this evening.

## ENTERTAINMENTS.

Academy of Music—Sousa's Band.

The concerts given by Sousa and his band have a distinct character of their own. The musical individuality of the leader, expressed in his popular marches, controls the concert, and though he may and does give a varied programme, including selections of a high order, the general effect of his entertainments is that of his marches. His concerts are distinctly popular, and he is rewarded by very large audiences. Last evening there was scarcely a vacant seat in the house, and the concert was thoroughly enjoyable. It opened with an overture, "El Guarany," by Gomez, filled with eccentric and bizarre effects that evidently fitted the taste of the conductor. The programme had been arranged to permit of encores, and three were given for the first piece. As the added pieces were either Sousa's marches or other popular compositions, the programme itself was of a different character. It contained only two of his compositions, "The Stars and Stripes Forever," which was played three times before the audience was satisfied, and a humorous composition, "The Band Came Back."

An exquisite ballet suite, "The Rose of Idleness," by Ellenberg, was one of the new numbers on the programme, and derived added sweetness by contrast with the string music that preceded and followed it. The funeral march from "Götterdämmerung," by Wagner, was given with fine effect, the band appearing to the greatest advantage in this powerful composition. A "Fanfare Militaire," by Ascher, closed the first part of the programme. The second opened with the weird "Ride of the Valkyries," by Wagner, which was followed by a delicate serenade, "Love in Idleness," by Macbeth, and then came "The Stars and Stripes Forever." The soloists, both of whom won popular favor, were Miss Maud Reese Davies, who sang Donizetti's "Linda di Chamounix" and "Robin Adair," and Miss Jennie Hoyle, who played a violin solo, "Dances Tziganes," by Nachez.

Miss Davies has a sweet voice, not remarkable for power, and an excellent method. Miss Hoyle exhibited fine technique and was most heartily applauded for her excellent performance on the violin. She is quite young, but very skillful in handling the bow. The concert ended with "The Band Came Back." All the musicians had left the stage except a flageolet player, who amused himself with a popular air. By ones and twos and threes the other musicians returned, each group introducing itself by some popular song, and the audience was thus given an opportunity to learn something of the solo qualities of the various instruments. The whole composition was a medley of popular songs, ending when all the band had assembled with "The Stars and Stripes Forever" and Sousa as leader. The latter is very fond of forte and persuasive effects following piano passages, and his audience's dislike them. Not content with the bare of "The Stars and Stripes Forever," as played by the band in position, he brought to the front facing the audience three trombones, three flutes and several clarinets to play the air. The effect was almost deafening, but the audience liked it, and it had to be repeated.

Two more concerts are to be given—one this evening and the other at a matinee, Miss Davies and Hoyle being the soloists at each performance.

## SOUSA AND HIS BAND.

A Characteristic Concert Given to a Crowded House at the Academy.

The first of the three Sousa concerts was given at the Academy of Music last evening in the famous bandmaster's characteristic way—and this way is a most excellent way in the matter of band music—to a large audience, which enjoyed itself, as is usually the case at a Sousa concert. No one had anything to complain of in the way of entertainment. All their favorites were given in the encores, of which was full measure, running over. And these encores were of the most contrasting kind, as when a rattling plantation breakdown followed the solemn sonority of "Siegfried's" funeral march. The programme was quite varied, Wagner getting two printed numbers, while the composers of the unprinted numbers, Sousa leading, knew how to take the audience.

The regular amount of solo work was given Miss Maud Reese Davies, who sang in the first part a recitative and aria from "Linda di Chamounix," proving to be a clear-voiced soprano of agreeable timbre who sang with ease, grace and expression. She was fully equal to all the emergencies of concert work, and is an addition to Mr. Sousa's forces. Miss Jennie Hoyle, the violinist, was a charming performer, playing with force and sentiment. This afternoon the matinee and to-night the final concert, Sousa will make another visit to Philadelphia in January.

It is almost unnecessary to speak of the playing of Sousa's peerless band or of its admirable conductor, John Philip Sousa, whose fame as a composer of marches is as great as that of Strauss as a composer of waltzes. The popular conductor gets from his forces a delicacy of shading, expression, precision and accuracy that is marvellous, and he infuses the music with a magnetic personal charm of his own, which accounts for much of its hold on the public. He plays fine music with breadth and power, and he gives to popular airs a charm which they fail to achieve in any other rendering. This makes the encores, with which the leader is exceedingly generous, the most popular feature of a Sousa concert. "Molly and I and the Baby" and "Sweet Marie" are played as if they were classical melodies. This band with Sousa at Food Fair during the week of Oct. 25 to 30.

## SOUSA AT THE ACADEMY

## The Popular Band Leader Warmly Welcomed.

Sousa's big band was the attraction that drew a large audience to the Academy of Music last evening. It was the first of a series of three concerts, the other two to be given this afternoon and evening. The popular leader and his artists received a warm welcome. An encore was demanded for almost every number on the programme, and when Mr. Sousa responded to one of his well-known marches—as he generally did—there was every sign of general approval. Musical effects of a spectacular order served to give novelty, if not brilliancy, to the rendition of some of the martial music, such as when eight trombone players marched down to the front trumpeting forth the more tremendous measures of the marches.

There was only one Sousa composition "down on the bill." This was the most recent of Sousa's works, "The Stars and Stripes Forever." The hearers seemed delighted with this, and would not permit the leader to retire until it had been repeated three times. The other Sousa marches were given as encores.

Several classic numbers were included in the well-arranged programme. Best of all among these was the funeral march from Wagner's "Dusk of the Gods," "The Ride of the Valkyries," with its undulating riding movement, was excellently rendered. "Love in Idleness," a new serenata from "Macbeth," was played deliciously.

A novelty was brought in at the close that amused the audience and gave an opportunity for a demonstration of the solo qualities of the players, many airs being interwoven so as to permit solos, duets and quartettes. The arrangement was by Sousa, and was entitled "humoresque." All the members of the band except one left the platform. The exception was a flageolet player, who lonesomely tuned out "You Can't Play in My Back Yard." Another player entered and began "Listen to the Mocking Bird." Others came in twos, threes and fours, one air quickly succeeding another. Many popular tunes were wrought in. The grotesque effect created great laughter. The "humoresque" eventually brought all the players back to their places, and ended with a Sousa march, which announced the reappearance of the leader.

The soloists were Miss Maude Reese Davis, soprano, and Miss Jennie Hoyle, violinist. Miss Davis sang with a well-sustained sweetness. Miss Hoyle's playing awakened no small enthusiasm.

## Sousa and His Band.

Crowded houses greeted Sousa and his band at the Academy of Music yesterday afternoon and last night. Enthusiastic audiences they were, too, and the popular leader had to give repeated encores. When he played "The Stars and Stripes Forever" it was simply to finish it and then begin over again. Not satisfied with a single repetition, the audience demanded another and would apparently have been glad to get still another. The programs were well arranged and the concerts in every way most delightfully satisfactory.

I met John Philip Sousa yesterday as he was going to the Academy of Music. Our conversation was all about himself. "After a continuous struggle extending over nearly a score of years I have finally succeeded in living down the title of 'Professor' which was bestowed on me as a mark of esteem by unthinking friends in my younger days," he remarked. "The misuse of that title in connection with myself finally became almost unbearable to me. Not that I object to the proper use of legitimate titles, but rather that I think 'Professor' has been overworked. If a man has had a title bestowed upon him by a government or a university let him use it by all means, but preserve man from the thousands of wearers of the title of professor as indicative of their skill at everything from the marly art of self-defense to long-distance pie eating. I remember that when I was a boy going to school on Capitol Hill in Washington, D. C., I used to pass every day a small shanty bearing the following announcement of its occupant: 'William Black, Professor of Whitewashing.' Perhaps this was what gave me my original dislike of the abuse of the word professor. Quite the most ridiculous use of this title I ever heard was at Fayetteville, S. C., where the government band of which I was then leader was giving an open air concert. We were greatly annoyed by the crowding of the populace around us. Finally the local hotel keeper, who was acting as a sort of rural master of ceremonies, nouned a chair and scatted the throng by announcing in a loud tone of voice:

"The professor and the professor's professors can't play no more unless the crowding is stopped!"

Awed by this majestic array of titles the crowd fell back and the concert proceeded."

## LAST WEEK OF "EL CAPITAN"

"El Capitan," John Philip Sousa and Charles Klein's successful comic opera, will continue at the Tremont Theatre this week. The work has been everywhere pronounced the best in which Mr. Hopper has appeared. In it the comedian is given a fine vehicle for displaying his peculiar powers as a fun-maker. His assumption of the cowardly swash-buckler is one of the most amusing bits of comedy to be seen on the comic opera stage today. Mr. Hopper's company is one of the largest that annually visits this city, and still includes Nella Bergon and Edmund Stanley, the soprano and tenor of the organization, to whom are intrusted the sentimental melodies of the score. Fretty little Edna Wallace Hopper, the charming wife of the comedian, still delights as Estrella, the leading female part of the opera, while diminutive Alfred Klein, Alice Hosmer, Tom Guise and John Parr essay the prominent remaining roles of the cast. A most important factor in the successful production of light opera is the assistance of a thoroughly well drilled and comely chorus, whose members have good voices. This valuable adjunct has always been largely evident in the Hopper company, and, although it has ranked as one of the best in the field of comic opera, it is considerably augmented in numbers for the effective presentation of the many stirring marches and concerted numbers of "El Capitan." While the finale of the second act—"El Capitan March"—remains the most striking number of the score, the business has been improved and brightened up since Mr. Hopper was here before. During this last week there will be two matinee performances, both on Wednesday and Saturday afternoons.

Another concert by John Philip Sousa and his band is announced at the Broadway Theatre for Sunday evening.

Sousa's visit was concluded last evening at the Academy of Music and drew the regular crowded Saturday night audience. The popular hold this great bandmaster has on the people is fully warranted by the nature of the entertainment he provides. It is worth the money and the return in so far as the pieces performed go is a matter of compound interest. There is no stinting and every one gets a chance to hear the old favorites and the latest compositions by the talented composer. Sousa always expects a warm reception here and is never disappointed.

## BANDA ROSSA CONCERTS.

The Banda Rossa gave its first concert in this city last evening before an audience which comfortably filled the Academy of Music. The family circle was crowded with Italians, and these joined with the rest of the house in giving the splendid band a royal welcome. Comparisons are always odious, and especially when they are made against a home organization; but the truth compels the frank confession that no brass band in this country can approach the Banda Rossa, which is composed of sixty musicians of the highest rank. The music which they evoke on the brass and wood wind instruments has that quality which appeals to the educated musician, and that is something which cannot be said of many brass bands. The brasses as they are played by this company of sons from sunny Italy seemed to be lined with velvet. Their soft notes are as exquisitely soft as those from stringed instruments. The programme was one which an Italian band could give delightfully, for it was made up of compositions by Italian composers. First came the overture to Rossini's "William Tell"; selections from Boito's "Mefistofele," Mascagni's "Cavalleria Rusticana," and a fantasia on "Garibaldi's Hymn" were the other Italian numbers. In the third part the band played selections from "Carmen," and a potpourri of popular airs. One of the gems of the evening was Schubert's "Serenade," the air being carried by one of the trumpets. In giving encores, Conductor Sorrentino, paid Mr. Sousa a compliment when his men played the march from "El Capitan," with peculiar vim and dash. Gillet's dainty "Loin du Bal" was another encore which was greatly enjoyed. The audience was most enthusiastic. Conductor Sorrentino recalled several times after each number. The soloists assisting the band were Mme. Margarete von Vahsel, dramatic soprano, and Carlotta Stubenrauch, a girl violinist. Mme. Vahsel sang the ball aria from "Tannhauser" with better dramatic than vocal effect. The little violinist captured the house with Vieuxtemps' "Ballade and Polonaise." Both in her technique and tone the child showed gifts far above the ordinary. The members of the band wear uniforms, of which the trousers are black with red stripes on the side, and the coats are red and richly embroidered in gilt. A fascinating little cap completes the uniform. While playing the musicians stand, and here may lie the secret of their superior tone over that of American band players. Next Sunday evening the Banda Rossa will give a concert at the Metropolitan Opera House, New York City.

## "El Capitan" at the Tremont.

De Wolf Hopper will begin tomorrow night the second and last week of his prosperous engagement at the Tremont, presenting Sousa's tuneful and spirited comic opera, "El Capitan." Very large audiences attended all the performances last week, and enthusiastically applauded the opera and its excellent interpretation.

"El Capitan" has given to Mr. Hopper probably the greatest success of his remarkably successful career on the comic opera stage. It is a thoroughly delightful work, brimful of sparkling comedy and tuneful music. As a scenic production it has rarely been excelled here. The several settings are extremely beautiful and artistically effective, and the many and varied costumes are rich in color and picturesque in design.

The supporting company is equal to all requirements. Edna Wallace-Hopper, the comedian's wife, has made an emphatic personal success. She is such a dainty little thing in contrast to her gigantic husband, with such a winning smile and such childlike enthusiasm in every movement! The new prima donna, Miss Nella Bergon, is a fortunate discovery.

Many plays and operas are at one point or another divided in the middle of the stage from rear to footlights by a brick wall or partition or a hallway, and people on one side do things which people on the other side neither know or suspect, but which the audience plainly sees. There is no brick wall in "El Capitan," which DeWolf Hopper will continue to play next week at the Tremont. But in the second act there is one of these double scenes which is just as funny even if it is a bit improbable. The ancient wife of Don Alidigua deems him dead. She and her daughter, the prima donna, to some of the most distinguished looking chorus girls, come weeping forth in mourning (tempered somewhat by the slip of its sleeves and the death of its desolator).

When they reach their corner of the stage and sing their dirge the Don, who is by no means dead, takes his place opposite, and the rest of the chorus girls, gaily decked, dance about him twining ropes of flowers, as round a maypole. Mr. Sousa has composed a chorus full of counterpoint, so that festivity and grief mingle.

## Academy of Music—Sousa's Band.

Both the afternoon and evening performances of Sousa's Band at the Academy of Music on Saturday were well attended. The programme on each occasion was different, and both met with the unqualified approval of the audience. As on the preceding evening the most popular numbers proved to be the conductor's own marches, "The Stars and Stripes Forever" having to be repeated three times at each performance before the audience was satisfied. The magnificent violin playing of Miss Jennie Hoyle, a young lady who looks little, if any, over 16, was a surprise to most of those who were present, and was the subject of much favorable comment. The band will return to Philadelphia next January, when another series of three concerts will be given in the latter end of the month.

A compliment was tendered a Washington musician and composer, Mr. Herman C. Rakemann, last Sunday evening at the Lafayette Opera House by Mr. John Philip Sousa. It was the first public presentation of the "Gridiron March," one of Mr. Rakemann's latest and best efforts, and was received with much enthusiasm. The march is dedicated to the local club bearing the name, and went with a snap and go that marked it a success at once. Mr. Sousa has accepted the orchestral parts and will play the march during his present tour.

## THE POWER OF MUSIC.

GENERAL (during the battle, severely).—Is not the band playing one of Sousa's pieces?

LIEUTENANT.—Yes, sir.

GENERAL (furiously).—Stop it at once! It will start all those young officers dancing the two-step.



JOHN PHILIP SOUSA, THE "MARCH KING."  
Who with his famous band will give concerts at the Boston Food Fair at 3 and 8 P. M. every day this  
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## THE INDEPENDENT

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## As to Military Bands.

BY JOHN PHILIP SOUSA.

BANDS there have been from time immemorial; but if a research into the history of biblical music has accomplished correct results, then David stands out as the first of all famous bandmasters. From such investigations it is learned that the personnel and instrumentation of "David's Levitical Band of Thirty-one Performers" was as follows:

Heman, son of Joel;  
Asaph, son of Berachiah;  
Ethan, son of Kushiah,  
Cymbals of brass  
Zechariah, Aziel, Jehiel, Shemiramoth, Unni, Eliab,  
Benaiah and Maaseiah,  
Psalteries on Alamoth.  
Mattithiah, Eliphelehu, Mikneiah, Jeiel,  
Obed-edom and Azariah,  
Harps on the Sheminith.  
Chenaiah, Chief of the Levites,  
Shebaniah, Joshaphat, Neanel, Amasai,  
Eliezer, Jahaziel, Zechariah, Benaiah,  
Trueters,  
Benaiah, Jahaziel, Jehiah, Elkannah,  
Berechiah.

What instruments were played by the last five brethren Scripture does not chronicle. We also read in the Bible the cheerful information that it was to the sound of the cornet, flute, sackbut, psaltery and dulcimer that Nebuchadnezzar cast Shadrach, Meshach and Abednego into the fiery furnace. These scriptural gentlemen suffered physical torments then similar to our mental anguish of to-day on listening to some of our itinerant bands. To make a big jump from David's band, let us move up to about the fourteenth century, when bands began to attain a little more prominence, and their gradual development becomes interesting.

At this period roving bands of musicians were often called upon to exercise their merry calling on such occasions as festivals, fêtes and other celebrations. But even then, the process of engaging musicians was regulated by law. A full band of the time was allowed to play only on state occasions or religious festivals. Instruments in those days were of aristocratic and plebeian grades just as society was constituted; as, for instance, these tramp musicians were forbidden to play on trumpets or kettledrums, as the nobility and gentry of high degree claimed the right to be the exclusive performers on those instruments. Happily the musical taste of society has changed since that period. But perhaps this accounts for the autocratic tendencies of the tympani players of to-day. The alderman, as the incumbent of an office, was permitted to employ a smaller number of musicians on occasions; but woe to the hapless bridegroom who presumed to enliven his wedding festivities with the music of more than six performers!

The first organization of bands to be a part of the military establishment in France was during the reign of Louis XIV. Frederick the Great of Prussia took a lively interest in military music, and began the foundation of what has since developed by slow process into the military band as we know it to-day. America can claim the first and most important band organizations of colored men; but it may be of interest to colored musicians to know that the famous Coldstream Guards Band of the British Household troops about 1783 "consisted of twenty-four men and three Negroes with tambourines and crescents," according to Parke's "Musical Memoirs."

To two men, perhaps, more than to any others belongs the credit for the development and invention of instruments adapted to the execution of music of a good class by military bands. They were William Wieprecht, of Germany, and Adolph Sax, of France. The brass and reed families received many additions and improvements through the efforts of these gifted men. But for the development of the wind orchestra as a purely private enterprise, not controlled or paid for by the Government, the credit belongs to the late Patrick Sarsfield Gilmore. He was a great organizer, and the instrumentation he adopted for his band was in many respects superior to what was found in any of the leading bands of Europe.

It has been a question in my mind whether there should not be a strong dividing line in the instrumentation of bands connected either with the Regular Army or the National Guard, and bands that aspire

John Philip Sousa, the famous composer, said recently: "After a continuous struggle, extending over nearly a score of years, I have finally succeeded in living down the title of 'professor,' which was bestowed on me as a mark of esteem by unthinking friends in my younger days."

It is almost unnecessary to speak of the playing of Sousa's peerless band, or of its admirable conductor, John Philip Sousa, whose fame as a composer of marches is as great as that of Strauss as a composer of waltzes. The popular conductor gets from his forces a delicacy of shading, expression, precision and accuracy that is marvelous, and he infuses the music with a magnetic personal charm of his own, which counts for much in its hold on the public. He plays fine music with breadth and power, and he gives to popular airs a charm which they fail to achieve in any other rendering. This makes the encores, with which the leader is exceedingly generous, the most popular feature of a Sousa concert. "Molly and I, and the Baby," and "Sweet Marie," are played as if they were classical melodies. This band with Sousa at Ford Fair during week of October 25 to October 30.

Charles Kline, author of "El Capitan," has composed the second act of "The Charlatan," his new opera for De Wolf Hopper. John Philip Sousa will compose the music.

## THE TREMONT.—El Capitan

Last Monday evening De Wolf Hopper's splendid company returned to the Tremont in Boston and Klein's brilliant and complete opera, "El Capitan," at which the opera was given its first present performance, where, during this week, the evidence, and where it has been for the third time by a series of splendid audiences. The pretty crowd grows in favor with Boston, and is bigger, brighter and more numerous. As in former engagements, the opera performs a major part of its business, and both are encored by the singing of Neighter and better than the singing of Affrements, Mr. and Mrs. Hopper and Stanley again and again, but the notable part of the opera, the splendid vocalism of Edna, and the admirable work of the large, drilled chorus, are perhaps just as important, while Messrs. Halsey, Parr, Stone, as well as Alice Hosmer and Katherine Carlisle, and the rest of the cast all contribute in the varied roles to make the performance one of the best ever seen on the comic-opera stage. There has never been a comic-opera company in Boston before which contained so many fresh and pretty faces as this season found in the Hopper company, and it is an unmistakable treat to be able to witness the graceful movements and hear the excellent singing of so many attractive young ladies, whose natural charms of person do not suffer from any lack of becoming costumery to set them off. "El Capitan" is richly and handsomely mounted, and the performance goes with a snap and sparkle that is so enjoyable in the performance of light comic-opera.

The last week of "El Capitan" in Boston begins at the Tremont Theatre on next Monday evening, and the last two matinee performances of the opera will be given on Wednesday and Saturday afternoons.

## FANCIULLI NOT REAPPOINTED.

The Marine Band to Have a New Leader in Prof. Zimmerman.

The Mail and Express Bureau, Washington, D. C., Oct. 27.

The Secretary of the Navy to-day refused to reappoint Prof. Fanciulli leader of the Marine Band. His term of office expires on Saturday. The fight against his reappointment was made by the Marine Corps, and grew out of the incident on last Decoration day, when Fanciulli refused to play Sousa's marches on the parade. He was court-martialed and suspended. Assistant Secretary Roosevelt reinstated him, against the protests of the Marine Corps.

Prof. Zimmerman, of the Naval Academy at Annapolis, was appointed to-day to succeed Fanciulli, who is from New York and was appointed by Secretary Tracy to succeed John Philip Sousa.

## JOHN PHILIP SOUSA.

How the "March King" Won His Spurs and His Fame by Merit and Pluck.

John Philip Sousa, creator of the greatest marches of our time, composer of the most brilliantly successful opera of American birth, and the matchless conductor of an unrivaled band that needs no other comment, is one of the most striking examples of what an American boy can accomplish with talent, determination and sincerity of purpose in his equipment.

He was born in the nation's Capital city, Washington, in 1854, of a Spanish father and a German mother. His early musical training was of the best, for he attracted attention as a violinist when very young. At the age of 15 he became an orchestra leader, where unusual ability in this direction was demonstrated. At 25 he was appointed under the Hayes Administration Director of the United States Marine Band, which position he filled with great credit and honor for 12 years, during which time the National Band was developed into one of the best-drilled bands in existence. It drew world-wide attention to Mr. Sousa as a conductor of unprecedented, if not unequalled, ability.

Mr. Sousa remained with the Marine Band until he received an offer to take up the baton of the present unparalleled organization Aug. 1, 1892. As a composer Mr. Sousa is unusually prolific and popular. He is known as the "March King," as widely as Strauss is known as the "Waltz King," and he is one of the very few American composers whose works are generally played in Europe. Altogether Sousa has composed over 200 musical works, including a great number of marches, songs, overtures and six operas, ending with "El Capitan," a success of huge dimensions. In appearance Sousa is of medium height, possesses a well-knit frame with features of Southern brunette type, bespeaking a warmth of temperament, great enthusiasm and energy, combined with intelligence. He possesses the magnetic personal charm which attracts others, and at the same time enables him to control a band as much by force of character as by vested authority. The remarkable success he has achieved is something phenomenal.

to perform the more complex and erudite literature of music. It seems to me that the first and paramount necessity for a regimental band is to be able to play with a vigor and enormous volume music of a martial character, and to march with military swing and precision. With the instrumentation of most of our regimental bands the greatest possible volume for the number of men constituting the band is not attained, because of the ineffectiveness of certain instruments for parade work. A simpler form of instrumentation, tending to employ in groups wind instruments of the largest tonal quality, would bring about more satisfactory results than are now obtained.

On my visits to Europe I found that the German bands were organized more for their excellence in playing music of a purely military character than those of any other nation, while the French instrumentation lends itself better to concert work than it does to parade music. The English bands are rather a compromise between the French and the German, and are mostly of the instrumentation used by the larger bands of this country. As a matter of information and record I give the instrumentation of my band, which is organized solely for concert work: 16 B flat clarinets, 2 E flat clarinets, 3 flutes, 2 oboes, 2 bassoons, 3 saxophones, 1 English horn, 1 alto clarinet, 1 bass clarinet, 4 cornets, 2 trumpets, 2 flugelhorns, 4 French horns, 2 euphoniums, 3 trombones, 4 basses and 3 drums.

The future of both the concert band and the regimental band in this country is most encouraging. With the growth of expositions, pleasure resorts and the opening of great parks throughout the country and the constantly increasing pride of the people in the National Guard and its musical adjuncts comes the proper supporting of military bands of excellence. This particular kind of entertainment is well adapted for our people with their nervous energy and restless disposition.

NEW YORK CITY.

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**TREMONT THEATRE.**

The coming week will afford Boston theatre-goers their last opportunity of seeing De Wolf Hopper and his admirable company in "El Capitan." When the big comedian again visits Boston he promises a new production. Thus far,

however, "El Capitan" has given to Mr. Hopper probably the greatest success of his remarkable career on the comic opera stage. It is a thoroughly delightful work, brim full of sparkling comedy and beautiful music.

In "El Capitan" Hopper has been given opportunities for the display of his vocal powers, and his resonant voice is heard to advantage in several musical numbers, the most prominent and popular being the song, "The Typical Tune of Kansas," "The God of Wine" and a dainty waltz number.

In the comedy element Mr. Hopper has been invested with the best part he has ever appeared in, and one entirely suited to his peculiar abilities as an entertainer. The soprano and tenor of the company have been provided by Mr. Sousa with a number of effective solos and duets.

Mr. Hopper's supporting company finds full favor, Miss Bergen having been particularly well received. Perhaps Mr. Sousa gives her a few more high C's than she possibly ought to struggle with in one evening's performance, yet she is the best judge of that. Edna Wallace Hopper in her way is quite as popular as her husband, Dainty, sprightly, and inimitable with the nature of a true comedienne, she is today one of the most fetching figures on the American stage.

Notable artists like Miss Hosmer, Mr. Stubby, Mr. Parr and Mr. Guise have given most satisfactory support to the wonderful Hopper. The marches and striking ensembles with which the opera surrounds reveal the master hand of Stage Manager Cripps, the power behind the scenes.

The enlarged orchestra and the stage hand possess an ensemble not enjoyed in comic opera heretofore in the history of the local stage. Mr. Hopper will begin his second week Monday night, with every reason to expect a repetition of the week just passed, so far as enthusiasm and attendance are concerned.

**Tremont Theatre.**

DeWolf Hopper and his excellent company will be seen for one week more in John Philip Sousa's brilliant comic opera "El Capitan" at the Tremont Theatre. The reception accorded Mr. Hopper on Monday evening last must have convinced him of his own popularity and of the success of his production. The breezy, tuneful ring and rhythm of Sousa's marches have held them spellbound with delight. It has been said that good wine improves with age; it can be justly said that "El Capitan" has improved in the time that has elapsed since it was produced here last year, and it will now take first place among the great comic operas of the day. Mr. Hopper is to be congratulated upon his strict adherence to the artistic detail of his character, Don Medigua, and his performance is to be ranked as the most brilliant and satisfactory of his many successes.

Surrounded by a company of artists, each one of whom seems fitted perfectly to his or her respective role, with a scenic environment that has never been surpassed, with most beautiful and tasteful costumes, and with a precision and thoroughness in the management of Mr. Herbert Cripps, the consummate propriety of "El Capitan" is assured. The engagement of Mr. Hopper will positively conclude on Saturday evening next, with two matinee performances on Wednesday and Saturday afternoons.

**Sousa.**  
The March King appeared before about 2,500 people in Music Hall on Monday night last. He had fifty-odd capable musicians with him. It was, however, Sousa; all Sousa. It's the man and the man's compositions that entrance the people. Mr. Sousa is a great director of men and his players are necessarily good musicians. There is something in the human soul that responds to a two-step, and Sousa is a breathing two-step. Naturally his training with the Marine Band, his practice in martial music, his study of effects in brass, have materially assisted Sousa to cultivate that genius he possesses for rhythm, for movement and for time. Life is a melodious swing to Sousa, and with the aid of fifty other swingers he gets a nation on the sway. What curves are to the eye curves of sound are to the ear, and you have the inspiring swing of the two-step. Then there is Sousa's personality. It is unique. He conducts his musicians as no other conductor does. He has them accustomed to his fancies and idiosyncrasies, and the tip of his finger means a whole sentence, otherwise phonetics of ocular responsiveness. Sousa is great in perfect simplicity. He is acceptable because unaffected. He is popular because oblique. He writes music that the boy can whistle as he walks along the street and march to his own whistling; and when a man has a nation on the march and on the whistle, he's made. Every street piano and every gamin, white and black, are performing Sousa's work. His marches echo from the Atlantic to the Pacific. He has a quaint name, quaint methods; he is temperate, upright, honest, kindly, a gentleman. Those—all I have indicated—are the secrets of Sousa's success. It is the swinging, swaying, willowey everything, from his vowelized name to his vowelized music, that has the country going backward and forward like a pendulum.

**LAST WEEK OF FOOD FAIR.**  
**Tomorrow Begins the Closing Days of This Exhibition.**

**Sousa's Famous Band to Play During the Entire Week—The Baking Department—The Irish Janitor—Car Household Institute—Marshal's Budget of Lost Things.**

The past week at the Food Fair has shown a greatly increased attendance, much of which was, of course, due to the large excursions over the various lines of railroad from all sections of New England leading to Boston. These excursions have afforded an opportunity to many thousands to not only visit the food fair, but to do their annual shopping in Boston, at low rates of railway fare, so that in this way the food fair is a great aid to the retail trade of Boston, as well as the hotels, bringing to these interests hundreds of thousands of dollars in the aggregate.

The coming week will be the fourth and closing one of the most successful of the kind ever held in Boston or in New England. That there will be a grand rush of visitors to the fair this week goes without saying, for the enterprising management offers an unusual attraction in the musical line, which will, no doubt, be fully appreciated by the music-loving public. John Philip Sousa, who has been styled the "March King," premier bandmaster of the world, most versatile and popular of modern composers, and most generous of conductors, will give two concerts daily—afternoon and evening—during this closing week of the fair.

This is an announcement that will undoubtedly bring pleasurable anticipation to every lover of music, for Sousa is the accepted embodiment of all that the public loves in music. He is closer to the heart of the people than any other composer or conductor of the day, and with a thorough appreciation of their tastes, he gives them what they want.

Sousa is as much a master of the art of programme making as he is of march composition. His concerts are models of good form and taste in this respect, and this is one reason why the coming of Sousa is an event in the musical season that arouses great enthusiasm. He draws his admirers from all classes in whom the love of music finds place. He is admired by the classical mind because he interprets in a masterly way and with fidelity of purpose. To the mind of a casual music lover Sousa is an object of regard because he appeals to the general intelligence and popular taste. He is loved because he plays the music of the people and his own magnetic marches with a dash and swing that carry all before them. No need for any never forgotten; his pictures are excellent likenesses, and he bears the characteristics of his music in his person. His motions are in march time, his bearing is that of a man under arms. He is himself confident of his power, and by his personal magnetism infuses into his musicians his idea, his spirit and his conception of music. They have a confidence in him which an audience quickly learns to share, and yields to the full enjoyment of the hour under the domination of Sousa.

This is the 11th regular tour of Sousa and his band, and the present series of concerts bids fair to be the most notable in all the brilliant history of this famous organization. Arthur Pryor, the world's greatest trombone player, will assist as soloist. Concerts will be given daily from 3 to 5 and from 8 to 10 P. M. A charge will be made for seats, which can be obtained in advance.

**BOSTON FOOD FAIR.**

The Food Fair continues at its record-breaking pace. Every morning there are hundreds of women awaiting the opening of the doors that they may become possessors of the silver spoons, the trophy of the first 500. The long line of women extends beyond the length of Mechanics' Building. The early morning scene reminds one forcibly of the long waits on record for the possession of seats at grand opera, football and other attractions. The difference here is that the line is composed exclusively of women, who hurry through the morning household duties that they may obtain an advantageous position. It is amusing to watch the eagerness of those in line, and the striving of the less fortunate.

The historic figurehead representing President Jackson, removed from the frigate Constitution in 1831, was placed on exhibition last Monday.

The demonstration lectures given during the afternoon and evening in the Household Institute department have become popular with the women, so popular in fact that there is a lack of room to accommodate all who desire to attend. A special session will be held on Tuesday at 11.30 a. m., at which Count Tom Thuma gave a demonstration by the smallest chef in the world. On Wednesday at 2 p. m., the first session of a three days' convention of the master bakers of the country was held. Reeve's American Band furnished the music last week.

It is almost unnecessary to speak of the playing of Sousa's Peerless Band or of its admirable conductor, John Philip Sousa, whose fame as a composer of marches is as great as that of Strauss as a composer of waltzes. The popular conductor gets from his forces a delicacy of shading, expression, precision and accuracy that is marvelous, and he infuses the music with a magnetic personal charm of his own. It accounts for much in its hold on the public, and its fine music with breadth and power, and he gives to popular airs a charm which they fail to achieve in any other rendering. This makes the encores, with which the leader is exceedingly generous, the most popular feature of a Sousa concert. "Molly And I And The Baby" and "Sweet Marie" are played as if they were classical melodies. This band with Sousa at Food Fair during the week of Oct. 25 to Oct. 30.

**TREMONT THEATRE.**—Last Monday evening DeWolf Hopper and his splendid company, returned to the Tremont theatre in Sousa's and Klein's brilliant and melodious, comic opera, "El Capitan," at which house the opera was given its first presentation on any stage, and where during this week, it has been largely in evidence, and where it has been witnessed for the third time by a series of large and fashionable audiences. The pretty tuneful opera, seems to grow in favor with Boston theatregoers, and no wonder, for it is a better, brighter and better than ever. As in former engagements, Mr. and Mrs. Hopper perform a major portion of the performance, and both are encored again and again, but the admirable singing of Nella Bergen, as well as the peculiar humor of Alfred Klein, the splendid vocalism of Edmund Stanley, and the admirable work of the large and well drilled chorus, are as just as important factors, while Messrs. Guise, Parr, Stone, as well as Alice Hosmer and Katherine Carlisle, and the remaining members of the cast, all contribute in their varied roles to make the performance one of the best ever seen on the comic-opera stage. The last week of "El Capitan" in Boston being at the Tremont theatre on next Monday evening, as the last two matinee performances of the opera will be given on Wednesday and Saturday afternoons.

In view of the success of the recent popular concert of Sousa and his band at the Broadway Theatre, the announcement of a similar entertainment at the Broadway Theatre for next Sunday evening is made. Popular prices will prevail at the Sousa concerts, and the director promises a typical Sousa popular programme.

George Frederick Hinton, business manager for Sousa, engaged Miss Bertha Walshinger, soprano, and Gwyllim Miles, baritone, last evening for Sunday's concert at the Broadway.

**DISCOVERING "EL CAPITAN."**

The story of the discovery of "El Capitan," the comic opera now being presented at the Tremont Theatre, makes an interesting little narrative. Mr. Hopper told it to a party of friends the other evening, and it ran like this:

Charles Klein, the author of the libretto, has a brother, Alfred Klein, the small comedian in Hopper's company. One day Alfred came to Mr. Hopper and asked him as a favor to look at Charles's scenario of a comic opera. Mr. Hopper was loth to do so—he is asked to read a libretto at least once a day, and about one a year of the sort commonly offered would prove fatal. Besides, Mr. Hopper realized that it would be an ungracious task to reject the work of a friend's brother.

But at last he was persuaded to see Charles Klein and his book. It didn't

promise well, because Mr. Klein confessed that he had never written a libretto before, and couldn't write lyrics to save his life. Nevertheless, Mr. Hopper read the synopsis of the plot, and the idea of the double character of El Capitan and Medigua fascinated him. He accepted the libretto after consultation with Manager Stevens that afternoon, and next day took it down to Manhattan Beach and threw it at Sousa, with the words: "Here's your libretto, now write me an opera."

Sousa took kindly to the idea, and "El Capitan" grew apace from the first day composer and librettist got together.

John Philip Sousa, the famous composer, said recently: "After a continuous struggle, extending over nearly a score of years, I have finally succeeded in living down the title of 'professor,' which was bestowed on me as a mark of esteem by unthinking friends in my younger days."

"El Capitan" at the Tremont. DeWolf Hopper, the elongated, handsome Nella Bergen, Edna Wallace Hopper, she of the doll-like proportions, and a shapely chorus that can sing, will continue to present the attractive Sousa opera at the Tremont theater for one week longer. Last evening's audience was a duplication of the large attendance of last week, and doubtless the remaining performances will show a continuation of the favor which has been given to the admirable production in this and other cities.

The opera is a thoroughly enjoyable work, and Mr Hopper as the bombastic and cowardly military ruler is at his best in the double role. The settings are effective and elaborate, the costumes are very handsome, and the company is competent in all respects. The popularity of the music is proverbial, and the "El Capitan" march is as well known as any of the famous composer's compositions. There will be matinees Wednesday and Saturday, and the engagement will close Saturday evening.

TREMONT THEATRE.

Monday evening DeWolf Hopper and Sousa's bright and melodic opera, "El Capitan" returned to the Tremont theatre, Boston, where it had its first production, where it has during the present week been largely in evidence, for pretty, tuneful "El Capitan" bigger, brighter and better than ever, has been witnessed by audiences limited only by the four walls of the theatre. Naturally as of yore Mr. and Mrs. Hopper carry a good part of the performance on their own shoulders, and both of them were encoored again and again for their principal specialties, while the singing of Miss Bergen is also a great feature of the performance. The peculiar humor of Alfred Klein and the splendid vocalism of Edmund Stanley, make them unmistakable favorites, while Thomas S. Guise, Alice Hosmer, Joan Parr, Larry P. Stone and the remaining members of the cast, are excellent in their various roles.

If there has ever been a comic opera company in Boston, which contained as many fresh and pretty faces as its chorus as Mr. Hopper's does this year, it would be difficult to specify when. Just to be able to look at them is an unmistakable treat and their natural charms of person do not suffer any lack of pretty and harmonious costumes to set them off. The opera is richly and handsomely mounted in every way, and everything goes with absolute smoothness and with a sparkle and snap that leaves nothing to be desired in that respect. On the opening night and at the close of the first act, Mr. Hopper was called before the curtain several times and finally was induced to make a little speech which was quite as a decided novelty in its way. Two matinees will be given during the Hopper engagement, which is for one week longer.

DeWolf Hopper, according to common report, enjoyed a greater degree of prosperity last season than any since he entered the stellar ranks eight years ago. His success is not difficult to account for. He is a great public favorite in almost any character, and he appeared last year in Sousa and Klein's "El Capitan," one of the best comic operas seen in recent years. Hopper did not rely upon his own powers as a funny man, either, but in order to give the opera the best possible interpretation surrounded himself with an excellent company.

SOUSA HAS COME TO THE FAIR.

Crowds of Visitors Fill Every Part of Mechanics Building to Hear the Famous Band—Some Types of the Fair.

When John Philip Sousa raised his baton yesterday, Mechanics Hall was about as full as it would hold. All the balcony seats were taken, as was almost every inch of the floor space and the corridors connecting with other parts of the building. Encores were numerous, and it was evident that the great audience was appreciative of the Food Fair management's enterprise in engaging this talented company of musicians. Tonight's programme will include the overture from "Stradella," saxophone solo, "The Carnival of Venice," bits from "Faust," the sextette from "Lucia," the second Hungarian rhapsody, "Dance of the Piccaninies," "Stars and Stripes Forever," and the overture from "Zampa."

THE BOSTON FOOD FAIR.

Balconies and Floor Crowded During Sousa's Concerts.

A Great Crowd Yesterday—Grand Hall Filled to Overflowing—Jackson Statue Still at Fair—The Household Institute and Its Triumphs of Yesterday.

The fine weather, together with the splendid attractions presented, brought an immense crowd of visitors to the Food fair yesterday. The morning attendance was unparalleled, but the afternoon attendance was simply phenomenal. The great halls of the exhibition building were crowded. Of course, everybody enjoyed the many fine features of the fair, but in the afternoon and evening there was probably never such a Monday crowd as was seen yesterday—the great attraction being the concerts by Sousa's famous band. During the performances of this band every seat on the balconies and all the floor space of Grand Hall were filled with an expectant audience, who listened with appreciation to the grand music produced. This band, it may be said, in its former visits to Boston, has drawn thousands together to listen to its wonderful music. The food fair management has been fortunate in securing the services of this band, and this gives to the visitors, during the remainder of this week, for a single admission to the fair of 25 cents, the opportunity of hearing what is claimed to be the finest military band in the world. The seats in the balconies for the concerts are reserved, and will have to be paid for, but all visitors are privileged to hear the music from all other sections of the great hall.

John Philip Sousa, the famous composer, said recently: "After a continuous struggle, extending over nearly a score of years, I have finally succeeded in living down the title of 'professor,' which was bestowed on me as a mark of esteem by unthinking friends in my younger days."

The recent popular concert of Sousa and his band at the Broadway Theatre has induced him to make the announcement of a similar evening of melody for next Sunday evening, with soloists engaged especially for the occasion.

Banda Rossa means the Red Band—as we say, the red Hungarians—and refers to the red plumes and stripes of the orchestra from San Severo that is giving concerts at the Metropolitan Opera-house, and not, as Madame El De Louie might suppose, to some Rosierian mystery. The Band numbers six members, with Signor Sorrentino as leader, Fraulein von Vahsel as vocal soloist, and Urio Carotta Strachan as violiniste. I have heard all the great bands since Julien's, and the Banda Rossa has never been equalled in the singing quality of its music. The Band was organized, in 1883, in a little town near Naples, and was at first composed of young and enthusiastic amateurs. In 1892 it won the gold medal and banner at the Columbus festival at Genoa, sixty-three other organizations competing. It had then become professional, and it has since toured Germany and Italy with unvarying success. This will be its only week at the Metropolitan, a Saturday matinee will be given, and a farewell concert, at popular prices, next Sunday. The immense house has been crowded, and the concerts have been in every way successful. Perhaps this success may induce the Banda Rossa to return here permanently. Even with such bands as Sousa's and Victor Herbert's, there is for such an orchestra. A noteworthy feature is the prominence given to the clarinet, an instrument once as popular as the cornet is now.

AFTER hearing the lively operetta "El Capitan," and observing how many a how varied are the combinations which Mr. Sousa succeeds in obtaining from a vocabulary of only a half-a-dozen of chords, it is amusing to recall the plaintive remark of Mr. Reginald De Koven, who once said in print that since the number of tones in the scale was limited, the number of possible melodies was also limited, hence composers were likely to plagiarize. If he had taken the trouble to perform a simple sum in geometrical proportion, he would have learned that the possible combinations of the eight tones of the diatonic scale, with their usual chromatic alterations, are more than one hundred and twelve millions of billions! Moreover, there are fifteen scales to choose from, and eight octaves instead of one are at Mr. De Koven's disposal. If this could be brought to his attention his musical horizon would certainly be broadened, although it is to be feared that he would also find justified the truth of the old adage, "Multiplication is vexation."

Mr. De Wolf Hopper makes a speech after the second act of "El Capitan" which leads one to believe that he would do well to write his own libretti. He who finds himself in the vicinity of the Tremont Theatre at 9.45 might do worse than to purchase an admission and hear this clever entr'acte. FREDERIC FIELD BULLARD.

SOUSA AT THE FAIR.

Last Week of the Exhibition in Mechanics Building is an Eventful One.

The fourth and last week of the Food Fair is to be an eventful one. Sousa's band alone would be an attraction in itself, and no matter what the weather may be, rain or shine, warm or cold, thousands will come from far and near to hear this justly famous musical organization. Among the soloists, Sousa is especially proud of Arthur Prior, the most finished and brilliant trombone player of the world, probably. He will favor the people of Boston with selections during the week.

A pretty opportunity for the introduction of the microscope in a play is that in "El Capitan," at the Tremont. Mr. Hopper will scarcely dare attempt it just yet, but one of his scenes shows just what can be done when stage managers get a little better facilities in the use of the new device.

At the end of the second act Don Medigua, having declared to the insurgents who are threatening to assail him that he is the renowned and embattling "El Capitan," warrior, puts himself at their head and prepares to lead them in an attack on himself. At this point he sings the now famous song of arms, "Against the Spanish Army." His troupe sing with him and then go through a series of evolutions to the tune of Mr. Sousa's boom jing jing, which is really stirring in spite of the farcical character of the situation. Now if some expert scene painter could make a plain in the rear showing distance in the parade ground, the man in the balcony could throw on the plain a mass of soldiery marching in and out and round about with waving flags and tossing plumes that would appeal to the imagination. This sort of thing will not be long coming.

TREMONT THEATRE.

Only One More Week of DeWolf Hopper and "El Capitan."

Last Monday evening DeWolf Hopper and his splendid company returned to the Tremont theatre in Sousa & Klein's brilliant and melodious, comic opera, "El Capitan." The opera seems to grow in favor with Boston theatre-goers, and no wonder, for it is bigger, brighter and better than ever. "El Capitan" is richly and handsomely mounted and gorgeously dressed, and everything goes with that absolute smoothness, and with that snap and sparkle which makes a performance of comic opera so enjoyable.

Mr. Hopper was called before the curtain on the opening night, as well as every night this week, and on each occasion made a neat little speech, which was not only thoroughly enjoyable, but also a novelty in its way.

The last week of "El Capitan" in Boston, begins at the Tremont theatre tomorrow evening, and the last two matinee performances of the opera, will be given on Wednesday and Saturday afternoons.

The cast is: Don Enrico Medigua..... De Wolf Hopper Senor Amabile Pozzo..... Alfred Klein Don Luiz Osazarro..... Thomas S. Guise Count Hernando Verrado..... Edmund Stanley Scaranza..... John Parr Montalva..... Harry P. Stone Nevada..... Robert Pollard Gen. Harbana..... Louis Schrader Estrelita..... Edna Wallace Hopper Isabel..... Nella Bergen Princess Marghans..... Alice Hosmer Taciturnez..... Katherine Carlisle

## OVER THE FOOTLIGHTS.

**JOHN PHILIP SOUSA**, who is now discoursing melody for the masses with his famous band at the Boston Food Fair, will close his fall season with a popular concert at the Broadway Theatre on Sunday night. For many years Sousa was a violin soloist of note before he entered the field of military band music, and a few nights ago while in a reminiscent mood the noted composer recalled the circumstances of his first appearance in public at the tender age of eleven years.

"My initial bow as a solo performer was made before an audience composed almost entirely of lunatics," remarked Sousa with a smile at the memories this evoked. "Just outside of the city of Washington is the St. Elizabeth Insane Asylum, which is maintained by the United States Government, and in my youth, as indeed even now, it was the custom for local musicians to give occasional concerts at the asylum for the amusement of the unfortunates confined there. My music teacher, John Esputa, frequently managed these affairs, and on one occasion, finding himself short of talent, he sent word to my house that I should hold myself in readiness to assist with a violin solo.

"I am free to confess that the prospect of such a sudden and novel debut unnerved me. I didn't want to go a bit, but as Esputa was a martinet for discipline I knew it would be idle to protest, so I resorted to subterfuge. Shortly before it was time to start for the asylum I presented myself at my teacher's house with the excuse that I did not have a clean shirt at home, and it would therefore be extremely improper for me to appear in public with untidy linen.

"But alas for my hopes, for Esputa made me go to his room and don one of his shirts, which proved many sizes too large for a boy of eleven. I remember painfully that it was wrapped around me almost twice and the collar was pinned on fore and aft. If there was a more uncomfortable boy in the city of Washington than myself on that night he must have suffered the very ecstasy of misery. I wandered around gloomily until my number on the programme was reached and then stumbled on the platform. The thought of that borrowed shirt and the idea that I was playing to crazy people must have unnerved me, for I had not played more than a dozen bars of my solo before I forgot every note and was on the point of breaking down. At this point I glanced hopelessly at my teacher seated at the piano to play my accompaniment, and the wild glare of rage that met my look frightened me to renewed efforts, so I began to improvise. I could hear Esputa swearing at me under his breath as he tried to follow the wild flights of my fancy.

"Then the pin that held the voluminous collar encircling my neck slipped its moorings, while the collar made a wild dash over my ears. This was too much for me and despite the torrid imprecations of my teacher, I brought my unique solo to a sudden end with a strong chord and then made a frantic effort to escape the scolding I realized was in store for me. But Esputa seized me as I left the platform and hissed in my ear:—'Don't you dare eat any supper here to-night!' With this order he left me to my fate, and all the rest of the evening I had to school myself to refuse the repeated invitations of the asylum authorities to partake of refreshments. That proved a very effective method of punishment, for I was very fond of ice cream in those days."

Professor Fancull's engagement as leader of the Marine Band will terminate Saturday, unless he should be reappointed by the Secretary of the Navy. When he secured this appointment originally it was necessary for Fancull to enlist in the Marine Corps for a five-year term, which will expire Oct. 30. He might reenlist for another term and yet fail to be reappointed leader of the band. Inasmuch as he has announced his intention of continuing in the service it is the impression that Fancull believes he will be his own successor at the head of this famous national band. Chicago is interested in this matter more than any other place in the country, since the Marine Band has an engagement to play at the horse fair, which will begin next week. Unless a new leader should be selected or Fancull reappointed within the next few days, the band might be called upon to visit Chicago without a leader. Since permission was granted by the Secretary of the Navy for the band to go to Chicago, protests against such action have been filed by two musical organizations belonging to the labor union of Chicago, and there is a possibility that their opposition may have sufficient weight with Secretary Long to induce him to revoke the permission already given Uncle Sam's only musical combination.

On Decoration day Fancull became involved in a controversy with his superior officer for refusing to play certain music to quicken the steps of the Marine Corps while on the march to Arlington Cemetery. For this breach of discipline Fancull was publicly deposed from the leadership of the band and sent back to the barracks under arrest. A trial was held, at which Fancull made the best showing possible, but was told he must obey orders in the future, whether he liked them or not. There was talk at that time of dismissing the successor of Sousa, but Commandant Heywood came to Fancull's rescue, and he was retained. His reappointment rests with the Secretary of the Navy, who has the matter under advisement with Assistant Secretary Roosevelt and Colonel Heywood of the Marine Corps. Under no circumstances could Fancull continue as leader of the band unless he should reenlist when his term expires.

## IMMENSE CROWDS AT THE FOOD FAIR.

**Lucy, the Little Indian Girl, Presents a Huge Cake to Sousa and His Musicians.**

Lucy Nicola, the little Indian girl, who is one of the most admired features in the Maine exhibit at the Food Fair, left the palting of sweet grass baskets yesterday afternoon and attired in her picturesque costume, went to the grand hall. During the interval of the music she walked up to Mr. Sousa, the famous band master, and presented to him a huge frosted cake, to be divided among himself and his men. The immense audience looked at this unexpected scene with great interest and applauded vociferously when the band struck up "The Stars and Stripes Forever," and a big flag was waved from the top-most story of the lighthouse made of salt bags.

That the presence of Sousa is a big drawing card is unmistakable. The building was packed last evening, every seat in the galleries being taken before the opening number sounded. There has been some criticism of the charge for seats, but it would seem to be unwarranted when the price of admission is considered and compared with what is usually asked for tickets to Sousa's concerts. The management has to pay the company an enormous sum for the week's music and there is plenty of room outside the reserved space where those who desire to do so can hear every note from the band stand.

## MUSIC NOTES.

Mr. Morris Steinert of New Haven has a very interesting article on Musical Conductors in the New Haven Register. He gives a concise and valuable history of conducting from its inception, and believes that the time will come when the baton will only be used at rehearsals.

Mr. L. C. Elson is to deliver his lecture on "Seven Centuries of English Song" before the College Club next Saturday afternoon.

The tours of Sousa and his men prove that Americans do love music by their own composers and grand performances by their own conductors. Twenty-one thousand miles through American territory is a record an explorer might be proud of. Sousa and his forces are playing in superb form at the Boston Food Fair this week.

## Sousa.

**B**AD weather does not keep people at home when there is a concert by Sousa. Yesterday night the Broadway Theatre was packed. A number was received with the enthusiasm that is accorded to this popular organization. The soloists were to go on tour with Sousa in January participated on the occasion and were well received.

Miss Maud Reese Davies, who made her first appearance in New York, sang herself into favor at once by the charming simplicity of her manner and the ease and flexibility of her clear, pure musical voice. As an encore to an aria from "Lucia di Lammermoor" she gave "Robin Adair" with much success. Miss Jennie Hoyle, a young violinist with plenty of dash, also won the instantaneous approval of the audience.

After the concert Sousa left his band to fill a week's engagement at Boston. There will be another concert next Sunday night.

The incomparable Sousa and his band attracted the usual "overflow" in Music Hall last Monday evening. There is nothing to compare with this band's performances, and its popularity can be readily understood.

Sousa's house was packed from pit to dome. It was a beautiful house. And it was beautiful music. He played all the old favorites in the course of the evening, and the house went wild over them, as they deserve. The "Stars and Stripes Forever" made the thrills go up and down one's back," as one woman expressed it, and had to be played three times before the audience was satisfied. A musical novelty ended the programme, "The Band Came Back." They did come back one by one, each one stepping to the front, and playing a solo, from "Two Little Girls in Blue," to the Miserere from Trovatore. After they all came back, and the director returned, they burst out into the inspiring strains of the "Washington Post" march. The end justified the means, and some of the solos were very pretty, particularly the one from Trovatore, which was played by the cornet, the second cornet being played from behind the mezzanine boxes. It was very effective, very beautifully played, and was encored. Miss Maud Reese Davies sang very nicely, but Miss Jennie Hoyle, violiniste, made a positive hit. She was recalled twice and responded to a double encore. She plays right from the soul, and with a good deal of style. Her stage presence and pretty manners, enhanced by the prettiest and simplest of pink gowns, won every one. Mr. Sousa's soloists this year are a great improvement over those of last season.

With Mr. Sousa and Mr. De Koven both in town, the whistlers ought to get a look at the causes of much of their puckering.

John Philip Sousa, the famous composer, said recently: "After a continuous struggle, extending over nearly a score of years, I have finally succeeded in living down the title of 'professor,' which was bestowed on me as a mark of esteem by unthinking friends in my younger days."

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John Philip Sousa, the famous composer said recently: "After a continuous struggle, extending over nearly a score of years, I have finally succeeded in living down the title of 'professor,' which was bestowed on me as a mark of esteem by unthinking friends in my younger days." Still it tickles a great many men to be called "professor" even when they have ceased to be young.

The second of the popular Sunday night concerts at the Broadway Theatre will be given Sunday evening by John Philip Sousa and his famous band, which returns from a triumphal week in Boston, where its audiences were limited in size only by the capacity of the Mechanics' Hall. A feature of the programme will be the presentation of Sousa's humorous composition entitled "Good-by," and there will also be, of course, a liberal supply of Sousa's marches at the demand of the audience. The soloists are Miss Bertha Waltzinger and Mr. Gwilym Miles.

**Shoulder Straps for Bandmasters?**

Fanciulli, leader of the famous Marine Band of Washington, retires from the United States service on Saturday and will be succeeded by Bandmaster Zimmerman of the Annapolis Band. "Fan," as the young fellows call him, will not re-enlist, a privilege that is open to him, and the reason for it is said to be the "petty persecution" of the officers of the corps—but the information does not seem to come from a particularly reliable source.

The real trouble with the touchy son of Sunny Italy who wielded the baton for the Marines, was that he was more of an artist than a military man, and to be of real use in a military body one must be both. Fanciulli, it was complained at the time of the original trouble, was playing some soft and tender chamber music for a march, and the officer in command of the detachment directed him to play something more spirited. It was then that the guileless musician gave himself away, and lost his opportunity. "What shall I play," he said, and the first thing that popped into the non-musical but military head of the lieutenant of marines was "El Capitan" march—written by the leader's hated rival, Sousa. Had he been cunning, he would have suggested something else, of his own, perhaps, and the lieutenant would have been just as well pleased, probably, as long as he got the "tempo di marcia." But the musician in "Fan," got the better of the soldier, and he flared up and blared out that he would not play that—circus music or some such thing as he called it, and hence all his troubles, for it constituted a technical disobedience of orders, and discipline had to be maintained. The trouble was that the Professor assumed an air of superiority, because he was an "artist," and the officer only an amateur—forgetting that the occasion was not propitious, as the officer had the call, as the boys say.

It is also said that one trouble was that Fanciulli, like Sousa before him, had applied to Congress to be made a lieutenant, as bandmasters are in Europe. They say they cannot enforce discipline with a lesser rank. This may be so, but it is doubtful, and is no real argument for the promotion, for a band leader ought to be able to maintain discipline among his men, no matter what his rank. As a matter of fact, bandmasters in this country seem to have no trouble on that score. But it would certainly be a graceful act to commission band leaders, in deference to their art, and make them lieutenants, either of the second or first grade, thus lifting them above the grade of enlisted men, and conferring upon them the right of resignation. None of the military proprieties would be likely to be violated thereby.

Two more concerts are to be given by the Banda Rossa at the Metropolitan Opera-House. To-night Wagner's "Ride of the Valkyries" is to be a feature of the programme, and to-morrow night Leader Sorrentino will give his selection from Puccini's new opera, "Boheme." At the Broadway Theatre to-morrow night Sousa and his famous band will give another enjoyable concert.

**THE BOSTON FOOD FAIR.**

**Great Attractions Draw Great Crowds of Visitors.**

The Great Interest of Visitors Seems to Be Centred in the Sousa Band Concerts—Immense Attendance Yesterday — The Household Institute Lectures.

The Boston Food fair is not only remarkable in the great attractions it presents to visitors, but in the exceptionally splendid weather which is vouchsafed it, and which promises to have a continuance for a day or two yet, and it is to be hoped for the balance of the week.

Yesterday was the banner day of the exhibition for attendance so far, though it is likely to be superseded in the closing days of the fair. To begin with, in the forenoon, there was a very large attendance of people from various sections in New England, who had availed themselves of excursion rates on the railroads to not only visit the fair, but to do their annual Boston shopping.

In the afternoon and evening, however, when the Sousa concerts were on, the attendance was simply immense. On the first evening of the Sousa concerts—Monday—the two galleries of Grand Hall were filled with listeners, as was also the floor and lobbies of the hall. Yesterday it was the same. The lower gallery or balcony, where seats had to be paid for, was filled, and not only this, but the floor of the hall and upper gallery were also filled, and the enthusiasm was simply immense.

Some criticism has been indulged in in regard to the charge for seats in the first balcony. It should, however, be borne in mind that, in the first place, the management of the fair have to pay a very high price for the service of the band for the closing week of the fair; and, in the second place, that, while all visitors are privileged to listen to the band, it is not an exorbitant charge to ask a quarter for reserved seats to hear concerts which have in the past commanded from \$1 to \$1.50 to hear.

Lovers of the opera "El Capitan" were assembled in great numbers on Monday evening, and, to judge by the rapturous applause with which the rendering of a scene from it by its composer and his band was greeted, the vast audience was carried away. The galleries, as already stated, were crowded to their utmost capacity, and at times there was scarcely standing room in the aisles. When the band—at the close of the programme—struck up the "Stars and Stripes" march, the multitude applauded and cheered, and the starry banner was flung out and vigorously waved from the picturesque lighthouse located on the floor below.

During the Sousa band concert on Monday evening, Mr. Franz Hill scored a triumph by his rendering of "Wer was repeatedly encored. In these days when society is complaining so bitterly that the wives and mothers of the land are losing all interest in home and household duties, it was a study to see how many ladies waived the privilege of listening to Sousa's band in the afternoon, and flocked to the Household Institute rooms or to the booth of the Boston cooking school.

**LARGE AUDIENCE GREET'S SOUSA.**

A large music loving audience was present at the Broadway Theatre last evening at a concert by Sousa's Band. The audience was appreciative and each selection was received with liberal applause. "The Stars and Stripes," by Sousa, was especially well received and there were several encores. Miss Bertha Waltzinger, soprano, and Mr. Gwilym Miles, baritone, also had to respond to encores.

The programme of the Sousa concert at the Broadway Theatre to-night includes the light and airy and the solidly interesting, "Sheridan's Ride," a march, and a "Humoresque," by Sousa; selections from "Tristan and Isolde" and "Lohengrin," and vocal solos by Bertha Waltzinger and Gwilym Miles vary the bill.

Miss Jennie Hoyle, the violinist, who plays at the opening concert at the Astoria to-morrow night, will also be one of the soloists of Sousa's tour.

**Sousa Wanted in England.**

Efforts are being made here to secure the London rights of Sousa's new opera, "The Bride-Elect." Considering that the piece is as yet unfinished, it speaks volumes for the fame of Sousa that the conservative English managers should be willing to speculate in an unwritten American piece. Times are changing, indeed!

**Broadway Theatre: Sousa's Concerts.**

The second of the popular Sunday night concerts given by Sousa and his band at the Broadway Theatre will take place this evening, with Miss Bertha Waltzinger and Mr. Gwilym Miles as the soloists. The programme runs from Wagner and Tschakowsky to Hauser, with a plentiful sprinkling of Mr. Sousa's own marches and his scenes historical "Sheridan's Ride."

Miss Pearl Andrews is nothing if not ambitious. Her imitations of famous performers, and more especially of the renowned and irresistible Maggie Cline, have made her a very considerable favorite in the vaudeville world. Now, after a shy at the "legit" in "What Happened to Jones," she is to make a new and more important bid for popularity and fame at the opening of Hurtig & Seamon's Harlem Music Hall on Monday evening. She has secured from Fregoli the American rights to reproduce his imitations of famous composers. A female leader mimicking the mannerisms of Sousa, Mozart, &c., will be a novelty, indeed.

**APPLAUSE FOR SOUSA.**

**Selections by the "March King" Nearly All Redemanded.**

Sousa's second Sunday night concert in the Broadway Theatre last night attracted an unusually large audience, who gave to the "March King" a most enthusiastic greeting. The programme was varied, and included selections from the works of Ponchielli, Hauser, Wagner, Westehout and Tschakowsky and Sousa's own compositions. Nearly all of these last named were redemanded, and his new humorous composition, entitled, "Goodby," was the hit of the evening. Bertha Waltzinger, soprano; Gwilym Miles, baritone, and Arthur Fryor, trombone player, were the soloists of the evening.

The second of Sousa's concerts will be given at the Broadway to-morrow night.

SOUSA'S BAND gave a concert at the Broadway Theatre, Sunday night, Oct. 23, which was largely attended. There were eight numbers for the band given in response to the applause. Jennie Hoyle, a violinist, made a very favorable impression, and Mand Reese Davies, soprano, sang two numbers most pleasingly.

In view of the success of the concert last Sunday evening at the Broadway Theatre, Sousa and his band will give another next Sunday evening, when he will present to the public an interesting programme.

Sousa's Band will be at the Broadway to-night. Bertha Waltzinger and Gwilym Miles will be the soloists. Ponchielli, Hauser, Wagner, Bohm, Tschakowsky, and, of course, John Philip Sousa will be represented on the programme.

**Sousa's Sunday Concert.**

Sousa's Band gave a concert at the Metropolitan Opera House last night before a large audience. The programme included numbers by many well-known composers, but none were so much applauded as Mr. Sousa's own marches.

Sousa's Band will give another concert in the Broadway Theatre on Sunday evening, with the aid of Bertha Waltzinger, formerly of the Bostonians, and of Gwilym Miles, a Welsh baritone. On the programme are Mr. Sousa's "Sheridan's Ride," his newest march, and his humorous piece, "Goodby."

Mr. Sousa had a pretty good house at the Broadway last night. Referring to this conductor, a friend in the West wrote me a few weeks ago: "Sousa has a great band, and he follows it beautifully." Wasn't that rude?

In view of the enormous success of the recent popular concert of Sousa and his band at the Broadway Theatre, the announcement of a similar evening of melody at the Broadway Theatre for next Sunday evening will be received with pleasure by all music lovers, and especially by the countless admirers of the March King and his superb band.

The second of the Sunday night concerts at the Broadway Theatre will occur to-morrow evening, when John Philip Sousa and his band, which returns from a week in Boston, will be heard. The soloists are Miss Bertha Waltzinger and Mr. Gwilym Miles.

John Philip Sousa, the bandmaster and famous maker of marches, received a brand new decoration last Monday night, the gift of a New York woman, prominent in society. It is a medal in the form of an American flag, is of solid gold, with red, white and blue enamel, indicating the field and union of the flag, the stars being gold, across which, in letters of gold, are the words of the title of Mr. Sousa's latest march, "The Stars and Stripes Forever."

#### LOGAN PROMISES THE BEST MUSIC

If Not the Marine Band, Then Sousa for the Horse Show.

Either the United States Marine band or the famous Sousa band will furnish the music for the horse show. The protests of the labor organizations against the employment of the former, joined to the resolutions adopted by the city council, have not served to worry John A. Logan a little bit. He gave out the information last night that the Marine band might come, in spite of the labor unions, and that in any event the show would be supplied with the best music to be obtained.

"We will either have the Marine band or Sousa's band," said Mr. Logan. "I have not given up hope of securing the former, notwithstanding the report that the secretary of the navy has revoked the permission he gave for the organization to come to Chicago. We have surmounted more formidable obstacles already than this one, and I am not alarmed in the least over the attitude of the labor unions that are making so much fuss."

Mr. Logan was in telegraphic communication with Washington last night, and expected hourly to receive word that the secretary of the navy had finally concluded to let the band come to Chicago. He was also in readiness to negotiate with Sousa.

#### MUSIC FOR THE CONCLAVE.

Plans Arranged for a Great Concert in Schenley Park.

The arrangements that have been completed for the great Knights Templars' conclave parade next October give assurance that this will be the grandest spectacle ever witnessed in Pittsburgh. An important feature of the parade will be the bands which will dispense music for the occasion. It is expected that every band in Western Pennsylvania, Eastern Ohio and a part of West Virginia will be engaged, while some of the foremost musical organizations in the country, among them Sousa's, Gilmore's, Brooks's, Reeves's and Bellstedt's bands, will lead the commanderies from their respective districts.

One of the unique schemes on foot is that of having a concert on the race track at Schenley park on the afternoon of the parade. It is proposed to get the various bands together at that point and have them play "America" and "Home, Sweet Home." It is thought the reviewing stand will be at the entrance to Schenley park. About 500 Templars are expected from Canada to participate in the conclave.

The meeting of the invitation and reception committee, called for next Wednesday, has been postponed until next Thursday on account of the founder's exercises at Carnegie Hall.

John Philip Sousa gave a concert at the Broadway Theatre Sunday night, and the Banda Rossa was advertised to give a concert at the Metropolitan, but they struck for more pay, which was not forthcoming, and gave no concert. Sousa heard of it and sent down for the red-breasts to come near his band. They accepted the invitation. Later in the week the Red Band's troubles with their manager were patched up, and they are continuing their tour.

"The trouble with importing foreign brass bands to this country," says Sousa, "is that there are no conductors in that line attracting any attention abroad. Carlo and Godfrey were the last, and we have plenty of first-class musicians right here in New York. It is merely in the interpretation of music that there is novelty now-a-days in the performance of bands, and the interpretation is due to the conductor. As I make my living, to a great extent, through a band of my own, I have devoted a considerable amount of attention to the subject.

"You see, when Americans go abroad and sit in the beer gardens of Berlin and the public resorts in other continental cities, where the band plays on while they are drinking and watching the promenaders and observing the incidental flirtations, the music has a piquancy that is not necessarily duplicated when any one of those bands comes out on the stage and makes a bid for critical approval without any costumes and vocalists, as it were, mixed with the clarinet."

#### FAMOUS BANDS COMING.

Thousands of Musicians to Play in the Conclave Parade.

The greatest array of bands ever brought together in Pittsburgh will be here next year during the twenty-seventh triennial conclave of the Knights Templar. Among them will be the best and largest bands in America, many of which will have from 40 to 50 musicians.

In Boston, two years ago, there were several hundred bands, and the total number of musicians was 3,600. If the present demand for these musical organizations counts for anything, then the number of band musicians that will come to this city next October will be at least 4,000. It has been suggested that at the close of the great parade all the bands unite and play "America." The matter will be considered, and if feasible will be carried out.

The Columbia commandery of Washington, D. C., which will be the personal escort of the Most Eminent Grand Master Warren La Rue Thomas of the Knights Templar of the United States, will be accompanied by the Fourth Cavalry band of the United States army. Their horses are being trained to the music, and in order to secure this band the commandery was obliged to secure an order from the secretary of war and give a bond of \$50 for each horse to insure its safe return.

De Moly commandery of Washington, D. C., will bring John Philip Sousa and his band. The Philadelphia commandery will bring the Altoona City band. The Palestine commandery of New York city has engaged the famous Gilmore band. The grand commandery of New York state has secured the services of Ingersoll band of New York city. Boston commandery will bring the Reeves band of that city. The Cincinnati commandery will be accompanied by the Bellstedt band. The Chicago commandery will bring Brooks's Military band. St. Louis commandery of Chicago has secured the Canton (O.) G. A. R. band. Ascension commandery of St. Louis will be accompanied by the United States Arsenal band of that place.

An effort will be made to have a division of 500 Knights come down from Canada. If they come they will have as escort the famous military band located at the barracks on the heights of Abraham, Quebec.

#### 'T WAS GREAT, INDEED.

Sousa Greeted by a Big Audience, All of Whom Were Delighted.

Music lovers had their anticipations wrought to a pitch seldom attained in this city, and a cultured audience literally filled the opera house last night. With John Philip Sousa and his marvelous band it is needless to say their anticipations were realized. Bursts of applause greeted the performers when the curtain went up and the appreciative attention of the audience was held throughout. From an awed and painful silence the hearers would oftentimes be led into rounds of unbounded applause when the band swung from a rhapsody into one of Sousa's inspiring marches. The overture, Ill Guarnay, Genez, a magnificent composition, was treated with much brilliancy, the tutti being grand and overwhelming. The Ballet Suite, The Rose of Shiraz, Ellenberg, demanded a great display of tone color and the scenes from "Die Gotterdammerung," Wagner, was a great treat. Miss Maud Reese Davies, soprano, delighted the audience. She possesses a voice of great compass and sweetness. The transcription of "Rhapsody Hungarian," Hauser, contained many intricate movements, all of which were brought out in an artistic manner. The two beautiful "Fairy Scenes," Massenet, were played with such nicety and delicate phrasing as to demand repeated encores. Mr. Arthur Fryor, trombone soloist, played with remarkable tone and technique. "The Stars and Stripes Forever," Sousa's latest march, as played by Sousa's band is the most magnificent march he has written. Miss Jennie Hoyle, violinist, is an artist of great talent and culture. Her playing of the "Romance Sans Paroles," Wieniawski, was sublime. The concert closed with a humoresque, "The Band Came Back," Sousa, in which all the different instruments were shown to effect. The audience was loath to leave after hearing such a display of grand, harmonious and inspiring music.

Miss Jennie Hoyle, the young English violinist, who has been playing at the opera house, will take part in the Astoria charity entertainment tomorrow, Monday.

John Philip Sousa and his band will sail for Europe on May 1. Concerts will be given in England, Ireland, Scotland, Germany, France and Italy. The tour will last twenty-five weeks.

John Philip Sousa and his famous band could pack the food fair for a month. "Seats all sold" is the answer to music lovers, early in the evening and thousands are being disappointed.

The second of the popular Sunday night concerts at the Broadway Theatre will be given tonight by John Philip Sousa and his famous band. The "March King" has arranged another of his admirable programmes for this concert, sufficiently diversified to please all lovers of music. The soloists are Miss Bertha Waltzinger, soprano, and Mr. Gwilym Miles, baritone.

Sousa's band will give a concert at the Broadway Theatre this evening. The programme will include Ponchielli's "Promised Bride" overture, excerpts from "Tristan" and "Lohengrin," Sousa's "Sheridan's Ride," his humoresque "Good-By" and several of his marches. The vocal soloists will be Miss Bertha Waltzinger and Mr. Gwilym Miles.

John Philip Sousa, the famous composer, said recently: "After a continuous struggle, extending over nearly a score of years, I have finally succeeded in living down the title of 'professor' which was bestowed on me as a mark of esteem by unthinking friends in my younger days."

The second of the popular Sunday night concerts at the Broadway Theatre will be given this evening by John Philip Sousa and his famous band, which returns from a triumphal week in Boston, where its audiences were limited in size only by the capacity of the enormous Mechanics' Hall. The "March King" has arranged another of his admirable programmes for this concert, sufficiently diversified to please all lovers of music. A feature of the programme will be the presentation of Sousa's famous, humorous composition entitled "Good-By," and there will also be, of course, a liberal supply of Sousa marches. The soloists are Miss Bertha Waltzinger and Mr. Gwilym Miles, baritone.

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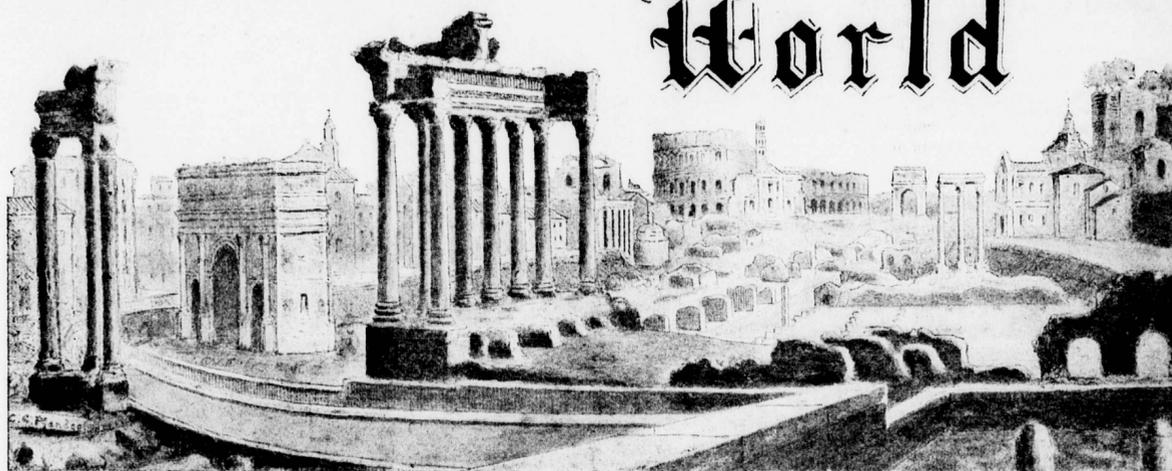
The second of the popular Sunday night concerts at the Broadway Theatre will be given this evening by John Philip Sousa and his band. The soloists are Miss Bertha Waltzinger and Gwilym Miles, baritone. The programme is as follows:

Overture, "The Promised Bride".....Ponchielli  
Transcription of Hungarian airs.....Hauser  
Night scene, "Tristan and Isolde".....Wagner  
Soprano solo, "Thine".....Bohm  
Miss Bertha Waltzinger.  
Scenes historical, "Sheridan's Ride".....Sousa  
Introduction to the third act of "Lohengrin".....Wagner  
(a) "Rondo D'Amour".....Sousa  
(b) March, "The Stars and Stripes Forever".....Sousa  
Barytone solo, "Spanish Serenade".....Tschakowsky  
Gwilym Miles.  
Humoresque, "Good Bye".....Sousa

Archaeology and Art  
Local and Society News  
Coming Events.

# The Roman World

Recent News from All Countries  
List of Visitors  
Information for Tourists.



Conto corr. colla Posta.

15 Centesimi

ROME, ITALY, Saturday, November 7, 1896

Second Year, No. 6.

## The American Elections.

According to the latest returns Major McKinley, the Republican candidate for the Presidency of the United States, has swept the country by an overwhelming majority. McKinley not only carried all the Eastern and Northern states but also the Democratic states of Tennessee, Kentucky and Maryland. His own state, Ohio, gave him 110,000 majority. Bryan, the defeated Democratic candidate, lost his own state, Nebraska, by 10,000 votes.

The new House of Representatives is made up of 200 Republicans and 67 Democrats. The Senate is also Republican.

The last despatch is that McKinley has 273 electoral votes and Bryan 157; necessary to elect, 224 votes. The electoral vote in the forty-five states in detail is as follows, according to "The New York World":

McKinley majorities: Connecticut, 50,000 majority; Delaware, 1500; Illinois, 130,000; Indiana, 43,000; Iowa, 80,000; Kentucky, 25,000; Kansas, 7500; Maine, 49,000; Maryland, 30,000; Massachusetts, 125,000; Michigan, 40,000; Minnesota, 50,000; Nebraska, 8000; New Hampshire, 25,000; New Jersey, 57,000; New York, 251,454; North Dakota, 5000; Ohio, 110,000; Oregon, 8000; Pennsylvania, 265,000; Rhode Island, 13,000; South Dakota, 5000; Vermont, 50,000; West Virginia, 21,000; Wisconsin, 40,000.

Bryan majorities: Alabama, 10,000; Arkansas, 48,000; Colorado, 125,000; Florida, 5000; Georgia, 40,000; Louisiana, 30,000; Mississippi, 30,000; Missouri, 50,000; Montana, 1000; Nevada, 4000; South Carolina, 25,000; Tennessee, 5000; Texas, 30,000; Virginia, 10,000; Utah, 7000; Wyoming, 1400.

## A Great Concert Leader.

A man who without any question is the most successful concert leader and composer of the generation is Mr. John Phillip Sousa, of New York.

Mr. Sousa is now in Rome, accompanied by Mrs. Sousa, and it was at the Grand Hotel on the Piazza San Bernardo, where he is stopping for a few days, that *The Roman World* an afternoon or two ago had the pleasure of an interview with him.

Mr. Sousa is known wherever his music is played, and this is all over the world, as the "March King." He left New York early in September and together with Mrs. Sousa, has travelled since all over Ger-

many, Austria and Italy. They will leave Rome in a few days for Naples; thence they go to Paris, and later will sail from Southampton for the United States.

A pleasanter man than Mr. Sousa could not be found, and with his stories and hearty laughter the time passes altogether too quickly. He is especially fond of the Italian people, and enjoyed exceedingly his visits at Venice, Florence and Rome. This is his first vacation for a long time, so exacting has been his concert work at home.

Mr. Sousa was born in Washington City forty years ago. He became a professional musician at the early age of eleven, and at fourteen wrote and published his first musical composition. For a number of years he was the leader of various comic opera companies. In 1880 he received an offer from the United States Marine Band at Washington City to become its leader. This organization is known as the President's Band and plays for all the Government and White House functions. Mr. Sousa remained with the Marine band for twelve years, when receiving an offer to assume the leadership of a popular concert band at 150,000 francs a year, he left Washington and came to New York. Every foreigner who has gone to America during the summer has heard Mr. Sousa's great band at Manhattan Beach where he plays for twelve weeks. During the remaining part of the year he travels all over America, giving concerts in all the great cities. On January 1 next Mr. Sousa will begin his tour for 1897. He will travel from New York to San Francisco, and then returning will go up into Canada. Thence he takes a southerly course going as far as New Orleans. This journey will be over 20,000 miles.

One of the great things which made the World's Fair at Chicago in 1893 such a success was Sousa's Band, attracting thousands in front of the Administration building every evening.

The secret of Mr. Sousa's hold on the American public is not only his magnetic leadership, but also his ready interpretation of the popular longing for stirring band-music. He has a genius for lively composition. All his work bears the impress of genuine Americanism, even to the very titles of his pieces. Melody is the master-tone. Mr. Sousa's

marches are sung, hammered and whistled all over the world. They are just as familiar to the Englishman, Italian, German and Frenchman as they are to the American. Some of Mr. Sousa's famous compositions are "The Washington Post," "High School Cadets," "Liberty Bell," "Directorate," "Beau Ideal," and "Belle of Chicago." His last march "El Capitan" is a regular craze in America at the present time, and so is his "King Cotton." His operetta "El Capitan" after running for 105 consecutive nights in New York is now playing with great success in other Eastern cities, as well as Western.

"Washington Post" has sold to the extent of 12,000 copies. On November 1, "Liberty Bell" was only three years old, and yet its sale has reached 400,000, and has netted Mr. Sousa the sum of 140,000 francs in royalties. "High School Cadets," was equally popular.

An English lady at the time of the Venezuela misunderstanding between England and the United States said there never would be war between the two great countries as long as the bands played "Liberty Bell." Someone else said it would make the Americans march up to the cannon's mouth; and still another that a man with a wooden leg could keep step to that.

Mr. Sousa's royalties from his compositions alone, independent of his salary as a concert-leader, amount to 150,000 francs a year.

Mr. Sousa has a splendid musical library and he studies a great deal. He orders all foreign music as soon as it appears, and is right up to the times. The musician has fourteen medals and decorations.

A dinner was given to Mr. Sousa recently in Berlin, at which the American Ambassador, Mr. Uhl, and others of distinction were present. By special request of the management he also conducted a concert at the Berlin National Exposition during which his own compositions were the feature of the programme and thousands were present.

Mr. Sousa, during "The World's" interview with him, was inclined to acknowledge very little of himself and it was only after a reluctant promise from the interviewer to say as little as possible that the kindly gentleman and popular musician made free with his thoughts.

## NELL BERGEN'S TRIUMPH

REMARKABLY FINE WORK IN "EL CAPITAN" AT HYPERION.

The Meriden and Wallingford people who went to the Hyperion theater, New Haven, Saturday night, and there was a car full of them, were well repaid for their visit. De Wolf Hopper's El Capitan company was heard at its best, and the tuneful music of John P. Sousa was, of course, delightful. Every seat in the Hyperion theater was taken before a o'clock and a liberal amount of standing room was sold.

Those who have not heard Mrs. Bergen since she sang in El Capitan in Meriden, were surprised and delighted with the progress she has made in her art. Her work Saturday night could almost be called above criticism, and she was accorded the warmest receptions at every appearance. Mrs. Bergen was seen at her best in her appeal to El Capitan for the release of the viceroys, and she had to respond to a rapturous encore, although she received several during the evening. In the love song with Verardo too, Mrs. Bergen exhibited, in a marked degree, the power and sweetness of her voice, and her vocal culture as well.

Hopper was well received, as usual, and in response to repeated recalls, gave his inimitable rendition of "Casey at the Bat."

The ever sprightly Edna Wallace Hopper received an ovation at every appearance. She "caught on," especially well when she came on just before singing "The Typical Song of Zanzibar," dressed in a crimson gown, and a "Yale sweater."

Sousa and his band entertained a large audience at the Broadway Theatre on Oct. 31. The soloists were Bertha Waitzinger and Gwilym Miles.

are cold even in summer, the artist discovers. Corset covers, as one girl remarked, "just too pretty for anything," are another item. A distinguishing feature of the wares is that they are unique and unlike articles designed for the ordinary store custom or duplicates made from samples of the same. In fact, they bear the marks of having been designed by a person of delicate perception and correct taste—the kind of woman that would make a dishcloth artistic if she set herself to do it.

Hawthorne says somewhere "that it is a token of healthy and gentle characteristics in women when they love to sew, and that a woman is never more at home with her own heart than when so occupied. The slender thread of silk or cotton keeps a woman in touch with the gentle familiar interests of life." Be that as it may the average twentieth century woman loves to feel her pulses stir with more exciting interests—with the whirl of the bicycle and outdoor sports and contact with fashion and popular clubs and fancies. With all the demands upon her she has little time and less inclination for humdrum occupation, but she wants some one to sew for her and sew with all the exactness and perfection of fashion in vogue before the sewing machine revolutionized things and made hand work out of fashion. Women who now possess the rare accomplishment find ample patronage. The lingerie list alleges that the sight of a luxurious woman in a rich petticoat, having the ruffle on it placed immediately up the front, was what first induced her to put her wits to work and open her present establishment.

"The petticoat with the ruffle pieced up the front came from a fashionable store here," she said, "a store whose proprietor has made a fortune. The purple silk petticoat that my friend wore over that petticoat was badly put together and fitted wretchedly about the shoulders. 'There is a need to be filled,' I thought. 'I will make such garments for the same money, and have them of good shape and becoming texture and color. The women will at once recognize better value for their money and come to me.'"

"And you have been successful?"

"Yes. And I am getting better and better known; moreover, my patrons are among the right set. In a big city like New York attracting the right trade in the beginning is worth much to anybody starting business."

"No, I never did anything of practical worth in my life until I began this. When I found the necessity for making money I rode up and down Fifth avenue, looking for some hint or sign that would suggest to me something to get at. I failed to find anything; but when I made a morning call on a woman well known to me, and was received by her arrayed in that clumsy fitting petticoat and ill-made petticoat, I said, 'Here is my vocation.' I went to work at once, and soon after opened this shop."

### Furniture for the Dining Room.

From Woman's Home Companion.

The appointments of a dining room are so few that any error in the choice or combination is more noticeable than in any room except a hall. However expensive the furnishing, an air of comfort and cheer should be imparted. Mahogany, stained oak, cherry, and walnut are the accepted woods. High-back chairs are less favored than formerly, and high-top buffets or sideboards the exception. Chairs should be light enough to move easily, or else be furnished with casters. Wood frames with old-time rush and cane seats are very much in favor. Movable cushions, fitted to the seats and covered with leather, plain or embossed, or wool tapestry, make such chairs better for hard usage than upholstered ones. Side chairs should not have arms unless the room is very large; end chairs, for the convenience of the host and hostess in serving, should be somewhat higher, and have arms. The shape of the table is a matter of choice. The sideboard should be commodious, and as elegant as one can afford. Corner china or crystal closets with glass doors, and mirrors at the back to reflect the dainty contents, are both convenient and elegant.

## THE CASE OF FANCIULLI.

SOHOES OF THE RUMPUS HE RAISED ON DECORATION DAY.

Military Standing of the Famous Marine Band's Master—Army Compliments That the Musicians Are a Nuisance with Their "Big Heads"—Lieut. Draper and His Attitude.

WASHINGTON, June 5.—A foreign delegate to the Postal Congress, who read with amazement the large number of newspaper letters written by vociferous Washingtonians, protesting against the military arrest of Fanciulli, the leader of the Marine Band, for disobedience of a superior officer's order while on parade on Decoration Day, and also for impudence, had not yet finished scratching his head over the affair when he said to a group of Americans last night:

"This is a matter that I cannot understand. The master of a military band is commanded by the officer in charge of a battalion to alter the character of his band's music, to cease the rendering of concert marches that have been performed to the detriment of the battalion's appearance on parade, and to execute music of a sort more suitable for the marching of soldiers. A reasonable and a proper command, was it not? And even if it were not! Well, this master of the band, a subordinate holding the rank of a private soldier in his corps, looks his superior officer squarely in the eye and says, 'No; he is the master of the band; he will continue to play the music that pleases himself. Not only this, but this extraordinary, this phenomenal master of the band wheels about before the eyes of his superior officer and—mark this!—deliberately directs the band musicians to obey his orders alone, and to disregard the orders of his superior officer! Charge one, disobedience of a superior officer's command; charge two, brazen impudence to a superior officer; charge three, inciting to mutiny."

"Well! The superior officer, instead of running his bandmaster through the body with his sword, merely orders him to fall out of line and to report himself in arrest at his quarters. Very well—it was mild, it was absurdly lenient, it was dangerously clement—but very well! Now! The citizens seize their pens and write violent communications to the newspapers, protesting against the 'outrage,' the 'unheard-of indignity' imposed upon the bandmaster by a 'martinet' officer! The citizens take the ground that the bandmaster's contention was right—that it was not only his privilege to render only the sort of music that pleased himself, but that he acted within his rights in flouting his superior officer by asserting his privilege! Worse yet! A newspaper—I understand, an old, conservative newspaper, read by families—editorially upholds the bandmaster's contention, and torques the Lieutenant of marines, whose order was disobeyed by the bandmaster, a 'popinjay!' Still worse! Citizens, apparently substantial men, stand on street corners, stand in cafes, stand in hotel lobbies, stand everywhere, discussing this bandmaster's case with their fists clenched, and they all pronounce this Lieutenant of marines whose order was disobeyed, a—what you call—an 'infernal puppy!' Then we read that the mutinous bandmaster has been 'released pending investigation,' and that, at the head of his band, triumphant, victorious, he accompanies the President of the United States to Philadelphia.

"Messieurs, 'when freedom from her mountain height'—but listen: Do you know what would have happened to that bandmaster had he been attached to any military establishment in Europe? First, his cheek would have been laid open by his superior officer's sword; second, he would have been thrust, ironed, into a dungeon; and, third, he would have been sentenced by a court-martial either to be shot at the break of day or to be imprisoned for twenty years at hard labor. Furthermore and finally, such a sentence would have been right and just! Messieurs, such a bandmaster deserves to hear only the music of his chains!"

This postal delegate may have expressed himself a trifle strongly, but in the main his view of the Fanciulli incident is the view that is held by many men hereabout, and especially by men who understand anything about what military discipline means or should mean. The extreme childishness of a majority of the letters that have been published concerning the affair betray on the part of the writers profound ignorance of the first duty of the soldier—obedience. The ground the most of them take is that Fanciulli, being a good bandmaster, is not subject to military control; they all ignore, if indeed any of them are aware of the fact, that the leader of the Marine Band here gets a good deal more than is due him under existing regulations, and that it would be the simplest matter in life for the Commandant of the Marine Corps, to have Fanciulli transferred to his rightful position, namely: the leader of a man-of-war band of about twenty pieces on a flagship of the navy. Opinions differ as to the rank which should be held by the master of so famous an organization as the Marine Band; but among men who have ever worn a uniform there are no two opinions as to the rank which should be held by the man who marches in the parade unhesitatingly pronouncing the bandmaster to have been in the wrong, and some of them are marvelling at the lenience with which he has been treated.

leader of a band stationed at Fort Leavenworth, Kan., got into a little argument with his commanding officer, for which he was sentenced to twelve years of hard labor in the military prison. This band leader's portion of the argument, however, consisted in his picking up a loose brick while the band was passing in review at dress parade and heaving it at the commanding officer with all his might. The brick struck the post commander squarely in the chest, knocking him flat.

A high officer of the Marine Corps, who does not care to have his name mentioned, had this to say concerning the Fanciulli business:

"The Marine Band stationed here should have nothing to do with public functions. It should be relegated to the position of any other military band, the business of which is to make music to enable soldiers to keep step in marching. The adulation that is lavished upon the Marine Band has so demoralized its members that hardly any of them regard themselves as subject to military discipline, and most of them make very wry faces indeed over the exceedingly small amount of work they are required to do for the Marine Corps. It is, however, desirable that there should be a national band in Washington for the rendering of fine music at state functions, public ceremonies, and so on—a band on the plane of the Marine Band musically. Such a band should be composed of civilians, well paid, and organized through competitive examinations. The members, not being restricted by any sort of military discipline, could devote all their time to the musical needs of the national capital. If the leader of such a civilian band became so afflicted with what is known as the big head that he would degenerate into a nuisance, his services could be dispensed with and another man secured for his place. As the case stands at present, the connection of this Marine Band with the Marine Corps is of more trouble and annoyance than anything else in the service."

John Philip Sousa and Mrs. Sousa registered at the Copley Square Hotel last week.

It has been quite the thing for the fashionable folk who are in town to make up parties for the inspiring Sousa band concerts, which have been drawing crowds, in the afternoon at 3 and in the evening at 8, to the Food fair at Mechanics' Hall. Mrs. Sousa was in the Hollis Street audience Monday night. She is a handsome woman, with prematurely gray hair, which makes an aureole effect about her face. She was in black, lightened with pale blue.

SOUSA'S BAND will this season make its eleventh tour, under the management of Frank Christianer. The fifty members of the band, each of whom claims to be "an eminent soloist," will be assisted by Miss Maude Reese Davies, soprano, and Miss Jennie Hoyle, violinist. The former is a native of Topeka, Kansas, a student at the New England Conservatory, and a pupil of Trabadello, in Paris. Massenet and Bamberg have taken an interest in the development of this young lady's talent. Her range is three octaves from G to G, and it is claimed that "her voice is of exceptional purity and sweetness." The aria from "Linda," and Dinorah's "Shadow Song," are two of her favorite concert selections. Miss Hoyle is an English girl, and has studied at the London and New England Conservatories, and with Jehin Prume, of Montreal. The coming tour of Sousa will be opened with a concert to be given at the Broadway Theatre in this city on Sunday evening, November 23d, and Sousa and his cohorts will then start forth conquering and to conquer.

the marine corps officers ever since he dared to intimate that he knew more about parade music than did Lieut. McGill and Draper on the occasion of the Memorial day march to Arlington. Fancifully succeeded John Philip Sousa as leader of the band.

Mr. and Mrs. Charles H. Bond entertained Mr. John Philip Sousa at dinner the last evening of his engagement in Boston, and Tuesday evening Mrs. Marie Chevrolet was their guest.

Opera House—"El Capitan." The numerous new attractions in town and the disagreeable weather probably had something to do with the size of the audience at the Opera House last evening. In comparison with the crowded houses that usually greet DeWolf Hopper when he begins his annual engagement in this city. But quantity could not have increased the rousing reception of the big comedian and his capable company had standing room been at a premium. Nor was the reception any less cordial to the charming little Edna Wallace Hopper, to whom the audience seemed determined to show their favor every time she made her appearance. At the end of the second act there was an unusual demonstration. The curtain had to be wrung up a number of times. Mr. Hopper made one of his bright curtain speeches, and the audience insisted on a speech from Mr. Sousa, who occupied one of the lower boxes during the act. He had to comply. The music of "El Capitan" seemed more bright and tuneful than ever last evening, and Mr. Hopper increased the fun by the introduction of some late "gags" and new topical verses. Edna Wallace Hopper was a picture of loveliness as "Estrella," and she acted with a vim and animation that completely captivated the audience. Alfred Klein's drollery as the "Chamberlain" created much laughter, and the songs sung by Miss Bergen as "Isabel" were delightful to listen to, and had to be repeated in every instance. The chorus was well trained and sang effectively.

RETURN OF "EL CAPITAN." De Wolf Hopper, towering and radiant, and "El Capitan," melodious and effective, returned to Philadelphia last night. The Opera House was well filled with a characteristic Hopper audience, and Hopper enthusiasm ran riot. The star, the company and the production are about identical with their last appearance in this city. There are some new and bright costumes and a few bits of new business, but in all its essential features the "show" is the same. Mr. Hopper is as contagiously and spiritedly amusing as ever. Edna Wallace Hopper received a royal welcome, and added to her great popularity by the animation and vivacity of her performance. Nella Bergen sang sweetly and looked "divinely fair." Alfred Klein repeated a hit which is not measured by his own size. The chorus was large and in excellent voice, the orchestra was excellent and Sousa's fine melodies were rendered with great precision and effect. The only matinee this week will be on Saturday.

Chestnut Street Opera House. De Wolf Hopper and his company had their customarily cordial and vociferous welcome at the Chestnut Street Opera House, where "El Capitan" awakened all the enthusiasm that has followed it from its first presentation. Much as the opera owes to the effective use of one of Sousa's most irresistible marches, that is only one element of its success. It is a good comic opera in every sense—interesting in plot, clear in characterization, quick and varied in action, pictorially attractive and filled with bright and pleasing music. And it is, moreover, thoroughly well done. Hopper's own work is on his very best level; Mrs. Hopper gives a peculiar charm to her pretty part; both the comic and the romantic figures are admirably presented, and the whole performance is full of life and color and genuine artistic spirit. It went as well as ever last night, with the usual speech from Hopper and an unusual speech from Sousa.

A brilliant and representative audience witnessed the presentation of "The Highwayman" Monday evening at the Hollis Street Theatre. Mr. Adamowski and Mr. Tebbits each entertained box parties, while among the well-known people in the orchestra were Mr. L. C. Wing, Mr. and Mrs. E. G. A. Beck, Mr. R. D. Evers, Mr. George A. Greaves, Col. Hugh Cochran, Dr. and Mrs. George Nicolson, Mr. S. Hooper-Hopper, Dr. and Mrs. Edward Mullen, Mr. and Mrs. H. S. Polter, Mrs. Sousa, Miss Alice Ward, Mr. and Mrs. Charles H. Bond, Mr. and Mrs. Calhoun, Mr. Carl Bergmann, Gen. Arthur Dixwell, Mr. and Mrs. Theodore Gooding, Mr. Walter Peculman, Mr. and Mrs. J. M. and Mrs. Channing Rust, Mr. and Mrs. J. M. and Mrs. John Shepard, Jr., of Providence, who entertain a large party, Mr. and Mrs. Charles Dennee, and Mrs. A. W. Fowle, Mr. and Mrs. Cleveland A. Chandler and Dr. Galoupe with a party of Algonquin Club men, including Mr. G. E. Barnard, Mr. Barton, Mr. McDonald and Col. James Wake. Dr. Galoupe giving supper at the Tuilerie. The close of the performance in honor of Miss Hill a Clark.

and Miss Martine Johnson, being taken with the new march immediately began to fashion verses to fit the music. The first theme of the march there is a succession of notes so strongly accented that they seem to voice defiance. Whenever this part of the march sounded on the stage the ladies almost unconsciously sang in unison to its defiance the words "Death to the enemy!" From such association of words and music it seemed eminently appropriate to inscribe this patriotic sentiment in musical notation on this token from the American composer to a band of American boys. A letter preceded the medal which explains the presentation so well that the text of it is printed herewith:

New York, Nov. 10, 1897.  
Mr. H. S. Scott, Business Manager The Evening News, Detroit, Mich.  
My Dear Sir—I take pleasure in forwarding by express today—the little souvenir which Mr. John Philip Sousa desires to present to The Evening News Newsboys' band of Detroit, in acknowledgment of the compliment paid him by the band on the occasion of his last visit to Detroit, and as a token of his appreciation of what the young musicians have already accomplished, as well as an incentive to them to persevere in their studies. Mr. Sousa desires to express to the members of The Evening News Newsboys' band his compliments and sincere regards, with the hope that they will always strive to maintain the highest standard in all their work, and ever remain a credit to the great journal, the name of which their organization bears. Very truly yours,  
GEORGE FREDERIC HINTON,  
Business Manager.

This letter tells the story. When Mr. Sousa was last in Detroit with his band, The Evening News Newsboys' band was present in full uniform and later paid its respects to the great leader at the M. C. R. R. depot in a serenade. He then expressed himself as greatly surprised and pleased at the skill of the little musicians, and he was touched by their admiration and respect. He intimated then that he would do something to commemorate the event, and he has kept his word by having designed and executed the beautiful medal described above. It is such a recognition as any band in the city, young or old, would be proud to accept, and when it is formally presented to the Newsboys' band next Tuesday evening, the hearts of its members will so swell with pride that the buttons of their waistcoats will be endangered.

Mr. Sousa may be assured that his token of friendship will ever be prized by The Evening News Newsboys' band, and that it will, indeed, be an incentive to them to work hard for proficiency.

Detroit Evening News, Nov. 13, 1897

# A MEDAL FROM SOUSA

PRESENTED TO THE EVENING NEWS NEWSBOYS' BAND.

BEAUTIFULLY EXECUTED IN GOLD AND ENAMEL.

GREAT LEADER WAS PLEASED WITH THE BOYS' WORK.

A VERY FRIENDLY LETTER ACCOMPANIES THE GIFT.

There came to The Evening News yesterday a little express package from New York, which contained an emblem of great honor to a Detroit organization. It was nothing less than a beautiful solid gold medal from John Philip Sousa, prince of American band



JOHN PHILIP SOUSA.

## SHE WHISTLED FOR A SQUALL

Mrs. Damstadt, of Richmond Hill, Whistles a Sousa March and Raises a Breeze.

Mr. Frank Damstadt, of Richmond Hill, L. L., had had no cloud to mar the heaven of his happiness until his wife, Martha, went shopping in New York two weeks ago, and bought a copy of Sousa's "Liberty Bell" march for 24 cents.

Mrs. Damstadt came home and played it on the piano. Then she started to whistle it. She whistled and whistled and whistled, and the Damstadts' domestic harmony jangled with discord.

Mr. Damstadt is a lawyer in New York, and leaves Richmond Hill at 7 and returns at 5.

He missed his wife's whistling during his office hours, but it was the last thing he heard when he left, and the first thing borne to his ears upon his return.

It was always the "Liberty Bell" march, and it maddened him.

"A whistling woman and a crowing hen always come to some bad end," says the old adage.

Mrs. Damstadt hasn't come to any bad end as yet. But there has been a fierce fight between her and her husband.

She has a black eye, and she says she will never forgive him.

She had him arrested for assault and brought up before Justice Ash.

All Richmond Hill was at the trial, the men sympathizing with Mr. Damstadt, the women with his wife.

Each of the principals told their story.

According to Mrs. Damstadt, her husband had beaten her, for no cause, in a most brutal manner.

According to Mr. Damstadt, his wife had driven him mad with her whistle, and he had pushed her from the room. Justice Ash reserved his decision.

It is thought in Richmond Hill that he sides with Mr. Damstadt, but he fears the feminine indignation that will be aroused if he expresses an opinion to that effect.

Meanwhile all the married women in Richmond Hill are whistling the "Liberty Bell," or, at least, they imagine they are.

leaders, to The Evening News Newsboys' band.

The Sousa medal is in the form of an irregularly-shaped shield with a lyre and crossed lutes, typifying music, imposed thereon. A wreath of laurel surrounds the shield and is fastened with a bowknot. This wreath is finished in colored gold to represent the green leaves of the laurel. The shield bears the inscription:

JOHN PHILIP SOUSA  
TO  
THE EVENING NEWS  
NEWSBOYS' BAND,  
DETROIT, MICH.

A cross bar from which the shield depends by golden chains is surrounded by a handsome scroll and surmounted by another laurel wreath in miniature. The cross bar bears in black enamel face similar one bar from Sousa's patriotic march "The Stars and Stripes Forever." This particular bar of music was selected for the medal by an incident which perhaps warrants repeating.

When the march was played for the first time Sousa's band were en tour through Canada and the soloists of the organization, Mrs. Elizabeth Northrop



John Philip Sousa, who has written more successful marches than any American composer, now has one named in his honor. It is by Miss Kate E. Chestnut, a natural musical genius of Ohio, who does not know a note, but plays the classics entirely by ear, and composes good music. Her march is to be played by Sousa's, Herbert's, and Bainters' bands this season, and probably by the Marine Band, of this city.

**Change in Marine Band Leadership.**  
Special Dispatch to the Globe-Democrat. 144  
WASHINGTON, D. C., October 27.—Prof. Fancull has been deposed from the leadership of the Marine band. Prof. Fancull's term of enlistment being about to expire, he signified his willingness to re-enlist for five years if he was assured of being retained as leader of the band. He was told that he would not be reappointed leader, and he has therefore abandoned his intention of re-enlisting. Director Zimmerman, of the Naval Academy band, was appointed to-day by the secretary of the Navy in the place of Fancull. Prof. Fancull has been in disfavor with

Abundantly rich in dressing and scenery, prodigal in feminine good looks, smart, snappy and spirited in movement and especially admirable in interpretation, graceful, picturesque, melodious, inconsequential—such is "One Round of Pleasure." A confusing plethora of bright lights, dazzling surroundings and costly costumes. An insignificant share of bright lines. Pretty girls everywhere—in all sorts of pictures—marshalled and grouped and moved about with striking pictorial effect. A rapid story; no plot, but a good assortment of clever people—comedians, singers, dancers, etc. The Rogers Brothers. What ever else you miss do not miss the Rogers Brothers! Walter Jones is there, and Richard Karle, and Ida Brooks, and Marie Celeste, and Charles Kirke, and Maude Raymond, and a lot of able associates. But don't miss the Rogers Brothers. It was evident last night that the large audience at the Chestnut Street Theatre knew what to expect, and were satisfied. Encores came often—a little too often—and there was no mistaking the popular verdict. Probably few stage entertainments have been of more elaborate creation and setting than "One Round of Pleasure." It is a fine production. There are many so-called "features"—a Shakespearean parody being among the best. The songs are generally apt and the dances are always effective. But the pretty girls—the girls and their handsome dresses, framed in settings of expensive scenery—are the great feature of "One Round of Pleasure." There is so much to look at that one feels dissatisfied with one view. People who have seen it will return to "One Round of Pleasure," and the Chestnut will doubtless be crowded for many, many nights to come.

After the first act last night there was one of the most extraordinary scenes ever witnessed on the stage of a Philadelphia theatre. The finale of the act is an inspiring hodge-podge of Sousa marches to a spirited accompaniment of waving American flags. Mr. Sousa himself occupied a box, and after the curtain had been raised a dozen times to the familiar strains of "Stars and Stripes." Mr. Walter Jones, in his impersonation of the "March King," walked over to the box and literally lifted Mr. Sousa on to the stage. The composer then made a very clever and timely speech, spontaneous perhaps, prepared probably, but extremely apt and clever, all the same. The performance, after the usual intermission, was then allowed to proceed. It is safe to say that no entertainment has ever scored a more emphatic first-night hit in Philadelphia than "One Round of Pleasure."

**A MUSICAL PRODIGY.**  
**REMARKABLE TALENT OF LITTLE MISS ANNA G. SADLER.**

She is Only Nine Years of Age, but she Plays Some of the Most Difficult Classical Compositions—A Sketch of Her Life.

The subject of this sketch is Miss Anna Sadler, of Allentown borough. Hundreds of Pittsburghers have heard of this wonderful little miss who has astonished musical circles of the two cities by her extraordinary performances on the piano. She is only 9 years old, but is already a piano virtuoso, and has appeared many times before critical and accomplished audiences, not to mention hundreds of masters of the art musical.

Miss Anna is a musical prodigy. With a course of musical instruction, including three-quarters, she has shown herself a complete mistress of the piano and can play the most difficult compositions of classical composers. The range of her powers for public performances is legion. From the simplest arias to the ornate and complicated works of Wagner, Beethoven and Liszt, Miss Anna Sadler shows herself a juvenile artist. Leading musical



Anna G. Sadler, a Musical Prodigy. Professors of music in the two cities are taking the liveliest interest in her, and are pushing her to the front. She has appeared in many concerts, public receptions and private entertainments are now being made to her benefit at the Grand Ball, Pittsburgh. She has had offers to go to New York City to play in concert, but owing to her youth and the loss that would ensue in regard to her school, her parents would not consent. Her theatrical manager in this city has offered her a flattering offer to play at the Pittsburgh exposition, just as she delighted thousands of her admirers by her renditions. She played at the exposition of H. F. Eckler & Co. Mr. Eckler has been instrumental in getting her before the public and thinks she is doing very well. John Philip Sousa paid her a complimentary compliment during his stay at the exposition. Having heard of the wonderful musician he requested an introduction. This lasted over a half hour and was shared both by Anna's playing in a simple, unaffected manner. She was playing a favorite popular air and an extraordinary scene. The simple and sentiment of her music appeals especially to her feminine hearers. In contact she is carried off the

stage with a storm of applause. Her playing is all by note. It is all the more remarkable when it is borne in mind that previous to her seventh year she did not know one note from another and had scarcely touched the piano. But her soul is in her work, and she can practice hour by hour, even getting up from a bed of sickness to touch the loved chords. She has a large class of full-grown pupils, some of them being 25 years of age.

She is a perfect success as a teacher, as she understands the theory as well as the exposition of music, and can impart her knowledge in a most lucid manner. She also has the gift of arranging the simpler forms of music, such as marches, two-steps and waltzes. She has composed quite a number of compositions of a decidedly melodious order. She can perform a difficult piece of music after a few hours' steady practice. In this connection she astonished the veteran Sousa by playing Duss' "America up to Date" before the exposition audience after having seen the piece only three hours.

Her first public performance was at the M. E. church, Allentown, South Side, where she completely captivated the audience. She distinguished herself in a signal manner at the concert of the Sixth Ward Monroe Republican club, Allegheny, a couple of weeks ago. There she received a tremendous ovation, and was presented with an enormous bouquet. Next month she will play at the Fifth avenue M. E. church, this city. She is a prime favorite in the smaller towns in this vicinity, and her fame has extended far beyond the confines of the state.

Anna is the daughter of James B. and M. A. Sadler. Musical proclivities seem to run in the family, as Anna's mother is an accomplished pianist, and can thus help her bright young daughter very materially. Frank Sadler, a cousin of James B. Sadler, is a composer of orchestral and piano compositions of much merit, and is widely known as the author of the "National Air for America," a grand fantasia, made up of the national airs of England, France and Germany. The piece was exceedingly popular in New York City last summer.

Frank Sadler is also a violinist of note. Anna has a brother six years younger than herself, but he is in his baby way an indefatigable musician. His taste runs to the violin, as he sways his toy fiddle by the hour. Remarkable as it is to relate, he can detect the least mistake in the more popular and familiar airs, and when played on the piano or sung, and if such a wrong note is struck he instantly exclaims: "That is wrong—play that over again!"

It is fair to predict that there will be another musical phenomenon in the Sadler family when this little fellow grows up. Anna is a sweet child. She has dark hair and dark eyes, is small of stature, and has the true artistic or sentimental temperament.

**CHESTNUT STREET THEATRE.**

"One Round of Pleasure," an extravaganza in two acts, book by Clay M. Greene and Sydney Rosenfeld, music by Ludwig Englander. First time here at the Chestnut Street Theatre last night.

The cast:  
Hurlingly Flash ..... Walter Jones  
Moneyton Burn ..... H. W. Tre Denick  
Azalea Burn ..... Ida Brooks  
Frodo Burn ..... Marie Celeste  
The Plum ..... Richard Carle  
Honey Rosenbaum ..... Charles Kirke  
Harry Undercover ..... Robert A. Mansfield  
Pinchle ..... Max Rogers  
Sashump ..... Gus Rogers  
Miss Winnie Weigh ..... Hattie Moore  
Mimi ..... Maude Raymond

Act 1—Moneyton Lodge. Act 2—Scene 1—Knickerbocker Theatre. Scene 2—Front of same. Scene 3—The Ball Room.

With the rise of the curtain the mark of approval was placed on "One Round of Pleasure" by the large audience at the Chestnut last night. And from that time on until the curtain dropped on the final tableau there was the most cordial feeling between those upon the stage and the people facing the footlights. Such a bewildering array of pretty girls, such a symphonic display of costuming and so many a bright thing are seldom exhibited. It emphasized the fact that the prime object of the managers was to provide an entertainment that would please the eye, be melodious to the ear and satisfying to the mind. And their success cannot be questioned. There cannot be said to be a dull moment in the performance; everything is activity from the start and when the ear is not attracted by some catchy air the eye is enchanted with the magnificence of some brilliantly conceived stage picture. The color and light effects are kaleidoscopic in their beauty. The groupings are the work of a master of the art. In the ball room scene a new effect is given that can scarcely be adequately described. It was a glittering picture of gold, the costumes of the scores of pretty girls, and they were really pretty, harmonized exquisitely with the framework, and the whole formed a picture that was most pleasing to the eye. The finale of the first act, too, was a very spirited affair, and it was rendered doubly attractive last night by a little incident that was not down on the bills. John Philip Sousa, the eminent bandmaster (he detests being called professor), occupied a box in company with a number of managers. The full strength of the company is employed in singing a patriotic chorus to the air of "El Capitán" march, and Walter Jones appears in an impersonation of Sousa. The audience knew that the latter was there and so did Mr. Jones. The applause was deafening and the curtain was rung up no less than seven times, when Mr. Jones walked over to the box and, dragging Mr. Sousa upon the stage, handed him the baton, and the March King conducted the big company in a repetition of the concerted number. This did not satisfy the people, and finally Sousa came down to the footlights and made a felicitous speech. It may have been prearranged, but be that as it may, the hit it made was seldom been noted.

The plot of the extravaganza is not of much weight. On the contrary, it is of light as air, castles and towers that become prominent enough to interfere with or mar the enjoyment. It is one of those plots that people know is there, but they don't think about it, or that fact because it does not intrude at inopportune times, and is therefore lost sight of in the general beauty of the pictures and the doings of those who are on the stage for the simple purpose of entertaining their guests. The music is of the light, frothy variety, harmonizing well with the book. But people don't expect grand opera music in extravaganza. The dagger dance by the gypsies, in act I, was a pretty number, and the vanishing ballet, in act II, was an oddly brilliant affair. Some of the songs were entirely new, while others have preceded the singers, but very few of them were passed by without an encore.

The company was well adapted to the work. Very few of the members are not familiar to local theatre-goers and all have many opportunities. Walter Jones made a number of character changes, including one of William Shakespeare, but he was not the whole show. This honor rightfully belongs to the Rogers Brothers, who were upon the stage almost all the time, and besides their lines introduced a rattling specialty in the second act. Richard Carle and Charles Kirke completed the quintet of comedians and they did their share of the fun-making. The women of the cast had comparatively little to do. The chorus was much in evidence and it was strong and selected with care. "One Round of Pleasure" will beyond a doubt duplicate if it does not exceed the success achieved by its predecessor, which completed a prosperous run on Saturday night, and it is deserving of it, too.

"The trouble with importing foreign brass bands to this country" says Sousa. "is that there are no conductors in that

line attracting any attention abroad—Carlo and Godfrey were the last; and we have plenty of first-class musicians right here in New York. You see, when Americans go abroad and sit in the beer gardens of Berlin and the public resorts in the other continental cities, where the band plays on while they are drinking and watching the promenaders and observing the incidental flirtations, the music has a piquancy that is not necessarily duplicated when any one of those bands comes out on the stage and makes a bid for critical approval without any costumes and cordials, as it were, mixed with the clarinet.

"El Capitan" at the Chestnut Street Opera House

De Wolf Hopper and his company are always welcome visitors to this city. The comedian is an army of admirers here, who regard him as the beau ideal in the comic opera line. Extravagant as may be his actions, "horsey" as may be his play, broad as may be his gestures and jokes, they are accepted as typifying comedy art of the highest range, and his admirers break forth into applause without stint on the slightest provocation. Mr. Hopper knows this, hence he has not the slightest hesitation in taking liberties with text and tune, and his very boldness in this direction is accepted as another evidence of advanced superiority in the line of ad-

All this was apparent last night at the Chestnut Street Opera House, when he appeared as the viceroi of Peru in the comic opera, prepared for him entitled "El Capitan." The opera has been made popular through the tuneful music of John Philip Sousa, and the rollicking dialogue of Charles Klein. Its numbers are played on barrel organs and used in private whenever there is a demand for something out of the ordinary. It was given here last season and proved a drawing card—it now is repeating that success. Mr. Hopper brings almost the same company he had last year. These players include Alfred Klein, Thomas S. Guise, Edmund Stanley, John Parr, Harry F. Stone, Robert Pollock, Louis Shredler, Edna Wallace Hopper, Nella Bergen, Alice Homer and Katherine Carlisle.

"El Capitan" at the Chestnut Street Opera House Again.

The inimitable De Wolf Hopper and "The March King," John Philip Sousa, shared the honors at the Chestnut Street Opera House last night. The former repeated his successes as the star in the tuneful comic opera "El Capitan," the production with that soul-inspiring march, and Mr. Sousa, who occupied a box near the stage, was recognized by the large audience, and was, at the end of the second act, forced to follow Hopper and make a brief address to the auditors. As "stage speeches" go, the composer of "El Capitan" made a hit; but the humor of the audience was such that merit in this direction was not considered. It was a graceful compliment to composer and star alike.

The opera was given with the same splendor that had characterized its previous presentation in this city. Hopper took the title role in his own way—there is but one Hopper—and the balance of the cast was in good voice. Nella Bergen, the soprano, who has a voice remarkably full and sweet, was an acceptable Isabel; the diminutive Alfred Klein was as humorous as ever; Alice Homer acted and sang the part of Princess Marghanna in a capable manner; and little Edna Wallace Hopper looked as pleasing as of yore. It is not necessary to individually criticize the performers in Hopper's company; the troupe is well balanced throughout. The chorus girls can sing as well as look pretty. It is very evident that the two weeks' engagement of "El Capitan" will be a conspicuous success.

GREAT SUCCESS.

Close of the Food Fair After Four Weeks of Unprecedented Crowds and the Distribution of Tons of Samples.

The Boston Food Fair of the year 1897 has closed, and will be long remembered as one of the most successful ones of the Retail Grocers' Association, under whose auspices it was held. It lasted four weeks, and it closed its doors last night, after rivaling in its crowds for the past week, an attraction that ever occupied Mechanics' Hall. The benefits of it will be and are widespread. In the first place there have been the many employes of the Fair.

The management and exhibitors have had under their direct or indirect employ 200 persons, whose average wages would amount to about \$3 a week, making a sum for the four weeks of \$27,000—paid in wages alone. The 300,000 people who have visited the Food Fair have earned a revenue to the West End Railroad of not less than \$30,000. The fair has brought vast crowds of people from all over New England.

The enterprise of and confidence in the management is shown in the fact that before the fair opened debts were contracted to the amount of \$50,000, and the expenses since that time have been enormous.

Besides the expense incurred by the Sousa Band concerts, there have been given away 12,000 spoons, which retail at 25 cents apiece, the value at that rate amounting to \$3000. In the Give Away Department, during the fair, there were distributed gratis to the public 15 barrels of goods, and 700 cases, making a total of 158,000 packages, the average value of which was seven and a half cents apiece, making a total of \$1,185,000. Considerable favorable comment was caused by the readiness with which Mr. Sousa responded to the repeated entreaties he received from a sometimes too begging audience. On Friday Mr. Sousa, who had been invited to the "Salt Light-house," and immediately answered an encore with the well-known "Connecticut March," which was greeted with wild applause. Mr. Sousa invited Mr. Reeves to lead the band during the second rendering of that selection, but Mr. Reeves laughingly declined.

In the Household Institute many persons have received valuable domestic instruction. The display of the State of Maine, with its stuffed deer and moose, not to mention the big bear, said a good word for the Pine Tree State. Excursion after excursion has spread the samples and advertised the exhibitors all over New England. The coming generation has been amply instructed, as evidenced in one instance by the stated visit of the junior class of one of the Massachusetts colleges under a professor's guiding eye.

And the success of the whole may be said to be due to the effort and care of the management in arranging even the minutest details. No one should be singled out as better than another in this respect, but especially in evidence, on account of his duties as general representative of the Executive Board, was A. C. Dows. His duties seemed multifarious, and how he managed to see to news-hungry reporters, sample Fly Rod's latest importation of salmon, direct ushers on the seats for the band concerts, see that the sale of tickets was properly carried out, and do a thousand and one things, would be a conundrum, seemingly unanswerable, excepting that he did seem to do it somehow, and so creditably that, combined with the rest of the concerted effort, visitor, exhibitor, patron and proprietor were well paid for their trouble.

SOUSA'S DEBUT.

It was as a Violinist Before an Audience of Lunatics.

For many years Sousa was a violin soloist of note before he entered the field of military band music, and a few nights ago while in a reminiscent mood the noted composer recalled the circumstances of his first appearance in public at the tender age of 11 years.

"My initial bow as a solo performer was made before an audience composed almost entirely of lunatics," remarked Sousa, with a smile at the memories this evoked. "Just outside of the City of Washington is the St. Elizabeth Insane Asylum, which is maintained by the United States Government, and in my youth, as indeed even now, it was the custom for local musicians to give occasional concerts at the asylum for the amusement of the unfortunates confined there. My music teacher, John Espueta, frequently managed these affairs, and on one occasion, finding himself short of talent, he sent word to my house that I should hold myself in readiness to assist him with a violin solo.

"I am free to confess that the prospect of such a sudden and novel debut unnerved me. I didn't want to go a bit, but as Espueta was a martinet for discipline I knew it would be idle to protest, so I resorted to subterfuge. Shortly before it was time to start for the asylum I presented myself at my teacher's house with the excuse that I did not have a clean shirt at home, and it would therefore be extremely improper for me to appear in public with untidy linen.

"But alas for my hopes, for Espueta made me go to his room and don one of his shirts, which proved many sizes too large for a boy of 11. I remember painfully that it was wrapped around me almost twice and the collar was pinned on fore and aft. If there was a more uncomfortable boy in the City of Washington than myself on that night he must have suffered the very ecstasy of misery. I wandered around gloomily until my number on the programme was reached and then stumbled on the platform. The thought of that borrowed shirt and the idea that I was playing to crazy people must have unnerved me, for I had not played more than a dozen bars of my solo before I forgot every note and was on the point of breaking down. At this point I glanced hopefully at my teacher seated at the piano to play my accompaniment, and the wild glare of rage that met my look frightened me to renewed efforts, so I began to improvise. I could hear Espueta swearing at me under his breath as he tried to follow the wild flights of my fancy.

"Then the pin that held the voluminous collar encircling my neck slipped its moorings, while the collar made a wild dash over my ears. This was too much for me, and despite the torrid imprecations of my teacher, I brought my unique solo to a sudden end with a strong chord and then made a frantic effort to escape the scolding I realized was in store for me. But Espueta seized me as I left the platform and hissed in my ear: 'Don't you dare eat any supper here to-night!' With this order he left me to my fate, and all the rest of the evening I had to school myself to refuse the repeated invitations of the asylum authorities to partake of refreshments. That proved a very effective method of punishment, for I was very fond of ice cream in those days."

"One Round of Pleasure" was set in motion at the Chestnut last evening with such a continuous accompaniment of laughter and applause as seemed to insure a career of unmitigated success during the run of this extravaganza in Philadelphia. Klaw and Erlanger are to be credited with having given a gorgeous spectacular setting to a great musical farce, which is interspersed with a great deal of the vaudeville element and individual specialties. In no recent production, native or imported, have so many pretty girls appeared, fresh, shapely and graceful. Some of the English companies have been embellished with handsome women; Klaw and Erlanger give us girls who are sprightly and lithe, as well as pleasing to the eye. Exceptional ingenuity has been exerted to devise rapid changes of picturesque costume for chorus and ballet, who appear in kaleidoscopic changes of rainbow-hued raiment. They were seen as golfers and gypsies, as Scotch lassies dancing the Highland fling, and as Shakespearean heroines on strike, as members of a spinsters' club and as revelers at a fancy ball. These and other Protean changes came in succession of bewildering rapidity.

But it is not alone the female form divine that makes "One Round of Pleasure" notable or successful. It is mirthful and melodious with a sufficiency of rippling music. The comedians, six in number, are capital entertainers. Walter Jones shows a good deal of versatility, but is nevertheless working over some of his old material. He appeared as "Bluffing Flash," a humbug exceedingly flippant and fly, who posed incidentally as both Shakespeare and the Irish gravedigger in an up-to-date version of "Hamlet." H. W. Bradwick represented a new millionaire, "Moneyton Burn," who illustrated how "Othello" might make a hit by doing a "coon" song. Richard Carle was very funny as a barber who pretended to be a duke, and the "Max Rosenbaum" of Charles Kirke was in that comedian's familiar line of Hebrew caricature. The Rogers brothers, transferred from the variety stage, made the chief hit of the performance with a series of side-splitting German specialties. Then there were Miss Ida Brooks and Miss Marie Celeste as the millionaires' lively daughters, and Miss Hattie Moore and Miss Maude Raymond, each of whom contributed a fair quota towards the entertainment of the big audience. These were the principals, with girls to the right of them, girls to the left of them, girls all around them, and ballets and ballets and ballets. The most novel of a ballet of skeletons produced in the same manner as Hermann's "Black art," and similar illusions. All the stage pictures are beautiful and artistic, but the brilliant yellow ballroom in the last act is particularly so.

The thread of plot may be guessed from the enumeration of the characters already made. "Moneyton Burn," the newly rich man aforesaid, is afflicted with a mad desire to shine as one of the leaders of the "smart set." He is also fortunate in the possession of two charming and marriageable daughters, "Azalea Burn" and "Peone Burn." These young women share their father's desire to pose as monuments of exclusiveness. This socially isolated family are victims of the deceptions and conceits of a rascally trio, which is made up of a nomad inventor, impersonated by Walter Jones; a counterfeit duke and a designing money lender, respectively impersonated by Richard Carle and Charles Kirke. The daughters join with their father in entertaining the bogus nobleman and his companions. They introduce them to their newly organized club, the "Spinsters," lead them a merry dance through the first act and finally into Shakespearean travesty, in the second act. Here Shakespeare suddenly awakes from his sleep of two centuries and appears upon earth to find the characters he created engaged in mutiny. They bitterly complain of apportionment of their several characters. This travesty is in itself the outline of a clever arrangement of comic characters.

An unexampled scene occurred at the close of the first act. Mr. John Philip Sousa sat in a box and witnessed the impersonation of himself by Walter Jones, leading the chorus, while they sang "The Stars and Stripes" with great spirit and aroused patriotic fervor by waving the national flag. The big audience was warmed to the point of enthusiasm and the curtain was rung up again and the martial air sung over. Then it became known that Mr. Sousa was looking on and such applause came from all parts of the house as is seldom heard in a theatre. Time after time the curtain was rung up, Mr. Jones imitated Sousa's characteristic bow, but the audience would not be satisfied without the "March King" himself. At last Mr. Jones walked over to Mr. Sousa's box and helped him on the stage. The composer and his counterfeit bowed in unison very comically; then the "Stars and Stripes" was sung again, and finally Mr. Sousa made a witty speech. It was certainly a scene to be remembered.

### DeWolf Hopper in "El Capitan."

"Behold El Capitan,  
Gaze on his misanthropic glare,  
Notice his penetrating stare,  
Match him if you can,  
He is a champion beyond compare."  
So sang again at the Chestnut-street Opera-house last evening our long-limbed friend DeWolf Hopper, who for the second time has invaded the town with that melodic and soul-stirring musical mélange evolved by Bandmaster John Philip Sousa. "El Capitan" had a long and prosperous run at the same house last season, but despite this fact and the excruciating weather there was a large audience present to welcome Hopper, and all the old favorites of the cast when the curtain rose last evening. "El Capitan" has lost none of its charm. Of the musical novelties of the past year "El Capitan" "stuck" with the most pleasant persistency. Its airs lent themselves to the ear and stirred the feet to keep time. The famous march has been more generally played and whistled throughout the country than any musical number of recent years. With Hopper and his splendid company singing that march the effect might be almost termed imposing. The book of "El Capitan" is familiar, and recites the masquerading of a cowardly Peruvian viceroy as a bold and fighting leader, El Capitan. Of the cast Edna Wallace Hopper is far and away the most attractive. If there be clouds upon the marital horizon of this pretty little lady they did not cast their shadow upon the piquant beauty of her face last evening. Nella Bergen, the prima donna of the company, has improved in voice and sings with bell-like clearness. Alfred Klein is a droll little piece of humanity, while the tenor of Edmund Stanley is equal to the

demands upon it. The curtain calls were numerous and of course the inevitable speech, which DeWolf makes a part of the fun, was forthcoming. The audience was also favored by a sight of Compositer Sousa, who occupied a box in the rear and was forced to express his thanks for the attention paid him.

—De Wolf Hopper, John Philip Sousa, and Charles Klein in Boston last week, and the plans of the latter gentlemen for their new opera, to be called "The Charlatan," were finally approved. The work is to be completed during the next few months. Arrangements have been made by Mr. Hopper's management to produce it at the Knickerbocker Theater in September next.—Dramatic Mirror.

### "One Round of Pleasure"—Chestnut Street Theatre.

An extravagant pot-pourri of songs, dances and jokes in a setting of kaleidoscopic color, with here and there a pink gleam of shapely femininity, and an occasional white flash of lingerie, was served up to a large and appreciative audience at the Chestnut Street Theatre last night. The extravaganza is called "One Round of Pleasure," but by any other name it would mean just as much. The book by Clay M. Greene and Sidney Rosenfeld, develops absolutely no plot, and the music, which the programme credits to Ludwig Engländer, gives employment principally to the gentleman in the orchestra who operates the bass drum and the cymbals. Book and music, however, afford a very serviceable vehicle for the introduction of a number of high-class variety "turns," and that, after all, is as much as is needed. The names of the characters in the show are of quite as little importance as the plot. It would really be hard to keep track of any one character for more than ten minutes at a time, for Walter Jones, who headed the cast, was Bluffingsby Flash, William Shakespeare, First Grate, Digger, Pat O'Toole and Bluffingsby Flash again, with bewildering rapidity. Jones was very funny; he always is, but his biggest hit of last night was something of an accident. At least, it was not down on the bills. The first act concludes with a boisterous tuban, which fills the stage with graceful femininity, prettily posed, with merry dancers, and over all the waving folds of "Old Glory." Leading up to this finale, Jones appeared in an impersonation of John Philip Sousa, whose mannerisms as leader of the famous band he comically burlesqued. This act was extremely funny last night, because of the presence in one of the lower proscenium boxes of the popular bandmaster himself. The audience was quick to recognize Sousa, and there was half a dozen curtain calls. Sousa, the impostor, led Sousa, the genuine, to the stage finally, and there the real bandmaster made a happy little speech, which called forth more applause. It is not too much to say that Jones' laurels last night were shared by Richard Carle, whose portrayal of a barber masquerading as a nobleman was ridiculously funny. The Rogers Brothers captured the hearts of the gallery gods, who have always had a fondness for those clever German comedians who can say nothing with much humor. Marie Celeste, she of the gleaming teeth, and eyes; Ida Brooks, tall and lithesome, and bouncing, frolicsome Maude Raymond, dinged and sang with spirit and intelligence. The chorus looks much better than it sings, and its singing is not half bad at all.

"One Round of Pleasure" scored a hit at the Chestnut Street Theatre last night as a specimen of rollicking extravaganza, with all the customary concomitants of songs, dances, jokes, good-looking girls in abundance, brilliant costumes and elaborate scenery. The show has less plot than any entertainment of its kind that has been here for a long time; has, in fact, no plot at all, and the spectator has simply to settle back to the enjoyment of a continuous rattle of fun in each of the two acts, without any special connection, but moving along briskly and agreeably to the end. There is an attempt to start the thing on the lines of a conspiracy of a trio of clever sharpers to pass off a New York barber as an English duke on a rich father with a marriageable daughter; but this is speedily lost sight of in the round of dances, comic dialogues, burlesque, caricature, absurdities that follow in bewildering variety. Conspicuous among the features of the evening were the parody of the "El Capitan" chorus and conductor Sousa—Sousa himself happening to be in a box looking on—the Shakespearean "festival" and the magnificent ball scene in yellow at the close of the entertainment. Walter Jones at the head of the comedians was as clever as the lines of the insufficient dialogue credited to Clay Greene and Sidney Rosenfeld would permit, his best specialties being his scene in the grave digger in "Hamlet," and his imitation of Sousa, which brought the popular leader out of his box to the stage with a very happy little speech. Richard Carle and Charles Kirke were hardly less amusing, and the Rogers brothers in their German dialect business kept the house in a roar during a large part of the evening. Marie Celeste, Ida Brooks and Maude Raymond were all bright and attractive; the chorus young and handsome, and the music, if trivial, served its purpose. As a comic and a pictorial diversion, the "One Round of Pleasure" is a decided go.

### The March King's Choice.

John Philip Sousa, the march king, is spending a few days in Philadelphia and enjoying what to him are rare opportunities of attending the theater. On Monday night he will occupy a box at the Chestnut-street Theatre, to enjoy Klaw and Erlanger's brilliant extravaganza, "One Round of Pleasure." It may seem strange that Mr. Sousa has not selected to witness De Wolf Hopper's production of his opera, "El Capitan," at the Opera-house. But he has heard "El Capitan," and has not seen "One Round of Pleasure," and the first view of Klaw and Erlanger's magnificent spectacular production on Monday night is a pleasure which he will share with a large portion of Philadelphia, who sit in boxes.

### "One Round of Pleasure."

plotless absurdity, stuffed chock full of soap and ginger, inviting femininity, pink silk and lingerie. That is "One Round of Pleasure," as presented at the Chestnut-street Theatre last evening. It is a syllabus, favored with everything from deft comedy to broad farce. The plot dies, rather suddenly it seemed to some of us last evening, early in the first act. In the closing act they hold an inquest over it. According to the program, "One Round of Pleasure" was written by Clay M. Greene and Sidney Rosenfeld.

In the absence of this frank confession no suspicion would have attached to either of these gentlemen. There are some new things in "One Round of Pleasure," and it goes without reiteration, some good things. There are also some old things, how old it would be hard to specify. In a work of shreds and patches like this it is not seemly to go too closely into the antecedents of each patch. Walter Jones, who headed the cast as Bluffingsby Flash is pretty nearly "the whole thing" in every act. He wanders off and on and in and out, with a disregard of the plot that is simply sublime. And, as if to excuse



MARIE CELESTE.

his frequent intrusions, he does things—a song, perhaps, or a dance, or a brace of merry quips. Jones can't sing. He hadn't his voice with him last evening. But he is clever and he gets a hand. And when a comedian does that much he has lived up to every specification in his contract. A pleasing incident of the performance last night was the presence of John Philip Sousa in the left lower box. Jones, who impersonates Sousa very cleverly, dragged the genuine Sousa on to the stage, where Sousa made a very happy little speech. The Rogers Brothers, who will be recalled by frequenters of the vaudeville theaters, were very much in evidence last evening, as were: H. W. Tre Denick, a comedian who delights the librettist with the distinctness and precision of his enunciation; Ida Brooks, who sings charmingly; Marie Celeste, who is full of ginger; Richard Carle, who is a promising comedian; and Maude Raymond, who enacts the role of the French maid to the life. "One Round of Pleasure" catches the public in one round. It gets the decision every night and scores a clean knockout against everything in its happily restricted class.

### "El Capitan"—Chestnut Street Opera House.

The noisy, gymnastical and inimitable De Wolf Hopper again delighted a large audience at the Chestnut Street Opera House last evening by his merry portrayal of the masquerading "El Capitan," the weak-kneed Spanish ruler disguised as a fierce revolutionary bravo. Hopper has achieved in this role the best triumph of his comic opera career. His masterpiece of eccentric comedy, "El Capitan" is the Copper Captain, the Boss of the modern stage; and, while the ever-hopping Hopper brims over with mirthful fun, Composer Sousa has supplied plenty of tuneful melody and that inspiring "El Capitan" march, which is the prince of two-steps. As for more scholarly music, the weeping and laughing choruses between El Capitan and the other may be cited as the most notable instance. And when to these factors is added a charming bevy of stage beauties, a large and sprightly chorus, vivacious little Edna Wallace Hopper marching at the giant Captain's right elbow, and comical Alfred Klein at his left, it is no wonder that last night's audience was as enthusiastic as the audiences of yore. Miss Nella Bergen's beautiful voice was, as hitherto, a conspicuous feature of the performance.

### MUSICAL EXTRAVAGANZA.

#### "One Round of Pleasure" a Big Hit at the Chestnut Street Theatre.

The new Klaw & Erlanger extravaganza, "One Round of Pleasure," made a tremendous hit at the Chestnut Street Theatre last night. The audience was a typical first night assemblage, with the upper part of the house crowded, and all those familiar faces in boxes and parquet that are sure to be seen whenever an important production is put on anywhere in the city. The close of the first act wrought up this representative house, so difficult to please at any time, to a pitch of enthusiasm which no theatrical or musical performance has for years aroused in Philadelphia.

It was the performance alone that started the excitement, and it was the performance that kept the curtain jumping up and down as if it would never know when to stop; but the climax came when Walter Jones, in the midst of his mimicry of the great and only Sousa, stalked over to one of the boxes, and by main strength seized the great and only Sousa himself, his veritable self, and dropped him to the stage. After that the curtain had St. Vitus' dance in honor of the March King, and he finally had to make a speech.

When an audience goes into ecstasy such as this, it is obvious that the show is one that may be laughed at, but can't be sneezed at. There may have been some old-fashioned soul in the theatre last evening who hunted for a plot; if there was, he did not appear in evidence, and he must have had his labor for his pains. The fact of the matter was, no need for a plot existed; there was as much of plot as there are of bones in an eel. The production was two acts of music, scenery, costumes, alluring forms, and fun. The music, fairly tuneful, was characterized by a remarkable vivacity in singing and performance that had much to do with the show's success. The scenery was very handsome, and left nothing to be desired in the way of stage setting. The costumes were among the richest and most picturesque that have ever come out of New York, and they were changed so often that the spectator, admiring the forms they enhanced, could not help a feeling of commiseration for the wearers, who must have been doing lightning changes; acts so constantly that they would scarcely have strength to walk to their dressing rooms.

The fun was furnished partly by the nominal authors of the book, but mainly by the comedians of the company. The newspapers and humorous weeklies have supplied Messrs. Greene and Rosenfeld with no small number of quips and quakes, and some of these jokes have about them the musty odor of the sarcophagus; but at every other line or so the authors have dug into their own wit, and not infrequently have found gems. Of the comedians, Walter Jones had the lead in the programme, and some of his famous impersonations fairly entitled him to the place. He had a cold last night. When he gets rid of it, like Stevenson's auditor, Dodd, "he means to do better." Last evening he had to share his honors with Richard Carle, who was droll in quite an original way. Max Rogers and Gus Rogers were the German dialect comedians. Any one who has never had the felicity of gazing upon a vaudeville show can witness one feature of it, sublimated by this pair, who are as funny as they can possibly be in such familiar lines. One song of theirs, "Behold the Times," would be the better for a little formaldehyde.

What is particularly noticeable in the production of this latest extravaganza is the amazing spirit of the performance. The stage is almost constantly crowded with pretty women, and the very minutes are watched so that not one of them shall be dull. There is a long and glorious "run" ahead of "One Round of Pleasure."

In view of the enormous success of the recent popular concert of Sousa and his band at the Broadway Theater, the announcement of a similar evening of music at the Broadway for Sunday evening will be received with pleasure by all lovers of music, and especially the countless admirers of the March King and his superb band. Popular prices will prevail, and the director promises a typical Sousa popular programme.

Speaking of the troubles connected with the importation of foreign bands, vividly exemplified in the Banda Rosa disputes, John Philip Sousa gives utterance to a few pertinent remarks.

"The difficulty," says Sousa, "is that there are no conductors in the line attracting any attention abroad—Carlo and Godfrey were the last—and we have plenty of first-class musicians right here in New York.

"It is merely in the interpretation of music that there is novelty nowadays in the performance of bands, and the interpretation is due to the conductor. As I make my living in a great extent through a band of my own I have devoted a considerable amount of attention to the subject.

"You see, when Americans go abroad and sit in the beer gardens of Berlin and the public resorts in the other continental cities, while the band plays on while they are drinking and watching the promenaders and observing the incidental flirtations, the music has a piquancy that is not necessarily duplicated when any one of those bands comes out on the stage and makes a bid for critical approval without any costumes and cordials, as it were, mixed with the clarinet."

**Chestnut Street Opera House—"El Capitán."**

Spirited and rollicking as ever, De Wolf Hopper and his company returned to the Opera House last evening with "El Capitán," its stirring marches and delightful waltz movements again evoking round after round of applause from the audience, which filled the theatre to overflowing. Of course, the chorus, with its pretty girls and well-drilled soldiers, merited its share of the success, but from the moment that Hopper, as Don Ertio and El Capitan, appeared until the rendition of the popular "Typical Tune of Zanzibar" in the third act, the enthusiasm was unbounded. Edna Wallace Hopper as sprightly Estrella, and Nella Bergen, as Tabet, renewed old associations, and the beauty of Miss Bergen's full soprano voice was displayed in the love song with Count Hernandez, (Thomas Guse), in the last act.

John Philip Sousa, its composer, occupied a box, and, after vouchsafing demands, took the stage and thanked the operators for their manifestations of approval.

**The John Church Company, of Cincinnati, Sues for Alleged Infringement of its Copyright.**

THE John Church Company, of Cincinnati, will have the support of the whole musical trade in its attempt to suppress the sale of pirated music. The John Church Company holds the copyright on Sousa's "Liberty Bell March" and the "Manhattan Beach March," and it is alleged that copies of these marches have been printed in Canada and sold by A. F. Wall, of Brazil.

To protect its own interest, as well as to put a stop to a nefarious practice, the company has commenced an action in the United States Court against Wall, in which an injunction from Wall is asked for, as also an injunction against future sales of the music.

If the Company succeeds in proving its case it is to be hoped that the punishment inflicted will be sufficiently strong to serve as a warning against similar infringements in the future. A composer's work and a publisher's interest are private property and, as such, are sacred and to be jealously guarded. The provisions for the Copyright Law are plain and must be carried out and every infringement immediately stopped.

Should the John Church Company be successful in convicting Wall, it will receive the thanks of composers and publishers alike. Too much credit cannot be given the John Church Company in taking the initiative in attempting to stamp such practices out of existence.

**OPERA-HOUSE**

De Wolf Hopper and his opera-company reappeared in their great success of last season, "El Capitán," and renewed their previous triumph before an audience that gave to the big comedian and his mate of a spouse reception that made the rafters shake.

"El Capitán," we found interesting, you see, because of its composer, whom we had known in opera only through an unfortunate and short-lived fusion of a dozen years previously—"Desiree," and in which, by a comic interpreter—but whom we had taken to our hearts by reason of his excellence as a band-leader, and because of the pleasant moments we had spent in listening to the stirring march-melodies he had vouchsafed us. Those who went to hear what kind of an opera Sousa could compose remarked to hear a work with charms of its own that were entirely apart from any personal liking for the music-maker; and it must be said that the work has lost none of its attractiveness in the eleven months that have elapsed since we last heard it. All the well-remembered numbers were encored—the rousing "Behold El Capitán," the humorous drinking-song, the stirring finale to Act II, and the weird, quaint "The Typical Tune of Zanzibar." Hopper has played no role with greater comic life and expression than that of the cowardly governor who becomes a bravo in a spirit of self-preservation; and, last evening, he sang and danced with results that were pleasing to the audience and to the performer—to the latter because the applause that testified to the audience's pleasure gave him promise of a fortnight of high prosperity. Little Edna Wallace Hopper was again the Estrella, proving a comic foil to Hopper, and singing and dancing in the manner that has been found pleasing in the past. Nella Bergen—tall, stately, and voiceful—showed improvement over her work of last year, and was an agreeable factor in the evening's fun. Alice Hosmer divided honors with the star by her cleverness in the role of the skeptical wife, and little Alfred Klein is as grotesque as one could wish in the part of the factotum. Minor roles were interpreted to the satisfaction of the audience; and the costumes, settings, and appointments, are magnificent.

Composer Sousa was present, and was called upon for a speech, to which he gracefully responded.

**Chestnut Street Theatre—"One Round of Pleasure."**

At the Chestnut Street Theatre last night, Klaw & Erlanger's extravaganza, "One Round of Pleasure," was produced for the first time in this city. During the spring season it achieved a fair measure of success in New York, and its reception here last night by a house that was crowded to the doors was at all times cordial and occasionally enthusiastic.

"One Round of Pleasure" is a burlesque of the type that is supposed to fill the present want of the modern theatre-going public. It possesses a maximum amount of fun-making, of songs and dances and variety, of picturesque scenery, beautiful costumes and attractive choruses, with a minimum amount of plot, no probability at all, or any interest of a character other than of a purely passing and temporary kind. But it is amusing, and the interest never flags.

Walter Jones, as *Buffingsby Flash*, appears in a number of different character parts, strange to say, in most of them he was not very funny. As the grave-digger in a burlesque scene from "Hamlet" he was at his best, and his dancing was at all times as good as his singing was unsatisfactory. Max and Gus Rogers undoubtedly scored the most pronounced success of the evening. They represented a conventional pair of vandyville Dutchmen; their dialogue was clever and their singing and dancing very good indeed. Richard Carle was supposed to be a Bowery barber trying to pass himself off as a British nobleman. He was clever and grotesque, and was ably seconded by Charles Kirke, who was *Moses Rosenbaum*, the nobleman's financial backer in a matrimonial scheme that constituted the groundwork for what little plot was apparent in the piece. Ida Brooks and Marie Celeste were both good looking and both sang well, while Maudie Raymond contributed a number of negro dialect songs. The others in the cast did what was required of them acceptably, and the chorus, which was large and well drilled, and much above the ordinary extravaganza standard in attractiveness, came in for a liberal share of attention.

At the close of the first act, after a spirited rendering of Sousa's "Stars and Stripes," led by Walter Jones in his well-known imitation of the March King, it was discovered that Sousa himself was in one of the boxes. After much applause by the audience he was induced to step upon the stage and make a speech. His remarks were chiefly in explanation of his unexpected appearance in this city, but they were to the point and were received with tumultuous applause.

It is in this city, "One Round of Pleasure" must be given credit for that achievement. Whether it was the announcement of a number of popular mimes in the cast, or whether it was the trade-mark of Klaw & Erlanger—memories of whose magnificent presentation of "The Strange Adventure of Jack and the Beauties" remain fresh—it is impossible to say; but the theatre was packed from paragon to dome; and the cheerfulness of the outside night only accentuated the glitter, the cleverness, and the jollity on the stage. Readers of this paper have been made acquainted with the fact that Sidney Rosenfeld furnished the original libretto of this extravaganza, and that Clay M. Aronson was commissioned to revise it. It was a difficult matter to decide, from last evening's performance, whose either of those authors "came-in." Very early in the opening-act, somebody struck the plot a cruel blow with a sandbag or a couple-pin, and it remained in a state of coma until about 11 o'clock, when restoratives were employed, and it was allowed to reappear for the purpose of letting the audience know that the players were through for the evening. And, while the plot thus was "out of the business," it utilized a sample of the prize-ring, the players took an advantage that kept the audience in screams continually. Ludwig Englander, who is responsible for the scores of several extravaganzas, reviews, and operas-bouffe, is credited with the music of "One Round of Pleasure"; but a synopsis of the lyrics on the house-bill discloses the fact that about nine-tenths of the songs were contributed by others; while an elaborate finale to Act I bore the trade-mark of John Philip Sousa. But it mattered not to that audience if a hundred had been concerned in the making of the evening's entertainment; it was sufficient that the entertainment was brisk, comic, and reasonably novel, and that the management had done its share in furnishing the pleasure.

Never has the local public been enabled to witness anything more magnificent in the way of stage-settings than were revealed to us during last evening. Never has there been greater opulence of beauty in attire and decorations. Every ensemble was a picture of genuine artistic value, and to Ernest Albert, the scene-painter, and to F. Richard Anderson, the costume-designer, must be given far greater credit for the evening's enjoyment than should be given to Mr. Greene, or Mr. Englander. A fortune has been expended upon the staging of "One Round of Pleasure," and had it no attractions of fun and song, it were a worthy entertainment in its more spectacular aspect. Nothing from Mr. Albert's brush has equaled in lavish, yet continent, beauty the ball-room setting of the final act.

As to the players, they did just as they pleased—and, what is to the point, everything they did pleased the audience! Perhaps there was not quite enough of Walter Jones, and the audience could have endured a little more of Richard Carle. Each of these funny chaps has given us a previous taste of his quality as a laughsmith, and we have grown to like them. The former had no opportunity for the clever characterization that marked his work in "In Gay New York," last season; but he sang with humor, danced with nimble skill, and joked and gagged with unflagging spirits. Mr. Carle, too, made much of every moment that he occupied the stage, his grotesque winning him constant recalls. Others in the case were Charles Kirke, who was very funny as a scheming East-Side Hebrew; Max and Gus Rogers, who scored one of the biggest hits of the evening; H. W. Tredenick, who acted with vim in a Chauncey Depew make-up; Marie Celeste, in whom it is to be noted a considerable broadening of style since she was a member of Lillian Russell's company season-before-last; Ida Brooks, who is new to us as a principal; Maud Raymond, fresh from the varieties, and with all the impudence and "go" necessary in extravaganza; and Hattie Moore, who has been trained in the Harigan school, but who played the role of an amorous spinster with unctuous humor.

In the finale to Act I, a medley of Sousa marches, Walter Jones, in his Sousa make-up, stepped to the footlights and mimicked the popular band leader through a spirited rendition of the "El Capitán" and "The Stars and Stripes Forever" marches. The stage presented a brilliant spectacle, with waving flags and pennants and an acrobatic, swaying chorus, and the audience raised the curtain half-a-dozen times. Then Jones stepped to one of the boxes, reached his hand to Sousa, himself, who had been enjoying the impersonation, and assisted him to the stage, handed him the baton, and let him to his fate. The house cheered some more, and the curtain made several extra trips into the regions above. Then, to quell what was a literal riot of enthusiasm, the composer made a speech that was abundant in wit and good-humor, and in which he declared that a mean advantage had been taken of his presence in the house as a guest of the management. It was a most felicitous incident of an evening that was, really, a round of pleasure.

In Act II, a Shakespearean masque was given, and Jones was seen as the shade of the Bard. He paraphrased "The Seven Ages" with witty reference to the chorus-girl as a type; then he made a change to the role of the First Grave-digger, whom he characterized with a necktie of red whiskers and a brogue reminiscent of John T. Kelly. The entire incident of the masque was conducted a-ton style, Othello being heard in a "sonnet" and Hamlet being shown as a faded chorist.

De Wolf Hopper, John Philip Sousa and Charles Klein met in Boston last week, and the plans of the latter gentlemen for their new opera, to be called "The Charlatan," were finally approved. The work is to be completed during the next few months. Arrangements have been made by Mr. Hopper's management to produce it at the Knickerbocker Theatre in September next.

**Jennie Hoyle.**—Jennie Hoyle, the young violinist, who has had such a remarkable success at the Astoria opening concert, will be one of the soloists at the Banks Glee Club concert and the Schubert Singing Society's annual concert. Miss Hoyle will go to Europe next spring, after the season with the Sousa Band.

### More Copyright Infringements.

[Special to The Review.]

Indianapolis, Ind., Nov. 1, 1897.  
John Church Co., music publishers of Cincinnati, this morning began an action in the United States Court against Albert F. Wall, of Brazil. The allegations in the bill are that the complainants secured a copyright on Sousa's "Liberty Bell March for the Piano," and the "Manhattan Beach March"; that a firm in Canada issued a large number of sheets of this music, the copyright not extending to that country, and that Wall has been selling them. The complainants ask for an accounting from Wall, and an injunction against him to prevent his selling the pirated music.

### Maine Band's New Leader.

Washington, Oct. 28.—The Secretary of the Navy refused to reappoint Prof. Fanciulli leader of the Marine Band. His term of office expires on Saturday. The fight against his reappointment was made by the Marine Corps, and grew out of the incident on last Memorial Day when Fanciulli refused to play Sousa's marches in the parade. He was court-martialed and suspended. Assistant Secretary Roosevelt reinstated him, against the protests of the Marine Corps.

Prof. Zimmerman, of the Naval Academy at Annapolis, has been appointed to succeed Fanciulli, who is from New York and was appointed by Secretary Tracy to succeed John Philip Sousa.

John Philip Sousa and his wife occupied one box and Mr. John A. McCall and his family another at the Fifth Avenue Theatre. Mr. Edward Herreshoff and Sidney Rosenfeld saw "The Devil's Disciple."

De Wolf Hopper, John Philip Sousa, and Charles Klein met in Boston last week, and the plans of the latter gentlemen for their new opera, to be called "The Charlatan," were finally approved. The work is to be completed during the next few months. Arrangements have been made by Mr. Hopper's management to produce it at the Knickerbocker Theatre in September next.

John Philip Sousa and his band of sixty pieces will leave this country about May 1 for London, playing six weeks in England, Ireland, and Scotland, after which they will make an extensive tour in Germany, France, Italy, and other countries. He expects to be absent from this country about twenty-five weeks.

John Philip Sousa, the famous composer, said recently: "After a continuous struggle, extending over nearly a score of years, I have finally succeeded in living down the title of professor, which was bestowed on me as a mark of scorn by unthinking friends in my younger days."

For an American composer to receive certain calls and make speeches in two different theatres in the same evening is a somewhat unusual occurrence, especially when this musician is not the author of the score at one of the performances. This, however, was the experience of John Philip Sousa in Philadelphia on Monday night. He occupied a box at the Chestnut Street Theatre, where "One Round of Pleasure" is being produced. The first act has been embellished with a new finale made up of Sousa marches, and concluding with "The Stars and Stripes Forever." This finale is led by Walter Jones. This finale is "March King," and when the singers on the stage waved their American flags in time to the stirring rhythms of the march Philadelphia patriotism found vent in cheers for Sousa. The curtain was raised, and at the repeated demands of the audience Sousa was fairly dragged from his box to the stage, where he made a felicitous speech. Escaping from the people here intent upon further honoring him, the composer walked down the street to the Chestnut Street Opera House, where his own opera, "El Capitan," was playing. At the end of the second act Sousa was recognized by this audience also, and once more forced to climb out of his box and make another speech. Altogether, it was a big night for "The March King."



season. She made her metropolitan debut at the concerts given on the two last Sundays of October by Sousa, at the Broadway Theatre, and won the instantaneous approval of the audience. In technique, tone, dash and artistic reading she excels. Miss Hoyle was one of the soloists at the Astoria opening concert on last Monday evening.

## LAW OVER WIFE'S WHISTLE

Mr. Damstadt Struck His Helpmeet Because She Insisted on Puckering.

LIBERTY BELL TO BLAME.

Erstwhile Happy Home at Richmond Hill, L. I., Torn Up by Its Strains.

THE CASE IS TAKEN TO COURT.

Bandmaster Sousa is responsible for the wrecking of a once happy home and the ripping up by the roots of the highest social amenities of Richmond Hill, L. I. The harmonies of his "Liberty Bell" march turned to fearsome discord at Richmond Hill, and where it will all end no one can predict.

Up to a week ago there was no more loving couple in all Richmond Hill than pretty Mrs. Martha Damstadt and her husband, Frank, who is a lawyer in New York City. Then in an unhappy moment Mrs. Damstadt heard the Sousa march, and it captivated her. She tried to whistle it, and succeeded grandly. In places the re-



Strain from the "Liberty Bell" March.

Because his wife persisted in whistling this air continually Mr. Damstadt, of Richmond Hill, L. I., blackened her eyes and beat her generally. In return he was landed in court and a Magistrate is to-day in deep thought trying to decide whether he should fine the husband or wife.

semblance to the original melody could be plainly distinguished.

### Objected to Melody.

Mr. Damstadt claims to have an ear for music and a soul rife with melody, but many now have doubts of it. He objected to his wife's whistling and made slighting remarks about the March King and his music. This aroused his wife's spirit of rebellion. She determined to punish him, he declares, and so began to whistle "Liberty Bell" harder than ever. She also made a continuous performance of it, and he says that never did she let up on the whistling for four days and nights while he was in the house except while she slept.

It was "Liberty Bell" for breakfast, dinner, lunch, supper and between whistles. The tum-tum-tee-tee of "Liberty Bell" smote his ear and called him back to his misery long before the faithful alarm clock could ring in his ear work in the morning. His calamities were the last that beat upon his tired brain at night as nerve-racked and exhausted he sank into uneasy slumbers.

It even floated through his dreams and when at work he found himself writing: "Liberty Bell, tum-tum-tee, Liberty Bell, tum-tum-tee, Liberty Bell-o-bish-bang-o-Liberty Bell!"

The end came on the morning of the sixth day. He had awakened first and dove stolen down to the dining room to take a frugal breakfast in peace. He had just begun when from above he heard "Liberty Bell" hoot down. It grew louder and more martial, until his wife entered the room.

It was too much. According to her, he hit her a savage right swing in the left eye and then jabbed with his left for her solar plexus.

He says he only took her by the arm and dragged her from the room. However, her pretty brown eye has been changed to a black and blue one, so her story is the one generally accepted.

Mrs. Damstadt had her husband brought before Justice Ash. Both stories were told. The woman all said that Mrs. Damstadt was a "poor abused dear." Most of them went home and began to either whistle or play "Liberty Bell," and now town rings with it from end to end. The masculine portion of the community have a more worried and haunted look than the most timid deer on all Long

In the meantime Justice Ash has reserved his decision. It is variously suggested that he wants to hear for himself what Mrs. Damstadt whistles. "Liberty Bell" while above say that he evidently thinks Mrs. Damstadt was justified in making to go to jail because of her

## DISCORD IN BAND

INTERNAL DISSENSIONS WHICH  
THREATEN EXISTENCE OF THE  
FAMOUS MARINE ORGANI-  
ZATION.

### WHY PROF. FANCIULLI QUIT

Was Not Permitted to Exercise  
Discipline and Was the Object  
of a Concerted Attack  
of Officers.

WASHINGTON, Oct. 30.—Much indignation has been aroused here against the Marine corps by the refusal of its officers to re-enlist Prof. Fanciulli, the leader of the famous marine band. The result is due to spite, to a thirst of revenge upon the professor; first, for his trying to get appointed a commissioned officer in order to have authority over the members of the band; second, for denigrating the officers in their attempt to have him kicked out by court-martial because, forsooth, he ventured to presume that he had the right to select such music as he saw fit for the band to play on public occasions.

It is the silly complaint of the officers in their nervous endeavor to find excuse for refusing re-enlistment to Fanciulli, that Fanciulli could not maintain discipline in the band. That is quite correct. It is, however, correct with regard to all of Fanciulli's predecessors, including the illustrious Sousa. It was the latter's failure to get a commission, which drove him to accept the head of the band which he now controls so greatly to his own advantage. But for this failure he would today be the Marine band leader.

Sousa's desire (as has been Fanciulli's) to get a commission was to secure thereby the authority necessary for a leader to have in order to get the best from his men. As it is now, and has been, a member of the band can laugh at the leader if he sees fit. He can, as he often does, apply to Fanciulli for leave of absence and on Fanciulli refusing because of needing the man's services, the man goes to an officer of the Marine corps (to which the band is attached), gets his permission in writing and comes back, waves at tauntingly in Fanciulli's face and quits for a holiday.

The result is that the Marine band instead of being the honor it should be as the leading band in the country is composed of a lot of undisciplined men. That Prof. Fanciulli has done as much as he has with them is due to his great ability as a leader and his accomplishments as a musician, together with his unvarying courtesy as a gentleman and a man of high culture.

As for the Marine corps—well, Fighting Bob Evans of the navy declares that it "is a confounded nuisance." Its men are simply policemen and its officers, for the most part, selected from young men without sufficient ability to get through Annapolis. They are looked down on by the officers and men of the navy. And the wonder of it is that they are able to continue in the service in the face of such ignominious treatment. The fact is, they having nothing to do and get paid for it, is supposed to be the only reason for their consenting to remain where they are snubbed by everybody else. For some time there has been a thought to abolish the Marine corps. No one need be surprised should this be done at the coming session of congress.

De Wolf Hopper has accepted from Charles Klein the book of a new operetta, to be called "The Charlatan." The music is by John Philip Sousa, and it is promised that the work shall begin the next season of the Knickerbocker theater in New York.

Musically New York has been stagnating thus far. At the Metropolitan there has been an Italian band—the Banda Rossa di San Severo—which justifies its name by its gorgeous appearance in scarlet attire. It is said to be the best band in Italy, and certainly it would be hard to hear a better rendition of "Cavalleria Rusticana" than these musicians give. The music is naturally of a very light order, and when for an encore they played one of Sousa's ever-popular marches, they did so with a verve and vim not to be surpassed by that renowned gentleman himself.

5 E. M. V.

### HOPPER IN "EL CAPITAN"

The attraction at Court Square theater last evening was Sousa's popular opera "El Capitan," with the well-known comedian, De Wolf Hopper, as the star. The audience was very large and appreciative in a high degree of the humor of the piece and the fun-making of Mr. Hopper. The music is lively, and several of the airs have added themselves most thoroughly to the repertory of the street. Some of the situations are extremely amusing, and Mr. Hopper gets a good deal of sport out of the character of the mock El Capitan. The support was fairly good, and some of the choruses, with the strong march rhythms which is Sousa's own, proved as effective as at the first performance of the work.



The Seidl Society of Brooklyn should be mentioned here as continuing its concert purveyance across the Bridge, giving this winter seven evening concerts; in part under the direction of the conductor named, on these dates: October 28th (next Thursday), November 4th, December 9th, January 6th, February 10th, March 10th and April 7th.

The main orchestral concerts of the season are the foregoing. Are they all? By no means! Besides them will occur many detached ones of great interest, including those that originate as part of the "tours" here of sundry notable artists; those that lavish on us some of the best-played chamber-music in the world, and vocal and instrumental recitals to the number of a hundred, at least. Besides all this will be heard often the high-class military concert-bands, such as are led by Mr. Sousa, Mr. Herbert, or that exceptionally fine Italian one, the "Banda Rossa" above mentioned. There will be organ-concerts, somewhat in distinction, as Mr. Alexander Guilman visits America again.

**De Wolf Hopper in "El Capitan."**  
Sousa and Klein's opera, "El Capitan," will be presented again at the Court Square theater this evening by De Wolf Hopper and his company. The opera is full of spirited music of the kind which Sousa so well understands, and the story provides for some funny situations which give Mr. Hopper ample opportunities to exploit his peculiar genius. The company is large and the staging of the play is said to be elaborate.

## THE BOSTON FOOD FAIR.

### Another Day of Unprecedented Attendance.

The Crowds Swelled by a Large Representation of New England Yeomanry—The Music in Exhibition Hall Varied by a Young Lady Cornetist—Household Lectures.

The attendance yesterday, like that of Wednesday, was phenomenal. The crowds were in attendance long before the opening, the line of souvenir spoon seekers being quite conspicuous for their numbers, which, as usual, overran the spoon limit. But then, those who followed were sure of a present from the give-away departments, so that the travail in line was not without its reward.

The crowds at the fair yesterday were increased by very large excursions from various sections of New England, and the class of people who composed them gave very favorable representations of New England yeomanry—the lords and ladies of the soil, so to speak. They were keen observers, as a rule, and "look in" everything, even to the mechanical banjo.

The music yesterday in Exhibition Hall by the excellent Prouty orchestra was agreeably varied by the performance of Miss Marion Walker Storey, the 9-year-old cornetist, whose really clever playing was warmly recognized by the audience, if one were to judge by the hearty applause which she received.

Of course, the various special features of the fair were visited by the many thousands who were present.

The great attraction for the majority of later visitors was the splendid concert by Sousa's famous band. Thousands who were disappointed in obtaining seats in the balcony were consoled in a way by hearing the music even under the circumstance of being greatly crowded by other thousands who were equally eager to hear it. Every seat in the balcony was sold at an early hour, and it is learned that many seats have already been secured for the four remaining concerts.

One of the most popular features of the fair, which has been presented over by Mrs. Whitaker. The evening lecture on Wednesday was by Miss Anna Parsons on "Light Housekeeping." It was interesting and bounded in practical

DeWolf Hopper at Parsons's Theater.

It is a fact full of significance that while "El Capitan" has been played continuously for several seasons it continues to draw immense audiences, and to be greeted with enthusiasm. The opera has plenty of merit, and is admirably interpreted; the music, while familiar, has tunefulness and the swing and go that all of Sousa's masterpieces have. It is really a greater pleasure to hear the opera this season than formerly, because of the smoothness and delicate blending of the parts that comes from familiarity. The central figure is, of course, Mr. Hopper, who has the advantage over other comedians of a really good voice, which he uses with good effect, blending it so well with his comedy that a smile comes to the face of the most jaded theater-goer. He has perhaps not shown a rapid or even steady improvement in his work, but he has held his place in the heart of the public through his never-failing fund of fun and laughter and amusing individual eccentricity.

Edna Wallace Hopper still has all the vivacity and dainty charm which gave her her success in the part; she has improved very much in her singing, and without her the piece would lose much of its brightness and color.

Nella Bergen, in whom Hartford takes interest and pride, shows marked improvement since her last appearance here. Her voice has broadened and she sings with more ease and power. In her solo in the second act her voice showed to great advantage, especially in the high notes at the end, which have a true and singing quality which blend very sweetly with the chorus.

Alfred Klein was as usual amusing and an excellent foil for Mr. Hopper. Edmund Stanley and John Parr show little change since last here and Alice Hosmer carried her part with her usual ability.

After many recalls, Mr. Hopper made his usual speech at the end of the second act. The opera will be repeated this afternoon and evening.

## THE THEATRES.

### "El Capitan" Pleases a Large Audience at Parsons's.

The attraction at Parsons's theatre last evening was Sousa and Klein's popular opera "El Capitan" with the well known comedian, De Wolf Hopper, as the star.

The audience was large enough to necessitate the warning "standing room only" in the lobby after the curtain went up, and it was cordial and enthusiastic in its reception of the company. The fact that a work so familiar should attract so many people on the opening night of an engagement including three performances is highly complimentary to the star and his company as well as to the authors of the opera. The work was staged and costumed in the same lavish manner and presented as effectively as last season.

The principals being practically the same. The lively, martial airs that have for some time been favorites in the repertory of the street were sung with spirit and precision and it is unnecessary to add that the central figure in it all was the comedian whose peculiar antics always amuse and entertain even if they do not change materially as the years go by.

The stirring finale of the second act, as usual aroused the enthusiasm of the audience to such a degree that repeated curtain calls were given and finally drew out the speech which De Wolf Hopper's audience always seem to think a necessary part of the program.

Edna Wallace Hopper was as lively and vivacious as ever and her work gave an element of sparkle and dash to the opera without which it would be materially weakened. Her "Estrada" is a delightful bit of work. Nella Bergen received a cordial reception. Her voice shows nothing of its power and sweetness by continued work in opera and her acting has noticeably improved. She is a thorough artist and Hartford people are confident that she will make rapid progress in her profession. The chorus was large and handsomely costumed and sang well and the opera runs with that smoothness that comes with careful direction and familiarity with the work.

A madame performance this afternoon was well attended. The engagement runs this evening.

## PURE FOOD EXHIBITION.

Fully 2,000 People Visited the Boston Branch Last Night.

There was a full opening at the Boston Branch grocery last night, to exhibit a new stock of fall goods and show the good points of this excellent establishment. The store presented a beautiful appearance, being brilliantly illuminated, and being thickly interspersed throughout the different departments. In the center of the store, running clear across the floor, was displayed the new fall fruits, such as raisins, currants, nuts, yams, peaches and evaporated goods. From 7 o'clock until about 11 o'clock there was a continuous flow of people, mostly ladies. They were admitted through the north door and after an inspection of the brilliant array of choice goods, passed over through the south door, after receiving a sample of William's cough remedy as a souvenir. As one entered the store a cup of exhilarating hot coffee was served, while near by, in a photographic booth, could be plainly heard Sousa's Band playing the "El Capitan" march. A little further along William's foot beer was served.

Four bakers dressed in white uniforms distributed sample loaves of beautiful white bread. About fifty clerks stood behind the counters to take orders but no goods were sold, and no orders filled during the opening. The merits and the freshness of the goods being plainly visible they needed no explanation. Many photographs were taken and music throughout the store. Manager Sweeney told a "Courier" reporter that he estimated fully 2,000 people had visited the store up to about 10 o'clock. He felt well satisfied with the result and contemplated holding a fall opening annually.

## SOUSA'S DEBUT.

Played the Violin Before an Audience of Lunatics.

For many years Sousa was a violin soloist of note before he entered the field of military band music, and a few nights ago, while in a reminiscent mood, the noted composer recalled the circumstances of his first appearance in public at the tender age of 11 years.

"My initial bow as a solo performer was made before an audience composed almost entirely of lunatics," remarked Sousa, with a smile at the memories this evoked. "Just outside of the city of Washington is the St. Elizabeth Insane Asylum, which is maintained by the United States government, and in my youth, as indeed even now, it was the custom for local musicians to give occasional concerts at the asylum for the amusement of the unfortunate confined there. My music teacher, John Espata, frequently managed these affairs, and on one occasion finding himself short of talent he sent word to my house that I should hold myself in readiness to assist him with a violin solo.

"I am free to confess that the prospect of such a sudden and novel debut unnerved me. I didn't want to go a bit, but Espata was a martinet for discipline I knew it would be idle to protest, so I resorted to subterfuge. Shortly before it was time to start for the asylum I presented myself at my teacher's house with the excuse that I did not have a clean shirt at home, and it would therefore be extremely improper for me to appear in public with untidy linen.

"But alas for my hopes, for Espata made me go to his room and don one of his shirts, which proved many sizes too large for a boy of 11. I remember painfully that it was wrapped around me almost twice and the collar was pinned on fore and aft. If there was a more uncomfortable boy in the city of Washington than myself on that night he must have suffered the very ecstasy of misery.

I wandered around gloriously until my number on the programme was reached, and then stumbled on the platform.

The thought of that borrowed shirt and the idea that I was playing to crazy people must have unnerved me, for I had not played more than a dozen bars of my solo before I forgot every note and was on the point of breaking down.

"At this point I glanced helplessly at my teacher seated at the piano to play my accompaniment, and the wild glare of rage that met my look frightened me to renewed efforts, so I began to improvise. I could hear Espata swearing at me under his breath as he tried to follow the wild flights of my fancy.

"Then the pin that held the voluminous collar encircling my neck slipped its moorings, while the collar made a wild dash over my ears. This was too much for me, and despite the terrific impressions of my teacher, I brought my unique solo to a sudden end with a strong chord and then made a frantic effort to escape the scolding I realized was in store for me. But Espata seized me as I left the platform and hissed in my ear: 'Don't you dare eat any supper here tonight!' With this order he left me to my fate, and all the rest of the evening I had to school myself to refuse the repeated invitations of the asylum authorities to partake of refreshment. That proved a very effective method of punishment, for I was very fond of ice cream in those days."—New York Telegram.

operatic singer, and Gwilym Miles, baritone. The programme in full is as follows:  
 1—Overture, "The Promised Bride".....Poncell  
 2—Transcription on Hungarian Airs.....Hanser  
 3—Night Scene, "Trium and Isolde".....Wagner  
 4—Soprano Solo, "Time".....Bolin  
 Miss Bertha Waltzinger.  
 5—Scenes Historical, "Sheridan's Ride".....Sousa  
 a) Waiting for the Bugle.  
 b) The Attack.  
 c) Death of Tholom.  
 d) The Coming of Sheridan.  
 e) The Apotheosis.  
 Introduction ten minutes.  
 6—Introduction to the Third Act of "Lohengrin".....Wagner  
 7—a) "Bonds of Amour".....Westerhoof  
 b) March, "The Stars and Stripes Forever".....Sousa  
 8—Baritone Solo, "Spanish Serenade".....Tschalkovsky  
 Mr. Gwilym Miles.  
 9—Humoresque, "Good By".....Sousa  
 154

PIONEER PRESS  
 ST. PAUL, MINN.  
 OCT 31 1897

John Philip Sousa, the famous composer, said recently: "After a continuous struggle, extending over nearly a score of years, I have finally succeeded in living down the title of 'professor,' which was bestowed on me as a mark of esteem by unthinking friends in my younger days."

"Mr. Sousa's success, 'El Capitan,' Mr. Englaender's 'Half a King' and Mr. Herbert's popular operas have all lasted longer and made more money than the contemporary concoctions of legs, lace and 'spice.' Mr. De Koven's 'Robin Hood' has made more money than any half dozen of the noisy and senseless farces. 154

COURANT  
 HARTFORD, CONN.  
 OCT 29 1897

Parsons's Theater.  
 John Philip Sousa and Charles Klein, the composer and author of "El Capitan," are hard at work on a new comic opera entitled "The Bride Elect," which will be produced at the Knickerbocker Theater, New York, some time during the coming winter. Mr. Hopper and his popular organization in "El Capitan" are booked at Parsons's Theater for Wednesday and Thursday evenings. The sale of reserved seats will open at the box office Monday morning. 154

TRIBUNE  
 MINNEAPOLIS, MINN.  
 OCT 31 1897

Harlem Opera House.  
 "One Round of Pleasure," with Walter Jones in his laughable impersonation of "Tom" Platt, with the handsome scenery and brilliant costumes seen at the Knickerbocker Theatre at the beginning of the season, is at the Harlem Opera House for one week.  
 A new feature of the performance that was several times redemanded was a medley of Sousa's marches—"El Capitan," "Liberty Bell," "Washington Post" and "The Stars and Stripes Forever"—sung by the entire company at the end of the first act. After the third march the singers left the stage, returning for "The Stars and Stripes," enveloped in American flags—a detail that excited enthusiasm. 154

JOURNAL  
 MERIDEN, CONN.  
 NOV 13 1897

ORLANDO BONELLI'S WALTZ  
 IT HAS BEEN PLAYED BY SOUSA'S FAMOUS BAND.  
 Orlando Bonelli, the well-known stone mason, has had published by S. W. Simpson, of New York, a waltz entitled "The Pride of Manhattan," which he composed and dedicated to John Philip Sousa, the famous band master. Sousa's band played it last season in manuscript form at Manhattan Beach, and it was well received.  
 Leader Sousa has written Mr. Bonelli a letter of thanks for the honor conferred in dedicating the waltz to him and praising it highly.  
 Musical Director D. H. Verhey, of this city, and other capable musicians say the waltz is one of rare merit as a musical composition.  
 A fine picture of Mr. Bonelli appears on the cover of the sheet music. 154

NEW YORK JOURNAL  
 NOV -2 1897

"The Charlatan" is the title of a new operetta which De Wolf Hopper has accepted from Charles Klein. The music is to be by Sousa. It will likely open the next season of the Knickerbocker theater.

PHILADELPHIA PA  
 OCT 14 1897

Sousa and his peerless band will give three concerts at the Academy of Music on Friday and Saturday evenings, October 22 and 23, and on Saturday afternoon. The sale of seats opens to-day. 154

The second of the popular Sunday night concerts in the Broadway Theatre will be given this evening by Sousa and his famous band, which returns after playing a remarkably successful week in Boston. The "March King" has arranged another of his famous programmes for this concert. A feature of the concert will be the playing of Sousa's famous humorous composition, entitled "Goodby." There will, of course, also be a plentiful supply of Sousa marches at the demand of the audience. The soloists are Bertha Waltzinger, the well known

GRAND OPERA HOUSE—PROFESSOR Atkinson, the London Streetlist, gave a demonstration of his marvelous powers of curing supposed incurable patients last

ALLADIUM  
 NEW HAVEN, CONN.  
 OCT 29 1897

DE WOLF HOPPER.  
 Last year was a great one for DeWolf Hopper and John Philip Sousa. The march king at the head of his excellent band, was enormously successful everywhere, and Hopper, who with his company presented Sousa's "El Capitan," enjoyed a season of unusual prosperity, and even the author of the libretto, little Charles Klein, came in for his share of fame and shekels, and every member of the organization from star to stange hand, enjoyed the beneficial results of well earned success. There was not a comic opera production in recent years which was more lavishly mounted or superbly present, or abounding in such catchy melodies or stirring marching tunes as "El Capitan," and as a result, Sousa's brilliant operatic offering proved a great success, and deservedly so, wherever presented. The cast remains unchanged and is identically the same as when the opera was given at the Broadway theater. The engagement is limited to one night only, Saturday, November 4, at the Hyperion. The sale of reserved seats opens at the box office at next Thursday morning. Prices \$1.50, \$1.00, 75c. 154

a special talent, "El Capitan" material which is the most conspicuous effort in the opera, being fairly representative of the vein in which most of the heavier parts of the score are written. Probably much of the music played by the Chicago marine band will be of the same general spirit, and as though this were not enough for one week, the Banda Rossa, Italy's popular organization, will be on hand for two concerts Saturday. So surely everybody hereabouts who has a taste for that kind of music ought to have no difficulty in gratifying it this week.  
 But all things considered, it will be the best week of November; for the remainder of the month, as has already been indicated, offers little that is worth while, and less that is new. De Wolf Hopper was seen at the Court Square last season in "El Capitan," by one of the largest audiences of the season, the attendance being 1045. It is not likely that the attendance Tuesday evening will get very close to that figure, though Mr Hopper is decidedly popular in this city, and it is election night, too. The opera itself is a lively, highly-colored production, characteristically Sousa in many respects and rather reminiscent in others; but there is no lack of go and noise where there are chances for such demonstrations. The company is of the same proportions as last year, according to the dress agent's representations, and there will be practically no change in the cast.

RECEIPTS SHORT.

The St. Louis Exposition Ran Behind.

HOT WEATHER AND A LACK OF SPACE THE CAUSE.  
 The last season of the Exposition was probably the least successful, artistically and financially, of any since the great and popular amusement opened 14 years ago.  
 President Boyd said to a Chronicle reporter Tuesday afternoon:  
 "You see, everything has not been figured up yet, so we can not say just what were the receipts, and it is barely possible that the Horse Show will pull us through evenly; but the Exposition itself was not as successful as in previous years."  
 "There are several reasons for this, principally the hot weather. For the first ten days of the Exposition the temperature there was over 90 degrees. Then, again, we didn't have space enough by reason of the Coliseum not being finished."

NO PLANS YET.  
 Mr. Boyd said that no definite plans have yet been mapped out for next season. An election of officers is near at hand, so little will be done until after that.  
 Bicycle races, Turner exercises, military drills, etc., are likely to be features of the next Exposition.  
 In the big Music Hall band concerts will be held, as heretofore. Victor Herbert's contract was only for the past season, and it is hardly possible he will be re-engaged. An effort will probably be made to get Sousa or the Mexican National Military Band, which made such a great hit at the World's Fair. 154

REPUBLICAN  
 SPRINGFIELD, MASS.  
 OCT 31 1897

At City Hall.  
 Wednesday—Brooke's Chicago marine band.  
 A popular comedian in a popular comic opera; a popular farce and two bands whose efforts will, probably, be confined mainly to popular music, is a bill of fare from which a man who is hungry for amusement ought to be able to order something that will not produce intellectual dyspepsia. "El Capitan" and the two bands make a rather generous dose for one week, and it is perhaps unfortunate, even for persons interested, that so much of this kind of music should come in so short a period. Sousa's opera is colored very strongly by



SIBYL SAMMIS.  
 This kind of music for which he has

TIMES  
WASHINGTON, D.C.  
Paper  
NOV 14 1897

De Wolf Hopper and his splendid company, in Sousa and Klein's brilliant musical comedy, "El Capitan," will return to this city and will again present the opera on Monday evening, November 22, at the Lafayette. The comedian deserves every whit of the success which he enjoyed everywhere last season. He does not rely solely upon his own popularity to attract the attention of the multitude. He has always surrounded himself with the best talent to be secured in the light comic opera field, and his productions have always been of the highest order possible. It is for these reasons that the coming of De Wolf Hopper is always hailed with evident pleasure by the theatergoers everywhere. The sale of reserved seats opens at the box office on next Thursday morning.

Herald  
BOSTON, MASS.

NOV -7 1897  
John Phillip Sousa, the famous composer, said recently: "After a continuous struggle, extending over nearly a score of years, I have finally succeeded in living down the title of 'professor,' which was bestowed on me as a mark of esteem by unthinking friends in my younger days."

TELEGRAM  
PROVIDENCE, R.I.  
NOV 15 1897

De Wolf Hopper, John Phillip Sousa, and Charles Klein met in Boston the other day, and the plans for the new opera, "The Chariot," were finally approved. The work is to be completed during the next few months. Arrangements have been made by Mr. Hopper's management to produce it at the Knickerbocker theater, New York, in September next. With Nella Bergen starring in "The Bride Elect," the Hopper forces will be well in evidence in the future. The retirement of Mrs. Bergen from "El Capitan," may work out a solution of the alleged Hopper domestic difficulty, about which a great many people have been interesting themselves.

MUSICAL COURIER  
Paper  
NOV 13 1897

The Goldsmith Publishing Company, Bennington, Vt. send Rudolph O. Goldsmith's arrangement for piano of his "West Point" march. This is a partial list of prominent bands and people who have used this march and have sent the publishers programs and complimentary letters: Sousa's Band, at Manhattan Beach; Schneider's Concert Band, at Asbury Park; Col. D. H. Ernst, commandant, West Point; West Point Military Band; Doring's Band, Troy, N. Y.; Sherman's Military Band, Burlington, Vt.; City Band, Rutland, Vt.; Mace Gay's Band, Brockton, Mass.; Kerker's Grand Orchestra, New York city; orchestra of Academy of Music, New York city; orchestra

of Proctor's Pleasure Palace, New York city; Prof. C. W. Stub, United States Hotel, Saratoga, N. Y.; Professor Joyce, Congress Hall, Saratoga, N. Y.; Professor Gartland, Park, Saratoga, N. Y.; Professor Whitty, Schroon Lake, N. Y.; Fredericks' Orchestra, New York city; Prof. H. Schloss, New York city; Prof. Jas. Chatterway, bandmaster; Sig. Tomasi, with "Fencing Master" Company; Beedle's celebrated orchestra, Keene, N. H.; M. B. Gilbert, President American Society of Dancing Masters; W. L. Curtis, Secretary American Society of Dancing Masters; R. G. Huntington, Chicago dancing master. This march is dedicated to the officers of the United States Military Academy at West Point. "The Old Guard" two-step march, also by Mr. Goldsmith, is dedicated to Col. Thomas E. Sloan and the officers of the Old Guard, this city.

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JOURNAL  
MINNEAPOLIS, MINN.  
NOV 2 1897

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STANDARD  
SYRACUSE, N. Y.  
OCT 28 1897

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NEWS  
SAVANNAH, GA.  
OCT 31 1897

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POST  
BOSTON, MASS.  
NOV 14 1897

John Phillip Sousa and his band of 60 pieces will leave this country about May 1 for London, playing six weeks in England, Ireland and Scotland, after which they will make an extensive tour in Germany, France, Italy and other countries. He expects to be absent from this country about 25 weeks.

JOURNAL  
CHICAGO, ILL.  
per.  
NOV -1 1897

John Phillip Sousa, the famous composer, said recently: "After a continuous struggle, extending over nearly a score of years, I have finally succeeded in living down the title of 'professor,' which was bestowed on me as a mark of esteem by unthinking friends in my younger days."

This is the simple story of how Francis Wilson lost a success and a composer practically found \$24,000. It was five years ago that John Phillip Sousa was asked by the comedian to write the music to a libretto of J. Cheever Goodwin. Sousa at that time was anxious to obtain a hearing as a comic opera composer, and he entered upon the work with so much enthusiasm that he soon completed one act and part of another. At this point the comedian and the composer disagreed upon terms and arbitration was found impossible. Wilson has never been accused of being a spendthrift, and his invariable rule was to purchase outright and never pay royalties. Sousa refused to take less than \$1,500 for a three-act piece, and Wilson refused to pay more than \$1,000. Accordingly, they agreed to disagree and Sousa put his music back in his portfolio, while Wilson secured another composer. The opera was finally produced under the title of "The Devil's Deputy," and has been forgotten now for some years.

About this time Sousa signed a contract with new publishers, who demanded a composition of him at once. The latter thought of the march he had composed for the Wilson opera, and digging it out of a mass of manuscripts, sent it unannounced to the publishers. Some days later Sousa was in Chicago, where he witnessed a performance of the spectacle, "America," at the Auditorium. Under the play a drop curtain was used on which was painted a representation of the famous old liberty bell.

"There's the name for the new march," whispered Colonel Hinton, who sat with him, and Sousa nodded assent. It was a happy thought, and when the next mail brought to the composer a letter from his wife relating how their son had marched in his first parade in Philadelphia in honor of the return of the liberty bell from the World's Fair the coincidence clinched his purpose, and "The Liberty Bell" march was christened.

Within six weeks after its publication "The Liberty Bell" had netted Sousa more than Wilson offered to pay him for the entire opera, and up to date has paid the composer \$35,000 in royalties, still making him handsome returns every month. That one musical number would have carried the opera that Wilson did not buy a triumphant success.

John Phillip Sousa, the composer, claims to have lived down the title of "professor" after a struggle of nearly 20 years. In nearly every town in the United States there is a "Stubby" or "Shorty" or "Chinny" or a "Speck" who just has to leave that part of the country to live down his nickname.

John Phillip Sousa, the famous composer, said recently: "After a continuous struggle, extending over nearly a score of years, I have finally succeeded in living down the title of 'professor,' which was bestowed on me as a mark of esteem by unthinking friends in my younger days."

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OBSERVER  
UTICA, N. Y.  
NOV 18 1897

John Phillip Sousa and his band of sixty pieces will leave this country about May 1 for London, playing six weeks in England, Ireland and Scotland, after which they will make an extensive tour of Germany, France, Italy, and other countries. He expects to be absent from his country about twenty-five weeks.

POST  
HOUSTON, TEX.  
OCT 31 1897

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**FOR "THE BRIDE ELECT"**

**Complete Company Secured for Sousa's New Opera.**

The company for the presentation of John Philip Sousa's new opera, "The Bride Elect," was completed yesterday by Managers Klaw and Erlanger and Ben D. Stevens as principal comedian. Hart is a stranger to New York audiences, but has been very successful throughout the country in "Wang," in which he was starred for three years. The new opera is a stock piece and there will be no star. Nella Bergen will be the prima donna of the company, Christie McDonald, soprano, and Lillian Carlsmith, contralto. Frank Pollock, a handsome new tenor who has just returned from some years of study in Paris, has been engaged, together with Melville Stewart, baritone, and Harry Luckstone. Ben Teal will stage the production and John McGhie will be the musical director.

There will be a chorus of fifty, a dozen coryphees and a military band. Ernest Gros is at work on the scenery of "The Bride Elect," the action of which takes place on the island of Capri in the Bay of Naples. F. Richard Anderson has designed the costumes, some 60 in number. "The Bride Elect" will be produced at New Haven, Dec. 23. 156

CLIPPER.  
New York City  
per NOV 20 1897

John Philip Sousa and his band of six pieces will leave this country about May 1 for London, playing six weeks in England, Ireland and Scotland, after which they will make an extensive tour in Germany, France, Italy and other countries. He expects to be absent from this country about twenty-five weeks.

hands in this country, says: "You see, when Americans go abroad and sit in the busy gardens of Berlin and the public resorts in the other continental cities, where the band plays on while they are drinking and watching the promenades and observing the incidental situations, the music has a piquancy that is not necessarily duplicated when any one of those hands comes out on the stage and makes a bid for critical approval without any costumes and cordials, as it were, mixed with the clarionet."

**A NEW SONG FOR YALE.**

Sousa and Hopper Compose Verses for the Elis to Sing on Saturday. The Team's Practice.

NEW HAVEN, Nov. 17.—The weather and field were perfect for football this afternoon, in contrast to the rain and mud of the last two days. The players showed the effects in their fast, lively work. The practice was, on the whole, satisfactory, though it is evident that Yale's centre men need considerably more watching and improvement before they can hold Princeton's veteran line. The backs are playing well together. Improvement in interference is especially noticeable. Dudley has been given his old position at left half, and is fast getting into shape.

The secret practice was much shorter than usual. The open work began with a game between the scrub eleven and the freshmen. It was desired to give the latter strong practice in preparation for their game with the Harvard freshmen next Saturday. The playing was very close. Both sides showed strong offensive qualities, but were weaker on the defensive. Neither side was able to score and after fifteen minutes' play the game was stopped with the ball in the centre of the field. Coaches Hinkov, Sanford and Butterworth gave considerable attention to the freshmen.

**The Varsity at Top Speed.**  
The Varsity then lined up and went through ten minutes' of hard signal practice at the top of their speed. The work was clean and showed the excellent condition of the men by the zest with which they went into it. The ends exhibited commendable speed in getting down on Mc-Bride's punts. The latter is kicking up to his best form, and with Princeton, is expected to better the showing that he made against Harvard.

A number of the Varsity men and substitutes were then set to kicking and tumbling about the field while the squad of coaches gathered around the centre men and drilled them against their scrub opponents. Special attention was given to Cadwalader. Stillman, who has just arrived, devoted all his attention to him and brought about a decided improvement in his work. The team is in the best physical condition, except for Cadwalader, who has a bruised leg. Besides Stillman, Wallace and Knapp swelled the crowd of coaches today.

**Sousa Writes a Song for Yale.**  
The following song, written by Sousa and De Wolf Hopper, has been presented to the university and will be sung at the game Saturday to the tune of "El Capitan"

There'll be a game to-day  
Just watch us knock the old Tiger out.  
Yale blue will show the way;  
Shove Orange and Black clean up the spot.  
Our team's a sorter.  
The fight's all over but the shout.  
To arms! To arms! for Nassau's scalp!  
To arms! To arms! for Nassau's scalp!  
Behold old Eli's sons  
They can't be beat with Indian clubs.

**On how their mighty rub the rules!**

They'll want the football bats.  
They'll make the Princeton look like scrubs.  
—De Wolf Hopper.

Prepare to shout, hurrah!  
We'll crush the spirit of Princeton boys.  
They'll wonder at our rage,  
And life to them will be minus joy.  
Watch the blue girls;  
We are true, girls.  
Princeton slow girls; raise a noise.  
Eli! Eli! All shout Eli!  
Eli! Eli! All shout Eli!  
Behold the boys from Yale!  
Never say die when on the field.  
Making the Tigers quickly yield.  
See Nassau's men grow pale.  
They are aware their doom by us is sealed.  
—John Philip Sousa.

**THE MORNING TELEGRAPH**

New York City  
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**CAST OF "THE BRIDE-ELECT"**

Principals for the New Sousa Opera Have All Been Selected for the Presentation.

The company for the presentation of John Philip Sousa's new opera, "The Bride-Elect," was completed yesterday by the engagement of Albert Hart as principal comedian. Hart is a stranger to New York audiences, but has been very successful throughout the country in "Wang."

The new opera is a stock piece, and there will be no star. Nella Bergen will be the prima donna of the company; Christie McDonald, soprano, and Lillian Carlsmith, contralto. Frank Pollock, a new tenor, who has just returned from some years of study in Paris, has been engaged, together with Melville Stewart, baritone, and "Harry" Luckstone. "Ben" Teal will stage the production, and John McGhie will be the musical director. There will be a chorus of fifty, a dozen coryphees and a military band.

Ernest Gros is at work on the scenery of "The Bride-Elect," the action of which takes place on the island of Capri, in the Bay of Naples. F. Richard Anderson has designed the costumes, some four hundred in number. The fact that the libretto of "The Bride-Elect" was written by John Philip Sousa has added considerably to the interest already manifested in the presentation of the opera. "The Bride-Elect" will be produced at New Haven, Dec. 23, and will have three weeks at the Boston Theatre, commencing Jan. 3. A week in Washington will be followed by a long engagement in Philadelphia, and the new opera will then come to the Knickerbocker Theatre for its New York run. 156

**NEW YORK SUN**

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NOV 18 1897

William Gillette with "Too Much Johnson," Mrs. Leslie Carter with "The Heart of Maryland," and John Philip Sousa with his musical class, will go to London in the spring. While there Mrs. Carter will probably appear, also, in a new play by David Belasco, who is said to have written a quietly sentimental role for her, in contrast with the turbulent one in the present piece.

**NEW YORK WORLD**

156

NOV 17 1897

Handmasters who are composers seem to be having things all their own way these days. Victor Herbert and Sousa will each have two operas, besides their own bands, before the public this season. Sousa will have "El Capitan," and "The Bride Elect," and Herbert "The Idol's Eye" and "The Wizard of the Nile" to draw royalties from. Herbert, with his Twenty-second Regiment Band, will hold the stage at the Broadway Theatre Sunday evening. A number of famous soloists will assist, including Mr. Herbert himself. 156

**NEW YORK TIMES**

156

NOV 17 1897

John Philip Sousa's new opera, "The Bride-Elect," will be produced for the first time at New Haven, Conn., Dec. 23. In the early part of February the opera will make its first appearance at the Knickerbocker Theatre for a long run. The company will consist of Albert Hart, comedian; Nellie Bergen, prima donna; Christie McDonald, soprano; Lillian Carlsmith, contralto; Frank Pollock, tenor; Melville Stewart, baritone, and Harry Luckstone, baritone. The company will comprise a chorus of fifty, twelve coryphees, and a military band. 156

**NOV 17 1897**

The cast of John Philip Sousa's new opera, "The Bride Elect," was completed yesterday. Albert Hart will be the principal comedian and Miss Nella Bergen the prima donna. The soprano will be Miss Christie McDonald and the contralto Miss Lillian Carlsmith. Melville Stewart, Frank Pollock and Harry Luckstone will have the remaining male parts. "The Bride Elect" will be produced in New Haven on Dec. 23, and then goes to the Boston Theatre on Jan. 3 for three weeks, followed by a week in Washington and a run in Philadelphia. In the Spring the opera will come to the Knickerbocker for its New York career. 156

**Cutting Bureau**

**EVENING STAR**

WASHINGTON, D.C.

per NOV 15 1897

**DEWOLF HOPPER.**—Last year was a great one for DeWolf Hopper and John Philip Sousa. The great march king, at the head of his superb band, was enormously successful everywhere, and Hopper, presenting Sousa's splendid comic opera, "El Capitan," enjoyed a season of unusual prosperity. Even Charley Klein, the author of the libretto, came in for his share of fame and shekels, and every member from star to stage hand enjoyed the novelty and satisfactory results of well-earned success. There was not a comic-opera production in recent years which was so superbly presented, or lavishly mounted, or abounding with catchy airs and stirring marches, than "El Capitan." As a natural sequence, Sousa's brilliant operatic offering proved a great success when initially presented, but on its return engagements in the large cities its success was even greater. During last season, Boston, New York and Detroit were the only cities which were favored with return engagements by the Hopper company, and the receipts at the conclusion in these three cities were the largest that the theaters had ever enjoyed. Mr. Hopper reappears in successful "El Capitan" at the Lafayette Square Opera House Monday evening, November 22. The engagement is for one week only. 156

## SOUSA ENTERTAINS.

Arrangements for Next Season—Will Also Publish a New Opera.

At the Hotel Lincoln last night John Philip Sousa, the world-renowned band leader, gave a recherche supper to a very select number of his personal friends and representatives of the press. At the head of the table was Mr. Sousa, supported on one side by President Torrance of the Exposition Society, and on the other by Acting Manager T. J. Fitzpatrick. At the other end of the table was A. F. Keating, the well-known former manager of the Exposition. Among those present were G. H. Wilson, of the Pittsburg orchestra; F. J. Torrance, T. J. Fitzpatrick, C. H. W. Ruhe, president Musical union; John W. Black, Pittsburg Bulletin; Harry S. Calvert, Leader; Francis Henry Wade, New York Clipper; E. S. Holday, Press; W. C. Hagan, Evening Record; James Forbes, Dispatch; J. E. Hirsch, Volksblatt; Austin Beach, Times; C. D. Potter, Commercial Gazette.

Short after-dinner talks were given by several members of the party. During the evening Prof. Sousa made a few remarks, thanking his Pittsburg friends for the magnificent reception offered to him this week. He intimated that next season he intended taking his band to England for 11 weeks, and then to the continent for 14 weeks. In January next he will publish "The Bride Elect," his new opera, both the words and music being his own. 157

## SOUSA'S BAND.

Band at the Grand—Miss Kaiser Makes a Hit.

Sousa's band was here again last night at the Grand, and as on previous occasions the organization and its talented leader was greeted by a large audience, all but the first three rows down stairs being filled.

The selections by the band were as usual received with great favor and applause and an encore followed each number. In encores one of the numbers the band played two marches by local composers, one by Mark C. James of Plymouth, and the other "The Hotel Hart" march by Prof. J. L. Alexander. "The Black Diamond," another of Prof. Alexander's was also played. The last selection on the program was very much enjoyed, it was "The Band Came Back" by Sousa, and consisted of a medley of popular and some classical music, the members of the band coming on the stage gradually until all were back again.

The event of the evening was the appearance of Miss Sadie Kaiser of this city, now engaged as one of Sousa's vocalists. She was much to the disappointment of the audience down for only one number. This was Venzano's "Grande Valse" and she sang it exquisitely, with much grace of manner, and without a trace of nervousness. She was vigorously applauded and consented to an encore. Still the audience was not satisfied and called her out again, but she contented herself with bowing. She was presented with two handsome bouquets.

Mr. Arthur Pryor trombone soloist, and Miss Jennie Hoyle violinist, each responded to a well earned encore. 157

## "THE BAND CAME BACK"

Sousa And His Musicians Gave An Entertaining Concert At Music Hall.

Sousa and his band last night entertained the usual enthusiastic audience which always greets his appearance at Music Hall.

As of old, while the regular programme numbers were enjoyed and applauded, the encore numbers, which were liberal, received the heartier welcome. They were Sousa's inspiring marches, as a rule, and caught the popular fancy of the audience as they were played with all the swing and abandon of the popular director's leadership.

Assisting the band were Miss Mand Rees Davis, soprano, who sang "Linda di Chamounix," by Donizetti, and Miss Jennie Hoyle, who played Nachez's "Dances Tzigane" as a violin solo. Both numbers were encored. Arthur Pryor, trombone soloist, also assisted the competent performers in their selections.

The concluding number, "The Band Came Back," was started with a lone clarinet player on the stage. Gradually the members of the band assembled by twos and threes, each group playing snatches of popular melodies, until the rattle of a drum announced the arrival of their leader, and the melodious pot pourri merged into one of his swinging marches. 157

## THE BOSTON FOOD FAIR.

Balconies and Floor Crowded During Sousa's Concerts.

A Great Crowd Yesterday—Grand Hall Filled to Overflowing—Jackson Institute Still at Fair—The Household Statue and Its Triumphs of Yesterday.

The fine weather, together with the splendid attractions presented, brought an immense crowd of visitors to the Food fair yesterday. The morning attendance was unparalleled, but the afternoon attendance was simply phenomenal. The great halls of the exhibition building were crowded. Of course, everybody enjoyed the many fine features of the fair, but in the afternoon and evening there was probably never such a Monday crowd as was seen yesterday—the great attraction being the concerts by Sousa's famous band. During the performances of this band every seat on the balconies and all the floor space of Grand Hall were filled with an expectant audience, who listened with appreciation to the grand music produced.

This band, it may be said, in its former visits to Boston, has drawn thousands together to listen to its wonderful music. The food fair management has been fortunate in securing the services of this band, and this gives to the visitors, during the remainder of this week, for a single admission to the fair of 25 cents, the opportunity of hearing what is claimed to be the finest military band in the world. The seats in the balconies for the concerts are reserved, and will have to be paid for, but all visitors are privileged to hear the music from all other sections of the great hall.

It is safe to say that the electric cars running to Huntington avenue will be overtaxed this week; the fair ticket-sellers and the fair doorkeepers will have plenty to do, and the exhibitors at the fair who have given away in the last three weeks barrels of packages, will, this week, be called upon as never before. They will get the best advertising they ever have received for their money, and the people with their salt bags filled with souvenir spoons, wheat, coffee, bread, soap, gelatine, crackers, perfume, etc., will more than ever be on evidence. And, after all is over, the health of the people of New England will be better, and they will be no poorer in purse. 157

## JAMMED TO THE DOORS.

12,000 People Listened to Sousa Yesterday—Expo Closes To-Night.

As a magnet for drawing people to the Exposition grounds John Philip Sousa and his celebrated band have beaten anything in the line of musical attractions that ever appeared at the big Point show. It seemed yesterday as though all streets led to the Exposition grounds for everybody seemed bound in that direction. From early morning until the gong sounded the closing hour the turnstiles of the Exposition grounds were kept constantly in motion, and at 9 o'clock last night had registered something over 12,000. The crowd of people in the big main building was something enormous. Every aisle was choked with people, and as for the seats in the amphitheater and balcony they were all taken long before Sousa put in an appearance. If the Exposition management had had 5,000 more reserved seats they could have sold them all, so great was the demand for the seats in the balcony. The last of the reserved seats was taken fully 20 minutes before the concert began.

So great has been the success of Sousa's visit to the Exposition, the management is thinking seriously of engaging him for the entire season next year. The first half of Sousa's program last night was of a varied nature, but the second half was composed entirely of Wagnerian compositions, opening with his overture to the "Flying Dutchman," and closing with the wedding music from "Lohengrin." The great conductor has arranged this admirable program for this evening's concert, which will bring the Expo to a close:

PART I.  
7:30 to 8:30.  
Overture—"Semiramide".....Rossini  
Grand Fantasia—"The Prophet".....Meyerbeer  
Euphonium Solo—"Air Americaine".....  
.....Mr. Simone Mantia  
Scenes from "El Capitan".....Sousa  
(a) Largo.....Handel  
(b) March—"King Cotton".....Sousa  
Humoresque.....Wheeler

PART II.  
8:30 to 10:30.  
Overture—"Rienzi".....Wagner  
Grand Scene—"Benediction of the Poignards" from "The Huguenots".....  
.....Meyerbeer  
Trombone Section—Messrs. Pryor, Lyons and Williams  
Fleugelhorn Solo—"Bright Star of Hope".....Robardi  
.....Mr. Franz Hell  
Excerpts from "Famulus".....Wagner  
(a) "Funeral March of a Marionette".....Gounod  
(b) March—"The Stars and Stripes Forever".....Sousa  
Humoresque—"Good Bye".....Sousa

John S. Duss, president of the Harmony Society, of Economy, is to personally conduct Sousa's band at the Pittsburg Exposition this evening. Sousa has paid the Pittsburg bandmaster the high compliment of requesting that he direct the rendition of "America Up-To-Date"—Mr. Duss' latest composition—which the band will play to-night for the first time.

Sousa Dines His Friends.

After the night concert at the Expo last night, John Philip Sousa, the famous conductor, entertained a bevy of his local friends with a charming supper at the Lincoln. The guests included prominent persons from the musical and newspaper circles of the city, and the officials of the Exposition. Mr. Sousa proved himself a delightful entertainer, as successful, in fact, off the platform and surroundings.

Among those present were Mr. Sousa himself, Manager Fitzpatrick, of the Expo; President Francis J. Torrance, D. C. Ripley, Frederic Archer, Dr. Francis Henry Wade, Director Keating, of the Expo; George W. Wilson, manager of the Pittsburg orchestra, and others. During the evening the famous director took occasion to compliment Pittsburg for its intelligent musical audiences, and to return thanks to the Exposition management for a most successful engagement from both a musical and business standpoint. 157

Sept 15 1897

E PITTSBURG TIMES,

TAXED FOR STANDING ROOM.

The Exposition Crowded to Hear the Celebrated Sousa and His Band—To-Day's Program.

An unusually large crowd attended the Exposition last night. The great Point show house was fairly taxed for standing room, and the gathering was wildly enthusiastic over Sousa and his band. The music seemed to be the only attraction during the evening. The program was varied and contained enough of a sprightly character to demand the attention of the audience.

One of the biggest successes of the evening was the suite "Last Days of Pompeii," a strong descriptive work. To-night all the numbers will be of a classic order. To-morrow night Sousa's band will play "America Up to Date," a new composition by Trustee John Duss, of Economy, with Mr. Duss as director. Sousa's program for this afternoon follows:

- Part 1-2 to 3.
- Overture, "Edelweiss".....Gaertner
- Two Dances.....Tschakoff
- (a) Valse Elegante.
- (b) Cossak.
- Polacca from "Third Orchestral Suite".....Tschakowaki
- Valse Caprice.....Rubenstein
- Melody in G Flat.....Paderewski
- March, "High School Cadets".....Sousa
- Airs from "Life in Paris".....Affenbach
- Part 2-4 to 5.
- Overture, "Star of Glory".....Coquelle
- "Rhapsody Hongroise".....Hauser
- Two numbers from "Fairy Scenes".....Massenet
- Scenes from "Faust".....Gounod
- Cazotte.....Langey
- March, "The Stars and Stripes Forever".....Sousa
- "Dance Africaine".....Gilder

The First Sousa Concert.

The recurrence of the Sousa concert is productive of the monotonously unvarying excellence and enthusiasm, which is curds and cream to the popular bandmaster and his faithful following, but stagnates new phraseology on the part of the chronicler. What is there more to be said? Here at the opening of a new season we find him not more firmly established in the affections of his public only, because that is impossible, not playing better, because he has not ambition to draw away from the plane where he receives largest appreciation, which is at once popular and dignified without being pretentiously pretentious, and presenting no startling novelties in his program, because in successive years of touring he has about exhausted the library of popular and popularly classic music.

Last night, at the Lafayette, he gave a program of nine numbers, only two of which have not been played here before. They were a ballet suite, "The Rose of Shiraz," by Ellenberg, who has before placed us under obligations for musical morsels less pretentious, but many of them not less charming, and a serenade by Macbeth, "Love in Idleness." Both of them are full of graceful, delicious melodic harmony, the ballet music having naturally the added variety of some prevo passages of inspiring temperament. The band lent itself to these new pieces with appreciation of their demands and their inspiring leader carried them through with results that did the material of the compositions entire justice.

The other numbers on the program were two Wagner selections, the funeral march from "Der Gotterdamerung" and "The Ride of the Valkyries," in which the reeds bore themselves excellently; the overture "Il Guarnay," by Gomez; a fanfare militaire, by Ascher; Sousa's own familiar humorous, "The Band Came Back," and the latest of his marches, "Stars and Stripes Forever."

The two soloists of last evening were heard here for the first time. They were Maud Reeves Davies, a soprano, and Jennie Hoyle, a violinist. Miss Davies sang Donizetti's "Linda de Chamounix" and Miss Hoyle played some gypsy dances by Nachez. The new soloists were cordially received, but neither of them eclipses the memory of the nest of her predecessors. It is quite superfluous to repeat what must needs be said of every Sousa concert, that the encore fever of the audience and the amiability of the director lengthened the program into a double concert, or that nearly all the popular Sousa two-steps were given for encore numbers.

SOUSA AND HIS BAND

Entertain and Educate a Large Audience at the Lafayette.

Sousa and his band held the stage of the Lafayette Square Opera House last night, while the customary large and enthusiastic Sousa audience filled the rest of the house. It doesn't matter how often he comes—Sousa is always welcome as the flowers that bloom in the spring. All he has to do is to lift his baton, and the public follows him even as his admirable band, and that is as one man. Moreover, he never fails to satisfy our most pleasant anticipations. There are certain long-haired prophets of the music of the future who profess to scorn Sousa because, forsooth, he plays popular selections—caters to the uncultivated masses, who know a tune when they hear it, but have not yet learned to appreciate and enjoy the higher mathematics of harmony. Rather ought they to honor him, for no man is doing more for the advancement of the musical education of America today than John Philip Sousa, and his curriculum is both a pleasure and a profit to his pupils. Not even Pat Gilmore knew how so cleverly to combine and blend a programme of popular and classic selections, such as appeals to all grades of musical intelligence. Suppose that, as has been stated, two-thirds of the audiences go to hear the encores, mostly his own popular marches. Sousa treats them like children who have to be bribed to take medicine; of course the medicine is for their good, but they would not swallow it were it not for the promised sugar plum. Thus he does his audience liberally with Wagner before rewarding them with a stirring march or musical humorist. At first the uncultivated auditor merely endures; then the sonorous harmonies and striking cacophonies of the great German master; gradually they are led to study Wagnerian music, and finally, in the majority of instances, another barbarian is redeemed and made to bow to the bard of Bayreuth, as well as the older classicists. Thus quietly, but nevertheless surely, Sousa is creating a cultivated public out of a mass of miscellaneous music lovers. Let the good work go on!

Last night he opened the programme with a striking overture, "Il Guarnay," by the Brazilian composer, Gomez, who wrote the march in honor of Dom Pedro for the Philadelphia Centennial. Of course there was an encore—nearly every number was encored—and during the evening the "uncultivated masses" had the opportunity of hearing again those deservedly popular marches, "El Capitán," "Directorate," "King Cotton," and, latest of all, "The Stars and Stripes Forever," which had to be played three times before the audience was satisfied.

A new ballet suite, "Roses of Shiraz," by Ellenberg, proved a dainty bit in waltz tempo, and as an encore was given a new version of the "Cocanut Dance," which Wallace Reeves has promoted from a popular ditty to almost a little classic. Another delightfully melodious and spirited new bit was the serenade, "Love in Idleness," by Macbeth. The "Funeral March" from "Der Gotterdamerung" and the "Ride of the Valkyries" proved the power of the band to cope with the most difficult of compositions, while Ascher's "Fanfare Militaire" won an encore, responded to with the dainty "Ronde Amour" of Westerhoute, while Sousa's own musical comedy, "The Band Came Back," concluded the programme.

Sousa has never yet had a really satisfying vocalist with him. Maud Reeves Davies has a pretty parlor voice and excellent, if rather immature, method, and with a planissimo accompaniment managed to render the "Linda" aria in style that won an encore, to which she responded with "Robin Adair." Miss Jennie Hoyle, the girl violinist, also got a recall on her rendition of the "Danse Triganes" of Nachez. A new march by Hermann Rakemann, of Washington, dedicated to the Gridiron Club, was played for the first time as a special number, and met with a hearty reception.

SOUSA AND MUSICIANS.

Band Leader Serenaded by Alexander's Band.

Sousa Talks to the Record About Alexander's Band and His Own and About Miss Kaiser—His New Opera and One He is to Write—Will Take a Tour Abroad.

John Philip Sousa, the world's greatest band leader, was given the compliment of a serenade at the Wyoming Valley Hotel Saturday afternoon by Alexander's Ninth Regiment Band. Subsequently the two leaders met and had a pleasant chat. Professor Alexander rendered his new march, "Hazel Hart," and followed it with Sousa's "Stars and Stripes," and as an encore gave "Upstree." To a Record man Mr. Sousa remarked:

"That was certainly a handsome compliment from Professor Alexander and his band, and I am delighted with his organization. The Ninth Regiment Band has a special quality that makes it particularly effective for parade work, and its members stamp the individuals of the band as the conductor's work as being of high quality. There is no question that this band of Professor Alexander's would create an enthusiasm in any city of this country. My own marches, too, have in them the proper American swing and no doubt are popular."

Regarding his own band, Mr. Sousa inclined the opinion: "I have the best band this season that I have ever conducted. But I have never worked so hard in twenty years as the past twelve months. I have been compelled to do this simply to keep up with the wonderful progress made in music in this country. You know after you have reached a particular standard you must aim and work to keep up to that standard. My organization is said to have reached a point where it is pronounced the finest and best. Were I satisfied with that reputation, as it seems to have been achieved by the labors of my men and myself, it would be exceptionally easy to continue. But I am aiming and striving to bring my organization to a higher state of perfection. To continue and advance the band, and to intelligently appeal to the musically enlightened of our people requires continued study and drill."

"The public appreciates an honest endeavor," continued Mr. Sousa, "and as it patronizes well it is due that we give the best possible service. The greatest progress of the day in music is that by this nation, and unquestionably inside of twenty years America will lead and dominate the whole world in matters musical. This progress is made without government assistance—or, to speak plainly, without governmental subsidies—such as is the custom abroad. There is a wonderful musical trend among the people of the United States. All that is necessary to place us in the front rank is the musical atmosphere, and I think we are getting that very fast. Once under the spell of this atmosphere America will surely lead the world."

Asked if he cared to make an expression concerning Miss Kaiser, Mr. Sousa concluded:

"Wallace Reeves should feel honored that Miss Kaiser is one of her residents. She undoubtedly has a bright future. By her own efforts and will no doubt make her name as a vocalist throughout the country. She has a voice of good tone and sings with splendid intelligence. I will work with me at Scrant and I am very satisfied and the band is particularly pleased with her. She has scored a signal success in her own musical comedy, "The Band Came Back," in an unusually busy city. In the month of December Messrs. Kell and Stevens will produce his in "The Bride-Elect," at the Hotel. Wallace Reeves is a prominent star in the local music scene. He is also under contract to give music for "The Charlatan," a musical comedy, to words by Charles Kline, and "The Book of El Capitán," for the West. Mr. Sousa makes his winter tour in this country, and in the month of May will sail for a six-month tour in England and on the continent, under a big guarantee."

**SOUSA SWELLS THE CROWDS.**

**His Band Increases Attendance at the Point Show.**

Sousa's celebrated band has drawn many music lovers this week. Last night's audience was appreciative. There were as many encores demanded and given as there were regular numbers on the program.

There will be the usual excursions today on all railroads. Many family parties are coming in from suburban towns and the number of visitors is expected to break many previous records. The band program will be of the usual excellence, embracing the following numbers:

- PART I—2 TO 3.**  
 1—Overture, "Jubel".....Weber  
 2—Scenes from "Carmen".....Bizet  
 3—Fluegelhorn solo, "Sing, Smile Slumber".....Gounod  
 4—Airs from "The Chimes of Normandy".....Planquette  
 5—(a) Cavatina.....Raff  
 (b) March, "The Dictator".....Sousa  
 6—"A Carnival Scene in Naples".....Massenet
- PART II—4 TO 5.**  
 1—Overture, "A Summer Night's Dream".....Suppe  
 2—Song, "The Lost Chord".....Sullivan  
 3—Comet Obligato by Mr. Albert Bode.  
 4—Prelude, "Lohengrin".....Wagner  
 5—(a) Valse, "Immortelle".....Gungl  
 (b) March, "Semper Fidelis".....Sousa  
 6—"Sounds from Sunny Southland".....Iseman

**SOUSA AN ATTRACTION.**

**Crowds at the Food Fair Were Unusually Large Yesterday.**

It remained for the closing week of the food fair to demonstrate what a multitude could be received within the Mechanic's building. The special attraction was the famed director, John Philip Sousa, and his aggregation of talented soloists.

The afternoon concert drew a throng that crowded the hall, but it was only a forerunner of that of the evening.

Both balconies were packed, but the scene in all the big building was on the floor of grand hall. Crowded in between the dozens of booths was probably the greatest number that had ever been in that space. About the only one who had a position that was envied was the little child who blows soap bubbles in one of the booths.

Sousa was possibly never before surrounded by an audience more appreciative of his efforts than that of last evening. Undoubtedly it will be practically the same the entire week. The band was compelled to reply to a first and second encore, and had out of necessity to refrain from others owing to the limit of time and the long program to be rendered. The program today will be:

- AFTERNOON, 3 TO 5.**  
 Overture—Thuringian Festival.  
 Genes from the Circus Girl.  
 Night scenes from Tristan and Isolde.  
 Scenes—Cavalleria Rusticana.  
 Euphonium solo—American air, Mr. Simone Mantia.  
 Tone picture—The Emperor's Review.  
 Caprice—The Goldbeater's Solree.  
 (a) Gavotte of the June Bugs, (b) Waltz of the Crickets, (c) Race of the Race Horses.  
 (a) Serenata—Love in Idleness (new), (b) march, The Stars and Stripes Forever.  
 Introduction to third act of Lohengrin.

- EVENING, 8 TO 10.**  
 Overture—Stradella.  
 Scenes from the Serenade.  
 Saxophone solo—Carnival of Venice, Mr. Jean Moershaus.  
 Gems from Faust.  
 Second Hungarian rhapsody.  
 Sextet from Lucia, Messrs Bode, Higgins, Pryor, Lyons, Williams and Mantia.  
 Scenes historical—Sheridan's Rides, (a) Awaiting the Bugle, (b) The Attack, (c) Death of Theburn, (d) The Coming of Sheridan, (e) the Apollonids.  
 (a) Dance of the Piccolinnos, (b) march, The Stars and Stripes Forever.  
 Overture—Zampa.

"If we could only get such vegetables in the market," has been the frequent exclamation in the agricultural department. The manager has procured a collection of vegetables from Quincy market, showing the commercial phase of the business. Some fine specimens of pumpkins from Tilton, N. H. were received by the department.

Dr. Kinney will give a lecture this evening on home management of the sick room, illustrated by a patient in bed.

Miss Wilson, teacher of cookery at the Young Women's Christian association, will give a demonstration on eggs and entrees. The practical subjects of bread and breakfast cakes will be treated by Miss Kenrick and Miss Tillinghast.

The Irish exhibit still remains as popular as ever, and the place is thronged each day and evening. Old and young men and women, whether natives of Erin or not, are delighted at the articles they see there.

The croppy pikers are also looked at with keen interest, and one man recently endeavored to make a bargain for them with Mr. Kelly.

The pistol with which O'Donnell shot Carey, the informer, is also an object of great interest.

One of the most entertaining features is the Irish dances to the good old Irish tunes, and visitors to the exhibit are allowed to get out and dance. There is almost always one or two couples in the dances of their youth.

**157 Music Hall.**

A large and appreciative audience greeted John Philip Sousa's Concert Band at the Music Hall last evening. Every seat in the place was taken, and many stood during the whole evening's entertainment. "The Stars and Stripes" was played by Sousa for the first time in this city.

It was encored three times, and each time responded with the same piece, but with a different interpretation. "The Ride of the Valkyries" was also well received. Its barbaric impetuosity makes it particularly well adapted to the instrumentation of the band. Miss Maud Rees Davies, who has lately studied in Montreal, sang two soprano solos, and was applauded. She has a well-cultivated, light, lyric voice, which is sweet and true. Miss Jennie Hoyle, who has been a student of the violin, rendered two solos, one in answer to an encore. Her playing was noted for daintiness rather than force. Sousa was very kind, and replied to encores, and his audience had a chance to hear "Manhattan Beach," "Orange Blossoms," "El Capitan" and "Liberty Bell," rendered in Sousa's inimitable way. The program was as follows: Overture, "Il Guarnay," Gomez; ballet suite, "The Rose of Shiras," (a) the rose, (b) the daisy, (c) the zephyr, (d) the violet, Ellenberg; scenes from "Die Gotterdammerung," Wagner; soprano solo, "Linda di Chamounix," Donizetti; Miss Maud Rees Davies; fanfare militaire, Ascher; "Ride of the Valkyries," Wagner; (a) serenata, "Love in Idleness," (new), Macbeth; (b) march, "The Stars and Stripes Forever," Sousa; violin solo, "Dances Tziganes," Nachez, Miss Jennie Hoyle; humoresque, "The Band Came Back," Sousa.

Sousa is writing a new humoresque composition, entitled "Over the Footlights in New York." The piece will be produced by Mr. Sousa in his January concert in Baltimore.

*Washington, D.C.*  
*Oct 18-1897*  
**THE EVENING STAR,**

**ENCORE, KING SOUSA.**

**The Famous Bandmaster Scores Another Success in Baltimore.**

Sousa again came, saw and conquered. With his peerless band he held forth in the Music Hall last night and received the homage of the hundreds who gathered to bid the March King another welcome to Baltimore.

As usual, his programme was as varied as it proved interesting. There were numbers to suit all tastes, and the pedal accompaniments that were given to each one of the now famous marches as they were rendered showed that Sousa had his audience with him from start to finish.

The renowned bandmaster opened the entertainment with "Il Guarnay," an overture from Gomez, the Brazilian composer, whose fame came to America with a march written in honor of Dom Pedro for the Philadelphia Centennial. This was followed by "The Rose of Shiras," a new suite by Ellenberg, which at once caught the audience. This was followed by scenes from "Die Gotterdammerung," soprano solo, by Miss Maud Rees Davies; "Fane Militaire," G. Archer; "Ride of the Valkyries," Wagner; "Love in Idleness," G. Macbeth; violin solo, by Miss Jennie Hoyle, and composition by Sousa.

As might be expected, encores were numerous and insistent. The director, with his usual eagerness to please, was ever willing to please all. As a result, the audience was regaled with almost the entire gamut of those quicksteps which have gone so far toward making Sousa famous.

**AMUSEMENTS.**

**SOUSA'S BAND.**—John Philip Sousa and his incomparable band gave the first concert of the season at the Lafayette Square Opera House last evening. It is needless to say that they appeared before a house filled throughout, or that the program was one which delighted to the extent of repeated encores the large audience. With two exceptions, the numbers on the program had been heard here before, but they were rendered with such charming treatment as to make them new. "The Roses of Shiras," by Ellenberg, a graceful grouping of waltz themes, and Macbeth's serenata "Love in Idleness," a delightful bit of melody. The program was, as is usual with Sousa, composed of selections selected for the purpose of pleasing all tastes, the first being the "Il Guarnay" overture, by the Brazilian composer, Gomez, and with it began the demand for encores, which continued throughout the evening, and to which Sousa never failed to respond, his marches figuring most prominently, of course. There were two Wagner selections, the funeral march from "Der Gotterdammerung" and "The Ride of the Valkyries," and they admirably demonstrated the ability of the band to render the most difficult as well as the lightest of music. Sousa's new march, "The Stars and Stripes Forever," the audience required to be played three times. Miss Maud Rees Davies, the vocalist, sang the Linda De Chamounix aria in a rather pretty manner, but her voice is light and weak. Miss Jennie Hoyle, a girl violinist, played Nachez's Danes Tziganes very cleverly, as she did two encores. Sousa paid a least composer, Mr. Herman Rakemann, the compliment of playing his march, "The Gridiron Club," as an encore.

**MANY PEOPLE WERE THERE.**

**Hundreds of Excursionists at the Point Show Yesterday.**

Hundreds of excursionists visited the Point show again yesterday. It was great day for the railroads, for many out-of-town visitors took advantage of the cheapened rates to hear Sousa's peerless band. There were the usual number of encores demanded, and the program was almost doubled by reason of the added selections.

To-night will be classic night, and the numbers will all be of a classical order. The latter half will be composed entirely of Wagnerian music, opening with the overture to "Flying Dutchman" and closing with the wedding music from "Lohengrin." To-morrow night the band will play "America up to Date," a new composition by John Duss, of the Harmony society, of Economy. Mr. Duss wrote this composition last summer just before the Buffalo encampment of the Grand Army, and it was first performed by his own Economy band at the encampment. It will be played under Mr. Duss' own direction. Jim Key, the celebrated horse, continues to attract people to the big show, and hundreds of people witness his wonderful performance daily.

- Here is Sousa's program for this afternoon:
- PART I—2 to 3.**  
 Overture—"Edelweiss".....Gaertner  
 Two Dances.....Tschakoff  
 (a) Valse Elegante.....Tschakoff  
 (b) Cossak.....Tschakoff  
 Polacca from "Third Orchestral Suite".....Tschakowski  
 Valse Caprice.....Rubenstein  
 (a) Melody in G flat.....Paderewski  
 (b) March—"High School Cadets".....Sousa  
 Airs from "Life in Paris".....Offenbach
- PART II—4 to 5.**  
 Overture—"Star of Glory".....Coquelet  
 "Rhapsody Hongroise".....Hauser  
 Two numbers from "Fairy Scenes".....Massezet  
 (a) Cazonette.....Gounod  
 (b) March—"The Stars and Stripes Forever".....Sousa  
 "Dance Africaine".....Gilder

Oct 17th 1894  
PITTSBURG DISPATCH,

JAMMED THE EXPOSITION.

Biggest Crowd of the Season Attends the Closing Day of That Enterprise—Present Year the Most Successful.

The closing day of the Exposition was the biggest, in point of attendance, of the season of 1897. According to the officials, 20,000 people passed through the gates during the day. This equals the greatest attendance in the history of the enterprise. In the evening the main building was uncomfortably crowded. Up in the gallery the crowd was so great that it seemed to be immovable. During the concert hours passage through the building was almost impossible. Sousa's Band was never better, and the programme contained selections of an unusually high but popular standard.

The management announced last night that the season of 1897 was the most successful in five years. The innovations and special features, coupled with returned prosperity, are said to have contributed to this. It has also been a remarkable excursion season. The railroads say they have carried at least 40 per cent more people than during any other year. Sousa's Band braced up the attendance during the closing week. This aggregation of musicians was brought as an experiment, and so gratifying has been the returns that the management will probably secure them for the whole of next season.

The Exposition paid for itself this season. Outside of St. Louis, no other city in the country supports an enterprise of the kind. There have been few accidents during the season just closed and none have resulted seriously. Although the crowds have been enormous during the entire six weeks, not a single robbery has been reported. This has probably been due to the efforts of Sol Cousion, Assistant Superintendent of Police, who has been constantly on the ground in charge of the police.

As a mark of their appreciation of his uniform courtesy, the young ladies in attendance at the Heinz exhibit at the Exposition on Thursday evening presented J. William Porter, Sr., manager of the exhibit, with a number of gold watch chains. Mr. Porter is a member of the order. After receiving the chains for their beautiful

Hornellville N.Y.  
Times  
Oct 9th 1894

AMERICA'S LEADING BAND

Sousa and His Band Delighted A Large Audience Last Evening.

All Hornellville has heard Sousa's delightful and inspiring marches, but few of us have heard them played as they were last evening at the Shattuck by Sousa's incomparable band and under his direction. Those who did not hear them thus played, have never heard them at their best.

The large number of music lovers who were at the Shattuck last evening were more than delighted with the concert given by Sousa and his superb band. Every selection brought forth bursts of genuine applause and several numbers were given two and three encores. The band is perfectly balanced and every one of the 48 members is a musician of the first order. Add to this the fact that they are directed by America's premier bandmaster and one can realize how they are able to produce such perfect harmony and play the most difficult music with such finish. The program included many classic compositions and the director's famous marches were played as encores.

Sousa's latest composition "The Stars and Stripes Forever" is a most inspiring creation and was splendidly rendered.

Miss Kaiser has a very pleasing soprano voice and her singing brought a hearty encore. Arthur Pryor is certainly a master of the trombone and his tones are wonderfully smooth and sweet. Miss Hoyle rendered Wieniawski's "Romance Sans Paroles" in such a charming manner that she was recalled. She has a sympathetic tone than she gets is seldom heard from a violin.

SOUSA AT THE ACADEMY

The Famous Leader and Band in a Delightful Programme.

The advent of John Philip Sousa and the excellent corps of musicians who go to make up the "March King's" far-famed military band, is always and properly considered a great musical treat in this city, where he has a host of admirers, who never tire of listening to his charmingly arranged programmes. Last night, which was the opening concert of the three he gives on his present visit, was a typical manifestation of this, when, in spite of decidedly unfavorable weather conditions, a large, and, as usual, fashionable audience gathered at the Academy of Music to hear the popular composer and bandmaster in a most attractive and enjoyable series of choice selections.

As on previous occasions, while the list of compositions offered was just of the character best suited to please all varieties of tastes, and naturally embraced a number of well-rendered novelties, the principal source of delight to the audience was the rendition of the ever popular Sousa marches, which this band can render in a way that despairs of comparison. Miss Maud Reese Davies, an excellent soprano, sang an aria from "Linda de Chamounix" in a manner that proved the high reputation which preceded her had done her no more than justice, while Miss Jennie Hoyle's splendid performance of her violin solos at once established her in the front rank of artists on this instrument. Two new pieces which were particularly well received were Eilenberg's "The Rose of Shiraz," and the serenade, "Love in Idleness," by Macbeth; but for that matter every piece was warmly appreciated, especially the Sousa compositions, which are always demanded and make up a big part of the programme, whether they are on it or not.

There will be a Sousa matinee at the Academy this afternoon, and the concluding concert of the three takes place to-night, the programme on each occasion being different.

SOUSA AND HIS BAND.

A Fine Performance by the Famous Organization.

The reappearance of Sousa and his band at the Lyceum theater last evening was greeted by a large and fashionable audience. The program was a most agreeable one and greatly enjoyed by the listeners. Of the excellence of the band there is no need to speak at length. By common consent, it is regarded as the finest band in this country and one of the finest in the world. It is not an orchestra, of course, and cannot play the music that an orchestra can render, but, on the other hand, the wind instruments, in metal and wood, have a field of their own, and Sousa is a master in that field. His performance is marked by an extraordinary mastery of the music within the limitations of a band, for band music inspires to action more than to thought, or to feeling. Every number was beautifully played, the third, fifth and eight, each winning an encore, which was graciously accorded.

The solo numbers also added to the charm of the evening. Miss Kaiser has a pure soprano voice of moderate range and power and excellent tone. She responded to an encore with "Who's at My Window?" Arthur Pryor was twice recalled for his trombone number, which seemed especially to hit the taste of the audience. Miss Hoyle's number was very daintily rendered and, responding to an encore, she played with such grace and skill as to completely captivate the house. Sousa himself is one of the handsomest of men, and his method of conducting is an illustration of the perfect manner of doing that kind of thing as easy and graceful as the music itself. The program:

- Overture—"Guarnay" ..... Gomez
- Ballet Suite—"The Rose of Shiraz" .....
- .....(New) Eilenberg
- a. The Rose.
- b. The Daisy.
- c. The Zephyr.
- d. The Violet.
- Scenes from "Die Gotterdammerung" .....
- Soprano Solo—"Grand Valse".....Vensano
- Miss Saidee Estelle Kaiser.
- Transcription of "Rhapsody Hong-rose" .....
- Two numbers from "Fairy Scenes" .....
- (New) .....Masset
- Trombone Solo—"Felicio".....Liberati
- Arthur Pryor.
- a. Serenata—"Love in Idleness" .....
- (New) .....Macbeth
- b. March—"The Stars and Stripes Forever" .....
- Violin Solo—"Romance Sans Paroles" .....
- .....Wieniawski
- Miss Jennie Hoyle.
- Humoresque—"The Band Came Back" .....
- .....Sousa

DUSS AND SOUSA CLOSE THE EXPO.

LAST CONCERT BY THE FAMOUS BAND BRINGS A RECORD-BREAKING CROWD.

NEW MARCH MADE A HIT.

Much Evidence That Pittsburg is Still a Brass Band Town.

THE MANAGEMENT IS SATISFIED.

The reign of the pop-corn man came to an end last night. With a medley of "Auld Lang Syne" and "Annie Laurie," Sousa's band closed the ninth annual Exposition in the presence of a record-breaking crowd. Said crowd was enthusiastic as well as perspiring, and in various ways voiced its regret at the termination of Sousa's engagement. Strictly speaking, it was a Sousa crowd, and it centered about the band stand. Those who couldn't get within eyesight of the popular conductor wandered about among the exhibits.

To tell of the Exposition's finish would be to tell of a Sousa concert. It was like all those affairs where a popular program of marches and other music of the "El Capitan" sort attracts the every-day lover of music. The fact that it was Sousa's last night made the crowd all the bigger, for it is seldom that his organization is seen in Pittsburg at Exposition prices.

Sousa divided honors with John Duss, of the Economy band. Trustee Duss led Sousa's men in their first rendition of his latest composition, "America Up to Date." It is a rollicking march, with a verse of song, which gives Mr. Duss a chance to display his vocal powers in an admirable way. The band gave it an effective rendition, and the audience demanded its repetition. When Mr. Duss reached the song portion some of the musically inclined listeners joined in the verse, and an impromptu chorus added wonderfully to the work of the band. The new march is one of Mr. Duss' best efforts, and has every element of a popular composition. It is written in a decidedly original vein.

The side attractions managed to hold the promenaders during the intermission. Picture-card men were visited by the out-of-town couples who were making their annual pilgrimage cityward. Advertising matter flew liberally, for it was the last chance to unload on the public. The pop-corn and lemonade girls had their hands full, for the crowd was both hungry and thirsty. The classical half of the program was listened to between mouthfuls of the alluring white stuff which is part and parcel of the Exposition itself.

But the music was the big end of the farewell night. Every seat in the auditorium was filled before the band commenced its first number. Patiently it sat through the intermission, for fear some of the eager watchers below would get their seats. There were other people on the main floor packed tighter than comfort demanded, from one side of the band platform to the other and extending back to the other wall. Those without seats stood on one foot and then the other to vary the monotony. Some fortunate few planted themselves on the platforms of the various booths and gladly endured the discomfort of being tramped on by the others less lucky.

The program was a peculiar one, calculated to please all sorts and conditions of music-lovers. It had excerpts from "Tannhauser," the "Benediction of the Poignards" from "The Huguenots" and Gounod's "Funeral March of a Marionette" for those who affect the severely classical. Then there were Sousa's own compositions, "King Cotton," "Stars and Stripes Forever," "Manhattan Beach" and the ever-popular "El Capitan," which was given twice as an encore during the evening.

An observant listener at last night's concert would have stamped Pittsburg as a brass band town. The classical numbers were applauded perfunctorily, but when Sousa would give one of his own marches as an encore the difference would be startling. Especially was this yearning for brass apparent when the trombones and cornets would be brought to the front of the platform in some particularly flaring march.

Then the combined exertions of the people in front would receive with actual howls of delight. Applause would break out in the middle of a selection, and at some unusually emphatic twist of the loudest instruments the populace writhed in delight. Noise was what they wanted, and in two-step time at that.

Sousa was evidently a good thing for the Exposition. The crowds increased greatly in size during the last week of the fair, especially on the night of the closing concert. The management is satisfied.

## 161 BAND HAS COME.

## Throng of People at the Food Fair Test Samples and Wait for Sousa.

A nice, large, fat potato was resting on the lid of the desk of one of the officials of the Food Fair when he came in Monday morning. It came from Aroostook, that famous potato country down in Maine. It was suggested that the black bear in the Maine exhibit grew fat on the same kind of tubers. But Fly Rod says that if the bears eat any potatoes it is only in a sort of second-hand way.

This is the last week of the fair, and, likewise, of Sousa's Band. And it seems as if everybody who hasn't been and many bodies who have, are trying to make up for lost time, see the fair, taste the fare and fare as well as they may as to hearing the band.

There were two new exhibits in the building yesterday and the program did not call direct attention to either. In the main entrance at the West Newton Street end stood a line of people. This line varied from short to long—mostly long, especially after noon. Everybody seemed trying to get at a window into which those who were successful seemed to try to put their heads. This, it was learned by those curious enough to inquire and not well informed enough to at least give a clever guess, was the sale of the reserved seats for the Sousa's Band concerts yesterday afternoon and evening, and all the week. Some of the advance tickets were not on hand, but all are promised for today.

The second sight was behind the band-stand up stairs. A man was very busily opening trunks and piling out flat packages. Stacks of them there were from a dozen big boxes. "What kind of food samples have you there?" asked one of those curious persons, who abound at fairs.

"Sound food" was the prompt answer of the man, who, as appeared when the packages were opened, was sorting out the music sheets for the 50 artists of the band, according to the day's program.

## 161 A GREAT WELCO

## Sousa and His Band Attracted a Large Crowd to the Exposition Last Night.

Sousa and his peerless band of artists attracted a mammoth audience to the Pittsburgh Exposition last night, and from indications it is evident that Sousa will get a greater reception this week than was ever accorded him here. His audiences promise to be limited only to the floor space in the main exposition hall. The generous welcome given the great conductor last night prompted him to give some of the finest bursts of melody ever heard in this or any other city. His band is in fine fettle and responds quickly to every movement of his magnetic baton.

In an interview last night Sousa said: "Pittsburgh is a great city and I always like to come here. Your people are not only hospitable, but thoroughly generous, and they are making rapid strides in the higher arts and sciences. Your Carnegie Library is one of the finest, if not the very finest of its kind in the world, and with a music second to none in the country you have just the institutions essential to the onward march of the city in the higher arts. I have heard a great deal of your orchestra, too, and would so much like to hear it some time. I am glad the people seem to appreciate my music. I try to give the best that is going."

Jim Key, the celebrated horse, continues to be a good drawing card at the Exposition. He can be found in a pavilion at the rear end of the Exposition grounds, in the enclosure next to the merry-go-round. Jim is considered the marvel of the nineteenth century and no one should miss seeing him. A horse that can read, write, spell and work problems in figures is surely a curiosity worth seeing.

For this evening Conductor Sousa has arranged this admirable programme:

Overture, "Stradella"..... Plotow	7:30 to 8:30.
Scenes from "The Serenades"..... Herbert	
Saxophone solo, "Carnival of Venice"..... Demeremans	
Excerpts from "Die Meistersinger"..... Wagner	
a. "Dance of the Pickaninies"..... Aronson	
b. March, "El Capitán"..... Sousa	
Gems from "Pam"..... Gounod	
8:30 to 10:30.	
Overture, "Tannhauser"..... Wagner	
Gems from "The Wedding Day"..... Edwards	
Setette from "Lucia"..... Donizetti	
Messrs. Bode, Liggett, Pryor, Lyons, Williams and Mantia.	
Scenes Historical, "Sheridan's Ride"..... Sousa	
a. Death of Thoburn.	
b. The Attack.	
c. The Coming of Sheridan.	
d. The Apotheosis.	
Caprice, "In a Bird Store"..... Orth	
b. March, "The Stars and Stripes Forever"..... Sousa	
Overture, "Zampa"..... Herold	

## GAVE HIM THE GLAD HAND.

## Sousa, the March King, Well Received by a Large Crowd at the Exposition—To-Day's Program.

Yesterday was a notable one at the Pittsburgh Exposition. In the afternoon the famous conductor and composer, Sousa, and his band made their first appearance at the Exposition, and in the evening they were again on the program. As a result last night witnessed by far the largest audience which has as yet attended this year's Exposition on any Monday evening, there having been over 3,000 people present, while there were about two-thirds that number during the afternoon. At both performances the music rendered evoked unusual interest in the auditors. This was especially marked in the case of the evening audience.

Sousa is the most liberal conductor in the matter of encores that ever visited the Exposition. At both concerts yesterday he kept his baton moving constantly from the time he mounted the platform until the closing hour. Every number on the program was encored several times, and the big building seemed to echo with Sousa's popular marches. Here is Sousa's music program for this afternoon:

Overture, "Thuringian Festival"..... Lassen	2 to 3.
Gems from "The Circus Girl"..... Caryll	
Night scene from "Tristan and Isolde"..... Wagner	
Caprice, "The Goldbeetle's Solree"..... Kling	
(a) Gavotte of the June Bugs.	
(b) Waltz of the Crickets.	
(c) Race of the Race Horses.	
Mazurka de Concert, "The Postal Tax"..... Gatti	
March, "The Liberty Bell"..... Sousa	
Tone picture, "The Emperor's Review"..... Ellenberg	
Overture, "Ten Maidens and No Man"..... Suppe	
Prelude to third act of "I Basso Porto"..... Spennell	
Euphonium solo, "American Air"..... Saxton	
Simone Mantia.	
Scenes from "I Pagliacci"..... Leoncavallo	
Serenata, "Love in Idleness"..... Macbeth	
March, "Manhattan Beach"..... Sousa	
Introduction to third act of "Lohengrin"..... Wagner	

## A FITTING CLIMAX.

## LAST DAY OF THE EXPOSITION THE GREATEST OF ALL.

## OVER 20,000 PEOPLE PRESENT

## The Season Was the Most Successful Financially in the Past Five Years—Highly Gratifying Results. Sousa Proved a Big Drawing Card. Applauded to the Echo Last Night.

An event of more than ordinary interest last night was the close of the ninth annual season of the Pittsburgh exposition. Never in the history of the Western Pennsylvania Exposition society has a season of the big point show terminated under more auspicious circumstances. With the peerless Sousa and his band on the platform and a sea of humanity above, below and all about him, the closing hours of the great industrial show were triumphant beyond the most sanguine expectations of the management. It was a night long to be remembered and a scene that is seldom equaled anywhere. The big buildings and spacious grounds fairly swarmed with human beings moving in a ceaseless tide hither and thither. The amphitheater was a perfect picture with all the coloring that an artist could portray. The balcony was likewise crowded with interested spectators, the floors below and the aisles about the numerous booths in the main hall were jammed almost to suffocation.

Just how many people were there the management was unable to state at the time this report closed, but it seemed as though the entire population of Pittsburgh and Allegheny had turned out to bring the exposition season to a fitting climax. The attendance last night was greater than that of any previous evening. This season, while Acting Manager Fitzpatrick declared that the number of visitors for the entire day exceeded that of any other day in the history of the society. The highest record for attendance up until yesterday for a single day was during the second annual season, when 20,000 people passed through the turnstiles, but Mr. Fitzpatrick is confident that this record was broken yesterday.

"I have had some experience in estimating the crowds that visit the exposition annually," said he, "and I do not think I am straining a point when I say that the attendance to-day is over 20,000. The people have been coming and going all day. We have had many excursionists and there has been a continual stream of people pouring into the buildings since the opening hour this morning. We are much gratified at the successful termination of the season, for it gives us something on which to base our hopes for the future. An industrial show like this is one of the best means of gauging the condition of the times and the indications as we have found them here are that times are improving. We feel, however, that much of the success of this season's display is due to the varied attractions we have had. The people have had something new to talk about, something to interest and excite their curiosity."

A most gratifying feature of the present exposition season is that it was instrumental in bringing more strangers into the city this year than ever before in the history of the society. By comparing the records it is found that the attendance of people who took advantage of the excursion rates from various outside towns and cities in western Pennsylvania has been 40 per cent greater than in any year since the exposition was opened to the public. This is one of the prime objects of an industrial institution of this kind, and the merchants and manufacturers, in fact all avenues of trade that have been benefited by this great influx of people should not fail to appreciate the advantages of the exposition to the commercial and business interests of the community.

The ninth season has been a success financially also and the management finds itself enabled to make an appreciable decrease in the debt that has been one of the millstones hanging to the institution for years. This is another gratifying result, especially to the members of the board of directors to whose efforts and the good will and appreciation of the public is due the maintenance of the institution from year to year in the face of adversity. The success attained this year financially augurs well for the future and gives the management added encouragement. Several members of the closing events last night, among them Maj. A. F. Birchfield, W. F. Lupton, Col. J. M. Schoonmaker, D. C. Ripley and A. F. Keating, President Francis J. Torrance was also present.

The success of the closing week of the big show was due in a great measure to Mr. Sousa and his superb band, whose splendid concert exceeded anything of a musical nature ever heard in the big main building. When he was on the platform wielding his baton the people had no time for other attractions about the big buildings. They came to hear Sousa and they had eyes and ears for no one else when he was around. When the subject of encores for a series of concerts at the exposition was first discussed by the directors of the institution they had every man, woman and child in the city on their minds. It would be a pity if the season had not been so successful. Mr. Sousa will make all preparations for the production of his new opera, "The



163 Sousa at the Academy.

Bandmaster John Phillip Sousa, with his now famous band, delighted his usual crowded audience at the Academy of Music last evening. He was as prodigal of encores as ever, and, as befitting the march king, brought an inspiring new march with him—"The Stars and Stripes Forever"—which he was obliged to play over and over again to his enthusiastic admirers. For the evening's farewell he gave them a humoresque, "The Band Came Back," which also served as an amusing apotheosis of Sousa. A burlesque reversal of the "Farewell Symphony," played by Conductor Danrosch at his Willow Grove leavetaking, this humoresque began with one solitary piper, who was reinforced by successive relays of his brother musicians, singly and in squads. Each instrument, or set of instruments, celebrated its entrance on the scene with its own tune, and when one happy group struck up the "Streets of Cairo" it would have been a grand spectacular hit had Sousa come dancing in to his pulpit. As it was, that climax occurred when the reassembled band triumphantly struck up a familiar march, and "El Capitan" strode in, smiling and bowing. The finale concluded a long and highly enjoyed programme. One particularly admirable feature of the occasion was the rendition of the funeral march from Wagner's "Dusk of the Gods." The instrumentation treated appreciably the Siegfried horn theme. Of the soloists, Miss Maud Reese Davies, the soprano, displayed some clear high notes in an aria from Donizetti, and pleased her listeners greatly with "Robin Adair" as an encore. Miss Jennie Hoyle, a very youthful and petite violinist, with lather thin tones to her bow, also charmed the audience by the easy cleverness of her technique. There will be characteristic Sousa concerts this afternoon and evening.

SOUSA'S BAND AND THE FOOD FAIR

Sousa, the "March King," and his retainers, the band, was the attraction that brought thousands to the Food Fair yesterday afternoon, while in the evening every seat and every inch of standing room was occupied. The only regret is that the hall is not larger, for one double the size would be filled to its utmost. It was a good-natured crowd, perhaps on account of innate forbearance, for those who had their toes trod on said nothing, but trod on their neighbor's in turn. The seats in the balconies, however, were reserved, and there is less crowding, but in all other parts of the hall the band can be listened to for nothing.

The immense crowd taxes the abilities of the attendants, but still everything goes merrily and orderly. Not only at the Fair, but all around town, men, women and children may be seen with their cotton bags filled with a heterogeneous collection of samples, but all useful, coffee settlers and coffee substitutes, salt, cereals, soap and the like, with a large assortment of descriptive or novel literature.

One of the good ideas in the agricultural exhibit is a collection of vegetables from the market. Too often the samples shown at a fair are abnormal and unattainable, but the manager has endeavored to obtain a collection of everyday vegetables.

The popularity of the Irish exhibit still increases, and is of as much interest to all, as it is to sons and daughters of Erin. The blackthorns attract much attention, and Mr. Kelley could do a good business with these if he had enough of them. To those who have never made the acquaintance of a shillelah, but have only read of it in prose or song, fiction or history, these gentle persuaders will be of especial interest. They have wooden heads, but the argument in them is decisive and admits of no dissension. Looking at these one can readily understand the force of a knockdown argument.

In the Maine exhibit the bulletins announce 37 deer, 31 moose, 15 caribou and 11 bears killed up to date since Oct. 1. "Fly Rod" is always at home and receives many visitors, who have either known her before or who have hunted and fished in woods and waters of Maine, and hence have the fraternal feeling of sportsmen.

In the Household Institute Dr. Kinney will give a lecture this evening on home management of the sick room, illustrated by a patient in bed.

Miss Wilson, teacher of cookery at the Young Women's Christian Association, will give a demonstration on eggs and entrees. The practical subjects of bread and breakfast cakes will be treated by Miss Kenrick and Miss Tillinghast.

The last week of the Food Fair and the Household Institute promises unusual attractions. Today Miss Fannie Merritt Farmer demonstrated the making of luncheon dishes, while Miss Jean Kenrick explained omelets and Miss Tillinghast talked of oyster cookery. The table display by Miss Wills and Mrs. Bradley was a pink dinner, and there was a general display of fine cookery.

Tonight Mrs. Janet M. Hill will give a demonstration lecture on "The Chafin Dish."

AMUSEMENTS. 163

LYCEUM ATTRACTIONS.  
 "The Indian," Oct. 6.  
 Sousa's Band, Oct. 7.  
 "The Kiltickerbockers," Oct. 8.

SOUSA'S BAND.—John Phillip Sousa, the noted bandmaster, who appears with his band at the Lyceum to-night, is telling a story apropos of the theatrical dog days. It was during the last memorable tour of Sousa and his band that the genial composer was entertained after the concert in a certain western city, perhaps Sioux City or Sioux Falls, or some other bustling place of like calibre. The local managers gave Sousa a supper at his club and in the wee sma' hours the best of good fellowship prevailed among all at the table. Said the manager to the conductor:

"Sousa, I can't thank you too much for not having asked me to look you up in New York whenever I come that way, and you'd give me a good time. I have had such a sad experience with such invitations that it is refreshing not to hear them occasionally."

Being a lover of good stories and scenting an interesting tale here, Sousa demanded the immediate recital of the western manager's woes, and the unanimous voice of the supper party seconded the proposition.

"Well, ever since I have been in this business," continued the westerner in response to the repeated demands for

half an hour. Finally, I was admitted and approached the man who had so generously and warmly promised to make my stay in New York one continuous round of pleasure. He coolly shook hands with me and remarked in a profunctorious sort of manner that he was glad to see me, when I knew from his expression that he was not. He politely enquired the state of my health and the state of the theatrical business in my town, evincing far more interest in the latter than in the former. Then he asked me if I was going to be in town long, and on my replying in the affirmative, he said with some little show of cordiality that he hoped I would be able to drop in and see him again. That concluded the interview, and I left with the visions of my good time somewhat diminished. The same thing happened in several other offices, with some slight variations after that, and I had about begun to believe that promises made in the west were not binding in New York, when I ran across another of my erstwhile cronies on Broadway. He recognized me from afar and came rushing up with outstretched hands.

"My dear boy," he exclaimed, "I am delighted to see you again. You remember that I told you nothing would be too good for you when you came to New York? Well, we will just do the thing up brown now that you are really here at last."

"My heart warmed to this good fellow and my confidence in humanity returned with a rush, but imagine my surprise when my friend leaned over and enquired very confidentially:

"By the way, 'd man, can I touch you for ten?"

"I was so dumfounded," continued



JOHN PHILIP SOUSA.

the story, "I have tried to make it pleasant for all the good fellows of the theatrical profession who come this way, finding them the best of comrades. If I was told once I was told a thousand times by these gentlemen that nothing would be too good for me whenever I came to New York. Well, for years I treasured up these promises, waiting for the one great occasion when I would be in New York with nothing to do but spend time, feeling almost confident that my numerous friends would never hear of my spending money. Finally I reached the gay metropolis, and after registering at a hotel I started out to find some of the people who were to give me this good time. Arriving at the first man's office I was about to enter and slap him on the back and get down to sociability at once, but, lo! I was stopped at the door by a darkey and left to cool my heels in an ante-room for

the western manager, "that I gave him the money before I recovered."

## SOUSA AND HIS BAND.

## A Characteristic Concert Given to a Crowded House at the Academy.

The first of the three Sousa concerts was given at the Academy of Music last evening in the famous bandmaster's characteristic way—and this way is a most excellent way in the matter of band music—to a large audience, which enjoyed itself, as is usually the case at a Sousa concert. No one had anything to complain of in the way of entertainment. All their favorites were given in the encores, of which was full measure, running over. And these encores were of the most contrasting kind, as when a rattling plantation breakdown followed the solemn sonority of "Siegfried's" funeral march. The programme was quite varied, Wagner getting two printed numbers, while the composers of the unprinted numbers, Sousa, leading, knew how to take the audience.

The regular amount of solo work was given. Miss Maud Reese Davies, who sang in the first part a recitative and aria from "Linda di Chamounix," proving to be a clear-voiced soprano of agreeable timbre, who sang with ease, grace and expression. She was fully equal to all the emergencies of concert work, and is an addition to Mr. Sousa's forces. Miss Jennie Hoyle, the violinist, was a charming performer, playing with force and sentiment. This afternoon the matinee and to-night the final concert. Sousa will make another visit to Philadelphia in January.

## SOUSA ENTERTAINS.

## Gives a Dinner to a Party of Pittsburgh Friends.

John Philip Sousa gave a dinner last night at the Hotel Lincoln, which was a most enjoyable affair. The guests were officials of the Western Pennsylvania Exposition society and representatives of the various newspapers of the city. Mr. Sousa conducts himself with the easy grace at the table that is such a delightful feature of his appearance on the conductor's stand before the public. He is a splendid conversationalist, thoroughly versatile, and his reminiscences are given with a vein of humor that is fairly irresistible. He demonstrated last night to the entire satisfaction of his Pittsburgh friends that he is as good an entertainer in private as he is in public.

The great conductor said he had enjoyed every moment of his stay in Pittsburgh, and regretted that he must leave so soon to continue his concert tour. He said he hoped it would be possible some time in the future for him to come here and remain during an entire exposition season.

## SOUSA AT THE ACADEMY

## The Popular Band Leader Warmly Welcomed.

Sousa's big band was the attraction that drew a large audience to the Academy of Music last evening. It was the first of a series of three concerts, the other two to be given this afternoon and evening. The popular leader and his artists received a warm welcome. An encore was demanded for almost every number on the programme, and when Mr. Sousa responded with one of his well-known marches—as he generally did—there was every sign of general approval. Spectacular effects that were well as occasional sprees were conducted liberally, various instrumental ensembles marching to the front and trumpeting in the more tremendous measures of the marches.

There was only one Sousa composition "down on the bill." This was the most recent of Sousa's works, "The Stars and Stripes Forever." The hearers seemed delighted with this, and would not permit the leader to retire until it had been repeated three times. The other Sousa marches played were given as encores.

Several exquisite numbers were included in the well-arranged programme. Best of all among these was the funeral march from Wagner's "Dusk of the Gods." "The Ride of the Valkyries," with its undulating riding movement, was excellently rendered. "Love in Idleness," a new serenata from "Macbeth," was played deliciously. A novelty was brought in at the close of the evening, and gave an opportunity for a demonstration of the solo specialties of the players, many airs being interwoven so as to permit solos, duets and quartets. The arrangement was by Sousa, and was entitled a "humoresque."

All the members of the band except one left the platform. The exception was a clarinet player, who lonesomely tuned up. "You Can't Play in My Backyard." Another player entered and began "Listen to the Mocking Bird." Others came in by threes and fours, one air quickly succeeding another. Many popular tunes were wrought in. The grotesque effect created great laughter. The "humoresque" eventually brought all the players back to their places, and ended with a Sousa march, which announced the reappearance of the leader.

Encores were Miss Maud Reese Davies, and Miss Jennie Hoyle. Miss Davies sang with a well-known song. Miss Hoyle's piano accompaniment was excellent.

## A GREAT MAGNET.

## SOUSA HAS DRAWN THOUSANDS TO THE BIG INDUSTRIAL SHOW.

## THE SEASON CLOSING TO-NIGHT

## A Fine Program of Wagnerian Compositions Rendered Last Night by Sousa and His Musicians—Society Was There in Full Blast to Hear It.

As a magnet for drawing people to the exposition grounds, John Philip Sousa and his celebrated band have beaten anything in the line of musical attractions that ever appeared at the big Point show. It seemed yesterday as though all streets led to the exposition grounds, for everybody seemed bound in that direction. From early morning until the gong sounded the closing hour the turnstiles of the exposition grounds were kept constantly in motion, and at 9 o'clock last night had registered something over 12,000. The crowd of people in the big main building was something enormous. Every aisle was choked with people, and as for the seats in the amphitheater and balcony they were all taken long before Sousa put in an appearance. If the exposition management had had 5,000 more reserved seats they could have sold them all, so great was the demand for the seats in the balcony. The last of the reserved seats was taken fully 20 minutes before the concert began.

So great has been the success of Sousa's visit to the exposition that the management is thinking seriously of engaging him for the entire season next year. Sousa has been broached on the subject, and said that if he did not remain all next summer in Europe it might be possible for him to spend a few weeks in Pittsburgh. He likes this city very much, and says he feels very much flattered at the reception he has met at the hands of the music-loving people of this community. As for the weather, Sousa could not form anything but a good impression of Pittsburgh, for the weather during his Pittsburgh stay here thus far has been exceptionally fine in every respect.

The first half of Sousa's program last night was of a varied nature, but the second half was composed entirely of Wagnerian compositions, opening with the overture to the "Flying Dutchman," and closing with the wedding music from "Lohengrin." The fashionable set that always turns out en masse to greet Walter Damsrosch and his German opera company was out in full force at the exposition last night to hear Sousa's interpretation of the works of the great composer, and to say that the work of the band in this class of music was a delight and a revelation to them would be to put it mildly. A great many people who have not heard Sousa very often have the impression that he plays nothing but his own and the popular marches and like compositions of other composers. This idea is erroneous. His repertoire is perhaps the most extensive of any concert band in the world. He plays everything that is worth playing, and his musicians all being artists of the highest order are capable of playing anything that is put before them. His rendition of the works of the master last night were musical gems of the highest order and were greeted with storms of applause from the delighted but critical audience. Pittsburghers of a musical temperament have had a good opportunity of late years, thanks to Damsrosch, to hear Wagnerian music properly rendered, and they are pretty well able now to judge when a Wagnerian opera selection is well performed, for the airs have become familiar to their musical ears. Sousa was most warmly received last night, and demonstrated thoroughly his popularity in Pittsburgh.

Sousa is to make his debut in another character in January, that of author as well as composer. This will be on the occasion of the production of his new opera, "The Bride Elect," in Boston on January 3, 1908. Both the libretto and the music of this new work are from Sousa's pen, and the syndicate of managers who will give the opera sumptuous production are confident that Sousa will prove as great a success as a librettist as he already has as a composer. Few people know that nearly all the lyrics of "El Capitán" were written by Sousa, and this is noticeably the case of the famous "Typical Tune of Zanzibar." These verses were written by Sousa some years before he wrote the opera. Two weeks before "El Capitán" was produced it was found necessary to have a new song for the third act, and Sousa brought out of his old jingle. By the next day he had written the peculiar melody that has since become so popular, and the new song became one of the biggest hits of "El Capitán."

Jim Key continues to attract many people to his performances in the pavilion at the lower end of the exposition grounds. He is acknowledged by all who have seen him to be one of the most remarkable specimens of the equine race ever seen in this city. Many prominent men were down to see Jim perform last night.

This is the last day of the big point show and no doubt the big halls will be packed to suffocation this evening. Numerous excursion trains have come in from various sections of the state bringing thousands of exposition visitors, and already the grounds are filled with people. As Saturday is an off day and an off night for everybody excepting the newspaper men who help to get the papers in shape for publication, no doubt every one who can spare the quarter will go to hear Sousa and his band give their closing concert. The great conductor has arranged this admirable program for this evening's concert.

## PART I.

7:30 to 8:30.

Overture, Semiramide ..... Rossini  
Grand fantasia, The Prophet ..... Meyerbeer  
Euphonium solo, Air Americaine ..... Mantia  
Simone Mantia.  
Scenes from El Capitán ..... Sousa  
(a) Largo ..... Handel  
(b) March, King Cotton ..... Sousa  
Humoresque ..... Wheeler

## PART II.

8:30 to 10:30.

Overture, Rienzi ..... Wagner  
Grand scene, Benediction of the Poissards, from The Huguenots ..... Meyerbeer  
Trombone section—Messrs. Fryor, Lyons and Williams.  
Fluegelhorn solo, Bright Star of Hope ..... Robardi  
Franz Hell.  
Excerpts from Tannhauser ..... Wagner  
(a) Funeral March of a Marionette ..... Gounod  
(b) March, The Stars and Stripes Forever ..... Sousa  
Humoresque, Goodby ..... Sousa

## GENERAL STRIKE PLANNED.

## THE BOSTON FOOD FAIR.

## Great Attractions Draw Great Crowds of Visitors.

## The Great Interest of Visitors Seems to Be Centred in the Sousa Band Concerts—Immense Attendance Yesterday—The Household Institute Lectures.

The Boston Food fair is not only remarkable in the great attractions it presents to visitors, but in the exceptionally splendid weather which is vouchsafed it, and which promises to have a continuance for a day or two yet, and it is to be hoped for the balance of the week.

Yesterday was the banner day of the exhibition for attendance so far, though it is likely to be superseded in the closing days of the fair. To begin with, in the forenoon, there was a very large attendance of people from various sections in New England, who had availed themselves of excursion rates on the railroads to not only visit the fair, but to do their annual Boston shopping.

In the afternoon and evening, however, when the Sousa concerts were on, the attendance was simply immense. On the first evening of the Sousa concerts—Monday—the two galleries of Grand Hall were filled with listeners, as was also the floor and lobbies of the hall. Yesterday it was the same. The lower gallery or balcony, where seats had to be paid for, was filled, and not only this, but the floor of the hall and upper gallery were also filled, and the enthusiasm was simply immense.

Some criticism has been indulged in in regard to the charge for seats in the first balcony. It should, however, be borne in mind that, in the first place, the management of the fair have to pay a very high price for the service of the band for the closing week of the fair; and, in the second place, that, while all visitors are privileged to listen to the band, it is not an exorbitant charge to ask a quarter for reserved seats to hear concerts which have in the past commanded from \$1 to \$1.50 to hear.

Lovers of the opera "El Capitán" were assembled in great numbers on Monday evening, and, to judge by the rapturous applause with which the rendering of a scene from it by its composer and his band was greeted, the vast audience was carried away. The galleries, as already stated, were crowded to their utmost capacity, and at times there was scarcely standing room in the aisles. When the band—at the close of the programme—struck up the "Stars and Stripes" march, the multitude applauded and cheered, and the starry banner was flung out and vigorously waved from the picturesque lighthouse located on the floor below.

During the Sousa band concert on Monday evening, Mr. Franz Hell scored a triumph by his rendering of "Werner's Farewell" (fluegelhorn solo), and was repeatedly encored.

In these days when society is complaining so bitterly that the wives and mothers of the land are losing all interest in home and household duties, it was a study to see how many ladies



*Pittsburg Leader, Sept 18, 1897*

**A BRILLIANT WINDUP.**

**FIFTH SEASON OF THE EXPOSITION BROUGHT TO A FITTING CLOSE.**

**Over 20,000 People Passed Through the Turnstiles Yesterday—Sousa Proved a Great Card—Acting Manager Fitzpatrick and Directors Well Pleased—Best Season in Five—Next Year's Plans.**

The ninth annual season of the Western Pennsylvania Exposition society closed in a blaze of glory at 10:30 last night. It is estimated that 20,000 people passed through the turnstiles from the opening of the gates yesterday morning until the official close of the big show at the time noted. It was a record-breaker attendance in the history of the institution and the men who have worked so earnestly and energetically for the success of the show were a well-pleased set when the gates closed for the season of '97.

The season just closed has been a remarkable one in many ways, due more or less to the innovations introduced by the management, and the results prophesize greater and more elaborate departures for '98. This is the opinion of those most prominently identified with the enterprise as expressed last night.

Acting Manager Thomas J. Fitzpatrick, in summing up the results, said to the writer:

"This has been a most satisfactory season and the society will make some money. The prospects are that we will make more money than during any of the past five years. The successful outcome of the ninth season may be at-



"A Hot Night" at the Expo.

season. It was unquestionably the crowning event. When the question of engaging Sousa was first brought up there was some doubt as to whether the expense would justify his presence. The wonderful attendance at the concerts daily and evening during the closing week have once and for all settled this question.

Most of the directors were present last night, including Colonel J. M. Schoonmaker, D. C. Ripley, A. F. Keating, W. B. Lupton, F. J. Torrence and Major A. P. Burchfield, and they were certainly in a happy frame of mind. The fact that to Pittsburg belongs the honor of being able to conduct the only successful industrial Exposition outside of St. Louis is noteworthy in itself and as a gentleman prominently identified with the institution last night stated "next year's show will find even greater drawing attractions."

Sousa's success for one week has been such that even at this early date there is talk of engaging him for the entire season next year. Yesterday afternoon and last night the concert numbers were encored time and again. At the close of the first part of the evening program "America Up to Date," a recent composition of Trustee John S. Duss, of the Economic society, was rendered by the band. Mr. Duss directed the band. The leader of the Economites had to respond to an encore.

The order throughout the closing day and evening was magnificent. The police arrangements were of the best. In the forty days of the show there were but few trifling accidents, another feature that speaks well for the management.

Acting Manager Fitzpatrick and the directors present were kept busy during the closing hours of the Exposition

acknowledging compliments, but without each and every one identified with the enterprise found time to express hearty satisfaction over the results. The fact that this year eclipses in point of attendance all records for the past five years and that there will be a nice balance is looked upon as most encouraging by the officers and is more-over considered an indorsement of the society's policy in extending the scope of the Exposition.

This indorsement, as heretofore stated, will be taken advantage of in the matter of further broadening the great show in the season that is to come.

The program rendered by Sousa at the close of the Expo was:

- PART I.—7:30 TO 8:30**  
 Overture—"Semiramis"..... Rossini  
 Grand fantasia—"The Prophet"..... Meyerbeer  
 Euphonium solo—"Air Americaine"..... Manti  
 Mr. Simone Manti.  
 Scenes from "El Capitan"..... Sousa  
 a. Largo..... Handel  
 b. March—"King Cotton"..... Sousa  
 Humoresque..... Sousa  
 "America Up to Date"..... John S. Duss

- PART II.—8:30 TO 10:30**  
 Overture—"Rienzi"..... Wagner  
 Grand scene—"Benediction of the Fugue"..... Meyerbeer  
 Trombone section—Messrs. Pryor, Lyonds and Williams.  
 Flugelhorn solo—"Bright Star of Hope"..... Robardi  
 Mr. Franz Hell.  
 Excerpts from "Tannhauser"..... Wagner  
 a. "Funeral March of a Marionette"..... Gounod  
 b. March—"The Stars and Stripes Forever"..... Sousa  
 Humoresque—"Good-bye"..... Sousa

Sousa and his band will leave for Washington this morning. The march composed by Mr. Sousa, it will be remembered, was written especially for the recent Grand Army encampment, but has since been revised. The words now run something like this:

Clear the way for progress on the fly,  
 Yankee grit, Yankee wit never shall say die!

Clear the way, a people proud and great  
 Seeks the top and naught can stop Amer-ica up to date.

First and best in all the world we are;  
 Wonders wrought, quick as thought  
 spread our fame afar!  
 Time and tide for us don't need to wait;  
 None can check or spoil or wreck Amer-ica up to date.

Homage, praise and admiration due;  
 These we know we must show to the woman new.  
 Dressed in bloomers, my! but she is great!  
 Woman-kind is not behind, but always up to date.

Thunderous applause greeted the piece and Mr. Duss had to bow acknowledgment to the graceful compliment again and again. The music was delightful. There was about it the real martial swing, the genuine spirit of soldiery worthy, in fact, of the renowned "March King" himself, and the appreciative throng did not hesitate to show that in this instance the "prophet is not without honor in his own land," if a Biblical paraphrase is permissible here. Mr. Sousa was very much pleased with the new march and it will doubtless form one of the conspicuous numbers in his repertoire during the ensuing season.

**Mr. Ports Remembered.**

One of the many pleasant incidents of the Exposition just closed for the season, was what might be termed "the chaining of Mr. J. William Ports, Sr." Mr. Ports is exhibition manager of the H. J. Heinz Co., and while very popular with everybody connected with the big firm, he is a special favorite of the ladies. As a mark of their appreciation of his uniform courtesy, the young ladies in attendance at the Thursday evening presented Mr. Ports with a handsome solid gold watch chain with Royal Arcanum charm—Mr. Ports being a member of that order. To say that Mr. Ports was surprised is putting it mildly. After recovering his equilibrium he thanked the ladies for their beautiful gift, which he prizes very highly, not only on account of its intrinsic value, but the good wishes that inspired it.

**THE SOUSA CONCERT.**

**The Academy of Music Well Filled Last Evening.**

John Philip Sousa, composer of "El Capitan," strode across the stage, bowed, smiled, and led his band, last evening, in a manner wholly characteristic.

The Academy of Music was well-filled with Sousa-devotees. No particular interest attached to the concert, however. Philadelphia had previously heard "The Stars and Stripes Forever," and if Miss Maud Reese Davis and Miss Jennie Hoyle were unknown to us, we cannot be expected to chide ourselves. These young women are the soloists. Miss Davis sang "Robin Adair" and a selection from Donizetti's "Linda di Chamouni."

Miss Hoyle, a petite wielder of the violin-bow, played "Dances Tziganes," by Naches.  
 The rendition of Ellenberg's "Rose of Shiraz" was, however, of certain moment.

Sousa does well to sprinkle a few such numbers as this and Macbeth's "Love in Idleness" serenade, with his succession of revels in the broad field of Percussion.

A great deal of musical mirth was injected last evening into the performance of a humoresque entitled "The Band Came Back."

Starting with a lone soloist, who enlivens his solitude by tooting-away upon a popular tune, the stage gradually fills-up with stragglers returned.

And, when they have all reached the common ground of the "Stars and Stripes" march and the bars begins to assume formidable proportions, Sousa himself bows-in!

Of course, we never expected him. It was very funny, and was received with a great deal of laughter and applause.

The encores were, of course, as numerous as ever. Perhaps they were a little too numerous, for Sousa is amiable to a degree in giving the public all it wants.

There will be a Sousa matinee at the Academy this afternoon, when an excellent programme will be offered.



In From the 'Kestry.

tributed to several important causes. First of all the return of prosperity had considerable to do with the increased attendance and enthusiasm in the work of the society. Besides the several innovations were appreciated by the public. First of all, aside from the excellent musical attractions came the Wild West show, then the dog and monkey circus, to say nothing of the educated horse. These important side issues served to increase the drawing powers of the Exposition.

"Another gratifying fact," continued Mr. Fitzpatrick, "is that the season just closed brought more people from outside points, than any for some years, and since this is one of the prime objects of the society, one cannot but express pleasure."

The scenes on the closing night were most remarkable. In the main building there was a perfect jam, every available seat and standing space being occupied during the rendition of the several numbers by the famous Sousa and his band. The engagement of the famous band master and composer and his clever organization of musicians for the last week of the Exposition proved to be a trump card and more than atoned the wisdom of those who were instrumental in securing this attraction. The presence of Sousa at popular prices was a fitting climax to a great

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 Date NOV 24 1893

At the piano recital given by the pupils of Mrs. E. H. Gamenans the soloists assisting were Chauncey Parsons Knight, solo flutist of Sousa's band, who delighted his hearers immensely by the finish and virtuosity of his performance, and Mrs. Georgiana Gooding, his sister, who is the possessor of a sweet, pure, soprano voice.

m. 167 UNION  
 Paper BRIDGEPORT COMM  
NOV 18 1893

#### BATTLE HYMN FOR YALE

DeWolf Hopper and John Philip Sousa  
 Write Verses to be Sung to the Tune  
 of Popular "El Capitan" March.

A great favorite with Yale men is DeWolf Hopper, and another favorite is John Philip Sousa, and every student whistles the popular march from "El Capitan." When Hopper was at the Hyperion Saturday, a week ago, a number of college men called on him and said that they would like a football stanza to sing to the tune of "El Capitan" march, at the Yale-Princeton game.

"The very thing," replied Hopper, "I'll get you up one at once, and I'll ask Mr. Sousa to write also. Yesterday the two verses came, and they were printed for the first time in the New Haven Register last night.

There'll be a game to-day,  
 Just watch us knock the old tiger out.  
 Yale blue will show the way,  
 Shove orange and black clean up the spout.

Our team's a snorter,  
 Work as they oughter;  
 The fight's all over but the shout.  
 To arms, to arms for Nassau's scalp,  
 To arms, to arms for Nassau's scalp!  
 Behold old Eli's sons,  
 They can't be beat with Indian clubs,  
 Oh, how their mighty rush line rubs.  
 They'll yang the football buns,  
 They'll make the Princetons look like scrubs.

—DeWolf Hopper.

Prepare to shout hurrah,  
 We'll crush the spirit of Princeton boys,  
 They'll wonder at our score,  
 And life to them will be minus joys,  
 Watch the blue, girls,  
 We are true, girls;  
 Princeton slew, girls; raise a noise,  
 Eh, eh, all shout Eh!  
 Eh, eh, all shout Eh!  
 Behold the boys from Yale,  
 Never say die when on the field,  
 Making the tigers quickly yield,  
 See Nassau's men grow pale,  
 They are aware that, soon by us,  
 Their paths will be made



167  
**MAUD REESE DAVIES,**  
 Soprano with Sousa's Band.

#### THE SOUSA CONCERT. 167

##### An Immense Audience Applauds at the Academy of Music.

An immense audience applauded the music of the opening concert by Sousa and his band at the Academy of Music last evening. The entire house had been thrown open, and even the topmost gallery was crowded to its furthest row of seats. The thousands who listened comported themselves in the manner usual to Sousa audiences, breathless until the conclusion of each selection, and then insisting on a couple of encores for every number. Popularly the most emphatic success was won by the latest of the composer's marches, "The Stars and Stripes Forever." Artistically, the most charming bit of the concert was the little serenade by Macbeth, which preceded it, entitled "Love in Idleness." This delicate composition evoked some beautiful results by the band, and seemed like a successful endeavor to prove that such an organization could respond to the finest as well as the strongest demand that might be made upon its resources. Among the most ambitious essays, the funeral march from Wagner's "Gotterdammerung," fared best. Miss Maud Reese Davies, the soprano soloist, displayed the powers of a very sweet voice in Donizetti's "Linda de Chamounix," and was really charming in expression when she sang "Robin Adair" for encore. Miss Jennie Hoyle, the violinist, appeared very young a circumstance which made the more remarkable her mastery of technique, best evidenced in the staccato passages of the selection she gave for encore. The remaining concerts of the series are given this afternoon and this evening.

#### PRESS.

UTICA, N. Y.  
 NOV 23 1893

In the city of Auburn there is an organization called the Musical Union and the Advertiser frantically calls on its members to get up a series of concerts in order that Auburnians may have an opportunity to hear such people as Sousa, Seidl and Damrosch. Thinking that the efforts might be unavailing otherwise, that paper suggests perhaps Troy, Albany, Utica, Syracuse, Rochester and Buffalo might be drawn into the plan and the famous bands and orchestras thus induced to take a ten days' tour through the state. It is hardly necessary for any of the other cities mentioned to engage in this enterprise, because these famous musical organizations come here anyway. Auburn is simply suffering the disadvantage of being a small city off the main line of the railroad.

#### ENTERTAINMENTS. 167

##### Academy of Music—Sousa's Band.

The concerts given by Sousa and his band have a distinct character of their own. The musical individuality of the leader, expressed in his popular marches, controls the concert, and though he may and does give a varied program, including selections of a high order, the general effect of his entertainments is that of his marches. His concerts are distinctly popular, and he is rewarded by very large audiences. Last evening there was scarcely a vacant seat in the house, and the concert was thoroughly enjoyable. It opened with an overture, "El Guarany" by Gomez, filled with eccentric and bizarre effects that evidently fitted the taste of the conductor. The programme had been arranged to consist of encores, and three were given for the first piece. As the added pieces were either Sousa's marches or other popular compositions, the programme itself was of a different character. "The Stars and Stripes Forever," which was played three times before the audience was satisfied, and a humorous composition, "The Band Came Back."

An excellent ballet suite, "The Rose of Shiraz," by Blumenthal, was one of the new numbers on the programme, and derived added sweetness by contrast with the stirring music that preceded and followed it. The funeral march from "Gotterdammerung," by Wagner, was given with fine effect, the band appearing to the greatest advantage in this powerful composition. A "Fanfare Militaire," by Ascher, closed the first part of the programme. The second opened with the waltz "Ride of the Valkyries," by Wagner, which was followed by a delicate serenade, "Love in Idleness," by Macbeth, and then came "The Stars and Stripes Forever." The soloists, both of whom won popular favor, were Miss Maud Reese Davies, who sang Donizetti's "Linda de Chamounix," and "Robin Adair," and Miss Jennie Hoyle, who played a violin solo, "Dances D'Espagne" by Nacvez. Miss Davies has a sweet voice, not remarkable for power, and an excellent method. Miss Hoyle exhibited fine technique and was most heartily applauded for her excellent performance on the violin. She is quite young, but very skilful in handling the bow. The concert ended with "The Band Came Back." All the musicians had left the stage except a flageolet player, who amused himself with a popular air. By ones and twos and threes the other musicians returned, each group introducing itself by some popular song and the audience was thus given an opportunity to learn something of the solo qualities of the various instruments. The whole composition was a medley of popular songs, ending when all the band had assembled with "The Stars and Stripes Forever" and Sousa as leader. The latter is very fond of forte and persuasive effects following piano passages and his audience as a like them. Not content with the flare of "The Stars and Stripes Forever," as played by the band in position, he brought to the front facing the audience three trombones, three flutes and seven cornets and clarinettes to play the air. The effect was almost deafening, but the audience liked it, and it had to be repeated.

Two more concerts are to be given—one this evening and the other at a matinee, Miss Davies and Hoyle being the soloists at each performance.

John Philip Sousa and his band of sixty pieces will leave this country about May 1 for London, playing six weeks in England, Ireland and Scotland, after which they will make an

De Wolf Hopper has accepted from Charles Klein the book of a new operetta, to be called "The Charlatan." The music is to be by John Philip Sousa, and it is proposed that the work shall open the next season of the Knickerbocker Theatre, New York.

One of the liveliest numbers in Sousa's "El Capitan," which De Wolf Hopper brings again to the Academy week of November 25th, is the trio, "The Typical Tune of Zanzibar." Sousa wrote the words as well as the music to this melodious trio.

John Philip Sousa is not idling his time just now. He is a constant visitor to the theatres and tells me he gains much benefit by it. The stage work is closely watched, and for an author or a librettist this is a good way to become familiar with the techniques of the stage. Mr. Sousa is a good student of human nature, especially when he is before the foot lights.

#### The Real Horror of Football.

If these anti-footballists really want to gain a victory they should attack the game from another standpoint than that of merely broken heads and fractured limbs and smuffed-up lives. They should assault the football citadel on higher ground. They should antagonize it because of its base abuse of high literary ideals.

Football poetry, we mean. Ordinary verse is bad enough. Campaign ditties are mournfully maudlin. But the songs they sing on the football field—horror!

And yet they are written by men of distinction, poured out from thousands of cultured throats, voiced by a myriad of refined rosters, published in all the best newspapers, rehearsed far days ahead by the gilded youth of our colleges, caroled for months afterwards by the cultured damsels of our seminaries, sung upon the stage, hummed through the streets, published in sheet music form, and perhaps immortalized in the pages of a college song book or a collection of popular glees.

DeWolf Hopper, for instance, wrote this to be sung to the march from "El Capitan" by the Yale boys. And he wasn't ashamed to affix his name to it, either:

There'll be a game to-day,  
Just watch us knock the Old Tiger out,  
Yale blue will show the way,  
Shove orange and black clean up the spout;  
Our team's a snorter,  
Work as they oughter;  
The fight's all over but the shout,  
To arms, to arms for Nassau's scalp;  
To arms, to arms, for Nassau's scalp.

Behold Old Eli's sons,  
They can't be beat with Indian clubs,  
Oh, how their mighty rush line rubs,  
They'll yank the football buns,  
They'll make the Princetons look like scrubs.

And John Philip Sousa, the leader of the Nation's greatest band, stands as proud sponsor of this:  
Prepare to shout hurrah,  
We'll crush the spirit of Princeton, boys,  
They'll wonder at our score,  
And life to them will be minus joys,  
Watch the blue, girls,  
We are true, girls;  
Princeton slew, girls,  
Raise a noise,  
Eli, Eli, all shout Eli;  
Eli, Eli, all shout Eli.

Behold the boys from Yale,  
Never say die when on the field,  
Making the Tigers quickly yield,  
See Nassau's men grow pale,  
They are aware of their doom by us is sealed.

Some people might call this daggeryel. But The Herald won't. It deems daggeryel a name far too good. It has searched through the dictionary in vain for a properly expressive epithet.

But it is convinced that if this sort of thing goes on, if such football poems as these shall be permitted to sap the nation's life blood, to corrode the people's morals, to corrupt popular taste, and to contaminate the public conscience, we will go howling rapidly to the dogs.

The real horror, the true peril, the actual danger of football lies in the new school of poetry it is fostering upon us. Will not Professor Brunner come to the rescue and save the country?

#### BATTLE HYMN FOR YALE.

#### DeWolf Hopper and John Philip Sousa Write Verses to be Sung to the Tune of Their Popular "El Capitan March."

A great favorite with Yale men is DeWolf Hopper, and another favorite is John Philip Sousa, and every student whistles the popular march from "El Capitan." When Hopper was at the Hyperion Saturday, a week ago, a number of college men called on him and said that they would like a football stanza to sing to the tune of the "El Capitan" march, at the Yale-Princeton game.

"The very thing," replied Hopper. "I'll get you up one at once, and I'll ask Mr. Sousa to write one also. Yesterday the two verses came, and they are now printed for the first time.

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—John Philip Sousa.

Cutting from

MUSICAL COURIER

Address of Paper

New York City  
NOV 24 1897

Date

New York College of Music.

THE largest pupils' concert that has ever been attempted in New York was given on Friday evening in Carnegie Hall by Alexander Lambert, of the New York College of Music. The reputation that Mr. Lambert enjoys is one which he has earned by such results as those shown on Friday night, which stamp him as one of the greatest of teachers in either America or Europe.

The program was presented practically without a flaw, each number having been accompanied by the New York Symphony Orchestra, under the direction of Mr. Damrosch. The surety of these young pupils who played without notes, for the first time with orchestra, and who played such compositions as were presented, was enough to arouse the envy or to emulate pianists of old standing to work. This concert was indeed an indisputable proof that a musical education of the most thorough nature can be obtained in New York. Mr. Lambert has surrounded himself with a corps of teachers of the highest standing and capabilities, and for this reason in every line has very successful results.

Notwithstanding the fact that each pupil heard retained an individuality, there was that in each one which proved that his or her work was the result of a certain course of training and education which was admirable for its thoroughness and the lucidity of musical intelligence displayed.

The extreme youth of Gussie Zuckerman, Harry Graboff and Tillie Stiller made their performances the more remarkable. The appearance of Miss Florence Terrel on this program was rather in compliment to Mr. Lambert, for Miss Terrel stands easily in the professional field now and in each appearance strengthens her hold upon the admiration and appreciation of the public.

She gave a broad, intelligent reading to the third movement of the Henselt Concerto and displayed very much technical authority.

Miss Beckwith, a young soprano with charming delivery and style, is the pupil of Montefiore, from whom she has taken very much of her teacher's quality of voice and tone production. Her high notes are pure and bell-like, and when time will give her poise and self-reliance she will be most acceptable on the concert stage.

Montefiore has accomplished very much since her connection with the New York College of Music and has now some fine pupils who are themselves professionals. This was the program:

Festival overture.....	Lassen
New York Symphony Orchestra.	
Scherzo for piano, from Fourth Concerto.....	Littloff
Miss Ada Smith.	
Concerto for violin (third movement).....	Rhode
Tillie Stiller.	
Concerto for piano, C major (first movement).....	Beethoven
Gussie Zuckerman.	
Concerto for piano, A minor (first movement).....	Grieg
Miss Katherine Campbell.	
Slumber of the Virgin.....	Massenet
Canzonette.....	Godard
New York Symphony Orchestra.	
Concerto for piano, F sharp (third movement).....	Hiller
Master Harry Graboff.	
Les Filles de Cadix.....	Delibes
Miss Betsy Beckwith.	
Concerto for piano, F minor (third movement).....	Henselt
Miss Florence Terrel.	
Cortège de Bacchus.....	Delibes
New York Symphony Orchestra.	

During the evening Mr. Lambert was presented with an elaborate silver loving cup from the pupils, with laurel wreaths from the teachers, and Madame Sembrich sent an immense bunch of "American Beauties" in commemoration of his tenth year as director of this college.

The audience was very large and most of the prominent musicians of New York were present and remained throughout. In the boxes were seen Madame Sembrich, Mr. Stengel, Caroline Miskel-Hoyt, Bevigiani, Burmeister, Sousa, Von Inten, Henry Wolisohn, Madame Dotti-Mapleson, Howard Brockway, Bruno Oscar Klein, Louis Blumenberg and many others.

John Philip Sousa has written verses of triumph which embrace a prediction of victory for Yale over Princeton in foot ball, one of which ends with "Yell, Yell, all shout Yell." If Princeton were so stupid as this Sousa prophecy they would undoubtedly choose a term similar to "Yell" but spelled "Yell."

John Philip Sousa and his band of sixty pieces will leave this country about May 1 for London, playing six weeks in England, Ireland and Scotland, after which they will make an extensive tour in Germany, France, Italy and other countries. He expects to be absent from this country about forty-five weeks.

De Wolf Hopper in "El Capitán" at the Lafayette Square.

"Sousa and Hopper Again" was the legend blazoned forth in the advance notices. And the combination again proved a winner. Witness the large house which greeted Hopper's funny acting and Sousa's musical music last night at the Lafayette Square Opera House. After an absence of twelve months there is nothing lacking in "El Capitán." All the old favorites were there, while the scenery and costumes might have been for a first night production. De Wolf Hopper, the longest of elongated comedians, and funny in the same superlative degree, has lost none of his mirth-provoking qualities, and last night he kept the people laughing the entire time he was on the stage—and he was not absent from the footlights for any great period of time. As he himself stated in a happy curtain speech at the end of the second act: "I have only been absent from the stage one minute in this act. It's hard to realize how much you have missed. Indeed, it really is." As a speech-maker Hopper is a shining light among comedians, and the audience probably knew what was in store when they so repeatedly called for him at the conclusion of Sousa's great chorus in the second act finale.

Petite and pretty little Edna Wallace-Hopper is the same charming Etzelita, and she acted and sang her part in a most attractive manner. The weak but sadly-wounded Puzos, in the hands of Alfred Klein, is one of the most interesting features of the opera. He shared the honors with Mr. Hopper by his pseudo simplicity. Miss Nella Bergen sang in particularly brilliant style, her strong soprano being heard to advantage on several occasions. The duet between Miss Bergen and Edmund Stanley in the last act called forth the usual number of encores. The remaining characters are in the same good hands as last season, and were well handled.

"The Typical Tune of Zanzibar," the only topical song in the show, scored another huge hit. The work of Mr. Hopper, his dancing wife, and John Parr in this number was both clever and entertaining in the extreme. Another feature of the production, and a strong one, was the excellent chorus. Pretty girls and strong voices combined always make an excellent chorus.

The Detroit Free Press has the following about a recitation heard several times in Utica: Somebody lately inquired of DeWolf Hopper why he had shelved "Casey at the Bat," with which immortal first cousin to "Slide, Kelly, Slide" his name is indissolubly linked.

"Well, it was this way," replied the comedian. "After I had recited 'Casey' for the 1,000th time I met Thayer, the man who wrote it. It was at the Players' Club, in New York, I think. I had mentally pictured him as a big, strong, manly looking fellow of a decidedly athletic bent. Imagine my surprise, upon introduction, to find him a small, pale-faced man, almost effeminate in appearance. I asked him for his version of 'Casey,' curious to know just what the author's interpretation would be.

"I was disappointed. He ran through the several verses in the most ordinary tone of voice, with an absence of gesture, and with scarcely a rising or falling inflection to relieve the monotony of his expression. But for the words, you might have fancied he was reading a spring poem.

"The worst of all came when he reached the 'Kill him; kill the umpire!' part. You know how the cranks say it—just roar it out savagely, as though they meant it. But Thayer put no particular emphasis on the lines; he spoke them just as he had the rest of it. In a sad, fireman, save my child' style, conveying absolutely no idea of the animosity of the Mudville rooters toward the umpire who dared to call strikes on their champion.

"I was heartbroken when he concluded; somehow his rendering didn't seem right; it wasn't the real thing. I flattered myself that I had the correct idea.

"My reflections were rudely disturbed. A drunken actor, then traveling with me, who had heard me recite the piece many times and in whose judgment I reposed the greatest confidence, had listened to Thayer with the most rapt attention.

"Turning to me he said, in dead earnest: 'I think you could make it go better that way.'

"Perhaps you understand why I haven't recited the thing in a year." William Gillette with "Too Much Johnson," Mrs. Leslie Carter with "The Heart of Maryland," and John Philip Sousa with his musicians, will go to London in the spring. While there Mrs. Carter will probably appear, also, in a new play by David Belasco, who is said to have written a quietly sentimental role for her, in contrast with the turbulent one in the present piece.

Cutting from

Address of Paper

Date

## Herbert's Band Concert.

VICTOR HERBERT and his band gave a concert at the Broadway Theatre Sunday evening. The program was made up all the way through of light numbers, quite in contradistinction to the programs of the Banda Rossa, which recently played at the Metropolitan Opera House. Concerts of the Herbert order are intended to cater to the most ordinary taste and of course should hardly be gauged by any high musical standard. The encores are generally trashy and extremely noisy. The vocalist, Miss Marie Donavin, pleased her audience, and so did Mr. Herbert with his violincello; this, however, should not be understood to mean that there was anything artistic in their work. Miss Donavin has a nice voice and is improving constantly, but the same cannot be said of the leader-cello, whose playing is puerile, the constant use of the baton certainly destroying the effectiveness of the bowing.

The selections—Nocturne, Chopin, and Schubert's Serenade—call for no special virtuosity, particularly when played with bad intonation and complete absence of virility. The cello in itself is sweet enough; when played with continual vibrato and affected sentimentality its effect is unhealthy.

Some of the interior towns may be satisfied with a performance such as Herbert and his band gave, but after hearing the Banda Rossa and Innes and the great Sousa, New York demands something of a different character.

DEMOCRAT CHRONICLE  
from ROCHESTER, N. Y.  
of Paper NOV 17 1893

CHRONICLINGS.

Everybody knows what "the man who would lay his hand upon a woman save in the way of kindness" is, also what "the man who has no music in himself" is fit for, and in the light of this universally-possessed knowledge Mr. Godfrey Warburton, of Tenafly, New Jersey, who recently smote his wife severely in the eye, merely because she whistled Sousa's "Liberty Bell" march, stands revealed as a wretch, fit for treason, stratagem and spoils, whom 'twere base flattery to call a villain. But there are exceptions to every rule, and the circumstances which led up to Mr. Warburton's pugilistic toying with Mrs. Warburton's features may be regarded as very near to making his case exceptional. Mrs. Warburton whistled the "Liberty Bell" march from no artistic or otherwise respectable motive. She was angry at her husband and desirous of annoying him to the extent of her ingenuity and ability. It was to that end, solely, that for four days and nights, except during the hours necessarily devoted to sleep, she persistently and unintermittently whistled Mr. Sousa's stirring composition, so long as her husband was within hearing. She instructed her maid to wake and call her early that the first maternal sound to greet her husband's drowsy ear might be the notes of the "Liberty Bell." She set videttes to signal his every home-coming that the maddening music might be ringing through his domestic sanctuary to greet him on his entrance. She refrained from eating at meals that she might whistle, and sat up nights as long as she could keep her eyes open, constantly whistling. Now music out of place is mere noise, just as matter out of place is mere litter, or dirt. Mrs. Warburton had transformed the "Liberty Bell" march into a nerve-rendering nuisance and deprived it of its privileged character as music. Wherefore it would be manifestly unjust to hold that Mr. Warburton hath no music in himself or to attribute to him fitness for treason and the rest of it, merely because he endeavored to forcibly abate a maliciously maintained nuisance.

EVENING REGISTER  
from NEW HAVEN, CONN.  
of Paper NOV 18 1893

To induce DeWolf Philip Sousa to sing at the ball game on Saturday. It was too bad because they will not be sung, ought not to be sung, and would sound foolish if sung. It is all a waste of pen, ink and paper, except that it gives the gentlemen concerned a very good advertisement free. If that was the idea, it has served its purpose. The battle hymn fever has fortunately subsided.

Y. V. EVENING JOURNAL  
of Paper NOV 22 1894

"My first experience in the theatrical business was acquired as musical director of Milton Nobles' company," remarked John Philip Sousa, over coffee and cigars the other night. "I was then but eighteen years of age, and Nobles took me out of an orchestra in Washington, where I was playing violin solos. He was then appearing in a play which he called 'Bohemians and Detectives,' and at my suggestion the title was changed to 'The Phoenix,' and became famous. While we were playing through Illinois the low comedian became ill, and, as he had no understudy, it looked as though we would have to miss several dates until the actor recovered. At this point the baggage man of the company, whom no one had suspected of histrionic aspirations, volunteered to play the part. He had seen the play acted so often that he was perfectly familiar with the lines of the role of Dionysius O'Gaul, so his offer was accepted with alacrity. 'If you can recall the story of 'The Phoenix' you will remember the famous fire scene. Every available trap on the stage is used in this scene to sport forth flames, leaving very little room for pedestrianism on the stage. In the excitement of the occasion the baggage man forgot all about the open traps. He had the little man opened his mouth to speak his first line when he stepped through an open trap and disappeared from view. Some women in the audience screamed and amid general excitement the play was stopped and the curtain hastily lowered. Of course, I left my place in the orchestra and ran back to help rescue the poor fellow. We pulled him up through the trap, and just as his head appeared above the level of the stage, I asked solicitously: 'Are you hurt?' 'No,' he replied, 'but very much surprised.'"

EVENING STAR  
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Address of Paper  
Date NOV 23 1893

LAFAYETTE SQUARE THEATER.—De Wolf Hopper seems akin to John Philip Sousa in the matter of popularity in Washington, the amusement-seeking population seeming to always have a warm spot for each, and when the two are formed into a combination, where one is given the work of carrying out the ideas of the other, the partnership becomes almost irresistible. "El Capitan," as performed at the Lafayette Square Theater last night, was about the same production that secured such favorable notice here last year. The costumeing is beautiful, the scenery is all that could be desired, while the music—well, every one knows how bright and catchy Sousa's music is. The fact that there was not a Sousa audience in evidence may be laid to the condition of the weather, but it cannot be denied that there was very little interest manifested up to the time of Miss Bergen's solo in the second act, when the first genuine applause of the evening was registered. After that the house warmed up considerably, and the closing chorus of the second act had to be repeated, and De curtail never was forced to give his little Le satisfied, re before the audience would "El Capitan" is the same "El Capitan" here last season, De Hopper is, of course, the feature, and his hard work after the first warming up was appreciated to the fullest extent. He managed to introduce a few new sayings, but on the whole the dialogue remained about as before. Alfred Klein, as the simple-minded angelic Pozzo, makes an excellent foil for the long-legged Hopper. Edmund Stanley sang the part of Isabel's lover very creditably and secured an emphatic encore in the duet with Miss Bergen in the last act. John Parr, as Scaramba, was good, while Thomas S. Guise, as Don Cazarro, Louis Shrader, as Gen. Herbana, and Katherine Carls, as Tacturnez, did well in the smaller parts. Edna Wallace Hopper is as bright and as cute as ever in the role of Estrelita. The work of John Parr and the two Hoppers in the "Typical Tune of Zanzibar" was encored over and over again, and the stock of verses was completely exhausted. Nella Bergen, as Isabel, sang in splendid voice, and Alice Hopper was, of course, all that could be desired in the part of the Princess Marghanza, the unlucky Medigua's wife. The chorus has been strengthened somewhat since last year and the combination of pretty girls and good voices makes a strong feature. The choruses in "El Capitan" are features of the work and they were sung last night with a spirit and force that was delightful.

DEMOCRAT CHRONICLE TELEGRAM  
Cutting from PITTSBURG, PA.  
Address of Paper  
Date NOV 19 1893

A MUSICAL FESTIVAL  
Knights Templars Have Secured the Services of Celebrated Bands Coming to Pittsburgh  
A SEASON OF COMIC OPERA

School Children to Be Invited to Sing During Conclave Week—The Car Barn on Neville-St and the Kenwood Lawn to Be Utilized.

A more enthusiastic lot of men cannot be found than the local Knights Templars, and the success of the twenty-seventh annual conclave to be held in Pittsburgh next year they already claim is a success beyond a doubt. The secretary, W. W. Colville, is working night and day for the fraternity's best interests, and has several men employed each day sending out maps and pamphlets all over the country, giving places of general consequence in Pittsburgh and a list of the best hotels, restaurants, halls, bands, etc. Hardly a day passes that he has not a committee from some city in the United States which has been sent here to look up accommodations for the various lodges they represent. While it is the belief of some that Pittsburgh will not be able to accommodate the crowds, yet the hundreds who have already been here looking up quarters have in every instance secured them without trouble. The conclave means considerable to Pittsburgh, and while it will bring the merchants thousands and thousands of dollars, it will give the residents an opportunity of hearing some of the best music in the country. One of the New York commanderies has engaged John Philip Sousa and his famous organization to accompany it on the trip. Gilmore's

band has also been secured, and the visitors from Cincinnati will bring with them the Bellstedt-Hallenberg band. The Chicago delegation will have the Brooks Marine band. Other bands will be the Mexican; the Marine, of Washington; Denver Light Infantry, the Conterno, the All-American from San Francisco, the World's Fair, etc., all of which will give concerts each night during their stay in Pittsburgh. Besides the above, Theodore Thomas and his orchestra, the Waltz King Strauss and other noted musicians and their bands will be here, so that it will practically be a musical festival for Pittsburgh and the surrounding towns.

The Kenwood Lawn, in the East End, which is closed in and sheltered from the chilly winds in October, has been secured and will be used night and day for entertainments of all kinds. In fact, there is considerable talk of fitting the place with a new stage and the usual lot of scenery and putting in a comic opera company for that week. Another place that will be utilized will be the old car barns on Neville-st. Between now and the time for the conclave the building will undergo a complete change and will be used perhaps to house some of the visitors.

Another big feature of the conclave week will be a concert to be given by the school children of Pittsburgh. It is proposed that the pupils of all the schools will be visited by a competent man and that the children will be selected as to their ability as singers, and when this work has been finished they will be placed in the hands of an instructor, who will drill them for weeks before the concert takes place. This will be a novelty by the way, and will no doubt prove one of the features of the celebration.

A few subscriptions were received at headquarters during the morning and the secretary seemed very well pleased with the liberal way in which the public responded to requests for contributions.

TIMES  
of Paper HARTFORD, CONN.  
NOV 19 1894

Songs for Yale-Princeton Game.  
The following songs were written by John Philip Sousa and DeWolf Hopper, request, to be sung to the tune of "El Capitan" march, at the Yale-Princeton game at New Haven on Saturday:  
There'll be a game to-day,  
Just watch us knock the old tiger out.  
Yale blue will show the way,  
Shove Orange and Black clean up the spout.  
Our team's a snorter,  
Work as they oughter;  
The fight's all over but the shout,  
To arms, to arms for Nassau's scalp!  
Behold old Eli's sons,  
They can't be beat with Indian clubs,  
Oh, how their mighty rush line rubs,  
They'll yank the football bums,  
They'll make the Princeton look like scrub.  
—[DEWOLF HOPPER.]  
Prepare to shout hurrah,  
We'll crush the spirit of Princeton boys,  
They'll wonder at our score,  
And life to them will be minus joys.  
Watch the blue, girls,  
We are true, girls;  
Princeton slew, girls, raise a noise,  
Eli, Eli, all shout Eli!  
Eli, Eli, all shout Eli!  
old the boys from Yale,  
er say die when on the field,  
ing the Tigers quickly yield,  
eas's men grow pale,  
re aware their doom by us is sealed.  
—[JOHN PHILIP SOUSA.]



MAUDE REESE DAVIES,  
Soprano with Sousa's Band.

HERALD  
per. *John Philip Sousa*  
NOV 21 1891

TELEGRAM  
WORCESTER, MASS.  
NOV 26 1891

COMMERCIAL  
LOUISVILLE, KY.  
NOV 26 1891

John Philip Sousa, the famous composer, said recently: "After a continuous struggle, extending over nearly a score of years, I have finally succeeded in living down the title of professor. Which was bestowed on me as a mark of esteem by unthinking friends in my younger days."

POST  
Cutting from  
Address of Paper HARTFORD, CONN.  
Date NOV 18 1891

AROUND THE STATE.  
Hopper and Sousa Write Football Verses for Yale.  
Law and Order Secretary Returns from Europe—Congregational Conference—Military Officers Resign.

When DeWolf Hopper was in New Haven a week ago a number of college men called on him and said that they would like a football stanza to sing to the tune of the "El Capitan" march at the Yale-Princeton game. "The very thing," replied Hopper. "I'll get you up one at once and I'll ask Mr. Sousa to write one also." Yesterday the two verses came. They are as follows:  
There'll be a game today,  
Just watch us knock the old tiger out,  
Yale blue will show the way,  
Shove orange and black clean up the spout,  
Our team's a shouter,  
Work as they oughter,  
The fight's all over but the shout,  
To arms, to arms for Nassau's scalp;  
Behold old Eli's sons,  
They can't be beat with Indian clubs,  
Oh, how their mighty rush! Hue rubs,  
They'll yank the football buns,  
They'll make the Princeton look like scrubs.  
—De Wolf Hopper.  
Prepare to shout hurrah,  
We'll crush the spirit of Princeton boys,  
They'll wonder at our score,  
And hie to them will be minus joys,  
Watch the blue girls,  
We are true girls,  
Princeton slew, girls; raise a noise,  
Eli, Eli, all about Eli!  
Behold the boys from Yale,  
Never say die when on the field,  
Making the tigers quickly yield,  
See Nassau's men grow pale,  
They are aware their doom by us is sealed.  
—John Philip Sousa.

ENQUIRER  
per. CINCINNATI,  
NOV 18 1891

When "One Round of Pleasure" was given its first performance in Philadelphia recently, John Philip Sousa, the famous composer, sat in a box and viewed the impersonation of himself by Walter Jones. Young Jones gives quite a clever counterfeit of the famous band master, and the event of Sousa's presence induced the audience to cheer very loudly. Jones advanced to the stage, grasped Sousa by the hand, pulled him onto the stage, and the audience behind the red man and the concertist. The band played "The Stars and Stripes Forever," which is Sousa's latest, and the audience became delirious. So much for clever management.

SOUSA'S LASCIVIOUS FIND.  
How Francis Wilson Lost "The Liberty Bell" and an Opera With It.  
This is the simple story of how Francis Wilson lost a success and a composer practically found \$38,600. It was five years ago that John Philip Sousa was asked by the comedian to write the music to a libretto of J. Cheever Goodwin. Sousa at that time was anxious to obtain a hearing as a comic opera composer, and he entered upon the work with so much enthusiasm that he soon completed one act and part of another. At this point the comedian and the composer disagreed upon the terms and arbitration was found impossible. Wilson has never been accused of being a spend-thrift, and his invariable rule was to purchase outright and never pay royalties. Sousa refused to take less than \$1500 for a three-act piece, and Wilson refused to pay more than \$1000. Accordingly they agreed to disagree and Sousa put his music back in his portfolio, while Wilson secured another composer. The opera was finally produced under the title of "The Devil's Deputy," and has been forgotten now for some years.  
About the time of the v. d.'s fair Sousa signed a contract with new publishers, who demanded a new composition of him at once. The latter thought of the music he had composed for the Wilson opera, and digging it out of a mass of manuscript, sent it unannounced to the publishers. Some days later Sousa was in Chicago, where he witnessed a performance of the spectacle "America," at the Auditorium. During the play a drop curtain was used on which was painted a representation of the famous old liberty bell. "There's the name for the new march," whispered Col. Hutton, who sat with him, and Sousa nodded assent. It brought to the composer a letter from his wife relating how their son had marched to his first parade in Philadelphia in honor of the return of the liberty bell from the world's fair; the coincidence clinched his purpose, and "The Liberty Bell" march was christened.  
Within six weeks after its publication, "The Liberty Bell" had netted Sousa more than Wilson offered to pay him for the entire opera, and up to date has paid the composer \$40,000 in royalties, still making him handsome returns every month. This one musical number would have carried the opera that Wilson did not buy to a triumphant success.  
Since then Sousa has won nearly as much fame as a comic opera composer as a band leader, and as the "March King," his "El Capitan," which by the way was first announced to the public in The Telegram, placing him in the front rank of composers of this class of music. Now he has a new comic opera under rehearsal, "The Bride Elect," which is to be produced at the Boston theater, January 3, 1898.

ORGANIST'S LITTLE JOKE.  
It Got Into the Papers, Much to His Discomfiture.  
There is an organist at one of the fashionable Catholic churches who dearly loves a joke, and like all other jokers, he is misunderstood now and then, says the Washington Post. A bridegroom-elect called on him one day not long ago to arrange for the music at a wedding.  
"What will you play us in with?" asked the young man.  
"O," answered the organist, jocosely, "the 'Stars and Stripes Forever.' I guess."  
The bridegroom-elect became a bridegroom elected a few days after that, and the bride swept rustlingly up the aisle as an exceptionally beautiful march. Next day the society column of one of the Washington papers contained an elaborate account of the wedding.  
"A novel feature of the ceremony," it said, "was the charming touch of patriotic sentiment displayed in the choice of the music. Instead of the usual conventional wedding march, the bride went to the altar to the strains of Sousa's 'Stars and Stripes Forever.'"  
And the processional, after all, had been that lovely old march of Mendelssohn's.

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Cutting from MUSICAL AGE  
 Address of Paper New York City  
 Date NOV 28 1897

NEW YORK HERALD  
 Paper NOV 28 1897

NEW YORK TIMES

of NOV 28 1897

NEW YORK SUN

of NOV 28 1897

ESTABLISHED: LONDON, 1886, NEW YORK, 1884.

### The Recent Italian Importation.

THE Banda Rossa troubles seem to arise from the discovery by the members thereof that musical work in this country is paid for at a much higher rate than it is in Italy. Consequently the men demand higher pay, and refuse to play unless they get it. The contractors who brought them from abroad made certain concessions in this line, but these were not extensive enough to meet the views of the recalcitrant musicians.

\* \* \*

There are two sides to every question. At first glance it seemed—and is so intimated—that the contracting firm took advantage of the ignorance of the Italian musicians to induce them to come here at a price far below the current rate, and, having got them here, expected to make huge profits out of their helpless condition. But it must be remembered that these players, known only in certain sections, and only recently graduated out of the amateur ranks, could not otherwise have come to America at all, or ever have learned of the opportunities awaiting them. That the Banda Rossa play well, is admitted; but they had no reputation here until their contractors, by liberal advertising, made it for them. It is safe to say that not more than one person out of ten, even among professional musicians here, ever heard of them before. They made a contract with open eyes; they received a certain amount of cash for the immediate support of their families; they have had an advance in their pay, which their contract, literally interpreted, did not call for. It would seem, in view of the other heavy expenses of printing, advertising, traveling, etc., to which their management has been subjected, that they should honestly fill the ten months' term for which they were engaged; and then, if America proved to be such an El Dorado for them, they would be free to take advantage of their opportunities. Ten months of steady work, even at low salaries, is not so long a term to serve, when it culminates in a possible Klondike.

\* \* \*

The speculators—the word is used in no offensive meaning—who brought the Banda Rossa here, object to their desire to have "one Sabatelli" engaged as a press-agent, or manager. This Signor Sabatelli is a man of excellent repute, a singer of ability, and a former resident of this city, who has lately

returned and settled here with his accomplished wife, as music teacher. He speaks English, and the members of the band really require some such a representative. But, while of course it is for the management to decide for themselves whether they need such an official, it would be a gracious concession to the Italian musicians to gratify their desire in this direction.

Sousa invited the Banda Rossa to his concert, at the Broadway Theatre, on the night that they refused to play at the Metropolitan, and the invitation was promptly accepted. He says that the trouble with importing brass bands to this country is that there are no conductors attracting any attention abroad, and that we already have plenty of good musicians in New York. "It is merely in the interpretation of music that there is any novelty nowadays in the performance of bands, and the interpretation is due to the conductor." If this be so, the Banda Rossa interpretation of modern Italian music certainly reflects high credit on the efficiency of Signor Sorrentino.

NEW YORK TRIBUNE

of NOV 28 1897

### SOUSA TO INVADE EUROPE.

#### "March King" Will Take His Famous Band and Give Concerts There.

John Philip Sousa has arranged to invade Europe next year at the head of his famous band. For some time the "March King" has yearned for new worlds to conquer, and he has been gazing longingly across the water toward England and the Continent. Just one year ago, while on a vacation tour, Sousa conducted the brass section of the famous Philharmonic Orchestra of Berlin at a concert arranged in his honor, and the success he achieved in the German capital convinced him that there was an undoubted field for his band in Europe.

Under the direction of an English company Mr. Sousa will set sail from New York on May 25 and return early in September of the same year. The American representative of his company is E. R. Reynolds, who, until recently, was the general manager of the Long Island Railroad and of the Manhattan Beach enterprises. He will be general manager of the band. Henry Wolfsohn will manage the tour in Germany and Austria. The first concert will be given in London on June 3, and five weeks will be spent in England, Scotland, Wales and Ireland. Then will follow one week in Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria, beginning with Berlin and including Vienna and Budapest.

### THEATRICAL JOTTINGS.

Mr. John Philip Sousa has completed all the arrangements for the European tour of his band next summer. The organization will sail from here on May 25 and spend fourteen weeks abroad, playing in all the principal cities of Europe. Sixty musicians will comprise the band, and there will be two soloists—a vocalist and an instrumentalist.

### SOUSA'S EUROPEAN TOUR.

#### His Band Will Sail from Here on May 25 and Return Early in September.

John Philip Sousa has completed arrangements for taking his band to Europe. The band will sail from New York on May 25, returning to this country the early part of September, after which they will enter on a tour, playing in all the principal cities of every State in the Union.

Mr. Sousa and his band go abroad under the direction of an English company, organized expressly for the purpose of exploiting the band. The manager for the company is E. R. Reynolds, who was until recently General Manager of the Long Island Railroad and of the Manhattan Beach enterprises. Henry Wolfsohn will conduct the tour in Germany and Austria.

The first concert will be given in London on June 3, after which a five weeks' tour of England, Scotland, Wales, and Ireland will be made. They will then spend one week in Paris and Brussels, followed by six weeks in Germany and Austria.

The band will be a typical American one, and will consist of sixty musicians. Accompanying them will be two American soloists. Mr. Sousa will take American printing, and the programmes will be the same judicious blend of the best works of the best composers with the lighter forms of musical expression that have become so thoroughly popular with American audiences.

George Frederick Hinton will accompany the band to Europe as business manager. The twelfth tour of Sousa and his band will begin in this city on Jan. 8 and will continue up to the date of sailing for Europe.

NEW YORK TRIBUNE

ing from NOV 23 1897

### EUROPE TO HEAR SOUSA'S BAND.

#### A TOUR OF GREAT BRITAIN, FRANCE AND GERMANY PLANNED FOR NEXT SUMMER.

John Philip Sousa has arranged to visit Europe next year at the head of his band. Just a year ago, while on a vacation tour, Mr. Sousa conducted the brass section of the Philharmonic Orchestra, of Berlin, at a complimentary concert arranged in his honor, and the success he achieved in the German capital convinced the American composer and leader that there was a field for his band in Europe.

"Yes, I am going to Europe with my band next summer," said Mr. Sousa, yesterday. "The trip will occupy fourteen weeks, and we shall sail from New York on Wednesday, May 25, returning early in September. I go abroad under the direction of an English company organized expressly for the purpose of exploiting my band. The American representative of this company is E. R. Reynolds, who was until recently general manager of the Long Island Railroad, and of the Manhattan Beach enterprises. He will be general manager of the band and its tours. Henry Wolfsohn will manage the tour in Germany and Austria. We shall open in London on June 3, 1898, and devote five weeks to a tour of England, Scotland, Wales and Ireland. Then we shall have one week in Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria, beginning with Berlin. The tour will extend as far as Vienna and Budapest.

My band for the European tour will consist of sixty musicians, and they will form a representative American organization. George Frederick Hinton will accompany me to Europe as business manager, and Frank Christianer will remain in charge of the New-York office of the band and the booking of its American tours."

### Sousa and His Band Going to Europe.

John Philip Sousa is going to Europe with his band. Some of his marches are well known there, and once, while on a visit to Berlin, Mr. Sousa conducted the brass section of the Philharmonic Orchestra there. Now he is going over to play "El Capitan," "The High School Cadets," and other melodies familiar—ah, so familiar—here. Victor Herbert has been engaged to take Mr. Sousa's place as the director at Manhattan Beach next summer, and the Twenty-second Regiment Band will play there.

"Yes, I am going to Europe with my band next summer," said Mr. Sousa yesterday. "The trip will occupy fourteen weeks and we will sail from New York on May 25, returning early in September. We will open in London on June 3, in Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria. My band will consist of sixty musicians, and they will form a representative American organization."

NEW YORK JOURNAL

from NOV 23 1897

s of Paper NOV 23 1897

### Sousa to Tour Europe.

John Philip Sousa has completed arrangements with an English syndicate, represented in this city by E. R. Reynolds, formerly general manager of the Long Island Railroad and of the Manhattan Beach enterprises, to take his band of sixty musicians to Europe next summer and give a series of concerts in England, Ireland, Scotland, Wales, France, Germany and Austria.

The band will sail from New York on Wednesday, May 25, and the first concert will be given in England June 3. The trip will occupy fourteen weeks, and the engagements will be under the direction of E. R. Reynolds, assisted by George Frederick Hinton and Henry Wolfsohn.

The programme will include all of Mr. Sousa's popular marches and the best work of other composers. Two American soloists will accompany the band. On the return to America, in September, 1898, a tour of all the principal cities will be made.

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 Address of Paper  
 Date

**SOUSA'S DEBUT.**  
 Played the Violin Before an Audience at  
 Lunatic.

For many years Sousa was a violin soloist of note before he entered the field of military band music, and a few nights ago, while in a reminiscent mood, the noted composer recalled the circumstances of his first appearance in public at the tender age of eleven years.

"My initial bow as a solo performer was made before an audience composed almost entirely of lunatics," remarked Sousa, with a smile at the memories this evoked. "Just outside of the city of Washington is the St. Elizabeth insane asylum, which is maintained by the United States government, and in my youth, as indeed even now, it was the custom for local musicians to give occasional concerts at the asylum for the amusement of the unfortunates confined there. My music teacher, John Esputa, frequently managed these affairs, and on one occasion finding himself short of talent he sent word to my house that I should hold myself in readiness to assist him with a violin solo.

"I am free to confess that the prospect of such a sudden and novel debut unnerved me. I didn't want to go a bit, but as Esputa was a martinet for discipline I knew it would be idle to protest, so I resorted to subterfuge. Shortly before it was time to start for the asylum I presented myself at my teacher's house with the excuse that I did not have a clean shirt at home, and it would therefore be extremely improper for me to appear in public with untidy linen.

"But alas for my hopes, for Esputa made me go to his room and don one of his shirts, which proved many sizes too large for a boy of eleven. I remember painfully that it was wrapped around me almost twice and the collar was pinned on fore and aft. If there was a more uncomfortable boy in the city of Washington than myself on that night he must have suffered the very ecstasy of misery. I wandered around gloomily until my number on the programme was reached, and then stumbled on the platform.

"The thought of that borrowed shirt and the idea that I was playing to crazy people must have unnerved me, for I had not played more than a dozen bars of my solo before I forgot every note and was on the point of breaking down. At this point I glanced hopelessly at my teacher seated at the piano to play my accompaniment, and the wild glare of rage that met my look frightened me to renewed efforts, so I began to improvise. I could hear Esputa swearing at me under his breath as he tried to follow the wild flights of my fancy.

"Then the pin that held the voluminous collar encircling my neck slipped its moorings, while the collar made a wild dash over my ears. This was too much for me, and despite the torrid imprecations of my teacher, I brought my unique solo to a sudden end with a strong chord and then made a frantic effort to escape the scolding I realized was in store for me. But Esputa seized me as I left the platform and hissed in my ear: 'Don't you dare eat any supper here to-night!' With this order he left me to my fate, and all the rest of the evening I had to school myself to refuse the repeated invitations of the asylum authorities to partake of refreshments. That proved a very effective method of punishment, for I was very fond of ice cream in those days."—New York Telegram.

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 Address of Paper  
 Date

**SOUSA IS GOING TO EUROPE,**  
 HIS FAMOUS BAND TO TRY FOR FOREIGN LAURELS.

"I am going to Europe with my band next summer," said John Philip Sousa, at his office in New York City this morning.

"The trip will occupy fourteen weeks and we will sail from New York City on Wednesday, May 25, 1898, returning early in September. I go abroad under the direction of an English company organized expressly for the purpose of exploiting my band. The American representative of this company is E. R. Reynolds, who was until recently general manager of the Long Island Railroad and of the Manhattan Beach enterprises. He will be general manager of the band and its tours. Henry Wolfsohn, the well-known manager of musical attractions, will manage the tour in Germany and Austria. We will open in London on June 3, 1898, and will devote five weeks to a tour of England, Scotland, Wales and Ireland. Then one week in Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria, beginning with Berlin. The tour will extend as far as Vienna and Budapest. My band for the European tour will consist of sixty musicians, and they will form a representative American organization. We will take with us two of the greatest of American soloists, a singer and an instrumentalist—both ladies, of course. Their names will be announced later. We will take American printing with us, and our programmes will be the same judicious blend of the best works of the best composers with the lighter forms of musical expression that has so thoroughly proven its popularity with American audiences. George Frederic Hinton will accompany me to Europe as business manager, and Frank Christianer will remain in charge of the New York City office of the band and the booking of its American tours. On our return to America the band will enter on a grand tour, playing in all the principal cities of every State in the Union. The twelfth tour of the land commences in New York City, Jan. 8, 1898, and will continue up to the date of our sailing for Europe. The foreign tour will begin immediately upon our arrival on the other side, and as the trans-continental tour follows our return home without intermission, the season we have planned will be the greatest and longest pilgrimage ever undertaken in the history of music."

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**MR. SOUSA**  
 NOT SICK, BUT IN CHICAGO LAST NIGHT.

A member of the Rockford Military band, says that last night on the stage he overheard Mr. Arthur Pryor, the whilom leader of Sousa's band, talking about Sousa being in Chicago witnessing the production of his new opera, "The Bride-Elect," and not sick in Milwaukee at all.

If this is the case it was a foolish piece of business to announce that Mr. Sousa was ill in Milwaukee. People will accept the news that he is in Chicago, and will be disappointed if he does not appear.

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 Date

Nat C. Goodwin and Miss Maxine Elliott will give the one-act play "The Silent System" at the benefit for the mother and wife of William Hoey at the Herald Square Theatre next Thursday afternoon. Among the subscriptions that have been received for this benefit are \$100 from Joseph Jefferson, \$100 from Hoyt & McKee, \$50 from John Philip Sousa, \$50 from Eugene Tompkins and \$50 from William H. Crane.

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 Address of Paper  
 Date

One of the pronounced features of this season will be the initial presentation on the local stage at the Academy of Music on Monday evening, December 13th, of John Philip Sousa's and Charles Klein's melodic and humorous comic-opera, "El-Capitan," by De Wolf Hopper and Edna Wallace-Hopper. Mr. Hopper gives the assurance that he will be surrounded by his original company and orchestra.

His engagement in this is limited to two nights.

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 Address of Paper  
 Date

It was Pat Gilmore with his famous band who first made band concerts popular within doors. When Gilmore died John Philip Sousa took up the band concerts and his success is well known.

Cutting from  
 Address of Paper  
 Date

**SOUSA MAY COME IN OCTOBER.**  
 The Famous Band Master Promises to Play Here When the New Hall Is Built.

If Kansas City's new convention hall is finished by October 1, 1898, Sousa promises to come here with his famous band and to remain for eight days, giving two concerts every day.

Sousa has been in Kansas City in the past, but never for more than a night and with only a part of his band. J. P. Loomas, president of the Priests of Pallas association, has been in correspondence with Sousa in regard to his appearance in Kansas City next October in connection with the fall festivities. Sousa has agreed to come here from October 1 to 8 if a large public hall will be in readiness. The Convention hall committee says that it will have its auditorium built by that time.

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 Address of Paper  
 Date

The benefit performance to be given at the Herald Square Theatre Thursday afternoon for the wife and mother of the late William F. Hoey is attracting much attention. Every manager in New York has endorsed the benefit, and a large number of letters inclosing checks from stars and managers have been received from all parts of the country. Joseph Jefferson, Tony Pastor, Al Johnson, Davis & Keogh, Hoyt & McKee, John Philip Sousa, Eugene Tompkins, William H. Crane, Klaw & Erlanger, Warley Plazek, Isaac Danenberg, and Frank V. Strauss are among those who have sent checks.

Cutting from  
 Address of Paper  
 Date

John Philip Sousa, the famous composer, said recently: "After a continuous struggle, extending over nearly a score of years, I have finally succeeded in living down the title of 'professor,' which was bestowed on me as a mark of esteem by unthinking friends in my younger days."

Cutting from  
 Address of Paper  
 Date

**Mother of Seven Children Kills Herself.**  
 NEW BRUNSWICK, N. J., Dec. 2.—Mrs. Jacob Rupp of Fresh Ponds, five miles from this city, committed suicide this morning by hanging herself to a bedpost. She has been suffering from nervous prostration for a long time, and her act was probably prompted by her sufferings. She was the wife of a clarinet player in Sousa's band and the mother of seven children.

Cutting from THE POST  
 Address of Paper NEW YORK CITY  
 Date NOV 26 1891

#### Violinist and an Audience of Lunatics.

For many years Sousa was a violin soloist of note before he entered the field of military band music, and recently, while in a reminiscent mood, the noted composer recalled the circumstances of his first appearance in public at the tender age of 11 years.

"My initial bow as a solo performer was made before an audience composed almost entirely of lunatics," remarked Sousa, with a smile at the memories this evoked. "Just outside of the city of Washington is the St. Elizabeth Insane Asylum, which is maintained by the United States Government, and in my youth, as, indeed, even now, it was the custom for local musicians to give occasional concerts at the asylum for the amusement of the unfortunates confined there. My music teacher, John Esputa, frequently managed these affairs, and on one occasion, finding himself short of talent, he sent word to my house that I should hold myself in readiness to assist him with a violin solo.

"I am free to confess that the prospect of such a sudden and novel debut unnerved me. I didn't want to go a bit, but as Esputa was a martinet for discipline I knew it would be idle to protest, so I resorted to subterfuge. Shortly before it was time to start for the asylum I presented myself at my teacher's house with the excuse that I did not have a clean shirt at home, and it would therefore be extremely improper for me to appear in public with untidy linen.

"But alas for my hopes, for Esputa made me go to his room and don one of his shirts, which proved many sizes too large for a boy of 11. I remember painfully that it was wrapped around me almost twice and the collar was pinned on fore and aft. If there was a more uncomfortable boy in the city of Washington than myself on that night he must have suffered the very ecstasy of misery. I wandered around gloomily until my number on the programme was reached and then stumbled on the platform. The thought of that borrowed shirt and the idea that I was playing to crazy people must have unnerved me, for I had not played more than a dozen bars of my solo before I forgot every note and I was on the point of breaking down. At this point, I glanced hopelessly at my teacher seated at the piano to play my accompaniment, and the wild glare of rage that met my look frightened me to renewed efforts, so I began to improvise. I could hear Esputa sweating at me under his breath as he tried to follow the wild flights of my fancy.

"Then the pin that held the voluminous collar encircling my neck slipped its moorings, while the collar made a wild dash over my ears. This was too much for me, and despite the torrid imprecations of my teacher I brought my unique solo to a sudden end with a strong chord and then made a frantic effort to escape the scolding I realized was in store for me. But Esputa seized me as I left the platform and hissed in my ear: 'Don't you dare eat any supper here to-night! With this order he left me to my fate, and all the rest of the evening I had to school myself to refuse the repeated invitations of the asylum authorities to partake of refreshments. That proved a very effective method of punishment, for I was very fond of ice cream in those days.—New York Telegram. 174

BULLETIN.

New York City

NOV 30 1891

—Mr. John Philip Sousa has completed all the arrangements for the European tour of his band next summer. The organization will sail from here on May 25, and spend fourteen weeks abroad, playing in all the principal cities of Europe. Sixty musicians will comprise the band, and there will be two soloists—a vocalist and an instrumentalist. 174

Cutting from NEW YORK CITY  
 Address of Paper NEW YORK CITY  
 Date DEC 1 1891

An actress—Gertrude Tappan—who had been waiting two years to get an opportunity to act, went insane with joy on Saturday when she received a part in Sousa's new opera, and was taken to Bellevue. There is a good deal of pathos in this incident, for between the lines of it one can read the long hours of hope deferred and all resisting power broken down by waiting. The public only know the actresses who get parts, but there are many waiting, for the business is overcrowded with applicants, and these we only hear of at times in the hospital or the insane asylum. 174

Cutting from THE TIMES  
 Address of Paper PHILADELPHIA, PA  
 Date DEC 5 1891

Marie Barna, of the Damrosch-Ellis Company, was with the Sousa Band during its season of 1893-94 and sang in this city 1899.

#### Sousa's Foreign Tour.

THE fame of John Philip Sousa and his band is still marching on. It long ago crossed the waters and traveled over European countries, but now the material elements from which fame was evolved are to follow and give the Englishman, the Irishman, the Frenchman, the Germans, even the canny Scot and Taffy the Welshman an opportunity to shout "Glory Hallelujah!" to their hearts' content. They certainly will shout something in applause, for Sousa has not yet played anywhere, even in the most critical city of America, without receiving praise for the swing, the dash, the brilliancy of his music and his leadership.

His American successes are not due entirely to the excellent playing of his band. That alone would not be sufficient to arouse enthusiasm, unless the programs were most judiciously arranged. Sousa is an adept in this art, giving a due admixture of bright, popular music, with the best compositions by the best composers, and above all adding the "spark of true Promethean fire" that shines in his own famous marches. "El Capitan," "Washington Post," "Liberty Bell," and others are scarcely less familiar, according to the tales of musical travelers, to residents of foreign cities than they are to Americans.

Sousa received the incentive to arrange this coming foreign tour a year ago, when, in Berlin, he conducted the bass section of the Philharmonic Orchestra at a complimentary concert arranged in his honor. The interest aroused induced him to believe in the advisability of taking over a representative American organization, to begin in fact an exchange of international courtesy in the way of band playing, the courtesy having hitherto mostly been on one side. He will take with him sixty musicians and at least two American women soloists, one vocal, the other instrumental. The tour as now planned will be with the addition of the following American tour, the longest yet undertaken, if memory serves correctly, by any band, for the band begins its twelfth American tour January 8, 1898, in New York city, and continues its onward march without intermission up to the date of sailing from New York, May 28.

It opens its season in London, June 3; thence it goes for five weeks through England, Scotland, Ireland and Wales; then for a week to Paris and Brussels, and after that it will play for six weeks in the principal cities of Germany and Austria, beginning with Berlin, and including Vienna and Budapest.

Upon returning to America early in September the transcontinental tour of this country will begin at once. The whole tour forms a veritable musical crusade and will probably convert to true musical faith those, if any there still be, who do not know the value of American bands conducted on legitimate musical principles.

Mr. Sousa will further maintain American principles while abroad by taking American printing with him. Although he goes abroad under the direction of an English company, organized for the especial purpose of conduct-

ing this foreign tour, the American representative and general manager of the band and its tour will be E. B. Reynolds, general manager of the Long Island Railroad and Manhattan Beach enterprises. George Frederic Hinton will accompany the band as business manager, and Frank Christianer will continue in charge of the New York office.

The conductor of the German and Austrian tours will be Henry Wolfsohn. 174

Cutting from NEW YORK HERALD  
 Address of Paper NEW YORK CITY  
 Date DEC -7 1891

Mr. John Philip Sousa will conduct the orchestra for the "Ida's Eye" at the Broadway Theatre on Friday evening. Although he composed the opera, he saw it performed for the first time last week. 174

Cutting from DISPATCH  
 Address of Paper PITTSBURG, PA.  
 Date DEC 5 1891

John Philip Sousa is working hard on the score of a new opera for De Wolfe Hopper to be called "The Charlatan." 174

NEW YORK MAIL & EXPRESS  
 DEC 18 1891

Victor Herbert and his musicians will occupy next summer the Manhattan Beach Pavilion, where Sousa has reigned. 174

## NEW YORK SUN.

DEC 18 1891

### MAKING GRAMOPHONE RECORDS

An Interesting Entertainment at Chickering Hall Yesterday Afternoon.

The process of making gramophone records was shown again yesterday afternoon at a public exhibition of the National Gramophone Company, at Chickering Hall. C. G. Child, the recording expert of the company, explained, as an introduction to the exhibition, the process of recording the sound-waves, and the simple, yet interesting way of preparing the records for exhibition purposes. Then came the practical part of the operation, each performer going through his or her part before the receiver of the gramophone for future reproduction. Although some of the effect was lost by this slightly mechanical operation the audience derived much amusement from it. The performers were the following:

Messrs. Mooremans, Siegler, and Mantia, soloists of Sousa's band; W. Paris Chambers, cornet soloist; Dan W. Quinn, comic singer; Signor A. Del Campo, baritone soloist; Yess L. Osanna, banjo soloist; the Lynn Sisters, juvenile soloists; Harry Conner of the "Strangers in New York" company; Signor J. Norrila, clarinet soloist of Sousa's band; Billy Golden, negro delineator; and Russell Hunting, in Irish dialect selections.

All the numbers were excellently performed. An amusing incident of the exhibition was the mistake made by Signor A. Del Campo, who did not understand that he had to sing directly into the receiver. His first selection was "O Ma Charmante," and, standing away from the machine several feet, he delivered it in operatic style, directing his voice toward the auditorium. Mr. Child, who said that it would be impossible to take any record of the selection, stopped the mechanism of the receiver and let Signor Del Campo sing on. The audience saw the trick, but the singer did not. He finished in blissful ignorance, and was applauded cordially. His next selection was directed into the receiving megaphone.

After the performers had done their part of the afternoon's entertainment, several selections were rendered on the gramophone under Mr. Child's direction. 174

VIRGINIAN 174

NOBLES VA

DEC 2 1891

"EL CAPITAN"—DeWolf Hopper and his excellent organization, who comes in John Philip Sousa's brilliant musical sensation, "El Capitan," on next Wednesday evening, at the Academy of Music, is assured a warm welcome by their many friends and admirers resident in this city, for they are prime favorites with all classes of theatre goers, and deservedly so. Mr. Hopper should be heartily glad that on the roster of his company there appears the name of Alice Judson, the new and very attractive prima donna, who is the possessor of a splendid voice, which, ever since she enlisted under the Hopper standard, has steadily improved instead of deteriorating, notwithstanding the hard work to which it was subjected during the present season. 174

# SOUSA AND HIS BAND



JOHN PHILIP SOUSA  
Conductor.

### SOLOISTS:

MAUDE REESE DAVIES, Soprano.  
JENNIE HOYLE, Violiniste.



## Twelfth Regular Tour begins Jan. 8, 1898.

SAILING FOR EUROPE MAY 25, 1898.

## First European Tour

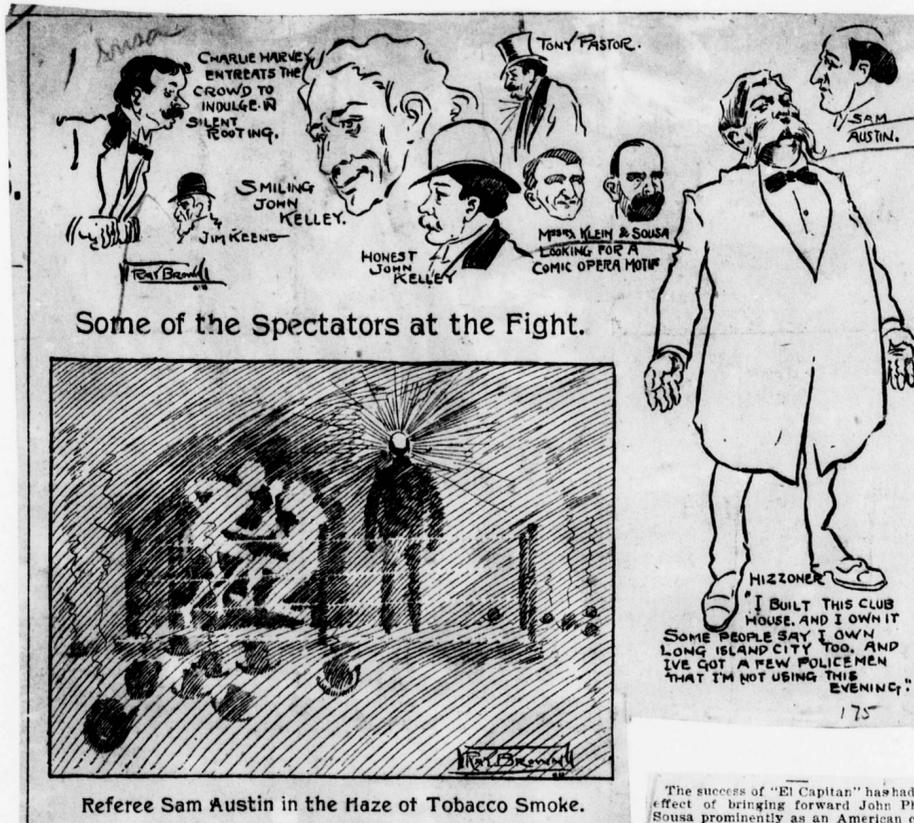
England, Scotland, Wales, Ireland, Germany, Austria, Hungary, Belgium, France, opening at London June 3, 1898.

FOLLOWED BY

## Fourth Trans-Continental Tour of America, beginning in September, 1898.

E. R. REYNOLDS, General Manager.  
FRANK CHRISTIANER, Assistant Manager.

GEORGE FREDERIC HINTON, Business Manager.  
Office, Room 5, Broadway Theatre Building, New York.



Some of the Spectators at the Fight.

Referee Sam Austin in the Haze of Tobacco Smoke.

### SOUSA AND HIS BAND.

The announcement of the plans of Sousa and his band for 1898 are full of interest, as the great band master proposes to cover two continents in his next tour. The band, under the conductorship of "The March King," will inaugurate its season at the Broadway Theatre, New York, on Sunday evening, January 9, 1898, and will tour the New England and Middle States, and as far West as Kansas City, closing in New York and sailing for England on May 25. Sousa will open his first European tour in London on June 3, 1898, and will spend five weeks in the principal cities of England, Scotland, and Ireland. Crossing the Channel, he will play in Paris and Brussels, afterward going to Berlin about the middle of July. The tour of Germany and Austria will occupy six weeks, and the American band will visit every city of importance in the Empire and will extend its travels as far as Vienna and Buda-Pesth. Sousa will return to America early in September and immediately start on a grand tour of the United States and Canada, during which he will visit every State in the Union and every city of any size in the Dominion.

The success of "El Capitan" has had the effect of bringing forward John Philip Sousa prominently as an American composer, and it is scarcely in the nature of a prediction to say that he is destined to be a popular one. Sousa has already made himself par excellence the composer of popular marches. Even to an untrained ear, his marches preserve their individuality, and there is small danger of anyone's mistaking them for those of anybody else. There is a swing, a dash, a go, and over and through all, a spirit of joyous assertiveness about them which exactly chimes in with the national character. He has the divine gift of melody, and, despite the schools and the classics and the enshrining of technique, as the supreme idol, the fact remains that music is melody, and that nothing can atone for its absence—neither the finest art of rendition, nor the greatest theoretical knowledge.

### NEW YORK SUN.

DEC. 14 1897

### The Seventy-first's New Band Leader.

Prof. Francesco Fanculli, who succeeded Bandmaster Sousa as the leader of the United States Marine Band at Washington, was appointed yesterday to the vacant leadership of the Seventy-first Regiment Band. Prof. Fanculli was honorably discharged from the marine service on Nov. 1. Last June he was tried and convicted by a court-martial of insubordination, but the Secretary of the Navy reversed the judgment.

### NEW YORK TIMES.

DEC 15 1897

### HERBERT SUCCEEDS SOUSA.

Will Direct the Concerts at Manhattan Beach Next Summer.

Victor Herbert, who, representing his band, known as the Twenty-second Regiment Band, has been making a very extensive concert tour of the country, returned to New York recently, and immediately entered into negotiations with the Manhattan Beach Company for the purpose of succeeding John Philip Sousa's band at that place for the coming season of 1898. After many conferences with Austin Corbin and Daniel S. Voorhees, representing the company, Mr. Herbert came to an understanding with them last Saturday afternoon, and a contract was entered into by which Herbert is to provide two concerts daily at the Manhattan Beach Theatre, beginning about June 10 and continuing up to Sept. 15.

It was said in musical circles that there had been considerable competition by all the prominent bands in this vicinity; that negotiations were only consummated with Mr. Herbert after a thorough investigation into his ability to supply the required music was

### NEW YORK SUN.

DEC 18 1897

One of the great daily newspapers—the same which referred last week to "Philip St. John Sousa"—saw fit the other day to vouchsafe the startling information that "Good literature has never been more plentiful on the stage than it is to-day." And then there was given a list of the authors of this good literature and some more soon to come. The list: J. M. Barrie, Mrs. Frances Hodgson Burnett, Anthony Hope, Ian McLaren, Archibald Clavering Gunter, Dr. Thomas Dunn English, and R. N. Stephens. One must infer that these names represent the alpha and the omega of the great literary providers of the stage of the day. While I entertain high respect for one or two of those mentioned, I must protest that there are others equally deserving of recognition as creators of latter day classics. It would not be difficult to pick out more than a few writers, perhaps unknown to the paper quoted, whose contributions to the drama of the present have been of the greatest importance, and whose names would make a list much less amazing than the one just given. But, as I observed a few weeks ago in speaking of certain managers, what is an author, anyhow?

A kind friend has forwarded from Frankfort.

### NEW YORK COM. ADVERTISER.

DEC. 18 1897

Herbert to Succeed Sousa.  
The engagement of Victor Herbert's band to succeed Sousa's band at Manhattan Beach next season has been announced by the Manhattan Beach Company.

NEW YORK HERALD.

DEC 15 1897

## SOUSA'S EASY FIND.

How Francis Wilson Lost "The Liberty Bell" and an Opera With It.

This is the simple story of how Francis Wilson lost a success and a composer practically found \$38,500. It was five years ago that John Phillip Sousa was asked by a comedian to write the music to a libretto of J. Cheever Goodwin. Sousa at that time was anxious to obtain a hearing as a comic opera composer, and he entered upon the work with so much enthusiasm that he soon completed one act and part of another. At this point the comedian and the composer disagreed upon the terms and arbitration was found impossible. Wilson was never accused of being a spend-thrift, and his invariable rule was to purchase outright and never pay royalties. Sousa refused to take less than \$1500 for a three-act piece, and Wilson refused to pay more than \$1000. Accordingly they agreed to disagree and Sousa put his music back in his portfolio, while Wilson secured another composer. The opera was finally produced under the title of "The devil's deputy," and has been forgotten now for some years.

About the time of the world's fair Sousa signed a contract with new publishers, who demanded a new composition of him at once. The latter thought of the march he had composed for the Wilson opera, and digging it out of a mass of manuscript, sent it unnamed to the publishers. Some days later Sousa was in Chicago where he witnessed a performance of the spectacle "America," at the Auditorium. During the play a drop curtain was used on which was painted a representation of the famous old Liberty hall. "There's the name for the new march," whispered Col. Hinton, who sat with him, and Sousa nodded assent. It was a happy thought, and when the next mail brought to the composer a letter from his wife relating how their son had marched to his first parade in Philadelphia in honor of the return of the liberty bell from the world's fair, the coincidence clinched his purpose, and "The liberty bell" march was christened.

Within six weeks after its publication, "The liberty bell" had netted Sousa more than Wilson offered to pay him for the entire opera, and up to date has paid the composer \$40,000 in royalties, still making him handsome returns every month. This one musical number would have carried the opera that Wilson did not buy to a triumphant success.

Since then Sousa has won nearly as much fame as a comic opera composer as a band leader, and as the "March King," his "El Capitan," which, by the way was first announced to the public in The Telegram, placing him in the front rank of composers of this class of music. Now he has a new comic opera under rehearsal, "The bride elect," which is to be produced at the Boston Theater, January 3, 1898.

The Ladies' Home Journal has a new march by Sousa, which is dedicated by permission to Mrs. McKinley and called "The Lady of the White House." The Journal announces also a series of short stories by Clara Morris, the actress; a story by Mark Twain and one by Marion Crawford.

Mr. John Phillip Sousa will conduct the orchestra for the "Lion's Eye" at the Broadway Theatre on Friday evening. Although he composed the opera, he saw it performed for the first time last week.

YORK, PA. — GAZETTE.

DEC 15 1897

The wife of the President has given special permission to John Phillip Sousa, the march king, to dedicate to her his new composition, just finished, and which will be called, "The Lady of the White House." Mrs. McKinley forwarded her permission last week to the editor of "The Ladies' Home Journal," which will publish the Sousa composition complete in its next issue. This magazine has also received for the same number a new and large portrait of Mrs. McKinley, taken a few days ago in the White House conservatory. This is the second photograph which the President's wife has allowed to be taken within ten years, the first portrait taken of her since 1887 having also gone to "The Ladies' Home Journal," which published it in its last October number, causing the entire edition of that issue to be exhausted.

## Mrs. McKinley Bestows Favors.

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## MRS. MCKINLEY'S MARCH AND PORTRAIT.

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In the forthcoming "The Ladies' Home Journal" there will be a piece of music written by John Phillip Sousa, which has for its title "The Lady of the White House." To the same number Clara Morris will contribute a story based on an incident in her life.

NEW YORK TIMES.

DEC 15 1897

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The fame of Sousa's marches is not confined to his own country. "When I was travelling in Germany," he said once to the Twinkler, "I was in Potsdam one day, and, as I was walking along the streets, met one of the Emperor's regiments marching along to the familiar strains of 'The Washington Post.'" In fact, all over Germany, wherever I went, I heard my marches played. They seemed as popular as they are at home." A national music of our own, he thinks, will be formed of the best elements of musical art. "Nothing but the best is good enough for the American," he says. "The national school, if one is formed, will be eclectic. Take a variety of nationalities and put them down at the same table, loaded with every kind of dish. The Frenchman will select his peculiar style, the German his, the Englishman take to his heavy British fare; but the American will make his selection from all, and take the best of each dish. And so it is with all kinds of art; the American taste will have the best of each, invariable. He will not, like the others, allow national prejudice to guide his taste, and prefer a bad American brand to a good English or German or French one, but take the best, imbue it with his own individuality, and make it American. It seems to be an American characteristic to develop the best of anything, and music is no exception."

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NEW YORK TIMES.

DEC 15 1897

John Phillip Sousa is not idling his time just now. He is a constant visitor to the theatres and says he gains much benefit by it. The stage work is closely watched, and for an author or a librettist this is a good way to become familiar with the techniques of the stage. Sousa is a good student of human nature, especially when he is before the lights.

CHICAGO POST.

DEC 4 1892

DEC 4 1892

DOMINATION OF THE NOVEL.

That insufferably dull and pretentious "critical" journal, misnamed "Literature" by its sponsors of the London Times, has been declaiming against the domination of the novel, against the high degree of popularity of fiction with readers as well as writers. If the alleged fact were a fact, the earnest protest against subordinating such higher forms of literary art as poetry, criticism and the drama would be appropriate and useful. But the evil attacked is imaginary. The complaint of the London journal is based on a superficial and incomplete survey of the literary situation.

It is true that novels appeal to a larger constituency than philosophy, history, criticism and poetry, but it is not true that the constituency of the latter has been diminishing in consequence of the remarkable and growing demand for imaginative literature. The novelist has not encroached on the preserves of other writers, he has not invaded others' territory and has not displaced the former cultivators and possessors. He has annexed new districts to the literary sphere of influence and has brought into the literary jurisdictions multitudes of new subjects. In fact, he not only has not injured the poets, literary philosophers and essayists, but he has actually rendered them lasting service. No one has forsaken Emerson, Arnold, Ruskin, Tennyson or Lowell for the fiction of the newer writers, but many of those introduced to letters by the latter have been gradually trained and fitted to appreciate the higher and finer forms of art.

From Sousa to Wagner and Beethoven is a far cry, but there is more hope for those who enjoy Sousa than for those who are entirely indifferent to music. Sousa is a stepping-stone, just as Haggard and Russell and Hope are stepping-stones. No reader can permanently live by novels alone; and how to read a book is at least as difficult to learn as how to listen to music. Insufficient preparation accounts for the failure of many worthy enterprises in music and art of all kinds, and preparation implies the mastery of the elementary principles. Novel readers are bound to advance, while those who have reached an advanced stage are in no danger of decline.

Literature solemnly tells novel writers that their adoption of the "form" cultivated by the highest literary genius does not of itself afford any presumption that what they write is literature, and it further reminds them that "neither is this presumption of literary merit to be founded upon the fact that their books are more widely read and more frequently

written about than any other works outside the department of fiction." This is as trulistic as it is clumsy. Who has ever accepted circulation as a test of excellence? We fear the sterility of Literature drives it to commonplace. It does not appear to have any ideas to express, and the style it commands is not of a nature to conceal its intellectual destitution.

Probably no face is better known to the American public than that of Mr. John Philip Sousa, whose new comic opera, "The Bride-Elect," will be placed on the stage of the Boston Theatre by Messrs. Klaw and Erlanger and B. D. Stevens on Jan. 3. Mr. Sousa has a strikingly handsome family. Mrs. Sousa is one of the most beautiful women of the country. Their three children, John Philip, Jr., 17, Francisella, 15, and Helen, 10, also inherit the beauty of their parents.

Telegrams

Confidence R.

Dec 5-97

The wife of the president has given special permission to John Philip Sousa, "The March King," to dedicate to her his new composition, just finished, and which will be called "The Lady of the White House." Mrs. McKinley forwarded her permission last week to the editor of The Ladies Home Journal, which will publish the Sousa composition complete in its next issue. This magazine has also received for the same number a new and large portrait of Mrs. McKinley, taken a few days ago in the White House conservatory. This is the second photograph which the president's wife has allowed to be taken within ten years, the first portrait taken of her since 1887 having also gone to The Ladies' Home Journal, which published it in its last October number, causing the entire edition of that issue to be exhausted.

Advertisements

Literary Notes

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EVENING SENTINEL

SOUTH NORWALK, CONN.

DEC 6 1891

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DRAMATIC MIRROR

New York City

DEC 11 1891

THE BENEFIT FOR MRS. HOEY.

An especially attractive bill has been arranged for the benefit to be given on Thursday afternoon at the Herald Square Theatre in aid of the widow of the late William F. Hoey ("Old Boss"). Many generous contributions of money have been received already, among the donors being Joseph Jefferson, Antonio Pastor, Hoyt and McKee, Davis and Keogh, John Philip Sousa, Eugene Tompkins, and William H. Crane.

POST

WASHINGTON, D. C.

DEC 6 1894

The wife of the President has given special permission to John Philip Sousa, "The March King," to dedicate to her his new composition, just finished, and which will be called "The Lady of the White House."

HERALD

BOSTON, MASS.

DEC -5 1897

Speaking of his new comic opera, "The Bride-Elect," which will be produced at the Boston Theatre, Jan. 3, by Messrs. Klaw & Erlanger and B. D. Stevens, Mr. John Philip Sousa, the author and composer, says that the usual combination is for the librettist to claim the music to be the best ever written, and the composer vociferously returns the compliment by declaring the book to be "better than anything that Gilbert has ever done." As Mr. Sousa has written both book and music, he thinks his cue is to keep quiet and await the final and inevitable judgment of the public. Pending that judgment, however, the managers are using their utmost endeavors to secure a perfect presentation of the opera. In the cast are Albert Hart, Nella Bergen, Christie MacDonald, Lillian Carlsmith, Frank Follock, Melville Stewart and Harry Luckstone. The chorus will consist of 50 voices, a ballet under the direction of Carl Marwig and a military band will also appear. Mr. Ben Teal is staging the opera, which is now under rehearsal at the Knickerbocker Theatre, New York.

COURIER

SYRACUSE, N. Y.

DEC -6 1891

On next Sunday afternoon and evening, December 12, a concert will be given at the New Wieting by what is unquestionably one of the finest musical organizations of the world, the famous Banda Rossa of San Severo, Italy, which although possessing an excellent European reputation, was until a few weeks ago comparatively unknown in America. This can hardly be said now. Its concerts at the Metropolitan opera house, New York, at once claimed the attention of both critics and public, and were a series of triumphs, equalling if not surpassing those of any band that has ever appeared in America. The most critical writers of the New York press have given it unstinted praise, one saying, "Sousa and our other leaders may well look to their laurels; another, "It should serve as a model for all of our local bands," and that "it sets a new and higher standard for American military and concert bands to follow."

Arthur W. Fryor, the trombone soloist of Sousa's band, is now resting at his home in St. Joseph. He will go with the band next spring when they make their European trip, and in the meantime will devote his spare time to composition.

John Philip Sousa has well under way the music for the new opera which he is writing for De Wolf Hopper, and which will be called "The Candidate." The book is by Charles H. H. H., the successful author of the libretto of "The Candidate" and many popular plays. "The Candidate" will be produced at the Knickerbocker theatre, New York, early in September next. Sousa has also arranged a musical novelty for his band, which he calls "Over the Footlights in New York." This will be a melange of the typical musical features of each New York theatre from Carnegie music hall to Manhattan Beach.

## MUSICAL COURIER

New York City

DEC -8 1897

It cannot be possible that the managers of the Manhattan Beach musical season are seriously contemplating the engagement of Victor Herbert's Brass Band as a substitute for Sousa's Band during the latter's European tour next summer. Herbert's Band is not a homogeneous institution: it is a band organized for the time being, and it has had no artistic and no popular success for elementary reasons, the chief of which is that a band, to represent a high order of band music, must be a permanent organization. Herbert's Band is a speculation manipulated by musical managers who get bookings and then forward an aggregation of musicians and engage Herbert at so much salary a week to lead them during that itinerary, and after the tour is over the band disintegrates, and that ends it until a new booking has been arranged by the speculators, when another set of men is engaged, and so on until it all ceases, as it now apparently again has.

If the managers of that name—"Herbert's Band"—or the speculators in it, succeed in getting a contract to play next summer at Manhattan Beach, the speculators will engage Victor Herbert, and a lot of musicians will be engaged, put into the uniforms, and then there will be once again Herbert's Gilmore's Band, and that band must of necessity be as mediocre as any band Victor Herbert ever was leader of.

Mr. Herbert is an excellent musician, and a successful composer of light American operettas, and once upon a time he was a good cellist, but he

never was, never could be, a successful brass band or military band leader, and if he were the best on earth he could accomplish nothing with these tentative, temporary, tantalizing band aggregations, because they represent a repudiation of the whole theory of ensemble playing, which is the foundation of successful brass band music.

If, therefore, Manhattan Beach is to have successful music to follow in the wake of Gilmore and Sousa Manhattan Beach must have a genuine brass band, with a genuine brass band conductor, and not a composer and a cellist leading a haphazard combination of players, who are not organized thoroughly as a living unit known as a band. The shell will be empty next summer if such an arrangement is to be made.

## PERIODICALS.

The wife of the President has given special permission to John Philip Sousa, "The March King," to dedicate to her his new composition, just finished, and which will be called "The Lady of the White House." Mrs. McKinley forwarded her permission last week to the editor of The Ladies' Home Journal, which will publish the Sousa composition complete in its next issue.

John Philip Sousa, the famous composer, said recently: "After a continuous struggle, extending over nearly a score of years, I have finally succeeded in living down the title of 'professor,' which was bestowed on me as a mark of esteem by unthinking friends in my younger days."

"Strange.—The American Theatre is at Eighth avenue and Forty-second street. The new opera by Sousa, called "The Bride-Elect," is being rehearsed in the Broadway Theatre. The opera will be sung here before it is sent on the road."

## THE MORNING TELEGRAPH

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New York City

DEC 11 1897

## "The Borough of Manhattan" and Its Author.

"The Borough of Manhattan," which Isidore Witmark is to produce for an uptown club, is intended to be about as pretentious an affair as is usually seen only along Broadway. Witmark, who is also responsible for "Miss Columbia," is emulating Sousa, in that he is his own composer and librettist. He is also his own stage manager, musical director, and he Pooh-bahs the thing from beginning to end, which hasn't anything to do with the case. The point is that the various New York managers who deal in such commodities as musical comedies and burlesques will be invited to attend the performance of "The Borough of Manhattan" just as they are invited to go to Boston and see the High School Cadets produce a new piece by Barnett of "1492" fame. If none of these managers bite Mr. Witmark will immediately discharge his librettist, composer, stage manager and musical director.

The wife of the President has given special permission to John Philip Sousa, "The March King," to dedicate to her his new composition, just finished, and which will be called "The Lady of the White House." Mrs. McKinley forwarded her permission last week to the editor of The Ladies' Home Journal, which will publish the Sousa composition complete in its next issue. This magazine has also received for the same number a new and large portrait of Mrs. McKinley, taken a few days ago in the White House conservatory. This is the second photograph which the President's wife has allowed to be taken within ten years, the first portrait taken of her since 1887 having also gone to The Ladies' Home Journal, which published it in its last October number, causing the entire edition of that issue to be exhausted.

## MRS. MCKINLEY'S MARCH AND PORTRAIT.

The wife of the President has given special permission to John Philip Sousa, "The March King," to dedicate to her his new composition, just finished, and which will be called "The Lady of the White House." Mrs. McKinley forwarded her permission last week to the editor of the Ladies' Home Journal, which will publish the Sousa composition complete in its next issue. This magazine has also received for the same number a new and large portrait of Mrs. McKinley, taken a few days ago in the White House conservatory. This is the second photograph which the President's wife has allowed to be taken within ten years, the first portrait taken of her since 1887 having also gone to The Ladies' Home Journal, which published it in its last October number, causing the entire edition of that issue to be exhausted.

Sousa's musical taste is admirably exemplified in the arrangement of his program. A thorough believer in the principle of giving the public what it wants

and is willing to pay for, Sousa possesses in addition the happy faculty of being able to cater at once to the most widely diverse tastes. Here a bit of classic music for the lovers of the substantial in music, there a dainty melody for those who love the lighter forms of musical expressions; here the stirring rhythm of a Sousa march and there the languorous swing of the dreamy waltz. A glance at the program that Sousa will present here, next month, when his great band will give a single concert at Tomlinson hall, will show how the band-master consults the wishes of so many. Sousa's concerts here always draw immense audiences, and his music is just what the people like to hear.

## HERALD

UTICA, N. Y.

DEC -4 1897

The 12th regular tour of Sousa and his band will begin at New York city on January 8, 1898, and this famous organization will visit Utica early in its travels. Miss Maude Reese Davies, soprano, will be the vocalist of the tour and Miss Jennie Hoyle the violinist. John Philip Sousa will have new and attractive programs and they will be ceasing with the choicest novelties of the musical world. On May 25 next Sousa and his band will sail for Europe. Sousa will open in London on June 3, 1898, and will devote five weeks to a tour of England, Scotland, Wales and Ireland. Then one week in

Paris and Brussels, followed by six weeks in the principal cities of Germany and Austria, beginning with Berlin. The tour will extend as far as Vienna and Loda-Pesth.

The wife of the president has given special permission to John Philip Sousa, "The March King," to dedicate to her his new composition, just finished, and which will be called "The Lady of the White House." Mrs. McKinley forwarded her permission last week to the editor of The Ladies' Home Journal, which will publish the Sousa composition complete in its next issue. This magazine has also received for the same number a new and large portrait of Mrs. McKinley, taken a few days ago in the White House conservatory. This is the second photograph which the president's wife has allowed to be taken within ten years, the first portrait taken of her since 1887 having also gone to The Ladies' Home Journal, which published it in its last October number, causing the entire edition of that issue to be exhausted.

John Philip Sousa has well under way the music for the new opera which he is writing for De Wolf Hopper, and which will be called "The Charlatan." The book is by Charles Klein, the successful author of the libretto of "El Capitan" and many popular plays. "The Charlatan" will be produced at the Knickerbocker theater, New York, early in September next. Sousa has also arranged a musical novelty for his band, which he calls "Over the Footlights in New York." This will be a melange of the typical musical features of each New York theater from Carnegie hall to Manhattan Beach.

## De Wolf Hopper Next Week.

De Wolf Hopper's "El Capitan," the comic opera written especially for him by John Philip Sousa and Charles Klein, will be given its second presentation in this city next Monday evening week at the Grand. The production of the opera this season is said to be more beautiful than when presented in this city for the first time last season, for the background furnished is an almost new scenic environment, and the costumes which Dazian, the costumer, has added to the already glittering display are said to be the most tasteful and appropriate. Mr. Sousa has arranged a new second-act finale for "El Capitan," which includes the famous "Stars and Stripes" March. This, as well as the now universally popular "El Capitan" March, will be rendered by the entire strength of Mr. Hopper's company, and assisted by a complete military brass band numbering forty pieces.

SOUSA'S NEW MARCH.

"The Stars and Stripes" Received with Unbounded Enthusiasm by a Cincinnati Audience.

(Special to The Morning Telegraph.) CINCINNATI, Ohio, Jan. 3.—"The Stars and Stripes" march, Sousa's latest composition, was introduced to-night at the Grand Opera House here by De Wolf Hopper and his company in the production of "El Capitan." The ovation that followed was tremendous.

In addition to the Hopper company a band of forty pieces played the march, and the scene that followed the new finale was enthusiastically patriotic. One hundred and fifty people, all waving the Stars and Stripes, were on the stage at one time, and the scene called forth a demonstration the like of which has never been seen in Cincinnati.

SOUSA'S FAREWELL CONCERTS.

On Saturday, Jan. 15, John Philip Sousa will give two concerts with his famous band and soloists at the Academy, Brooklyn, which will be his last appearance here before sailing away for Europe in May for a long concert tour through England, Scotland, Ireland and Wales, France, Belgium, Germany and Austria. The Brooklyn concerts are part of the tour, which began at Newark yesterday, Jan. 6, and will continue until May 24. The band will sail for Europe on May 25, and will not be heard again in America until next season. Sousa will take sixty players with him, and already the band is nearing a perfection it has never before equalled.

The concerts at the Academy on Saturday are on Sousa's best form of preparation, the programmes, already completed, presenting much that is new, some things novel, and altogether are rarely engaging. The really new features of the matinee programme are an overture by Gomez, "Il Guarnay"; a ballet suite by Ellenberg, "The Rose of Shiras," and the march from Sousa's new opera, "The Bride-Elect." The programme as a whole gives the band much other work of high order, including Hauser's "Rhapsody Hongroise," the wedding music from "Lohegrin," Wagner, and also Night Scene from "Tristan and Isolde," Wagner; Berlioz's "Dance of the Sylphs" and "Fanfare Militaire," Ascher. The soloists are Miss Maude Reese Davies, soprano, who will sing the "Shadow Song" from "Dinorah," Meyerbeer, and Miss Jennie Hoyle, violiniste, who will play Nachez's "Gypsy Dances."

The evening programme is a splendid presentation of interesting things, as follows:

- Overture, "Carneval Romain".....Berlioz
- Ballet suite, "Love Above Magic".....Lassen
- Divertimento, "The Feast of the Lanterns" (new).....Glover
- Soprano solo, "Linda di Chamounix".....Donizetti
- Miss Maud Reese Davies.
- a. Ride of the Valkyries.....Wagner
- b. Cossack Dance (new).....Tschakoff
- Intermission of ten minutes.
- Second Hungarian Rhapsody.....Liszt
- a. Intermezzo, "Love in Idleness" (new).....Macbeth
- b. March, "The Stars and Stripes Forever".....Sousa
- Violin solo, "Rondo Capriccioso".....Saint-Saens
- Miss Jennie Hoyle.
- Sketch, "Over the Footlights in New York" (new).....Sousa
- Paderewski at Carnegie Hall, "El Capitan" at the Broadway Theatre, "Lucia" at the Metropolitan Opera House, "The Belle of New York" at the Casino, "The Girl from Paris" at the Herald Square Theatre, "Anvil Chorus" at the Academy of Music, and Sousa's Band at Manhattan Beach.

SOUSA'S CONCERT.

John Philip Sousa and his famous band will inaugurate their twelfth semi-annual tour at the Harlem Opera house to-morrow (Sunday) evening with a concert that will be popular in the fullest meaning of that much abused term. This will be a new departure in amusements in the northern section of the city and, as there is a very large population of music-lovers in Harlem to draw from, this Sousa concert should attract a very large house. A number of positive novelties included in this musical menu, not the least important of which is the new march from Sousa's latest opera "The Bride-Elect." The soloists for the occasion are Miss Maud Reese Davies, a brilliant young soprano, and Miss Jennie Hoyle,

Sousa, the peerless composer of American marches, conductor of the unrivaled band whose playing has aroused music lovers of every community in the United States, is again embarked on a concert tour, and his band will be heard at the Academy of Music, Friday and Saturday evenings, January 21 and 22; also, on Saturday afternoon, January 22. It is upon the authority of a well-known correspondent, who was in the Orient before the Chinese forces retreated in disorder before the Japanese, that the military bands of the conquerors inspired their soldiers by the stirring strains of the all the famous bands of the armies of England, France, Germany and Russia. But these marches take on a new meaning when conducted by Sousa himself and played by his own admirable organization, as all Philadelphia well knows, as this is Sousa's favorite city.

who is quite the ablest of the younger violinists. Prices have been placed at the popular scale ranging from \$1 to 25 cents. The entire orchestra floor will be reserved at \$1. Mr. Sousa will play these selections: Overture, "Carneval-Romain," Berlioz; ballet



JOHN PHILIP SOUSA.

suite, "Love Above Magic," (new), Lassen; divertimento, "The Feast of the Lanterns" (new), Glover; soprano solo, "Linda di Chamounix," Donizetti, Miss Maud Reese Davies; a. Ride of the Valkyries, Wagner; b. Cossack Dance (new), Tschakoff. Intermission ten minutes. Second Hungarian Rhapsody, Liszt, a. Intermezzo, "Love in Idleness" (new), Macbeth; b. March, "The Stars and Stripes Forever," Sousa; violin solo, "Rondo Capriccioso," St. Saens, Miss Jennie Hoyle; sketch, "Over the Footlights in New York" (new) Sousa.

A good sized audience welcomed Sousa and his famous band in Music hall last evening. Of course Trojans are familiar with the work of the organization, and commendations of the peerless band leader's catchy, sparkling, harmonious compositions are superfluous. Yesterday the organization seemed to be in its best form. The band was assisted by Maud Reese Davies, a soprano whose voice is sweet, if not strong, and who has an intelligent grasp of whatever she attempts to sing. Jennie Hoyle, who appeared at both performances, is an accomplished violinist, whose technique and fervor cannot be too highly commended. The afternoon concert opened with the overture "Il Guarnay," Gomez, by the band. This was followed by Ellenberg's "The Rose of Shiras" and "Rhapsody Hongroise," Hauser. The band played with old-time spirit, and the effect was good. At the afternoon concert Miss Davies sang the soprano solo "Shadow Song," after which the wedding march from "Lohegrin" was interpreted by the band. Other brilliant and choice music followed. Miss Hoyle entranced the audience when she rendered the violin solo "Gypsy Dances," Nachez, in the afternoon. The artist's fervor and unmistakable ability caught the favor of the audience. Sousa's "Last Days of Pompeii" included several brief fantasies, which were effectively rendered by the band. In the evening Miss Davies sang the soprano solo "Linda di Chamounix," Donizetti, and Miss Hoyle played the violin solo "Rondo Capriccioso." One of the features of the afternoon program was the band's rendition of Frederick A. Tolhurst's minuet "Bebe," a quaint and meritorious composition. In the evening the band played the "Serenade" and the "Whirlwind March" by the same composer. The serenade, which is new, adds to Mr. Tolhurst's reputation as a promising composer. The second concert closed with Sousa's sketch of "Over the Footlights in New York."

TWO SOUSA CONCERTS.

Next Saturday at the Academy of Music, Afternoon and Evening.

John Philip Sousa will take a long farewell of Brooklyn on Saturday next with two concerts at the Academy, matinee and evening. His absence succeeding will be in the natural order of things, as a European tour all next summer, until late fall, and Western and Southern tours, concluding with a great festival tour of the large cities, will all intervene before Sousa can come here again. Therefore, his Brooklyn friends and adherents will need to make the most of Saturday's concerts, else lose the opportunity for a long period. The soloists will be Miss Maude Reese Davies, soprano, and Miss Jennie Hoyle, violiniste. These are the programmes:

- AFTERNOON.
- Overture, Il Guarnay (new).....Gomez
- Ballet Suite, The Rose of Shiras (new).....Ellenberg
- Rhapsody Hongroise.....Hauser
- Soprano Solo, Shadow Song.....Meyerbeer
- Miss Maud Reese Davies.
- Wedding Music, Lohegrin.....Wagner
- Intermission Ten Minutes.
- Fanfare Militaire.....Ascher
- Night Scene, Tristan and Isolde.....Wagner
- (a) Dance of the Sylphs.....Berlioz
- (b) March, The Bride Elect (new).....Macbeth
- Violin Solo, Gypsy Dances.....Nachez
- Miss Jennie Hoyle.
- Humoresque, The Band Came Back.....Sousa
- EVENING.
- Overture, Carneval Romain.....Berlioz
- Ballet Suite, Love Above Magic (new).....Lassen
- Divertimento, The Feast of the Lanterns (new).....Glover
- Soprano Solo, Linda di Chamounix.....Donizetti
- Miss Maud Reese Davies.
- (a) Ride of the Valkyries.....Wagner
- (b) Cossack Dance (new).....Tschakoff
- Intermission Ten Minutes.
- Second Hungarian Rhapsody.....Liszt
- (a) Intermezzo, Love in Idleness (new).....Macbeth
- (b) March, The Stars and Stripes Forever.....Sousa
- Violin Solo, Rondo Capriccioso.....St. Saens
- Miss Jennie Hoyle.
- Sketch, Over the Footlights in New York (new).....Sousa

SOUSA WINS THE HARLEMITES.

March from "The Bride-Elect" Makes a Big Hit.

John Philip Sousa's concert at the Harlem Opera House last night drew an audience whose numbers and enthusiasm were a sufficient guaranty that the "March King" is still secure on his throne. The band never played with better effect. The chief novelty of the programme was the march from Mr. Sousa's new opera, "The Bride-Elect." It is a stirring composition, and had to be repeated. The soloists were Maud Reese Davies, soprano, and Jennie Hoyle, violiniste. Following is the programme rendered: Overture, "Carneval Romain".....Berlioz

Mrs. McKinley is a new portrait, seated in a luxurious chair in the White House conservatory, makes a striking cover to the January Ladies' Home Journal. It is also appropriate, as John Philip Sousa's new composition, "The Lady of the White House," which the wife of President consented should be dedicated to her, is given publicity for the first time in this number. Of course, the composition will be popular. Clara Morris, the actress, appears for the first time as a story writer in a true tale taken out of her career, which she calls "John Hickey, Coachman." Lillian Bell's keen pen deals with Paris as she sees it for the first time, and with the French, who inspire her to write with dash. Five famous clergymen—Cardinal Gibbons, Mr. Moody, the evangelist, "Ian Maclaren," Dr. Rainsford and Robert Collyer—tell tersely and to the point what a religious life means to a young man, and how it affects his daily life and amusements. There are four short stories and Hamlin Garland's romance of "The Doctor"—the story of a man born to be "a friend of all women and a lover of none." The successful feature, "The Inner Experiences of a Cabinet Member's Wife," is carried on, and discloses some interesting phases of social and official life in Washington as this wife of a cabinet member saw them. Mrs. Rorer answers the question, "Do We Eat Too Much Meat?" and seems to prove that we do. An excellent "City Brick House for \$1,800" is given with plans and drawings—comfortable as anyone might wish. Four pages are given to home parties and frolics, presenting every phase of home entertaining, fancy dress parties for children, etc. The entire number has a flavor of mid-winter entertainment.

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JAN 13, 1898

Sousa's band, assisted by Maude Davies, soprano, and Jennie Hoyle, violinist, will be at the Hall January 13. This band is most popular in Albany and will, undoubtedly, test the capacity of the Hall. Seats go on sale January 11.

The concert given by Sousa's band in the Hall last evening was a splendid presentation of band music and drew a crowded, enthusiastic house.

An unusual feature in a Sousa concert was introduced in the soloists, who contributed very largely to the pleasure of the evening. The soprano, Miss Maude Reese Davies, sang "Linda di Chamounix," Donizetti, in a way that won a hearty encore. The response was a French laughing song which showed the singer's technical capacity to advantage and in a different manner from the first number, which in itself was a difficult thing to sing. Miss Davies's voice, while not very big, is clear and agreeable, and her pitch is unquestionable. She has no odd mannerisms and looks pretty while singing.

The violinist, Miss Jennie Hoyle, played with a fire and style which brought down the house so completely that she was forced to play two encores. The number on the program was "Rondo Capriccioso," St. Saens. Miss Hoyle's playing is marked with confidence and vigor which are seldom found in a woman, particularly a young woman. She has a wonderful attack and for accuracy in tone, especially in double stopping, is remarkable. The second encore was an adagio which showed proficiency in playing sustained melody. The tone throughout each of the pieces was excellent and would be creditable to many male performers of repute.

As for the work of the band, it is not necessary to make much comment. Sousa's music and the way he plays it are too generally accepted as about the finest thing in that line known to attempt to pull the performance to pieces for technical faults. A great many compare Sousa's band with the Banda Rossa. There is hardly any comparison, because the Italians play a different style of music and they make as different a general tone as can be imagined on wind instruments.

The program last evening contained more difficult music than the programs presented by the Banda Rossa. This fact was probably lost sight of by many musicians last night, because there was so much Sousa heard. As usual the response to almost every encore, and the encores always came, was a march by Sousa, so that at the end of the program it was impossible to remember anything but Sousa marches ringing in your ears.

Sousa's tone is unquestionably far superior to the thin metallic tone of the Banda Rossa. The latter organization plays a little more as one big machine and in consequence is more reliable in attack; but mechanics in music is to be dreaded. Sousa's individual instruments are superior to the Italian players, decidedly so, in the matter of tone. His cornets and horns give that smooth, agreeable tone utterly lacking in the other organization, which, on the other hand, does not include a cornet in its entire make up. In place are used orchestral trumpets, which give a thin, brazen blare which was most tiring at the concerts recently given in this city.

Last night's program was a fine assortment of good music. In such a number as Wagner's "Ride of the Valkyries," the strings were sorely missed, as it is impossible for the clarinettes to give that wonderful seething, rushing effect which the great master had in mind. While the strings were missed in many other places the wind instruments were fair substitutes and did not make quite as much difference as in the Wagner number.

As an encore to "The Stars and Stripes Forever," one of Sousa's latest, he played, by special request, his very latest: "The Bride Elect." No one else but Sousa could have written it and it was practically a re-hash of all the marches he has written, so can hardly be expected to be as much of a success as some of his earlier compositions.

When the band began to play the last thing in the sketch "Over the Footlights in New York," representing Sousa's band at Manhattan beach, the audience began to hustle around for its coats and rubbers and otherwise make a disturbance, at which the members of the band looked around in sheer amazement. It was queer, but they will get used to Albany audiences after coming here for 10 or 12 years more. The Albany audience is a unique and wonderful thing.

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JAN 15, 1898

**SOUSA'S BAND CONCERT.**  
John Philip Sousa and his band will be heard at the Academy of Music this evening, probably for the last time in Brooklyn in over a year, as the organization is now on a final tour of the United States prior to going abroad next May for several months. What with Sousa at Manhattan Beach all summer and giving frequent concerts here during the winter, Brooklyn has come to look upon this great band as almost its own, and probably nowhere in the country will its absence be so deeply regretted during the coming year as on the Brooklyn side of the East River. Sousa's programme for this evening has been selected with the greatest care and will include many of the old favorite numbers as well as some delightful new compositions. The advance sale of seats gives promise of a rousing reception to the famous bandmaster and his band tonight.

**SOUSA AND HIS BAND**  
Harmanus Theatre—Steve Brodie at the Leland.

Sousa filled Harmanus theatre last night in the double sense of drawing a full house and satisfying it unto the uttermost with a feast of good music. Sousa and his incomparable band have an unflinching charm for all sorts and conditions of folk and the genuine musical enjoyment of a Sousa audience is something to discount Paderewski recitals or Symphony concerts. There was evidence of this in the rounds of enthusiastic applause which followed every number in the way heads here and there kept time to familiar march or two-step or a rolled program served for a baton to beat the measures, and the Sousa music was what caught the popular ear. There were musical sections of Berlioz, Lassen, Glover, Tschakoff, Liszt, notably the Wagner "Ride of the Valkyries" that swept through space splendidly, and the Liszt "Second Hungarian Rhapsody" given with musicianly finish, but the audience did not let itself out till the "El Capitan" march or a familiar two-step blared out from the brazen throats with a swing and dash that carried all before it. Sousa's new march, "The Bride-Elect," the very latest in catchy melody, was given by request and, at the clamor of the audience, repeated. As for Mr. Sousa and his band, there is nothing to be said of them that has not been said before. They are indivisible and inseparable and a unit. Mr. Sousa conducts as if he were the electric switchboard that turned on the music and his men respond as though they were the wires in the combine and thought with the same brain and baton. The soloists were Miss Maude Reese Davies, whose clear and sweet soprano was heard in Donizetti "Linda di Chamounix" and a laughing-song and Miss Jessie Hoyle, who played a violin in a way that gave it a voice to speak and a soul to interpret and beyond that she flashed bewitching smiles back at her audience who gave her two clamoring recalls. The violin solo on the program was St. Saens "Rondo Capriccioso" and the encores were equally pleasing because of their splendid rendering and the pretty fiddler's smiling.

The other day I went into a phonograph establishment in Broadway and invested 5 cents in the march from Sousa's "Bride-Elect." The "El Capitan" march is completely overshadowed by this latest composition of the "March King." There is not only melody and swing in the new march, but there is so much of both that I could scarcely stand still enough to keep the sound transmitters in my capacious ears.

There is much that is reminiscent in the new composition, but, as there is nothing new under the sun, we should not be captious. Sufficient be it, that the march is catchy to a degree, and that it gives promise of a musical treat when the entire opera is heard in this city.

**Sunday Entertainments.**  
The most important event this evening will be the Sousa concert at the Harlem Opera House. John E. Redmond, M. P., will lecture on "Ireland in '98" at the Broadway Theatre, while the usual Sunday night entertainment will be given at the Metropolitan Opera House, the Star Theatre, the Harlem Opera House and other places. At the Pleasure Palace and Proctor's the entertainment will be continuous after 2 p. m.

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JAN 15, 1898

**SOUSA'S BAND**  
The announcement that Sousa and his band will be at the Opera House on next Friday afternoon presages two hours and a half of enjoyment of melodies and harmonies; a perfect concert at which the works of the great masters of music will be interspersed with the swinging strains of Sousa's own marches or the music of the latest masters of dance strains. The management of this organization make the claim that it is the greatest military concert band in the world. It is the band of the people, because Sousa recognizes the musical preferences of his public and gives his audience just what they want to hear. It is this happy faculty of gauging the public taste that enables Sousa to present such balanced programmes, for he never offends with amount of classics. At the same time the highest forms of music and the light and dainty trifles are to be found side by side at the Sousa concerts.

**Sousa.**  
The famous Sousa Band is announced to give a grand farewell concert of the season in this city at Music Hall Thursday evening, January 20, under the leadership of John Philip Sousa. A specially attractive feature of the engagement will be the first expression here of Sousa's latest and most successful marches, "Un-Again the Dogs of War" and "The Bride-Elect," both of which have elsewhere created unbounded enthusiasm, the compositions being fully as popular as the great march king's previous works. The program will be exceptionally attractive, the selections including the highest classic and the most popular modern music, all rendered with exceptional skill by the members of the most celebrated musical organization in the world, each member

of which is a capable soloist, and all show to an eminent degree the graceful, thorough and brilliant methods of Sousa. The present will be the last appearance of this band here prior to their departure for Europe, where they will appear in all the great cities of the Continent. Besides the delightful work of the band, several soloists will add to the interest of the concert, including the exquisite work of Maude Reese-Davies, soprano, and Jennie Doyle, violinist.

## SOUSA AND HIS BAND

Gave a Most Delightful Concert at Harmanus and Pleas'd a Large Audience.

**NOTES.**  
The fame of John Philip Sousa's marches is world wide; they are played in every country under the sun wherever there is a brass band, an orchestra or piano. They are the musical craze of England and the continent, just as they are here. "When I was traveling in Germany recently," remarked Mr. Sousa to a friend a short time ago, "as I was walking along the streets of Potsdam I met one of the emperor's regiments marching to the familiar strains of 'The Washington Post.' In fact, all over Germany, wherever I went I heard my marches played. I took it as an exceedingly great compliment that an audience of fifteen thousand people stood for two hours in the rain, in Berlin, a little over a year ago, and listened to the concert of celebrated Philharmonic Blas orchestra, which I had the honor of conducting. Gen. Nelson A. Miles, commandant of the United States army, told me that view of the Turkish army, tendered by the sultan, the bands played these exclusively, and the familiar 'Manhattan Beach,' 'Liberty Bells,' 'El Capitan' never sounded so sweet to his ears." Assisted by Maude Reese Davies, soprano, and Jennie Hoyle, violinist, Sousa and his band will give a single grand concert on Friday night.

JAN 9 1898

IS NEW YORK A MUSICAL CITY?

Herr Seidl Says We Are Degenerating--Damrosch Says We Are Appreciative--Herbert Says We Love Music, and Sousa Says We Are Not Schooled to Foreign Classics.

Herr Nordau, erotic egotist, has charged us all with being mental degenerates; Herr Parkhurst and Herr Anthony Comstock insist that moral degeneracy is our great fault; and now, alas! here is Herr Anton Seidl, who boldly announces that New Yorkers are musical degenerates. The famous conductor of grand opera seldom talks to the newspapers. He is afraid of being misquoted. The other day, of course, he gave a statement to The Telegraph, but then Mr. Seidl said as he gave it that he "felt sure he would be quoted correctly."

Mr. Seidl announces in the broadest possible manner that he believes the New York public are deficient in admiration for real good music. For many years Mr. Seidl has sought to educate the masses up to the classic heights of grand opera. He now evidently believes it to be a thankless task, and is going to allow us to wallow in our appreciation of the ordinary and commonplace as represented in modern musical comedy and burlesque.

Anxious to know whether the opinions of the famous Wagnerian conductor were shared by other exponents of good music, a Morning Telegraph reporter interviewed some of the most prominent and most widely known musical authorities in the city and found that there was much divergence of opinion regarding Herr Seidl's strictures.

Mr. Reginald De Koven, composer of some very popular operas, and who, critics say, has written some "real comic opera," does not share Mr. Seidl's extreme views. He thinks that Messrs. Seidl, Theodore Thomas and Walter Damrosch do not give American composers a fair show. "You never see," said Mr. De Koven, "the name of a single American composer on the programmes of either of the aforementioned conductors."

"The New York public are most appreciative of good music," Mr. De Koven continued, "but they don't want a steady diet of foreign classics. We have lots of soul-stirring music native to this country, and the only way to develop the musical resources of America is by encouraging ambitious composers and according them a place on public programmes."

Like Mr. De Koven, so thinks Victor Herbert. "We are young as a nation," says Mr. Herbert, "that is, musically speaking, but we are ever progressive and ready to accord the fullest meed of praise to what is meritorious in music. No doubt Herr Seidl is referring more particularly to grand opera when he speaks of a dearth of musical appreciation."

Mr. Herbert considers New York to be very appreciative of all that is best in music.

So also does Gustave Kerker, who conducts his own operas at the Casino. Mr. Kerker is perfectly acquainted with the favor with which New York greets good

music. He very wisely thinks that the tastes of Americans change and that just now we are more inclined to the music that appeals to the heart, not the head. Mr. Kerker does not think Mr. Seidl's criticism a just one, and thinks he will change it.

Anton Fuerst, musical director of the Harlem Opera House, thinks that Mr. Seidl very much misjudges the musical sentiment of New York, and says he has never played classical music to more appreciative audiences than New Yorkers.

Mr. Walter Damrosch, who is next week beginning at the Metropolitan Opera House a short season of grand opera that must necessarily receive its most vigorous support from the music lovers of this city, is not able at this time to justify Mr. Seidl's statement. He is on record as to his high opinion of the New York audiences, and says that they demand the very best efforts of the musician, are distinctly critical, and will not tolerate what would create a vogue in other American cities.

Although not a native American, Mr. Oscar Hammerstein is not one whit behind in upholding the prestige of American audiences in general, and New York audiences in particular. "Just give the New York public something good, and see how it is appreciated, and also criticised."

Sig. A. De Novellis, musical director for "The Highwayman," said last night: "In one sense I certainly agree with Seidl. It is a hard matter, indeed, to make such an orchestra as Seidl's go in New York city. But I do believe that New York appreciates good music."

Sebastian Hiller, musical director of the Manhattan Theatre, for Mr. Rice's "Ballett Girl," said: "I quite agree with Seidl. New York people are decidedly lacking."

John Philip Sousa said: "Herr Seidl's reference to orchestra music hits the nail on the head. I think, however, that New Yorkers are appreciative and patronize certain kinds of musical entertainments liberally. New Yorkers go to hear our bands, our operas and soloists. Pure orchestral music has not been patronized because the New York public is not educated up to the standard."

Rudolf Aronson said: "I do not quite agree with Seidl. On the other hand, I think New York people are a music-loving people, and will go to hear good music of any description."

J. W. Cochran, of R. E. Johnston & Co., said: "Yaxa, Nordica, Fugno, Gerardy and Plancon have all been received with popular favor in New York. Musicals, operas, concerts, etc., have made money and have lost money in New York. It depends more upon the quality of entertainment and versatility of the artist than the fact that the New York people are lacking in education."

E. E. Rice said: "No; I think Seidl is greatly mistaken."

WILMINGTON EVENING

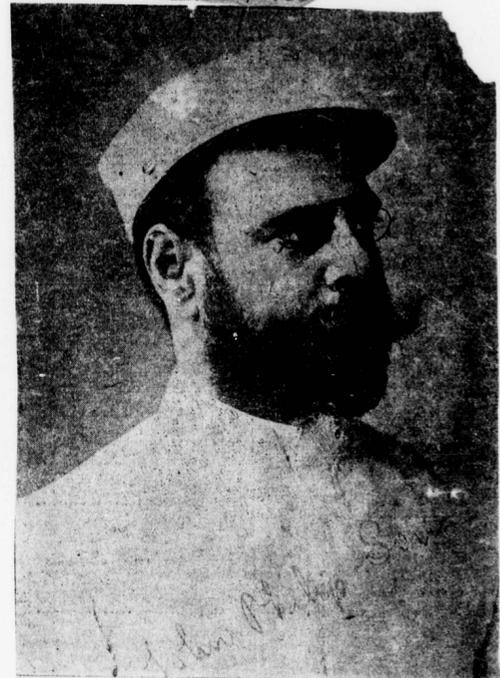
JAN 13 1898

next week, on Friday and Saturday evenings, January 21 and 22, also on Saturday afternoon, January 23. The soloists who will accompany him are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist. Both of these artists have already won approbation from Philadelphia audiences. A different programme will be given at each concert, but it is safe to say that all will include a number of the old favorites. One of the most fascinating things that Mr. Sousa has yet presented is a new arrangement of his own, which he calls "Over the Footlights in New York." It is a charming mélange of the typical musical features of each New York theatre, from Carnegie Music Hall to Manhattan Beach. In addition to this the march from Mr. Sousa's new opera "The Bride-Elect," will be given a hearing here for the first time.

The Boston Standard

Walter Jones has received three offers to star next season. One is in a Sousa opera, the other in a play to be written by Henry Guy Carleton, and the third in a comic opera to be produced by Frank Perley.

Mr. John Philip Sousa and his famous band will appear at the Academy of Music



John Philip Sousa, a few years ago the unrecognized leader of the Marine Band, in Washington, is now at the very top as the favorite American composer. His recent opera, produced in Boston with immense enthusiasm, "The Bride-Elect" was written, as well as composed, by himself, and is regarded as one of the hits of the season. A march from the opera is now in the repertoire of the band, whether the popular demand for it, forced him to see it. As a band leader, Sousa has no equal in this country.

WASHINGTON, D. C. POST

JAN 24 1898

George Fred Hinton, who is at the Riggs, is Sousa's manager. "We go to Europe in a few weeks for almost a year's stay," said he last night. "We look forward to our reception across the water with a good deal of confidence, the water with a good deal of confidence, because Mr. Sousa's music is pretty well known over there already. Of all the marches yet written by Mr. Sousa, 'The Washington Post' has proven the most popular, and while The Post is known everywhere, still I believe Mr. Sousa's march has served to fasten it indelibly on the minds of many thousands. We have never tried the experiment of a matinee in Washington, but it occurred to me that there might be a goodly number of music-loving people here who, while they would dearly love to hear our band, could not bring themselves to attending a Sunday night concert. Hence the experiment of next week." "Mr. Sousa takes great pride in the cordiality of his Washington audiences, because he regards this more than any other place as his home. Well known as he is in New York, he is better known in Washington. Yes, we take the entire band to Europe, and next year will make a tour of the world."

SACRAMENTO, MICH., NEWS

JAN 23 1898

It is said that the income of John Philip Sousa, band-master, is nearly \$100,000 a year, or nearly \$2,000 a week. Besides his band he has a handsome royalty from his opera "El Capitan," while the sale of his marches brings him in from \$100,000 to \$200,000 a year. Mr. Sousa is fast becoming a very rich man. He has no serious vices, and is almost as economical as Sol Smith Russell.

John Philip Sousa and his famous band will inaugurate their twelfth semi-annual tour at the Harlem Opera House this evening with a concert that will be popular in the fullest meaning of that much abused term. This will be a new departure in the programme of the northern section of the city, and as there is a very large population of music lovers in Harlem to draw from, this Sousa concert should attract a very large house. "The March King" has prepared one of his characteristic programmes for this concert, aiming to present much of the best class of music interspersed with the lighter offerings of the realms of melody. The soloists for the occasion are Miss Maud Reese Davies and Miss Jennie Hoyle.

**JAN 13 1898**  
 A new Sousa march, the annual tribute of melody and harmony from the gifted pen of John Philip Sousa, who is to-day beyond all question the representative and most popular composer of the country, is the announcement that adds superlative attractiveness to the concert of Sousa and his band at Harmanus to night. Like all the others of that brilliant series of marches that have brought fame and fortune to John Philip Sousa and delight to countless millions, the new quickstep has a little history and was inspired by a particular circumstance that vividly impressed the composer.  
 Last fall Sousa made an extended European trip, on which especial honors were



paid him as America's representative musician. In Berlin, by invitation, he conducted the brass orchestra of the celebrated Philharmonic organization. And as he was hurriedly called home by business affairs the American musician caught fleeting glimpses of life under the French and British flags. Sailing up New York bay Sousa's eyes were gladdened by a sight of Old Glory floating serenely over the fortifications at the Narrows, with its glowing promise of peace and protection. In recognition Sousa has gratefully and appropriately named his new march "The Stars and Stripes Forever," and his famous band will play it here as only Sousa's hand can play a Sousa march.

**JAN 9 1898**  
**Sunday Night Concerts.**

John Philip Sousa and his band will inaugurate their seventh semi-annual tour at the Harlem Opera House this evening with a concert that will be popular in the fullest meaning of that term. This will be a new departure in amusements in the northern section of the city, and as there is a large population of music lovers in Harlem to draw from, this concert should attract a very large house. "The March King" has prepared one of his characteristic programmes, aiming to present much of the best class of music interspersed with the lighter offerings of the realms of melody. A number of novelties are included, not the least important of which is the new march from Sousa's latest opera, "The Bride Elect." The soloists for the occasion are Maud Reese Davies, soprano, and Jennie Hoyle, violinist. Following is the programme: 1. Overture, "Carnival Roman." 2. Ballet Suite, "Love Above Magic" (new). 3. Divertimento, "The Feast of the Lantern" (new). 4. Soprano solo, "Linda di Chamounix," Donizetti—Miss Maud Reese Davies; 5. (a) "Ride of the Valkyries," Wagner; (b) "Cossack Dance" (new), Tschakoff; intermission, ten minutes; 6. "Second Hungarian Rhapsody," Liszt; (a) Intermezzo, "Love in Idleness" (new), Macbeth; (b) March, "The Bride Elect" (new), Sousa; 8. Violin solo, "Rondo Capriccioso," Saint-Saens—Miss Jennie Hoyle; 9. Sketch, "Over the Footlights in New York" (new), Sousa.

**N. Y. EVENING WORLD**  
**JAN 9 1898**

Sousa and his band will give a popular concert at the Harlem Opera House to-morrow evening, assisted by Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist, as soloists. Among the novelties will be the first public performance by his band of the new Sousa march, "The Bride Elect." The seventh popular concert at the Metropolitan Opera House to-morrow promises to be of equal interest to any of the preceding entertainments. Mme. Dyna Beumer will sing for the first time in this series, her number being "Air de la Belle Arsene" (1775), by Monsigny, and "Les Songes," a Valse dedicated to Mme. Beumer by Deil the Agna. Mons. Poi Plancon will again delight his New York admirers, and Messrs. Raoul Pugno and Jean Gerardy will give selections of especial interest to the music loving public.

The famous Sousa band will pay another visit to Reading, being scheduled to appear at the Academy of Music on Jan. 25.

**NEW YORK TELEGRAPH**  
**JAN 10 1898**  
**SOUSA IN HARLEM.**

Plays to a Record Audience at the Harlem Opera House—An Interesting Programme.

At the Harlem Opera House Sousa's band gave a concert to the largest audience ever seen at this theatre. The soloists were Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist. The programme was long and varied, and consisted of nine numbers besides the encores. By the band Lassen's "Ballet Suite," Glover's "Divertimento," Wagner's "Ride of the Valkyries," Tschakoff's "Cossack Dance," Sousa's "Bride Elect" and five of his old favorites were included on the programme. Miss Davies sang Donizetti's "Linda di Chamounix," and Miss Hoyle rendered St. Saens' "Rondo Capriccioso." Among the other numbers given by the band was a Sousa sketch, entitled "Over the Footlights in New York." It included selections from Faderowski at Carnegie Hall, "El Capitan" at the Broadway Theatre, "The Belle of New York," "The Stars and Stripes," Anvil chorus, and the Band at Manhattan Beach.

**WASHINGTON STAR**  
**JAN 8 1898**

**SOUSA AND HIS BAND**—American audiences demand novelty, always novelty, even in their concert programs, and it is skill in catering to the musical preferences of his public that has insured a large proportion of John Philip Sousa's popularity and success. Few people can realize the difficulty in selecting the right kind of music for a concert which must be at once of high grade and yet popular enough to please those in whom the love of melody is inherent, yet who do not possess musical education. In his effort to secure the best there is in music, not to let any novelty escape him, John Philip Sousa is probably the greatest patron of the music publishers in this country. He buys everything adapted for concert purposes with his hand as soon as published, and before starting on his tours he always has several rehearsals with his band at which this new music is tried and by a process of discriminating selection the best only is retained. The selections he offers on this, the twelfth semi-annual tour of his famous band, are fairly representative of the best efforts of contemporary composers, while at the same time he does not forget substantial and standard works of the great masters or his own historic, stirring and typically American harmonies. Sousa and his band will visit this city on Sunday evening, January 16, and Thursday afternoon, January 20, playing at the Lafayette. His concerts here being in the nature of a leave-taking before the four months' tour of Europe, which he will undertake during the coming summer. Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist, accompany Sousa and his band as soloists on the present tour.

**DE WOLF HOPPER'S HAPPY HIT.**  
 The Versatile Genius Will Appear in "El Capitan."  
 DeWolf Hopper will present Sousa's famous comic opera "El Capitan" at the Columbia Theatre for two weeks, beginning Sunday evening, Jan. 23. It can be said without fear of contradiction that this opera has met with the greatest success accorded any production of a similar nature. This season a grand military band of forty instruments has been added to the company to give éclat and force to Sousa's captivating marches. Another musical attraction which is to come to the Columbia is "The Belle of New York," a Casino production of great beauty and merit.

**The Sousa Concerts.**  
 There is no more welcome visitor to Philadelphia than "The March King," and the fact that his popularity grows with each succeeding reappearance is the best indication of his greatness as a composer. The Sousa band, which has been playing for many years, is one of the best in the world. Sousa's music is so popular that it is heard everywhere. The band is now on tour, and will play at the Academy of Music on Jan. 25.

**PHILADELPHIA**  
**JAN 9 1898**  
**MUSICAL NOTES.**

After the Grand Opera, then Sousa and his band, and of course every one will go to hear Sousa, as the popularity of this excellent organization never wanes. Sousa will give three concerts at the Academy of Music, evenings of January 21 and 22 and one matinee, Saturday, January 23, at 3 o'clock. The soloists will be Miss Maud Reese Davies, soprano; Miss Jennie Hoyle, violin, and Mr. Arthur Pryor, trombone. A specially interesting feature will be that the band will play for the first time the march from Mr. Sousa's new opera, "The Bride Elect," which has achieved immediate and brilliant success. The sale of reserved seats for the three concerts will be held at 1221 Chestnut Street, January 14.

**PHILADELPHIA**  
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**THERE'S NO DUEL.**  
 Sousa Tells Why He Will Not Play at Manhattan—No Duel Between Him and Herbert.

There have been a number of rumors abroad for the past few weeks alleging that more or less rivalry existed between Bandmasters John Philip Sousa and Victor Herbert. The reports stated that a fierce and bitter contest had been fought by the men in their endeavors to secure the contract for Manhattan Beach for the coming Summer. This, however, was denied yesterday by Mr. Sousa, who said:  
 "I have not had for the past six months any intention of or desire to play at Manhattan Beach this season, for the reason that I have contracted to appear in England and the principal Continental cities. As to any rumors of competition with Mr. Herbert for the Manhattan Beach contract, I will simply refer you to Mr. Austin Corbin.  
 "You see," he continued, "if I meet with success in Europe I will simply have doubled my territory each season and lengthened my tours to fifty-two weeks in each year. That is the only reason for my not wishing to play at Manhattan Beach, as I have been doing for the past five Summers."

Sousa's famous men are noted for their individual excellence. Their position in his peerless band is an iron bound guarantee of their quality. No soloists in the country have had more extensive experience and have at their fingers' ends a larger and more varied repertoire than Stangler, the leader of the clarionets; Boie of the cornets; Mantia of the euphoniums; Pryor of the trombones; Messinger of the oboes; Wadsworth of the flutes; Moorsman of the saxophones and Conrad of the subterranean, down in the cellar, big-mouthed tubas, and Hell of the flugel-horns. The equals of these men in their respective positions probably exists in no similar organization. They will appear at the Grand Opera House on the afternoon of Friday, January 23.

JAN 15 1898

more has Sousa visited Troy and any the marked time of his marches is ringing in many an ear. Possibly even, some have gone to their work keeping in step with a "Stars and Stripes Forever," which they think they hear; or perhaps it is a medley of "El Capitan," "Manhattan" and the "Bride Elect," for so many were the Sousa marches that it is hard to tell where one leaves off and another begins. But they are always welcome, and might not the knowledge that an encore usually means "Sousa" have influenced some of the calls for added numbers?

A critical analysis of the work of this band is about as impossible as it is uncalled for, and the fact that each season finds practically the same crowd in Music Hall for this event is sufficient voucher for the satisfaction the organization gives. No other bandmaster visits Troy who can so draw out of his players the sentimental (in the word's best meaning) beauties of the compositions. Always smooth, never exaggerated, and with no blare or blazonry, there is nothing to offend the ear in the performance, and the eye, as well, is pleased. Miss Jennie Hoyle, violinist, made her first appearance before Trojans, but at any time she will be given a cordial welcome. Miss Hoyle is young, but that is no bar to the place she takes in the already long list of wielders of the bow. Her attack is vigorous, and tone pure and accurate. In the quiet Bohem "Cavatina" she was just as winning as in the more brilliant "Gypsy Dances," and the encores she won were well deserved.

The soprano, Miss Maude Reese Davies, is also "new," but like Miss Hoyle, was well received. Her voice is not remarkable for strength, but is true and clear and at all times pleasing. As before, local interest centered in the compositions of Frederick A. Tolhurst, two of which were given in the evening (a) "Serenade Cupidon," (b) "Whirlwind" march. The "Serenade" is one of Mr. Tolhurst's latest efforts and adds another to the musical successes for which he is responsible. The "Whirlwind" and dainty "Bebe" minuet have been heard before, and will be listened to again with pleasure. The trombone solos by Arthur Pryor were a feature of the concert, Mr. Pryor playing by special request. The complete programs, exclusive of encores, follow:

Afternoon—Overture, "Il Guarnay," (new) Gomes; ballet suite, "The Rose of Shiraz," (new) Ellenberg; rhapsody hongrois, Hauser; soprano solo, "Shadow Song," Meyerbeer, Miss Maude Reese Davies; wedding music, "Lohengrin," Wagner; Fanfaire Militaire, Ascher; minuet, "Bebe," Tolhurst; night scene, "Tristan and Isolde," Wagner; (a) Dance of the Sylphs, Berlioz; (b) "The Bride Elect," (new) Sousa; violin solo, "Gypsy Dances," Nachez, Miss Jennie Hoyle; "Last Days of Pompeii," Sousa; (1) In the House of Burbo and Stratonice, (2) Nydia, the Blind Girl, (3) The Destruction.

Evening—Overture, "Carneval Roman," Berlioz; (a) "Serenade Cupidon," (new), (b) march, "Whirlwind," Tolhurst; divertimento, "The Feast of the Lanterns," (new) Glover; soprano solo, "Linda di Chamounix," Donizetti, Miss Maud Reese Davies; (a) "Ride of the Valkyries," Wagner; (b) "Cossack Dance," (new) Tschakoff; Second Hungarian Rhapsody, Liszt; (a) intermezzo, "Love in Idleness," (new) Macbeth; (b) march, "The Stars and Stripes Forever," Sousa; violin solo, "Rondo Capriccioso," St. Saens, Miss Jennie Hoyle; sketch, "Over the Footlights in New York," (new) Sousa; Paderewski at Carnegie Hall; "El Capitan" at the Broadway theatre; "Lucia" at the Metropolitan Opera house; "The Girl from Paris," at the Casino; "The Girl from Paris," at the Herald Square Theatre; "Anvil Chorus" at the Academy of Music, and Sousa's band at Manhattan Beach.

Sousa's Band in Harlem.

John Philip Sousa and his famous band will begin their twelfth semi-annual tour at the Harlem Opera House on Sunday evening. A number of novelties are included in the programme, not the least important of which is the new march from Sousa's latest opera, "The Bride Elect," which has just been produced in Boston. The soloists for the occasion are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist. Prices will be popular. The programme follows:

Overture, "Carneval Roman".....Berlioz  
Ballet suite, "Love Above Magic" (new).....Lassen  
Divertimento, "The Feast of the Lanterns" (new).....Glover  
Soprano solo, "Linda di Chamounix".....Donizetti  
Miss Maud Reese Davies  
a. "Ride of the Valkyries".....Wagner  
b. "Cossack Dance" (new).....Tschakoff  
Second Hungarian rhapsody.....Liszt  
a. Intermezzo, "Love in Idleness" (new).....Macbeth  
b. March, "The Bride Elect" (new).....Sousa  
Violin solo, "Rondo Capriccioso".....Saint-Saens  
Miss Jennie Hoyle.  
Sketch, "Over the Footlights in New York" (new).....Sousa

DAILY PRESS  
JAN 7 1898

The announcement that Sousa and his band will be at the opera house next Tuesday evening presages two hours and a half of unalloyed enjoyment of melodies and harmonies divine; a perfect concert, at which the works of the great masters of music of all ages will be interspersed with the swinging strains of Sousa's own marches or the dreamy, sensuous music of the latest masters of dance strains. The management of this organization make the claim that it is the greatest military concert band in the world. It is the band of the people because Sousa recognizes the musical preferences of his public and gives his audiences just what they want to hear. It is this happy faculty of gauging the public taste that enables Sousa to present such admirably balanced programmes, for he never offends with musical trash or bores with an undue amount of classics.

My copy for Jan. 8 1898

She Whistled the Liberty Bell. Because she whistled Sousa's Liberty Bell without ceasing, Frank Darmstadt, a New York lawyer, now living in Richmond Hill, was in Justice Ash's court. Mr. Darmstadt said that his wife whistled continuously for four days and nights, when she was not sleeping, simply to annoy him and his nervous system was shattered. From early morning until late at night even while she was eating, she kept it up. The first thing that satuted his ears, before the alarm clock could perform its duty, and the last thing he heard when he retired was the same old Liberty Bell. Mrs. Darmstadt, who is young and pretty, appeared before Judge Ash and made a complaint of assault against her husband. Mrs. Darmstadt's hair is brown and her eyes dark. An additional duskiness had been given to the left eye by a bruise directly beneath it. She averred also that her husband had struck her violently in the left side. The defendant protested that he had simply grasped her by the wrists and led her from the room after she had tortured him all through breakfast with Liberty Bell. Judge Ash reserved his decision. He wishes to hear Liberty Bell whistled before he can judge of Darmstadt's provocation.

NEWARK, N. J. - ADVERTISER

DEC 30 1897

CONCERT BY SOUSA'S BAND.

razy Jane Society Arranges for a Musical Feast.

The concert to be given by Sousa's band on Friday evening, January 7, at rueger's Auditorium, promises to be social as well as musical importance. The concert is for the benefit of therazy Jane Society, which is an auxiliary of the Newark Female Charitable Society, one of the most favorably known lemosynary institutions of the city. It is expected that there will be a rare number of box parties by prominent ople. The "March King" has recently added any grand compositions to his musical ary and has promised the choicest them for the Newark programme. ertly after his appearance here he will art on an extended tour. Boxes for the concert can be reserved 24 Centre street. Tickets are for sale Holzhauser's drug store, where they be exchanged for reserved seats about extra charge on and after January 3, at 9 a. m.

NEW YORK TRIBUNE

JAN 9 1898

Programme of a concert to be given in the Harlem Opera House this evening by Sousa's Band:

Overture, "Carneval Roman".....Berlioz  
Ballet suite, "Love Above Magic" (new).....Lassen  
Divertimento, "The Feast of the Lanterns" (new).....Glover  
Soprano solo, "Linda di Chamounix".....Donizetti  
Miss Maud Reese Davies  
a) Ride of the Valkyries.....Wagner  
b) Cossack Dance.....Tschakoff  
Second Hungarian Rhapsody.....Liszt  
a) Intermezzo, "Love in Idleness" (new).....Macbeth  
b) March, "The Bride Elect" (new).....Sousa  
Violin solo, "Rondo Capriccioso".....Saint-Saens  
Miss Jennie Hoyle.  
Sketch, "Over the Footlights in New York" (new).....Sousa

NEW YORK TRIBUNE  
JAN 8 1898

Sousa and his band will play at the Harlem Opera House to-morrow evening. He announces the following programme:  
Overture, "Carneval Roman".....Berlioz  
Ballet Suite, "Love Above Magic" (new).....Lassen  
Divertimento, "The Feast of the Lanterns" (new).....Glover  
Soprano solo, "Linda di Chamounix".....Donizetti  
Miss Maud Reese Davies.  
Ride of the Valkyries.....Wagner  
Cossack Dance (new).....Tschakoff  
Second Hungarian Rhapsody.....Liszt  
Intermezzo, "Love in Idleness" (new).....Macbeth  
March "The Bride Elect" (new).....Sousa  
Violin solo, "Rondo Capriccioso".....Saint-Saens  
Miss Jennie Hoyle.  
Sketch, "Over the Footlights in New York" (new).....Sousa

Mr. Seidl has prepared a particularly interesting programme for the sixth subscription concert at the Astoria on Thursday night. Its chief orchestral numbers are Tschaikowsky's Pathetic Symphony and the Good Friday Spell from Parsifal. Mrs. Henschel will sing Liszt's Mignon's Song and three songs from Kingsley's Water Babies composed by her husband. The remaining number will be Soloeig's Song from Frey Gynst. This programme is much more in keeping with the admirable selections that have been the rule at these concerts than the programme of French dance music which monopolized the time at the last one. Perhaps it was much more entertaining for the audience that gathers there, but the lack of variety in it was a trifle wearing. Mr. Seidl not often hits upon such a happy combination as he has in this case.

JAN 8 1898

Sousa and his band will give a popular concert at the Harlem Opera House on Sunday evening, assisted by Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist, as soloists. This will be the first appearance of Sousa in Harlem.

BROOKLYN STANDARD UNION

JAN 11 1898

Sousa and his band will appear in two concerts at the Academy of Music, Brooklyn, on Saturday, and Sunday evening, in keeping with the admirable selections that have been the rule at these concerts. Sousa has given out two programmes that can hardly fail to catch the public eye, with the result of filling the theatre at both events. Novelties bristle on both programmes, seven in all, every one brand new, and the other numbers are all of the right standard. As Sousa takes his band to Europe in May, and remains until September, and will not be heard at Manhattan Beach next summer, nor again in Brooklyn for a year or more, these concerts will offer the last opportunities for hearing him for that period, and even longer, as the American tour following the European will extend until late in the spring. The soloists are Maud Reese Davies, soprano, and Jennie Hoyle, violinist. Seats are on sale at Chandler's, Fulton street.

SCHENECTADY, N. Y. - UNK

DEC 28 1897

Sousa and his band will begin the twelfth regular tour of New York City on Jan. 8. Maud Reese Davies, soprano, will be the vocalist of the tour, and Jennie Hoyle the violinist.

On Saturday next Sousa and his band will give two concerts at the Brooklyn Academy of Music at 2:15 P. M. and 8:15 P. M. This will be his farewell in this city.

Sousa concert at the opera house next Tuesday evening.

In Cincinnati the other day Sousa gave a march, "The Stars and Stripes Forever," was played by this same band. The result was a demonstration that actually shook the theater. Mr. Sousa wrote this new hand composition on shipboard, coming back from Europe last summer. The inspiration came upon him as he heard the American ships. I am told that there has been nothing so good in patriotic music in many years.

"My first experience in the theatrical business was acquired as musical director of Milton Nobles' company," remarked John Philip Sousa. "I was then but 18 years of age, and Nobles took me out of an orchestra in Washington, where I was playing violin solos. He was then appearing in a play which he called 'Bohemians and Detectives,' and at my suggestion the title was changed to 'The Phoenix,' and became famous.

Ottumwa, Iowa, Democrat

JAN 8 1898

A MUSICAL EVENT.

John Philip Sousa's Great Band  
to be Here February 16th.

It will be good news to music-lovers and the public generally to learn that Iowa City is to be favored by a visit from the most notable band organization now existing. John Philip Sousa, whose stirring marches and two-steps and tuneful operas have made his name a household word in this country and of almost equal fame abroad, has equalled, if not excelled, the work of the preceding greatest band leader, P. S. Gilmore. In members, capability and general perfection, Sousa's Military Band is the most magnificent organization extant. They will arrive here by special train from Ottumwa on February 16th next, through arrangements perfected by Messrs. Jno. B. Henderson and Geo. B. Peck, the able managers of Greene's opera house, Cedar Rapids. The splendid concert program will be given on the afternoon of the 16th, the musicians then proceeding by special on up to the Parlor City where they will give an evening performance.

This is an unexcelled opportunity to hear a peerless corps of musicians in the best of music for wind instruments. The opera house should be crowded to the doors. The fact that the engagement is for the afternoon will enable those from outside as well as in the city to attend, by driving, or coming in on the morning trains and returning in the early evening. Put a mark opposite the date, February 16th, on your calendar, and fully make up your mind to embrace this opportunity of rare enjoyment.

John Philip Sousa has changed his concert, which was intended for Sunday night, Jan. 9, at the Broadway Theatre, to the Harlem Opera House. This will be the first appearance of the band in Harlem.

POTTSVILLE, PENNSYLVANIA

JAN 14 1898

Sousa's Band Coming.

George M. Loomis, representing Sousa's band, transacted business at the Academy today. The band appears here for a matinee on the 25th inst. They make a big jump from Lancaster here and then go to Reading in the evening. The program this year will be better than ever. Out of nine selections on the program, five are entirely new. The band makes a tour of Europe starting next May and completing it in September.

Sousa and His Band.

The twelfth regular tour of Sousa and his band will begin at New York city on January 8, 1898, and this famous organization will visit this city January 11. Miss Maud Reese Davies, soprano, will be the vocalist of the tour and Miss Jennie Hoyle the violinist. John Philip Sousa will have new and attractive programmes and they will be teeming with the choicest novelties of the musical world. He will, of course, play his latest marches which are the most popular musical compositions of the day the world over.

PHILA. NORTH AMERICAN

JAN 7 1898

Sousa's Band Coming Soon.

Sousa, the peerless composer of American marches, conductor of the unrivalled band whose playing has delighted music-lovers in every city in the United States, is again embarked on a concert tour, and will visit Philadelphia, giving concerts at the Academy of Music, Friday and Saturday evenings, January 21 and 22, and one matinee Saturday, January 23. Mr. Sousa will bring as soloists Miss Maud Reese Davies, soprano, whose voice and personality command success; Miss Jennie Hoyle, violinist, who won much favor from her audiences and hearty commendation from the press when she appeared here last October; Mr. Arthur Pryor, trombone, a member of the band, composer of the trio of solo artists. The opening sale for reserved seats will be held at Fischer's, 1221 Chestnut street, Friday, January 14.

SYRACUSE, N. Y. - STANDARD

JAN 14 1898

Sousa's band was the attraction at the opera house Wednesday evening and met with its usual welcome. The great march king extended a compliment to a local composer by playing in response to a hearty encore of the "Stars and Stripes Forever." The Thirteenth Separate Company March, written by Leader Frank Smith.

ALBANY, N. Y. - PRESS

JAN 10 1898

An interesting feature of the program of Sousa's band, which will appear at the Hall next Tuesday night, is the number of new things on it. The soloists are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist. This is the program:  
Overture, "Carnival Romaine," Berlioz; Ballet Suite, "Love Above Magic," (new), Lassen; Fantasia on three Russian Themes, (new), Balakireff; Soprano solo, "Indian Bell Song," (Lackme), Delibes, Miss Davies; Ride of the Valkyries, Wagner; Cossack Dance, (new), Tschakoff; Rhapsodie No. 2, Liszt; "Love in Idleness," (new), Macbeth; March, "The Stars and Stripes Forever," Sousa; violin solo, "Rondo Capriccioso," Saint-Saens, Miss Hoyle; Sketch, "Over the Footlights in New York," (new), Sousa; Paderewski at Carnegie hall, "El Capitan" at the Broadway Theatre, "Lucia at the Metropolitan Opera House," "The Belle of New York at the Casino," "The Girl from Paris" at the Academy of Music, and Sousa's band at Manhattan Beach.

BROOKLYN, N. Y. - EAGLE

JAN 9 1898

It has not been heard here for some time. There would be a popular welcome for the concert which he and his concert band to give at the Academy on Saturday afternoon and evening, under ordinary circumstances. These will be, however, the only chances to hear this favorite organization for more than a year. Sousa is to take his band to Europe for an extensive tour next summer, after Herbert succeeding him at Manhattan Beach. When he returns he has in view a big patriotic stage spectacle, of which his band will be an important feature. So the many admirers of the bright and spirited concert with which Sousa's name is identified will do well to make the most of this opportunity. On Saturday he will have his full band and his soloists, Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist. Both programmes are made up of choice and glossy numbers, with enough of a more serious and exacting style to suit advanced musical requirements, as in "Lohengrin" and "Tristan and Isolde" selections and a "Rhapsodie Hongroise," by Hauser, at the matinee, and "Ride of the Valkyries," Wagner, "Second Hungarian Rhapsody," Liszt, at the evening concert. The matinee programme will be:  
Overture, "El Capitan," (new), Gomez  
Ballet suite, "The Rose of Shiraz" (new), Bilenberg  
Rhapsody Hongroise, Hauser  
Soprano solo, "Shadow Song," Meyerbeer  
Miss Maud Reese Davies.  
Wedding music, "Lohengrin," Wagner  
Fandango Militaire, Ancher  
Night scene, "Tristan and Isolde," Wagner  
"Dance of the Sylphs," (new), Sousa  
March, "The Bride-Elect," Berlioz  
Violin solo, "Gypsy Dances," Nachez  
Miss Jennie Hoyle.  
Humoresque, "The Band Came Back," Sousa  
The evening programme will be:  
Overture, "Carnival Romaine," Berlioz  
Ballet suite, "Love Above Magic" (new), Lassen  
Trombone, "The Feast of the Lanterns" (new), Glover  
Soprano solo, "Linda di Chamounix," Donizetti  
Miss Maud Reese Davies.  
"Ride of the Valkyries," Wagner  
"Cossack Dance" (new), Tschakoff  
Second Hungarian Rhapsody, Liszt  
Intermezzo, "Love in Idleness," Macbeth  
March, "The Stars and Stripes Forever," Sousa  
Violin solo, "Rondo Capriccioso," Saint-Saens  
Miss Jennie Hoyle.  
Sketch, "Over the Footlights in New York" (new), Sousa  
Paderewski at Carnegie Hall, "El Capitan" at the Broadway Theatre, "Lucia at the Metropolitan Opera House," "The Belle of New York at the Casino," "The Girl from Paris" at the Academy of Music, and Sousa's band at Manhattan Beach.

John Philip Sousa and his magnificent band will appear at the Academy of Music on Friday evening, January 21, and on Saturday afternoon and evening, January 22. Mr. Sousa will bring as soloists Miss Maud Reese Davies, soprano; Miss Jennie Hoyle, violinist, and Mr. Arthur Pryor, the well-known trombone player.

John Philip Sousa and his band will give the first concert of their twelfth semi-annual tour next Sunday night, at the Harlem Opera House. The soloists for this tour are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist.

UTICA, N. Y. - DAILY PRESS

JAN 6 1898

Mr. John Philip Sousa and his famous band will appear at the Academy of Music next week, giving concerts Friday and Saturday evenings, January 21 and 22, and one matinee, Saturday, January 23. The soloists who will accompany him are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist. Both of these artists have already won approbation from Philadelphia audiences, and will be warmly welcomed on their return. A different programme will be offered for each concert, and the march from Mr. Sousa's new opera, "The Bride-Elect," will be given a hearing here for the first time. The demand for seats has been very large.

NEW YORK WORLD

JAN 9 1898

John Philip Sousa and his band will inaugurate their twelfth semi-annual tour at the Harlem Opera House this evening. The soloists who will appear at the concert are Miss Maud Reese Davies, soprano and Miss Jennie Hoyle, violinist. Mr. Sousa's new march from his opera, "The Bride-Elect," will be played by the band. It is said to be one of the best he has ever written.

NEWARK, N. J. - ADVERTISER

DEC 29 1897

TO HEAR SOUSA'S BAND.

Crazy Jane Society Invites Everybody to the Auditorium.

The Sousa concert to be given on January 7, at the Auditorium on Belmont avenue, under the auspices of the Crazy Jane Society, the energetic auxiliary of the Newark Female Charitable Society, is for the benefit and objects of the latter society, and not for the Home of the Invalid, as has been incorrectly stated.

The committee in charge of the arrangements for the concert is zealously at work to make it the success it deserves to be. Sousa's complete band will respond to his magic baton on the night of January 7, and the programme of music will be one of the most attractive ever given in Newark.

The Auditorium is in a music-loving neighborhood, to the people of which the concert will be an irresistible attraction. The hall has fine acoustic properties, the best in Newark. It is well ventilated and admirably appointed, and to many people being in the centre of the city, a visit to the hall will be a pleasing novelty apart from the musical attractions.

Sousa's band in annual tour Jan. 8 in New York. Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist, are the soloists.

Among the noteworthy editorial contributions are The Lady of the White House, waltz, by John Phillip Sousa. All the department articles are excellent. The Curtis Publishing Co., Philadelphia Pa. Price \$1 a year. Single copies 10 cents.

**Brilliant Sketch By Sousa.**  
 One of the most fantastic and captivating things John Philip Sousa has yet presented in his concerts is a brand new arrangement of his own, "Over the Footlights in New York," a brilliant conceit, most happily wrought. It is unique, one of the most original and characteristic conceptions Sousa has given to the public for a long time, from the fact that the composer presents a choice melange of the music in vogue in a remarkably prolific period in New York, which filled the chief halls and theaters. Sousa in this bright work has larded out the cream of the entire field from grand opera to vaudiville, in his best humor and inimitable style. He originated the idea, made his own excerpts and



JOHN PHILIP SOUSA.

strung them in a pot pourri that scintillates like a necklace of diamonds. The excerpts worked out for the band are from Paderewski at Carnegie Hall, "El Capitan" (De Wolf Hopper Opera Co) at the Broadway Theater, "Lucia di Lammermoor" at the Metropolitan, "The Belle of New York," at the Casino, "The Girl from Paris," at the Herald Square Theater, "Anvil Chorus" from "Il Traviatore" at the Academy of Music and Sousa's Band at Manhattan Beach, the latter closing the melodious round with the most brilliant skits in the Sousa repertoire.

The sketch is on the programme for the Sousa concert here on Tuesday, January 11, at the Opera House. The soloists of the concert are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist. The programme: Overture—"Carneval Romain," Berlioz  
 Ballet Suite—"Love Above Magic" new Lassen  
 Divertimento—"The Feast of the Lanterns," (new) ..... Glover  
 Soprano Solo—"Laila di Chamounix," Domizetti  
 Miss Maud Reese Davies.  
 Ride of the Valkyries.....Wagner  
 Cossack Dance (new).....Tschakoff  
 Intermission Ten Minutes.  
 Second Hungarian Rhapsody.....Liszt  
 a. Intermezzo—"Love in Idleness," (new) .....Macbeth  
 b. March—"The Stars and Stripes Forever," .....Sousa  
 Violin Solo—"Rondo Capriccioso," Saint Saens  
 Miss Jennie Hoyle.  
 Sketch—"Over the Footlights in New York," (new) .....Sousa  
 Paderewski at Carnegie Hall; "El Capitan" at the Broadway Theater; "Lucia" at the Metropolitan Opera House; "The Belle of New York" at the Casino; "The Girl from Paris" at the Herald Square Theater; "Anvil Chorus" at the Academy of Music, and Sousa's Band at Manhattan Beach.

The following excellent program has been arranged for the concert to-morrow afternoon and evening at Music Hall:  
**AFTERNOON.**  
 Overture, "Il Guarany," (new) .....Gomes  
 Ballet Suite, "The Rose of Shiraz," (new) .....Ellenberg  
 Rhapsody Hongrois .....Hauser  
 Soprano Solo, "Shadow Song" .....Meyerbeer  
 Miss Maud Reese Davies.  
 Wedding Music, "Lohengrin" .....Wagner  
 Intermission.  
 Fanfare Militaire .....Ascher  
 Minuet, "Bebe" .....Tolhurst  
 Night Scene, "Tristan and Isolde" .....Wagner  
 (a) "Dance of the Sylphs" .....Berlioz  
 (b) March, "The Bride Elect," (new) .....Sousa  
 Violin Solo, "Gypsy Dances" .....Naches  
 Miss Jennie Hoyle  
 "Last Days of Pompeii" .....Sousa  
 (1) In the House of Durbo and Stratonicus.  
 (2) Nydia, the Blind Girl.  
 (3) The Destruction.  
**EVENING.**  
 Overture, "Carneval Romain" .....Berlioz  
 (a) "Serenade Cupidon," (new) .....Tolhurst  
 (b) March, "Whirlwind" .....Tolhurst  
 Divertimento, "The Feast of the Lanterns" (new) .....Glover  
 Soprano Solo, "Laila di Chamounix" .....Domizetti  
 Miss Maud Reese Davies.  
 (a) "Ride of the Valkyries" .....Wagner  
 (b) "Cossack Dance," (new) .....Tschakoff  
 Intermission.  
 Second Hungarian Rhapsody .....Liszt  
 (a) Intermezzo, "Love in Idleness," new.  
 (b) March, "The Stars and Stripes Forever" .....Sousa  
 Violin Solo, "Rondo Capriccioso" .....St. Saens  
 Miss Jennie Hoyle  
 Sketch, "Over the Footlights in New York," (new) .....Sousa  
 Paderewski at Carnegie Hall; "El Capitan" at the Broadway Theater; "Lucia" at the Metropolitan Opera House; "The Belle of New York" at the Casino; "The Girl from Paris" at the Herald Square Theater; "Anvil Chorus" at the Academy of Music, and Sousa's band at Manhattan Beach.

John Philip Sousa, by all odds, the most conspicuous musician in this country this year. In addition to heading the triumphant tours of his great band, Sousa will give to the public in January his new comic opera "The Bride-Elect," of which he has written both the words and the music. His "El Capitan" has entered its third season and is universally pronounced the greatest American opera ever written. The great Sousa marches show even increased popularity, and his latest, "The Stars and Stripes Forever" is the musical craze of the day. The band will be at Harmanus Thursday, seats go on sale to-morrow.

Sousa is the most fertile of men in producing and veiling up resources for making his concerts more and more attractive and his band better, if such a thing were possible. Such demands are made upon him for the present season, including the American tour and the European tour from May to September, that Sousa has been adding to his band and gradually molded into it some of the most famous performers in the country in addition to those who have held places in the organization for years. The latest New York, Newark, Harlem and other concerts have shown, according to authoritative information, that Sousa's band has never yet played so grandly in every respect as it does just now. The band will be at its best at the two Sousa concerts at Music Hall on Friday afternoon and evening. The soloists are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist.

**SOUSA'S ADMIRATION FOR WAGNER**

"I yield to no one in my admiration for Wagner's genius, and I further think that I hold the record in financial appreciation of his works," remarked John Philip Sousa a few nights ago. "Six years ago, when I was traveling in Europe, I had the pleasure of paying at the rate of \$1 a minute for the privilege of listening to 'Tannhauser' and I feel confident that not even the most rabid of all Wagnerites could do more. Before sailing for Europe I had confidently promised myself the pleasure of attending at least one performance at Beyreuth, but, owing to some change in my plans, I did not reach Nuremberg until the day before the final performance. From this quaint old town I telegraphed to Paul Miersch, a New York musician, who was playing cello in the Beyreuth orchestra, to secure seats for me. Not hearing from him the next morning I did not deem it advisable to take my wife with me, with the possibility of not being able to secure a seat starting me in the face, but went alone. "Arriving at Beyreuth I walked up the hill to the theatre, only to find that my friends had been unable to purchase a seat for me. Here I found many Americans I knew, but their commiseration was all the solace for my disappointment they could offer. When the first notes of the overture to 'Tannhauser' sounded I retired to the rear by frame structure where very admirable beer and sausages are dispensed for a modest sum, and endeavored to appreciate the humorous aspects of the occasion. There I was, an American musician to whom a Wagner performance at Beyreuth had been a long contemplated treat, obliged to sit outside the theatre after traveling so many miles to be present. "After the first act my American friends all came out to tell me how great the performance was. They meant well, no doubt, but I could not appreciate their kindness and refused to be comforted. Among those present was a German-American from somewhere out West, who, seeing my really great disappointment, finally offered me the temporary loan of his ticket on the condition that I should remain only for one number. I accepted with thanks, of course, for a crumb of Wagner at Beyreuth is better than no Wagner bread at all. Just as the heralds appeared before the theatre to sound the announcement of the second act my new found friend apparently repented of his rashness in trusting his precious ticket to a stranger, and in order to sustain no financial loss through any possible neglect on my part to return, he hurriedly said: "That will cost you \$5, Mr. Sousa." "Without a murmur I handed over the amount in German currency and hastened to my seat. I took several good looks around the theatre, listened to one number of 'Tannhauser,' and then, summoning an usher, I pretended to be suddenly ill and left the theatre. My new friend appeared vastly relieved when I came back to him and returned his ticket. A glance at my watch showed that I had spent five minutes in the Beyreuth Theatre, and \$1 a minute, even for Wagner, is a pretty good price to pay for opera. My German-American good Samaritan received from me the exact price of his ticket, and as he heard all of 'Tannhauser,' with the exception of one number, his philanthropy was not unprofitable."

**SOUSA'S CONCERT A SUCCESS.**

John Philip Sousa and his band gave one of their popular concerts at the Harlem Opera house last Sunday night. The house was crowded to the doors, and the audience seemed to appreciate the fact that they really had the "March King" in Harlem. The programme was one of the best Mr. Sousa has arranged in some time. The soloists were Miss Maud Reese Davies and Miss Jennie Hoyle.

**UTICA PRESS**

Speaking of his new march, "The Stars and Stripes Forever," John Philip Sousa recently said to a reporter: "The march was written when I was in Europe a year ago and finished on board ship coming home. I have often heard people say that when in a foreign country the sight of the Stars and Stripes seems the most glorious in the world. My idea was to climax the march with three themes—one representing the North, a broad sweeping theme; the South with its languorous beauty and romance, and the West, a strong pushing melody, carrying everything before it." "The Stars and Stripes Forever" will be one of the many popular features of the grand concert of Sousa and his band, assisted by Maud Reese Davies, soprano, and Jennie Hoyle, violinist, given to-night.

**BOSTON, - MORNING JOURNAL**

The twelfth annual tour of Sousa and his band begins at New York city today. His famous organization will visit the leading towns early in its travels. Miss Maud Reese Davies, soprano, will be the vocalist of the tour and Miss Jennie Hoyle, the violinist. John Philip Sousa will have new and attractive programs and they will be teeming with the choicest novelties of the musical world. He will, of course, play his latest marches, which are the most popular compositions of the day, the world over.

John Philip Sousa and his band will give concerts at the Academy of Music on Saturday afternoon and evening, Jan. 15.

**NEW YORK SUN**

John Philip Sousa and his band will play at the Harlem Opera house to-night. The soloists are Maud Davis and Jennie Hoyle. This is the first concert of Mr. Sousa's present tour. The programme will include numbers by Liszt, Berlioz, Donizetti, Sousa, and Wagner.

ROTTSVILLE CHRONICLE

JAN 12 1898

**Coming Soon.**  
When Sousa was recently asked what sort of music he considered popular, he gave the following answer, characteristic of the man and his methods: "In a general way, I should say that popular music becomes such when it is first hearing it attracts either through its rhythm, oddity or intervals, or through all three, the attention of the auditor, and creates a desire for a second hearing. It then becomes contagious, and rages with more or less violence. If the composition is based on natural laws, it stands a chance of living after the epidemic is subdued, but if it is ephemeral in character, it dies after running its brief course." This is Mr. Sousa's idea of popular music, and upon this belief he has conceived and created a number of popular compositions. He has much to say respecting "ear marks." According to his statements, based upon the opinions of Lussy, one of the authorities on musical expression, the ear is the slowest of the senses to adopt new, or especially strange sounds and consequently, Mr. Sousa says, he who invents the newest combination of musical sounds must work all the more assiduously to familiarize the public with it before they will accept it. When a composer who possesses inventive skill is accepted by the public, he has a chance of retaining his standard, which is very true in the case of Mr. Sousa.

BUFFALO N. Y. TIMES

JAN 12 1898

Sousa's Band, which comes here on the first of this month, will play, amongst other numbers, the march from "The Bride-Elect," Sousa's new and successful opera.

PHILADELPHIA TIMES

JAN 12 1898

The program for the Sousa concerts tomorrow are of unusual interest. The popular band will be heard in the afternoon in compositions by Gomes, Eilenberg, Hauser, Wagner, Ascher, Berlioz, Sousa and F. A. Tolhurst. The composition of Mr. Tolhurst will be the minuet "Bebe." The concluding number of the afternoon program will be the descriptive piece by Sousa entitled "Last Days of Pompeii." The overture, "Carnaval Roman," Berlioz, will open the evening program. Other important numbers will be "Ride of the Valkyries," Wagner; "Cossack Dance" (new), Tschakoff, and Liszt's Second Hungarian Rhapsody. Mr. Tolhurst's numbers on the evening program are "Serenade Capriccio" (new) and "The Whirlwind March." The Sousa numbers include the march "Stars and Stripes Forever" and the sketch "Over the Footlights in New York" (new). The last named piece contains reminiscences of music familiar to the theatergoers of the metropolis. The soprano soloist, Miss Maude Reese Davis, and the violinist, Miss Jennie Hoyle, will be heard in popular selections at both concerts.

Sousa's Program.

For the present tour by Sousa and his band the famous director and composer has prepared much that is new and gives out the most spirited and inspiring program he has yet offered. That selected for the Sousa concert here on Thursday next at Harmanus is, possibly, the best of all, owing to the scope it covers and the sterling character of every member. The overture is Berlioz "Carnaval Roman," a vividly descriptive masterpiece by that prolific and fanciful composer, embodying the most brilliant features of a carnival in progress, a rare work. There is a new ballet suite by Lassen, "Love Above Magic," and a new fantasia on three Russian



**Miss Hoyle, Violinist, with Sousa.** Themes by Balakireff. Also, other works altogether new are a "Cossack Dance" by Tschakoff and an Intermezzo, "Love in Idleness," by Macbeth. The greater works are Liszt's "Rhapsodie Hongroise" No. 2, and Wagner's "Ride of the Valkyries." These present the big band in its loftiest efforts. Sousa is represented by two numbers, his new "Stars and Stripes Forever" and his most ambitious march, and the very latest from his pen, "Over the Footlights in New York," a brilliantly executed mosaic of the best music heard in New York at certain of the great halls and theatres. The incidents treated are Paderewski at Carnegie Hall, "El Capitan" at the Broadway Theatre, "Lucia di Lammermoor" at the Metropolitan Opera house, "The Belle of New York" at the Casino, "The Girl from Paris" at the Herald Square theatre, anvil chorus from "Il Travatore" at the Academy of Music, and Sousa's band at Manhattan Beach. So one gets the elixir of all New York's best music at a single sitting. The encore music brings out the brightest and most delightful of Sousa's inexhaustible supply which he alone of all possesses. The soloists are Miss Maude Reese Davis, soprano, and Miss Jennie Hoyle, violinist. The former will sing "Indian Bell Song" ("Lakme"), Delibes, and Miss Hoyle will play Saint Saens' celebrated Rondo Capriccioso. Seats go on sale Thursday.

TROY, N. Y. - TIMES

JAN 13 1898

**The Sousa Concerts.**  
The famous musical organization, Sousa's Concert Band, will visit this city, giving three concerts at the Academy of Music on the evenings of January 21 and 22 and one matinee on Saturday, January 23. The soloists will be Miss Maude Reese Davis, soprano, and Miss Jennie Hoyle, violin, with Arthur Pryor, a member of the band, trombone. An additional attractive feature will be that the band will play for the first time the march from Mr. Sousa's new and successful opera, "The Bride-Elect." The sale of seats will begin at 1221 Chestnut street Friday, January 14.

ALBANY JOURNAL

JAN 13 1898

John Philip Sousa is by all odds the most conspicuous of American musicians. From the triumphant tours of his great band, from the enormous sales of his stirring marches and from the royalties of his popular operas, he derives the greatest income enjoyed by any musician of the day. Sousa's "El Capitan" undoubtedly the most popular American opera ever written, is now in its third year of uninterrupted success and is rapidly nearing its one thousandth consecutive performance. His latest work "The Bride-Elect" has just been produced with such enthusiastic acclaim that a long and brilliant career of uninterrupted prosperity can be confidently predicted for it. Sousa is also writing a new opera for De Wolf Hopper, which will be called "The Charlatan," the book being written by Charles Kline, who was the librettist of "El Capitan." Mr. Sousa will write the lyrics for "The Charlatan" himself. This new piece will be produced by De Wolf Hopper at the Knickerbocker Theatre, New York, next September. Sousa, in addition to making a new arrangement of the Tannhauser overture for military bands and preparing other novelties for his present tour, has arranged a new descriptive fantasia which he calls "Over the Footlights in New York." This will consist of a medley of the chief musical features of the principal metropolitan theaters, from Carnegie Hall to Manhattan Beach, and will be one of the features of the programme.

Sousa is the greatest conductor of the greatest band in existence. The news of his coming to-night at Harmanus arouses enthusiasm among the thousands who look upon his organization as the representative of its kind, and upon Sousa's magnetic marches as the



John Philip Sousa.

national marches of America. The title of "The March King" bestowed upon Sousa by the unanimous consent of thousands of music-lovers is justly applied.

SOUSA AND HIS GREAT BAND.

JAN 13 1898

As usual the concert was a delightful one.

Sousa, the "March King," and his band attracted a large audience last evening at the opera house. Every year it is said that the music was better than ever before, and every one was willing to say last night when leaving the house that Sousa's Band had never been enjoyed more in Utica. The overture was "Carnaval Roman," by Berlioz, and the Directorate march was played as an encore. Another encore followed the Directorate, "Rondo d'Amour." After "Love Above Magic," "El Capitan" was played as an encore and then the "Children's Serenade." "The Feast of the Lanterns" was followed by "Liberty Bell" and it was never more thoroughly enjoyed. The other encores were "King Cotton" and "Dance Africans." "The Stars and Stripes Forever" was repeated for an encore. Miss Maude Reese-Davis, the soprano soloist, sang "Linda di Chamounix" and a laughing song by Manolescaut. She has a sweet voice and was especially good in the laughing song. Miss Jennie Hoyle, the violinist, is a young lady of remarkable talent as a player. She was on the programme for one solo, "Rondo Capriccioso," but responded to two encores, playing "Mazourka de Concert," by Mazin, and "Cavatina," by Boehm. Miss Hoyle is a brilliant violinist and gives promise of becoming famous. The last number was a sketch, "Over the Footlights in New York," a new arrangement by Sousa. In it Paderewski at Carnegie Hall is imitated, and selections are given from "El Capitan," "Lucia," "The Belle of New York," "The Girl from Paris," "Avalanche" and "Sousa's Band" at Manhattan Beach. The concert was one of unusual merit and the applause was loud and frequent. The marches were especially well liked and were played with spirit, arousing great enthusiasm. The band goes from Utica to Carthage Wednesday and continues on a tour that will last until May. The organization will then sail across the Atlantic for a tour of the principal cities of Europe. Speaking of this trip, Mr. Sousa said to a reporter that he had every confidence that it would prove successful. Sousa's marches are played by bands everywhere in Europe, and there will doubtless be interest in the appearance of the band that Sousa directs. In regard to his new opera, "The Bride-Elect," Mr. Sousa said it was being sung in Boston and the receipts last week were \$10,000, so it might be said it was winning popular favor. A year hence Sousa and his band will again visit Utica, and it is hoped that their visits may long continue.

The principal novelty of John Philip Sousa's concert at the Harlem Opera House was the march from his new opera "The Bride-Elect." It greatly pleased the audience, and was enthusiastically encored. The soloists were Maude Reese Davis, soprano, and Jennie Hoyle, violinist.

The Sousa concert on Friday evening this week will begin at 8.30, thus giving all choir members the opportunity to the unusually attractive program their rehearsals.

TROY, N. Y. - BUDGET

JAN 13 1898

There are many excellent bands in this country that occasionally visit this city, but there is none that has the hold on the hearts of the music loving people of Troy and vicinity that Sousa's famous band has. The name of Philip Sousa is a household word. The first of American composers to win international fame and popularity, he ranks to-day pre-eminently the foremost of our conductors, the most versatile and successful of our composers and the representative of all the great public loves in music. Sousa's great band of fifty eminent soloists, veritable magicians of music, responsive to every impulse of the master mind in command, has reached the acme of excellence and finish. This is, indeed, the ideal wind orchestra, capable of performing the noblest works of the noblest composers with all the rhythmic nuances of strings, in addition to be rich tonal quality of the reeds and brasses. Sousa's men are the hand of the people. Their melodies and harmonies touch the throbbing chord of responsiveness in the public heart, and set all nerves tingling in unison to the music. With Mr. Sousa this season are two artists whose commanding talents entitle them to great honors, Maude Reese Davis, soprano, and Jennie Hoyle, violinist. On this occasion Mr. Sousa will play two of his new marches, one, "The Agreement," from his new opera of that name. The other has not yet been named, but will be published this week. Sousa and his band will be at Music Hall Friday evening, January 14.

NEWARK NEWS-ADVERTISER

JAN 18 1917

## THE "MARCH KING" AND FORTY MEN

Sousa's Band Delights a Fashionable  
Audience at Krueger's  
Auditorium.

CONCERT ARRANGED BY  
THE CRAZY JANE SOCIETY.

Newark Female Charitable Society  
Will Be Benefited—Splendid Music  
by the Band Men and the So-  
prano and Violin Soloists.

It was in aid of a worthy charity that representatives of Newark's best known families assembled at Krueger's Auditorium last evening, when John Philip Sousa's famous band played in concert.

For the benefit of the Crazy Jane Society, the auxiliary of the Newark Female Charitable Society, exponents of fashion, society and wealth lent the dignity of their presence. The spacious auditorium and galleries were filled, and the approval of the large audience was manifest by the remarkable attention shown as by the generous applause accorded.

The attraction was an unusual one for this city. The distinguished composer and director seemed to control every one of the forty odd members in the band. The lighter, more delicate strains of sonatas, rhapsody or intermezzo were no less enjoyable than the deeper melody and martial time of the conductor's own conceptions.

The audience was no less cordial in its praise of the soloists, Miss Maud Reese Davies and Miss Jennie Hoyle, whose work was a rare treat.

#### Greetings Exchanged.

Of course there was the usual exchange of greeting among the audience during the intermission. A function of this kind would be almost prosaic without the conventional "visiting" and airy chats.

The seating of the large company was admirably accomplished by the several ushers chosen from among the scions of the society's managers and patrons. They were Morris T. Weeks, John L. Young, Robert O'Gorman, Paul D. Poinier, Toler Booraem, Arthur Mac Kie, Dumont F. Mercer, Samuel A. Clark, Benjamin Keene, Andrew J. Hedges, Jr., and Harold E. Williams.

The society's managers estimated that at least \$1,000 will be cleared from the concert.

#### The "March King's" Work.

There can be but one opinion of the "March King," and that is that his conducting is superb. Grace, ease and perfect control of his musicians mark his management of the varied instruments under his baton, and the effort is matchless.

The programme was well selected and not too long. The first three numbers—Overture, "Carnival Romain," Berlioz; Ballet Suite, "Love Above Magic," Lassen; Fantaisie on "Three Russian Themes," Balakireff—were given with rare delicacy of phrasing, and provoked incense, which were responded to by Sousa's "Beau Ideal" and "El Capitan" marches.

The fourth number, "Linda de Channonix," Donizetti, was sung by Miss Maud Reese Davies, who possesses a soprano voice of exquisite flexibility and power, and she sang the difficult composition with an ease possible only to a finished artist. An encore, a "French Laughing Song," scored another triumph for his most delightful singer.

"The Ride of the Valkyries," Wagner, and "Cossack Dance," Tschakoff, concluded the first part of the programme.

#### Miss Hoyle's Playing.

The "Second Hungarian Rhapsody," Liszt; Intermezzo, "Love in Idleness," a very dainty bit, and Sousa's "Stars and Stripes Forever," preceded the appearance of Miss Jennie Hoyle, a young violinist of wonderful skill, who played Saint-Saens' "Rondo Capriccioso" with nervous breadth and perfect technique. She is a positive revelation, even in a period of great violinists, and her youth is not the least remarkable feature to be taken into consideration in judging her merit.

The ovation she received produced an encore, the name of which could not be learned, but which gave further evidence of her versatility, and was a welcome relief to the stereotyped inanities which violinists, as a rule, feel obliged to present after a brilliant first piece.

The regret was that Sousa played so many compositions that were not his own, the public evidently caring more to hear him in his own characteristic productions, but that defect was partly remedied by the concluding number, "Over the Footlights in New York," in which various sketches of popular music were played, one of two of his own being

The Sousa concert Friday evening will begin at 8 o'clock, instead of 8:15 o'clock, to accommodate those engaged at church rehearsals. The visit of so distinguished a composer as Sousa to this city Friday should fill Music Hall to the doors. The fact that it was Sousa who gave the world self stimulate the desire to see and hear the great "March King" and his band. No band ever had the phenomenal success of Sousa's. No band has covered so many miles on tour, and no similar organization has created such enthusiasm all over America. Sousa's music and the band's performance combine to make an evening replete with the highest forms of enjoyment. The assisting artists are both of high order and are sure to add much to the completeness of the concert. The demand for seats is unusually large.

#### Sousa's Band.

The catholicity of John Philip Sousa's musical taste is admirably exemplified in the arrangement of his programmes. A thorough believer in the principle of giving the public what it wants and is willing to pay for, Sousa possesses in addition the happy faculty of being able to cater at once to the most widely diverse tastes. A glance at the superb programme that Sousa will present here to-morrow evening when his great band will give a concert at the opera house shows how the great bandmaster consults the wishes of the many Maud Reese Davies, soprano, and Jennie Hoyle, violiniste, accompany Sousa and his band as soloists on the present tour.

The general opinion was that the concert was a complete success, with that one exception, financially, musically and socially, and the crowded house and enthusiasm attest the fact that the Crazy Janes were sane when they provided such a delicious treat for the Newark public.

#### Those Present.

Among those present were: Mr. and Mrs. Philip Nye Jackson, F. Wolcott Jackson, Miss Nina Jackson, William F. Jackson, Mr. and Mrs. Charles Bradley, the Messrs. Bradley, Mr. and Mrs. J. O. H. Pitney, Mr. and Mrs. William F. Myerson.

General and Mrs. Joseph W. Plume, Miss Plume, John Darcy, Miss Darcy, Miss Kirkpatrick, Dr. and Mrs. Lyman Whitney Allen, Mrs. George Gifford, Miss Thomas, Mr. and Mrs. L. Spencer Goble, Miss Miller, Miss Edwards, Mr. and Mrs. Charles Wheeler.

Miss Dodd, Miss Marie Durand, Mr. and Mrs. Harry Durand, Mr. and Mrs. Albert O. Headley, Jr., Mrs. Harry Billings, the Misses Wheeler, Dr. and Mrs. Charles Young, Miss Quinby, William H. Plam, Miss Krueger, Robert Cummings, Mr. and Mrs. Frederick Greenlee, Miss Wright-Clark, John Wright-Clark, Mrs. Franklin Murphy, Miss Helen Murphy, Miss Harriet Bless, J. Murray Sanderson, Mrs. Frank Presby, Miss Presby, Robert Phillips, Mr. and Mrs. Franklin D. Wheeler, Miss Helen Wheeler, Mr. and Mrs. William Mitchell, the Misses Williams, the Misses Downing, Mr. and Mrs. William P. Field, Miss Frances Depue, John A. Gifford, Miss Agnes Gifford, Mr. and Mrs. Henry Van Arsdale, Miss Amish, of Indianapolis; Dr. and Mrs. Edgar Holden, Edgar Holden, Miss Elizabeth Holden.

Russell Lewis, Miss Phoebe Fraser, the Rev. T. H. Bridges, Mr. and Mrs. Robert H. Carter, Mr. and Mrs. Uzal McCarter, Miss Halsey, Miss Halsey.

NEW YORK DISPATCH

JAN. 18 1917

The announcement that Sousa and his band will be at the theatre on Sunday, January 16, and Thursday afternoon, January 20, promises two hours and a half of unalloyed enjoyment of melodies and harmonies divine; a perfect concert at which the works of the great masters of music of all ages will be interspersed with the swinging rhythms of Sousa's own marches or the dreamy, sensuous strains of the latest masters of dance music. The management of this organization make the claim that it is the greatest military concert band in the world. It is the band of the people just as John Philip Sousa, its noted leader, is the composer and conductor of the people, because he recognizes the musical preferences of his public and gives his audiences just what they want to hear. It is this happy faculty of gauging the public taste that enables Sousa to present such admirably balanced programmes, for he never offends with musical trash or bores with an undue amount of classics. At the same time the highest forms of music and the high and dainty trifles are to be found side by side at the Sousa concerts. Sousa has invaded the domain of the string orchestra and made its treasures his own; he has refined the military band and made it the chief factor in this country in the effort to popularize the best music of all times. His present corps of instrumentalists has been playing almost continuously, with few exceptions, under the direction and discipline of Sousa, and as a result of such training he band has reached a degree of artistic excellence and finish never before known. It represents the perfection of precision in ensemble playing and a revelation in what can be accomplished in the way of lights and shades by a wind orchestra. Sousa is accompanied this season as solists by Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violiniste, both notably brilliant young artists. The sale of seats opens to-day.

## SOUSA'S BAND.

John Philip Sousa, the "march king," and his band will be at the Opera House on Friday afternoon. Sousa stands to-day pre-eminently the foremost of conductors, the most versatile and successful of composers, and the representative of all the great public loves in music. Sousa's great band of fifty eminent soloists has reached the acme of excellence and finish. Sousa, fortunate in the choice of soloists, takes pleasure in introducing this season two young artists whose commanding talents entitle them to great honors in their profession, Maud Reese Davies, soprano, and Jennie Hoyle, violinist.

"The Widow Browne," a clean and laughable farce comedy, will appear at the Opera House on Saturday night.

## AT THE THEATERS.

Sousa and His Band in Concert at the Lafayette Square Opera House.

John Philip Sousa, the harmonic hypnotist, held his second séance of the season at the Lafayette Square Opera House last night, and with his enchanted baton evoked sweet strains from his regiment of brass and reed instruments, tympani, cymbals, drums, triangles, and even coconut shells, to the delight of an audience that filled the house. For attached to every instrument, from the immense Sousaphone to the tiny piccolo, is an accomplished musician, whose skill is obedient to the will of the leader as if he were under mesmeric influence, and the result is harmony.

As usual, the programme was calculated to please all tastes, from the severely classic to the popular. The former delighted in the "Carneval Romain" overture of Berlioz, a truly realistic rendition of Wagner's "Ride of the Valkyries"—the trampling of hoofs, the rattle of armor, and the wild cries of the war maidens being brought out by the brass and reeds in style that no string band could ever equal—and an interpretation of Liszt's second Hungarian rhapsody that would do credit to the Boston Symphony Orchestra.

For the delatanti there were such dainty, tuneful bits as Larsen's ballet suite, "Love Above Magic," Glover's divertissement, "The Feast of the Lanterns," and the "Cossack Dance," by Tackahoff, all new; Macbeth's intermezzo, "Love in Idleness," and as encores the sprightly "Ronde D'Amour" and "Orange Blossoms," with the characteristics, "Pickaninies Serenade" and the "African Coconut Dance."

Miss Maude Reese Davis gave in very creditable style the soprano aria from Linda di Chamounix, and as an encore the little French laughing song, popularized by Ellen Beach Yaw, while lovers of the violin were delighted with Jennie Hoyle's splendid work in Saint-Saens' "Rondo Capriccioso" and Musini's tricky "Mazurka." Few female violinists display the verve, brilliancy, and technique of this young girl, who has not yet reached the height of her capabilities, and when she does some of the male soloists may have to look to their laurels.

But aimed straight at the popular heart were Sousa's marches, at least one of which was demanded after every band number, and in addition to "The Directorate," "El Capitan," "The Washington Post," and the "Stars and Stripes," which had to be played twice, the audience was favored with Sousa's latest, "The Bride Elect." Echoes of this march have been floating around town for several weeks past, but all agreed that they heard it for the first time last night as only Sousa's band can play it. Another new composition that scored heavily, although at the last of a long programme, was Sousa's new medley, "Over the Footlights in New York," including selections from "Faust," Paderewski at Carnegie Hall; "El Capitan" at the Broadway Theater, "Lucia" at the Metropolitan Opera House, "The Belle of New York" at the Casino, "The Girl from Paris" at the Herald Square Theater, "Anvil Chorus" at the Academy of Music, and Sousa's Band at Manhattan Beach.

On next Thursday afternoon, at 2 p. m. Sousa and his band will give their final Washington concert of the season at the Lafayette. In May the popular leader and his admirable organization will go abroad for a concert tour of England and the continent.

**What Music Has Done for Sousa**—While the extent of John Philip Sousa's income is a matter that is purely personal with him, it is, nevertheless, a subject of some public interest, for it is generally believed that it is now far in excess of what any other person in the world is making out of music. Of course, every one knows that Paderewski accumulated fabulous sums every season he came to America, and so, too, have Jean and Edouard de Reszke and Nordica and Melba, and Yeave carried away a big purse when he was here two years ago. And yet the inflow of wealth in all these instances was more or less intermittent. In Mr. Sousa's case it is setting toward him in a steady stream of pure gold. Some people have said his annual earnings are in excess of \$100,000. Making allowance for exaggeration, it probably is something more than \$50,000. And yet he is the man who sold the "Washington Post March" a few years ago for \$22.

Mr. Sousa's income is at present derived from three sources—his operas, his sheet music and his band. He has two operas on the road—"El Capitan" and "The Bride Elect"—both of which pay him large royalties. While these are spreading the gospel of his sprightly music, people are buying a countless number of copies in commercial scores, upon which there is a very respectable profit. In the meantime he is amusing himself with his band, which seems to be a paying venture.

## THE WORLD OF MUSIC.

**Sousa's Band To-Morrow Night.**  
The Orchestral Concerts of the Week.

Sousa usually has a new march to delight his audiences every time he comes to Philadelphia, and such a novelty will not be lacking at the concert of Sousa and his band at the Academy of Music to-morrow evening and Saturday matinee and evening. On the "March King's" visit here last May he gave to the music-loving public for the first time his "Stars and Stripes Forever," which is rightly esteemed his noblest composition in martial tempo. The new march for the present series of concerts is from Sousa's latest opera, "The Bride Elect," which is creating a furor in Boston, and comes to this city at the end of the present month. It is written in Sousa's happiest vein and has already begun to sweep the continent like a melodic whirlwind. "The Bride Elect" will be featured at all three of the Sousa concerts, in which the advance sale is phenomenally large.

The sale of seats opened yesterday with every indication that the Scharwenka professional matinee recital on Tuesday, January 25, at the Broad Street Theatre will be one of the musical events of the season.

An interesting concert is given this evening at the Pennsylvania Conservatory of Music, 1616 North Seventeenth Street. It will be a song recital under the direction of Mr. Robert Schurig, assisted by Mr. John G. Ingle, violinist. Selections from the best composers for the voice go to make up an attractive programme.

To-morrow afternoon at Musical Fund Hall Dvorak's "New World" symphony is the feature. Nicholas Doury sings two Wagnerian songs and Jensen's wedding music and Beethoven's "Coriolanus" overture are on the programme.

Haydn's symphony in G will be rendered among other things at this afternoon's concert at the Academy of the Fine Arts. In addition to this the programme is quite varied, opening with the march from "Tannhauser" and closing with Rosey's "King Carnival." Among other features are Amber's brilliant "Crown Diamonds" overture and string music by Tobani and Svendsen. The concerts are popular features of the annual display of pictures.

The "Eve of St. Agnes," a dramatic ballad by Mr. Thomas Whitney Surette, is to be performed for the second time in this city before the Browning Society at Musical Fund Hall on the evening of Thursday, January 27. The first performance here occurred last Spring at one of the meetings of the Melody Club. The work met with great and deserved success. Since the Spring performance it has been published by the well-known London firm of Novello, Ewer & Co., and it will probably be here long, be frequently heard both here and in England. Mr. Surette is a New Englander by birth. He has lately resided in Baltimore, but has, at present, adopted this city as his home. He has had great success as a university extension lecturer, and has devoted his spare time very profitably to original composition. His light opera, "Frisellia," has been given more than five hundred times throughout the country, and a romantic opera, "Cascabel," is soon to appear.

The "Eve of St. Agnes" is a setting of Keats' poem, such passages of the latter having been selected as were most susceptible to musical treatment, while, at the same time, the continuity of the narrative has been preserved. It is scored for full orchestra and contains solos, duos and choruses. It will be given on the 27th by a chorus of forty performers. Mrs. Marie Kunkel-Zimmerman will sing the part of "Madeline" and Mr. Francis Rogers, of Boston, that of "Porphyro." The orchestra and chorus will be composed largely of well-known amateur musicians, assisted by some of our best performers. The beauty and dramatic power of the work will undoubtedly insure for it a most enthusiastic reception.

John Philip Sousa, whose royalties from the sale of his marches yearly on an average the sum of \$25,000, and in addition to this snug sum divides weekly about \$800 with Charles Klein, the librettist of DeWolf Hopper's opera, "El Capitan," to say nothing of the earnings of his superb band, of which he gets the lion's share. This is a pretty big change for a man who half a dozen years ago was conducting Marine Band concerts on the White House grounds at a salary of \$30 a week. On day, when he had spent twelve years in the service of the government, he asked for an appropriation to increase the efficiency of his band. It was refused, and some one offering to organize a band for him to tour the country with he accepted the proposition and began a new and profitable career, the first three months netting him \$7,000. Sousa comes naturally by his musical ability, his father who was a Spaniard, Saragossa. His mother was a Maryland lady, and he was born in Washington.

## SOUSA'S CONCERT.

The limit of the audience at the Lafayette last night was the size of the house. There was no other limit. And everybody, downstairs and up stairs, and in the gallery, joined in one welcoming burst of applause when Sousa appeared. The programme was not a long one on paper. But the audience insisted on making it nearly double its original size by their encore habit. They insisted on at least one encore to nearly every piece, and the consequence was that, if one wanted to know what was being played and did not recognize the music, the program was not of very much use. Requests had not been received for Mr. Sousa's new march, "The Bride Elect," in such numbers that this was considered to the evening's entertainment. It is one of those overpoweringly rhythmic things that set one marching, whether one can march or not. Its movement and melody are in Mr. Sousa's best style, and it will before long be as ubiquitous as several of his other marches have been. The soprano solo of Miss Maud Reese Davies and the violin solo of Miss Jennie Hoyle were both well received.

## Sousa's Concerts.

Sousa's Band gave two excellent concerts at the Academy of Music Saturday. The attendance in the afternoon was not very large, but in the evening the place was crowded and there was plenty of enthusiasm. The evening programme presented a happy mixture of popular and standard music. New selections offered were the "Love Above Magic" ballet suite, by Larsen; the divertimento, "The Feast of Lanterns," by Glover; Cossack Dance, by Tackahoff; intermezzo, "Love in Idleness," by Macbeth, and a sketch by Sousa, called "Over the Footlights in New York." The latter is a medley, introducing selections supposed to be heard at various New York theatres.

The soloists with the band, Miss Maud Reese-Davies, soprano, and Miss Jennie Hoyle, violinist, are very interesting young artists, and were received with much favor. Miss Reese-Davies has a clear, sweet voice of good power and compass and knows how to use it. Miss Hoyle produces a fine tone and plays with a mature intelligence and sympathy.

Encores were too numerous to mention and every one of Mr. Sousa's recent marches was brought out, including his latest, "The Bride Elect," which seems reminiscent in character, suggesting definitely several of Mr. Sousa's other marches. The band will not be heard in Brooklyn again for a year or more.

FROM  
H. J. Music Hall  
Jan 22 1898  
The Sousaphone.

In honor of John Philip Sousa, the great bandmaster, C. G. Conn has made a new circular double B flat bass, which he has entitled the Sousaphone. It will be a feature of Sousa's band during the forthcoming European tour. We may say, by the way, that all the members of Sousa's band have recently been supplied with handsome silver-plated instruments from the Conn factory.

JAN 22 1898

The announcement that Sousa and his band will be at the Eleventh Avenue opera house on Wednesday evening, January 26, presages two hours and a half of unalloyed enjoyment of melodies divine, a perfect concert, at which the works of the great masters of music of all ages will be interspersed with the swinging strains of Sousa's own marches or the dreamy, sensuous music of the latest masters of dance strains. The management of this organization make the claim that it is the greatest military concert band in the world. It is the band of the people, just as John Philip Sousa, its noted leader, is the composer and conductor of the people. The highest

AT THE OPERA HOUSE.  
John Philip Sousa and his world-famous band will be heard in concert at the opera house tomorrow evening, January 26. The merits of this band are too well known to need comment. Its fascinating and spirited playing arouses enthusiasm in the dullest mind. Sousa has been named "The March King," and he deserves the title, for he has composed more successful marches than any other. His marches have all leaped into popularity as soon as played before the public. At every concert the request for encore numbers, if complied with, would treble the length of the program. Altoona people should feel honored at having the opportunity of hearing this famous band, which is soon to make a tour of Europe. If you have never heard it you should not miss this chance. Seats are now on sale at the opera house.

WORLD, KANSAS CITY, MO  
JAN 22 1898

Few people now remember that John Philip Sousa was at one time a violin soloist of note, the fame of the performer having been lost in the glory of the composer and conductor. Nothing pleases Mr. Sousa more than to sit down after the concert and with a party of congenial people exchange reminiscences. Stories of his youth are particularly attractive. A few days ago, over fragrant cigars, he related the story of his first appearance in public at the tender age of 11. "My initial bow as a solo performer was made before an audience composed almost entirely of lunatics," remarked Sousa, "and you know I mean St. Elizabeth's asylum. It was when I was studying with John Esputa, who used to manage many of the masques given there during the winter for the entertainment of the inmates. On one occasion, finding himself short of talent, he sent me word to my house that I should hold myself in readiness to assist with a violin solo. I am free to confess that the prospect of such a sudden and novel debut unnerved me. I didn't want to go a bit, but as Esputa was a martinet for discipline I knew it would be idle to protest, so I resorted to subterfuge. Shortly before it was time to start for the asylum I presented myself at my teacher's house with the excuse that I did not have a clean shirt at home, and it would therefore be extremely improper for me to appear in public with untidy linen. "But, alas for my hopes, for Esputa made me go to his room and don one of his shirts which proved many sizes too large for a boy of 11. I remember painfully that it was wrapped around me almost twice and the collar was pinned on fore and aft. If there was a more uncomfortable boy in the city of Washington than myself that night he must have suffered the very ecstasy of misery. I wandered around gloomily until my number on the program was reached, and then stumbled on the platform. The thought of that borrowed shirt and the idea that I was playing to crazy people must have unnerved me, for I had not played more than a dozen bars of my solo before I forgot every note and was on the point of breaking down. At this point I glanced hopelessly at my teacher seated at the piano to play my accompaniment, and the wild glare of rage that met my look frightened me

to renewed efforts, so I began to improvise. I could hear Esputa swearing at me under his breath as he tried to follow the wild flights of my fancy. "Then the pin that held the voluminous collar encircling my neck slipped its moorings, while the collar made a wild dash over my ears. This was too much for me, and despite the torrid impressions of my teacher, I brought my violin solo to a sudden end with a strong chord and then made a frantic effort to escape the scolding I realized was in store for me. But Esputa seized me as I left the platform and hissed in my ear: 'Don't you dare eat any supper here tonight!' With this order he left me with my fate, and all the rest of the evening I had to school myself to refuse the repeated invitations of the asylum authorities to partake of refreshments. This proved a very effective method of punishment, for I was very fond of my cream in those days.

forms of music and the light and dainty trifles are to be found side by side at the Sousa concerts. Sousa has invaded the domain of the string orchestra and made its treasures his own; he has refined the military band and made it the chief factor in this country in the effort to popularize the best music of all times. His present corps of instrumentalists has been playing almost continuously, with few exceptions, under the direction and discipline of Sousa, and as a result of such training the band has reached a degree of artistic excellence and finish never before known. Sousa is accompanied this year as soloists by Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violiniste, both brilliant young artists.

JAN 17 1898

"SOUSA AND HIS BAND."—So lo, as a nation is vigorous and self assertive, so long will delight in wars and ruins of wars, and in all the pomp and paraphernalia of war. And, if it cannot owe the realities it will delight in what ever suggests them—particularly military bands and military music. The enthusiasm that a good military band, like Sousa's awakens everywhere, is a sign of the life and spirit that lurks in the people, a sign that the soldier's impulse is not yet dormant and will spring to action whenever necessity requires. Besides John Philip Sousa's qualities as a composer, his training of a military band to reach so high a point of excellence shows that he is a born leader of men. The same qualities which make a successful general are those which on a smaller scale make a successful band leader. There must be personal magnetism, infinite self-control, self-confidence, quick judgment and recognition of the value of stern discipline. Sousa has all these advantages, as well as a handsome and dignified presence. His band shows the result. For while there may be a good leader without a good band, there never can be a good band without a good leader. Sousa guides his band as a wise general controls his army. He looks upon it, not as a machine, but a composite being susceptible of emotions that any one man may feel.

"Sousa is Coming" are now the magic words which are heard in many a town where he has been, and there are few of importance which Sousa and His Band has not visited. Sousa has with him on this, his twelfth semi-annual tour, Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violiniste. This great organization will be heard at a single grand concert at the Academy of Music on Wednesday afternoon, January 19.

NEW YORK  
JAN 24 1898

Sousa Now "Encore King."  
Mr. Sousa had to acknowledge musically so much applause at the Broadway Theatre last night that he earned for himself the additional title of the "Encore King." His new march from the "Bride Elect" had alone to be repeated four times. His new sketch, "Over the Footlights in New York" which runs the gamut from "The Belle of New York" to the grand aria from "Lucia," is delightfully worked up, and brings out every point of his band. The soloists were Miss Maud Reese Davies, who sang the "Shadow Song" from "Ninth" Arthur Pryor, who played his own trombone solo, a valse caprice, and Miss Jennie Hoyle, who played Sarasate's violin solo, "Zigeunerweisen" with a breadth of tone and facility in technique that won her warm recognition from musicians present.

ALTONA DAILY MIRROR  
JAN 25 1898

SOUSA AT THE BROADWAY.  
A Big Audience That Demanded Encores with Much Persistence.

Sousa and his band was the attraction that drew an audience that crowded the Broadway Theatre last evening. The encore fiend was there, as he was in evidence at the other houses where concerts were given last evening. The programme was one of those combinations of classic and popular selections for which Sousa concerts are remarkable and the work of the solo artists was especially acceptable. Miss Davies and Miss Powell were well received and were both compelled to do the encore duty that the band was called upon to do after each of the numbers in which the organization took part.

JAN 17 1898

HOPPER AND SOUSA.  
COMEDIAN AND MARCH KING  
HAVE A GREAT NIGHT AT THE CENTURY.

Some as yet unlocated mascot has of late exerted an influence at the Century Theater and its workings continue to show themselves in the very gratifying wave of prosperity that seems to have struck that handsome house. Even De Wolf Hopper, who this year offers us nothing new, only something old but better last night partook of the big improvement in the attendance that has been the rule for nearly a month at Ninth and Olive streets. El Capitan's local profits this year, if the opening night's crowds continue throughout the week, will be larger than those of the first season, and if so will somewhat change the rule in these cases made and provided. But few changes in the cast have to be noted, and the condi-

tion of the scenery and costumes indicates that the management knows how to get the public favor in this particular. The entire dress of the stage throughout the three big acts of Sousa and Klein's work is as fine, bright and fetching as it was a year ago, the music goes with the same swing and the action is just as laughter-provoking. In his dressing room at the end of act 1, Mr. Hopper rather thought the audience a trifle cold. His fokes, he said didn't go so well, although he had tried conscientiously as he always does to be funny. At the end of act 2, he changed his tune. This happened after the most remarkable outburst of applause ever recorded by the Century's walls and the most exhilarating exhibition of approval noted locally in a long time. Three bolsterous curtain calls were not sufficient to satisfy the people who were enraptured by the brass band and chorus interpolation; Sousa's new march, The Stars and Stripes Forever. Old Glory waved in costly silk and it seemed as if the steen of its beautiful folds blended with the metal harmony of the assembled instrumentalists. Hardly had the last note of the inspiring chorus been struck when the house broke forth in one grand all encompassing buzz-zah. There was no denying that demonstration. The Stars and Stripes Forever had to be repeated and the audience, just as enthusiastically repeated itself. And then the curtain had to be lifted on all the principals, making a garland of talent across the stage. Again it had to be trained, and Mr. Hopper, with an enunciation cliking like a typewriter, gave his famous melologue of thanks and joy over his sojourn in St. Louis and the superiority of our hotels over those of the rough and untutored regions he recently visited. To return for a moment to Sousa's march. It comes near being the whole show to those who have seen El Capitan before. The song movement proper has little to commend it. The musical sentences are unclear, because too long a metra has been chosen. Its tempo is too involved in consequence. But there is no withstanding the chorus. There Sousa has struck the right key. That's real patriotic music. It breathes the confidence, strength, power. It is an air with which men will march to battle, which mothers will sing at home when their boys are at the front, and which will uplift a whole nation in a time when it must conjure up all the resources that stand for reliance and courage, for determination of settled purpose to the end that victory must be won. In a word, Sousa's chorus is something more than swing. It has song. Sousa shows that he is going beyond mere form in composition; he is going after contents. Like a true poet, rhyme is no longer his first consideration. He has a message. A consideration of the opera in more detail will follow later in the week.

## About Sousa and His Band

And Other News of Coming Attractions.



Sousa's Band entertained a crowded house Sunday night at the Broadway Theatre. The soloists were Maud Reese Davies, Arthur Pryor, and Jennie Hoyle.

### Sousa Is Coming

On Sunday, February 6, afternoon and evening, Sousa's band will concertize at the Olympic Theater. Popular prices will prevail and only the most Sousaesque programmes will be offered. Manager Short, of the Olympic, says he don't see why, having filled his house to overflowing with Anton Seidl's Orchestra, he can not do the same with Sousa; for Sousa, says Mr. Short, is to band music what Seidl is to orchestra presentation, and he's right. At all events, eliminating all controversy and difference of opinions, the happy fact remains that John Philip Sousa and his excellent instrumentalists are coming, and for the first time in many years will be heard amid the acoustic and sedentary comforts afforded by Mr. Short's popular and well-managed theater. The mere announcement will doubtless engender in the minds of the local army of inveterate concert-goers the pleasantest anticipations.

St. Louis, Mo., Star Sayings

JAN 23 1898

### SOUSA'S BAND.

For the present tour by Sousa and his band the famous director and composer has prepared much that is new and gives out the most inspiring and spirited programs he has yet offered. That selected for the Sousa concert here on Sunday night, Jan. 30, at the Great Southern theater, is possibly the best of all, owing to the scope it covers and the sterling character of every member.

The overture is Belloni's "Carnival Roman," a vividly descriptive masterpiece by that prolific and fanciful composer, embodying the most brilliant features of a carnival in progress, a rare work. There is a new ballet suite by Lesson, "Love Above Magic," and a new fantasia on three Russian themes by Balakireff. Also other works altogether new are a "Cossack Dance," by Tschakoff, and an intermezzo, "Love in Idleness," by Macbeth. The greater works are Liszt's "Rhapsodie Hongroise," No. 2, and Wagner's "Ride of the Valkyries." These present the big band in its loftiest efforts. Sousa is represented by two numbers, his new "Stars and Stripes Forever" and his most ambitious march and the very latest from his pen, "Over the Footlights in New York," a brilliantly executed mosaic of the best music heard in New York at certain of the great halls and theaters. The incidents treated are Paderewski at Carnegie hall, "El Capitan" at the Broadway theater, "Lucia di Lammermoor" at the Metropolitan opera house, "The Belle of New York" at the Casino, "The Girl from Paris" at the Herald Square theater, anvil chorus from "Il Trovatore" at the Academy of Music, and Sousa's band at Manhattan beach.

So one gets the elixir of New York's best music at a single sitting. The encore music brings out the brightest and most delightful of Sousa's inexhaustible supply, which he alone of all possesses. The soloists are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violiniste. The former will sing "Indian Bell Song" ("Lakme"); Delibes, and Miss Hoyle will play Saint Saen's celebrated "Rondo Capriccioso."

Sousa, the peerless composer of American marches, conductor of the unrivaled band whose playing has aroused music lovers of every community in the United States, is again embarked on a grand concert tour, and his band will be heard in this city on Saturday afternoon, January 29. This announcement means a quickening of the musical pulse and a brightening of the musical eye. Sousa's influence over every manner and kind of humanity which loves music, is out of the common. He stands as a proof of the theory of hypnotism. It is related upon the authority of a well known correspondent, who was in the Orient when the Chinese forces retreated in disorder before the victorious Japanese, that the military bands of the conquerors inspired their soldiery by the stirring strains of Sousa's marches. They are played by the famous bands of the armies of England, France, Germany and Russia. This is no fancy, it is fact.

As for the band, it is universally and unhesitatingly admitted to be the finest in the world today, and without a rival that in any manner approaches its magnificent playing of military and concert music. The renowned musician at its head is a rare illustration of a born leader. To his grace and personal magnetism, allied with the individual talents of the band's membership, can be traced the surprising excellence of the organization. The critical public, as well as that larger and more catholic body which loves and appreciates music of the lighter vein, will both be amply satisfied with the programmes offered at the Sousa concerts.

Sousa on the conductor's stand is pique. He is unique because he does things that no other director could do when he conducts one of his famous marches he does not do it altogether with his baton, but with his body and arms. His motions are those of a ball pitcher. Now it is an "up-and-down" and again it is a "straight delivery" and he always both arms to the side. If anyone else attempted to do this it would be disastrous. It strikes the audience and fits with the motion of his body.

something. The spirit of the music flows from them.

The artistic balance of the organization is admirably maintained by Mr. Sousa's soloists. They have always done him credit, and the promise of their appearance here is fraught with the assurance of satisfaction. In his soprano, Saides Estelle Kaiser, Sousa has a voice and personality that commands success. She sings with a beautifully finished style, and her voice is simply refreshing. Jennie Hoyle, the violiniste, is one of the gentler sex who has distinguished the violin by her playing of that great solo instrument. Arthur Pryor, trombone, the announcement of whose name is sufficient, completes the admirable trio of Sousa's virtuosa.

BURLINGTON HAWKEYE

JAN 23 1898



DIRECTOR J. P. SOUSA.

Sousa's famous band has been booked for a concert at the Grand on the 14th Inst. When the announcement was first made many were slow to give credence to the report. The popular manager of the Grand is bound to give his patrons the best to be had in his line of business, and has secured the matchless organization for a concert on the date given. No doubt standing room will be at a premium at the Grand on the evening of the concert.

JAN 15 1898

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JAN 23 1898

## THE BAND THAT SOUSA LEADS ITS MUSIC CHARMS US

A Great Crowd Assembles to  
Hear the King of Marches  
and His Merry Men.

The night was slushy, rainy and generally disagreeable. There was soft, wet snow underneath, and a persistent drizzle from above, and a promise of heavy rain before midnight. Altogether it was a good night for staying at home.

And that's where most everybody would have stayed had it been a Sunday. The preachers would have expounded the Scriptures to empty benches. But it wasn't a Sunday and Sousa was here. Therefore the Academy of Music was packed. There were 1559 persons there. The receipts were over \$1000. And the maestro received such an ovation as rarely often come to monarchs and is daren't accorded to the great.

It was an enthusiastic and demonstrative audience. It demanded many encores and listened with rapt interest. Every selection was welcome, whether it was a classical overture by Berlioz or the latest thing in marches by Sousa. Light and spicy bits, where there was a blare of trumpets and a clangor of cymbals, provoked lots of handclapping. But the gentle, delicate muted notes of the violin provoked even more. It was an audience that had gone forth determined to enjoy everything. And it fully carried out its determination.

### ABLAZE WITH MEDALS.

The curtain rose on the assembled musicians soon after 8, and a moment later Mr. Sousa appeared, handsome and martial as ever, his bosom ablaze with the flash of many medals. He bowed a hasty acknowledgement of the people's salute, and then speedily plunged into Berlioz's "Carnival Roman."

This was decidedly interesting, and a very worthy preface to a very fetching program. It presented some of those weird and unusual harmonies that are its composer's chief delight. The sprightly "King Cotton March," that followed as an encore, was in marked contrast.

Liberality is one of Sousa's leading characteristics, and he was last night as usual, prodigal of encores. He responded whenever the people wanted him to, and that was pretty generally always. Nearly all the best and most amillar of his marches were given at one time or another during the evening. The two movements from the ballet "Love Above Magic," by Lassen, were very fascinating. They were, as rule, soft and tender and insinuating, and the burden of the work fell upon the wood wind instruments. "The Feast of the Lanterns," by Glover, introduced one novel and striking effects that lent additional interest to its rich harmonies.

### THE PRIMA DONNA.

At this point the vocalist of the evening, Miss Maud Reese Davies, appeared. She is young of years and fresh of face, and sang with a tunefulness and skill that was most pleasing. Her selection was a recitative and aria from Ballet Suite, "Love Above Magic," (new), with an exquisite piccolo obbligato, was played in masterly style.

The programme was as follows:  
Overture, "Carnival Roman" (Berlioz)  
Ballet Suite, "Love Above Magic," (new)..... (Lassen)  
Divertimento, "The Feast of the Lanterns" (new)..... (Glover)  
Soprano Solo, "Linda di Chamounix"..... (Donizetti)

The next number was one of the most admirable of all. It was the famous "Ride of the Valkyries," from Wagner's "Die Walkure." It represents the Valkyries mounted on their terrible steeds lashing through the clouds, to the accompaniment of lightning and thunder and confusion of the elements, bearing the souls of the battle-slain to their rest in Walhalla. The clarinets, oboes and decolors kept up a constant succession of shrieking arpeggios and piercing runs throughout, while the brass reiterated the majestic "ride motif" time and again. The effect was splendid. The galloping of the horses' hoofs, the whirling of the winds, the crash of the thunder, the flickering play of the lightning, the swift and stately progress of the deities, all united in forming a magnificent tone picture.

A "Cossack Dance," by Tschakoff, came next. It was gay and rollicking, with a decided Russian coloring, and a

## EVENTS IN SOCIETY.

### SOUSA AT MIDDLETOWN.

John Phillip Sousa was given a royal welcome upon his first appearance at Middletown last evening and a brilliant audience, which packed to the doors the beautiful Sorg Opera House, applauded the March King and his band to the echo.

The affair was given under the auspices of the King's Daughters and was made quite a social event. The elite and music-loving people of Middletown, Miamisburg and vicinity were present and it was certainly a very enjoyable affair in every particular.

The programme was a well-selected one of heavy and light music. Three responses were demanded after the first number Berlioz' "Carnival Roman" and the enthusiasm was such as to demand encores to each number. After playing his own "Bride-Elect" march, the conductor was presented with a huge bunch of Mermet roses.

Assisting Mr. Sousa and his band this year are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist, Miss Davies, who possesses a fine voice, is just home from two years' study in Paris. Her voice is a very high soprano and is well cultivated. She sang "Linda di Chamounix," by Donizetti, and was obliged to respond to an encore. She sings with splendid style. Miss Hoyle, the violinist, is quite young but plays magnificently — with intelligence and warmth. She played a composition of St. Saens, and responded graciously to an encore. Both young ladies received flowers.

While Mr. Sousa was bowing for the first time to a Middletown audience, in the city of Philadelphia the curtain was going up on the debut performance in that City of Brotherly Love of his latest and greatest success, "The Bride-Elect," and of course the conductor and composer was quite anxious to learn how his opera was received in the old quaker city. He said to the writer: "I am in Middletown to-night, but my heart is in Philadelphia, and it was with evident pleasure that he read the telegram, received just after the concert, stating that 1,800 people crowded the Broad-street Theatre and gave the opera a perfect ovation.

Mr. Sousa's band is in splendid form, and the music given last evening was truly great and deserving of the enthusiasm it evoked. The band is playing to enormous business. A concert will be given at Music Hall, Cincinnati, to-night, from where Mr. Sousa and his company go through Indiana and then to Chicago, where they will play on Friday and Saturday. Mr. Sousa will be in Dayton some time in April, and in May he will go to Europe for a tour of two months through England, Scotland, Ireland, Wales, France, Belgium, Germany, Austria and Hungary.

John Phillip Sousa and his famous band will give two concerts at the Olympic Theatre Sunday, February 2.

Sousa and his band will be at the Broad-street Theatre to-morrow night, when a popular and Sousaesque programme will be given.

### FAREWELL SOUSA CONCERT.

The Composer's Two New Marches  
Will Be Performed.

The farewell Sousa concert is announced to take place at Music Hall on Thursday evening next, when an exceptionally attractive programme will be presented. As usual Sousa himself will lead, and among the novelties will be his two latest marches, taken from his opera just sung in Boston, "The Bride-Elect," and "Unchain the Dogs of War." The soloists will be Maud Reeves Davies, the soprano; Jennie Hoyle, violinist, and Arthur Pryor, trombonist.

The concert will be brilliant in a series of exquisitely-rendered selections, including a blending of popular and more classical compositions. The band was never in a higher state of perfection than at present, and the concert promises to be one of the most delightful ever given here.

### THE SOUSA CONCERT.

The Famous Band Master Plays at Fulton  
Opera House.

The wealth and beauty of Lancaster, with the flower of society from Columbia, Marietta, Lititz and Quarryville thrown in, assembled at Fulton Opera House on

Monday night, crowding all parts of that theatre; and the audience was as fair to see as Sousa's music was charming to hear. It was the appearance of the "March King" and his famous band that caused the outpouring of fashion and loveliness, and night liberally did Sousa requite their homage. A finer concert has not been heard in this city. The band's music was of the best quality and the assistants, Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist, were in perfect consonance with that superb organization. Miss Hoyle scored a success equal to that of Sousa, himself. None of the band selections received more spontaneous or imperative applause than her beautiful violin solos. Although her appearance was not made until the very ending of the concert, she was encored twice, and the audience was loath to see her leave the stage.

Her playing was remarkably brilliant and expressive. Miss Davies, too, was warmly received. Although somewhat inefficient in volume, her voice is exceptionally pure and sweet with a splendid range; and she sang with charming ease. And Sousa. He received the most enthusiastic kind of a reception and deserved every bit of it. Some of his selections were accorded triple encores. The programme was excellently balanced with classic and light compositions, and what seemed to please the audience more than anything else were Sousa's own marches, which were played with inspiring dash and brilliancy. All the old favorites were played, and, upon request, the new "Bride-Elect." The latter is nothing more than a melange of former marches; but it was none the less acceptable for that. The magnificent "Stars and Stripes Forever," with an exquisite piccolo obbligato, was played in masterly style.

The programme was as follows:  
Overture, "Carnival Roman" (Berlioz)  
Ballet Suite, "Love Above Magic," (new)..... (Lassen)  
Divertimento, "The Feast of the Lanterns" (new)..... (Glover)  
Soprano Solo, "Linda di Chamounix"..... (Donizetti)  
Miss Maud Reese Davies.  
a. Ride of the Valkyries..... (Wagner)  
b. Cossack Dance (new)..... (Tschakoff)  
Second Hungarian Rhapsody..... (Liszt)  
a. Intermezzo, "Love in Idleness" (new)..... (Macbeth)  
b. March, "The Stars and Stripes Forever"..... (Sousa)  
Violin Solo, "Rondo Capriccioso"..... (St. Saens)

Miss Jennie Hoyle.  
Sketch, "Over the Footlights in New York" (new)..... (Sousa)  
Paderewski at Carnegie Hall; "El Capitán" at the Broadway Theatre; "Lucia" at the Metropolitan Opera House; "The Belle of New York" at the Casino; "The Girl from Paris" at the Herald Square Theatre; "Anvil Chorus" at the Academy of Music, and Sousa's Band at Manhattan Beach.

### SOUSA'S SUCCESS.

An Immense Audience Greeted the  
March King at Music Hall.

The audience last night at Music Hall was a Sousa assemblage. The great hall was packed to the doors—people standing up on both floors. A Sousa concert always attracts the people who love popular music, and the renowned band leader always gives his hearers the worth of their money. He was as liberal last night as usual with encores. Nearly all of his popular marches, two-steps, etc., were played during the evening, and aroused the enthusiasm that always follows when they are played. No band can play these pieces like Sousa's. The Red Band of Italy, which was here some weeks ago, gave some of Sousa's marches, but the flavor the composer's players throw into them was lacking.

Two new compositions by Sousa, "The Bride-Elect," a march, and a sketch, "Over the Footlights in New York," were given. They are characteristic Sousa pieces, the latter introducing popular airs and operas and operettas, and were well received. Other selections by the band were Berlioz's "Carnival Roman," Lassen's ballet suite, "Love Above Magic," Glover's "The Feast of Lanterns," the two latter new; a Cossack dance, by Tschakoff, also new, and Liszt's second Hungarian Rhapsody, and Wagner's "Ride of the Valkyries." The band played everything with great dash and expression, and the people cheered at the end of every number.

The soloists were Miss Maud Reese Davies, who sang in good taste and with success an air from Donizetti's opera "Linda," and Miss Jennie Hoyle, who played a violin solo, by St. Saens, "Rondo Capriccioso," in a charming manner. She plays with fine expression, has an excellent tone, and throws great earnestness into her work. She is young and has a career of promise.

### A FAMOUS RHAPSODY.

Liszt's "Second Hungarian Rhapsody" was, of course, effective. Even a very ordinary pianist can do splendid things with it. Sousa's band fairly thrilled the great audience when it took hold of it. The anticipative mystery of the first movement was beautifully brought out by the wood instruments. And when the anticipation becomes reality, and the mystery is revealed—when the dreamy languor of the first part veers into the mad rapture of the second—the brass took up the strain with all its power, and the rhapsody was complete. The sudden pause and relapse before the final crashing chords were particularly good. The flute's cadenza was one of the sweetest bits of all the evening's long-drawn-out sweetness.

"Love in Idleness," a pleasing intermezzo by Macbeth, was followed by Sousa's familiar march, "The Stars and Stripes Forever." Miss Jennie Hoyle then played Saint Saens' "Rondo Capriccioso" with so much skill and ease as to arouse the enthusiasm of the whole house, and evoke a double encore.

### ALL AT A GLANCE.

The closing number was a new sketch by Sousa, entitled, "Over the Footlights in New York." This is designated to give glimpses of various musical performances that have been lately given in New York. It started off with Paderewski and the pianist that he has made famous. There came a reminiscence of "El Capitán" in the shape of "A Typical Song of Zanzibar." A scene from "Lucia di Lammermoor," redolent with the soft airs of Italy came next. Then appeared snatches from "The Belle of New York" and "The Girl from Paris," the old man's chorus from "Faust," and the "Anvil Chorus" from "Il Traviatore." Sousa's Band at Manhattan Beach furnished the climax.

The numerous encores extended the program considerably beyond its four bounds. One of the special numbers was the new "Bride-Elect March," which was so heartily applauded that it had to be played all over again. It has seven strains in it that appear in pretty much the same shape in other Sousa marches but it is catchy, bright and gay like the rest, and the boys will soon be whistling it from ocean to ocean.

Another entertaining encore number was a half-mad fantasia that brought in taste of many tunes, from "Johnny Jon and His Sister Sue" to "Dixie Land" and "Swanee River."

The Sousa people take little rest. They are always at it. They played in Potville yesterday afternoon. At 11 last night they left for Tyrone, where they will play this afternoon. Tonight they appear Altoona.

JAN 23 1898

**Sousa and His Band.**  
The big Academy of Music was filled to overflowing last evening by an enthusiastic crowd of Sousa admirers, who welcomed the March King with a warmth that is characteristic of the Philadelphia army of Sousaites, and their fame is legion. The program contained several new pieces which were well received, but the bandmaster's own swinging marches the audience paid the largest tribute of applause. The new "Bride-Elect" march was encored with such zest that three performances of it were necessary to appease the appetites of the auditors.  
"Over the Footlights in New York," a Sousa-arranged melange of Verdi and Sousa, caught the audience and contributed another triumph to the evening's amusement. Miss Davis, soprano soloist, Mr. Hell, flugelhorn, and Miss Hoyle, violinist, all received generous encores. Matinee this afternoon and the concluding performance to-night.

LANCASTER PAT-EXAMINER

JAN 24 1898  
Sousa comes back to the Broadway Theatre this evening for another of his popular concerts. This will be Sousa's last appearance in this city for a number of months. Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist, will be heard. Arthur Pryor will display his facility of

execution on the slide trombone. Mr. Sousa has arranged the following programme:  
Overture, "Carnival Roman".....Berlioz  
Hungarian Rhapsody No. 2.....Liszt  
Soprano solo, "Shadow Song" ("Dinorah").....Meyerbeer  
Miss Maud Reese Davies.  
Fantasia on Russian themes.....Balkhoff  
Night scene, "Tristan and Isolde".....Wagner  
Trombone solo, "Valse Caprice".....Pryor  
Arthur Pryor.  
(a) "Rondo D'Amour".....Westerhout  
(b) March, "The Bride-Elect" (new).....Sousa  
Violin solo, "Zigeunerweisen".....Sarasate  
Miss Jennie Hoyle.  
Sketch, "Over the Footlights in New-York" (new).....Sousa

PHILADELPHIA CALL

JAN 22 1898

**THE SOUSA CONCERTS.**

**Extraordinary Turn-Out in Afternoon and Evening—The "Bride-Elect" Takes.**

Next week Philadelphia is to have another chance to enjoy Sousa to the top of its bent, and the top of its bent, as was evidenced by the crowded audiences at the Academy of Music yesterday afternoon and last night, is to hear Sousa and enjoy his marches whenever the opportunity offers. As was the case on Friday night, one of the features of the evening was the warm reception given the new "Bride-Elect March," which is in Sousa's brightest and clearest vein. Some of the excellent features of the programme of yesterday afternoon and evening were the Tannhauser music, Hungarian tunes, Schubert's Erl-king, Lassen's ballet suite, Russian themes and the Lohengrin in-

roduction. Of course, one must not forget the encores which in themselves would make up an ordinary concert programme.

To the soloists so well known, such as Mr. Pryor on the trombone and Miss Davies and Miss Hoyle, was added Mr. Kryl, who did some thrilling work on the cornet in the afternoon. The two young women should be congratulated in their selections and the pleasing interpretation given them, warranting the enthusiasm of the audience, which, however, reserves all its dynamic force when Sousa himself takes the stand with one of his inimitable marches streaming out from his band in command of a baton that knows all the tricks of martial music.

JAN 21 1898

**Sousa's Matinee To-morrow.**

American audiences demand variety, always ready, even in their concert programs, and it is skill in catering to the musical preferences of his public that has insured a large proportion of John Philip Sousa's popularity and success. Few people can realize the difficulty in selecting the right kind of music for a concert which must be at once of high grade and yet popular enough to please those in whom the love of melody is inherent yet who do not possess musical education. In his effort to secure the best there is in music, not to let any novelty escape him, John Philip Sousa is probably the greatest patron of the music publishers in this country. He buys everything adapted for concert purposes with his band as soon as published, and before starting on his tour he always has several rehearsals with his band at which this new music is tried and by a process of discriminating selection the best only is retained. The selections he offers on this, the twelfth semi-annual tour of his famous band, are fairly representative of the best efforts of contemporary composers, while at the same time he does not forget substantial and standard works of the great masters or his own historic, stirring and typically American harmonies. Sousa and his band will visit this city to-morrow, playing at the Academy of Music at 2 p. m., his concert here being in the nature of a leave-taking before the four months tour of Europe, which he will undertake during the coming summer. Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist, accompany Sousa and his band as soloists on the present tour. Seats now on sale at the box office.

NEW YORK HERALD  
JAN 23 1898

Sousa's band will give a concert at the Broadway Theatre this evening. The soloists will be Miss Maud Reese Davies, Miss Jennie Hoyle and Mr. Arthur Pryor.

PRESS  
JAN 23 1898

**Sousa's Band at the Academy.**

The attendance at both the afternoon and evening concerts given by Sousa's Band at the Academy of Music on Saturday last was greater than the house could well accommodate on each occasion. The aisles were filled with people sitting on the steps, and hundreds were standing up at the back of the parquet circle and the different balconies. All of which goes to show that bright, tuneful music, given with the peculiar swing and rhythm which characterizes Sousa's orchestra, is immensely popular. The new march from "The Bride-Elect," which was repeated three times at each performance, was enthusiastically applauded, especially on its third rendition, when Mr. Sousa brought the trombones and cornets to the front of the stage and let the audience get the full benefit of the trumpets' blare.

The soloists were Miss Maud Reese Davies, a young and most promising soprano, with a voice of great sweetness and high range; Miss Jennie Hoyle, whose skill on the violin is well known; Mr. Arthur Pryor, the well-known trombone player, and Mr. B. Kryl, who appeared as a cornetist in Philadelphia for the first time. Mr. Kryl played the cornet solo, "The Battle Cry of Freedom," in a manner which instantly awoke the enthusiasm of the audience. Every number was encored from two to three times, and sometimes four, Mr. Sousa being remarkably liberal in the matter of extra numbers, and always ready to respond to the demands of the audience.

**SOUSA'S BAND AT THE ACADEMY.**

There is no disputing that Sousa's Band is a most popular organization. It gave the first in an announced series of three concerts at the Academy of Music last evening, and the auditorium was crowded in every part. Not a vacant seat was to be seen, and delighted listeners of both sexes were standing all around. It is unnecessary to comment upon the performance. It went with a fizz-boom-bang from start to finish, and everything was encored three or four times over, so that the printed programme was the smallest part of the entertainment. A feature of the occasion was the first performance in this city under Sousa's direction of his latest march "The Bride-Elect," which was vociferously redemanded. Miss Maud Reese Davies, an agreeable soprano, and Miss Jennie Hoyle, a violinist of talent, were the soloists. Concerts are announced for this afternoon and evening.

PHILADELPHIA CALL

JAN 15 1898

**AT FULTON OPERA HOUSE.**

"The Stars and Stripes Forever," one of the latest compositions of the "King of Marches," will be one of the many popular features of the grand concert of John Philip Sousa and his band, assisted by Maud Reese Davies, soprano, and Jennie Hoyle, violinist, at Fulton Opera House this evening. Sousa is making a farewell tour prior to taking his great organization of musicians to Europe, and his band will be heard at its best. It will be a musical event which will attract a big audience to Fulton Opera House, as Sousa is always a favorite in Lancaster.

PHILADELPHIA TIMES

JAN 19 1898

**The Sousa Band Concert.**

Mr. John Philip Sousa and his famous band will appear at the Academy of Music next week, giving concerts Friday and Saturday evenings, January 21 and 22, and also one matinee, Saturday afternoon, January 23. The soloists who will accompany him are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist. Both of these artists have already won approbation from Philadelphia audiences and will be warmly welcomed on their return. A different program will be offered at each concert, but it is safe to say that there will be a number of the old favorites, all of which the public is ever ready for each new emanation from the prolific pen of this popular leader, they would feel that something was lacking if they did not hear all the earlier marches, from the "Washington Post" to "El Capitan." One of the most interesting things that Mr. Sousa has yet presented is a new arrangement of his own, which he calls "Over the Footlights in New York." It is a charming melange of the typical musical features of each New York theatre, from Carnegie Music Hall to Manhattan Beach. In addition to this, the march from Mr. Sousa's new opera, "The Bride-Elect," will be given here for the first time.

**AT FULTON OPERA HOUSE.**

Sousa's band will be the attraction at Fulton Opera House on Monday evening, and the mere announcement of the appearance of the famous composer and leader with his band of musicians is sufficient to insure a crowded house. It is unnecessary to discuss the merits of the organization, and the concert will be the musical event of the season. Sousa is on his twelfth semi-annual tour and has organized his band for the coming European trip. A programme including many of the latest marches will be rendered and the band will be heard at its best. Sousa has with him this year Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist.

**The Sousa Concerts.**

On next Friday and Saturday evenings and Saturday afternoon at the Academy of Music Sousa's famous band will give three concerts. The great leader says his present band is quite the best body of instrumentalists he has ever directed, several changes in the personnel of the organization having materially improved its tonal quality. At the coming concerts the programmes will be of a particularly interesting character, a couple of extracts, including the march from Sousa's new opera, "The Bride-Elect," being among the numbers. Sousa will also introduce a new cornet soloist.

**OPERA HOUSE.**

Sousa's Band gave a delightful concert at the Opera House yesterday afternoon to one of the largest audiences which ever attended an afternoon performance, and particularly a concert. The musically inclined were delighted over this fact, for the reason that they believe that it shows a growing desire on the part of Wilmingtonians to patronize first-class musical organizations which may appear here. The concert was one of the finest ever heard in the city and the band never played better. Sousa's own marches came in for their full share of the applause and appreciation. Miss Jennie Hoyle, the violinist, and Miss Maud Reese Davies, the soprano soloist, were both heard to good advantage.

"The Real Widow Brown" is said to be better than the general run of comedies presented during the present day, as it has a consistent and catchy plot. It is full of clever situations, and admits of any amount of character acting. The company has been specially selected, and includes Perkins D. Fisher, late of "A Cold Day," who will be remembered by his comedy work. Many attempts have been made by authors to write comedies with a plot. The author, it is said, has happily succeeded in making a clever, bright comedy, full of funny situations and sparkling with bright lines, while it at the same time is not hung together by a thread, but has a consistent plot, notwithstanding this there is interspersed throughout the performance pleasing songs and dances by several members of the company. It will be presented here this evening at the Opera House.

The series of six evening and five matinee performances to be presented at the Opera House by Waite's Comic Opera Company, beginning next Monday, will be found to surpass any similar entertainments ever seen here at popular prices. The company numbers fully fifty carefully selected people, including an excellent orchestra, three prima-donnas, two leading tenors, two comedians, besides the usual essential requirements of a singing cast. The chorus is well drilled. Every opera is produced with strict attention to the smallest detail, correctly and beautifully costumed. Clever specialties and novel features are introduced between the acts of the different operas, making every performance continuous from the first rise of the curtain to the final fall. Agnus Huntington's success, "Paul Jones," with its tuneful music, amusing comedy situations and dialogue, is to be the opening opera for Monday night. There will be daily matinees, beginning Tuesday, at the usual hour, at which "Chimes of Normandy" will be produced. "Fra Diavolo" will be the offering for Tuesday night.

## SUNDAY CONCERTS.

The usual Sunday concerts will be given to-night at the Metropolitan Opera House, the American Theatre, at the Broadway Theatre, Sousa concert, the Harlem Opera House and other places. Continuous concerts will be given after 2 o'clock at both Proctor's and the Pleasure Palace.

## SOUSA'S BAND

The announcement that Sousa and his band will be at the Elgin opera house on Monday, February 21, presages two hours and a half of unalloyed enjoyment of melodies and harmonies divine; a perfect concert at which the works of the great masters of music of all ages will be interspersed with the swinging strains of Sousa's own marches or the dreamy, sensuous music of the latest masters of dance strains. The management of this organization makes the claim that it is the greatest military concert band in the world. It is the band of the people, just as John Philip Sousa is.

## Sousa's Band Draws a Crowd.

There was a great crowd in the Broadway Theatre last night to hear Sousa and his popular band. One of the drawing cards was Miss Jennie Hoyle, the violinist. The singing of Miss Reese Davies, the soprano, proclaimed her an artist of the first rank.

## MUSIC AND MUSICIANS.

The Sunday night audience, that largest and most enthusiastic body of concert-goers, was led three ways at once last evening by the unusual variety of musical offering. Gadske, Campanari and others of the Danrosch company sang at the Metropolitan Opera House. Sousa's Band at the Broadway Theatre pleased its hearers with a marching review of last season's popular airs, the title being "Over the Footlights of New York." At the American Theatre a somewhat uneven programme introduced Pauline Hall, Arthur Rigby, Amelia Russell and various members of the Castle Square Opera Company. The sextet from Donizetti's "Lucia," sung by Miss Van Cott, Miss White, and Messrs. Whyte, Ranger, Wooley and Beall, was heartily encored.

## A GRAND CONCERT.

Sousa's Band Entertains a Packed House at the Burtis.

The Burtis Opera house was packed last night with the music loving people of the city of Davenport. Sousa's great band of half a hundred pieces entertained them most delightfully for two hours and the program of nine selections was trebled in length with recalls. The great leader was the center of attraction. Indeed, he seemed to dictate every tone and with every movement of his baton; every sway of his body there was a response from some instrument that sent thrills chasing up and down ones spine or causing the hair to stand on end.

The applause was almost constant. The audience did not wait oftentimes for the completion of a selection but burst into applause immediately after a particularly pleasing strain.

One notable feature of the program was the popularity of the directors own compositions. They were all applauded to the echo and he was given ovation after ovation. The selection by Pryor, his popular trombone player and composer was also greatly applauded as were the vocal solos and the violin solo. The entire concert was pleasing from beginning to the end.

## SOUSA CONCERT AT BROADWAY.

A large audience heard Sousa's band in the Broadway Theatre last evening. Several of the numbers aroused enthusiasm, especially Sousa's new march from "The Bride Elect," which was very spirited, and a musical review called "Over the Footlights in New York."

Miss Maud Reese Davies sang Meyerbeer's "Shadow Song" with much feeling, and the violin selections of Miss Jennie Hoyle and the trombone solo by Arthur Pryor were well received.

Sousa's concert at the Broadway Theatre last night was a great success. Wagner, Liszt and Berlioz were on the programme, and were received with good-natured toleration. What a Sousa audience wants is Sousa's marches and music of that kind, and Sousa makes up his programmes so that he can give them nearly all they want. He did this last night, and everybody went away happy and contented.

March music pays. It is figured out that John Phillip Sousa gets for the sale of his compositions \$25,000 a year; divides weekly with Charles Klein, librettist of De Wolf Hopper's "El Capitan," \$800, and has the lion's share of the earnings of his band. Mr. Sousa is becoming comfortable.

Sousa and his band give a concert at the Broadway Theatre this evening. Miss Maud Reese Davies, soprano; Miss Jennie Hoyle, violinist, and Mr. Arthur Pryor, trombonist, will be the soloists. The band will play a varied programme, including a budget of Sousa's most popular marches.

Sousa's Band will give a popular concert at the Broadway Theatre to-night. The conductor will introduce a march from his new opera, "The Bride Elect." The programme includes as well selections by Berlioz, Liszt, Meyerbeer, Balakireff, Wagner, and Sarasate. Miss Maud Reese Davies and Jennie Hoyle and Arthur Pryor will be the soloists. This is the last appearance of the band here for some time.

Miss Jennie Hoyle, a young violinist who is travelling with the Sousa band as one of its concert soloists, is meeting with success everywhere. She is one of the most promising of the newcomers in the musical field. She is deeply musical and her playing is fraught with feeling.

Sousa's Concert at the Academy. John Phillip Sousa seems to gain added popularity with each successive visit to Philadelphia. The Academy of Music was not large enough to hold all those who wished to see his band last night, and it looks as if in future he will have to give four or more consecutive concerts instead of the three usually accorded; either that or else visit us oftener.

From the first number to the last it was a case of not single, but double and triple encore; in fact, the ten numbers on the programme formed but a small proportion of the evening's entertainment. It was, perhaps, that it was so, for Sousa's Band is not at its best in interpreting operatic works so long as it is confined to military music. It is par excellence the band of the country, and it was in the additional marches and selections given that the greatest enthusiasm was awakened. Almost all of the best known numbers were given during the course of the evening, most conspicuous among them being the "Pickaninny Serenade," "Dance des Mouches," "Cocoanut Dance," "El Capitan," "Directate," "Liberty Bell," "Washington Post" and the "Stars and Stripes for Ever." Miss Maud Reese Davies, who has a particularly pleasant voice, sang the aria, "O Luce di quest'anima" from "Linda di Chamouni," very sweetly, and in response to an encore gave "May Morning" by Denza. Mr. Franz Holl played a solo on the flugelhorn the baritone song "A la stella confidente," by Robaudi, not Robaudi, as it is spelt on the programme; the flugelhorn being something between a key bugle and a cornet. It was beautifully played, and he was rewarded with a triple encore. Miss Jennie Hoyle was the other soloist; she is an accomplished violinist; has been heard here before with Sousa. Last night she played Sarasate's "Zigennerweisen" with great fire and spirit, and was enthusiastically encored. Of course the audience were on the tip-toe of expectation when the band commenced Sousa's new march from "The Bride Elect." It must be confessed that, while it had to be repeated three times to satisfy them, it is somewhat disappointing. Not that there is not plenty of "awing" and "go" to it; if it had been his only one it would have deserved great praise, but unfortunately it does not contain a single new idea; it is simply the composer's "El Capitan," "Washington Post," "Stars and Stripes" and the rest of the budget rolled into one. It is not intended to suggest that any passages from those marches have been incorporated in this latest one, but simply that they are the stock from which it is sprung and the family likeness is so strong that you can hardly tell which is which.

The concert came to an end with one of Sousa's characteristic sketches, entitled "Over the Footlights in New York." The band plays again to-day at 8 and at 10.

## The Great Band.

Wherever music is loved, wherever the stirring strains of military bands inspire tired marches to forget fatigue wherever the piano is played, and wherever the devotees of Terpsichore gather in any part of the world, the name of John Phillip Sousa is a household word. The first of American composers to win international fame and popularity, he stands today pre-eminently the foremost of our conductors, the most versatile and successful of our composers, and the representative of all the great public loves in music. Sousa's great band of fifty eminent soloists, veritable magicians of music, responsive to every impulse of the master mind in command, has reached the acme of excellence and finish. This is, indeed, the ideal wind orchestra, capable of performing the noblest works of the noblest composers with all the artifice nuances of strings, in addition to the rich tonal quality of the reeds and brasses. Sousa's men are the band of the people. Their melodies and harmonies touch the throbbing chord of responsiveness in the public heart, and set all nerves tingling in unison to the music. This is the twelfth regular tour of Sousa and His Band, and the present series of concerts will be among the most notable in all the brilliant history of this famous organization. Mr. Sousa's always fortunate in the choice of soloists takes special pleasure in introducing this season two young artists whose commanding talents entitle them to great honors in their profession, Maud Reese Davies, soprano, and Jennie Hoyle, violinist. Sousa and his band will appear at the Burtis opera house on Sunday evening next, Feb. 13th, 1898.

## Sousa's Band at the Broadway.

The Broadway Theatre was well filled last night by folks who like to hear John Phillip Sousa's band play. The programme prepared for them contained selections from Wagner, Meyerbeer, and Liszt, but it became very clear that the audience wanted to hear Mr. Sousa's marches, and would insist on having them. The leader's compositions were played with the spirit and dash that always characterize the band's rendering of them. The soloists, Miss Maud Reese Davies, Miss Jennie Hoyle, and Arthur Pryor, were well received. The last number on the programme, entitled "Over the Footlights of New York," was new here. It is a review of the musical productions of the city of the last year, and proved effective.

St. Louis, Mo., Star Sayings  
 FEB 8 1899

## SOUSA ALL RIGHT.

The Greatest of All Band Masters at  
 the Grand Last Night.

He Delighted and Charmed a Large Audience  
 Last Night Whose Thirst for Music  
 Seemed to Be Unlimited.

"Sousa, you're all right."  
 When The Gazette says the above,  
 it voices the sentiments of every man,  
 woman, and child who had the pleasure  
 of attending the concert last evening.

The theatre was filled to hear Sousa,  
 the greatest band master of the day,  
 with his superb musical organization.  
 The Grand fairly rang with music, and  
 never did it sound sweeter.

As a director, the big and handsome  
 fellow with the black Van Dyke beard  
 is the best ever seen in Burlington.  
 He leads with grace and ease, and yet  
 fairly pulls the notes out of every in-  
 strument played. His two-steps are a  
 joy forever, and when the "Stars and  
 Stripes" was played the audience was  
 happy.

Everyone present showed their ap-  
 preciation by the most deserving ap-  
 plause, and hands and faces alike were  
 red from the exertion to show this fa-  
 vorite that they liked his music.

Sousa's selections are rendered with  
 a dash and swing that only Sousa him-  
 self can give them, and the people  
 could not hear enough of them. "The  
 Bride-Elect," his latest march, was  
 played by special request.

Arthur Pryor, the world's master  
 trombonist, delighted the people with  
 some wonderful playing that set the  
 people wild, and he was warmly re-  
 ceived.

Miss Maud Reese Davies, soprano,  
 sang "Linda di Chamounix," by  
 Donizetti, in such a delightful and  
 sweet voice that she pleased her list-  
 eners beyond bounds. She sang with  
 spirit, purity and sweetness, and ad-  
 ded a delicate charm to the masterly  
 work of the big band.

Miss Jennie Hoyle, the violinist,  
 played a solo, "Gypsy Dances," by  
 Machez, which was beautiful. She is  
 an artist. The audience was pleased  
 with her and she was recalled and al-  
 lered for more.

The people of this city think that  
 John Phillip Sousa, with his band, so-  
 prano and violinist, is all right, and  
 the only regret is that the people of  
 this vicinity are unable to hear him  
 often enough.

During the program last night Mr.  
 Sousa and his band rendered a march  
 composed by Mr. Ed Kammermeyer of  
 Burlington. The composition pleased  
 the audience greatly and the fact that  
 Mr. Sousa and his band play it is a  
 great compliment to the author, as it  
 is known that Mr. Sousa and his band  
 play nothing but meritorious music  
 and would not under any condition  
 play anything that was not first class.

SOUSA'S CONCERT. !!  
 The Entertainment of the Great Band  
 For the present tour by Sousa and  
 his band, the famous director and com-  
 poser has prepared much that is new  
 and gives out the most spirited and in-  
 spiring program he has yet offered.  
 That selected for the Sousa concert  
 here this evening, Feb. 13, at Burtis  
 opera house, is possibly the best of all



owing to the scope its covers and the  
 sterling character of every member.  
 A feature that must not be forgotten  
 is his latest composition, "Over the  
 Footlights in New York," a brilliantly  
 executed mosaic of the best music  
 heard in New York at certain of the  
 great halls and theaters. The inci-  
 dents treated are Paderewski at Car-  
 negie's hall, "El Capitan" at the Broad-  
 way theater, "Lucia di Lammermoor"  
 at the Metropolitan opera house, "The  
 Belle of New York" at the Casino,  
 "The Girl from Paris" at the Herald  
 Square theater, Anvil chorus from "Il  
 Traviatore" at the Academy of Music,  
 and Sousa's band at Manhattan Beach.  
 So one gets the elixir of all New  
 York's best music at a single sitting.  
 The encore music brings out the bright-  
 est and most delightful of Sousa's in-  
 exhaustible supply. The soloists are  
 Miss Maud Reese Davies, soprano, and  
 Miss Jennie Hoyle, violinist. The  
 former will sing "Indian Bell Song"  
 ("Lakme") Delibes and Miss Hoyle will  
 play "Saint Saens" celebrated Rondo  
 Capriccioso.

Sousa's Concerts.  
 John Phillip Sousa and the members of  
 his band are such familiar figures in St.  
 Louis that it is hardly necessary to men-  
 tion more about their coming to St. Louis  
 than that to-day is the date and the  
 Olympic is the place. Sousa will play at  
 2 and 8 and will introduce as soloists Miss  
 Maud Reese Davies, soprano; Miss Jen-



JOHN PHILIP SOUSA.  
 At the Olympic.

nie Hoyle, violin, and Mr. Arthur Pryor,  
 trombone. The programmes are in them-  
 selves masterpieces of Sousesque ar-  
 rangement, and in detail are given below:

AFTERNOON.  
 Overture—The Promised Bride, Ponchielli  
 Transcription of Hungarian Themes, Hauser  
 Night Scene—Tristan and Isolde, Wagner  
 Soprano Solo—Shadow Song, Meyerbeer  
 Miss Maud Reese Davies.  
 Suite—The Last Days of Pompeii, Sousa  
 (a) In the House of Burbo and Stra-  
 tonica, (b) Nydia, the Blind Girl,  
 (c) The Destruction.  
 Trombone Solo—Pensee D'Armour  
 (new) Mr. Arthur Pryor  
 (a) Rondo D'Armour (new), Westerhout  
 (b) March—The Stars and  
 Stripes Forever, Sousa  
 Violin Solo—Zigeunerweisen, Sarasate  
 Miss Jennie Hoyle.  
 Introduction to third act of Lohen-  
 grin, Wagner  
 EVENING.  
 Overture—Il Guarany (new), Gomez  
 Ballet Suite—Love Above Magic  
 (new), Lassen  
 Trombone Solo—Valse Caprice  
 (new), Pryor  
 Mr. Arthur Pryor.  
 Pilgrims' Chorus and Evening Star  
 Romance, Wagner  
 Soprano Solo—Linda di Chamounix,  
 Donizetti  
 Miss Maud Reese Davies.  
 Scene Historical—Sheridan's Ride, Sousa  
 Second Hungarian Rhapsody, Liszt  
 (a) Serenade—Love in Idleness  
 (new), Macbeth  
 (b) March—The Bride Elect  
 (new), Sousa  
 Violin Solo—Gypsy Dances, Nachez  
 Miss Jennie Hoyle.  
 Sketch—Over the Footlights in New  
 York (new), Sousa

## SOUSA NEXT FRIDAY.

The Grand Bandmaster Will Give a  
 Performance at Germania.

The catholicity of John Phillip Sousa's  
 musical taste is admirably exemplified  
 in the arrangement of his programs. A  
 thorough believer in the principle of  
 giving the public what it wants and is  
 willing to pay for, Sousa possesses in  
 addition the happy faculty of being able  
 to cater at once to the most widely di-  
 verse tastes. Here a bit of classic mu-  
 sic for the lovers of the substantial in  
 music, there a dainty melody for those  
 who love the lighter forms of musical  
 expressions; here the stirring rhythm  
 of a Sousa march and there languorous  
 swing of the dreamy waltz. A glance  
 at the superb program that Sousa will  
 present here on Friday afternoon, Feb-  
 ruary 13th, when his great band will  
 give a single concert at Germania hall,  
 will show how the great bandmaster  
 consults the wishes of the many. Maud  
 Reese Davies, soprano, and Jennie  
 Hoyle, violinist, accompany Sousa and  
 band as soloists on the present tour.

## Havenport, Iowa, Democrat

FEB 8 1899

### THE ONLY SOUSA

It appears to be a thoroughly estab-  
 lished fact that the inimitable John  
 Phillip Sousa knows better how to suc-  
 cessfully prepare and conduct a band  
 concert than anyone else. He is not con-  
 tent with being up to date—he leads  
 the date, and sets the pace, and with  
 such impetus that followers are left  
 far to the rear. The program that  
 Sousa and his band will present here,  
 on Sunday evening, Feb. 13, at Burtis  
 opera house, offers much that is alto-  
 gether new. Of the nine or more num-  
 bers, five will be given for the first  
 time here. The soloists are, an admir-  
 able vocalist, Miss Maud Reese Davies,  
 soprano, and Miss Jennie Hoyle, vio-  
 linist.

### SOUSA'S GREAT MUSIC.

The Famous Bandmaster to be at Greene's  
 Wednesday Evening.

Occasionally we wait beyond all reason  
 in recognizing and writing down a  
 self-evident fact. Until Mr. Rupert  
 Hughes said it in the retirement of  
 Godey's Magazine it would seem that  
 no one had realized, to quote Mr.  
 Hughes, "It is only the plain truth to  
 say that Mr. Sousa's marches have  
 founded a school; that he has indeed  
 revolutionized march music. His career  
 resembles that of Johann Strauss,  
 in many ways. A certain body of old  
 fogies have always presumed to deride  
 the rapturous waltzes of Strauss,  
 though they have won enthusiastic  
 praise from the esoteric Brahms, and  
 gained from Wagner such words as  
 these: 'One Strauss waltz overshad-  
 ows, in respect to animation, finesse,  
 and real musical worth, most of the  
 mechanical, borrowed, factory made  
 productions of the present time.' The  
 same words might be said of Sousa's  
 marches with equal justice." The most  
 popular of these world-famous marches  
 will be played at the concert of Sousa  
 and his band at Greene's opera house  
 Wednesday evening, Feb. 16.

## HOPPER TO ENGAGE MISS PERCY HASWELL

Will Replace Edna Wallace Hopper,  
Who Will Leave Her Husband Soon.

ENGAGED ESPECIALLY FOR LONDON TRIP

Miss Haswell is Now Supporting William H. Crane, and Her Engagement Will Prove a Surprise.

(Special to The Sunday Telegraph.)  
CHICAGO, Feb. 5.—DeWolf Hopper now playing in this city in "El Capitan," announced to-day to me that he would engage Miss Percy Haswell, now with William H. Crane in "A Virginia Courtship," to replace his wife, Edna Wallace Hopper, as the prima donna of his company when he produces "Sousa and Klein's" new opera, "The Charlatan," early in the summer, Miss Haswell being engaged especially to play the leading role in Mr. Hopper's forthcoming engagement in London. This news is the first direct statement yet secured regarding the possibility of a separation between Mr. Hopper and his wife, and it will also be news to Miss Haswell's friends who were not aware that any negotiations have been pending between Mr. Hopper and Miss Haswell tending toward her engagement with Mr. Hopper.

Mr. Hopper further stated that he will play a brief season late in the spring and early summer at Manhattan Beach appearing in a revival of four of his successes of recent years, and also the new opera written for him by Sousa and Charles Klein, "The Charlatan." "The Charlatan" will be produced in New York before the Manhattan Beach engagement. While at Manhattan Beach, Mr. Hopper will revive "Wang," "Panjandrum," "Dr. Syntax" and "El Capitan." These five operas will constitute his repertoire during his London engagement, which will commence during the summer and last through the fall. The Manhattan Beach engagement might be considered as a dress rehearsal of these five operas preliminary to their London presentation. He could hardly take over a stronger bunch of comic operas.

Mrs. Hopper will leave the company as soon as the season of "El Capitan" closes. It can be stated positively that the only reason Mrs. Hopper has so long remained with her husband is that she has a money interest in the production, and realized that she could best protect herself by remaining in the cast. Had she withdrawn the business would undoubtedly have fallen off very much, since Mr. Hopper's wife has always been the best half of Mr. Hopper.

Another interesting event brought to my attention to-day was the fact, hitherto unpublished, that at the time "El Capitan" was playing at the Harlem Opera House, and George Edwards' "In Town" company was in New York, Manager Malone, representing Mr. Edwards, made Mrs. Hopper a very flattering offer to leave Mr. Hopper and sing in London. Mrs. Hopper declined for the same reason that has several other times induced her to remain with her husband—that is, that her monetary interest in "El Capitan" might suffer by her withdrawal.

Mr. Hopper will be rejoined by Miss Nella Bergen, now with "The Bride-Elect" company, as soon as the road season of "El Capitan" closes. Miss Bergen will be in the cast of "The Charlatan," and will remain with the company on the London trip. Miss Percy Haswell, however, will be the prima donna. Just what Edna Wallace Hopper will do next season is not known, and probably will not be known until Mrs. Hopper makes her own announcements.

Miss Percy Haswell is very talented, and will undoubtedly score a hit in New York at least, for she is a favorite there.

St. Louis, Mo., Post-Dispatch

### Sousa is Coming.

The "March King" Will Be in St. Louis Next Sunday.

The advent of John Philip Sousa, with his famous and favorite band, at the Olympic Theater next Sunday evening will be warmly welcomed by all lovers of good music in general and by the countless admirers of "The March King" in particular. Sousa is now on his twelfth semi-annual tour of the United States, and in the early spring he will take his band for an extended tour of Europe, from London to Vienna and Budapest.

The two concerts at the Olympic next Sunday afternoon and evening will be Sousa's farewell to St. Louis until next September, when he comes direct from Berlin to the St. Louis Exposition.

Miss Maud Reese Davies, soprano; Miss Jennie Hoyle, a gifted violinist, and Arthur Pryor, the trombonist, will be the soloists next Sunday. Mr. Sousa promises to play his latest marches, "The Stars and Stripes Forever" and "The Bride-Elect" from his highly successful era of the same.

What Music Has Done for Sousa—While the extent of John Philip Sousa's income is a matter that is purely personal with him, it is, nevertheless, a subject of some public interest, for it is generally believed that it is now far in excess of what any other person in the world is making out of music. Of course, every one knows that Faderewski accumulated fabulous sums every season he came to America, and so, too, have Jean and Edouard de Reszke and Nordica and Melba, and Ysaye carried away a big purse when he was here two years ago. And yet the inflow of wealth in all these instances was more or less intermittent. In Mr. Sousa's case it is setting toward him in a steady stream of pure gold. Some people have said his annual earnings are in excess of \$100,000. Making allowance for exaggeration, it probably is something more than \$75,000. And yet he is the man who sold the "Washington Post March" a few years ago for \$25.

Mr. Sousa's income is at present derived from three sources—his operas, his sheet music and his band. He has two operas on the road—"El Capitan" and "The Bride-Elect"—both of which pay him large royalties. While these are spreading the gospel of his sprightly music, people are buying a countless number of copies in "commercial" scores, upon which there is a very respectable profit. In the meantime he is amusing himself with his band, which seems to be a paying venture.

DUBUQUE IA., TIMES

FEB 9 1898

### AMUSEMENTS

#### Sousa's Band.

John Philip Sousa, the "March King," is going to take his famous band to Europe next spring, and is now engaged on a farewell tour, which is the twelfth semi-annual pilgrimage since the organization of his present corps of instrumentalists. The fame of Sousa has long since outgrown the limits of his own land, and the popularity which his stirring music has achieved in England and on the continent has led to repeated and now irresistible demand for his advent on the other side of the water. Sousa is now such a firmly established American institution that his absence from his own country, even for the short period of his first European tour, will be regretted, although his countless admirers will find some considerable satisfaction in the additional glory and wealth which surely await him in the foreign climes. In the meantime Sousa and his band will discourse the sweetest music throughout the length and breadth of the land until the middle of May, when they will say farewell to America. The famous band will visit this city Thursday evening, Feb. 17th, playing at the Grand opera house, and a crowded house is assured to bid Sousa welcome here since his new undertaking. Accompanying the great band on this tour are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist, both notably brilliant young artists.

JAN 20 1898



The fame of John Philip Sousa's marches is world wide; they are played in every country under the sun wherever there is a brass band, an orchestra, or piano. They are the musical craze

of England and the continent just as they are here. "When traveling in Germany, recently," remarked Mr. Sousa to a friend a short time ago, "as I was walking along the streets of Potsdam I met one of the Emperor's regiments marching along to the familiar strains of 'The Washington Post.' In fact, all over Germany, wherever I went I heard my marches played. I took it as an exceedingly great compliment that an audience of 15,000 people stood for two hours in the rain, in Berlin, a little over a year ago, and listened to the concert of the celebrated Philharmonic Blas Orchestra, which I had the honor of conducting. Maj.-Gen. Nelson A. Miles, commanding the United States Army, told me that at a review of the Turkish army, tendered him by the Sultan, the bands played my marches exclusively and the familiar strains of 'Manhattan Beach,' 'Liberty Bell' and 'El Capitan' never sounded more grateful to his ears. A national music of our own, I think, will be formed with the best elements of musical art. Nothing but the best is good enough for the American." Assisted by Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist, Sousa and his band will give a single grand concert at the Grand Opera House to-morrow afternoon, beginning at 2 o'clock.

John Philip Sousa is by all odds the most conspicuous of American musicians. From the triumphant tours of his great band, from the enormous sales of his stirring marches and from the royalties of his popular operas he derives the greatest income enjoyed by any musician of the day. Sousa's "El Capitan," undoubtedly the most popular American opera ever written, is now in its third year of uninterrupted success and is rapidly nearing its one thousandth consecutive performance. His latest work, "The Bride-Elect," has just been produced with such enthusiastic acclaim that a long and bril-



liant career of uninterrupted prosperity can be confidently predicted for it. Sousa is also writing a new opera for DeWolf Hopper, which will be called "The Charlatan," the book being written by Mr. Charles Kline, who was the librettist of "El Capitan." Mr. Sousa will write the lyrics for "The Charlatan" himself. This new piece will be produced by DeWolf Hopper, at the Knickerbocker theater, New York, next September. Sousa, in addition to making a new arrangement of the Tannhauser overture for military bands and preparing other novelties for his present tour, has arranged a new descriptive fantasia which he calls "Over the Footlights in New York." This will consist of a medley of the chief musical features of the principal metropolitan theaters, from Carnegie hall to Manhattan Beach, and will be one of the features of the programme at the concert of Sousa and his band at the Grand opera house on Tuesday evening, February 15. The soloists accompanying Mr. Sousa on this, the twelfth semi-annual tour of his famous organization, are Miss Maud Reese Davies, a brilliant and beautiful young soprano, and Miss Jennie Hoyle, who is undoubtedly the foremost of the younger violinists.

FEB 5 1898

THE SOUSA CONCERT.

Of course the Sousa band concert at the Auditorium last evening was a great popular success. The audience was large, and a programme, originally including ten numbers, was almost quadrupled before the demand for encores was even partially satisfied. The new "The Star" march was played three times, and all the selections seemed to create a desire for more. Miss Davies, the soprano soloist, and Miss Hoyle, violinist, were quite successful, and Herr Franz Hell, despite his ominous name, extracted sweet melodies from the flugelhorn. After such a stirring success as this concert was, the performances this afternoon and evening are likely to attract other crowds of melody lovers. The programme for this afternoon follows:

- Overture—"The Promised Bride".....Puccini
- Program chorus and "Evening Star" romance from "Lammasauer".....Wagner
- "Transcription on Hungarian Tunes".....Hauer
- Soprano solo—"Indian Bell Song".....Delibes
- Miss Maud Reese Davies.
- Symphonic poem—"The Chariot Race".....Sousa
- Coronet solo, air varié.....Hartman
- Miss Jennie Hoyle.
- Violin—"The Erl King".....Schubert
- Miss Jennie Hoyle.
- Violin solo—"Rondo Capriccioso".....Saint Saens
- Miss Jennie Hoyle.
- Structure—"Das Huetchen am Herd".....Goldman

HOPPER BACK IN TOWN.

"El Capitan" Received by Large Crowd Full of Patriotism.

De Wolf Hopper and his company in Sousa & Klein's opera, "El Capitan," returned to New York last evening for their annual engagement, but on this occasion made a change of base, and instead of being seen at the Broadway Theatre moved further down town to the Fifth Avenue.

An audience that crowded the house greeted the favorite comedian, and from the hearty reception he and his co-workers received the engagement, which is only for fifteen performances, will be highly successful.

Mr. Hopper, as Don Melgua, was in excellent trim last night, and played the role with all the vigor of a first performance, while Edna Wallace Hopper, in the familiar role of Estrella, received a warm welcome. Other persons in the cast were Bertha Waltzinger, John Parr, Edmund Stanley and Alfred Klein.

A pleasing feature was the appearance of the Seventh Regiment Band in the finale of the second act, in full uniform, playing Sousa's music.

It was at this time that a demonstration took place on the appearance of two large American flags, carried by pages. A mighty cheer was heard through the house.

Janesville, Wis., Recorder

FEB 18 1898

SOUSA COMES TOMORROW.

A Musical Event of More Than Ordinary Interest at the Myers Grand.

The catholicity of John Phillip Sousa's musical taste is admirably exemplified in the arrangement of his programs. A thorough believer in the principle of giving the public what it wants and is willing to pay for, Sousa possesses in addition the happy faculty of being able to cater at once to the most widely diverse tastes. Here a bit of classic music for the lovers of the substantial in music, there a dainty melody for those who love the lighter forms of musical expressions; here the stirring rhythm of a Sousa march, and there a languorous swing of the dreamy waltz. A glance at the superb program that Sousa will present here tomorrow afternoon when his great band will give a single concert at the Myers Grand, will show how the great bandmaster consults the wishes of the many. Maud Reese Davies, soprano, and Jennie Hoyle, violinist, accompany Sousa and his band as soloists on the present tour.

FEB 5 1898

"EL CAPITAN."

DeWolf Hopper will present for the second time in this city this evening at the Great Eastern Theater Sousa and Klein's electrical success, "El Capitan."

"El Capitan" was written by Mr. Charles Klein, a clever young writer, and composed by the great "March King," John Phillip Sousa, whose name in the brief period of six years has become a household word on two continents. During the past season "El Capitan" entertained and delighted large and fashionable audiences in every large city in the Union, and it will be again presented here in all its original splendor, as its entire superb scenic investiture, as well as all of the magnificent costumes, elaborate dresses, appropriate draperies employed last season, will again be utilized. The entire cast of principals, surmounted by the same great chorus of fifty voices, will again interpret the bright, witty lines of the libretto and the sparkling music of the score. The comedian's company still contains all of last season's favorites, among which are Bertha Waltzinger and Edmund Stanley, the soprano and tenor of the organization and to whom are entrusted the romantic and sentimental music of the score. Pretty Edna Wallace-Hopper, the charming little wife of the star, still portrays the leading female role of the opera, that of Estrella, a hero-worshipping coquette. Alice Hosmer, a sterling actress and capital singer, will again essay the role of Princess Marghanza, the jealous wife, while Alfred Klein, Thomas S. Guise, John Parr, Harry P. Stone, Robert Poland, Louis Shrader, Katherine Carlisle and other principals, will enact the remaining prominent parts of the cast.

Mr. Hopper, as Don Melgua, was in excellent trim last night, and played the role with all the vigor of a first performance, while Edna Wallace Hopper, in the familiar role of Estrella, received a warm welcome. Other persons in the cast were Bertha Waltzinger, John Parr, Edmund Stanley and Alfred Klein. A pleasing feature was the appearance of the Seventh Regiment Band in the finale of the second act, in full uniform, playing Sousa's music. It was at this time that a demonstration took place on the appearance of two large American flags, carried by pages. A mighty cheer was heard through the house.

FEB 6 1898

Mr. Hopper  
TG, FEBRUARY 4, 1898.

PLAYS AND PLAYERS

Sousa Concerts at the Auditorium This Evening.

NEW MARCH A SUCCESS

Papinta's Myriad Dance an Elaborate Performance.

How the Stage Is Arranged for Her to Produce Wonderful Effects.

The Sousa concerts at the Auditorium this evening and Saturday will be the last given in Chicago until the return of the band from a protracted European tour. A six weeks' season in England is to begin on June 1. When this is concluded Sousa will take his men to Paris, Vienna, Berlin, Dresden, Budapest, Hamburg, and other musical centers of the continent. Every military band across the sea will be playing "The Stars and Stripes" march next winter.

Speaking of his new march, "The Stars and Stripes Forever," Sousa recently said to a reporter: "The march was written when I was in Europe a year ago, and finished on board ship coming home. I have often heard people say that when in a foreign country the sight of the stars and stripes seems the most glorious in the world. My idea was to climax the march with three themes—one representing the North, a broad, sweeping theme; the South, with its languorous beauty and romance, and the West, a strong, pushing melody, carrying everything before it. These themes were to blend harmoniously, but were to be used independently if necessary. I am of the opinion that military music—that which has the drum and the military swagger in it—is the kind that wakes patriotism in the soul. Patriotism is not in the music, but in the feeling it conveys. The military spirit is necessary. I have lived all my life in the atmosphere of the army. I might say that even while I was a baby I was near camp, and I understood just the effect of all the pomp and splendor of war when they were introduced in a musical composition. "The Stars and Stripes Forever" has this quality, perhaps, in a more marked degree than my former compositions."



John Phillip Sousa, the "March King," is going to take his famous band to Europe next spring, and is now engaged on a farewell tour, which is the world's semi-annual musical pilgrimage since the organization of his present corps of instrumentalists. The fame of Sousa has long since out-grown the limits of his own land and the popularity which his stirring music has achieved in England and on the Continent has led to repeated and now irresistible demands for his advent on the other side of the water. Sousa is now a firmly established American institution that his absence from his own country, even for the short period of his first European tour, will be missed, although his countless admirers will find some considerable satisfaction in the additional glory and wealth which surely await him in the coming spring. In the meantime Sousa and His Band will discourse the music of music throughout the length and breadth of the land until the month of May when they will say farewell to America. The famous band will visit this city Sunday evening, Feb. 13th, playing at the Burtis opera house and a crowded house is assured to bid Sousa welcome here since his undertaking. Accompanying the great band on this tour are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist, both notably young artists. Arthur Pryor, the well known trombonist, will also play in new solos.

FEB 6 1898

De Wolf Hopper will begin an engagement in "El Capitan" to-morrow night at the Great Eastern Theater, across the river. It will be the third and final presentation of this opera in New York. The company supporting Mr. Hopper is with one exception the same as that which secured the initial triumph with him at the Fifth Avenue Theater. Edna Wallace-Hopper will again play the role of Estrella. Bertha Waltzinger will be the prima-donna. Sousa, who was, with his band, to have supported Mr. Hopper in these farewell presentations of "El Capitan," was obliged, through European book agents, that could not be rescinded, to abdicate his privilege; but Ernest Meyer, with his military band, will do the sensational music work in the grand military opera. The opera will be presented in its entirety, with stage settings more elaborate than ever, with a glittering array of costumes, in many cases entirely new, and various new features in the production. A special matinee will be given on Wednesday afternoon (Washington's birthday) and Wednesday matinees will be given during Mr. Hopper's engagement.

OVERSVILLE, N. Y. LEADER

## SOUSA'S BAND COMING.

Sousa, the peerless composer of American marches, conductor of the unrivalled band whose playing has aroused music lovers of every community in the United States, is again embarked on a grand concert tour and his band will be heard in this city on Monday, March 7. Their announcement means a quickening of the musical pulse and a brightening of the musical eye. The band is universally and unhesitatingly admitted the finest in the world to-day and without a rival that in any manner approaches its magnificent playing of military and concert music. The renowned musician at its head is a rare illustration of a born leader. To his grace and personal magnetism, allied with the individual talents of the band's membership, can be traced the surprising excellence of the organization. The critical public, as well as that larger and more catholic body, which loves and appreciates music of the lighter vein, will both be amply satisfied with the programmes offered at the Sousa concerts.

COLUMBIAN O. PRESS

From

FEB 1896

## "THE MARCH KING."

Flattering Reception to the Great Band Master.

Sousa Captures, Charms and Delights at Great Southern.

Great Bills Offered at the Different Playhouses.

"The Amazons" at the Grand—The Rescue Brothers at the High Street—The Coming Attractions.

John Phillip Sousa should be more than proud of the reception tendered him at the Great Southern theatre Sunday evening. The magic of his name and the great reputation of his band drew together an audience which completely filled the house, every seat being taken and standing room even being at a premium. Besides being one of the largest audiences of the season it was certainly one of the most enthusiastic ever heard. Throughout the entire evening encores were the proper thing, in several instances double encores being demanded. Sousa was most generous with these, seeming to be as anxious to please the audience as the latter was to have more music. The consequence was that the original program, which consisted of nine numbers, was more than doubled.

The music itself ranged from the heavy, classical style to the most popular of the leader's own compositions. During the evening many of Sousa's most famous compositions were rendered, including the new "Bride-Elect" march, which was played by especial request. Each number was greeted with storms of applause and in some instances the audience could not wait until the close of the piece before breaking out into cheers. This was notably instanced during the playing of Sousa's March "The Stars and Stripes Forever," which perhaps made the greatest hit of the evening and which had to be twice repeated before the audience would be satisfied.

The playing of the band was magnificent. The woods and brasses are beautifully balanced and the band is so trained as to obey the slightest movement of the conductor's baton. It would be difficult, indeed, to find fault with this superb organization.

Sousa has the happy faculty of knowing just what kind of music the public loves the best and he plays it. It is no wonder that he and his organization stand at the front and the title "The March King," which has been given Sousa, is most worthily bestowed.

The soloists of the evening were Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist. The former is well-known in the city, having some relatives here and many friends. She sang Donizetti's "Linda di Chamounix" with good taste and showed that she possesses a clear, sweet voice of wide range and remarkable flexibility. An encore was demanded and she again captivated the audience.

Miss Hoyle, the violinist, made a great hit. She was twice encored and was greeted with thunders of applause. The young lady has remarkable talent and a fine technique for one so young. Her bowing was perfection and the tone she brings from the instrument was round, full and true.

There was some misunderstanding Sunday evening about the holding of seats and those who came late found that the seats which had been held for them, had been sold by 8:20. Manager Miller announces that hereafter seats will not be held later than 7:45 and those who order must be on hand to claim them by that time.

COLUMBIAN O. PRESS

FEB 1896

## The "March King" Coming.

John Phillip Sousa, the "March King," is going to take his famous band to Europe next spring, and is now engaged on a farewell tour, which is the twelfth semi-annual musical pilgrim-

age since the organization of his present corps of instrumentalists. The fame of Sousa has long since outgrown the limits of his own land and the popularity which his stirring music has achieved in England and on the continent has led to repeated and now irresistible demands for his advent on the other side of the water. Sousa is now such a firmly-established American institution that his absence from his own country, even for the short period of his first European tour, will be regretted, although his countless admirers will find some considerable satisfaction in the additional glory and wealth which surely await him in the foreign climes. In the meantime Sousa and his band will discourse the sweetest of music throughout the length and breadth of the land until the middle of May, when they will say farewell to America. The famous band will visit this city on Feb. 16, playing at Greene's opera house, and a crowded house is assured to bid Sousa welcome here since his new undertaking. Accompanying the great band on this tour are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist, both notably brilliant young artists.

## SOUSA'S BAND COMING.

No writer of music in our day is more prolific than John Phillip Sousa. He is now engaged in writing a new opera for De Wolf Hopper, which will be called "The Charlatan," the book being written by Mr. Charles Kline, who was the librettist of "Hi Capitan." Mr. Sousa will write the lyrics for "The Charlatan" himself. This new piece will be produced by Hopper at the Knickerbocker theater, New York, next September. Sousa, in addition to making a new arrangement of the Tannhauser overture for military bands, and preparing other novelties for his present tour, has arranged a new descriptive fantasia, which he calls "Over the Footlights in New York." This will consist of a medley of the chief musical features of the principal metropolitan theatres, from Carnegie Hall to Manhattan Beach, and will be one of the features of the program at the concert of Sousa and his band at the Curtis Opera house on Sunday evening, Feb. 18th. The soloists accompanying Mr. Sousa on this, the 12 semi-annual tour of his famous organization, are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist, both notably brilliant young artists.

The Sousa band, which gave an entertainment at the Fuller opera house Saturday night, is said to have experienced a hard time reaching Milwaukee on a special, which started out from here just before midnight.

## SOUSA'S ADMIRABLE PROGRAM.

Sousa possesses the magic secret of attracting enormous crowds to his concerts, musicians as well as the general public, which is one of the very best proofs of their vast superiority. The general public is more in pursuit of amusement, or entertainment, but the musician goes only because there is musical scholarship in evidence to gratify the exactions of his own. Sousa has the faculty of so arranging his programs as to satisfy both. Grave and lofty works are offset by sparkling and fantastic concertos that set the blood tingling, spirits dancing and possibly the toes tapping a voluntary tattoo to the time. It is no easy matter to make a program that will please everybody in an audience, but Sousa comes as near doing it right along as any man ever did. The people like his music as he plays it, and they flock to the theatres and halls in such enormous crowds that it is no rare thing for the manager to stop the sale of tickets at the door, and this has been done in New York and elsewhere. Sousa long ago solved the problem of what the public likes best in concert and he has been giving the public that very thing, making his programs better and better all the while, until now there is little left to be added. The latest and best, the newest compositions of merit, are sure to find a place on the Sousa program somewhere and Sousa is thoroughly alive to all the best that is new and good. The programs for the present tour are admirably bright and tempting and full of the latest productions. That selected for the concert here on Sunday evening, Feb. 13, at the Curtis opera house is, possibly, the best of all. The soloists are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist.

Sousa has with him fifty odd capable musicians, says a recent writer. It was, however, Sousa, all Sousa. It's the man and the man's composition that entrance the people. Mr. Sousa is a great director of men and his players are necessarily good musicians. There is something in the human soul that responds to march time and Sousa is a breathing quick-step. Naturally his training in the service, his practice in martial music and his study of effects in brass have materially assisted Sousa to cultivate that genius he possesses for rhythm, for movement and for time. Life is a melodious swing to Sousa, and with the aid of fifty other swingers he gets a nation on the sway. Then there is Sousa's personality. It is unique. He conducts his musicians as no other conductor does. He has them accustomed to his fancies and idiosyncrasies, and the tip of his finger means a whole sentence. Sousa is great in perfect simplicity. He is acceptable because unaffected. He is popular because obliging. He writes music that a boy can whistle as he walks along the street, and march to his own whistling, and when a man has a nation on the march and on the whistle, he's made. Sousa has a quaint name, quaint methods; he is temperate, upright, honest, kindly, a gentleman. All these things are the secrets of Sousa's success. It is the swinging, swaying, willowy, everything, from his vowelized name to his vowelized music that has the country going backward and forward like a pendulum. How well these raptures are justified may be learned at the concert which Sousa and his famous band, assisted by Maud Reese Davies, soprano, and Jennie Hoyle, violinist, will give at Germania opera house on Friday afternoon, February 18th.

*Handwritten signature: Maud Reese Davies*



Why Sousa's Concerts Are So Popular.

It appears to be a thoroughly established fact that the inimitable John Philip Sousa knows better how to successfully prepare and conduct a band concert than anyone else. The ample proofs are given by the public itself. Everywhere his audiences are jubilant, often astonishingly demonstrative, over the music he gives. His programmes are bright, always sparkling with the very newest and best, whether serious or otherwise. Moreover, interest is never allowed to lapse for an instant. There are no time-consuming and wearying waits between numbers, but the dash and go and swing are all there, and keep the emotions swaying from overture to finale. Sousa solved the problem of presenting a concert in the surest ultimate form of forceful attraction long ago, and this is one of the secrets that cause his audiences to overflow almost any hall or theatre in which his great band appears.

Sousa is not content with being up to date—he leads the date, and sets the pace, and with such impetus that followers are left far to the rear. There is nothing flamboyant or intrusive in his conduct of his concerts, but, oppositely, there is a modesty, sincerity and quiet elegance pervading his every performance that add to them an exceedingly artistic atmosphere, a finish that is apparent and that assert superiority, maturity and power. The public recognizes all these attributes and likes them. When the public enters a Sousa concert it knows beforehand it will certainly enjoy the very best.

The programme that Sousa and his band will present at Greene's Opera House, Wednesday evening, Feb. 16 offers much that is altogether new. Of the nine or more numbers, five will be given for the first time here. The soloists are, an admirable vocalist, Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist.

**DUBUQUE COURIER, HERALD.**  
FEB 11 1898

**Sousa's Band.**

The twelfth regular tour of Sousa and his band began at New York City on Jan. 8, 1898, and this famous organization will visit this city early in its travels. Miss Maud Reese Davies, soprano, will be the vocalist of the tour, and Miss Jennie Hoyle the violinist. John Philip Sousa will have new and attractive programmes and they will be teeming with the choicest novelties of the musical world. He will, of course, play his latest marches, which are the most popular musical compositions of the day the world over. The great band will play at the Grand Opera house on Thursday evening, Feb. 17.

Mr. Arthur Pryor.  
Pilgrims' Chorus and "Evening Star" Romance ..... Wagner  
Soprano solo, "L'Inferno" ..... Donizetti  
..... Miss Maud Reese Davies.  
Scenes Historical, "Sheridan's Ride"  
..... Sousa  
Second Hungarian Rhapsody ..... Liszt  
a. Serenata, "Love in Idleness"  
(new) ..... Macbeth  
b. March, "The Stars and Stripes Forever" ..... Sousa  
Violin solo, "Gypsy Dances" ..... Naches  
Miss Jennie Hoyle.  
Sketch, "Over the Footlights, in New York" ..... Sousa

Paderewski at Carnegie Hall. "El Capitan" at the Broadway Theatre. "Lucia" at the Metropolitan Opera House. "The Belle of New York" at the Casino. Faust Ballet at Koster & Bial's. "The Girl From Paris," at the Herald Sq. Theatre. "Anvil Chorus" at the Academy of Music, and Sousa's Band at Manhattan Beach.

**A Talk With Sousa.**

Prof. Sousa was seen at the depot this morning by a Courier reporter, just before leaving for Iowa City, and a pleasant chat was had. "I am perhaps prouder at this moment of the success of my new opera, "The Bride-Elect," than of any of my other achievements," said the band master, "for the piece represents many years of work on my part as well as countless heartaches. This opera had the distinguished honor of being refused by every operatic star and manager of any prominence in this country, and the list includes De Wolf Hopper, Francis Wilson, Whitney, Rice, Seabrooke, the Bostonians and many others. I suppose they could not stand for the idea of a comic opera composer writing his own libretto, but everything comes to the patient waiter and "The Bride-Elect" finally secured her opportunity and the result was a success equal to my fondest hopes."

"Speaking of marches, which do you regard as your best march, Mr. Sousa?"

"That is a rather difficult question to answer," replied the genial composer. "They are all children of my brain and I should like them all equally well. Generally speaking, the latest march is my favorite for many reasons, but there are differences in marches as in other things. 'El Capitan' and 'The Bride-Elect' are both medley marches, each made up of two airs from the operas for which they are named, and they were both written to be sung, which necessarily required simple writing. But as a complete and consistent march composition I am inclined to believe that 'The Stars and Stripes Forever' is the best I have yet written. The march was written when I was in Europe a year ago and finished on board ship coming home. I have often heard people say that when in a foreign country the sight of the stars and stripes seems the most glorious in the world. My idea was to climax the march with three themes—one representing the North, a broad sweeping theme; the South with its languorous beauty and romance, and the West, a strong pushing melody carrying everything before it. These themes were to blend harmoniously but were to be used independently if necessary. I am of the opinion that military music, that which has the drum and the military swagger in it, is the kind that wakes patriotism in the soul. Patriotism it not in the music but in the feeling it conveys. The military spirit is necessary."

"To what do you attribute your success as a march writer?"

"More than anything else to the fact that I possess the military instinct, if it may be so called. To voice the military spirit one must be able to feel it, and the military training of my entire life has developed this within me. I was born in Washington and for four years of my boyhood the national capital was an armed camp and I was surrounded to a great extent by the pomp and panoply of war. Then again I spent many years in the military service of the United States becoming thoroughly imbued with the military idea and that is why I believe my marches are written in the soldier's spirit. I have marched all my life to the military cadence and I have never heard of a march that is not written in the military spirit."

Ottumwa, Ia. Courier

70 18 1898

**THE GREAT SOUSA.**

Appearance in the City of  
Sousa and His Band.

AUDIENCE GREATLY DELIGHTED

Excellent Music—Sousa's Own  
Which Preceded Him Here  
The Favorites—A Talk With  
The "March King."



Sousa, the Great, the "March King," the leader of the famous band bearing his name, and the most popular opera composer of the day, was at the Grand last night with his excellent company of sixty musicians. The capacity theater was packed from pit to box and the applause that followed the rendition of each number was loud and prolonged. Although many of his compositions had preceded him to the city, and many Ottumwa people had heard the band before, none were ever heard to better advantage.

Sousa's is a military band and he is a composer of martial music. His marches—"El Capitan," "Manhattan," "King Cotton," "Washington," and his latest, "The Bride-Elect," all were rendered in a manner which left no room for criticism. As to his band, whether it can be made a finer organization than it now is, is a question the future must solve. But it is difficult to conceive how this superb collection of instrumentalists can be greater. Criticism is silenced by Sousa and his men thrill the audience and the only question is the degree of praise to be bestowed. The way of Sousa over his audiences is something that it is a pleasure to study. There is a magnetism in him and in the manner in which he controls his band that puts the great audiences in thorough sympathy with him. It seems as if he always give just the thing that his audience is in the mood for. It seems the delight he gives people is rather more unrestrained and unreflected than one ordinarily notes in audiences. Sousa and his hearers are in thoroughly en rapport. The popular music that are easily hummed and do not carry off all the finer music, but the finer music, the selections from the masters, seem to appeal to the uncultured ear with a force which that ear might not be supposed to appreciate.

The soloists were Arthur Pryor, Miss Maud Reese Davies, and Miss Jennie Hoyle, violinist. Mr. Pryor's trombone solo was a gem of music and was an arrangement. Miss Davies' sweet, rich and clear solo was heard to advantage in the orchestra. Miss Hoyle as a violinist is certainly entitled to front the players of that instrument. Her solo, "Gypsy Dances," was both rendered in a manner and it is doubtful if any player has ever been heard to better advantage.

Sousa was indeed gracious in his reception of encores, and two or three were played at the end of the program number. By special arrangement a new march, "The Bride-Elect," was among the number, as was also the favorite, "The Stars and Stripes Forever."

Mr. Pryor has been voted the most popular player and thanks were given to the management Ottumwa for being privileged to hear the famous organization in the city. He is certainly entitled to the honor of having booted such a program as this.

SOUSA'S CONCERT

At the Academy of Music To-Night—William Barry Coming.

The simple announcement that John Philip Sousa and his famous band of musicians is the attraction at the Academy of Music has caused a ripple of excitement in musical circles in this city.

The sale of seats has been unprecedented, and when the band appears before the curtain to-night it is safe to say that only standing room, and a very little of that, can be had.

Sousa's marches have become familiar to all nations, and the reputations of his concerts and operas have made him still more famous.

His band is composed of musicians that are capable of performing solos and is considered to be the finest organization of its kind in this country, and perhaps in Europe.

His soloists this season are Miss Maude Reese Davis, a charming soprano singer, and Miss Jennie Hoyle, a polished violinist.

Next Monday and Tuesday William Barry, an Irish comedian of note, presents at the Academy his clever Irish farce comedy, "The Rising General."

When Sousa was recently asked what sort of music he considered popular, he gave the following answer, characteristic of his methods:

"In a general way, I should say that popular music becomes such when at its first hearing it attracts either through its rhythm, melody, or interest, or through all three, the attention of the auditor, and creates a desire for a second hearing. It then becomes contagious, and rages with more or less violence if the composition is based on natural laws, it stands a chance of living after the epidemic is subdued, but if it is ephemeral in character, it dies after running its brief course."

This is Mr. Sousa's idea of popular music, and upon this belief he has conceived and created a number of popular compositions. He has much to say respecting "ear marks." According to his statements, based upon the opinions of Lussy, one of the authorities on musical expression, the ear is the slowest of the senses to adopt anything new. It naturally repels strange sounds and consequently, Mr. Sousa says, he who invents the newest combination of musical sounds must work all the more assiduously to familiarize the public with it before they will accept it. When a composer who possesses inventive skill is accepted by the public, he stands a chance of retaining his standard, and this is very true in the case of Mr. Sousa himself.

SOUSA.

The fame of John Philip Sousa's marches is world-wide; they are played in every country under the sun wherever there is a brass band, and orchestra or piano. They are the musical craze of England and the continent just as they are here.

"When I was travelling in Germany recently," remarked Mr. Sousa to a friend a short time ago, "As I was walking along the streets of Potsdam I met one of the emperor's regiments marching along to the familiar strains of 'The Washington Post.' In fact, all over Germany, wherever I went I heard my marches played. I took it as an exceedingly great compliment that an audience of 15,000 people stood for two hours in the rain in Berlin, a little over a year ago, and listened to the concert of the celebrated Philharmonic Blas orchestra, which I had the honor of conducting. Major General Nelson A. Miles, commanding the United States army, told me that at a review of the Turkish army, tendered him by the sultan, the band played my marches exclusively and the familiar strains of 'Manhattan Beach,' 'Liberty Bell,' and 'El Capitan' never sounded more grateful to his ears. A national music of our own, I think, will be formed with the best elements of musical art. Nothing but the best is good enough for the Americans. Take a variety of nationalities and put them down to the same table loaded with every kind of dish. The German will select his particular tid-bit, the Frenchman will find his favorite entree, the Englishman will take to his solid British fare, but the American will make his selection from all, and take the best dish of each kind. And so it is with all kinds of art; the American taste will only have the best of each. He will not, like the others, allow national prejudice to guide his taste and prefer a bad American brand to a good English or German or French one, but take the best, imbue with his own individuality and make it American. It seems to be an American characteristic to develop the best of anything, and music is no exception."

Assisted by Miss Maud Reese Davis, soprano, and Miss Jennie Hoyle, violinist, Sousa and his band will give a single grand concert at the Great Southern tonight.

SOUSA'S BAND.

Speaking of his new march, "The Stars and Stripes Forever," John Philip Sousa recently said to a reporter:

"The march was written when I was in Europe a year ago and finished on board ship coming home. I have often heard people say that when in a foreign country the sight of the stars and stripes seems the most glorious in the world. My idea was to climax the march with three themes—one representing the north, a broad sweeping theme; the south with its languorous beauty and romance, and the west, a strong pushing melody carrying everything before it. These themes were to blend harmoniously, but were to be used independently if necessary. I am of the opinion that military music, that which has the drum and the military swagger in it, is the kind that makes patriotism in the soul. Patriotism is not in the music but in the feeling it conveys. The military spirit is necessary. I have lived all my life in the atmosphere of the army. I might say that even while I was a baby I was near camp, and I understood just the effect of all the pomp and splendor of war when it is introduced in a musical composition. 'The Stars and Stripes Forever' has this quality, perhaps, in a more marked degree than my former compositions."

"The Stars and Stripes Forever" will be one of the many popular features of the grand concert of Sousa and his band, assisted by Maud Reese Davis soprano, and Jennie Hoyle, violinist at the Grand this evening.

Sousa.

A noteworthy and unusual occurrence in Washington musical circles will be the Sousa Band concert at the Lafayette Square Opera House this afternoon at 2 o'clock. For the past five years it has been Sousa's custom to give only Sunday concerts, and those whose religious scruples have prevented them from attending these will find the announcement of a week-day matinee a pleasant one. The program to be presented is an attractive one, and is as follows: Overture, "Il Guarany" (new)...Gounod; Ballet suite, "The Rose of Shiraz" (new)...Ellenbei; Rhapsody "Hungrois"...Hausey; Soprano solo, "Shadow Song"...Meyerbeer; Miss Maud Reese Davis; Wedding music, "Lohengrin"...Wagner; Intermission ten minutes; Fanfare Militaire...Ascher; Night scene, "Tristan and Isolde"...Wagner; A Dance of the Sylphs...Wagner; b March, "The Bride Elect" (new)...Berlioz; Violin solo, "Gypsy Dances"...Nache; Miss Jennie Hoyle.

SOUSA AND HIS BAND.

They Will Be In Janesville On Saturday Afternoon of This Week.

Sousa's new march, "The Stars and Stripes Forever," was first played in Philadelphia at the time of the dedication of the Washington monument, and created such enthusiasm that even the musical critic of the staid and dignified Public Ledger was moved to write in this strain: "The march is patriotic in sentiment throughout and is stirring enough to rouse the American eagle from his crag and set him to shriek exultantly while he hurls his arrows at the aurora borealis." If this is the effect of the new Sousa march on a Philadelphian there is no telling to what heights of enthusiasm it may arouse more demonstrative patriots. The march will be heard here at the popular concert to be given by Sousa and his band at the Myers Grand on Saturday afternoon, with Maud Reese Davis, soprano, and Jennie Hoyle, violinist, as soloists.

JANESVILLE WIS. Gazette

FEB 17 1898

ABOUT SOUSA'S NEW MARCH

It Was Begun in Europe and Finished On the Way Home.

Speaking of this new march "The Stars and Stripes Forever" John Philip Sousa recently said to a reporter:

"The march was written when I was in Europe a year ago and finished on board ship coming home. I have often heard people say that when in a foreign country the sight of the stars and stripes seems the most glorious in the world. My idea was to climax the march with three themes—one representing the north, a broad sweeping theme; the south with its languorous beauty and romance, and the west, a strong pushing melody carrying everything before it. These themes were to blend harmoniously, but were to be used independently if necessary. I am of the opinion that military music, that which has the drum and the military swagger in it, is the kind that makes patriotism in the soul. Patriotism is not in the music but in the feeling it conveys. The military spirit is necessary. I have lived all my life in the atmosphere of the army. I might say that even while I was a baby I was near camp, and I understood just the effect of all the pomp and splendor of war, when it is introduced in a musical composition. 'The Stars and Stripes Forever' has this quality, perhaps, in a more marked degree than my former compositions. 'The Stars and Stripes Forever' will be one of the many popular features of the grand concert of Sousa and his band, assisted by Maud Reese Davis, soprano, and Jennie Hoyle, violinist, at the Myers Grand Saturday afternoon.

St. Louis, Mo., Star Sayings.

Sousa and His Band.

Sousa, that prince of concert band conductors and monarch of march composers, will appear at the Olympic Sunday, February 6, giving two performances, afternoon and night, with his great band. Sousa is now fulfilling the promise of his early career. He is reaching the height of his fame, and he promises rich results in the coming years, in the domain of composition. As for his band, whether it can be made a finer organization than it now is, is a question the future must solve. But it is difficult to conceive how this superb collection of instruments can be greater. Criticism is silenced when Sousa and his men thrill the senses, and the only question is the degree of praise to be bestowed. Sousa and his band are thoroughly in rapport. The popular pieces that are easily hummed and whistled do not carry off all the honors. But the finer music, the selections from the masters, seem at times to appeal to the unrefined ear with a force which that ear might not be supposed to appreciate. There is evidence in the quality of the reception of better music, an indication of taste that is gratifying.

Sousa's Band.

Sousa's enthusiastic clientele in this city will have some surpassingly fine music from his band at the concerts here. The "March King" has brought many rich editions to his musical library, and the very choicest of them will be included in his programs in this city.

Davenport, Iowa, Democrat  
Feb 14 1898

THE BIG BAND.  
Sousa and His Musicians in Superb Concert Sunday.

John Phillip Sousa, America's foremost bandmaster, was here Sunday with his matchless organization in one of those superb concerts for which his name is famous on both sides of the water. The Burtis opera house was filled, and with an audience that was more than merely appreciative. As on the former appearance of this band, the people went half wild with enthusiasm over the beautiful music that this great musical company rendered. Sousa's selections were rendered with a dash and swing that only Sousa himself can give them, and the people could not hear enough of them. Arthur Pryor, the world's master trombonist, delighted the people again with some of that wonderful playing that set Davenport wild over his name before, and the ladies with the company, Miss Jennie C. Hoyle, violinist, and Miss Maud Reese Davies, soprano, gave more than could have been expected to the waiting throng of listeners. Miss Hoyle is a thoroughly finished violinist, and she delighted her listeners beyond bounds with her great performance. Miss Davis sang with spirit, purity and sweetness, and added a delicate charm to the masterly work of the big band.

The organization left here this morning on a Rock Island special of three cars. It appears in matinee at Washington this afternoon, and will be at Burlington this evening. It is playing to big business everywhere. The former tour that Sousa made through this section of the province did not yield great financial returns, but it gave him an advertisement, and on this tour there is no difficulty in picking up money in plenty.

PORT, ILL., Democrat  
FEB 16/1898

Sousa's Band.  
The announcement that Sousa and his band will be at the Grand opera house on Monday evening, February 14, presages two hours and a half of unalloyed enjoyment of melodies and harmonies divine; a perfect concert at which the works of the great masters of music of all ages will be interspersed with the swinging strains of Sousa's own marches or the dreamy, sensuous music of the latest masters of dance strains. The management of this organization make the claim that it is the



greatest military concert band in the world. It is the band of the people, just as John Phillip Sousa, its noted leader, is the composer and conductor of the people. It is the band of the people because Sousa recognizes the musical preferences of his public and gives his audiences just what they want to hear. It is this happy faculty of gauging the public taste that enables Sousa to present such admirably balanced programs, for he never offends with musical trash or bores with an undue amount of classics. At the same time the highest forms of music and the light and dainty trifles are to be found side by side at the Sousa concerts. Sousa has invaded the domain of the string orchestra and made its treasures his own; he has refined the military band and made it the chief factor in this country in the effort to popularize the best music of all times. His present corps of instrumentalists has been playing almost continuously, with few exceptions, under the direction and discipline of Sousa, and as a result of such training the band has reached a degree of artistic excellence and finish never before known. It represents the perfection of precision in ensemble playing and a revelation in what can be accomplished in the way of lights and shades by a wind orchestra. Sousa is accompanied as soloists by Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist, both notably brilliant young artists.

SOSA'S PROGRAM FOR TONIGHT

Numbers to Be Given by His Band in the Concert at the Auditorium.

Sousa's Band will be heard in the first in a series of three concerts, two evening and one matinee, at the Auditorium tonight. The following program will be played under the eminent bandmaster's direction: Overture—"Carnival Roman".....Berlioz Divertimento—"The Feast of the Lanterns" (new).....Glover Soprano solo—"Linda di Chamounix".....Donizetti Miss Maud Reese Davies, Wagner Fluegelhorn solo—"Bright Star of Hope".....Robardt Her Franz Hall. Cossack Dance (new).....Tschakoff Second Hungarian Rhapsody.....Liszt a. Intermzzo—"Love in Idleness".....Macheth Violin solo—"Zig-zag" (new).....Sousa Miss Jennie Hoyle.....Sarasate Sketch—"Over the Footlights in New York" (new).....Sousa Paderewski at Carnegie Hall; "El Capitán" at the Broadway Theater; "Lucia" at the Metropolitan Opera House; "The Belle of New York" at the Casino; Faust Ballet at Koster & Bial's Theater; "Anch' Chorus" at the Herald Square Music, and Sousa's Band at Manhattan Beach. Dan Daly, the comedian, who recently injured himself in Boston during a performance of "The Belle of New York," and who it was thought for a time, was beyond recovery, has entirely regained his health and strength. "The Belle of New York" will begin its engagement at the Columbia Theater on Sunday night, and Dan Daly will be in the cast.

"Records" of the twenty-three selections herewith named have been made by my band at the laboratory of the National Gramophone Company." Then follows a list of pieces, which includes nearly all of Sousa's famous marches. The Gramophone Company also adds a standing offer of a thousand dollars to the person who will prove that any of its "records" are anything but what they are represented as being. It seems somewhat singular that, while a man or a woman can be prevented from playing or singing a musical composition, unless with the consent of the composer, a thing of paraffine and metal should have privileges not accorded to its human rivals.

MUSICAL FEAST

WAS SOUSA ENTERTAINING

The Great Band Greeted by an Immense Audience.

The Great Leader and Miss Maud Reese Davies and Miss Jennie Hoyle Given an Ovation.

The Sousa band entertainment is now a thing of the past, but it will linger long in the minds of those who availed themselves of the opportunity to be at the Sorg last evening to enjoy the musical treat. The house was filled with one of those select audiences for which this city is becoming noted and anyone in attendance last evening need not be told that the vast audience was an appreciative one. Our musical lovers, who are the best judges in this instance, find words inadequate with which to fully express their appreciation of it. To them it was a musical feast and they partook of the good things with evident pleasure and satisfaction.

Sousa is all that has been claimed for him and not a word too much can be said in the way of praise for him and his magnificent band. While every piece rendered last night was perfectly delightful and was heartily applauded, his own composing seemed to appeal more to the tastes of our people. His "Bride Elect" march was simply grand and met with a tremendous outburst of applause from the audience, as did also the march entitled "The Stars and Stripes Forever."

Miss Maud Reese Davies captivated the audience by her beautiful singing and, while her voice could hardly be counted strong, was beautifully sweet and clear and perfectly trained.

One of the pleasantest features of the entire entertainment was the violin solos by Miss Jennie Hoyle. The little lady simply took the audience by storm and it was loth to let her go. After an encore she was presented with a beautiful bouquet of roses. She certainly had cause to feel proud over her splendid ovation. Mr. Sousa was also presented with a beautiful bouquet of roses after the rendering of his "Bride Elect" march, as was also Miss Maud Reese Davies after the rendition of her soprano solo.

Two hours were consumed in rendering the program and that time passed all too rapidly. The entertainment on a whole was a pronounced success and it will be a long time before Middletown will have such another musical treat as given by Sousa and his magnificent band.

While the people were all pleased none were more so than the King's Daughters. They were doubly pleased; pleased from the fact that the Sousa entertainment, which they had secured for this city, was a success; also pleased because that the cause of charity, for which it was brought, will be greatly benefited. From the proceeds realized many of the city's worthy poor, suffering from want and hunger will be given assistance.

While this was the first experience in the show line for this band of noble women, they handled it with perfect satisfaction to all, and they are deserving of great credit for the success of the concert.

It has not been for the extremely

TALKING-MACHINE  
WAR IS LIVELY

Rival Companies Issue Circulars, the One Against the Other.

SOUSA'S BAND IS BROUGHT IN

The Conductor Declares that the Organization Did Not Play for One Company.

There is a merry war on between the manufacturers of rival talking machines. This same war emphasizes not only the popularity of the instruments, but the fact that the "records" used in connection with them have become more or valuable properties. Makers of "records" have for some time been complaining that there are in the market numbers of "fakes," which represent both an imposition on the public and a distinct financial harm to the manufacturers of the genuine article. It would seem that the laws of copyright do not cover the cylinders or plates in question. At all events, the people who at a considerable expenditure of time and money, have secured "records" of an authentic nature, have been unable to grapple with the evil in question with the aid of the courts. It is said that measures are now in preparation to protect the interests of the real "record," and that they will be presented in several Legislatures at an early date.

All this leads up to the fact that the Edison National Phonograph Company and the National Gramophone Company are at loggerheads over "records," allegedly the work of Sousa and Gilmore's bands. The Edison people have issued a manifesto bearing on the subject. The Gramophone proprietors have replied in kind. For reasons given it is hardly likely that the law will be invoked. At the same time volleys of printers' ink have already been fired and the action promises to become more or less general.

It need hardly be stated that Mr. Edison was the discoverer of the principle upon which all talking machines are made. He it was, too, who gave this principle a practical shape, and the phonograph was the result. But the "phonograph" was, and for that matter still is, an expensive instrument. Its use prevents it from becoming anything more than a charming toy, only possible to those who have a good deal of spare cash. Then, too, like all other discoveries, it was capable of improvements and modifications. As a result there are upon the market a half score rival machines, some of which are less than one-fifth of the price of the phonograph. The cheaper machines in the majority of cases give satisfactory results.

It would seem that the phonograph men have been very much stirred up by the success of the low-priced articles. Failing to check the increasing sale of the latter by a reduction in the price of the phonograph, they have insinuated that the "records" used by their rivals are not genuine. In consequence of which, the Bulletin of the Phonograph Company, issued at the Edison Laboratory, Orange, N. J., recently, has this to say: "Neither Gilmore's nor Sousa's band play to the phonograph, nor to any other talking machines. In future the selections in our catalogue listed as Gilmore's and Sousa's will be replaced with selections made by our own musicians—in other words, by the musicians who have made the so-called Sousa and Gilmore 'records' famous. Mr. Frederick Voss has been the Gilmore and Sousa you have listened to for years."

This, of course, aroused the phonograph's rivals. The Gramophone Company, whose offices are at Broadway and Eighteenth street, prides itself upon its big stock of genuine Sousa "records." "Accidentally," the Gramophone is alleged to give two or three times the volume of any other machine, at a price or otherwise. The company has applied to the Edison men with some claim that is not many degrees removed from the direct. More than that, it has issued a signed statement from Mr. Sousa, which, among other things, has

## SOUSA AND HIS BAND

Matchless Organization Plays to an Immense Enthusiastic Audience.

Standing Room at Greene's at a Premium Early in the Evening—Old Favorites and new Marvels Alike Received With Great Appreciation.

John Philip Sousa, the apotheosis of grace and good nature, and his matchless band played last night before an audience that filled Greene's opera house from pit to dome and had the big house been twice as spacious it would doubtless have been filled, for early in the afternoon it was announced that every seat had been sold. From a radius of a score of miles people had come to see the world famous conductor and listen to the witchery of his music and the storms of applause that shook the house at the end of every number emphatically told-how well they were satisfied. Sousa's band is an aggregation that never deteriorates. Extravaganzas may shrink when hung the second time on the provincial clothes line, comedies may lose their brilliancy and tragedies their majesty but Sousa's concerts know no retrogression. These were enough of the old favorites rendered last evening to make the listeners feel like greeting old friends and there was sufficient of the new to bar all thought of monotony. There were encores, double, triple and quadruple encores; the handsome conductor generously responded to every one and if he felt any impatience because the audience refused to be satisfied, it was not to be detected as he time and again gave his characteristic nod and remounted the rostrum for another, and yet another number.

The soloists were as enthusiastically received as the band. Miss Maud Reese Davies sang most artistically and powerfully, Wagner's "Linda di Chamounix" and was compelled to respond to an encore. Miss Jennie Hoyle gave a marvelous exhibition of skill and expression in her first violin solo and in response to a tremendous ovation she rendered a second number that made the audience hold its breath in rapture, so bewitching was the melody and so brilliant the technique. Mr. Arthur Pryor, already a favorite, won new laurels by his magnificent trombone solo, one of his own compositions, the beautiful "Valse Caprice."

To those who would know something of the various instruments used by the members of the company the following effusion will be particularly interesting.

SOUSA'S CONCERT BAND.  
Speaking of the time I heard,  
Sousa's famous band,  
Which of course, you surely know,  
Is something really grand.  
There is no band in "Fatherland"  
That has played so great a part  
For all who have heard have said in  
a word:  
"Oh! What a revelation  
It is, to have a band like this  
A credit to the nation!"  
If you are desirous,  
And will give me your attention,  
The instruments I'll enumerate.  
The names I need not mention.  
First the B-flat clarionets,  
Of which there are sixteen  
And as fine a class of men  
As ever there was seen.  
Then there come the cornets,  
They leave naught to be desired,  
For when you hear them play  
You would think they were inspired.  
Likewise there are two trumpets,  
Whose bell-like notes so ring,  
As if heralding the approach  
Of some stately queen or king.  
Next we have the horn-quartet  
In their art they stand alone  
For the correctness of their phrasing  
And the purity of tone.  
Two oboes, two E-flat clarionets,  
One piccolo, two concert flutes,  
Who as delicately play as violins,  
With their tones subdued by mutes.  
Then there is an instrument,  
I think an English horn,  
And the man who plays upon it,  
Was not made for it, but born.  
Two baritones, three trombones,  
Three ponderous looking bases  
The very best that can be had  
For those important places.

In this fundamental trio,  
Noted for volume and depth of tone,  
There's one of tremendous size,  
Known as the "Sousa-phone."  
Next in line the saxophones,  
Invented by one Sax,  
And as for capabilities  
There's nothing that it lacks.  
The base and alto clarionets,  
And two very fine fagottes  
Whose tones sound so peculiar,  
Like the music of Hottentots.  
Last but not least, the drums,  
Technically called the battery,  
You can safely say they are the best  
Without the slightest flattery.  
There are triangles, bells and tympan-  
les,  
The large drum and the small,  
And now I think I've said enough  
For that is really all.  
Except that each performer,  
Stands pre-eminent in his line,  
There's of many nationalities  
From almost every clime,  
So it is to be wondered at  
That this great and famous band  
Should be as it is unequalled,  
Throughout this glorious land!  
A word about the ladies,  
Who are with the aggregation,  
Both are accomplished artists,  
With a world-wide reputation.  
The vocalist, Maude Reese Davies,  
Is a magnificent soprano,  
With classic features and fine physique  
And an artist at the piano.  
The violinist to say she's great,  
Would be but mildly stating,  
Her brilliant technique and fine tone,  
Are simply captivating.  
And then the maestro Sousa,  
Ablaze with medals, too, sir;  
Which do his praises sing,  
He is without  
The slightest doubt,  
America's "Great March King."  
By F. W. WADSWORTH.

## Theatrical News.

Double Bill at the Opera House.



DE WOLF HOPPER.

Our theater-goers are again to have DeWolf Hopper and his splendid company in John Phillip Sousa's brilliant comic opera "El Capitan," as the now famous opera and its talented interpreters are underlined at the Opera House on next Monday, Tuesday and Wednesday evenings.

Mr. Hopper will be assisted by the full membership of his organization, and will present for the second time in our city the opera, that is too well known to require more than mere mention. All of the old favorites are still in the cast of "El Capitan," which will be surrounded by a chorus of fifty voices and all of the scenic effects, effective costumery and novel mechanical effects, will again be utilized, and the same liberality of purpose and strict attention to detail which have made Hopper's name famous, will be as much in evidence during his forthcoming visit as when the opera was initially produced in this city last season.

"El Capitan," as our readers know, contains many sparkling melodies, and perhaps the most popular is the much-admired "Boom" march, which is the great feature of the finale at the close of the second act, and for which the entire membership of the Great Venture Military Brass Band has been engaged, in order to give full tone and volume to this martial composition. The cast of principals contains Edna Wallace-Hopper, soubrette; Bertha Waltzinger, the prima-donna; Alice Hosmer, the contralto; Edmund Stanley, the tenor; Thomas S. Guise, the baritone; Alfred Klein, the diminutive comedian; John Darr, Harry P. Stone, Robert Pollard, Louis Shrader and Katherine Carlisle.

A feature of the forthcoming presentations of "El Capitan" at this theater next week will be the rendition of Sousa's now famous "Stars and Stripes" march, which the composer has especially arranged for the Hopper company, and which will be given by a grand ensemble of singers and musicians at the close of the second act of opera.

FEBRUARY 16, 1898.

## AMUSEMENTS

VALENTINE—"One Round"  
PEOPLE'S—"The Widow"  
WONDERLAND—Vaudeville

Sousa's Band Still Absorbing the Best Artists.

Sousa is the most fertile of men in originating and opening up resources for making his concerts more and more attractive and his band better and better, if such a thing were possible. Such demands are made upon him for the present season by his American tour, his European tour, May to September, that Sousa has been adding to the band and gradually moulding into it some of the most famous performers in this country in addition to those who have held places in the organiza-



tion for years. Sousa is undoubtedly absorbing the very first artistic excellence of all countries, and his band today surpasses itself at any former period. This is conceded by almost every critic who has written an opinion upon the last New York and other concerts. None have combated the declaration. Never has Sousa played so grandly as now. The band will be at its best when it appears at the Grand on Thursday evening in a brilliant and novel programme. The soloists are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist.

NOTRE DAME LANDMARK  
JAN 19 1898

CHICAGO TRIBUNE  
Date JAN 30 1898 189

#### SOUSA'S BAND COMING.

The reports from other cities of the success of the great Sousa band justify pleasant anticipations of the concert to be given by this organization at city hall, Pittsburg, Saturday evening, March 12th. The band is now drawing crowded houses everywhere, and this concert will lack none of the interest and enthusiasm which usually attends them. After a long western trip, the band comes east for a number of concerts prior to their trip abroad. The program here will include at least two solos, selections from Sousa's new opera, "The Bride Elect," arranged for military band, by himself; also other standard and popular works. It will be remembered that Sousa played to a large and enthusiastic audience at city

hall last season and the general verdict was "that's the best concert I ever heard rendered by a band of fifty musicians." This organization is to make a tour of Europe this spring, taking in all the large cities, and a careful selection of the best musicians in this country has been made and procured by Mr. Sousa for this trip abroad. Musical people are to be congratulated who are able to hear such an array of talent. This will be the only appearance of Sousa in this city this season.

#### SOUSA BAND.

The record of Sousa and his band during the five years of the career of that famous organization is really remarkable. During that time the band has given over 2,000 concerts in every state and territory of the United States and nearly every province of the Dominion of Canada. These concerts were all personally directed by John Philip Sousa, except three from which he was absent through illness. Over \$100,000 has been paid to railroads during these five years and the total number of miles traveled equals four times the circumference of the earth. The management pays out every year over \$100,000 in salaries to musicians, and gives the longest continuous engagements of any organization in the United States. Among the notable achievements in concert giving by the band have been six weeks at the World's Fair, six weeks at the Madison Square Garden, New York; eighteen weeks at the St. Louis Exposition in three seasons; fifty-four weeks at Manhattan Beach, New York in five seasons. The band played to nearly 300,000 people in a single week at the Food Fair in Boston, and to over 150,000 people at the Pittsburg exposition. The twelfth semi-annual tour of Sousa and his band is now at the Grand Opera House. The soloists with Sousa this year are Miss Maud Reese Davies, soprano and Miss Jennie Hoyle, violinist.

A gag which threatens to become epidemic runs like this: "Did you hear that Sousa, the bandmaster, was drowned the other day?" "No; how did it happen?" "He was playing 'On the Banks of the Wabash' and fell in!"

#### Sousa and His Band.

Sousa, the march king, with his splendid corps of instrumentalists, will pay Baltimore another visit tomorrow evening. The concert, as usual, will be given at the Music Hall, and a well-selected programme of classical and popular numbers has been arranged. Of course, the regular "two-steps" will be given as before. The soloist will be Miss Maud Reese Davies, a soprano of excellent voice.

Balt. Herald. 7/9/98

#### A GRAND CONCERT.

#### Sousa and His Band Entertain a Large Audience.

Sousa and his military band appeared at the opera house yesterday afternoon to a large audience, and it is needless to say that the performance was highly satisfactory in every respect. Mr. Sousa has been rightly named the king of band masters, for seldom if ever has there been such perfect control of a musical organization.

The present corps of instrument lists have been, with few exceptions, continuously under his direction for the past six years, and it is due to his efforts that the organization has reached that degree of finish and artistic excellence which is unsurpassed by an like company of musicians.

The program yesterday was that which is usually rendered at the evening entertainments, and was replete in musical masterpieces. Sousa was encored repeatedly and responded with a graciousness that did not fail to please the audience. It is needless to say that "The Stars and Stripes Forever," "King Cetton," and "The Bride Elect," as well as all other of Sousa's compositions, took the house by storm. Miss Hoyle, violinist, and Miss Davies, vocalist, also shared the honors. The company left on train No. 3 for Canton, where they played last evening.

#### Sousa's Band.

Sousa is generously decorated with medals, all of which have come to him as unexpected tributes of admiration for his genius. Perhaps the handsomest of all is the big diamond sunburst that was presented to him by the management of Manhattan Beach. The cross bar from which the medal is suspended bears his title, "The March King," in blue enamel and the sunburst of seventy-five gems is surmounted a lyre in blue enamel. Another costly decoration is that presented to the great leader by the St. Louis exposition, the cross bar in this case bearing the first two bars of "The Washington Post" march with diamonds for the heads of the notes. A large diamond solitaire surmounts a golden reproduction of the exposition building. One medal was a tribute from the musicians of Washington, D. C., and another came from the musicians of Leadville, Col. Pryor's Band, of St. Joe, Mo., gave still another medal and the Mormon choir, of Ogden, Utah, also remembered the "March King." The California Mid-Winter Fair gave Mr. Sousa a particularly beautiful souvenir of his pleasant season in Golden Gate park, and a crack cavalry company in St. Louis contributed a handsome addition to the glittering array on the composer's broad breast. His latest decoration is in the form of an American flag of solid gold and red, white and blue enamel, which was presented to him a few weeks ago by Mrs. David R. Barker, a prominent New York society lady who has been a constant attendant upon the Manhattan Beach concerts for many years. The medal bears the inscription "The Stars and Stripes Forever," and is in recognition of Sousa's latest and greatest march of that title. Sousa was recently given a handsome and costly loving cup and he owns about a dozen beautiful batons that have come to him as gifts from admirers.

#### Amusements.

concerts—John Philip Sousa and his fifty soloists gave two at the Academy of Music yesterday afternoon to a very large audience. The performance was very large and demonstrated its appreciation of the musical treat by loud and frequent applause. The program was excellently arranged and each number was well executed. The compositions of the famous bandmaster and opera-writer that obtained the promptest and most cordial recognition. Mr. Sousa has no rival in his field. He stands pre-eminent, the march king, while his more ambitious compositions show the ear-marks of a musical genius and yet a writer who pleases. Miss Davies, soprano, and Miss Hoyle, violinist, accompany him in all his good work.

#### Throughout the three acts.

SOUSA'S MATINEE TOMORROW.—It will be welcome news to many that John Philip Sousa has arranged to give an afternoon concert at the Lafayette tomorrow at 2 o'clock. Sousa's infrequent appearances here during the last five years have been confined exclusively to Sunday nights, and many of his admirers have not been able to hear their favorite composer for that reason. Many requests have been presented to "The March King" since he was last here in October, asking that some such arrangement be made for a mid-week concert here, and Sousa, always anxious to favor the city of his birth, quickly responded in the affirmative. He has arranged an attractive program, and the attendance promises to be very large. Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist, will be heard in new solos. Sousa will also play his new march, "The Bride Elect," which will be as great a success as any of his series of two-steps that precede it. The program is now on sale, at the regular prices.

From News-Dem., Canton, Ohio.  
 Date JAN 28 1898 189

by Rev. G. W. Baxter.

Sousa's great band will be in Oskaloosa Tuesday afternoon and give one of their matchless concerts. This is the greatest musical organization in the world today. There are sixty artists including a lady vocalist. May 25 they will sail for Europe and begin a tour of the world. They have given in recent years 3,000 concerts in 300 important cities. They pay over \$100,000 salaries yearly to their musicians. Of Sousa's marches more than 3,000,000 have been sold in five years and are played all over the world. Manager Ed. M. Fritz of the Masonic Opera House, Oskaloosa and director of Fritz orchestra so well known in Knoxville, is to be congratulated on securing this great aggregation for his and adjoining counties. This event will not be merely local. Beside if not above the name of Pat Gilmore stands the name of John Philip Sousa and the people will flock to hear him. Mr. Fritz has had the Masonic most thoroughly over hauled and rearranged so that it is one of the finest play houses in Iowa.

Ottumwa, Ia, Courier,

Date FEB 12 1898 189

AMUSEMENTS.

**Sousa's Band**  
 American audiences demand novelty, always novelty, even in their concert programs, and it is skill in catering to the musical preferences of his public that has insured a large proportion of John Philip Sousa's popularity and success. Few people can realize the difficulty in selecting the right kind of music for a concert which must be at once of high grade and yet popular enough to please those in whom the love of melody is inherent, yet who do not possess musical education. In his effort to secure the best there is in music, not to let any novelty escape him, John Philip Sousa is probably the greatest patron of the music publishers in this country. The selections he offers on this, the twelfth semi-annual tour of his famous band, are fairly representative of the best efforts of contemporary composers, while at the same time he does not forget substantial and standard works of the great masters or his own historic, stirring and typically American harmonies. Sousa and his band will visit this city on Tuesday evening, Feb. 15th, playing at the Grand opera house, his concert here being in the nature of a leave taking before the four months' tour of Europe, which he will undertake during the coming summer. Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violiniste, accompany Sousa and his band.

JOURNAL, KNOXVILLE, Tenn.  
 FEB 18 1898 189

For his concert at the Valentine on February 27, Sousa has provided a program of the tempting sort. New features are plentiful. There are a ballet suite, "Lays About Magic," Lassen; "The Feast of Three Lanterns," divertimento by Glover; an intermezzo by Macbeth, "Love in Idleness," and Sousa's latest, "Over the Spotlights in New York," a pot pourri covering the best of the music heard in New York at a prolific period beginning with Carnegie hall (Paderewski) and ending at Manhattan Beach (Sousa's Band). Other marked features of the program are from Liszt (second rhapsody), Wagner, Berlioz, Saint Saens, Donizetti and Tschakoff, and also Sousa's new march "The Stars and Stripes." The pot pourri occupies nearly thirty minutes in giving a portrayal of the greatest music in New York at a rare period, including Paderewski, DeWolf opera company, the Italian at the Metropolitan, "The Belle of New York," "The Girl from Paris," "Il Trovatore" and Sousa's Band at Manhattan Beach. The soloists are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violiniste.

SENTINEL  
 6 1898

Friday.

Sousa's Band Coming

Reports from other cities of the success of the great Sousa band, justify pleasant anticipations of the concert to be given by this organization at city hall, Saturday evening, March 12. The band is now drawing crowded houses everywhere and this concert will lack none of the interest and enthusiasm which usually attends them. After a long Western trip, the band comes East for a number of concerts prior to their rip abroad. The program will include at least two solos, and selections from Sousa's new opera, "The Bride Elect," arranged for military band by himself; also other standard and popular works it will be remembered that Sousa played a large and enthusiastic audience at city hall last season and the general verdict was, "that's the best concert I ever heard rendered by a military band," which included two soloists and 50 musicians. This organization is to make a tour of Europe this spring taking in all the large cities and a careful selection of the best musicians in this country has been made and procured for the rip. Musical people are to be congratulated who are able to hear such an array of talent. This will be the only appearance of Sousa in this city this season.

ST. LOUIS, MO., REPUBLICAN  
 JAN 15 1898

**Sousa's Great Band**  
 Has Been Secured for the Next Exposition.  
 President Boyd, of the St. Louis Exposition, is in receipt of a telegram from Manager Galennie, who is now in New York City, stating that Sousa's band has been secured for the Exposition of 1898. The famous band has been greatly improved since its last appearance at the Exposition, having added to its ranks a number of soloists with national reputations. The band will shortly leave on an extended European tour, but will return in time to be in St. Louis at the opening of the next Exposition, September 11.

ST. LOUIS, MO., REPUBLICAN  
 JAN 15 1898

Sousa's Band Re-engaged.

Contract Closed Yesterday in New York by Manager Galennie of the Exposition.  
 Sousa's Band will appear at the Exposition again next fall. This was announced yesterday in a telegram to President T. B. Boyd of the Exposition and Music Hall Association, from General Manager Frank Galennie. A few days ago the directors of the Exposition authorized Mr. Galennie to visit New York and negotiate with Mr. Sousa for his return to St. Louis. Mr. Galennie succeeded in closing a contract yesterday, and his telegram was the result.



JOHN PHILIP SOUSA.  
 Who, with his famous Band, have been re-engaged to play at Next Fall's Exposition.

Between now and September Sousa's Band will visit the principal cities of Europe, returning in time to appear at the opening of the Exposition, September 11. The band has greatly improved since its appearance in St. Louis last fall. A number of accomplished soloists have been added, and it will prove one of the leading attractions of the "Ex." as usual. In addition to securing the return of Sousa's Band, the Exposition management proposes to fill the Exposition and the Coliseum with attractive novelties that will make the 1898 anniversary of its establishment the banner year of its history. Work on this line has commenced already, and no efforts will be spared to carry out in full the plan laid out.

structure, was a total loss.  
**The Grand Tonight.**  
 John Philip Sousa is by all odds the most conspicuous musician in this country this year. In addition to heading the triumphant tours of his great band, Sousa will give to the public his new comic opera, "The Bride Elect," of which he has written both the words and the music. His "El Capitan" has entered its third season and is universally pronounced the greatest American opera ever written. The great Sousa marches show even increased popularity, and his latest, "The Stars and Stripes Forever," the musical craze of the day, will be played by his great band at the concert in the Grand tonight.  
 A Great Production

JANESVILLE, WIS., GAZETTE  
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Sousa Comes on Saturday

Afternoon Performance Will be Given at the Myers Grand.  
 The record of Scusa and His Band during the five years of the career of that famous organization is really remarkable. During that time the band has given over 3300 concerts in every state and territory of the Union



States and nearly every province of the Dominion of Canada. These concerts were all personally directed by John Philip Sousa, except three from which he was absent through illness. Over \$100,000 has been paid to railroads during those five years and the total number of miles traveled equals four times the circumference of the earth. The management pays out every year over \$100,000 in salaries to musicians, at the longest continuous engagements of any organization in the United States. Among the notable achievements in concert giving by the band have been six weeks at the World's Fair, six weeks at the Madison Square garden, New York, eighteen weeks at the St. Louis Exposition in three seasons, fifty-four weeks at Manhattan Beach, New York, in five seasons. The band has played to nearly 200,000 people in a single week at the Food Fair in Boston, and to over 150,000 people at the Pittsburg Exposition. The twelfth semi-annual tour of Sousa and his band is now in progress and a grand concert will be given here on Saturday afternoon at the Myers Grand. The soloists with Sousa this year are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violiniste.

Aside from the band concert there was the surprise of solists of unusual merit. Herr Franz Hell is one of the most polished artists in Sousa's band and his brilliant performance of "Bright Star of Hope," Richard's sentimental ballad, was a rare bit of work even for so satisfactory and exquisite an instrument as the flugelhorn. He has a production of tone as bird-like as Melba's and resonant as Materna's, his positive response and sympathy are most engaging and three encores kept him hunting things to play, though there was not much variety in his selections, all being on the cantabile order, with little difference in motif or opportunity for decorative execution.

Another charming addition to the band entertainment was the pretty singing of Miss Maud Reese Davies, a slender young woman with a delicious soprano, light as a nightingale's voice and quite as sweet. She gave "O Luce di Quest Anima" with lovely coloratura skill and elegant phrasing. She has a voice and uses it with considerable likeness to Van Zandt and though warmer and more yielding in temperament than that vivacious improbability is not unlike her personally. Miss Davies was rewarded for her "Linda di Chamounix" with a rousing recall and not even the Donizetti trills and staccatos delighted more than the dashing encore which she gave with great zest and vivacity.

Last among these really fascinating features of Mr. Sousa's bill came Miss Jennie Hoyle, a small fairy, with dark hair and soulful eyes, who coaxed most beautiful music from her violin. Women violinists are usually a good deal like men sweepers, they take up a terrific lot of room and achieve discouraging fame. Miss Hoyle has a tenderly sympathetic touch and expansive style. She has superb force and breadth of tone and a technique most amazing. Something infinitely feminine and enticing pervades her work, the strength of which is fine and true, with deeply poetic instinct and a piquant abandon very fetching. She gave the difficult Sarasate "Zigeunerweisen" splendidly and the audience gave her up reluctantly when she had smiled her final gratitude and slipped away, to be followed by Sousa's pouourri, "Over the Footlights."

To-day Miss Reese Davies sings "The Indian Bell Song," one of Delibes' most capricious examples of captivating floriture. Miss Hoyle plays the Saint-Saens "Rondo Capriccioso" and the selections are charming. The programmes are admirable for both concerts and the sale larger than ever Sousa commanded in Chicago. AMY LESLIE.

### SOUSA'S FIRST MARCH.

Written for Milton Nobles, Who Started the March King on the Road to Success.

Probably the most interested of all the audience that crowded the South Broad street theater on Friday night last and listened to the "Bride-Elect," Sousa's new opera, was Milton Nobles, the well-known comedian, who last week was playing an engagement at the Bijou theater. While listening to the stirring music of the "Bride-Elect," and inwardly congratulating the famous march king on his latest triumphs, Mr. Noble's memory drifted back a score of years, taking him into a theater in Washington, where a smooth-faced youth of 20 years was playing first violin in the orchestra. This young man was John Philip Sousa, and to Mr. Nobles he is indebted for his start up the ladder which has since brought him international fame and incidentally a snug fortune.

While in a reminiscent mood after the theater, Mr. Nobles, speaking of his early associations with Sousa, said:

"In 1875, when I was leading man at Wood's museum, as was the custom, I had a benefit. While looking over some of the flashy literature of the day I came across a story which I dramatized under the title of 'Bohemians and Detectives.' It was my intention to play the piece only at my benefit, but it was such a success that I organized a company and took it on the road. We played in Baltimore and then went to Ford's theater in Washington. In the orchestra at Ford's was a young fellow playing the violin. After the performance he came back on the stage, and said he understood that I was making a tour with the play and applied for the position of musical director. I asked him his name, and he told me it was Sousa. I heard of his father, who was a famous trombone player in the Marine band, and engaged him. During our trip he wrote all the dramatic music for the show, and it was of such excellence that it was stolen all over the country. This was the first music of the kind Sousa ever wrote, and its arrangement was superb.

"Sousa then wrote a melody of popular airs, calling it the 'Phoenix Melody.' By the way, it was at Sousa's suggestion that I changed the title of my play from 'Bohemians and Detectives' to 'The Phoenix.' In the play I took the character of Bludso. One day Sousa brought me a march. This was the first march he ever wrote, and he called it 'The Bludso March,' a compliment which I deeply appreciated. I still have the original manuscript, and have never had it printed.

"At the close of the season Sousa returned to Washington and I came to Philadelphia. During the following year—the centennial season—Simon Hassler came into my room in the Continental hotel one day, and some of Sousa's music was scattered over the bed. Picking it up he became interested with the fine arrangement, and as a result sent for Sousa to come to Philadelphia. He secured for him a place for two weeks as second violinist in the Offenbach concerts in the centennial grounds.

"About that time Lotta was enjoying intense popularity and had made a big hit singing 'In the Sweet By and By.' Hassler wanted an arrangement for the song for his orchestra, and, sending for Sousa, asked him if he thought he could in a couple of weeks arrange it. Sousa took the song to his room on Tuesday, and the following Monday brought it a solo for every one of the 22 pieces in the orchestra, including the bass drum. After that he went away with the Philadelphia church choir 'Pinafore' company as musical director. His start from the first has been rapid; and no man is more deserving of success."—Philadelphia Times.

From CHICAGO NEWS.

Date FEB 5 1898 189

### SOUSA'S BIG BRASS BAND.

The Eminent Bugle Impresario Inaugurates His Annual Concerts Under Delightful Auspices.

#### MUSICAL BLARE OF CLASSICS.

Some of the Heavy Numbers Exceedingly Tire-some and All the Military Breezy Melodies Charming.

Sousa's lively intention to reduce brass to the delicate evasions of harmony comes very nearly despoiling his superb band of its greatest force, its magnetism and special attraction.

Who wants to hear a Schubert ballad or a dreamy little intermezzo interpreted by so incomparable an organization of musical riot and melody as Sousa's brass band? Nothing could be grosser effrontery than the translation of the subtle, haunting, intensely dramatic "Ride of the Valkyries" into a boisterous monotony of brass. It shrieks with reeds and strings, it blazes with delicate instrumentation and intrepid harmonic distortions absolutely grotesque delivered by a brass band. Nor is Berlioz or Tchaikowsky in the least measure completely possible with brazen extinction of the faintest charms and variations.

The first striking hit of last evening's programme at the Auditorium was Sousa's magnificent march, "Stars and Stripes." It is closely knit and superb in movement, full of fire and vitality and quite the most electrifying composition Sousa has presented since the finale of "El Capitan." His captivating nine men of brass are brought into conspicuous eminence toward the last of the march and, coming as the piece did after the Wagner selection, it was so finished and brilliant that the incompleteness of "The Ride" was forgiven. In the first place, Mr. Sousa took the Wagner poem and knocked all the drama out of it by chasing the amazonian cloud steeds about in a Star Pointer gait never dreamed of by the most ambitious Brunhilde. In a vain effort to find the Valkyrie theme in the tangle of noise and bumpy reeds against the brass with no intervening color the furious mysticism of the ride was quite lost sight of and the whole venture was next of kin to farce. Simply as a matter of displaying the possibilities of brass and reed it was not even a partial success, as many of the other things the band gave with greater elegance and distinctness. However, the Wagner number did not carry anything of the sacrifice that the battering of the Selgfried Idyl did last year, and if Sousa must trash Wagner by all means take his thunderous battles against harmony, not his Waldweben and forest bird warnings.

A stunning piece of work was the rich and exact playing of the "Cossack Dance," a veritable character sketch of fierce beauty and elemental savagery. Another admirable rendition was the "Second Rhapsody," which never seems marred by absence of delicate orchestral instruments, but, except that its spidery fantasies are a trifle smothered, gains in reckless vigor and barbaric splendor by the dominant power of metal and wood.

The event of the evening was a march from "The Bride Elect," Sousa's latest opera. It was hardly a novelty, except the composer's own interpretation lent a glow to its fine measures, for Tom Brooke's admirable band of players has been giving it with great spirit for two or three Sundays at the Great Northern, but it was pleasant to know just how Sousa might differ with a modest rival in the delivery. It is not so spirited a march as Hopper's famous "Behold El Capitan," but it bears the finger prints of that delightful movement upon its surface and under its gauzy veil of a fresh name. It is "El Capitan" candidly repeated in both the two-four and regular tempo, bushbated after the same manner and given accents and flourishes identical with those of the finale of the second act of the Hopper opera. But it is very brilliant and stunning even with its total lack of originality and if there are many such delightful instances of Mr. Sousa repeated himself glibly and melodiously, there is a chance of success for "The Bride Elect." The audience took to it mightily and with clever trickery the composer played it three times with slight changes in the light and shade and instantly doubled his hit.

The most enjoyable things of the evening were, of course, all the Sousa pieces the great march inventor slipped courteously in between less attractive numbers as encores and special demands. There was a frigid abashment seized the audience at the start of the programme and not until the first Sousa march made its appearance did the house thaw. After that all was as it used to be, Jim. Considerable excitement followed the "El Capitan" revival and "Stars and Stripes" created a sensation.

John Philip is a study of fine lines and graceful poses as usual. He ducks his head (which is showing a prospect of becoming baldness) and wags his arms and waves his hands and turns and spurs his men with dainty darts of gesture and so nearly gives an imitation of Walter Jones as himself that anybody would know it must be Sousa. His medals spread over more cloth than ever and his smile is more introspective and vacillating; his reception was a sincere tribute to popularity and the house was loud in its appreciation.

Ottumwa, Ia, Courier,

rom

FEB 15 1898

date

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#### Sousa's Band.

American audiences demand novelty, always novelty, even in their concert programs, and it is skill in catering to the musical preferences of his public that has insured a large proportion of John Philip Sousa's popularity and success. Few people can realize the difficulty in selecting the right kind of music for a concert which must be at once of high grade and yet popular enough to please those in whom the love of melody is inherent yet who do not possess musical education. In his effort to secure the best there is in music, not to let any novelty escape him, Jno. Philip Sousa is probably the greatest patron of the music publishers in this country. He buys everything adapted for concert purposes with his band as soon as published, and before starting on his tours he always has several rehearsals with his band at which this new music is tried and by a process of discriminating selection the best only is retained. The selections he offers on this, the twelfth semi-annual tour of his famous band, are fairly representative of the best efforts of contemporary composers, while at the same time he does not forget substantial and standard works of the great masters of his own historic, stirring and typically American harmonies. Sousa and his band will visit this city Monday evening, February 14, playing at the Grand opera house, his concert here being in the nature of a leave-taking before the four months' tour of Europe, which he will undertake during the coming summer. Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist, accompany Sousa and his band as soloists on the present tour.

BURLINGTON HAWKEYE.

FEB 18 1898

Sousa's band, which appears at the Grand tonight, will arrive at 5:30 this evening on a special train on the Rock Island road. The band appeared at Pella this morning, Oskaloosa this afternoon and Ottumwa tonight. From here their special train will take them tonight to Iowa City, where they will play tomorrow afternoon, and from there to Cedar Rapids for their night appearance. Nearly every seat in the Grand opera house has been sold in advance, and the engagement here will be a notable one.

Good to start with.

Davenport, Iowa, Democrat

Date FEB 11 1898

**SQUA COMES SUNDAY.**  
 There is a large sale of seats for the coming concert of Sousa's great band here, at the Burtis Sunday evening. The people understand the merit of this attraction, and there will be there in overflowing numbers. The first engagement of this great organization here found many empty seats but this time there will be none.  
 As for the concert, it will be all that John Phillip Sousa and his fine musicians can make it. It will be the best event of the kind of the season. It will give a long bill of good music that everybody can enjoy and understand and appreciate. Sousa never plays over the heads of a generally intelligent audience; he gives them music that they can absorb and feel satisfied with, and at the same time it is music that is irreproachable in merit. This is the principle of his work and the secret of his success.

*Edna Rapid Record*  
 2/19/98

John Phillip Sousa and his famous band gave a concert at Greene's Wednesday night before an audience of more than two thousand people—the largest audience by all odds that has ever assembled at Greene's Opera House. We have not the time or space to enter into a detailed critique of this concert but it is sufficient to say that it was one of the finest musical treats the people of this city have ever had the privilege of hearing. Mr. Sousa is more than generous with his encores and the best part of the evening was to be found in the selection given in response to the urgent demands of the audience. Everybody who attended was more than pleased and the Opera House management are to be more than congratulated on having successfully engineered what is certainly one of the finest and most expensive attractions on the road. The afternoon concert at Iowa City was almost as successful from a financial point of view as the concert in this city Wednesday evening.

CHICAGO NEWS.

FEB 8 1898

Date FEB 8 1898 189

The advance sale of seats for the Sousa concerts at the Auditorium to-morrow and Saturday is very large. The programmes include quite a number of new selections of the popular kind. One of the most captivating is a new arrangement of Sousa's own, "Over the Footlights in New York." The composer presents a choice mélange of the music in vogue in a remarkably prolific period in New York, which filled the chief halls and theaters, from Carnegie hall, where Paderewski played, to Manhattan beach, where Sousa himself directed his famous band.  
 The fame of Sousa's marches is world-wide. They are played in every country under the sun wherever there is a brass band, an orchestra or piano. "When I was traveling in Germany recently," remarked Mr. Sousa to a friend a short time ago, "as I was walking along the streets of Potsdam I met one of the emperor's regiments marching along to the familiar strains of 'The Washington Post.' In fact, all over Germany, wherever I went I heard my marches played. I took it as an exceedingly great compliment that an audience of 15,000 people stood for two hours in the rain in Berlin, a little over a year ago, and listened to the concert of the celebrated Philharmonic Blas orchestra, which had the honor of conducting the Danish band army, told me that at a review of his troops he tendered him by the sultan and he played my marches exclusively on the smaller strains of 'Marching Through the Rye,' 'The Stars and Stripes,' 'The Girl from Paris,' and 'El Capitan' march which he presented to his ears."

BURLINGTON HAWKEYE  
 FEB 15 1898

**SOUSA 'SUITS US.**

Great Leader and His Band Played to Immense Audience.

The Sousa Pieces Were the Most Popular—Several Beautiful Solo Numbers—Sousa as a Director.

Standing room was sold and eagerly bought, last evening, at the Grand, where Sousa and his band awoke the Muse of melody.

Sousa impresses his personality upon his vast audiences; the impression is not one of awe or reverence, it is, rather, that of friendship and admiration. There is benevolence and good nature in his handsome face and his excellent physique and graceful bearing please the eye. Indeed, much of the pleasure of the evening was derived from a study of the pose of the famous composer and leader. He is no martinet, whipping, with his baton, imaginary eggs to a froth, neither is he lackadaisical. He holds himself well and there is vast expressiveness in the inclination of his head and the graceful movement of his hands. Half the expressiveness of the Italian tongue, if one may venture an Irish bull, is in the gesticulation of the hands, and Sousa employs his after a very fascinating fashion.

The most pronounced favorites on the program, and those played as encores, were Sousa's own. The "Stars and Stripes" March evoked thunders of applause and the enthusiasm was stimulated by the announcement that, for encore, Sousa's new march for his opera, "The Bride-Elect," would be played. The Manhattan Beach, heard in the final medley "Over the Footlights in New York," arranged by Sousa, also found its warm admirers. The descriptive piece, "Sheridan's Ride," is full of crash and war's alarms and thrills the heart.

Another band number of exquisite beauty was the Second Hungarian Rhapsody.

The new composition of Gomez, "El Guarnay," the first number on the program, received a very favorable hearing and in response to the encore a popular patrol was played. An exceedingly flattering reception was accorded Mr. Arthur Pryor for his rendition of his own "Valse Caprice," a trombone solo. His execution was unusually fine and the sympathetic quality of his effort was very gratifying. For encore he played very beautifully, "The Palms," being again loudly applauded.

Miss Maud Reese Davies, soprano, sang very sweetly "Linda di Chamounix" by Donizetti and made such a favorable impression that more of her sweet melody was demanded and she sang for encore a May Day invitation.

Miss Jennie Hoyle rendered the solo number for violin, "Gypsy Dances," by Nachez, displaying a very sympathetic, soulful temperament and the finest technique. She responded to a hearty encore and was again warmly received.

Ottumwa, Ia, Courier.

FEB 12 1898 189

For the present tour by Sousa and his band, the famous director and composer has prepared much that is new and gives out the most spirited and inspiring program he has yet offered. That selected for the Sousa concert here on Tuesday, February 15, at the



JOHN PHILIP SOUSA, Bandmaster and Composer.

Grand opera house is, possibly the best of all, owing to the scope it covers and the sterling character of every member. The overture is Berlioz' "Carnaval Romain," a vividly descriptive masterpiece by that prolific and fanciful composer, embodying the most brilliant features of a carnival in progress, a rare work. Also other works altogether new are "A Cossack Dance," by Tschakoff, and an intermezzo, "Love in Idleness," by Macbeth. The greater works are Liszt's "Rhapsodie Hongrois, No. 2," and Wagner's "Ride of the Valkyries." These present the big band in its loftiest efforts. Sousa is represented by two numbers, his new "Stars and Stripes Forever," and his most ambitious march and the very latest from his pen, "Over the Footlights in New York," a brilliantly executed mosaic of the best music heard in New York at certain of the great halls and theaters. The incidents treated are Paderewski at Carnegie hall, "El Capitan," at the Broadway theatre; "Lucia di Lammermoor," at the Metropolitan opera house; "The Belle of New York," at the Casino; "The Girl from Paris," at the Herald Square theatre; Anvil Chorus from "Il Trovatore," at the Academy of Music, and Sousa's band at Manhattan Beach. So one gets the elixir of all New York's best music at a single sitting. The encore music brings out the brightest and most delightful of Sousa's inexhaustible supply, which he alone of all possesses. The soloists are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist. The former will sing "Indian Belle Song," ("Lakme") Delibes, and Miss Hoyle will sing Saint Saens' celebr "Rondo Capriccioso."

JANESVILLE, Wis., Recorder.

Date FEB 20 1898 189

**SOUSA COMES TODAY**

A Grand Matinee Concert to Be Given at the Myers Grand.

SOCIAL AT COURT STREET CHURCH.

Supt. I. F. Wortendyke Tells How Gas is Made—A Number of Social Events in and About the City.

John Phillip Sousa, the world-famous band-master and composer, will arrive in Janesville today with his celebrated band on their twelfth semi-annual tour and will give a concert at the Myers Grand opera house this afternoon at 2 o'clock. The band will be assisted by Maud Reese Davies, a brilliant and beautiful young soprano, and Miss Jennie Hoyle, who is undoubtedly the foremost of the younger violinists. The sale of seats opened yesterday afternoon and a large audience is assured. Wherever music is loved, wherever



JOHN PHILIP SOUSA.

stirring strains of military bands inspire tired marchers to forget fatigue—wherever the piano is played, and wherever the devotees of Terpsichore gather in any part of the world, the name of John Phillip Sousa is a household word. The first of American composers to win international fame and popularity, he stands today pre-eminently the foremost of our conductors, the most versatile and successful of our composers, and the representative of all the great public lovers in music. Among the encore numbers will be "The Bride Elect March." All will be popular Sousa airs. Three numbers on the above program will consume nearly an hour. It takes 30 minutes to play "Over the Footlights of New York;" "Sheridan's Ride" consumes a quarter of an hour, and Second Hungarian Rhapsody 14 minutes.

BUFFALO NEWS  
1898  
22

**Sousa and His Band.**  
John Philip Sousa, the "March King," is going to take his famous band to Europe next spring, and is now engaged in a farewell tour, which is the 12th semi-annual musical pilgrimage since the organization of his present corps of instrumentalists. The fame of Sousa has long since outgrown the limits of his own land, and the popularity which his stirring music has achieved in England and on the Continent has led to repeated and now irresistible demands for his advent on the other side of the water. Sousa is now such a firmly established American institution that his absence from his own country, even for the short period of his first European tour, will be regretted, although his countless admirers will find some considerable satisfaction in the additional glory and wealth which surely await him in the foreign climes. In the meantime Sousa and his band will disperse the sweetest of music throughout the length and breadth of the land until the middle of May, when they will say farewell to America. The famous band will visit this city Wednesday, March 2, playing at Music Hall, and a crowded house is assured to bid Sousa welcome here since his new undertaking. Accompanying the great band on this tour are Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violiniste, both notably brilliant young artists.

**Sousa Concert**  
At Masonic Opera House Tuesday Afternoon.  
John Philip Sousa, the famous band-master and composer, recently wrote an article for a newspaper on military bands in which he established by incontrovertible Biblical testimony that David was the first of all famous band-masters, and gave the personnel and instrumentation of "David's Levitical Band of Thirty-one Performers." The first organization of bands to be a part of the military establishment in France was during the reign of Louis XIV. Frederick the Great of Prussia took a lively interest in military music, and began the foundation of what has since developed, by slow process, into the military band as we know it today. Sousa says that the German bands are organized more for their excellence in playing music of a purely military character than those of any other nation, while the French instrumentation lends itself better to concert work than it does to parade music. The English bands are rather a compromise between the French and German and are mostly of the instrumentation used by the larger bands in this country. Sousa and his famous band are now on their twelfth semi-annual tour and will give a popular concert here on Tuesday afternoon at Masonic opera house assisted by Maud Reese Davies, soprano, and Jennie Hoyle, violiniste.

ROCKFORD, ILL., Star  
Date FEB 17 1898

From AMBUQUE, IOWA HERALD  
Date FEB 12 1898 189

John Philip Sousa is by all odds the most conspicuous of American musicians. From the triumphant tours of his great band, from the enormous sales of his stirring marches and from the royalties of his popular operas he derives the greatest income enjoyed by any musician of the day. Sousa's "El Capitan," undoubtedly the most popular American opera ever written, is now in its third year of uninterrupted success and is rapidly nearing its one thousandth consecutive performance. His latest work "The Bride Elect," has just been produced with such enthusiastic acclaim that a long and brilliant career of uninterrupted prosperity can be confidently predicted for it. Sousa is also writing a new opera for De Wolf Hopper, which will be called "The Charlatan," the book being written by Mr. Charles Kline, who was the librettist of "El Capitan." Mr. Sousa will write the lyrics for "The Charlatan" himself. This new piece will be produced by De Wolf Hopper at the Knickerbocker theater, New York, next September. Sousa, in addition to making a new arrangement of the Tannhauser overture for military bands and preparing other novelties for his present tour, has arranged a new descriptive fantasia which he calls "Over the Footlights in New York." This will consist of a medley of the chief musical features of the principal metropolitan theaters, from Carnegie Hall to Manhattan Beach, and will be one of the features of the program at the concert of Sousa and his band tomorrow. The soloists accompanying Mr. Sousa on this, the twelfth semi-annual tour of his famous organization, are Miss Maud Reese Davies, a brilliant and beautiful young soprano, and Miss Jennie Hoyle, who is undoubtedly the foremost of the younger violinists.

**Sousa's Band.**  
Fame has some drawbacks after all, as witness the case of John Philip Sousa, "The Marching King," who suffers in one way for the enormous popularity attained by "The Washington Post" and all its glorious successors down to "The Stars and Stripes Forever." Every amateur composer in every one of the forty-five states of the union who writes a march (and it can be stated right here that without exception they all do write marches) sends along his or her composition to Sousa with the modest request that the eminent include it in the repertoire of his band. About twenty marches are dedicated to Sousa and half that number are named for the "March King" every seven days. Sousa's publishers, the John Church company, of Cincinnati, have begun to republish his marches abroad through their branch house in Leipzig, the demand for Sousa music on the continent being so great. They maintain the same scale of prices in Germany that they do here, which is somewhat of an experiment as the American charges are much higher than those on the other side. Sousa and his band come to the Grand opera house on Thursday evening, Feb. 17.

From CENTINEL  
Date FEB 17 1898 206

From CHICAGO TRIBUNE  
Date FEB 5 1898 189

ROCKFORD, ILL., Star  
Date FEB 18 1898 189

**Sousa Marches in Succession**  
They Are Greeted with Numerous Encores at the Auditorium Program for Today.

Sousa marches followed each other in bewildering succession last night at the Auditorium, the number of encores being even greater than usual. The performances were full of a swing and spirit such as may always be confidently awaited of Sousa and his band. Time and repetition have no effect upon the care and standard of Sousa's performances, and last night the playing of the organization equaled its best efforts. The present engagement of the band is the last prior to its departure to Europe. Miss Maud Reese Davies, a young soprano with a light but pleasing voice and fluent execution, and Miss Jennie Hoyle, violinist, were the soloists. The concluding concert, matinee and evening, will take place at the Auditorium today. In the first of these the following program will be given:  
Overture, "The Promised Bride".....Punchell  
Pierin chorus and "Evening Star".....Wagner  
"Transcription on Hungarian Tunes".....Hauer  
Soprano solo, "Indian Bell Song".....Delibes  
Miss Maud Reese Davies.  
Symphonie poem, "The Charlot Race".....Sousa  
Cornet solo, "Air Variations".....Hartman  
B. Kroll  
a. Ballad, "The Earl King".....Schubert  
b. March, "The Bride Elect" (new).....Sousa  
Violin solo, "Rondo Capriccioso".....Saint-Saens  
Miss Jennie Hoyle.  
Ensemble, "Das Heinechen am Herd".....Goldmark

The coming of Sousa this week recalls the very remarkable reception accorded this great band leader on his last appearance. The audience was one of the largest that ever greeted a band in this city and each number on the program was a signal for an outburst of applause. As Sousa came back and directed his players into one of his stirring marches, applause came from every part of the house till the music was almost lost in the hand-clapping. This was repeated with every encore of the evening. The scene was the most remarkable instances of enthusiasm ever witnessed in the city. It was simply an example of the wonderful magnetic hold Sousa has on the people. No one else has ever been so thoroughly the idol of the people musically, and each year increases the admiration of this truly great march writer.

From ST LOUIS GLOBE DEM  
Date FEB 3 1898 189

John Philip Sousa is the attraction at the Olympic for next Sunday afternoon evening. One of his novelties this year is a descriptive fantasia, "Over the Footlights in New York," which is a medley consisting of the chief musical features of the principal metropolitan theaters, from Carnegie Hall to Manhattan Beach. The program with Mr. Sousa this year are Miss Maud Reese Davies, a brilliant young soprano, and Miss Jennie Hoyle, one of the foremost of the younger violinists. It is the fact that Miss Maud Reese Davies, who comes direct from the Fifth Avenue Theater, in New York, do not arrive in time to open their engagement on Monday, their first performance will be Tuesday night. On Tuesday, Wednesday and Friday nights and Saturday matinee Cleopatra will be presented. Cleopatra is in six acts, each one being short and full of interest. On Thursday night, Fedora. At Wednesday matinee and on Saturday night La Tosca will be presented. Seats are now on sale.

**Sousa and His Band.**  
John Philip Sousa and the management of Sousa and his band take pride in presenting to the American public the greatest military concert band the world has known. It is the band of the people, just as John Philip Sousa, its noted leader, is the composer and conductor of the people. It is the band of the people because Sousa realizes the musical preferences of his public, and because it is typically American in its spirit and its aims.  
John Philip Sousa has invaded the domain of the string orchestra and made its treasures his own. He has refined the military band and made it the most powerful factor in this country in the effort to popularize the best music of all times.  
The present corps of instrumentalist has been, with few exceptions, continually under the direction and discipline of John Philip Sousa for nearly six years and has now reached a degree of finish and artistic excellence never before attained by any similar organization. It presents the perfection of precision in ensemble playing, and a revelation in effects of light and shade.  
Sousa and his band will sail for England on May 25, and will open in London on June 3. The foreign season will include five weeks in England, Scotland, Wales and Ireland; one week in Paris and Brussels, and six weeks in Germany and Austria, playing in all the principal cities, beginning in Berlin and including Vienna and Budapest. Returning America in September.  
Prior to this trip, abroad, Sousa a

## AMUSEMENTS.

## OPERA HOUSE.

De Wolf Hopper presented John Philip Sousa's brilliant opera "El Capitán" at the Opera House last evening before one of the largest audiences of the season, and the finales, sung by a monster chorus, and assisted by a military band, made a sensation. Musically "El Capitán" made a fine impression on our public when it was heard here before, and this was deepened last evening into the conviction that Sousa has created in this work melodies and harmonies that are most attractive. Mr. Hopper made his usual success as one of our most humorous comedians, and during the evening was encored time and time again, at one point being obliged to make a speech in conformity to the growing custom in Cleveland. He is an actor with whom his auditor can laugh and not feel ashamed of it afterwards. Edna Wallace Hopper still takes the role of Estrella, the coquette, and with her charming ingenué methods and sweet voice, created her usual happy impression. Bertha Waitsinger, the prima donna, contributed what one may denominate the third star of Mr. Hopper's strong organization, and her strikingly fine voice imparts a grand opera effect throughout the opera in Sousa's conspicuous score. Among the other prominent members of Mr. Hopper's company are Alfred Kline, Alice Hosmer, Edmund Stanley, Thomas S. Guise, John Parr, Harry P. Stone, Robert P. Lillard, Louis Shrader, and Katherine Carlisle. At the close of the second act Mr. Sousa's late composition, "The Stars and Stripes March," was rendered by the military band and chorus, evoking storms of applause. The scenic effects are of the highest order of excellence, the costumes strikingly rich, the chorus large, and the women handsome. "El Capitán" only remains half the week at the Opera House.

## SOUSA'S GREAT BAND.

Next Wednesday Night It Will Give Its Last Performance Here Before Departing for Europe.

John Phillip Sousa and his great band will appear in Music Hall on Wednesday evening. It will be the last appearance of this popular band in this city before its departure for Europe and this fact will doubtless serve to attract an unusually large attendance. It will be Sousa's first venture abroad with his musicians and there is much speculation as to the reception the band will get in the European capitals, where every other person one meets is a musician. The band will sail for Europe on May 25th next and its first concert will be given in London on June 3d. It will visit Scotland, Wales, Ireland, Paris, Brussels, Vienna, Berlin and Budapest. The band will return to this country in September and will then begin another tour of the United States and Canada.

On Wednesday evening the band will play compositions by Wagner, Gomez, Pryor, Liszt, Macbeth and Sousa. Miss Jennie Hoyle, a young English violinist, will play "Gypsy Dances," by Nachez. The vocal soloist is Miss Maud Reese Davies. She will sing an aria from "Linda di Chamounix," by Donizetti. Seats for the concert are on sale at the Peter Paul Book Company's store.

Not the least interesting portion of the entertainment was the presentation of a gold medal by the noted conductor to a youthful member of the Evening News' Newsboys' band. Last season when Sousa brought his band to Detroit the Evening News band played for him and the renowned leader was so pleased by its work that he praised the boys most highly. He then offered to give a gold medal to the member of the organization who, on the occasion of his next visit to Detroit should show the greatest proficiency on his instrument.

The pleasant recognition of the youthful musicians by so celebrated a leader as John Phillip Sousa, fired the ambition of the boys and their practice has been diligent and careful. It was arranged that the fulfillment of his promise should be a portion of yesterday's entertainment, and the Evening News' Newsboys' band occupied the front rows of the parquet. The intermission between the two parts of the program was utilized for the presentation. Mayor Maybury stepped out to the footlights, and was accorded a cordial reception. The mayor made a happy speech which was listened to with marked attention.

## GREAT TREAT.

SOUSA GAVE DETROITERS ONE YESTERDAY.

A BIG CROWD GREETED HIM

EVENING NEWS BAND CORNETIST WAS GIVEN A MEDAL.

NOTED LEADER BESTOWED IT

Concert Was an Unqualified Success and Encores Were in Great Demand.

The concert given by John P. Sousa's celebrated band at the Lyceum theater yesterday afternoon was an unqualified success. The theater was crowded to the doors with a gathering which expressed warmly its delight at every number on the program and demanded encores and in several cases double encores.

## COMPLIMENTS FOR SOUSA.

"The man who has not music in his soul is without one of the greatest blessings of life," said Mayor Maybury. "The man who furnishes music and songs for the people is a public benefactor and in that respect John Phillip Sousa has done a great work for this beloved country of ours."

The mayor spoke of the important part music plays in the life of the world and paid a number of pretty compliments to Sousa. He went on to recite briefly the story of the offering of the medal to the members of the Evening News' band, and said that all of the boys had done so well that it had been a most difficult matter to decide on the winner.

Frank Hess, the cornetist, had finally been adjudged the one entitled to the medal, the mayor said, and he called on the little lad to come forward and receive his token of success. He called for Sousa, who had modestly retired into the flies, to appear and bestow the medal, remarking that the boy would more highly appreciate his gift at the hands of the giver.

## Sousa Concert.

Sousa and his incomparable band were greeted by a packed house at the Grand last night. Every selection was encored and the famous marches of the director were played and encored themselves. Sousa has played and composed himself into the hearts of the American people. The soprano, Miss Maud Reese Davies, and the violinist, Miss Jennie Hoyle, were also most pleasing.

The catholicity of John Phillip Sousa's musical taste is admirably exemplified in the arrangement of his programmes. A thorough believer in the principle of giving the public what it wants and is willing to pay for, Sousa possesses in addition the happy faculty of being able to cater at once to the most widely diverse tastes. Here a bit of classic music for the lovers of the substantialists in music, there a faintly melody for those who love the lighter forms of musical expressions; here the stirring rhythm of a Sousa march and there languorous swing of the dreamy waltz. A glance at the superb programme that Sousa will present here tonight when his great band will give a single concert at Green's opera house will show how the great bandmaster consults the wishes of the many. Maud Reese Davies, soprano, and Jennie Hoyle, violinist, accompany Sousa and his band as soloists on the present tour.

The little musician looked very proud as he stood between the mayor and the conductor. The latter's breast was covered with medals, and he smiled pleasantly as he stooped down to fasten his own gift on the coat of the lad beside him.

"This is the reverse of what usually occurs," remarked Sousa, "and if I did this on awkwardly, you must know it is from lack of experience." Pointing to the chair of the cornetist on the stage, Sousa said as he finished his task:

"From that chair to the chair of the cornet soloist is but a short distance, and when you reach that, was a bit for that," and he pointed to a pew stand. Then the big audience applauded again, Sousa tapped with his baton, and the program was resumed.

## WANTED SOUSA'S MARCHES.

It was an audience that thoroughly admired Sousa's style of music and eagerly demanded a double portion of it yesterday. The program was opened with the overture to "El Guarany," by Gomez, and Sousa's "Directory March" was given as an encore. But a few bars had been played when the selection was approved by a wave of hearty applause. Wagner's "Pilgrim's Chorus" and "Evening Star," romance from "Tannhauser" and Liszt's brilliant Hungarian rhapsody were given with great artistic effect, but the waves and excited Sousa two-steps that were played as encores, seemed to please best.

Sousa was represented on the program by his "Sheridan's Ride," a characteristic bit of descriptive music; "The Stars and Stripes Forever" and an arrangement of musical encores, called "Over the Footlights in New York." The march from "The Bride-Elect," his new opera, was given by special request, and met with the same popular favor as all his other numbers.

The soloists were worthy of Sousa and the occasion. Arthur Pryor of the band played artistically a solo on the trombone, "Valse Caprice," composed by himself, and in response to an enthusiastic encore, gave "Down Upon the Wabash." Miss Maud Reese Davies, a soprano with a fresh and charming voice, sang an aria from "Linda di Chamounix," by Donizetti, and for an encore, "A May Morning," by Demsa.

Miss Jennie Hoyle, violinist, played with a full and musical tone and in a brilliant manner. Nachez's "Gypsy Dances," and for an encore a mass of music by Musin. But the applause was renewed again and after bowing her acknowledgment she came out and played with great expression a beautiful cavatina by Bohm.

The second part of the program was opened with Liszt's Hungarian rhapsody, and for an encore a medley of patriotic airs was given. The enthusiasm increased and another encore was demanded. The band stood up and started, "The Star Spangled Banner." The audience instantly arose, the sentiment aroused by the inspiring air brought tears to many eyes, and a loud conclusion the big crowd burst forth into hearty cheers. It was an impressive incident of the concert.

## A PLEASING CONCERT.

Sousa and His Band Delighted a Very Large Audience.

Saturday night Sousa and his band gave one of the most pleasing concerts heard here in years, to the largest audience that has assembled in University Hall this year. More than half an hour before the concert was to commence every seat in the hall was filled and the crowd was pushing for standing room, and people were still pressing into the building.

The rendering of "Sheridan's Ride," one of Sousa's descriptive compositions, was excellent. The "Waiting for the Bugle," "The Attack," "The Death of Thoburn," "The Coming of Sheridan," and "The Apotheosis" were all vividly portrayed. In "The Attack," there were some splendid martial strains.

The favorite of the evening evidently was Miss Jennie Hoyle, the violinist. Her first number was very well received, and at the close of the second selection she received a veritable ovation. The band attempted to play the next number, but could not make themselves heard over the applause, and were compelled to yield to Miss Hoyle for another number. This remarkable young violinist played with rare power and feeling.

The audience immensely appreciated the sketch entitled "Over the Footlights in New York." As the different selections were played one could see persons here and there keeping time to the music with the nodding of the head, or tapping of the feet or fingers, or swaying of the whole body. Now and then someone would be lightly whistling or humming as some familiar air was reached, and when some specially popular tune was played the whole would enthusiastically applaud.

In the encores which were repeatedly called for The Directory, El Capitán, Manhattan Beach, The Bride Elect, and other of Sousa's most popular marches were played.

Mr. Innes will not play Sousa's marches and Mr. Sousa does not perform any of the compositions of Mr. Innes. Mr. Herbert, with his band, will play anything that he thinks will please the public. That is the difference between the three great bandmasters of the country. None of these gentlemen would for a moment concede that his refusal to play the productions of his rival was actuated by professional jealousy. Sousa and Innes are both stubborn men, and no amount of talk can persuade them to concede a point to the admirers of the other. It would sound nice to hear Innes render the march King's compositions, and perhaps Innes' marches even better than the composer himself. However, the public are not likely to be treated to any such exhibition of good will on the part of either.

land.

**A CORDIAL RECEPTION.****Sousa and His Band Are Given It by Cleveland Music Lovers.**

That Sousa has not passed the height of his glory as a popular musician was shown in the reception given him by the people of Cleveland yesterday. He played at the Grays' Armory, where a great crowd heard him in the evening and a good-sized gathering at the afternoon matinee.

The playing of Sousa's band is now familiar to the people of Cleveland, as it is to residents of other American cities, but from the expressions of the audience yesterday it appears that increase of the familiarity but adds to the enjoyment with which the playing of this band is heard. The programme was a varied one, in which the famous composer's own productions were freely mingled, at repeated requests from the audience, with selections from Ponchelli, Robardi, Wagner, Häuser, and Westerhout.

Three pleasing solo numbers were introduced. Mr. Franz Hell delighted the people with a flugelhorn selection and Miss Maud Reese Davies, soprano soloist, exhibited a wide range of vocal powers, which, while sweet and charming, were equal to the trying necessities of the great hall. Miss Jennie Hoyle gave a pleasing selection on the violin.

**Sousa as a Conductor.**

One of the leading musicians of Buffalo was heard to remark the other day: "It is worth \$1 of my money at every opportunity just to see Sousa lead. His poise is the best of any American conductor. The very personality of the man is rhythmic." The concert at Music Hall this evening is an event no lover of music will want to miss.

**BRAINS SET AFIRE WITH PATRIOTISM**

Remarkable Scene in the Lyceum Theater at the Sousa Concert.

**GRAND DEMONSTRATION**

When the Band Played "Star Spangled Banner."

The Whole Audience Rose, Men Cheered, Women Wept—The Musicians Exceeded All Their Former Concerts in This City—Remarks Made by Mayor Maybury.

As an encore, Sousa's band had played a medley of patriotic airs. Some one cheered, and the applause became tremendous. Immediately the band arose and began to play "The Star Spangled Banner." With one accord, the vast audience in the Lyceum arose. Some waved handkerchiefs, some sang the words of the anthem, some cheered, unceasingly. When the final note had been played cheer after cheer was given by the audience. Sympathetic ladies ceased waving handkerchiefs and applied them to tearful eyes.

The concert was a triumph otherwise also. Never had Sousa been accorded such a reception in Detroit and never had he deserved it better. The theater was packed long before the concert began, and standing room was at a premium.

The work of the band was better, if that were possible, than any previous performance given by that matchless organization here. The first number, "Il Guarnay," Gomez, was played with a brilliancy and dash that brought liberal applause. Mr. Sousa responded to an encore with one of his popular marches. Those who had not at first applauded became enthusiastic now. A second time the bandmaster raised his baton in answer to a second encore. From that time until the close of the concert the same spirit dominated both artists and audience.

In addition to his own compositions, Mr. Sousa gave a number of heavier selections, including "The Pilgrims' Chorus" and "Evening Star," from Tannhauser; the "Second Hungarian Rhapsody," Liszt, and a delightful intermezzo, "Love in Idleness," Macbeth. By request, he gave his new march, "Bride Elect," by far the best of his compositions, musically speaking. Of Arthur Pryor, the trombone soloist, a critic can say nothing except in praise. So delicately true were the notes from the horn that at times it seemed that the very instrument must be human. He played a valse caprice, his own composition, and as an encore in the Wabash.

Miss Maud Reese Davies, the vocal soloist, sang Donizetti's "Linda di Chamounix" and responded to an encore with "A May Morning." She is a little woman with a sympathetic voice, delicately poised and of extraordinary range. A smile continually played over her pretty face as she sang, and her audience was completely captivated. The rendition of Nachez's "Gypsy Dances" by Miss Jennie Hoyle, the violinist, was very warmly received, and the young artist was twice recalled, giving a mazurka by Meson and a cavatina by Raff, with equally as artistic finish.

During the afternoon Mayor Maybury, in an address, paid a high tribute to Mr. Sousa and his work. He spoke of the medal offered by the bandmaster to the most accomplished musician in the newboys' Junior band, and introduced Master Frank Hess, cornetist, as the winner of the prize. Mr. Sousa pinned the badge upon the little fellow's breast, and with a wave of his hand to the cornetists' chairs, said: "Young man, from the first chair back yonder, to the last chair in front, may mean years of hard work, perhaps 20, but when you have advanced up the line to this place, look toward the platform."

**Sousa****THE MARCH KING AND HIS BAND ARRIVE IN CLEVELAND.**

Sousa, the "march king," arrived with his band early this morning. There will be concerts this afternoon and evening at the Grays' armory.

Since Sousa was here last he has added to his fame by writing more marches and an opera. His fame now extends beyond this broad country, and he has contracted for a six months' tour of Europe at the close of his present American tour.

The programs for the concerts today will be different, and each will be replete with melody and the classics.

**Natural Caution.**

John Phillip Sousa is an American. More than that he is in close touch with the men upon whom the responsibility of national affairs rests. His 11 years of service as the leader of the United States Marine band placed him in position also to know something of naval affairs, and this knowledge led Mr. Sousa to venture an opinion yesterday.

"There will be no war with Spain," said the bandmaster. "All this preparation for warfare is but the necessary addition to our army and navy. A nation with the extensive sea coast of this country should have been equipped and on a reasonable war footing long ago.

"A prudent administration has recognized the position we would be in if war were declared against us, and no time is being lost in making reparation for the carelessness of the past. The same administration is investigating the cause of the loss of the battleship Maine at Havana, and will settle the incident as a dignified nation should do. I do not believe, with my knowledge of the affairs of nations, that such a thing as a treacherous nation exists, and for that reason I do not believe the Maine was destroyed through trickery on the part of Spain. It is always possible to find treacherous individuals, even in official positions, but nations, never.

"To say that some venturesome fiend placed a torpedo under the Maine, or that a spy visited the ship with some engine of destruction, is an insult to the whole American navy. In the first place, the discipline on a battleship is such that this could not have occurred.

"The theory of submarine mines is equally as absurd to my mind. Some of the stories sent out by correspondents are amusing to one who understands naval affairs. Let us suppose a case. Allow the truth of the mine theory. When were these mines placed in Havana harbor? Certainly not lately. That being so, how could an operator of those mines know to a fine certainty that one of them was directly beneath the American warship? Supposing by an error in calculation he had exploded the mine and it had been just far enough away not to injure the Maine, any one can know what the result would have been. Or, supposing the mine, by accident in calculation, had been a hundred yards distant and had exploded under the Spanish battleship? The whole proposition is unreasonable.

"One thing I do believe, and that is, that this present controversy is the beginning of a strife which may last a half century and will eventually result in the withdrawal of European powers from the domination of the islands on both coasts of this hemisphere. Every nation which has a foothold here is watching quietly the results of the Cuban matter, and it will become a question of whether or not the United States will be allowed to interest herself in the welfare of these islands. The Spanish episode will probably be followed by international controversies which will involve Germany, France, England and all the great powers. We are a big nation, but we must be prepared to back up what we say, for we often say lots of things which might precipitate trouble; in fact, we, as a people, often say things which we would find difficult to support."

The natural gentleness and happy nature of the bandmaster was never more forcibly shown than in an incident in his preparations for attending yesterday's concert. He had sent orders some time before for a porter to polish his shoes. The porter failed to appear promptly. The hour for the concert was approaching, and time was precious. To a bell boy who answered his ring, Mr. Sousa said: "Young man, in the next hour of the morning I sent for a porter to clean my shoes. Now it may be that death has overtaken him. I wish you would inquire, please, and if it has, I am perfectly willing to write his funeral march. Meanwhile please ask Mr. Cadillac to send up another boot-black."

In a few moments a colored lad was laboring at the shoe of the musician. "Anything more, sah?" he asked, as he finished. "Nothing for me, lad, but something of vital importance to yourself. See that?" pointing to a quarter lying on the dresser. The smile that illuminated the boy's face brightened the entire room.

**John Phillip Sousa's Band Soloists.**

Mrs. Maud Reese Davies and Miss Jennie Hoyle, Soloists, Won Merited Recognition.

John Phillip Sousa, with his matchless aggregation of musicians and solo artists, gave a concert at the Lyceum theater yesterday afternoon. In that two hours of harmony he accomplished wonders. The crowd which heard the splendid interpretation of popular and classical music was perhaps the largest to attend a concert in Detroit this year. Not only were the galleries and the main body of the house filled, but there were chairs in the aisles and many stood throughout the performance.

Mr. Sousa played, for the most part, his own compositions, with most of which the audience had a kindly familiarity, with the result that all the numbers were encored, most of them twice. There were originally nine numbers on the programme, but no less than twenty-three were given. Among the heavier selections were those from Tannhauser and Liszt's "Second Hungarian Rhapsody," both of which seemed to meet the unqualified approval of the audience.

Mr. Sousa was given remarkable support by his soloists, Miss Maud Reese Davies, soprano; Miss Jennie Hoyle, violinist, and Arthur Pryor, trombone.

Miss Davies possesses a voice of wonderful range and of the most delightful purity and clearness, elements, which, added to its rich and sympathetic quality, made the interpretation of her two numbers yesterday seem absolutely perfect. Perhaps no one has given Donizetti's "Linda di Chamounix" in this city with such charming grace since Calve. In this selection Miss Davies' upper register was displayed with splendid effect. She responded to the encore with an equally satisfactory rendering of "A May Morning."

Miss Hoyle was no less acceptable in her violin selections, in which she showed that she was easily deserving the title of an artist. Her technique seemed faultless and the notes she produced were soulful and rich. She played Nachez's "Gypsy Dances," and for her two enthusiastic encores a mazurka by Mison and a Cavatina by Raff.

Sight as well as sense was stirred when the band struck up "The Star Spangled Banner" for an encore to one of the numbers. The great audience rose en masse and sang, and at the conclusion cheered to the echo.

During the intermission between the parts of the programme Mayor Maybury came forward on the stage and in a neat speech explained that Mr. Sousa had agreed to give a medal to the member of the Newsboys' band who should show the greatest proficiency. Frank Hess, cornetist, had, he said, been selected for the distinction, and in response to the mayor's request, Mr. Sousa pinned the medal on the little fellow's breast.

### GREAT AUDIENCE ROSE AND STOOD WHILE 'THE STAR SPANGLED BANNER' WAS PLAYED.

The concert of last evening may go on record as bringing out the largest audience ever seen in Buffalo at a Sousa concert, and one of the most enthusiastic as well. It is not often that a programme number is redemanded more than once, but the listeners of last evening insisted upon three hearings of "The Stars and Stripes Forever." Indeed, the air was full of patriotism. When Mr. Sousa played, an encore, several popular tunes, like "Dixie" and "The Red, White and Blue," followed by "The Star Spangled Banner," he touched a chord very ready to respond in those times. The audience rose with one impulse and remained standing during the playing of the national anthem. It is this graceful appreciation of what will reach the hearts of his hearers that contributes perhaps as much to Mr. Sousa's popularity as does his great musical ability.

Miss Maud Reese Davies, the soprano, made her first appearance in Buffalo. She is a winsome and pretty young American, who has just returned from several years' study in Paris with Trabadeo. Her voice is of nice quality, clear, flexible and well-placed. The aria from "Linda di Chamounix" was pleasingly and conscientiously given, and as an encore, she sang the "May Queen," by Denza.

Of Miss Jennie Hoyle, the violinist, The Express has spoken before in terms of strong praise. She plays delightfully, and gives proof of a warm musical temperament. Her programme number, the "Gypsy Dances," by Naches, was heartily encored, and she returned to the stage to play a Mazurka, by Ovide Musin. Again the audience recalled her, till she consented to play once more. This time she gave a Cavatina, by Bohm.

Mr. Arthur Pryor, the trombone soloist, played a very pleasing composition of his own. It is a waltz which has been arranged for the piano under the title of "Love Thoughts," and will certainly be popular. His splendid playing won for him a double recall, in response to which he gave first, "On the Banks of the Wa-

selection was finished and then cheered again and again.

Sousa shows the same liberality that he began touring with his band, and he displays the same good judgment in making his programme and responding to encores. He gave the audience plenty of popular music. "On the Banks of the Wabash Far Away," being in the number. That it was liked was shown by the reception given to it by the audience. "The Fan-American March," by E. D. Ralph, was played and was so well liked that it was played the second time.

### SOUSA STIRRED 'EM UP.

A Great Audience and a Great Concert at Music Hall.

John Philip Sousa and his band had the usual crowded house at Music Hall last night, and it was a lively and responsive audience. The March King has a way of warming up his hearers in the first numbers of his programme and he has their interest every moment to the end. No other leader so frankly confesses that his purpose is to give the people just what they want. Sousa is ready with an encore the moment it is demanded. He divines instantly that one of his own swinging marches is the tit-bit the audience calls for after a serious number—or after any number, and the march never fails to capture their enthusiasm.

Last night's programme of nine numbers, grew to over 20 in this way. There is no time lost in a Sousa programme. The maestro bows, steps down, steps up again and the tide of music is in motion once more, and so on to the finale.

Miss Maud Reese Davies, soprano, was the vocal star last night. She has a fine, clear, rather light voice. Her number was a song from Linda di Chamounix and she had a very flattering encore. Miss Jennie Hoyle showed surprising command of the violin. Her firmness of touch, combined with rare delicacy and sympathy, made a great impression. A triple recall was her reward. Mr. Arthur Pryor's trombone solo called for an encore also. The band features included the Pilgrim's chorus from "Tannhauser." Liszt's Second Hungarian rhapsody, and a historical sketch by Sousa, descriptive of Sheridan's ride. Sousa's march, "Stars and Stripes Forever" aroused enthusiasm; a medley of patriotic airs, closing with the "Star Spangled Banner," brought the audience to their feet en masse. Sousa has never given a more enjoyable concert or had an audience more thoroughly in touch with himself from first to last.

### CHEERED THE MUSIC.

Sousa's Band Played National Airs—Notes of the Theaters.

If the present Administration ever takes action against persons who arouse public patriotism John Philip Sousa should be selected as the first victim to be punished, for he aroused a greater display of loyalty at Music Hall last night than half a dozen orators could have evoked. For an encore he played a medley of National airs and each selection was applauded as vigorously as though the audience was listening to it in a foreign country. "Yankee Doodle," that is so seldom considered seriously, was cheered by the crowd so heartily, that Sousa was compelled to accept an encore. The members of the band arose from their seats and played "The Star Spangled Banner," and the audience cheered for a second, stood up until the

### FLINT & KENT.

no incl. of the chorus equally with the

One of the novelties of yesterday's concert was the performance of Sousa's latest march, "The Bride Elect," from his opera of that name. Judged as a concert number, independent of the opera—into which it may fit with peculiar appropriateness—it seems less effective than most of his familiar marches.

The soloists—Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist—are unquestionably the best that he has yet presented to the Detroit public. Miss Davies possesses a voice of lovely quality, and she sings with infectious enthusiasm. Her vocalization in Donizetti's "Linda di Chamounix" was facile, and the May song given as an encore had the joyous spirit of spring in it. Among the younger generation of vocalists, few sing so charmingly as Miss Davies.

Miss Hoyle, apparently not yet out of her teens, made a complete conquest of the big audience by her sympathetic playing of the violin. She played the Naches "Gypsy Dance," a composition that forces the E string into too constant use, with tonal purity and true intonation, in response to the thunder of applause she played Musin's tricky mazurka. Again she was recalled, and this time she played Raff's lovely "Cavatina," with a delightfully sympathetic tone.

Arthur Pryor played a trombone solo and won his usual ovation. An event in yesterday's entertainment proved of unusual interest to the great gathering was the presentation by Mr. Sousa of a gold medal to Master Frank Hess, cornetist of The Evening News Newsboys' band, as a reward for proficiency. During the intermission in the concert, Mayor Maybury stepped from his box to the stage, and explained to the audience how Mr. Sousa had become so deeply interested in the Newsboys' band on the occasion of a former visit, when the little musicians had escorted him to the train, playing his own familiar marches, and how soon afterwards he sent back a beautiful medal to the band, and offered another for the individual member who would show the greatest proficiency between that time and the occasion of his present visit.

"The Evening News association has had great difficulty in deciding what member of the band is deserving of this medal, from the fact that they have all brought themselves to such a high state of perfection," said the mayor. "After carefully considering the matter, however, they have decided that the medal should go to Master Frank Hess, whom I will now ask to come forward."

Master Hess made his way to the side of Mayor Maybury, bowing acknowledgments to the roar of applause that greeted his appearance. Then the mayor asked Mr. Sousa to come and personally present the medal to the young musician, that he might prize it all the higher.

The dapper march king came forward amidst cheers, and taking the medal from its silk-lined case, pinned it on Master Hess's coat.

"This is the reverse of what usually occurs," said he, "and if I pin it on badly you must forgive me. I have only one thing to say to you, my boy," he continued, putting his arm about Master Hess's shoulders. "From that last chair in the back row (pointing to the rear of the stage) to this front one (indicating the solo-cornetist's seat) is perhaps not more than 20 feet, but it sometimes takes several years to make the journey. When you finally get in this front chair—look out for the conductor's platform, right in front of you!"

This neat speech was cheered to the echo, and Master Hess, walking to the stage between the mayor of Detroit and the most popular band leader of America, probably the proudest boy in the city.

## STOOD WITH MOIST EYES

WHILE BAND PLAYED "STAR SPANGLED BANNER."

PATRIOTIC DEMONSTRATION AT SOUSA'S CONCERT.

GREAT LEADER GAVE A MEDAL TO MASTER HESS

FOR PROFICIENCY IN THE NEWS-NEWSBOYS' BAND.

When John Philip Sousa's big band struck up "The Star Spangled Banner" as an encore during his concert in the Lyceum theater yesterday afternoon, 3,000 men and women rose to their feet, moved by a common instinct, and listened with moist eyes to the patriotic strains. It was one of those significant incidents which occasionally attest the love of country in the American heart.

Sousa has visited Detroit on several occasions with his fine band, and has always found a responsive public; but never before has he been greeted by so large an audience or so much enthusiasm. The Lyceum was packed and some 200 or 300 hundred people contented themselves with standing privileges. Every item of his diversified table d'hôte menu was devoured with evident relish, and innumerable extras were demanded. Sousa's extras are always Sousa marches.

Patrons of Mr. Sousa's feasts are not musical epicureans, and the band found congenity in following "The Banks of Wabash" with the "Pilgrims from Tannhauser." Several sudden transitions were made.

### RETURN OF SOUSA'S BAND.

The Grays Will Likely Arrange for Another Concert in May—A Novel Program Promised.

The Cleveland Grays will probably arrange with Mr. John Philip Sousa for another appearance of his famous band some time in May. Mr. Sousa is at present preparing a magnificent musical entertainment on a scale almost unprecedented in this country. It is a mammoth international spectacle, in which are introduced the national airs of all the leading European nations and which are appropriately illustrated by especially costumed soldiers and sailors of these countries. In addition it is intended to have the chorus which Mr. Sousa will carry augmented by members of some prominent choral society in each of the cities visited. Local military organizations will also be interested and will aid the regular drill corps which will be carried in executing suitable military movements in connection with the rendition of the airs of the country whose soldiers and music are personified.

Mr. Sousa is having entirely new costumes designed and made for every feature of the program. His full band of sixty pieces, which he proposes to take to Europe with him during the coming summer, will be carried on tour. At the close of the present series of engagements, about March 27, rehearsals for the international spectacle will begin. It is expected that the festival tour, as it is termed, will commence about April 10 and will conclude May 22, as the band will leave for a European tour June 1 and will be absent three months, visiting all the principal cities of the continent and Great Britain.

The program which will be rendered on the festival tour is similar to those which were given at St. Louis and at Manhattan beach, where pronounced hits were made. It will include the national airs of England, Germany, France, Austria, Italy, Russia, Spain and America. Besides, the Scotch and Irish airs will be illustrated, and a Tyrolean choir will be carried. The military airs of the various nations will be attended by an appropriate drill by a corps in the uniform of one of its famous troops. In addition to the drill squad necessary for these innovations a number of competent people will be carried to take part in tableaux representative of the sentiment of several American airs. The entertainment projected by Mr. Sousa is on a scale larger than has been heretofore undertaken, in the musical line, by any traveling organization. It will be entirely new in every particular, and no money or time will be spared to make it superior to anything ever undertaken by the famous band. While it is not known that the Grays have succeeded in closing a contract for the appearance of the spectacle, it is probable that within a few days all the preliminary details will be arranged.

### "GIVE US WAR!"

Sousa Wants an Armed Conflict With Spain at Once—A Commercial Interest.

"Give us war!" said John Philip Sousa Tuesday morning to a Plain Dealer reporter. "Give us war, war, war! You see I can write some more new marches then."

In speaking of the Maine disaster Mr. Sousa said the worst thing that he knew in connection with it was when he heard a minister in Milwaukee say two or three days afterward that the frightful accident was a visitation by God on the country for not freeing Cuba. He said that the absurdity and profaneness of the statement was too apparent to merit discussion.

"When will your new opera, 'The Bride Elect,' come to Cleveland?" "Not until about next October, I guess. It is having remarkable success in the east and it will be some time before it leaves there."

### THEATERS

Concerts by Sousa and His Great Band—This Afternoon and Evening at the Lyceum.

A Lyceum season would certainly be incomplete without the appearance of Sousa and his great band. Rochester this year is favored with two concerts by this famous organization, which will be heard at the Lyceum this afternoon and evening. The fact that for several successive seasons Sousa has appeared in this city on a Sunday has probably deprived many music lovers of the privilege of hearing him; for many people are conscientiously opposed to attending a concert on Sunday. As a result the advance sale of seats has been unusually large and the present engagement will undoubtedly prove one of the most successful ever played by Sousa in Rochester.

As usual, excellent programmes are announced for both concerts. According to the printed schedule nine numbers will be rendered in the afternoon and nine in the evening; but any one who has ever attended a Sousa concert knows very well what that means. Sousa's audiences are invariably enthusiastic; it is impossible to listen to the great band and not be enthusiastic. If the listener have so much as a single note of music in his soul; and Sousa is always generous, responding once, twice and even thrice, when the audience asks it. It is a safe guess that as a total for the two concerts the band will play nearer fifty numbers than eighteen. Here are the announced programmes:

#### MATINEE PROGRAMME.

John Philip Sousa, conductor.  
Miss Maud Reese Davies, soprano, it is  
Miss Jennie Hoyle, violinist.  
Franz Hell, fluegelhorn.  
Overture—"Promised Bride"..... Ponchelli  
Fluegelhorn solo—Bright Star of Hope  
..... Robardi  
Franz Hell.  
Night scene—"Tristan and Isolde"..... Wagner  
Soprano solo—Shadow Song from "Dino  
rabl"..... Meyerbeer  
Miss Maud Reese Davies.  
Suite—Last Days of Pompeii..... Sousa  
a In the house, of Burbo and Stratonic,  
b Nydia the blind girl,  
c Destruction.  
Intermission ten minutes.  
Transcription on Hungarian Themes..... Hauser  
a Rondo D'Amour (new)..... Westerhout  
b March—"Bride Elect" (new)..... Sousa  
Violin solo—Zigeunerweisen..... Sarasate  
Miss Jennie Hoyle.  
Humoresque—Band Came Back..... Sousa

#### EVENING PROGRAMME.

John Philip Sousa, conductor. Miss Maud Reese Davies, soprano; Miss Jennie Hoyle, violinist; Arthur Pryor, trombone.  
Overture—"Il Guarany"..... Gomez  
Trombone solo—Valse Caprice (new)..... Pryor  
Pilgrims Chorus and Evening Star Romance from "Tannhauser"..... Wagner  
Soprano solo—"Linda di Chamounix"..... Donizetti  
Miss Maud Reese Davies.  
Scenes Historical—Sheridan's Ride..... Sousa  
Waiting for the bugle.  
Attack.  
Death of Thourian.  
Coming of Sheridan.  
Apotheosis.  
Intermission ten minutes.  
Second Hungarian Rhapsody..... Liszt  
a Intermzzo—Love in Idleness (new)  
..... Macbeth  
b March—Stars and Stripes Forever..... Sousa  
Violin solo—Gypsy Dances..... Naches  
Sketch—Over the Footlights in New York (new)..... Sousa  
Paderewski at Carnegie Hall; "El Capitán" at the Broadway Theater; "Lucia" at the Metropolitan Opera House; "Belle of New York" at the Casino; "Girl from Paris" at the Herald Square Theater; "Anvil Chorus" at the Academy of Music; and Sousa's Band at Manhattan Beach.

### SOUSA'S BAND

Grand Concert at the Lyceum Theater Last Evening.

Every Seat in the House Filled, and the Large Audience Very Enthusiastic.

Burlesque at Cooks Opera House—Mrs Fiske in Her New Play To-Night.

The concert given at the Lyceum by Sousa's band last night attracted an audience to the theater that filled every seat in the large auditorium. Long before 8 o'clock the standing room only sign was displayed, and the people did not stop coming until half of the aisles were filled. Never in the history of the house did an audience display such enthusiasm. Every number was encored, and the patriotic airs called forth cheers as well as handclapping. When the national anthem was given half of the audience stood up, and when it was concluded the applause was deafening. The faces of the leader and the members of the band showed plainly that they appreciated the applause as much as the audience did their music. The concert was a rare treat, greatly enjoyed by all present and not soon to be forgotten. Of the work of the band, it is unnecessary to say that they played with their accustomed vigor and expression. The soloists, Miss Maud Reese Davies, soprano and Miss Jennie Hoyle, violinist, were no less satisfactory than the band, and the efforts of each were received with the liveliest manifestations of pleasure. On the whole, the concert of yesterday afternoon and last evening were most enjoyable, and Sousa and his band may be assured of a most enthusiastic reception when they appear here again in May next, just before the departure of the famous leader and composer for Europe.

In the evening the Lyceum was completely sold, the "standing room only" emblem was displayed in the lobby and a great many people stood throughout the concert. There were over two thousand persons in the house. Sousa was enthusiastically greeted and the playing of the band was applauded to the tune of twelve encores.

The "patriotic" spirit was frequently manifested. Meacham's medley of patriotic airs was played to a running obligato of handclapping. When "Star Spangled Banner" was played a portion of the audience rose and cheered. There was more applause during the playing of Sousa's "Blending of the Blue and the Gray." Beyond question it was the most enthusiastically demonstrative audience ever assembled in the big theater.

This was the programme, including encores:

#### EVENING PROGRAMME.

- John Phillip Sousa, conductor; Miss Maud Reese Davies, soprano; Miss Jennie Hoyle, violinist; Arthur Pryor, trombone.
- Overture—"El Guirney"..... Gomez
- Directorate March..... Sousa
- Rondo D'Amour..... Westerhout
- Trombone solo—Valse Caprice (new), Pryor
- "On the Banks of the Wabash Far Away"..... Dresser
- Arthur Pryor,
- Pilgrims Chorus and Evening Star Romance from "Tannhauser"..... Wagner
- "El Capitan" March..... Sousa
- Soprano solo—"Linda Di Chamounix"..... Donizetti
- "May Morning"..... Denza
- Miss Maud Reese Davies,
- Scenes Historical—Sheridan's Ride..... Sousa
- Waiting for the bugle.
- Attack.
- Death of Thoburn.
- Coming of Sheridan.
- Apotheosis.
- "Bride Elect" March..... Sousa
- Repeated.
- Intermission ten minutes.
- Second Hungarian Rhapsody..... Liszt
- Medley of Patriotic Airs..... Meacham
- "Star Spangled Banner"..... Arr. by Sousa
- "Blending of the Blue and the Gray"..... Sousa
- A Intermezzo—Love in Idleness (new)..... Matchett
- March—Stars and Stripes Forever..... Sousa
- Repeated.
- Violin solo—Gypsy Dances..... Nachez
- "Mazurka De Concert"..... Musin
- Miss Jennie Hoyle.
- Sketch—Over the Footlights in New York (new)..... Sousa
- Paderewski at Carnegie Hall; "El Capitan" at the Broadway Theater; "Lucia" at the Metropolitan Opera House; "Belle of New York" at the Casino; "Faust" Ballet at Koster and Bial's; "Girl from Paris" at the Herald Square Theater; "Anvil Chorus" at the Academy of Music; and Sousa's Band at Manhattan Beach.

\*Granted by encore.  
A distinct feature of the two concerts was the singing of Miss Maud Reese Davies. She possesses a beautifully pure, sweet, clear soprano, highly cultivated and exceptionally well trained. The song from Meyerbeer in the afternoon presented no difficulties to this singer,

### AMUSEMENTS.

Sousa and his great musicians held forth yesterday afternoon and evening at the Lyceum. They were greeted by the great throngs which music-loving Rochester always sends out to this fine organization. Every seat was occupied at both performances and many had to stand.

That the concert was good goes without saying. Encore after encore urged the band to its best and their work was of the highest order of excellence. The leader, John Phillip Sousa, has his men under the fullest control and the strength and delicacy of his force of players responded fully to the spirit of each piece. Every grade of feeling was as exactly portrayed as only the most perfect training under such leadership could bring out. Among the favorites played were "The Promised Bride," Pouchell's lovely overture; Sou's "Last Days of Pompeii," and his "Sheridan's Ride." The vast audiences compelled him to repeat his latest march, "The Bride Elect," at each performance.

The soloists were worthy of such great company. Miss Maud Reese Davies' sweet, clear soprano rang out its silvery sympathetic notes to delighted ears. Myrbeer's Shadow Song from "Dinorah" and the "Linda Di Chamounix" from "Lucia," were her program numbers and they were rendered in most admirable style. Miss Jennie Hoyle as a violinist is a capable, experienced musician and the audience, enraptured as it was by the band music, could not withstand the magical influence of her playing. Arthur Pryor's trombone solo was encored and in response he gave the reigning favorite, "On the Banks of the Wabash, Far Away."

One of the most stirring scenes ever seen in the Lyceum occurred during the evening performance upon the medley of pathetic airs. The audience rose to its feet and almost drowned the music of the band in a wild outburst of cheering and clapping. Every patriotic air known had to be played before its enthusiasm could be appeased.

nor did eth evening selection from Donizetti. The encore response, a song by Denza, was a gem, musically, thanks to the composer, and vocally, thanks to the singer. Miss Davies sings with consummate ease, is possessed of a charming manner, is absolutely true to key and is altogether one of the most thoroughly satisfactory singers heard in Rochester in many a long day.

During Miss Hoyle's solo she had the misfortune to break a string. With the prettiest little movement of apology imaginable she retired, while band and audience waited. The people applauded for a while and then sat silent. Presently Sousa spoke: "Most young ladies have more than one string to their bow; and ours is no exception." By the time the laughter had died away Miss Hoyle had returned; and when she had resumed and finished her interrupted selection there was no denying the applause. She gave Musin's "Mazurka De Concert" as encore; and it proved even more enjoyable than the programme number, for the Nachez composition suggests too freely Sarasate's gypsy dances.

Of the music by the band it may be stated that it was better this year than ever before. Sousa evidently believes in developing his organization rather than changing it; and his method bears good fruit. If special mention were to be made of any one number of the evening programme it would be the Wagner number, which indeed seemed the musical triumph of the evening. The audience was vociferous in its applause of Sousa's new marches, especially "Stars and Stripes Forever," which one clever writer has called the "National Emblem Set to Music."

Arthur Pryor, who is generally conceded to be the finest solo trombone player in the United States, was very cordially greeted. He won the hearts of all present by playing "Down on the Wabash Far Away" as encore to his own waltz, "Love Thoughts," which, by the way, has been arranged for piano.

And now all that remains to be said is that Sousa and his great band will be back in Rochester for two days in May, when they will present here the great military, musical festival, "Trooping of the Colors," just prior to the starting of the organization on its first European tour, which will open in Paris about June 10. So local music lovers have another treat to anticipate.

### THE GREAT BAND

Enthusiastic Greeting to Sousa and His Players.

Lyceum Completely Filled Last Night.

Entertaining Burlesque at Cook Opera House.

If there be any more delightful form of musical entertainment than a Sousa concert it has not come this way. Two audiences at the Lyceum yesterday afternoon and evening enjoyed themselves as only an audience at a Sousa concert can enjoy itself, piling up encores without stint and fairly reveling in the streams of melody that poured from the glittering throngs of the assemblage of instruments that surrounded the famous director.

John Phillip Sousa is the most magnetic man in America. It has been claimed that Col. William F. Cody on horseback is the most picturesque figure in America. Sousa directing his great band eclipses him in magnetism. This peculiar fascination is enjoyed to a like extent by no other musical director in this country. However entrancing or absorbing may be the melody, it is quite impossible not to look at Sousa as he directs his musicians, rather he seems to conjure, even to create the melody, so complete is the sympathetic union between the director and the theme he interprets; and so graphically is that sympathetic quality expressed in his movements. So thoroughly does this band leader identify and incorporate himself with the music that at times it seems as if the melody would cease instantly if the director were suddenly to disappear.

In his relationship to the great mass of the American public Sousa may be not inappropriately termed the "arbitrator-quantum" of music. While yielding to the demand for "popular" melodies he constantly endeavors to lift the musical taste of the public to a higher standard by embodying in his programmes compositions from the greatest masters. And whatever he does is done artistically, with the elegance of absolute perfection. Sousa's band plays nothing that is unmusical, nothing at which the most devoted disciple of the classical need take offense; yet he succeeds admirably in pleasing the great mass of music lovers whose taste has not yet been educated up to the point of enjoying and appreciating Bach and Wagner, meanwhile giving them opportunity to cultivate a love of the classics.

At the matinee concert yesterday the enthusiasm of the audience was aroused by the playing of Pouchell's dramatic overture and was kept at encore pitch for the rest of the programme. Not a number escaped encore. Miss Jennie Hoyle, the violinist, a highly talented musician, did her best to escape after her beautiful rendition of Sarasate's familiar zesty dances, returning twice to simply bow in acknowledgment of the applause. On her third recall, however, she responded with a cavatina by Boehm, a composition contrasting effectively with the characteristic personality of Sarasate.

Perhaps the most striking composition played by the band was Sousa's descriptive suite, "Last Days of Pompeii," which the composer regards as his best work. The first movement is a delightful bacchanal, followed by the sad refrain of Nydia, the blind girl. Then comes the third and culminating movement, depicting the destruction of the city. It began with an ominous tremor from the relaxed snare drums, swelling gradually but resistlessly into the thunder and roar of Vesuvius cut through and through by forked lightnings from the piccolos and dying away at last in the dire like chant of the Nazarenes. It was a wonderfully realistic tone picture, thrilling in the extreme.

This was the programme as rendered, including the thirteen encore numbers:

#### MATINEE PROGRAMME.

- John Phillip Sousa, conductor.
- Miss Maud Reese Davies, soprano.
- Miss Jennie Hoyle, violinist.
- Franz Hell, fluegelhorn.
- Overture—"Promised Bride"..... Pouchelli
- March—Directorate..... Sousa
- Southern Blossoms..... Pryor
- Fluegelhorn solo—Bright Star of Hope..... Robardi
- "Don't Be Cross"..... Zeller
- Night scene—"Tristan and Isolde"..... Wagner
- March—"El Capitan"..... Sousa
- Humoresque—Listen to My Tale of Woe..... Sousa
- Soprano solo—Shadow Song from "Dinorah"..... Meyerbeer
- Laughing song from "Nanon"..... Auber
- Miss Maud Reese Davies,
- Suite—Last Days of Pompeii..... Sousa
- In the house of Burbo and Stratonicce.
- Nydia the blind girl.
- c Destruction.
- March—Stars and Stripes Forever..... Sousa
- "Star Spangled Banner"..... Arr. by Sousa
- Intermission ten minutes.
- Transcription on Hungarian Themes..... Hauser
- March—Liberty Bell..... Sousa
- "On the Banks of the Wabash Far Away"..... Dresser
- Rondo D'Amour (new)..... Westerhout
- March—"Bride Elect" (new)..... Sousa
- Repeated twice.
- Violin solo—Zigeunerweisen..... Sarasate
- Cavatina..... Boehm
- Miss Jennie Hoyle,
- Humoresque—Band Game Back..... Sousa
- March—

## AMUSEMENTS.

## Sousa and His Band.

Delighted audiences thronged the Lyceum theater yesterday, afternoon and evening during the performances of Sousa's band. Of both one thing may be said, the great leader has lost nothing of his wonderful force and ability, and the members of his musical aggregation are fully up to the high standard of other years. Rochester audiences have been spoken of as lacking in demonstrative characteristics but no such criticism could be made of those who listened to the magnificent musical interpretations of the great Sousa. At the evening performance almost unbounded enthusiasm prevailed during the rendering of a number of old and much loved patriotic melodies.

Of the soloists, Franz Hell, Miss Maude Reese Davies, and Miss Jennie Hoyle are entitled to undaunted praise. The unanimous verdict of all who were fortunate enough to hear the music was most favorable to Sousa and he may always look forward to a hearty welcome in the Flower City.

## AMUSEMENTS.

Lyceum . . . . . Sousa's Band  
Cook Opera House . . . . .  
. . . . . French Folly Burlesquers

Sousa's band is always sure of a warm welcome in Rochester, and yesterday it attracted two of the largest audiences that ever assembled in the Lyceum. At both the afternoon and evening concerts every seat and every box in the theater was occupied, and many accepted standing room rather than miss the music.

It was good music—as good as can possibly be made by fifty or more accomplished instrumentalists under the leadership of a born and trained musician who has a genius for conducting and programme-making. Sousa always gathers good players about him. He will not tolerate poor or amateurish work. He utilizes his forces to the best advantage, and the result is that, individually and collectively, his band has a marvelous technique which is in itself a delight to the musical ear. More than this, it plays with splendid vigor, exquisite refinement, and every grade of vivid or delicate coloring. The band seems better than ever this year, which is about as high praise as can be bestowed upon it.

Some of the selections yesterday were especially worthy of note. Among them in the afternoon were Ponchelli's overture, "The Promised Bride," night scene from "Tristan and Isolde," Wagner; Hungarian themes, Hauser, and Sousa's suite, "Last Days of Pompeii." In the evening there was the overture, "Guarnay," by Gomez; Pilgrim's chorus and Evening Star romance, from "Tannhauser," and two sketches by Sousa, "Sheridan's Ride" and "Over the Footlights." Numerous other selections, including liberal responses to encores, and selections by the soloists, filled out the programmes.

The soloists were Franz Hell on the flugelhorn, an artistic performer; Arthur Pryor, whose marvelous execution on the trombone is always a new and delightful surprise; Miss Maude Reese Davies, whose light and agile soprano voice was heard in Meyerbeer's "Shadow Song" and the well-known cavatina from "Lucia," and Miss Jennie Hoyle, who plays the violin with extraordinary smoothness, a pleasing quality of tone, and a certain vivacity that charms her hearers. These artists came in for their full share of honors and recalls.

At the evening concert an extraordinary demonstration took place. On an encore the band started to play a medley of patriotic airs. Immediately the audience grew wild with enthusiasm and burst into a storm of applause and cheers. Then every voice was hushed, in order that the music might be heard. As each successive air was begun the scene was repeated, and when "The Star Spangled Banner" was reached many rose to their feet and reverently listened until it was finished. Then pandemonium reigned. More music was demanded, "Yankee Doodle," "Dixie," and "Marching Through Georgia" were blended with fine effect, and the cheers were repeated with increased energy. The scene was a thrilling demonstration of patriotic feeling, and left no doubt as to what was in the minds of the people as they gave way to their excitement under the influence of the magnificently played music.

## SOUSA COMING AGAIN.

The announcement that Sousa, the most celebrated American leader and popular composer will give a grand farewell concert in this city before his departure for a professional tour abroad, will be welcomed by his many admirers here. A novel feature of the concert will be its allegorical nature, it will be brilliantly exceptional, combining all the most successful numbers of Sousa's vast musical programme, all of the latest and best of the Sousa compositions as encores and an augmented band of 200 musicians. Sousa has arranged to give one of these festival concerts in each of the large cities, reaching Baltimore in the early spring, at the Music Hall, under the management of Charles E. Ford.

When Sousa comes Society rubs elbows with its servants, each alike eagerly enjoying his stirring marches. When Sousa comes the schoolboy listens, furtively steals to windows and puckers up his lips into an involuntary whistle as the clang and dash of the March King's melodies resound. It is these marches we go to hear. What do we care if the magnificent measures of the Tannhauser Evening Star and the Pilgrim Chorus are on the program, played with rich sonorities, a fine control, effective balance breadth of tone and effective reading? We know that when the last measure has died into silence, we shall have an encore; and it will either be "El Capitan" or "Washington Post."

It is in these that the band excels. The swing and dash that is peculiarly Sousa's does not desert him. Perhaps in the more serious parts of the program the band shows no higher standard than heretofore. Yet that is high, no American band reaches it. Liszt's Hungarian Rhapsody was rather the finest thing the band did, full of noble musicianly effects, fire and sensuous tone color.

The much vaunted "Sheridan's Ride," a long descriptive piece, seemed tiresome, and full of nothing but noise.

His "Over the Footlights in New York," is a new title for that favorite band device a potpourri of melodies, including two sets of his own. Shrewdly trading on the present political excitability, Sousa's "Stars and Stripes Forever" march was listed on the program, and led by a few fervent souls, the audience rose. Arthur Pryor was as skillful a trombone player as ever. The violinist, Miss Hoyle, is good enough technically, having but a small tone, however. The soprano, Miss Maude Reese Davies, was a pleasant surprise. She sings coloratura music finely, her light soprano having remarkable clearness, range, and good method. Her high notes were finely taken and her phrasing artistic in an aria from Bellini.

We all pay tribute to Sousa. Yet while his spectacular figure conducted, I thought of those unlucky wights of the Banda Rossa, that ill-starred band, whose music had far more potency. Unappreciated, failing to hit the popular taste, its members are shoveling snow in New York.

## THE SOUSA CONCERT.

## An Evening at the Wisting Opera House Marked by Popular Patriotism.

In the middle of the programme which Sousa's band gave at Wisting opera house last night a recall for one of the principal numbers brought the band to their feet in response to a signal from the leader. Then the inspiring strains of "The Star Spangled Banner" burst like a roar of triumph from the brazen throats of the trumpets and horns. With a sudden impulse, the great audience, well nigh filling the theater, rose to their feet and listened to the patriotic song as its melody resounded through the auditorium, remaining standing to the end. The conclusion of the song was hailed with a mighty shout that must have been audible far outside.

This was not the only answering of the people's patriotism which was witnessed during the concert. The band played "My Country 'Tis of Thee," "Away Down South in the Land of Cotton" and "Yankee Doodle as a sort of medley and every tune struck a popular chord. Mr. Sousa was not left in doubt as to the sentiment of the city. It is odd that his band is going about the country to-day pitching the key of patriotism when the air is filled with rumor of war. Should war come it would be a naval war, and it cannot be forgotten that Sousa came to the front first as the leader of the Marine band at Washington. It would be a pity, if the clash should come, not to have a bandmaster like Sousa in the government employ. One blast upon his bugle-horn would be worth 10,000 men.

Sousa did not have to depend upon patriotic songs last night to arouse the enthusiasm of his audience. They rallied to every selection with unmistakable fervor, and as Sousa was in his usual amiable frame of mind, the original programme was doubled in length. In fact the responses to recalls outnumbered the selections named. The Sousa two steps were continuously in evidence, being added like condiments to every dish served.

It is not expected that a Sousa concert shall be accorded a critical examination, although in many of its details, it would not suffer if subjected thereto. The higher grade music like the selection from "Tannhauser" and the Liszt Hungarian Rhapsody was executed with conspicuous skill and superb address on the part of leader and band. Miss Maude Reese Davies, soprano, and Miss Jennie Hoyle, violinist, added to the enjoyment of the concert.

## A BRILLIANT SKETCH BY SOUSA.

One of the most fantastic and captivating things John Philip Sousa has yet presented in his concerts is a brand new arrangement of his own, "Over the Footlights in New York," a brilliant concert, most happily wrought. It is unique, one of the most original and characteristic conceptions Sousa has given to the public for a long time. From the fact that the composer presents a choice melange of the music in vogue in a remarkably prolific period in New York, which filled the chief halls and theaters, from Carnegie hall on the north, where Paderewski played, to Manhattan beach, where Sousa himself directed his famous band, Sousa in his bright work has laddled out the cream of the entire field from grand opera to vaudeville in his best humor and imitable style. He originated the idea, made his own excerpts and strung them in a pot pourri that scintillates like a necklace of diamonds. The sketch is on the program for the Sousa concert here on Saturday evening, March 12, at city hall. The soloists of the concert are Miss Maude Reese Davies, soprano, Miss Jennie Hoyle, violinist, and Arthur Pryor, trombone.

## SOUSA'S GRAND MUS.C.

## Remarkable Enthusiasm at the Academy Tuesday Evening.

It is well for us occasionally to have our blood stirred and we have to thank Sousa for having stirred it pretty thoroughly last evening at his magnificent concert at the Academy. Anything that his splendid band plays is stirring, but when he calls his musicians to their feet and launches them out into the glorious strains of "The Star Spangled Banner," the stir becomes a thrill and it is not surprising that the conservative people of Pittsfield involuntarily rose to their feet and waved hats and handkerchiefs in a perfect furor of patriotic enthusiasm.

The large audience gave Sousa a cordial welcome when he appeared on the stage and followed it up with enthusiastic applause which more than doubled the numbers of the program. With a patience and courtesy most pleasing, the great leader answered every demand and the result was the very best band concert ever given in Pittsfield. Many of Sousa's popular marches were given for encores and frequently resulted in double encores and it seemed as if the people would never get enough. There was no time wasted, for no sooner was one number played and the encores responded to, than the next would be taken up and from the grandeur and dignity of the wonderful Liza and Wagner compositions, the audience would be carried into the matchless swing of one of Sousa's stirring marches. It made no difference what the nature of the selection, the rendition was always perfect and the final bars were invariably the signal for enthusiastic applause. It was delightful, it was surprising, it was fairly soul stirring and the most phlegmatic person in the house could not resist the attractions of such music.

The soloists were admirable. The standard of excellent set by the band was fully maintained and all were encored. Mr. Pryor's rendition of "Down on the Wabash" as an encore for his regular number, was extremely sweet. Miss Davies sang her number with rare finish and won a well merited encore. She is not a Patti nor a Melba, but she is a very true and conscientious singer and her voice is of excellent quality. The star of the evening, however, was Miss Hoyle, the violiniste. She is an unpretentious little body, wearing her hair in two braids down her back and sporting not even a single ring, but she is an artist and Pittsfield has seldom heard any better violin playing. Two enthusiastic recalls were her reward and it may be fairly said that she carried the house, by storm.

What may be termed the culminating point of the evening, came when Sousa responded to an encore of his "Stars and Stripes Forever" march. The encore was a medley introducing "Three Cheers for the Red, White and Blue" and "Yankee Doodle." A storm of applause greeted this and then it was that Sousa called his musicians to their feet and with a wave of his baton called forth the melody of "The Star Spangled Banner." Instantly from all parts of the house came a burst of applause which grew in volume until even the music was drowned. Then people began to get upon their feet and in a moment the entire audience was standing. Handkerchiefs and hats were enthusiastically waved, eyes were glistening with patriotism and the scene was a remarkable one: one not paralleled in this city for many years.

The only drawback to the complete enjoyment of the evening was the indecent haste with which a portion of the audience hastened out as the end of the program was reached. Those people ought to have been smothered into unconsciousness so that others could enjoy the program to the close.

## The Wakarusa Band.

You talk about your Brooks' band, and Sousa at his best—  
An' Thomas' big orchestra, an' Boyer an' the rest—  
Their hifalutin' music, I suppose, is good enough  
For city folks who educate on operatic stuff;  
But when you want to reach the heart and make it laugh an' sob,  
An' be in touch with nature like, and make it thrill an' throb  
With melody an' music that a child can understand,  
You ought to hear a concert by the Wakarusa band.  
They ain't up on concertos an' cantatas an' the like—  
But you can't beat 'em grindin' out a quickstep on the pike;  
An' when they play "Old Nellie Gray" an' "Where the Daisies Grow,"  
My memory goes slidin' back to the long, long ago;  
An' music that'll work like that an' strike your very soul,  
An' flood you full of memories an' all your past unroll—  
That kind of music playin' fills its highest mission, and  
That's why I like to listen to the Wakarusa band.  
I saw the great directors in Chicago at the Fair,  
With all their fine musicianers annihilatin' air;  
A drum 'd bang, a horn 'd blat, a clarinet 'd shriek—  
An' ef you call that music, say, you ought to hear me speak;  
I want the kind of music that'll melt into the heart—  
I wouldn't give a picayune for all their classic art;  
Let educated critics gulp it down an' call it grand—  
But I'll just sit an' listen to the Wakarusa band. —Dave Florence.

Owing to the lateness of the train, Sousa's band, which gave a matinee concert at 4:30 on Thursday afternoon, did not arrive in town until somewhat after 8 o'clock, and the delay in getting their baggage from the depot to Music hall made in nearly 9:30 before the concert began. There were about 700 people present, many of the seats in the orchestra rows not being occupied as the price, \$1, was more than the people have been in the habit of paying. The rear half of the hall was packed solid. The concert was up to expectations in every respect, and nearly every number was encored. It was after 11 o'clock before the program was concluded.

Our esteemed evening contemporary may be well up on the subject of "ple," but when it comes to the matter of music, its deficiencies are painful. For instance: "At the Sousa concert Tuesday evening, the audience was roused to unusual enthusiasm by the playing of "The Star Spangled Banner" and now the Eagle comes out and tells us that all this demonstration was caused by the playing of "My Country 'Tis of Thee." Wont Wood Bros. kindly send the Eagle man a copy of that little book issued last year so that he may learn something about the national airs. The newspaper man who doesn't know the difference between "America" and "The Star Spangled Banner" in these times, needs educating.

## The Sousa Concert.

This famous band gave its annual concert here, Saturday evening, to a gathering that required standing room to accommodate it. That is the best criticism upon the popularity and excellence of the organization of musicians that have made American bands respected and admired wherever they are heard. There is no call to speak of the band's playing of any one number or to refer to its style or capacity of rendering any particular class of music. The band is a great one and that is enough to say.

There is one thing it does, even if it did nothing else, that makes it rightly popular. It is as generous as the day with its encores. Here was a program of seven numbers for the band and the players gave eight encores. The readiness of the leader to respond shows that his men are musical enthusiasts enough to like to play and please their patrons. The audience knows what it likes and appreciates a generous amount of it.

Enthusiasm was great after every number, and after the patriotic medley under the name of "Sheridan's Ride," there was a scene that thrilled one, for the war music had aroused the audience to a pitch of excitement, not to be wondered at these days, and the way it applauded was something that has not been heard in years. Several other patriotic selections were given, ending with "Columbia, the Gem of the Ocean." Then there was a burst of enthusiasm again and "The Star Spangled Banner" was received with an ovation that lasted while a good many measures were being played.

The vocalist with the band, Miss Davies, acquitted herself with great success. She is a young woman, whose voice, if a bit inclined to be light, is as sweet as one would wish to hear, and she sang with true musical feeling. Her vocalization was thorough in every note, and she sang in the upper registers with a trueness and brilliancy that may well be envied by many a singer. Miss Hoyle, the violiniste, is a young girl, but she displayed a virility and breadth of comprehension of the possibilities and demands of her instrument that were instantly recognized as promising a brilliant future. The selections chosen by both these ladies were very difficult and they were splendidly given and both were encored to the echo and both responded. The only criticism regarding the vocal number is that the band played altogether too loud, for it is hardly to be expected that the singer's voice could stand up against from four to 12 instruments that some times completely obscured her and she should not be handicapped with so great an exertion.

Both these ladies are far superior in attainments and musical culture to some who have accompanied this band on some of its recent tours. They and the band will be greeted by a crowded house when they next come.

Rev. Mr. Perry at the Y. M. C. A.

## SOUSA'S CONCERT.

Sousa's band played to the largest audience that was ever seen in city hall, Saturday evening. Over 1200 people were present and went into raptures over the superb playing. The band was very kind in responding to encores which were demanded by the audience, who knew full well that they would hear one of Sousa's famous marches. They were not disappointed in this respect, one of the selections being the last production of the famous composer, "The Bride Elect."  
For one encore the Star Spangled Banner was given, and the audience began to applaud before two measures had been played. Taken as a whole, it was the finest attraction of the kind that has ever visited this city.

The violin playing of Miss Jennie Hoyle was excellent, and she responded to a strong demand for an encore. Miss Maud Reese Davies completely captured her audience with her so piano solos.

Arthur Pryor, the trombone soloist, was without doubt the finest that has ever been heard in this city, and played "On the Banks of the Wabash" for an encore.

## SOUSA PLANS A TOUR.

## He Will Give a Patriotic Spectacle in Various Cities.

E. R. Reynolds, formerly Vice President of the Manhattan Beach Company, returned from London on the Majestic last Tuesday, having completed arrangements for the European tour of Sousa's Band, which will visit the Continental cities under his personal direction.

Mr. Sousa has arranged to present shortly before his departure for Europe a military musical and patriotic spectacle, which will be called "The Trooping of the Colors." The presentation of this spectacle will employ the services of a chorus of several hundred voices, detachments of soldiers, sailors, and marines, bagpipers, drum and fife corps, and other auxiliaries, in addition to the full Sousa Band of sixty musicians. In "The Trooping of the Colors" the national airs of England, France, and other friendly nations will be sung by the several soloists accompanying the organization, together with a large chorus. In each city in which "The Trooping of the Colors" will be presented a large local chorus will be secured, and crack military companies, such as the Cleveland Grays and the Detroit Light Guards, have consented to add the martial element to the spectacle. Miss Marcella Powell has been engaged as the soprano soloist. This festival tour will begin April 13 and 14 at Pittsburg. The tour will include five performances in New York City.

## At the Auditorium.

To Lawler Bros., managers of the Ardenfield Opera House, local music lovers are indebted for an afternoon of the rarest of musical treats. This was the exceptionally brilliant concert given by Sousa and his famous band at the Auditorium Friday afternoon and which was listened to by a large audience which would have been "standing room only" could the concert have been given in the evening. The monetary return which the Messrs. Lawler received for their faith in Brattleboro's musical patronage must have well paid them for their enterprise.

The concert was an assured success and of its class was by far the best ever heard here. Sousa, justly termed the "March King," was in himself a most fascinating figure—a personality of some of ease and grace. In the directorship he was always artistic and dainty, yet so forceful with his baton he drew from the half-hundred musicians astonishing, sweeping crescendos, explosions, crashes and terrific displays of brilliant executions so perfectly voiced and balanced as to make the large audience enthusiastic in wholesome, spontaneous applause which gained repeated encores, nearly every one a popular Sousa march composition. One of the special encore numbers was "The Bride Elect" march, which is so popular here and which is being sung in Sousa's opera of the same by "Al" Hart, the locally popular comedian.

The program was excellent, being made-up of many pretentious pieces, but Sousa's two-steps and marches were the most popular numbers. In the "Tanhauser" numbers and the "Hungarian Rhapsody" the execution was the most artistically musical and in these numbers the genius of Sousa was thoroughly exemplified in the grand orchestral effects which his baton drew from the reeds and brass instruments. This was especially noticeable in "The Evening Star" where the effect was so even, one was puzzled to know whether he was listening to an orchestra or a band.

The soloists were in themselves an ordinary concert. The trombone soloist, Arthur Pryor, proved to be an artist on that difficult instrument and his encores were well earned and the same can be said of the violin playing of Miss Jennie Hoyle. The vocal soloist was a pretty young girl, Miss Maud Reese Davis, whose sympathetic soprano has a timbre which is sweet and true and of easy range. Her first number was from "Linda di Chamounix" for an encore a laughing song was given with an artistic feeling and finish which gives promise of a highly successful operatic career for her.

Taken as a whole the concert was so satisfactory everybody is wishing for another hearing but it will probably be some years before we again have the pleasure as Sousa and his band will leave in the summer for Europe where he has an extended concert season planned.

## SOUSA'S BAND HERE.

Sousa, the "March King," with his famous band, was at the Boston Theatre last night, greeted enthusiastically by an audience which apparently would gladly have listened for hours longer to the captivating music. All the many favorites were heard again, not excepting "El Capitan."

Sousa has been in Boston so often that no extended praise of his work seems to be called for. He is always welcome and always sure to be welcomed by a full house. The patriotic airs played found a hearty response and great enthusiasm prevailed.

Miss Maud Reese Davis, soprano; Miss Jennie Hoyle, violinist, and Mr. Arthur Pryor, trombone, well merited the applause accorded them.

## SOUSA CONCERT THIS AFTERNOON

The popularity of the Sousa concerts is always an assurance of a very large attendance whenever and wherever its conductor and his band appear. It was so at the Boston Theatre last Sunday evening, and so it doubtless will be at today's matinee, when the first of the afternoon concerts is to be given at popular prices. The programme differs wholly from that of Sunday evening, and while equally meritorious and select, embodies several numbers which have not yet been heard by Boston audiences. There will be one more matinee next Friday at 2 o'clock, and Mr. Sousa will bid good-by to Boston Theatre patrons next Sunday evening, when he will give his farewell concert preparatory to sailing for Europe, where he is to make a tour of the principal cities in England and on the continent.

## MEDICAL TREATMENT OF

## SOUSA'S PATRIOTIC SPECTACLE.

## MUSICIANS SINGERS, SOLDIERS, SAILORS AND MARINES TO BE ENGAGED IN THE PERFORMANCE.

John Philip Sousa, the bandmaster, whose marches have been used for military purposes in this country in the last few years about as much as all others put together, is about to begin a special tour with a spectacle which he has arranged and calls "The Trooping of the Colors." It will employ the services of a chorus of several hundred voices, detachments of soldiers, sailors and marines, bagpipers, drum and fife corps and other auxiliaries, in addition to the full Sousa Band of sixty musicians.

In "The Trooping of the Colors" the National airs of England, France and other friendly nations will be sung by the several soloists accompanying the organization, with the chorus. The spectacle will give a kind of musical history of the United States, in which the Revolution will be represented by Yankee Doodle," played by the Continental drummers and fifers, while "The Star Spangled Banner" will be the reminder of the War of 1812 and the bombardment of Fort Mifflin. The Civil War, with "Dixie" and "Marching Through Georgia," will introduce the soldiers, sailors and marines. The present crisis will find its music in Sousa's own march, "The Stars and Stripes Forever."

In each city in which "The Trooping of the Colors" is presented a large local chorus will be secured, under the direction of some leading musician of the community, and several military companies have consented to add the martial element to the spectacle. Mr. Sousa is having a large number of costumes made for the production. Miss Marcella Powell has been engaged as the soprano soloist, and the Graus Tyrolean Trio and a number of Scottish bagpipers are already under contract. This festival tour of Sousa and his band will begin on April 13 at Pittsburg, where "The Trooping of the Colors" will have its first performances at the Carnegie Music Hall. Other dates have been booked at Cincinnati,

## Sousa's Band Concert.

Though it was expected that there would be a big demand for tickets to hear Sousa's band on Thursday, the 17th, the rush for seats when the sale of tickets was opened at the Infantry building yesterday forenoon was much greater than was looked for. It is conclusive proof that there is hardly anything that comes to this city that is as popular as Sousa's band. Two of the finest concerts of the season are promised in Infantry hall Thursday afternoon and evening. The soloists will be Miss Maud Reese Davis, soprano, and Miss Jennie Hoyle, violinist.

A Great Industry of Cologne, Germany.

Toledo, Dayton, Indianapolis, Louisville, Chicago, Detroit, Columbus, Cleveland, Buffalo, Rochester, Baltimore, Washington, Philadelphia and Boston. The tour will end with five performances in New York City, and after a week's rest, Sousa and his full band will sail for Europe for an extended foreign tour, beginning early in June at Paris.

## SOUSA'S BAND.

Two Splendid Concerts Given Yesterday in Infantry Hall.

The "Star Spangled Banner" Aroused the Throng to Enthusiasm.

There is only one Sousa and only one Sousa's band. Other band leaders there are and other bands of excellent accomplishments, but in the whole list there is neither leader nor band in this country to compare with the man of the baton and the organization of musicians that delighted audiences that filled every part of the big Infantry Hall yesterday afternoon and evening. On each occasion the audience that assembled was an enthusiastic one, and with excellent reason, for never have martial strains been rendered with more finish and telling effect, at least hereabouts, than at these two concerts.

Sousa was known here through his compositions long before he first came with his band to interpret them. As the March King he occupies very nearly the same place in the esteem of Americans as Strauss, the Waltz King, did in that of the Austrians two or three decades ago. Sousa's music sets the blood coursing faster through one's veins, with its dash, its verve and its volume. Indeed, it is all but impossible to restrain one's feet from going off on an involuntary parade in response to the movement-compelling measures, just as Strauss' rhythmic strains, once on a time, proved irresistible to the waltz-loving Viennese.

But that Sousa's popularity and that of his band is not entirely due to the composition and rendering of march music is clearly shown by the following well-arranged and diversified program rendered at the afternoon concert:

Overture, "El Guarany," Gomez  
"Transcription of Rhapsody Hungarian," Hauser.  
Suite, "The Last Days of Pompeii," Sousa. (a) Bacchanals in the House of Burbo; (b) Nydia the Blind Girl; (c) The Destruction of Pompeii and Death of Nydia.

Soprano solo, "Indian Bell Song," Delibes, Miss Maud Nees Davies.  
Scenes Historical, "Sheridan's Ride," Sousa. Writing for the Bugle; the Attack; the Death of Theobald; the Coming of Meridian; the Arrival; the Apotocosis.

Flugelhorn solo, "Bright Star of Hope," Robaudi, Herr Franz Hell. (a) "Two Dances of Russia," new, Tscharoff; (b) march, "The Bride Elect," new, Sousa.

Violin solo, "Zegerauweisen," Sarasate, Miss Jennie Hoyle.  
Humoresque, "The Band Came Back," Sousa.

The numbers devoted to the band were all played with the finish, grace and precision characteristic of this splendid organization. If there is one selection that seems more deserving of special praise than the others, it is the suite, opening with "The Last Days of Pompeii," which, besides being a novelty, was a welcome indication of Sousa's versatility as a composer.

The soloists, headed by Miss Davies, are artists of superior accomplishments. Miss Davies possesses a voice of rare purity, compass and flexibility, and it was heard to special advantage in the numbers accorded her. Miss Hoyle is a really remarkable performer on the violin and showed herself to have at her command the full technique of the instrument, while at the same time displaying an unusually sympathetic conception of the compositions rendered. Herr Hell's flugelhorn solos were among the most pleasing features of the concert.

Both soloists and band were as generous in responding to encores as the audience was enthusiastic in demanding them.

The following was the program at the evening concert:

Overture, "Roman Carnival," Berliz.  
Trombone solo, "Love Thoughts," (new), Pryor, Mr. Arthur Pryor.

Ballet suite, "There is No Encouragement Like Love," (new), Lassen.  
Soprano solo, "Linda," Donizetti, Miss Maud Nees Davies.

March, "Gov. Dyer," Reeves, complimentary to His Excellency Gov. Elisha Dyer.

"Rise of the Valkyries," Wagner.

Divertissements, "Le Fest of the Lanterns," (new), Glover.

(a) Intermezzo, "Ronde d'Armon," (new), Westervout; (b) March "The Stars and Stripes Forever," Sousa.

Violin solo, "Gypsy Dances," Nachez, Miss Jennie Hoyle.

Sketch, "Over the Footlights in New York," (new), Sousa; Paderewski at Carnegie Hall; "El Capitán" at the Broadway theatre; "Lucia" at the Metropolitan Opera house; "Faust" ballet at Koster & Bial's; "The Belle of New York" at the Casino; "The Girl from Paris" at the Hotel Square; "Avril Gagner" at the Academy of Music, and Sousa's band at Manhattan House.

## AN IMMENSE AUDIENCE.

Sousa's Band and Jennie Hoyle Received Grand Ovation.

Sousa's band played itself anew into the hearts of the music lovers of the city last night. The Academy was packed from the pit to the dome, and the audience was quick to assert its appreciation of a number and persistent in its demands for extras. These latter were given without the slightest hesitancy. Once, when a patriotic march was rendered with the spirit and dash characteristic of Sousa's men, the audience yelled for more and the vast assemblage stormed the house with applause, when the band arose and played the "Star Spangled Banner."

While there is a disposition to keep a goodly part of the programme for the popular music of the day, the numbers on the list indicated also that Sousa's trend is toward a higher and different class of music. The interpretation of Sheridan's ride was musically expressive of that famous battle in Winchester valley. Sousa's new march, "The Red, White and Blue," called down the house, and as a special compliment he replied to the requests by playing the march from "The Bride Elect." "The Echoes," the last number was a skillfully arranged programme of numbers from the famous grand operas of the more recent comic ones. In this were selections from "Lucia" and "Sister Mary Jane's Top Note," from the "Girl from Paris" and the "Typical Song of Zanzibar" from "El Capitán."

Arthur Pryor can play a trombone as no other living man has done it, and when his waltz was finished it was with such grace and softness that he had to play more. He responded with "On the Banks of the Wabash."

Miss Davies, the soprano, has a voice of remarkable sweetness and she proved that she could use it to wonderful advantage, especially in her encore numbers.

Fall River was interested in Jennie Hoyle, and the moment that she appeared on the stage there was a demonstration that this little girl should be very proud of. The welcome was prolonged. Miss Hoyle's first number was the "Gypsy Dance," by Nachez, and her interpretation of this weird, difficult thing was a gigantic surprise to the audience, who saw in this young artist the promise of a great future.

Her improvement has been wonderful. Her touch, technique and expression show the conscientious study under a master. Miss Hoyle had to come back and render a second number and the audience demanded a third, and when she had finished the latter she was bombarded with flowers. Miss Hoyle's position as a brilliant violinist is assured already, and it will be strange if within the next few years she does not attain an entrance to the very highest rank in her profession.

There was not an inch of unoccupied space in the large hall when the opening bars of the overture were played, and the audience, if anything, was even more enthusiastic than that which listened to the band in the afternoon. This seemed to have its effect upon Sousa and his musicians, for never were the picturesque features of his method of conducting more prominent, while the band certainly never acquitted itself with a higher degree of satisfaction. Every number was encored, and soloists, as well as band, shared in the lavish and spontaneous bestowal of applause. The soloists, with the exception of Mr. Pryor, were the same as at the earlier entertainment, and each repeated the success of the afternoon, though with different numbers. The playing of Reeves' "Gov. Dyer March" called forth a storm of applause, a testimonial to the leader of our own American band, but it was the melody known as the "American Patrol," which concludes with the "Star Spangled Banner," that aroused the audience to a pitch of enthusiasm, seldom if ever equalled at any entertainment given in this city.

The opening bars brought every one of the vast assemblage to his feet and as the inspiring strains rose with increasing volume the audience burst into cheers that drowned the sonorous tones of the instruments.

It was, indeed, a moment of exalted patriotic enthusiasm and fervor such as is possible only with country loving, brave and loyal people.

Two rousing concerts yesterday in Infantry hall gave new force to the claim that there never was a band known to this country whose popularity reached greater proportions than is that gained by Sousa's superb organization of first class musicians. The assemblage of the Sousa band was large in the afternoon, but at night the hall was simply overrun and fortunate indeed was the person who even secured a good position in which to stand. The tiers of seats running up alongside the end walls at the stage, which are usually considered of no value whatever, were all filled, the balconies were lined with people to whom the privilege of sitting had to be denied early in the evening, and there was not a foot of available floor space that was not covered. It was a huge expression of the Sousa fever, a fever, by the way, which Americans of all classes share and love to promote. Glimore never was honored by a more brilliant reception than his illustrious successor as the first band leader of the land got here on this occasion.

It is useless to expatiate on the performances of the band. One concert was as good as the other, only at night the event naturally was more of a show of pomp and splendence. The evening audience was charged to the limit with enthusiasm. The result was frequent requests for encores, to which Mr. Sousa responded with almost as much liberality as he used to display. Perhaps the most interesting part of the program was the opportune introduction of "The Star Spangled Banner," following a spirited medley in which "Three Cheers for the Red, White and Blue" and "Yankee Doodle" were played. The band arose and went through the strains of the national song in a feeling manner, while the audience jumped to its feet and added its cheers to the melody.

It was an explosion of patriotism that will not be forgotten by witnesses, and it was another proof of the rare tact Mr. Sousa evinces in giving the public only what he knows will awaken its gratification. Reeves' new march, named in honor of Governor Dyer, "King Cotton," "The Stars and Stripes Forever," "Manhattan Beach" and "The Bride Elect" marches were executed as only Sousa can execute them, and their production awoke the echoes in every instance. In more works of greater difficulty, where the band was required to show what it could do in classical undertakings, Sousa was even more successful in demonstrating the magnificent power and comprehensive versatility of his force than in the more popular numbers. At times the smoothness and felicity of tone brought out was astonishingly and almost deceptively like that of the trained orchestra. In every department of the band only the most advanced skill was evident.

The whole company was like one instrument deftly played by a master hand, so perfect was its union of effort. The richness, grandeur and thrilling vigor of the music created was appreciated by every hearer. If any person present were to be asked what seemed to him or her the most effective piece on the program as far as pure melodiousness and attractiveness went, he reply would in all probability be "El Capitán." That now famous march was given in a style even better than the banner of its performance when Sousa was here a year ago, and people who thought they knew it by heart discovered new pleasures in its simple yet wonderfully inspiring strains.

The soloists in the evening were Arthur Pryor, trombone; Miss Jennie Hoyle, violin; and Miss Maud Nees Davies, soprano. Each enraptured the throng. Mr. Pryor played a new work by himself delightfully, his undoubted superiority as a trombone artist being emphatically indicated in the almost incredible effects he produced on his instrument. Miss Davies sang charmingly, and not only that, but she exhibited a genuine musical skill that was far beyond that of other vocalists Sousa has brought here. Her voice was not particularly striking as to volume, but it was of silvery sweetness and her control of it was perfect in every sense. Miss Hoyle fairly staggered her auditors by the remarkable proficiency she displayed in handling her bow, accomplishing technical maneuvers that would be creditable to performers much her senior. Her work was artistic in the extreme, and the two tremendous encores received by her were a complete attestation of the favor she aroused.

These two young ladies may be said to be the very finest soloists that Sousa has ever engaged, and they will rank well with any ever heard here in any other concert.

The soloists in the afternoon concert included Herr Franz Hell with the flugelhorn. His talent needs no encomiums here.

All in all the affair, taken collectively, may be declared a grand triumph for the band, and further confirmation of the belief widely held that Sousa is a composer and as a band leader a genius of a new order.

## PATRIOTISM RAN RAMPANT

"Star Spangled Banner," Played by Sousa's Band, Awoke Audience.

## CHEERS SHOOK THE THEATER

Entire Band Stood Up to Play National Anthem and the Audience, Carried Away by the Spirit of Reverence for the Flag, Rose En Masse.

Seldom has there ever been seen such a demonstration in this city as that at the Hyperion last evening, during the playing of the "Star Spangled Banner." The band, standing, played the national anthem with fervor and spirit. The audience rose to their feet and amid the waving of handkerchiefs and the hurrahs of men were mingled the sweet strains of that grand old song that awakens latent patriotism and pride, and makes every wife willing to give her husband to the country, and every sweetheart her lover in order that by the dawn's early light the flag will be found still floating there.

## SOUSA.

Sousa and his inimitable band appeared at the Hyperion last evening before a large and enthusiastic audience. Sousa is deservedly popular, for the public appreciates his successful efforts to amuse and entertain it. An

evening with Sousa is good for the "blues," and while the multitude is sure to be delighted, the classicist can, with profit, lay aside his "motifs" and "diminished chords" for an occasional evening with this prince of bandmasters. The band is the peer of any in either hemisphere, and it is difficult to imagine that any band can attain a greater degree of artistic excellence. Skillful training and constant practice have raised its execution to a high degree of perfection. Nothing is beyond the reach of Sousa's forces, and they invade the territory of the orchestra with impunity. The excellent quality of the reeds and flutes form a remarkable substitute for the strings, and the orchestral coloring is well preserved.

It might surprise the lamented Bayreuth hero, to hear an excerpt from "Die Gotterdammerung" or "Parifal" played by Sousa's band, but it would be so artistically done that he would forgive the popular bandmaster and possibly thank him for the exposition of the possibilities in this line. The novelties on the program last evening were Sousa's descriptive "Sheridan's Ride," his musical sketch "Over the Footlights" and a new "Valse Caprice" for trombone by Arthur Pryor, played by the composer. Sousa's "Sheridan's Ride" is a clever piece of writing in which the camp, the attack and the brilliant repulse after Sheridan's arrival, are vividly portrayed. "Over the Footlights" serves to introduce many past and present favorites with a metropolitan audience, including Padrewski's "Minuet," the Sextet from "Lucia," Sister Mary Jane's "top note," the "Anvil Chorus," and ends with one play "The Star Spangled Banner." Miss Maud Reese Davies, soprano, and Miss Jennie Hoyle, violinist, made a favorable impression. Miss Davies has a voice of agreeable quality and exhibits excellent training. Miss Hoyle played Naches's "Gypsy Dances" in a finished and musicianly manner. Her tone, while not large, is of delightful purity and her technique is ample. Her harmonics were especially commendable. Mr. Arthur Pryor is a general favorite; his playing is artistic and his execution considering the difficulties of rapid work on a slide trombone, is astonishing. The band of course played with that spirit and dash which one always expects under Sousa's baton. The only march on the program was "The Stars and Stripes Forever," which had to be repeated. Encores were continuous and as Sousa was in good humor the audience was treated to the best of his popular marches, including "El Capitan," "King Cotton," and "The Bride Elect," and was not satisfied until the latter was repeated.

An impressive feature of the concert was the effect produced by the "Star Spangled Banner." As Sousa raised his baton the band rose to its feet and the audience in a burst of patriotic enthusiasm rose en masse, amid cheers which fairly shook the house. At its conclusion there was a storm of applause mingled with the waving of handkerchiefs and cheers.

It was a typical Sousa audience, which the handsome conductor kept in the best of humor. Sousa is certain of a cordial welcome wherever he appears, but in no place will it be more hearty than in New Haven.

T. M. P.

## SOUSA AND HIS BAND.

Two Performances to Enthusiastic Audiences in Mechanics Hall.

John Philip Sousa "and his band" had their customary success at filling Mechanics Hall Saturday afternoon and evening, when they gave two characteristic concerts. There was a good matinee audience and a packed house at night. A program nominally made up of nine numbers at each concert, was more than doubled by encores, and of course the exciting marches of the conductor-composer were not wanting either in number or in uproarious effect upon the audience.

Apparently it is the first duty of the band to play Mr. Sousa's marches, and surely nobody need find fault on that account. There is, however, this to be said. The practice is calculated to develop a capacity for telling accentuation, swinging rhythms, hilarity and general enthusiasm and "zip-boom," varied with occasionally striking instrumental contrasts, but often to ignore the finer musical effects. One tendency of this is toward careless playing, and it is to be regretted that the band cannot always be praised for unity, precision, well-sustained tones or sonority. Certain passages of Ponchielli's "Promised Bride" overture and of the "Tristan and Isolde" condensation were cloudy, welcome as the compositions themselves might be. The entr'acte from Goldmark's opera, "The Cricket on the Hearth," (founded on Dickens' story), was played here for the first time. It was originally on the last festival program, but subsequently withdrawn. The technical defects that are here mentioned are of course quite amenable to discipline, as was proved by certain portions of the overture and of "Tristan," that were finely done.

An exciting episode was the furor that followed the playing of a medley of national airs, and the rising of the band to play "The Star Spangled Banner," whereupon the entire audience also rose to its feet and applauded vociferously. The tune was embroidered with a running obbligato for clarinets and flutes, after the manner of the famous violin accompaniment to the Pilgrim's hymn in the "Tannhauser" overture. It is interesting to recall the story of Mr. Sousa's part-Spanish descent.

Mr. Sousa has found two young and promising soloists. Miss Maud Reese Davies has a bright and musical soprano voice, that at first seems rather light, and then surpasses expectations by its carrying power. She showed a flexible technique and a pure tone in the "Dinorah" shadow song, and also in the laughing song from Massenet's "Manon Lescaut," which she sang in answer to persistent applause, a bunch of roses and another of violets. Miss Jennie Hoyle is a clever little violinist. Her tone is full and satisfying, if not always absolutely pure. Better than the dexterity and sparkle displayed in the Sarasate "Zigeunerweisen," was the musical feeling shown in the Bohn cavatina, which followed as an encore. A good singing tone is the most satisfactory test of a violinist. Mr. Franz Hell, who played a fluegelhorn solo, did not always gratify his hearers in the same way, though the tone is smoother than that of the cornet, and Mr. Heil is a skilful player. He was recalled, of course, amid the usual demonstrations of pleasure.

Mr. Arthur Pryor, who did not appear until evening, was as astonishingly agile with the trombone as ever, and accomplished his usual results. The evening concert had even more snap than that of the afternoon, and everybody knows that Sousa and his band give about as the snap that is to be had.

FROM

## THE SOUSA CONCERTS.

Great Enthusiasm Over Marches and National Airs.

Two more popular concerts have never been given in Worcester than those by Sousa's band on Saturday afternoon and evening. In the afternoon there was a good-size audience, and in the evening every seat in the house was sold and there were hundreds standing up. One encore after each number on the program came as a matter of course, and there were three or four when Sousa's own marches were played, and the leader gave the audience a chance to hear nearly all that he has written.

In the evening there was a demonstration of enthusiastic patriotism by the audience which has not been equaled here in a long time. They called for an encore after Sousa's suite, "The Last Days of Pompeii,"—which, by the way, is a composition of considerable merit—and the "El Capitan" march was played. The applause was as loud as ever, and a medley of national airs, including "Columbia, the Gem of the Ocean," "Yankee Doodle" and "Down in Dixie," was played as an appetizer for what was coming. Still the audience was not satisfied, and the band started in on the "Star Spangled Banner" with all the fire and dash that has made the organization famous. It took the house by storm, and everybody in the audience rose to his feet and remained standing until the number was ended. It took a very subdued number to quiet the audience afterwards.

It goes without saying that all the numbers, whether classical or popular, were well played. The average listener is apt to wish that the marches might be played slower, but the lively swing and dash is characteristic of the band, and it would not be Sousa's organization without them. The leader himself has developed several new attitudes in his conducting. He has given up almost entirely the quick downward movement of the baton when he wants a note accentuated, and instead slashes the wand longitudinally from the side.

Miss Maud Reese Davies, the soprano soloist, is a very pretty and attractive

young woman; Miss Jennie Hoyle, the violinist, is young and graceful, and both are acceptable musicians. Miss Davies has a light canary-like voice, but she manages it so well that it has surprising carrying power. Her singing is extremely natural and she was a great favorite with the audience. Miss Hoyle has remarkable technique for so young a musician, and her violin solos were delightful. Franz Hell on the fluegelhorn and Arthur Pryor on the trombone were as successful as ever. It is, however, imposing somewhat on the public memory to call Pryor's "Valse Caprice" "new." The most popular marches with the audience, judging from the applause, were "The Stars and Stripes Forever," "El Capitan" and "The Bride Elect," but they are the newest. The program in the evening ended with a sketch which included the popular airs from this season's musical comedies and the grand opera, Padrewski's sonata, and Sousa's band playing one of his marches at Manhattan Beach.

SPECIAL RATE  
FOR SOUSA.

Railroads Asked to Grant It Within 125 Miles.

Mr. James B. Camp, who is arranging for the three presentations of the "Trooping of the Colors" by Sousa's band at the Auditorium on April 22 and 23, has written to the passenger agents of all the railroads that run into Louisville south of the Ohio, asking for a special rate to these concerts for a radius of 125 miles. Many people from the State will doubtless wish to attend, and coming when they do, they will have an excellent opportunity to hear these concerts and buy their spring supplies at the same time. Answers have not yet been received, but it is thought the roads will grant the rate. Mr. Kirby C. Pardee, the General Manager for Sousa, has arrived in the city to confer with Mr. Osborne McConathy, the director of the chorus.



**SOUSA STIRS SOULS.**

**Patriotic Music Arouses Enthusiasm at Metropolitan Concert.**

Sousa's concert last night in the Metropolitan Opera House was a repetition of that of the preceding Sunday in point of patriotic enthusiasm. All the national airs were applauded, and the great audience stood up while "The Star Spangled Banner" was being played.

So demonstrative was the throng that Sousa had to make a speech. He said: "There is absolutely nothing in the world that one can play as an encore to 'The Star Spangled Banner.'" The new features of the programme were two of Sousa's compositions. They were a stately waltz, "Colonial Dances," and a march from his new opera, "The Bride-Elect," that is to be produced in New York soon.

**Sousa's Band.**

The first of three mid-Lenten concerts by Sousa's famous band was given at the Academy of Music last evening before the usual immense audience of the bandmaster's admirers. The soloists were Miss Powell, soprano, and Miss Hende, violinist. Miss Powell's voice was hardly equal to the music she essayed, and showed lack of control, though of a sweet and flexible tone. Much of the beauty of Miss Hende's performance was lost in the accompaniment, the wind instruments being evidently too much for the strings in the battle of sounds. The usual Sousa music, with an overture from York and the beautiful William Tell Overture, received tumultuous applause, and proved that the bandmaster is still a popular favorite.

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**SOUSA AND HIS BAND.**

**An Enjoyable Evening With the "March King" at the Hyperion.**

Sousa, his magnetic personality, his superb band, and the inspiring strains of "The Star Spangled Banner" brought the entire audience to its feet last night at the Hyperion, and kept them standing until the close of the selection. Patriotism, combined with Sousa's music, was too much for a New Haven audience to sit still under.

The program rendered by the band comprised the grand Pilgrim's Chorus and Evening Star Romance from Wagner's Tannhauser, the overture to "Il Guarany" by Gomez and Liszt's Second Hungarian Rhapsody.

These selections were superbly rendered and earned well deserved applause. But, splendidly as they were given, they were evidently not what the audience cared most to hear. That Sousa understood this was evident from the fact that nearly all his encores, and they were legion—were responded to by the rendition of one of his own marches. The descriptive pieces "Sheridan's Ride" and "Over the Footlights in New York," were ingenious but unimportant pieces of musical patchwork that demonstrated the skill of the adapter and his control over his musicians, but added very little to the program.

The soloists who appeared are all young and all excellent. Mr. Arthur Pryor played a trombone solo, a "Valse Caprice" of his own composition that was a musical gem. Though young he is an artist on his instrument and the effects he obtains are far beyond the ordinary understood capabilities of the trombone.

Miss Maud Reese Davis sang Donizetti's "Linda di Chamourix." She has a pure, sweet soprano note of remarkable power but of excellent quality and under perfect control. In the higher register her work was particularly good. As an encore she sang a laughing song.

Miss Jennie Hoyle's violin solo, Nachez' "Gipsy Dances," was an exceptionally able effort for so young a performer. She exhibited remarkable command of the instrument and her bowing and fingering were graceful and easy. She was accorded a hearty encore, as indeed was every number on the program.

The theater was filled with a most enthusiastic audience.

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It was Sousa night at the Hyperion last evening, and a great big audience was carried off its feet with enthusiasm when the opening notes of "The Star Spangled Banner" were sounded, in response to one of the double encores, which were the rule of the evening. Sung badly, played by country bands out of tune, or ground out on a wheezy hand organ, this number awakens a faint glow of patriotism; played by Sousa's band, inspired by Sousa's magnetic leadership, the glow becomes a burning purpose, which would only need occasion to develop into action in defense of "The Star Spangled Banner."

Every grand, commanding note of the cornets; the ominous rumble and roar of the big drums and the shrill calls of the piccolos found a responsive echo in the hearts of the standing audience, and had it been made up of impulsive Frenchmen the pent-up patriotism would have relieved itself by shouting, Vive la America!

The college boys gave their yell instead, and all others were glad they were there to do it.

**SOUSA IS KING.**

Sousa had a right to be proud of his greeting last night, which evidenced that his popularity in New Haven was on the increase and that the bringing out of his opera, "The Bride Elect," here in December had augmented the hold he had on musical New Haven.

He was at his best and carried the audience along at the point of that wonderful little stick in his hand.

It was Sousa they wanted and would have. One can hear Wagner's "Evening Song" played much more appropriately by an orchestra and the conventional overtures as well; and it was "The Stars and Stripes," "Manhattan Beach," "King Cotton," "Bride Elect," etc., that were demanded.

Sousa knows this right well, and arranges the program short enough to admit of encores and yet again encores, and still get through at 10:30 o'clock.

**HE WILL WIN.**

If the "March King" makes the hit across the water which is confidently predicted, it won't be by playing Wagner music at Bayreuth, or Liszt at Berlin, but by playing wherever he goes, his own compositions which represent a school originated by himself, stamped with his own originality and personal magnetism.

A rash man asserted night before last that he did not consider Sousa such a wonderful conductor and that the Chicago Marine band had a leader superior to him, but he could not recall his name. That condemned his whole argument. Who that has seen Sousa conduct forgets his name and who is there that has not heard it again and again? It is a pleasure to record that this same man saw Sousa conduct once more last night, "saw the error of his ways," repented, confessed and was absolved.

**A YOUNG ARTIST.**

Arthur Pryor, the trombone soloist, is an artist who has come to be closely identified with Sousa's concerts. His young, strong face, and erect figure win approving words, and his wonderful handling of the cumbersome instrument finishes the conquest of the listeners.

The coming forward to the footlights of eight or ten cornets, trombones and wood winds, during the playing of two marches produces a splendid effect, and Sousa is fertile in arranging new conceits for the entertainment of the spectator. "Sheridan's Ride," a descriptive selection, based on the poem, aroused all the different emotions of the human heart. The bugler stationed in the top gallery sounded the reveille and retreat in purest tones. "The Attack" was well carried out, the shrieking instruments and drums all brought into use and producing a warlike clamor quite realistic. "The Death of Ebburn" was in striking contrast, with the muffled drums and minor notes of the instruments. "Sheridan's Coming" changed sorrow to joy and fear to courage, and this was all set to music so plainly that one must needs be dense not to understand it.

FROM  
NEW YORK TRIBUNE  
MAR 26 1898 217

John Philip Sousa's appearance with his band at the Metropolitan Opera House tomorrow night will be his first regular appearance at the Opera House. Some years ago Sousa and his band appeared at the Metropolitan Opera House at a benefit performance. Other than this exception Sousa has given all of his New York Sunday concerts in theatres. There are two very good reasons why the bandmaster has eschewed the theatre and gone into the Metropolitan. First, because there has always been a greater demand for seats than there were seats to be had, and secondly no ordinary stage is large enough to accommodate the band as at present constructed. Sousa will introduce patriotic airs into his Sunday offering at the Metropolitan, and of course "The Stars and Stripes Forever" will be given with a Russian dash.

MAR 24 1898

**THE SOUSA CONCERT.**

**Nearly Seventy Torrington People Attend—A Grand Entertainment.**

The great audience filling nearly every one of the eleven hundred seats in the Winsted Opera House at the Sousa Band concert yesterday afternoon had a treat such as is rarely enjoyed this side of the metropolis. No musical entertainment that comes within many miles of this section equals the splendid force of Sousa and his great company of sixty. There were nearly if not quite seventy who attended from Torrington.

The audience throughout manifested its delight by demonstrations of pleasure and nearly every number was encored. Sousa gave some of his newest marches. The popular hit of the afternoon was Sousa's "Sheridan's Ride." With all of the power of the entire company, the great drums, and the firing of pistols back of the curtain, the battle scene was most artistic. That we are in warlike times was seen, when in playing a medley the band came to "Columbia's the Gem of the Ocean," nearly all the audience rose. Sousa responded by his band rising and playing the Star-spangled Banner, when the entire audience rose at once again to their feet, many waving handkerchiefs.

Miss Hoyle's violin solo was said by an old music lover to exceed the work of Camille Urso. The soprano, Miss Davies, proved a fine singer, while a corset solo by Mr. Hell of the company was gloriously done.

One of our leading business men who attended said he hoped to see an opera house here that would draw Sousa to Torrington. Thomaston and Litchfield could then come here.

Sousa and his band have been offered a six months' engagement at the Paris exposition of 1900. He has not yet decided.

PHILADELPHIA PA. TRIBUNE  
MAR 26 1898 217

**SOUSA'S CONCERT.**

**"The Star Spangled Banner" Arouses Intense Enthusiasm.**

The concert given last night at the Academy of Music by Sousa's famous band differed little from the regular concerts given by this popular musician. There was the same large audience, the same good music, with the Sousaesque school decidedly predominating; the same applause at the beginning of a popular selection and the same wild clamor for more and yet more. But in one respect this concert was notable. In one selection a number of the national airs were played. "Down in Dixie" and "Yankee Doodle" were loudly applauded, but when the first strains of the "Star Spangled Banner" were heard the audience arose as one man and remained standing until the last notes had died away. Then the enthusiasm broke forth unrestrained. There was wild stamping and whistling and shouting for a repetition of the national air and the noise did not cease until Sousa stepped to the front, raised his baton and played an operatic selection. It was not encored. The other selections on the programme were received with all the evidences of satisfaction which are always noticeable at these concerts. The audience was so indiscriminate in its applause that it would be impossible to say any one composition was more popular than another, but Sousa's later pieces, such as the "Bride-Elect" and the "Stars and Stripes" were evidently much in favor.

The soloists for the evening were Miss Marcella Powell, soprano, and Miss Van Den Hende, the cellist. Miss Powell's voice was very sweet and very sympathetic, but was hardly strong enough to cope with the volume of the band. David's "Pearl of Brazil" was the selection chosen by Miss Powell, and was creditably rendered. Miss Van Den Hende and her cello made most favorable impression. The accompaniment of the band was in this case also at times too loud for the strength of the instrument, but aside from this one fault—and it was not a great fault—the solo was most acceptable. Mr. Sousa will give a matinee concert this afternoon at 3 o'clock.

*John Philip Sousa*  
*Mar 30. 98*

**Sousa's Patriotic Spectacle.**

John Philip Sousa has arranged to present a brilliant, musical and patriotic spectacle. He calls it "The Trooping of the Colors," and the presentation will enlist the services of several hundred people, including Sousa's Band of sixty musicians, a large chorus, drum and fife corps, bagpipers, Tyrolean singers, standard bearers, &c.

In "The Trooping of the Colors" the national airs of England, France and all other friendly nations will be sung by the several soloists accompanying the organization, together with a large chorus. The spectacle will give in effect a musical history of the United States, in which the Revolutionary War will be represented by "Yankee Doodle," played by the Continental drummers and fifers, while "The Star Spangled Banner" will be the reminder of the War of 1812 and the bombardment of Fort Henry.

In each city in which "The Trooping of the Colors" will be presented a large local chorus will be secured under the direction of the principal musician of that particular community and crack military companies. Mr. Sousa is having a large number of elaborate costumes made for the production. Miss Marcella Powell has been engaged as the soprano soloist, and the Graus Tyrolean Trio and a number of Scottish bagpipers are already under contract. This festival tour of Sousa and his band will begin April 13 and 14 at Pittsburgh, Pa., where "The Trooping of the Colors" will be given its first performances in Carnegie Music Hall.

Other dates have been booked at Cincinnati, Toledo, Dayton, Columbia, Cleveland, Buffalo, Rochester, Baltimore, Washington, Philadelphia and Boston. The tour will conclude with five performances of the spectacle in New York city, and after a week's rest Sousa and his band will sail for Europe.

NEW YORK TELEGRAPH  
MARCH 28 1898

**PERSONALS.**

John Philip Sousa takes the medal for bringing an audience to its feet with his rendition of national airs. At the Metropolitan Opera House on Sunday night he had hardly waved his baton on the first note of "The Star Spangled Banner" when the entire house jumped up and joined in singing the famous national hymn. One fat man, however, declined to get up, and the crowd around him sneered.

"I'm too tired to get up, but if there's a fight I'll be at the front if I have to hire a hansom cab and arm it," he explained.

A similar incident occurred at the Thomas Philharmonic concert in the opera house two weeks ago Sunday night. As before, one man declined to rise when the national air was played.

"Why don't he get up?" asked a young woman of her escort.

"Oh, him?" sneered the young man. "Why, he's a reporter for the Evening Post."

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NEW YORK WORLD  
MARCH 28 1898

**SOSA ROUSES THE PUBLIC.**

**His Patriotic Music Evokes a Tremendous Demonstration at the Metropolitan.**

Of the many patriotic demonstrations which have taken place during the past six weeks at the different theatres, none was more spontaneous and vigorously enthusiastic than that which occurred at the Metropolitan Opera-House last evening.

Sousa and his band were giving one of their popular concerts. The big Opera-House was crowded. Sousa's marches in numbers had been played, and their stirring rhythms, their blare of brass and their characteristic American optimism had excited the audience. It was ripe for a hurrah.

For one of his encores Sousa played one of Gilmore's medleys, the familiar one in which he joined the "Red, White and Blue" and "Dixie" in fraternal harmony. The applause was vehement. Then the bandmaster motioned to his men. They rose and faced the audience, and with a deep, rich chord burst forth in "The Star-Spangled Banner." It was as if a current of electricity had passed from stage through stalls, boxes and galleries to the very roof of the auditorium. Every one jumped to his feet. Hats were waved and handkerchiefs fluttered, and when the national anthem ended with the cornets fairly shrieking the high C there came a mighty cheer which roared and reverberated from wall to wall.

The concert was one of excellence. Miss Maud Reese Davies sang an aria from "Linda di Chamounix" with brilliancy. Miss Jennie Hoyle proved herself to be a very finished violinist. She has a big, luscious tone, her technique is extreme, and she plays with positive intelligence and superlative feeling. The band has attained a high degree of precision and Mr. Sousa may well count on a European success.

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NEW YORK TELEGRAPH  
MARCH 28 1898

**SOSA'S BIG RECEPTION.**

**Immense Crowds Greet the March King and His Band at the Metropolitan Opera House.**

Whoever says John Philip Sousa is not the march king above all others should have attended the Metropolitan Opera House last night to hear the Sousa concert. Sousa is a national favorite, but nowhere is he held in warmer esteem than in New York city. The immense opera house that ever assembled there to hear Sousa and his band, and the probabilities are that on next Sunday evening and on the following Easter Sunday, when Sousa also plays at the Metropolitan, the crowds will be just as big.

There is something about Sousa's band and his marches which stir the largest kind of an assemblage into a beating time with the feet or humming the air as the band plays on. That is not true of his marches alone, but also of the works of other composers rendered by Sousa's band. Sousa does not fill up his programme with his own pieces. He prefers rather to play them as encores, if the people call for them.

He gave a new composition of his own last night, of especial interest locally. "Over the Footlights in New York," in which he selected the music of most of the successes at each of the theatres and wove them together into a medley. The programme ranged also to Wagner, and Donizetti. The soloists of the evening were Miss Maude Reese Davies, soprano; Miss Jennie Hoyle, violinist, and Mr. Arthur Pryor, trombone.

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**MUSIC BREATHES WAR.**

**Sousa Proves His Right to Contemporaneous Appreciation.**

In these piping times of war Sousa is the man for our money. If the scheme to form a permanent orchestra in New York were to include John Philip in the conductor's chair, no doubt the requisite amount of capital could be raised immediately. What we want at present is not symphonies or sonatas, but marches and battle hymns—and Sousa can compose as well as play them galore.

Our military bandmaster, who is not less renowned for modesty than melody, had no idea that such a welcome awaited him at the Metropolitan. In his timidity he provided only one ticket taker to let his admirers into the house, and not enough programmes to let them know what was going on. But they got in and found out, and at 8.30 o'clock the opera house was crowded in every part with enthusiasts, all bent on war and eager for military marches to lead them to it. Sousa's baton was the match applied to this magazine of patriotic sentiment, and what with the stirring music on the stage and the excitement in the auditorium, the entire evening seemed like a pleasing pandemonium. A storm of applause not only greeted but continued in accompaniment of each of the well-known marches, and when Sousa called his men to deliver "The Star Spangled Banner," everybody in the audience sprang to his feet and drowned the music in a tempest of cheers and hand-clapping. It was a great night for Sousa, and a great night for Old Glory.

But Sousa had prepared as much of a surprise for his admirers as they had for him. In one of the intermezzi of peace between the bursts of patriotism a slender young girl came out with a violin in her hand, and from her instrument she drew a wealth of melody that was astonishing. Her name on the programme was set down a name as yet blown in the trumpet of fame. But, according to Hoyle and her fiddle, musical folk must think well of this young woman in future. She plays with exquisite taste, with admirable ear, with fine sentiment and almost impeccable technique, and like Orpheus, met a hostile audience. With five strokes of her bow she drew the vast throng from patriotic fever into the calm contemplation of art, and running into riot with Sousa, to its own again. A more remarkable debut and triumph have not been achieved by any artist this season. When she awoke from her dreams over the violin Jennie Hoyle found herself famous.

Sousa gives two more Sunday concerts, and, if on these occasions he gives us Miss Hoyle also, prosperity awaits him and enjoyment welcomes his audiences. H. B.

218

**SUNDAY NIGHT CONCERTS.**

**Sousa's Band at Metropolitan Opera House Gets a Warm Welcome.**

The first of three Sunday concerts by John Philip Sousa and his band took place last evening at the Metropolitan Opera House, before a good audience. The band proved to be in first-class trim and played with great vigor. The features were a suite by Mr. Sousa, "The Last Days of Pompeii," in which the composer's feeling for tender effects was agreeably in evidence, and "Sheridan's Ride," a dramatic setting of a dramatic theme. The soloists were Miss Maude Reese Davies, soprano; Miss Jennie Hoyle, violinist, and Mr. Arthur Pryor, trombone.

NEW YORK SUN  
MARCH 28 1898

**Opera at the Metropolitan.**  
The operatic artists are scattered, various impresarios have retired in more or less damaged condition from the field, and the Metropolitan Opera House has been dark for several Sunday nights, but John Philip Sousa has come to the rescue, and commenced last night a series of concerts which are to continue for two more Sundays. Mr. Sousa and his band have frequently been heard before in New York, but the vast auditorium of the opera house contained them for the first time last night. In spite of the weather the audience was large. Benefit programmes have accustomed the audiences at the Metropolitan to some seeming incongruities, but it was, nevertheless, a little bit strange to hear "Way Down on the Wabash" floating on the notes of Mr. Pryor's trombone through the theatre. But the audience likes the song just as well as "El Capitan" and the other popular selections of the evening. The programme contained some patriotic number that were mightily appreciated, as were numbers by Gomez, Donizetti, Wagner, Macbeth and Sousa. The soloists were Maud Davies and Jennie Hoyle.

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LOWISVILLE COMMERCIAL  
From  
Date APR 8 1898 189

Now that war is a certainty the greatest interest is being manifested in the coming concerts of Sousa's band at the Auditorium April 22 and 23.  
John Philip Sousa, the famous march king and equally famous bandmaster, has arranged a big musical fantasy, "The Trooping of the Colors," during the action of which all of the American patriotic airs will be sang and played.  
Besides his own big band and soloists, there will be a large chorus which is now being trained by Mr. Osbourne McConathy. Mr. James B. Camp is the local manager of the affair and is bending every energy to make it a grand success.  
There will be three concerts, one on Friday night and two on Saturday.

Sousa is now bringing out a spectacle musical, called "The Trooping of the Colors," which is reported to be highly interesting indeed. In the production are detachments of soldiers, marines and sailors, representing America, troops representing Great Britain, France and Germany, bagpipers from Scotland Tyroleans, a chorus and Sousa's band. The musical features present the national airs of the various powers, soloists and



Sousa.

grand chorus, the whole culminating in the grand finale in which all assemble in "The Stars and Stripes Forever," the solo of which is sung by Miss Ada May Benzing, soprano. The spectacle opens with "America Proclaiming Liberty to the World." On the part of America Miss Benzing will sing "The Star Spangled Banner" and "The Stars and Stripes Forever." Mr. William Veron will sing "The Marsellaise," supported by the chorus; and "God Save the Queen" and "Die Wacht am Rhein" will be sung in turn, while the bagpipers will play "The Campbells Are Coming." The whole intent of the spectacle is thrilling in the extreme. A concert by Sousa's band and Miss Benzing, soprano, will precede the spectacle.  
Pittsburg will see this production in Carnegie Music hall on the evening of April 13, and on the afternoon and evening of April 14.  
For each of the three performances the first part of the program will be given up to the band. The military will be chosen from Battery B, Captain E. A. Hunt co-operating with the Sousa management. The American soldiers will wear the full dress uniform with helmet. The local chorus is chosen from the church choirs of Pittsburg and Allegheny, and will have several rehearsals under the direction of Mr. H. P. Ecker. Seats will be on sale April 6.

PITTSBURGH LEADER  
APR 8 1898 219

Sousa is Coming.  
Evidently the spirit to John Philip Sousa's versatility lies a long distance ahead. His latest enterprise is international in character, a military and musical production on a grand scale. It bears the suggestive title "The Trooping of the Colors," with signides on the face, flying columns, fiery and impetuous standard bearers, waving flags, the meeting of colors, clarion trumpets, dashing paletted figures and all that sort of thing. Sousa has prepared, according to accurate reports, a splendid military and musical festival in his own characteristic way, and there is enough evidence that it is superior in every detail. There are columns of troops bearing the colors of the great powers, America, Great Britain, France and Germany, military bands, martial corps, bagpipers, Tyrolean warriors, a grand chorus, the whole supported by Sousa's Band of 60 pieces and directed by John Philip Sousa in person. The production will be given three performances on the evening of April 13 and the afternoon and evening of April 14 in Carnegie Music Hall. Seats at low prices will be placed on sale at Davis' book store April 6 at 8 a. m.

If our soldier boys march against the Spanish it will be to the inspiring strains of Sousa's music.  
And Sousa is by descent a Spaniard. That's funny, isn't it? I'll make a small wager,

though, that in spite of the March King's Castilian complexion he is Spanish way, way back. He is an American at heart, or he never could have written "The Stars and Stripes Forever." I hope it will be that tune that our gallant fellows will wipe Spain off the face of the earth. It was written for just such a crisis. It always seemed to me to be too good to waste on a Manhattan Beach audience or to be martyred at the hands of a New York orchestra.

Most appropriate to the spirit of the times is the very latest band festival by John Philip Sousa, which will be heard in Pittsburg the evening of April 13 and the afternoon and evening of April 14. It has the stirring title, "The Trooping of the Colors," and its scope is to present the grouping of international colors, those of the leading friendly powers of the earth, whom Columbia salutes. America is represented by platoons of infantry and marines, while Great Britain, France and Germany are present in the form of troops, officered and led by a standard-bearer. As each of the national colors appears the national air is played by Sousa's band of 60 and sung by a chorus. Ada May Benzing, of New York, is the soprano soloist accompanying the band, and she will sing the American national airs, in which the chorus and full band will unite. The airs that will be sung are "The Star Spangled Banner" and Sousa's own "The Stars and Stripes Forever," "God Save the Queen," also "Die Wacht am Rhine," and "The Marsellaise" by Mr. William Veron and chorus; "The Wearing of the Green" and "Der Wasserfall" by the famous Graus Tyrolean Trio. Scottish bagpipers will play "The Campbells Are Coming," and United States Infantry, sailors and marines will sing "Marching Through Georgia." The grand finale being Sousa's "The Stars and Stripes Forever," with full chorus and entire band.  
The first part of the performance is a concert by Sousa and his band, 60 players, with Benzing, soloist.  
The military, over 100, will be chosen from Battery B, Captain E. A. Hunt, heartily co-operating with the Sousa management. The American soldiers will wear the full dress uniform, with helmet. The local chorus is chosen from the church choirs of Pittsburg and Allegheny, and will have several rehearsals under the direction of M. H. P. Ecker. 219

Sousa's Patriotic Concert.  
Will Present an International Musical Spectacle in Pittsburg.

One would hardly expect to see John Philip Sousa directing a public performance other than a grand concert by his own renowned organization, so continuously and brilliantly has he filled that distinguished position of late years. Nevertheless the departure has come, or, rather Sousa has added diversity and novelty to his public appearance by producing a wonderful spectacle, a great international rendezvous of troops and colors, which, as a moving panorama, is not only unprecedented, but as a musical feast of patriotic and national anthems stands without precedent. The production of this spectacle involves scores of persons, troops, marines, sailors, Scotch bagpipers, Tyrolean singers, soloists, grand chorus, etc., and Sousa's band of 60 instruments, all directed by Sousa in person.

It requires no stretch of the imagination to quickly realize that the production is a marvel in its way. Certain of the powers of the earth are set moving, as represented by their troops and their flags unfurled, with Columbia as the presiding genius of all and saluting all with sincerity and good faith. The sight, together with the ringing national music sung by soloists and a large chorus and played by Sousa's band of 60, all under the baton of Sousa, cannot be otherwise than thrilling. It must stir patriotism in every breast. It is a triumphal peace



offering, an intermingling of the flags of friendly powers with the stars and stripes in most vivid exchange of salute ever presented on the stage of any country. "The Star Spangled Banner" and "The Stars and Stripes Forever" will be performed with "God Save the Queen," "The Marsellaise" and "Die Wacht am Rhine." The soloists will be Miss Ada May Benzing, soprano, of New York city, and Mr. Wm. Veron, baritone, who will sing the solo in "The Marsellaise."  
Pittsburg will see the first production of this imposing spectacle in Carnegie music hall on the evening of April 13 and on the afternoon and evening of April 14. After that only the largest cities in the country will be visited. The care for detail that has accompanied all preparations for this spectacle is evidenced by the fact that the uniforms, taken from the New York customs house on a few days ago are exact reproductions of those worn by the German infantry, the French zouaves, complete with fez, jackets and wide trousers—British grenadiers with their bear skin caps. Each group of soldiers will be accompanied by an officer in full uniform. The United States marines will wear the government uniform with cutlasses. The standard bearers will be women, and the flags shown to accompany music will be the French, German, English, Swiss, Irish, Scotch and the two American flags. The bagpipers have been brought from Scotland specially for the Sousa production, and their suits complete are exact copies of those worn by the pipers who play before Queen Victoria. They are the most expensive of their kind ever imported, and the Scotch pipers are the best living players on this national instrument.  
For each of the three performances the first part of the program will be given up to Sousa's band, and there will be a complete change each time.  
The military, over 100, will be chosen from Battery B, Capt. E. A. Hunt, heartily co-operating with the Sousa management. The American soldiers will wear the full dress uniform with helmet. The local chorus is chosen from the church choirs of Pittsburg and Allegheny, and will have several rehearsals, under the direction of H. P. Ecker. Seats at low prices will be on sale at Davis' book store, beginning April 6, at 8 a. m. 219

Handwritten note: 219  
Sousa's Patriotic Concert  
March 30 1898

Sousa at the Metropolitan.

THE inclement weather did not deter the Sousaites from attending in large numbers the concert of the "March King" on Sunday night at the Metropolitan. Maud Reese-Davies, soprano, sang, and Jennie Hoyle played violin solos, and Arthur Pryor filled the big auditorium with trombone tones, but the centre of gravity was Sousa himself—with all due respect to the others.  
Sousa formerly gave his Sunday night concerts at the Broadway and overcrowded the place, and hence for last Sunday and for the coming Sunday the Metropolitan Opera House was taken, and it proves none too large for a Sousa audience.  
The program embraced a variety of compositions of the nature demanded by a popular audience, although there were present many musicians, evidently delighted with the performance, among whom was Bandmaster Victor Herbert, of the Twenty-second Regiment, N. G. N. Y., and the Pittsburg Philharmonic Orchestra, and he seemed pleased with the opportunity to hear a first-class military band under a first-class band leader. 219

NEW YORK HERALD  
APR 28 1898

**SUNDAY NIGHT CONCERTS.**

There was music in the air at several of the Broadway theatres last night, and in one or two instances there was considerable more than music. A "sacred concert" nowadays includes pretty much everything from "On the Banks of the Wabash" to "All Coons Look Alike to Me," with a few little one-act plays thrown in for good measure. New Yorkers apparently approve of this arrangement, for last night the theatres were crowded where these entertainments were given. At the Metropolitan Opera House John Philip Sousa and his band gave an interesting concert. Several numbers were well received, particularly a suite called "Three Elects." A feature of the programme was a funeral dirge by Sousa, "The Honored Seidl." The soloists were Miss Maud Davies, soprano; Miss Jennie Hoyle, violinist, and Miss Van den Hende, cellist.

FROM 220  
NEW YORK TELEGRAPH  
APR 28 1898

**THE SOUSA CONCERT.**

An Immense Audience Crowded the Metropolitan Opera House to Listen to the Programme.

The second of the series of Sousa concerts at the Metropolitan attracted an immense audience last night. The new numbers on the programme were a funeral dirge in memory of Herr Anton Seidl, by John Philip Sousa, a waltz dedicated to the Colonial Dames, and a march from "The Bride-Elect," Mr. Sousa's opera.

The soloists were Miss Maud Davies, soprano; Miss Jennie Hoyle, violinist, and Miss Florie Van Den Hende, violoncellist. The latter made a splendid impression, and her cello solo, "Romance," by Davidhoff, was one of the most enthusiastically applauded numbers on the programme.

The military episode, "The United States Service Passing in Review" by Reeves-Thiele, was the concluding feature. The last of the Sousa concerts will be given next Sunday night.

PIBBURG POST  
APR 28 1898

**A VIVID SPECTACLE.**

Sousa in a Remarkable Enterprise, Patriotic and Imposing.

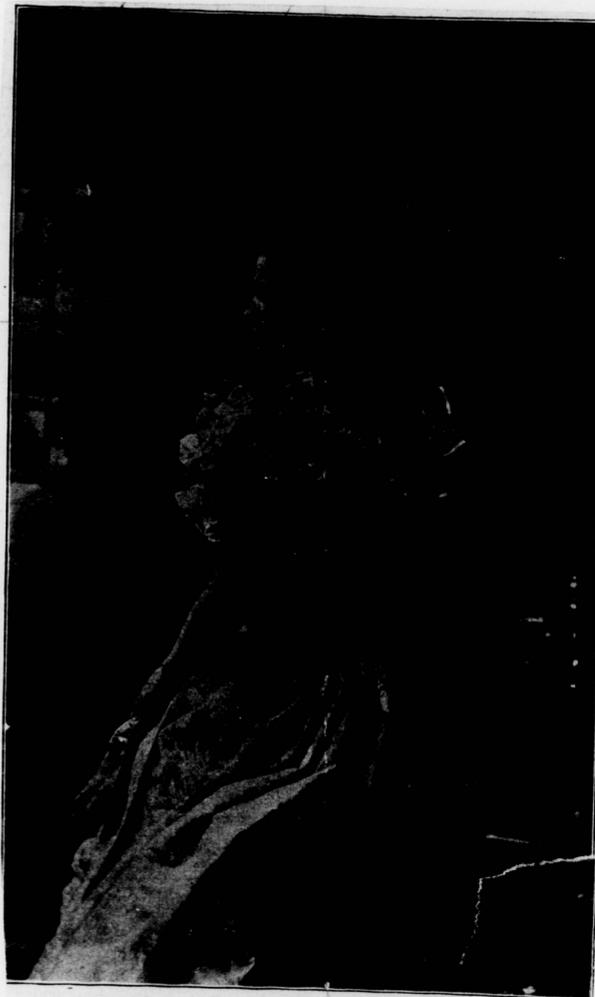
Although illustrious as a man of peace, John Philip Sousa has put before the public a great spectacle that presents somewhat of the "pomp and circumstance of war." It is not "grim-visaged war," however, with "wrinkled front" and all that sort of thing, but war in repose, for the spectacle is pre-eminently an emissary and convocation of peace. It brings together certain of the powers of the earth in a congress of fraternity and good will under the martial title, "The Trooping of the Colors." What with the troops representing various nations, the grand chorus bagpipers, soldiers, sailors, standard bearers, bands, etc., there are some hundreds of people taking part in it, all led by Sousa's band, which is now 60 pieces, and directed by Sousa in person.



John Philip Sousa.

The nations represented are America, Great Britain, France and Germany, the first by infantry and marines; the others by moving troops, each bearing the colors of its nation. The music includes national anthems of the several countries, etc. Miss Ada May Benzling, of New York city, is the soprano soloist, and William Vernon will sing "The Marseillaise," bagpipers will play "The Campbells Are Coming," and Graus Tyrolean warblers will sing "Der Wasserfall." Miss Benzling will sing "The Star-Spanned Banner" and "The Stars and Stripes Forever," supported by chorus, the latter also singing "God Save the Queen," "Die Wacht am Rhine," etc. The first half of the entertainment is a grand concert program by Sousa and his band.

Pittsburg will see the first production of "The Trooping of the Colors" in Carnegie music hall on the evening of April 12, and on the afternoon and evening of April 14; after that only the largest cities in the country will be visited. The military, over 100, will be chosen from Battery B. The American soldiers will wear the full-dress uniform with helmet. The local chorus is chosen from the church choirs of Pittsburg and Allegheny.



MARCELLA POWELL,  
Soloist with Sousa's Band.

DETROIT JOURNAL, MIC  
APR 7 1898



Miss Marcella Powell,  
Soprano Soloist  
with  
Sousa and His Band.

TOLEDO, O., Be  
APR 7 1898

There seems to be much ado already over Sousa's immense spectacle (International) "The Trooping of the Colors," in which hundreds of troops take part, and which will be produced here Sunday evening, April 12, at the Valentine. One or more of the military companies will take part, as there are troops, grenadiers, zouaves, marines, etc., required, and they are now engaged. A chorus of one hundred or more male voices is being drilled by Prof. Poulin in the national music of America and other countries. Beautiful young ladies are chosen for color bearers, and the flag of our own country, Great Britain, France and Germany will be waved in salute amidst military honors of thrilling spectacle.

WASHINGTON, D. C., - P.O.  
FROM 220  
APR 10 1898

The suggestion that Sousa write an inspiring battle march is not a bad one. However, in case he is too busy to do so we know of a ready-made Sousa march which would answer all purposes.

NEW YORK HERALD  
APR 28 1898

**SOUSA IN A NEW ROLE.**

The March King to Bring Out "The Trooping of the Colors" in Detroit.

John Philip Sousa has written marches and operas and given band concerts to the delight of the public for so many years that the royal title of "March King" fell as naturally and softly upon his shoulders as falls the dew of a summer night, and the loyal public takes pleasure in so hailing him. But Sousa's vaulting ambition does not halt at marches or concert giving, nor indeed altogether at opera writing. His diversity of inspiration is marvelous. His latest exploit is an international spectacle, said to be, in a military and musical way, a magnificent production. It is "The Trooping of the Colors," in which the United States, Great Britain, France, and Germany are made to join in royal honors, America to the others and they to America, by salute to the national colors. All this makes necessary an adequate military display. Each nation in support of the colors; the singing of the national anthems makes necessary a great chorus, in addition to the soloists, and Sousa has put on both soldiers and singers by hundreds. The military display is said to be extremely fine, the musical display equally so, the whole forming a spectacle of much splendor. Sousa's full band of 60 supports the singers, directed by Sousa in person. A grand concert, also directed by Sousa, precedes the spectacle.

The dates for presenting "The Trooping of the Colors" in this city are April 29 and 30, at the new Light Guard armory. The dedication of the building occurs on April 29.

PITTSBURGH PRESS

APR 11 1898

SOUSA WARMED THEM UP.

Played Patriotic Airs and His Audience Went Wild. Publishers' Press Dispatch. New York, April 11.—A rousing demonstration of patriotism was given by 5,000 persons in the Metropolitan opera house last night. It was Sousa's last Sunday night concert, and the house was packed. In response to an encore Sousa gave a medley of patriotic airs. The house was fairly on fire with enthusiasm in an instant. When the band began the "Star Spangled Banner" the auditors sprang to their feet, amid a whirlwind of cheers and a waving of hats and handkerchiefs. Quiet was restored and then Sousa suddenly began "Dixie." Bedlam broke loose again. A remarkable feature of this demonstration was that the famous rebel yell came from all parts of the house.

NEW YORK MAIL & EXPRESS

APR 11 1898

WENT WILD OVER "DIXIE."

A Sousa Audience at the Metropolitan Opera House Makes Demonstration. Although John Philip Sousa and his famous band gave a concert at the Metropolitan Opera House last night whose printed programme was made up entirely of Sousa's own music, the feature of the occasion was a demonstration over the patriotic songs demanded by the big audience. After one of Sousa's suites, an encore was played consisting of a medley of such airs as "Marching Through Georgia" and "Yankee Doodle." The audience went wild and the throng of listeners arose and shouted and waved hats and handkerchiefs and canes till they were tired. Another piece was demanded, and this time Sousa played "Dixie." No sooner had the Southern air begun than the frantic cheers were accompanied by the sharp "Ki-yi!" of the famous rebel yell, forced from hundreds of throats. There were several more similar demonstrations during the evening.

NEW YORK NEWS.

APR 11 1898

The series of Sousa concerts at the Metropolitan Opera House was concluded last night amid scenes never before witnessed in a concert hall. It was understood that the occasion was to be unusual, for a big chorus had been engaged to sing "The Stars and Stripes Forever." The audience, which filled the Opera House, was primed for a demonstration, and started it early. The spirit of patriotism formed by the impassioned military airs, which under the direction of the dilettante conductor fairly throb with ardor and glow with barbaric fire, burnt out over a selection of popular airs played to an encore. "The Star Spangled Banner" brought the 5,000 persons present to their feet, and "Dixie" coaxed the war-time rebel yells, and like an electric current the unbridled enthusiasm ran over the entire audience. Men and women stood on their chairs and shouted until they were hoarse. In the height of the frenzy some one cried: "Who says we're not ready for war?" and the storm of applause broke out again. When the effect of this effusion began to wane in enthusiasm the man who had grown red-faced from shouting jumped into the aisle and proposed three cheers for "The Flag and Country—North and South—all ready to defend its honor," which kept the audience on its feet many minutes. "The Stars and Stripes" later came in for lavish cheering, and when the concert was over there were few of the 5,000 people who filed out of the Opera House who were not tired and hoarse. JOHN B. STEVENSON

ALBANY EXPRESS.

APR 11 1898

as you Like it." John Philip Sousa may not take his band to Europe after all. He says his trip depends entirely upon the question of war with Spain. "If there is a general proclamation of hostilities between the two countries, I shall abandon the bookings made in Europe for me and shall take some theater in New York to play patriotic music. I think that no one could accuse of me of being mercenary in this, as I am desirous of appearing on the other side, and expect that the undertaking would be profitable enough to thoroughly satisfy me."

BUFFALO NEWS

APR 10 1898

THE SOUSA MARCH.

Its Maker is the Most Important Musical Figure of the Day in America.

(Rupert Hughes, in the Criterion.) By all odds the most important musical figure of the immediate day in America is John Philip Sousa. What are your erudite symphonists, with their laborious architecture of contemplative mathematics, your writers of pulling nocturnes, your sonateers smelly of the lamp—what are all these garrulous sentimentalists to a man whose marches can stir an army to a fever of energy and exaltation, and send it toward the horrors of battle and sudden death with a huge zest, a gaiety even? The other musicians are all very well in times of luxury and peace; they prosper in music rooms and opera houses. You follow where they lead without leaving your many-cushioned divan or your high-priced orchestra chair. But today we are facing war. It is a time for waving the flag, a time for bringing people to their feet and setting those feet to marching. The present is, in short, a 4-4 time. Sousa's three Sunday concerts at the Metropolitan Opera House are very much apropos. Musical snobs are inclined to rate the march tune very low, and, indeed, nothing is so cheap as a cheap march tune—unless it be some of the symphonies and concertos, with the unity of a gingerbread, sky-scraping office building. But, surely, no musical work is founded on a nobler emotion or inspires a nobler emotion than march music of the best class. Beethoven, Mendelssohn, Schubert and Wagner have not hesitated to write in this style, or to make the most frank and direct appeal to the tendon Achilles. In our generation Sousa is certainly the supreme march-maker. He is what Strauss is in the waltz field, and his reputation has extended over the whole world. His band music expresses all the nuances of the military psychology: the exhilaration of the long unisonal stride, the grip on the musket, the pride in the regimentals and in the regiment, esprit-de-corps. He expresses the inevitable foppishness of the severest soldier, the tease and the taunt of the evolutions, the fierce wish that all this deploying into line of battle were in the face of an actual enemy, the mania to wreak upon a tangible foe all the joyous energy, the bloodthirst of the warrior. These things Sousa embodies in his music as no other march writer ever has.

NEW YORK MAIL & EXPRESS.

APR 7 1898

The gentlemen interested in the management of his band purpose securing in this city next season a first-class theatre. If they cannot get it, they have money enough to build one. They believe that it is quite possible to carry on regularly a band concert with celebrated soloists. In the first balcony there will be innumerable boxes, whereas one may be served with supper at any time during the entertainment. A portion of the orchestra will be made into a "smoker." In a word, Sousa is possessed with the idea that there is money in the modernizing of the ideas that prevailed in what was Gilmore's Garden, and what is now the Madison Square Garden. Any one that has lived in this city for twenty years remembers the delightful evenings that one could pass wandering about that place where fountains and ferns were numerous and where Mr. Gilmore, with his mustache waxed to daggers' points, led his orchestra with an enthusiasm that almost took the audience off its feet. I should say that a handsomer and smaller establishment of this kind, where a man could smoke a cigar while listening to a Waldteufel waltz or a Sousa march and could call for a Welsh rarebit at the same time would be very alluring to most of us.

BANGOR, ME. - COMMERCIAL

APR 9 1898

The demonstration in the Metropolitan opera house in New York last night when Sousa's band played "The Star Spangled Banner" and "Dixie" shows that the patriotic spirit of the metropolis is at fever heat. Cheers that shook the building interrupted the rendition of the first and the strains of "Dixie" were drowned by the famous rebel yell delivered with a force and in a volume that has not been equaled since it was laid aside as a war cry at Appomattox. Following this outburst some one called for three cheers for "Our flag and our country, the North and the South," and the cheering was repeated. The spirit of the times is the war spirit, of that there can be no doubt.

ALBANY EVENING JOURNAL.

APR 11 1898

SOUSA WAKES PATRIOTISM.

(New York Press.) Sousa's concert last night in the Metropolitan Opera House was a repetition of that of the preceding Sunday in point of patriotic enthusiasm. All the national airs were applauded, and the great audience stood up while The Star Spangled Banner was being played. So demonstrative was the throng that Sousa had to make a speech. He said: "There is absolutely nothing in the world that one can play as an encore to The Star Spangled Banner." The new features of the program were two of Sousa's compositions. They were a stately waltz, Colonial Dames, and a march from his new opera, The Bride-Elect, that is to be produced in New York soon.

NEW YORK COM ADVERTISER.

APR 11 1898

Sousa gave the last concert of the present series in the Metropolitan Opera House last night before an audience that completely filled the great place. It was a Sousa night, for every number on the programme was by the versatile bandmaster. It is needless to say that the audience liked it. There was enthusiasm from start to finish and plenty of patriotic cheers whenever occasion for them arose, which was not seldom.

PITTSBURGH PRESS

APR 10 1898

Children's Rates for Sousa. According to the request of the local manager for the patriotic concerts in Carnegie music hall next Wednesday evening and Thursday afternoon and evening, Mr. Sousa has made a concession in price especially for school children for the afternoon of Thursday only. Fifty cents will admit any pupil of Pittsburgh, public or private school, to a good seat in the hall. Mr. Sousa has complimented Pittsburgh by inviting the youth of the city to hear his concerts at a lower rate than will be offered in any other city. Seats will be ready Monday morning at the book store and on Thursday afternoon at 1 o'clock at Carnegie music hall.

LOUISVILLE POST.

APR 9 1898

When Sousa faces the audience that will greet him at the Auditorium on the evening of April 22 he will feel that he is among friends and admirers, as the indications are now such as to insure an overflowing house, and that there will be no lack of enthusiasm when the "March King" will present his great international spectacle, "The Trooping of the Colors." The brilliant band master, whose clear title as "The March King," has offered substantial proof of his hold upon the popular music lovers, has, it is said, never offered such a spectacle to the American public as this one. It is of such immense proportions that it can only be produced in the largest cities, and where a large stage as the Auditorium can be had. The tour will necessarily be a brief one, as Mr. Sousa and his big band will depart for an extended tour through Europe in a few days after the festival concerts given in this city. The participants in the spectacle number hundreds of soldiers, musicians, singers, etc. to say nothing of Sousa's band of sixty pieces, an auxiliary band, an augmented chorus, including soldiers and marines, who will represent America, Great Britain, France and Germany in the gorgeous production. James B. Camp, who has the local management of the spectacle, has arranged for reduced rates over the various railroads and the Ohio river. Orders for seats should be made at once and will receive prompt attention. The spectacle will prevail at the Auditorium.

NEW YORK HERALD

APR 11 1898

## REBEL YELL RINGS IN OPERA HOUSE.

Five Thousand Persons Engage in  
a Demonstration When Sousa's  
Band Plays "Dixie."

CHEER PATRIOTIC MUSIC.

Hats, Handkerchiefs and Other Articles  
Wildly Waved When "The Star  
Spangled Banner" Is Given.

There have been some lively scenes in the theatres of late when the "Star Spangled Banner" was played, but none of them equalled the extraordinary demonstration of last night at the Metropolitan Opera House when Sousa's Band played the national anthem and then swung into "Dixie."

It was Sousa's last Sunday night concert, and the house was packed with an audience that made even the top gallery black with a dense crowd. It had been announced that Sousa's "The Stars and Stripes Forever" would be given during the evening, and that the principals and chorus members of the De Wolf Hopper and the "Bride-Elect" companies would take part with the band. The audience had come with the idea of "letting itself loose" when the proper time came, but they did not wait for the advertised number, but caught at the first opportunity that presented itself.

In response to an encore call after a suite played by the band Sousa gave a medley of such airs as "Yankee Doodle" and "Marching Through Georgia," and the house was fairly on fire with enthusiasm in an instant. Men began to beat time with their feet and pound canes, while a rattle of applause that grew louder and louder almost drowned the music.

When Sousa finished there was a roar of cheers from the house, and the band at once began the "Star Spangled Banner." In an instant the entire audience, from orchestra rails to top gallery, sprang to their feet, a whirlwind of cheers going up, and hats, handkerchiefs and canes being waved in the air.

During the playing of the entire piece the demonstration kept up, and when it came to a conclusion with the final crash of music from the band the scene beggared description. An encore was demanded, but Sousa stood calmly awaiting quiet before he would go on. Then, when he could be heard, he said:

"Ladies and gentlemen, it seems as though the only appropriate encore that I can give in these days is 'Johnny, Get Your Gun,' but there's another air we all will cheer to-night," and, turning to his band, the musicians swung into "Dixie."

If there had been orderly enthusiasm before there was Bedlam let loose now, and while the cheers went up as heartily as ever there burst from certainly a thousand throats the famous rebel yell. It came from all parts of the house. For quite a time this continued, men and women joining in the uproar, the ladies leaning out of the boxes and waving their handkerchiefs while the Southern air was played.

The audience had hardly quieted when a man in one of the boxes leaned over the rail and yelled, "Who says we are not ready for war?" and the house went wild again, with another combination of "Union cheers" and "rebel yells." Then some one in the orchestra jumped into the aisle and called for three cheers for "Our flag and our country, the North and the South—We're all ready!" and the previous scene was repeated.

When "The Stars and Stripes" was sung there was still another demonstration, and then five thousand tired and hoarse individuals took themselves home.

NEW YORK TELEGRAPH

APR 11 1898

### SOUSA'S PATRIOTIC NIGHT.

Immense Enthusiasm Shown at the  
Metropolitan Opera House  
Concert.

THOUSANDS CHEERED THE FLAG.

Last night in the Metropolitan Opera House a scene was witnessed which was probably the most stirring ever beheld in the immense theatre. Sousa gave his last concert last night, and every seat was sold and hundreds stood up in the rear listening to his thrilling marches. After half a dozen ringing marches he branched off into a medley of patriotic airs, including "Dixie" and "Yankee Doodle." Finally he wound up with "The Star Spangled Banner."

Instantly, as though controlled by the same thought, every person in the house stood up. The unanimity and solemnity with which all showed their patriotism was remarkable. When the band ceased playing, the tumult was almost deafening. Sousa finally raised his baton and asked for silence. "I have never yet heard of a tune suitable as an encore to 'The Star Spangled Banner,'" he said, "excepting 'Johnny, Get Your Gun,'" and once more the house went wild.

In a few moments the applause died away again. A young man in a gray suit down front, who declined to give his name, sprang to his feet. "Mr. Sousa," he cried in ringing tones, "I call for three cheers for the Stars and Stripes."

The outburst was terrific, but after allowing it to rage for several minutes more, Sousa finally shut off the current of applause with his rhythmic "Unchain the Dogs of War," which caught the crowd also.

The programme pleased much better than at the past concerts, when only one or two Sousa marches were given, with works of other composers. It was evident that Sousa was badly wanted. Every number received two or three encores, especially the "Bride-Elect" chorus, "Unchain the Dogs of War." The concluding number was encored time and again. The De Wolf Hopper Opera Company and principals, with the entire cast of "The Bride-Elect," were assembled on the stage and sang "The Stars and Stripes Forever" with waving flags and martial notes and all the other attributes of a patriotic demonstration.

EW YORK TELEGRAM

APR 11 1898

### REBEL YELL HEARD IN THE METROPOLITAN

Five Thousand Men and Women Shout  
Themselves Hoarse When Sousa's  
Band Plays "Dixie."

There have been some lively scenes in the theatres of late when the "Star Spangled Banner" was played, but none of them equalled the extraordinary demonstration of last night at the Metropolitan Opera House when Sousa's Band played the national anthem and then swung into "Dixie." During the playing of the former piece the demonstration kept up, and when it came to a conclusion with the final crash of music from the band the scene beggared description. An encore was demanded, but Sousa stood calmly awaiting quiet before he would go on. Then, when he could be heard, he said:

"Ladies and gentlemen, it seems as though

the only appropriate encore that I can give in these days is 'Johnny, Get Your Gun,' but there's another air we all will cheer to-night," and, turning to his band, the musicians swung into "Dixie."

If there had been orderly enthusiasm before there was Bedlam let loose now, and while the cheers went up as heartily as ever there burst from certainly a thousand throats the famous rebel yell. It came from all parts of the house. For quite a time this continued, men and women joining in the uproar, the ladies leaning out of the boxes and waving their handkerchiefs while the Southern air was played.

The audience had hardly quieted when a man in one of the boxes leaned over the rail and yelled, "Who says we are not ready for war?" and the house went wild again, with another combination of "Union cheers" and "rebel yells." Then some one in the orchestra jumped into the aisle and called for three cheers for "Our flag and our country, the North and the South—We're all ready!" and the previous scene was repeated.

When "The Stars and Stripes" was sung there was still another demonstration, and then five thousand tired and hoarse individuals took themselves home.

BALTIMORE AMERICA

APR 22 1898

Sousa's Band created a furor in New York-Sunday night, when they gave a concert and played the nation's anthems. After "The Star Spangled Banner" had been played, "Dixie" was given, and the house went wild with enthusiasm. Sousa himself suggested as the most appropriate encore to the national hymn, "Johnny, Get Your Gun."

NEW YORK JOURNAL

APR 11 1898

### PATRIOTISM AT SOUSA'S CONCERT.

Sousa and his big brass band scored a great triumph last night. Ample as are the seating accommodations of the Metropolitan Opera House, there were more persons anxious to obtain desirable seats from which to hear the concert advantageously than there were places for.

All of the numbers on the programme were composed by Sousa, but they had been selected so cleverly that there was in absence of individuality and a pleasing presence of versatility noticeable. The soloists were Jennie Hoyle, a decidedly capable violin soloist; Ada May Bouzard, a particularly good contralto singer, and De Wolf Hopper, whose abilities are far-famed.

Patriotism was on tap throughout the evening, for, beginning with excerpts from "The Captain" and ending with "The Stars and Stripes Forever," there was much of stirring martial music rendered by the band. As an encore, "The Star-Spangled Banner" was given in the second part of the programme, and every person in the audience stood throughout it, many joining in singing the chorus. At the close, when De Wolf Hopper, at the head of his entire opera company, and Albert Hart, leading the "Bride-Elect" company, sang "The Stars and Stripes Forever," the demonstration of patriotism lasted until the audience was exhausted. It was a great night.

PITTSBURGH LEADER

APR 12 1898

### Looks Warlike in New York.

Manager George H. Wilson, of Carnegie Hall, this morning received the following telegram, dated New York, from Manager Frank Christianer, of Sousa's band:

"Things looked warlike in neighborhood of Pennsylvania depot this morning. Big New York naval military ordered out for service, and Sousa and his band departing to appear in principal cities in Sousa's patriotic festival and international spectacle."

PITTSBURGH LEADER

APR 13 1898

### Sousa's Rehearsals.

Last night in Carnegie music hall the entire forces concerned in the patriotic musical spectacle, "The Trooping of the Colors," rehearsed fully three hours—the local military, chorus, soloists and band. Mr. Sousa was tireless in his attention to detail, and everything was gone over three, four and five times. At the close Mr. Sousa thanked the chorus for their excellent work, and said he looked forward to the first production of his spectacle with the most eager expectation. Certainly a great surprise is in store for Pittsburgh in Carnegie music hall to-night when patriotic music will fill the heart as well as the ear. To-night's program for the band includes the "Tannhauser" overture and Sousa's symphonic poem, "The Charlot Race." The ticket sale for to-night will continue at Davis' book store hall at 5:30 o'clock, beginning again at the hall at 7:15.

NEW YORK EVENING SUN

APR 11 1898

There has never been an unknown quantity in the Metropolitan Opera House since the new opera house opened, but there have never been so many messages of it on tap at once as there were last night when Sousa's Band gave the first of its farewell Sunday night concerts. The building was jammed, and for all the favorite Sousa airs there was great applause. But the ovation came just at the end when as an encore the band played "Dixie." The house went mad. Men and women sprang to their feet and cheered and waved their handkerchiefs. It was by all odds the most spontaneous expression of the New York public's sentiments which has yet been shown.

In a few more weeks Mr. Sousa and his band will sail for Europe. In case of war the Government ought to intervene and forbid their going. The path of duty lies plainly before these musicians. It is to remain here and play "Dixie" and "The Stars and Stripes Forever."

NEW YORK TELEGRAM

APR 11 1898

It was SOUSA NIGHT at the Metropolitan Opera House. The Easter concert programme was entirely of Sousa numbers, even the encores, with the exception of the "Star Spangled Banner," which caused the great audience to rise and shout itself hoarse, being the works of the popular bandmaster. De Wolf Hopper sang the solo part of the "Star and Stripes Forever." His opera company and the "Bride-Elect" company sang the rousing chorus, while two young women in the centre of the stage waved great flags. This was another opportunity for a burst of popular enthusiasm, and it came. Miss Jennie Hoyle, violinist, who has become quite a favorite with Sousa audiences, gave a very creditable performance of "Reverie Nynphalia."

FROM  
ATHENS, GA. BANNER

APR 15 1898 223

**"DIXIE" CAUGHT THE CROWD.**  
Sousa's band had 5,000 persons for an audience in the Metropolitan Opera House, New York, the other night. The band played a number of patriotic airs; "The Star Spangled Banner," "Marching Through Georgia," "America," "Yankee Doodle," and one or two others. Each tune was greeted with a lively demonstration. Finally the band swung into "Dixie." As the audience caught the notes, "bedlam broke out," according to the New York Herald. From a thousand throats "there went up the famous rebel yell," continues our informant, and the "house went wild." "Dixie" is a simple tune, but is inspiring. Before any air is adopted as the national air, it must stand the test of competition with "Dixie" in the way of thrilling the heart and quickening the pulse.

AND COTTON

NEW YORK TELEGRAPH  
APR 14 1898 // 223

**ROYLE THE DISCOVERER  
OF JOHN PHILIP SOUSA.**

Made Him a Musical Director Before Marches Brought Him Fame—Charmion, Her Modesty and Her Salary—Arthur Lewis Not the Typical Kinsman Manager—Queen Lavinia's Latest Pose—Miss Carlisle the Picture of Mrs. Cutting—Gen. Lee's Facial Makeup.

**He Discovered Sousa.**

Edwin Milton Royle, the actor, is practically responsible for the vogue of John Philip Sousa. Some years ago Mr. Royle in his wanderings about the country discovered Mr. Sousa in a theatre orchestra in Washington, where he played first violin in a local theatre for a remuneration of fifteen dollars a week. Mr. Royle, who is possessed of discriminating taste, realized that in Sousa there was something more than the average theatre musical butcher, and gave him the position of musical director of his own company, and did much to advance his interests. Later on Sousa went back to Washington, where first he had been discovered, and for several years he was one of the features of the town, and was as much a part of the Presidential receptions, although nominally present only in his capacity as bandmaster, as either Harrison or Cleveland, during whose administrations he was connected with the Marine Band. Sousa, though of Spanish extraction, has none of the natural indolence of the Latins. He is a hard worker and gets through with a considerable daily task. In this he is an odd contrast to his father, whose favorite aphorism was that the days were made for rest and the nights for sleep.

Champion of the...

223 APR 13 1898

**THE SOUSA MARCH.**

By all odds the most important musical figure of the immediate day in America is John Philip Sousa. What are your erudite symphonists, with their laborious architecture of contemplative mathematics, your writers of pulling nocturnes, your sonateers smelly of the lamp—what are all these garrulous sentimentalists to a man whose marches can stir an army to a fever of energy and exaltation, and send it toward the horrors of battle and sudden death with a huge zest, a gaiety even?

Musical snobs are inclined to rate the march-tune very low, and, indeed, nothing is so cheap as a cheap march-tune—unless it be some of the symphonies and concertos, with the unity of a gingerbread, sky-scraping office building.

But, surely, no musical work is founded on a nobler emotion or inspires a nobler emotion than march music of the best class. Beethoven, Mendelssohn, Schubert and Wagner have not hesitated to write in this style, or to make the most frank and direct appeal to the tendon Achilles.

The individuality of the Sousa march is this, that, unlike most of the other influential marches, it is not so much a musical exhortation from without, as a distillation of the essences of soldiering, from within. Sousa's marches are not based on music-room enthusiasms, but on his own wide experiences of the feelings of men who march together in the open fields.

And so his band music expresses all the nuances of the military psychology: the exhilaration of the long unsonal stride, the grip on the musket, the pride in the regimentals and in the regiment, esprit-de-corps. He expresses the inevitable foppery of the severest soldier, the tease and the taunt of the evolutions, the fierce wish that all this deploying into line of battle were in the face of an actual enemy, the mania to wreak upon a tangible foe all the joyous energy, the blood-thirst of the warrior.

These things Sousa embodies in his music as no other march writer ever has. To approach Sousa's work in the proper receptive mood, the music critic must leave his stuffy concert hall and his sober dress suit; he must flee from the press, don a uniform and march. After his legs and spirits have grown weary under the metronomic tunes of others, let him note the surge of blood in his heart and the rejuvenation of all his muscles when the music here into a barbaric Sousa march. He will find that marches can give you a...

NEWARK, N. J. S.  
APR 17 1898

**HOW THE PEOPLE FELT.**

The Enthusiasm That Greeted Patriotic Tunes in a Theatre.

John Philip Sousa was at his best in the Metropolitan Opera House in New York last Sunday night. The occasion was the first of his series of Sunday concerts, and though it rained hard from two hours before the opening of the doors, the big theatre was crowded from footlights to doors. Five thousand persons was the estimate of men accustomed to measuring crowds as to the number present. Even the topmost seats in the topmost gallery were filled. It was a typical New York gathering in which wealth, beauty, fashion and pretty much everything else was represented. Something unusual was evidently expected, for the crowd seemed to be ready for a wild outbreak of enthusiasm at the slightest provocation. From the programme and the murmur of the audience the demonstration of the night was looked for at the wind-up when Sousa was to lead his fifty-four musicians in the playing of "The Stars and Stripes Forever," and DeWolf Hopper and his chorus from the "El Capitan" and "Bride Elect" companies were to sing. Before the programme was half finished, however, the greatest outburst of the evening came. In responding to an encore Sousa played "Yankee Doodle," "Columbia," "Marching Through Georgia," and the "Star Spangled Banner." The big crowd went wild, and the scene which resulted was beyond accurate description with a pen. So loud and long was the applause that at times the big band could scarcely be heard. Men, women and children in orchestra chairs, in boxes and from their away up in the top gallery stamped their feet, clapped their hands and yelled themselves hoarse, hats, canes, handkerchiefs and dainty wraps were waved high in the air, and New Yorkers who were there—and the New Yorkers as well—will never forget the spectacle which all this afforded.

When quiet had been restored Sousa started in with "Dixie," and the wildly enthusiastic scene was repeated. Even then the crowd was not satisfied, and motioning his men to stand up on the stage, the only John Philip repeated "Columbia." At the first strain every person in the house, from pit to dome, was out of the seats and standing, and the climax of the evening's enthusiasm was reached. When the band stopped and the riotous applause had subsided, a man in the orchestra called for three cheers for the Star Spangled Banner. They were given with a will, and from the 5,000 throats was heard a sound barely had it ended when from the first gallery a man stepped forward in the midst of a party of ladies, leaning over the rail and shouted for Cuba's freedom, avenging of the death of the sailors, and war if need be. Again the rousing cheers and patriotic shouts and war cries came from all parts of the house.

PITTSBURG, PA. TIME

APR 15 1898 223

**SOUSA HERE AGAIN.**

The Famous Band Master and His Players Got in Last Night and Lost No Time in Getting to Work.

Sousa and his band of 60 men left New York yesterday morning, forming an impromptu escort to the big squad of New York naval militiamen who had been ordered by the Secretary of the Navy to proceed to Philadelphia to man one of the old monitors. They reached Pittsburgh at 7:10 o'clock last night, and Mr. Sousa and his band immediately proceeded to Carnegie music hall, and for several hours a full rehearsal of the "Trooping of the Colors" was had, all the forces being present, including the military chorus, the Tyrolean singers, Miss Benzling, the favorite contralto, and Mr. Totton, the baritone, who is sure to make a sensation in the solo part of "The Marseillaise." "The Trooping of the Colors" in every detail was rehearsed. The first performance in the country of this patriotic spectacle will be given to-night in Carnegie music hall. The first part of the program will be given up to the band alone. This part will be changed for every one of the three performances. That for to-night follows:

1. Overture—"William Tell"..... Rossini
2. Rondo Capriccioso..... Saint-Saens
3. Euphonium Solo—"American Fantasia"..... Saxton
4. First Hungarian Rhapsody..... Liszt
5. (a) Serenata—"Love in Idleness"..... Macbeth
- (b) March—"The Bride-Elect"..... Sousa
6. Contralto Solo..... Miss Ada May Benzling
7. Introduction—"Third Act Lohengrin"..... Wagner

Grand Rapids, Mich., Democrat  
APR 16 1898 189

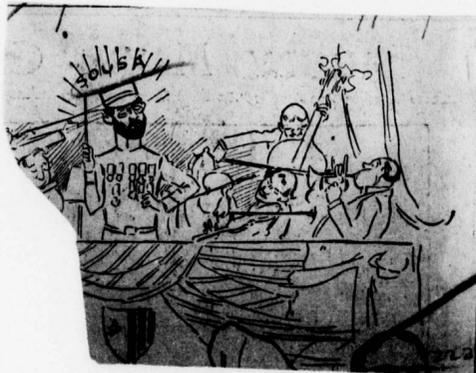
**SOUSA CONCERT POSTPONED**

Change of Dates Will Delay Band's Appearance Here.

The announcement was made yesterday afternoon by Manager Stair that owing to changes of route, the Sousa concert scheduled for April 23 in the new Auditorium, this city, has been postponed until a later date. Business Manager Clayton Wistach was at the Morion yesterday ready to look after the details of the concert, but a telegram from the company during the afternoon necessitated the change of plans. In speaking of Sousa's present organization, Mr. Wistach said: "This is Sousa's farewell tour preparatory to the departure of his band for Europe, where it is booked in all the principal continental cities. All the musicians with him now will accompany him across the water and it is not surprising too much to say that the organization is the finest by long odds that has ever appeared under the famous leader's direction. In addition to the sixty members of the band, we carry a troupe of bagpipers, fife and drum corps, soloists, etc., to say nothing of a carload of costumes and accoutrements for the new Sousa patriotic spectacle, "Trooping of the Colors." This feature alone calls for a chorus of 100 male and female voices and eight handsome young women for tableaux. It is a superbly patriotic effect and has driven audiences to the utmost limit of enthusiasm wherever it has been seen. "Our tour thus far has been a great success, and I hope matters can be so arranged that Grand Rapids people may be afforded the opportunity to enjoy the production in the near future."

NEW YORK HERALD.

APR 17 1898



ADDER,

11 224

## MUSIC STIRS UP PATRIOTS.

Sousa's New Spectacle, Trooping the Colors, Has a Wild Reception.

AUDIENCE STANDS AND CHEERS.

Somebody Cried, Remember the Maine, When the Sailors and Soldiers Came on the Stage.

UNUSUAL SCENE AT CARNEGIE HALL

"Old Glory" was cheered last night by a critical audience, mostly in evening dress, until the rafters of Carnegie Hall rang again, and the women in the crowd were as enthusiastic as the men. It was the first performance in America of Sousa's new spectacular and patriotic festival "Trooping the Colors." It was the "Star-Spangled Banner" and the peculiar aptness of the occasion that caused the patriotic outburst. The big audience got on its feet and remained so, cheering, whooping and singing.

Sousa began his concert with a series of band numbers that ran the gamut from Wagner to ragtime, and each number was more enthusiastically received than the other. But the second part was what really roused the people. They had been applauding in the ordinary fashion, with their hands, through the first half of the evening and demanding encores. But when "Trooping the Colors" began they were gradually worked up into a regular war-time frenzy.

### The Spirit of '76.

There was a chorus of about 100 young women and men. With them on the tiers at the back of the platform were the members of the band. Then Sousa came forward in the white uniform with gold braid which is associated with Manhattan Beach. That started the handclapping. He waved his baton and the stirring strains of the military trumpet were heard in a call to arms. As the echoes died away the familiar strains of the fife and drums playing "Yankee Doodle" came from the back of the stage, and tramping to the front were the three figures in costumes just as they have been made familiar by the print of "The Spirit of '76."

Twice they went across the stage waving the flag, and the audience applauded again and again.

As they took their position in the center of the stage the brazen notes of the "British Grenadiers" were heard and the Union Jack of England came on, escorted by a guard of red-coated "Tommy Atkinses," and again the applause was renewed. Then came the infantry of the Kaiser and "Die Wacht am Rhein" was sung and greeted with loud handclapping. Following came a girl in white, waving the green flag of Ireland. An encore was accorded the Graus trio as they came with the Geneva cross flag of Switzerland and sang a yodeling song, and the same greeting was extended to the bare-kneed Highlanders who came stepping to the music of the bagpipes.

### When the Boys in Blue Came.

But when the strains of "Marching Through Georgia" were heard in the corridors there was an intense stillness in the house. Back in the corridors could be heard the tramp of armed men above the music. The audience waited. The escort made a tour of the building, and then came a band in the blue of Uncle Sam. Cheer after cheer broke forth. Behind the musicians were the infantry, and the audience fairly howled. Behind the soldiers across the stage came a girl in white, waving the Stars and Stripes. Each wave of the flag seemed to tear an answering wave of feeling from the audience. Just as the din subsided there was a glimpse of more white in the entrance, and a detachment of sailors, in the duck service uniform, came marching on. Somebody cried "Remember the Maine!"

the audience growing with every beat of the drum. When the door of the auditorium opened to admit the marchers the musicians were seen to be headed by "Old Glory." At this sight, Hon. W. G. Hawkins, the venerable president judge of orphan's court, arose and his example in showing respect to the flag of flags was followed by a few others; but all sat down again. The Stars and Stripes were followed by a detachment of infantry and then a squad of marines, whose white duck uniforms excited some one to shout, "Remember the Maine," at which the audience cheered as one man.

Then Miss Benzing, contralto, sang "The Star Spangled Banner." As she began, Mr. Parker, author of the spectacle, stepped out into an aisle, crying to the spectators to rise. They did so and the cheering began, only to be redoubled as the chorus waved their little flags behind the big ones.

Then "Stars and Stripes" was played, and as long as Miss Benzing sang the listeners were silent, but when she reached the chorus the solid foundations of Carnegie hall shook with the applause and cheers. When after three encores the band left the stage the audience stood and shouted "more, more," and only reluctantly left.

The second performance of this spectacle will be given this afternoon at 2:15 o'clock and the third and last one to-night at 8:15. The patriotic part of the program this afternoon and to-night will be exactly as last night, but the band program will be changed both times, that for this evening being as follows:

Overture, "Rip Van Winkle".....Cradwick  
Grand scene, "The Blessing of the Daggers".....Meyerbeer  
Trombone Section, Messrs. Fryor, Lyons and Williams.  
Fluegelhorn solo, "Bright Star of Hope".....Robandil  
Suite, "Last Days of Pompeii".....Sousa  
a. Idyll, "The Bells".....Dreyschock  
b. March, "The Bride-Elect" (new).....Sousa  
Contralto solo,.....Sousa  
Miss Ada May Benzing.  
Sketch, "Over the Footlights in New York" (new).....Sousa

THURSDAY, APRIL 14

The Sousa management has hit upon a fine quickening, soul stirring spectacle, which is called "The Trooping of the Colors." This consists in the presentation of the flags of a half dozen nations, each accompanied by the soul-stirring strains of its national air, as a detachment of uniformed men marches forward with the color standard. This simple, but intensely absorbing affair, set wild an audience of a thousand people at Carnegie hall last evening. The stage proper had been cleared of the musicians, a few of whom sat with the chorus of 250 on the tiered seats in the rear, Sousa occupying his place upon the conductor's strade. First came the flag of the revolutionists of 1776, borne by an old man, accompanied by fife and drummer, garbed in the old-style Continental uniform. As the old man waved the flag of thirteen stars the audience cheered to the echo. The following presentation of Great Britain's flag to the music of "The British Grenadiers" was heartily greeted, many of the audience joining with the chorus in singing "God Save the Queen." The German infantry, with the song, "Die Wacht am Rhein," also raised considerable enthusiasm from the German element present. Basil Teton, baritone, sang "The Marseillaise," while the French zouaves marched across the stage. "Der Wasserfall," by the Graus Tyrolean trio, was called on for an encore. A company of Highlanders marched down the middle aisle and on to the stage. The audience remembered the Gordon Highlanders and cheered.

But patriotism was not fired until the Stars and Stripes were brought on. After the squads and flags mentioned had been placed in their proper position, the brass choir of the band was heard to play "Marching Through Georgia" out in the corridor. The tramp, tramp, tramp, of military feet punctuated the rhythm, expectancy of

and the house went wild. Cheer after cheer broke from the crowd and they stamped and howled.

As the sailors drew up at the footlights the blue of the army on one side and the white of the navy on the other, they were greeted with a salvo.

Then the strains of "The Stars and Stripes Forever" broke on the ear and there was silence. Miss Benzing sang the solo and the big chorus joined in the refrain. As they did so each member waved a tiny American flag, and the red, white and blue and the music seemed to set the people crazy. They clapped their hands, yelled and whooped.

Audience to its Feet.

"Then came the "Star-Spangled Banner" and somebody in the body of the house cried "Up!" The big audience rose to its feet and joined in the chorus, the men waving their patriotism in whoops and the women waving their handkerchiefs. Twice the song had to be repeated. When Sousa left the stage, but the audience did not budge. The band came on and played "The Stars and Stripes Forever" and the audience clapped their hands and cheered lustily. They urged them on with dainty, their own hands. Then "Stars and Stripes Forever" was played. "Star Spangled Banner" stood, and as long as Miss Benzing sang they were silent, but when she reached the chorus the solid foundations of Carnegie hall shook with the applause and cheers. When after three encores the band left the stage the audience stood and shouted "more, more," and only reluctantly left.

## SOUSA INSPIRED PATRIOTIC FERVOR.

STAR SPANGLED BANNER OVERCAME THE RESERVE OF A FULL-DRESS AUDIENCE.

HEARERS ROSE AND CHEERED

THREE TIMES ENCORED, AND STILL THEY CALLED FOR MORE.

Trooping of the Colors Given for the First Time—Yankee Doodle and Naval Cadets Doodle With Effect.

John Philip Sousa took his band to Carnegie hall last night with the express purpose of creating a patriotic demonstration. He did it. It was the first performance anywhere of his international fantasia, "Trooping of the Colors." The other numbers of the program were applauded and numerously encored. When the new composition ended the audience simply refused to go, and when the "Star Spangled Banner" was played the people rose and sang and applauded and cheered. It was a crowd of 1,300 people that took part in the demonstration, and had it been anything but the reserved temperament of aristocracy that pervaded the audience the demonstration would have been tremendous.

Sousa's band is not an organization of players. It is a composite instrument. It plays one man. One cannot determine the sound of a cornet in the brass or the sound of any individual reed instrument, except when it is played alone, so perfectly are the instruments blended in orchestration. And none but Sousa would have dared to play such a program. None but he could have accomplished it without everlasting condemnation. He played classical music so that it struck the popular fancy, and he rendered popular music in such a way that it was pleasing to the classical ear.

The first number was Wagner's "Tannhauser," perhaps the acme of classical composition. But it was encored, and this master of contrasts played "El Capitán." Again, when encored, he played what might have sunk another leader to the depths, but which exalted him, a negro melody, replete with "trombonisms."

His second number was a suite of three pieces, the first a martial air about the king of France going up the hill and down again with his huge army; the second, "And I, Too, Was Born in Arcadia," a piece in which the band played second part to a duet of dainty shepherd's pipe renditions; the third, a melody, "Nigger in the Woodpile." For the first encore he gave his own march "King Cotton," and for the second, a delicate patrol, a bit of musical vaporing, light and pretty.

Arthur Fryor's trombone solo was one of the most pleasing fancies of the evening. That man is master of his instrument. A light waltz of his own composition was followed by "On the Banks of the Wabash." A dainty German composition, "Bluemengeduster" was followed by Gottschalk's pasquinade, and it in turn gave way to Sousa's new march from his opera of "The Bride-Elect." It is reminiscent of the "Stars and Stripes" and marked by Sousaism. It will not be whistled as are his other compositions, though fully as pleasing. Miss Ada May Benzing, a contralto soloist, sang "My Heart at Thy Sweet Voice," and when encored gave "Sweet Geraldine." The first part ended with Sousa's own symphonic poem, "The Chariot Race," taken from "Ben Hur."

"Trooping of the Colors" was the second part. It began with "Yankee Doodle," and the three generations with the spirit of '76 marched across the stage, the son, father and grandfather in costume. Then came the British Grenadiers, while the mixed chorus of 100 voices sang "God Save the Queen." It was followed by "Marseillaise," sung by Basil Teton and chorus, "The Wearing of the Green," and then the Graus Tyrolean trio sang "Der Wasserfall." The "Campbells Are Coming" by bagpipers and Highlanders preceded the final demonstration.

A band playing "Marching Through Georgia" was heard in the distance. There was thunderous applause, drowning the music, only to subside, when the strains were heard again and the applause was repeated. Finally a detachment of United States infantry marched on the stage. It was long before the audience would desert, but when the soldiers were followed by a squad of sailors in white suits and cadresses the audience went wild. Men in full dress suit clapped their hands and cheered lustily. They urged them on with dainty, their own hands. Then "Stars and Stripes Forever" was played. "Star Spangled Banner" stood, and as long as Miss Benzing sang they were silent, but when she reached the chorus the solid foundations of Carnegie hall shook with the applause and cheers. When after three encores the band left the stage the audience stood and shouted "more, more," and only reluctantly left.

The second performance of this spectacle will be given this afternoon at 2:15 o'clock and the third and last one to-night at 8:15.





Record CHICAGO ILL.

Date APR 20 1898

Sousa's band, which returned to this city last night, gave its patriotic "Trooping of the Colors" performance at the Auditorium and secured a signal demonstration of enthusiasm, but the performance in itself was not unlike that which the public has learned to expect from Mr. Sousa's excellent band. Mr. Arthur Power played a trombone solo admirably and Miss May Downing sang a contralto solo. The "Trooping of the Colors" will be repeated at the performance of this afternoon and evening, when a varied programme will be presented.

BUFFALO NEWS  
APR 24 1898 227

From Record CHICAGO ILL.

Date APR 27 1898 189

**Enthusiasm at Sousa's Concerts.**  
The fact that several local regiments of the national guard left yesterday for the front increased the enthusiasm with which the "Stars and Stripes" march and the "Trooping of the Colors" were received at the Auditorium yesterday in the performance by Sousa's band. After the performance of the "Star-Spangled Banner," indeed, the whole audience, standing on its feet, gave cheer after cheer and insisted upon hearing the anthem repeated. This evening the "Trooping of the Colors" performance will be repeated, with an interesting programme preceding the spectacle.

COMPLETE FILE CHICAGO DAILIES.

From CHICAGO TRIBUNE

Date APR 20 1898 189

MARTIAL PATRIOTISM BLAZES

Great Auditorium Audience Goes Wild at "The Trooping of the Colors."

Long pent-up feelings of patriotism vented at the Auditorium last evening, as stage flags waved and a great chorus of patriotic airs, Sousa's full band in a big house with the stirring strains of the "Star-Spangled Banner." Out in the auditorium men shouted and waved handkerchiefs and fans, and their stant, the entire audience was on its feet and a thousand volunteers raised their voices.

It came at the "Trooping of the Colors" when a woman marched on the stage with the Cuban flag and followed by a group to represent Cuban insurgents. Cheers went up, but Sousa's band, marching through the wings, and out on the long lines of men in the uniforms of States soldiers and sailors, and a few women dressed as officers, waving American flags, sang "The Stars and Stripes" at a signal every one broke out an American cheer. The band struck the "Star-Spangled Banner," and the chorus, and the audience wild.



# In Patriotic Pittsburg April 15.

## MUSIC STIRS UP PATRIOTS.

Sousa's New Spectacle, Trooping the Colors, Has a Wild Reception.

AUDIENCE STANDS AND CHEERS.

Somebody Cried, Remember the Maine, When the Sailors and Soldiers Came on the Stage.

UNUSUAL SCENE AT CARNEGIE HALL.

(From the Pittsburg Dispatch.)

"Old Glory" was cheered last night by a critical audience, mostly in evening dress, until the rafters of Carnegie Hall rang again, and the women in the crowd were as enthusiastic as the men. It was the first performance in America of Sousa's new spectacular and patriotic festival "Trooping of the Colors." It was the "Star Spangled Banner" and the peculiar aptness of the occasion that caused the patriotic outburst. The big audience got on its feet and remained so, cheering, whooping and singing.

Sousa began his concert with a series of band numbers that ran the gamut from Wagner to ragtime, and each number was more enthusiastically received than the other. But the second part was what really roused the people. They had been applauding in the ordinary fashion, with their hands, through the first half of the evening and demanding encores. But when "Trooping the Col-

ors" began they were gradually worked up into a regular war-time frenzy.

There was a chorus of about 100 young women and men. With them on the tiers at the back of the platform were the members of the band. Then Sousa came forward in the white uniform with gold braid which is associated with Manhattan Beach. That started the handclapping. He waved his baton and the stirring strains of the military trumpet were heard in a call to arms. As the echoes died away the familiar strains of the fifes and drums playing "Tankee Doodle" came from the back of the stage, and tramping to the front were the three figures in costumes just as they have been made familiar by the print of "The Spirit of '76."

Twice they went across the stage waving the flag, and the audience applauded again and again.

As they took their position in the center of the stage the brazen notes of the "British Grenadiers" were heard and the Union Jack of England came on, escorted by a guard of red-coated "Tommy Atkinses," and again the applause was renewed. Then came the infantry of the Kaiser and "Die Wacht am Rhein" was sung and greeted with loud handclapping. Following came a girl in white, waving the green flag of Ireland. An encore was accorded the Graus trio as they came with the Geneva cross flag of Switzerland and sang a yodeling song, and the same greeting was extended to the bare-kneed Highlanders who came stepping to the music of the bagpipes.

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Somebody cried "Remember the Maine!" and the house went wild. Cheer

after cheer broke from the crowd and they stamped and howled.

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**Audience to Its Feet.**

When came the "Star Spangled Banner" and somebody in the body of the house cried "Up!" The big audience rose to its feet and joined in the chorus, the men waving their patriotism in whoops and the women waving their handkerchiefs. Twice the song had to be repeated. Once Sousa left the stage, but had to come back, and again the band broke into "The Stars and Stripes Forever."

For fully 20 minutes the audience would not leave the hall. Between these numbers the drums gave the "long roll" of the salute, the infantry presented arms, the sailors brought their outlasses to their chins in homage, and as a big banner was waved the audience broke loose again in prolonged cheering.

**IN BUFFALO** already 200 people are being drilled for their parts in Sousa's great pulse-quickenng soul-stirring spectacle, "The Trooping of the Colors"—no selected voices from George Whipple's *People's Chorus* and 100 men for the marching features. Make no other engagements for

Friday Evening, May 6,  
Saturday Evening, May 7,  
Saturday Matinee, May 7.



N. - MORNING JOURNAL.  
MAY 6 1898 Boston

There was not a man in this Paradise.  
A contemporary assures us that Mr. Sousa has improved greatly in conducting. The leader himself has developed several new attitudes in his conducting. He has given up almost entirely the quick downward movement of the baton when he wants a note accentuated, and instead slashes the wand longitudinally from the side. Mr. Gerke will have a chance to study Sousa's methods in Europe. He should remember that Boston audiences are more critical than they were in the eighties.

NEW YORK TELEGRAM  
MAY 1 1898

The war excitement has necessitated a complete change in the plans of the band headed by John Philip Sousa. George Hinton, who went to London some weeks ago to conduct the advance work in connection with the extended European tour, has been cabled to return immediately to this side of the water, where a new route through the United States is already being carefully laid out. It is no small undertaking to make a tour for a big brass band, which usually plays in two towns every day, making one in the afternoon and going on to the second in time for the evening performance. The person traveling in advance of an enterprise of this sort, as well as those "back with the show," doesn't occupy what might be described as a bed of roses. He practically lives on the cars, and if he succeeds once in a week or so in securing a good night's rest in a comfortable bed he feels like patting himself on the back as a superlatively lucky person. That is the sort of work Hinton will be called upon to perform when he gets back to America.

DETROIT FREE PRESS  
MAY 2 1898

**SOSA'S LAST CONCERT.**  
It Was Much Appreciated by the Rather Small Audience.  
The size of the audience at Sousa's farewell concert in the Light Guard Armory last night was somewhat affected by the weather, but the programme was not. The string quartet was liberal once more, in responding to scores, and again he went through his calisthenic exercises on the director's platform, not accustomed to his mannerisms. The rendition of old favorites from the hymnal, with Sousa's own embellishments, in "Songs of Grace and Songs of Glory" was to many a revelation of the artistic possibilities concealed in those familiar melodies. Emil Keneke's cornet solo, "Remembrance of Prague," (Hoch), was a masterly effort and enthusiastically encored, as was also Miss Louise M. Brehany's soprano solo, "The Swallows" (Goring-Thomas). The band's most popular number seemed to be the last, Helstedt's descriptive "Indian War-dance," with the realistic accompaniments of tom-tom and war-whoop, followed by Gilder's odd "Dance Africaine." Judging from the demonstration there were few Americans present who did not rejoice that they lived under the Stars and Stripes when the grand musical-spectacular "Trooping of the Colors" was presented as a finale.

Touis, Mo., Star Sayings  
APR. 25 1898

**Sousa's Witty Retort.**  
A few evenings ago Mrs. John Philip Sousa said at dinner here that she found her patriotism was not nearly so high now that she had a boy who might run away to war.  
"Instead of shrieking for the Stars and Stripes I think of the starving women," she concluded.  
"Well, my dear," answered Mr. Sousa, gravely, "considering the financial benefit it is to me, I wish you would encourage these demands for the Stars and Stripes, or you may be yourself a starving woman."—Philadelphia Record.

CHICAGO, ILL., Inter-Ocea  
APR 28 1898

**THEATER FOR SOSA.**  
Manager Reynolds, who reported railroad management in London, is now managing the interests of John Philip Sousa in Chicago. He has just after the plan of the new theater, the construction of the new house will begin this summer.

Cincinnati, Ohio, Enquirer  
APR 20 1898

A. Liberati, the world-renowned concertist, is at the Grand, to remain a week.  
"I had a conversation with Sousa in Indianapolis last week," remarked Monsieur Liberati, "in the course of which he informed me that if war came to pass he would give up his European tour this year, notwithstanding that he has spent \$7,000 in advertising, booking, &c. He said that he was afraid in the event of war that there would be considerable anti-American feeling in France and Germany, which would not work well for his business. Since war has been declared you may say with safety that Sousa's Band will not go abroad this year. He will not lose anything after all, as he will get all the engagements he can fill in the United States, where he has it all his own way. Yes, I am the bandmaster of the Fifth Regiment, Ohio National Guards, and served as a volunteer in the French Army in the Franco-Prussian War of 1870. I first came to this country as bandmaster of the United States frigate Junata. I have a family now, and would not be as eager to go to the front as formerly, but still, if needed, I would not hesitate to serve."

From CHICAGO TIMES-HERALD.  
MAY 1 1898

**The Vogue of Mr. Sousa.**  
The stirring Mr. Sousa, who not only chases the nimble dollar to its lair with unerring certainty, but manages to monopolize two-thirds of the pianofortes and other instruments of torture with his indestructible two-steps and opera songs, bids fair to become the richest professional in America. Since his divorce from the Marine Band of Washington fortune has smiled upon every effort put forth by this musical Adonis. His new band was accepted as a semi-official representative of popular music, his compositions, with their peculiarly effective rhythm, were adopted into every family as a most delightful expression of stirring melody, and finally, when he invaded the light opera field with "El Capitán" and "The Bride-elect," the verdict of success was again pronounced in his behalf.  
But the fortunate leader did not merely enjoy the empty honors of success, sweet as they may be. From every direction there was a steady income of golden dollars. Royalties, percentages and profits from all sources combined into such a tremendous aggregate that Mr. Sousa has become the richest musician in this country. Within five or six years he has gained a competence probably much greater than Theodore Thomas enjoyed after the arduous and valuable labors of forty years, and in comparison with which the estate left behind by Anton Seidl appears quite insignificant.  
All of this is due to giving people what they want and tickling the superficial fancy rather than inspiring the imagination and educating the perceptive faculties as those leaders have done who devote themselves to musical classics. Following to some extent the lead of Patrick Gilmore, Mr. Sousa aims only at popularity, and like his famous prototype will be remembered after life's fitful fever is over solely as the march king, whose staccato phrases and explosive rhythms stirred the blood and set in motion the feet of his patrons.  
This may be an honorable distinction since it is by no means an insignificant talent that enables any man to entertain the public, but it might be worth while for Mr. Sousa to broaden out his field and attempt some work that is of more than ephemeral value. Musical fads do not last long. The "Baby Mine" and "White Wings" period was quite short-lived. The Gilbert & Sullivan vein of musical satire was soon worked out, and the "coon song" epidemic from which we are now suffering has already commenced to wane. That the haunting Sousa two-step and the circus setting which Mr. Sousa gives even to such standard music as he plays, will presently weary the public, is quite certain. Siam-bang eccentricities in band play may tickle for a time, but one cannot live perpetually on red pepper and musical fireworks.

**WAR SONGS**  
Sousa's quiet with Spain  
... of Any  
... Melodies.  
**OTHERS AGREE WITH LEADER.**  
Public Heart Is Declared Not to Be Sufficiently  
Stirred to Evolve Such Ballads as  
"Marching Through Georgia."

There will be no war songs of merit in memory of the history that is just now making, say the musicians. They declare there will be no battle melodies, no ballads, not a march that even in a comparable degree will do for the present war what "Dixie," "Tramp, Tramp, Tramp the Boys Are Marching" and "Marching Through Georgia" have done for the war of the rebellion.  
These men of melody say the feelings of the soul must be agitated to their very depths before a work like "The Star Spangled Banner" or any like chant can be produced. And this feeling, they add, is as yet absent from the heart of the nation.  
In brief, that is the opinion of the 1,800 band men in Chicago. They don't think much of the war with Spain. Most of them are convinced the conflict will soon end, as one of them expressed it, and while all of them are patriotic and willing to go to the front as soon as called, their cherished belief is in harmony with the views of the great leader, John Philip Sousa. America's popular composer has wagered a suit of clothes that the war will be over in two months.  
No man is more absorbed in the developments of the hour than Mr. Sousa. He doesn't like governmental Spain. Its rule bore harshly on his grandfather early in the present century and the Sousa family having lived one generation on the soil of the dons was forced on account of political reasons to embark for America. Spain's loss gave America a great composer and now the most popular march writer in the world, whose father was forced to quit Spanish territory when 15 years old, is firmly persuaded that country is not able to put up any fight worth the name.  
"No," said the musician, "the Spaniards won't fight when the time comes, they'll luke. Of course, they will fire a shell now and then, but they won't do any hard fighting and because they are that kind of people and for the reason that there is nothing great in the event—great in the large sense, I mean—I think there will be no chance for any new composer of war songs. You see before you a great song. You must have great feeling to bring it out."  
"Now, there is little if any feeling to speak of in this war, none at all like there was during the war of the rebellion. I have studied this subject of popular feeling as it is addressed by music and all our war songs are of two types—either the extremely pathetic or the extremely warlike."  
"Take a pathetic instance—'When this cruel war is over'—and it goes straight to the saddest chambers of the heart. And what can be more warlike than 'Marching Through Georgia' or 'Tramp, Tramp'? The melodic ground work for the music of the civil war came from Stephen Foster's negro melodies. This material was worked over in such a spirit as to fit it with the American feeling. In this respect we are a peculiar people. America, perhaps, is the only country in the world that has nothing to apologize for. We have never been whipped, we have never been worsted, nor put into a humiliating attitude such as has happened in the history of every other nation and that circumstance has developed a wonderful spirit among our people. It is a spiritual quality and blended in with the keenest sense of comedy, a fine appreciation of the absurd in the daintiest shades, so that in all popular American music of the first quality you will observe a sly humor, just a whimsical grin on the quiet."  
"I think I may say, without being egotistic, my music is accepted as typically American. I have been told so often enough. Well, I studied for years the Washington street boy, watched him swagger, went to the baseball parks, caught the spirit of the crowd there and got to be so steeped with the feeling of the average crowd that I could sit down and write off the kind of music they wanted. Here again there is something queer about the average crowd that a composer, especially a march composer, must understand—you must have a strongly marked rhythm; rhythm keeps the legs going right and the rhythm was to be pounded out on the big drum. The reason for this is that while the musical can keep time easily enough the unmusical march to the words and here it is where the band leader can be of the greatest service to the commander in time of stress. Why, when I was at the head of the Marine band at Washington I used to play a trick to get the men back early off parade. On the way out I'd play anything I chanced on, but coming home, when the men were tired I'd play something they were all familiar with, 'The Girl I Left Behind Me,' or anything like that, and you could see them lift their feet lively and step out quick, forgetting all about their fatigue."  
"Again, the band master that knows his business can put his troops in good humor and squelch discontent. Once my troops were in a rainstorm for half an hour. When they were soaking through I had the band play 'Wait 'Till the Clouds Roll By.'"  
"Another time we were in a big procession in Washington and every fifty feet we had to stop. It was boisterous, vexation and everything else and the crowd was losing its temper when I gave the wink to my men and we struck up 'Oh, Dear, What Can the Matter Be.' Every one started to laugh and after that all were in good humor."

DETROIT, MICH., Tribune  
MAY 3 1898

CLEVELAND LEADER  
MAY 5 1898

POST  
Columbus, O., Press  
MAY 3 1898

### CALLED OFF SOUSA'S EUROPEAN TOUR IS ABANDONED.

Feeling Against United States and  
Great Success of Trooping of  
the Colors Responsible.

The "March King," Sousa, and his fine band will not be heard in the principal European cities this summer as was intended. The plans for the trip were given up Saturday, and the present war is largely responsible. "I have just received a cablegram from my agents advising me to postpone the trip and I have made up my mind to do so," said Sousa. "There are many reasons that influence me. I feel, as an American, it is my duty to stay here and play patriotic music. My agent in London cables me that there is a strong pro-American feeling in London—but then, London is not all of Europe. In Paris, where we were to have opened our tour at the Trocadero June 12, the feeling is not very favorable to America on account of the war. The steamer St. Paul, in which we had engaged passage for June 1, has been taken into the service of the government. The Trooping of the Colors has proven such a great success and has received everywhere with such patriotic enthusiasm that I have had offers from managers all over the country, and so I shall go on producing it." "Did you intend to give 'The Trooping of the Colors' in your European trip?" Sousa was asked. "No," he replied, "we only intended to give regular concert programs. We were to have visited France, Germany, Austria, England and Ireland." Mr. Sousa is spending his spare time in composing the music for his new opera, "The Charlatan," which is to be produced Sept. 5 by DeWolf Hopper in New York.

### THE STARS AND STRIPES.

They Provoke Applause at the Grays' Armory When Sousa's Band Concert is Given.

Sousa's present tour is doing much to fix his "Stars and Stripes Forever" in the permanent list of American patriotic songs. "The Trooping of the Colors," which has been on the road for six weeks, is admirably adapted to bring about this result. So it appeared from the first presentation of the new conception in Cleveland at the Grays' Armory last evening. Of course the feature of the concert was the second part, where the patriotic international spectacle was produced. In the background was a grand local chorus, composed largely of the Epworth Memorial Church chorus. The famous leader appeared in a suit of white as he signaled for the trumpeters to represent "America Proclaiming Liberty to the World."

The anticipated outburst from the great audience, which packed the hall, came when the three continentals marched across the stage to the tune of "Yankee Doodle," bearing rifle, drum, and stars and stripes, and took position in the center.

There was plainly an expression of the Anglo-Saxon federation idea in the emphatic applause which greeted the squad of red jackets who carried the Union Jack across the platform and took position on the right as the chorus sang "God Save the Queen." Due recognition for the artistic effect was given "Die Wacht am Rhein," the "Marsellaise," "The Wearing of the Green," the Grays' Tyrolean trio, and especially the Scottish Highlanders, who marched up through the audience with bagpipes.

But the storm of applause broke when a Cuban girl with the blue bars and the single star in a field of red marched in advance of a squad of tropical fighters in their drab canvas uniforms. The applause was maintained while "Dixie" and "Marching Through Georgia" were played, but the cheers came with greater power, if possible, when the American flag, born by a fair "Columbia," was escorted by divisions of United States infantry and seamen, these being personified by members of the Grays and of the Cleveland Naval Reserves. "The Stars and Stripes Forever" and "The Star Spangled Banner" in chorus, with hundreds of waving flags, made the finale.

Columbus, O., Press  
MAY 4 1898

POST  
Sousa and his excellent band closed a successful engagement at the Great Southern theatre last evening before one of the largest and most fashionable audiences ever gathered at that popular place of amusement, the house being packed from top to bottom. The program was an attractive one, magnificently rendered and the audience showed its appreciation of the program by liberal and enthusiastic applause. Each number was a gem and faultless and the genial director was compelled to respond to several genuine encores after each number. Sousa captured the Columbus music lovers last evening and whenever he appears here again he is sure of a sincere and cordial welcome. During the last of "The Trooping of the Colors" the audience stood and cheered to the echo.

WASHINGTON, D. C., POST  
MAY 6 1898

Sousa's Band Led the March.  
Cleveland, May 5.—Troops A, B, and C, First Ohio Volunteer Cavalry, Lieut. Col. M. W. Day, commanding, departed for Columbus to-day over the Big Four line. Sousa's famous band led the column in its march through the streets to the railway station, and notwithstanding a drizzling rain fall, immense crowds of people gathered along the line of march and wildly cheered the departing cavalry men.

DETROIT, MICH., Tribune  
MAY 3 1898

### CROWD WAS ENTHUSIASTIC Last Night's Concert by Sousa's Band Largely Attended.

The extra engagement of John Phillip Sousa and his famous band at the new Light Guard armory last night drew forth a crowd that, despite weather so hard on spring hats and new shoes, was of good financial size. Sousa music appeared often on the program, not so much in the regular numbers as for the encores, and when Sousa directs, Sousa music is always extravagantly greeted. It was a musically inclined audience and one that bubbled over with patriotism. Wherever there was an American tune, there was applause undimmed. Detroit audiences are proverbially inclined to leave a place of amusement at the beginning of the end, but it was different last night. The spirit of the day so prevailed that not until the last note of the "Star Spangled Banner" died away was there a move for the door. "The Trooping of the Colors" was presented as on previous nights.

SUFFALO, N. Y., TIME  
MAY 3 1898

### MEETINGS FROM SOUSA AND FRIENDS IN CANADA

During the inspection of the 65th yesterday an orderly brought two telegrams to Col. Welch. They follow: Col. S. M. Welch, Buffalo, N. Y.: The officers of the 19th St. Catharines Battalion of Infantry, send greeting to Col. Welch and officers of the 65th Regiment, N. G. N. Y. on their departure for the front and heartily wish them and their gallant regiment a victorious return. Your noble response to the call to arms is a promise of valorous deeds. GEORGE C. CALLISLE, Lieut.-Col. Commanding, St. Catharines, Ont., May 1, 1898. The second telegram was from Bandmaster Sousa who is now in Detroit. It said: "I greatly regret that I cannot be in Buffalo this afternoon with my band to help escort you and your gallant Regiment to the train. May the gallant 65th march to honor, glory and many brilliant victories." JOHN PHILIP SOUSA, Detroit, May 1, 1898.

FROM  
BALTIMORE AMERICAN  
MAY 5 1898

It was recently reported that John Phillip Sousa had offered his services to the navy for military or naval duty, but Sousa himself has not confirmed the report. A naval officer at Washington said, when he heard of it, "Well, if the Secretary of the Navy will give me my choice of a ship and Sousa with his band aboard, I will agree to whip any other blooming craft that floats on water."

### CHEERS FOR SOUSA, The Army, the Navy and the Flags of Cuba and America.

Much Enthusiasm Over the March  
King and His Band.

Stock Company Wakes the Echoes  
With "The Ensign."

High Street Presents "The Black Flag" to  
Good Houses—First Part of the  
Week at the Theatre.

Patriotism was on tap in large quantities at the Great Southern theatre last evening. John Phillip Sousa and his famous band in a concert program followed by the spectacular musical creation, "The Trooping of the Colors," constituted the main inspiration of the occasion, assisted by a detail from the volunteer infantry at Camp Bushnell and a local mixed chorus under the direction of Signor Vegara. A large audience manifested its delight in the performance throughout the evening and upon the slightest pretext. Sousa's great local popularity and the real excellence of his band in the more spirited numbers, combined with the patriotic fervor peculiar to these war-like times, evidently made the occasion one of unalloyed pleasure to all present. It is difficult to classify the entertainment. There is a wide departure from the concert program in "The Trooping of the Colors." Perhaps it is the course of wisdom to admit that it is a distinctly Sousa affair, and let it go at that. Certainly the composer and conductor dominates the entire performance with the strength of his individuality. Sousa is a past master of spectacularism, which he exemplifies in his own personality. Whether the theme be grave or gay, flippant or profound, he strives to be its incarnation and usually succeeds in the attempt.

The band is certainly at its best in the rendition of its leader's compositions. In other work it is often open to severe criticism, which can only be deferred on the generally accepted theory that Sousa must be understood from his own point of view. Yet the graciousness with which he goes about the business of making his auditors enjoy themselves; his readiness to respond to the most exacting demands of popular enthusiasm; and, above all, the manifest sympathy with which he imbues the spirit of his productions, are factors peculiar to no other concert director and naturally account for the strong hold which the possessor of them has upon the people's favor.

Mr. Arthur Pryor's rendition of an original trombone solo was one of the features of last night's concert. Sousa's descriptive composition, based on the chariot race from "Ben Hur" reveals the composer in a new and powerful light, while his "Arcadia"—the second in the suite, "Three Quotations"—is a delicate conception far beyond the more familiar productions of the "March King." Miss Louise Breakmy's soprano is hardly equal to the requirements of her association. Everybody will be pleased with "The Trooping of the Colors." They invariably "troop" to the cheers of those who find inspiration in their folds and make an effective finale of an entertainment dominated by the war spirit of the times. The engagement will close with tonight's performance, of which various high military dignitaries from Camp Bushnell, including Colonel Coit and staff, will be interested spectators.

ROCHESTER HERALD  
MAY 8 1898

**THE SOUSA PROGRAMMES**

What the Band Will Play Next Sunday at the Lyceum.

There Will Be Two Waltzes by the March King.

Three Grand Opera Overtures Included in the List.

When Sousa's Band appeared at the Lyceum earlier in the season the big theater was thronged to the standing room point. The greatest band in America returns to Rochester for two concerts next Sunday; and it is not an exaggeration to state that this city is greatly honored and fortunate beyond many others in having Sousa direct four concerts here in one season. Long as are his tours and comprehensive as are his routes, it is impossible for him to go everywhere he is wanted; and some cities do not enjoy the privilege of hearing Sousa's Band at all.

Sousa's programmes are always a matter of interest to the thousands who intend to hear his concerts. True, the programmes usually tells but a third of what will be played, for as a rule there is an average of over two encore selections to each programme number; but the announced list gives the more important pieces and, being posted as to those the music lover may attend with every confidence that many of the March King's tremendously popular two-steps will be included in the encore list. Sousa is so accommodating, anyway, that to make absolutely sure of any selection being played it is only necessary to send back a card with the request for it and behold! it leaps from the magic baton of the musical conjurer almost as soon as the wish for it is expressed.

The matinee programme announced for next Sunday contains some splendid music, old favorites that every one delights to hear over and over again. It opens and closes with two fine overtures, Rossini's "William Tell" and Herold's "Zampa." The evening concert will open with the Wagner "Tannhaeuser" overture, Sousa's own instrumentation. It will also include a heavy scene from Meyerbeer.

A peculiarity of both programmes is that each contains a waltz by the March King. Mr. Sousa is evidently bent on making clear to the music loving public the fact that he knows something about composing something beside two-steps. Here are the programmes:

- MATINEE.**
- Overture—"William Tell".....Rossini
  - Rondo Capriccioso.....Saint Saens
  - Transcription of the famous violin solo.
  - Trombone solo—Love Thoughts.....Pryor.
  - Arthur Pryor.
  - Valse—La Reine De La Mer.....Sousa
  - Soprano solo—Swallows.....Goring Thomas
  - Miss Louise M. Brehany.
  - Sketch—Over the Footlights in New York.....Sousa
  - Paderewski at Carnegie Hall.
  - "El Capitan" at the Broadway.
  - "Lucia" at the Metropolitan Opera House.
  - "Belle of New York" at the Casino.
  - "Faust" Ballet at Koster & Bial's.
  - "Girl From Paris" at the Herald Square.
  - "Anvil Chorus" at Academy of Music.
  - "Sousa's Band" at Manhattan Beach.
  - a Characteristic Piece—Little Dot (new).....Froschlich
  - b March—"Bride Elect".....Sousa
  - Trio—Waterfall.....Sousa
  - Graus' Tyrolean Singers.
  - Overture—"Zampa".....Herold
- EVENING.**
- Overture—"Tannhaeuser".....Wagner
  - Instrumentation by John Philip Sousa
  - Cornet solo—Remembrance of Prague.Hoch
  - Emil Keneke.
  - Tone Picture—Humenfuster (new).....Beran
  - Soprano solo—Dear Heart of Mine.....Beran
  - Miss Louise M. Brehany.
  - Ballade suite—Rose of Shiraz.....Ellenberg
  - Grand scene—Blessing of the Poignards.....Sousa
  - Trombone selection, Messrs. Pryor, Lyons
  - a Narcissus, from Water Scenes.....Nevin
  - b March—Stars and Stripes Forever.....Sousa
  - Trio—Alpine Heights.....Sousa
  - Graus' Tyrolean Singers.
  - Valse—Colonial Dames (new).....Sousa

CLEVELAND LEADER  
MAY 8 1898

**KINDNESS AND GOOD WILL.**  
The Chamber of Commerce Flags Presented to the Troop—Brief Speeches by Colonel Sullivan and Lieutenant Colonel Day.  
Renewed cheering followed the concluding words of Mr. Hoyt's eloquent paper, which had been read by President Garfield, of the Chamber, and almost immediately Sousa's band played "The Star Spangled Banner." The Chamber of Commerce musical club sang that inspiring national song and certain ones in the crowd also joined in.  
The flags were then unfurled amid great enthusiasm. Captain Morgan handed to Captain Burdick the national flag for Troop A, and Colonel Sullivan gave to Lieutenant Colonel Day the regimental flag. The latter had the likeness of an eagle in the center of a yellow field and a modest inscription to the effect that it was presented to the First Regiment of Ohio Cavalry. The national flag was inscribed with equal brevity as belonging to Troop A, of the First Regiment.  
In presenting the regimental flag Colonel Sullivan said: "We beg your acceptance of this flag. It represents the good will of the Chamber of Commerce and the whole people of Cleveland. We wish you Godspeed and a safe return to us."  
In response, Lieutenant Colonel Day said:  
"Colonel Sullivan and gentlemen: We accept these flags with true appreciation of the spirit of kindness manifested for us by the Chamber of Commerce and the people of Cleveland, and we assure you that we will not handle these banners in any way to make you ashamed of us. We thank you very sincerely."  
The squadron color bearers were ordered front and received both flags. The flags were carried together to the depot in front of Troop B, Captain Cornings' command.

Cleveland, O., World.  
MAY 8 1898

**QUIET GENTLEMAN IS HERO DEWEY**

**BANDMASTER SOUSA TALKS ABOUT THE VICTOR OF MANILA.**

**WHAT IMPRESSED GEN. MILES AT CONSTANTINOPLE—WAR STOPS A TOUR.**

John Philip Sousa has the highest possible opinion of Commodore Dewey, the hero of Manila.

The great bandmaster was, while leader of the Marine band, more or less intimately associated with the commander of the Pacific squadron and came to know him quite well.

In speaking of the naval officer at the Hollenden Wednesday morning, he said: "At the time I knew Dewey best he was at the head of one of the bureaus in Washington, and he would especially impress any person who came in contact with him by his gentlemanly courtesy. He was very quiet and conservative and I think that he had that reputation in the navy. You could not meet him and not be impressed at once with a conviction of his intellectual ability."

Sousa has a deep-rooted conviction of the ultimate universal recognition of the greatness of Gen. Nelson A. Miles.

When Sousa played in Washington several weeks ago, Gen. Miles came to his dressing room and entered with the remark: "Do you know, I am very proud of you?"

"Well, that is very nice, general," said the march king, "but how so?"

"Well," was the reply, "when I was in Europe the sultan invited me to witness a special review of his army, and, do you know, as the troops marched past they played the 'Washington Post' march?"

Sousa's latest and greatest success, "The Stars and Stripes Forever," which bids fair to become one of our national airs, was written, the composer said Wednesday, during a tour of Europe when, as he said, "a man indeed realizes that the Stars and Stripes is the most beautiful thing on earth."

Sousa has abandoned his European tour on account of the war.

FROM BALTIMORE AMERICAN  
MAY 7 1898

Sousa has a general manager, an assistant general manager, and three business managers—not, as an exchange remarks, because he needs so much management himself, as his business. The director and composer personally is managed by his bright and pretty little wife, who, with her two daughters and John Philip, Jr., remains in New York.

FROM PITTSBURGH LEADER  
MAY 6 1898

**SOUSA'S BAND LED THEM.**  
Cleveland Troops Left for Columbus To-Day.  
CLEVELAND, May 5, 1898.  
Troops A, B and C, First Ohio volunteer cavalry, Lieutenant Colonel M. W. Day, commanding, departed for Columbus to-day over the Big Four lines. Sousa's famous band led the column in its march through the streets to the railway station, and notwithstanding a drizzling rainfall immense crowds of people gathered along the line of march and wildly cheered the departing cavalrymen.  
The chamber of commerce presented the troopers with a handsome stand of colors just before their departure. Among the officers of the cavalry troops is Webb C. Hayes, son of the late President, who is an acting major.

FROM CLEVELAND LEADER  
MAY 6 1898

**SOUSA'S BAND.**  
It Makes Another Hit in the "Trooping of the Colors."  
Much enthusiasm was aroused in the Grays' Army last evening by the international spectacle, "The Trooping of the Colors," given by John Philip Sousa and his band. The audience was even larger than the night before. The final part of the programme, which consisted of the spectacle, received an ovation. The first part of the programme was as follows: overture, "The Promised Bride"; grand scene, "The Blessing of the Daggers"; trombone selection by Messrs. Pryor, Lyons, and Williams; fluegelhorn solo, "Bright Stars of Hope"; Mr. Frans Hell; idyl, "The Bells"; march, "The Bride Elect"; contra-rio solo, "The Dream of My Heart," Miss Louise M. Brehany; and sketch, "Over the Footlights in New York." The band gave a matinee performance in the afternoon.

APR 26 1 898

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## TROOPING OF THE COLORS.

John Phillip Sousa Gives an Entertaining Concert, Supplemented by Patriotic Demonstration.

WILD ENTHUSIASM PREVAILS.

A Picturesque and Appropriate Idea, Scarcely Developed, Made the Feature—Fine Audience Shouts Loyal.

Sousa, a military man and a marine, is in quick sympathy with the crisis howling like a winter wind about our April sunshine and his inventive genius has outlined a thrilling musical episode which under some political

Date CHICAGO POST APR 26 1 898

## MUSIC AND THE DRAMA.

Combining spectacle, force, pageantry, the glitter of arms and music, John Phillip Sousa has stepped from the ranks of conductors to become impresario. Lightning-change artist and showman.

In the past his concerts have been feasts for the ears; now, happily enough, these individuals are prevented from making the havoc they formerly wrought; the center of the stage is given to strong-lunged chorus and mimic soldier.

"The Trooping of the Colors" is the name of Mr. Sousa's latest theatrical-musical device. It forms the second half of the programme, thus killing thirty-eight possible enemies.

This grand international spectacle is indeed an imposing affair, and it is only true to say that it comes opportunely, as this is a time when patriotic ardor may be stirred with half an effort. But there is another side to it; the counter-plot is not so convincing as the real, and you can obtain an approach to the real at bulletin boards if you do not gain the privilege of witnessing the battles and the deeds of the wearers of the red badge of courage at the front.

Inevitably when suppers make up for heroes there is a sense of the incongruous, so there are lapses into farce during the process of "trooping."

An able gentleman imbued with the notion that he is one of the greatest actors yet unsung and unhonored represented "The Spirit of Seventy-Six," and insisted upon making a display of his histrionic abilities throughout the entire proceedings.

Occasionally others got out of drawing and the effect was ludicrous; but in the main the performance was very creditable.

The audience approved unreservedly, and the applause demonstrated when it got to the point where the enthusiasm could not restrain itself and burst into cheers. The cheering, be it understood, was genuine—no cooked-up affair—and when the chorus extracted flags and waved them the audience responded with handkerchiefs.

The spectacle was divided into twelve parts; the national songs were interspersed with some skill and the troops marched on effectively, so that there were numerous pretty pictures.

One or two specialties were escapements from vaudeville, warblers "and sich," but the voices heard made amends for the soloist, who, by a lamentable mishap, was allowed to sing though she was suffering from a cold which incapacitated her—or was it natural incapacity?

The Cuban insurgents and the United States infantry and sailors secured the best demonstrations, and there might have been much more patriotic fireworks if Mr. Sousa had substituted national anthems for his own marches.

It is a fine "show," however, and it should crowd the Auditorium the next three afternoons and evenings. The opening numbers were welcomed with cordiality, though it has long since been agreed that the "Tannhauser" overture is not for a band. The most interesting feature was "The Bride-Elect" march; interesting, because it were well to gain a notion of the author's method of interpreting it. It is stated that Mr. Sousa wrote his new opera around this composition. It did not seem to compare favorably with others from the prolific brain of the march king. Arthur Pryor renewed his former triumphs; he has no equal in the country.

and artistic restrictions and considerable elaboration might prove the sensational triumph of patriotic movements to be remembered when the war story of '98 is told.

That little more than a crude suggestion of international alliance and American patriotism is expressed in Sousa's "Trooping of the Colors" did not strike the loyal and emotional audience assembled to honor the stars and stripes at the Auditorium last night. What of art and musical intrigue the entertainment lacked was condoned intuitively by the attentive, keenly sensitive audience gathered there with little flags in its pockets, great anticipation in its faithful hearts and high trust in the invincible colors of the United States. The crowd was not there to criticize or wonder whether its money's worth was to be the inevitable outcome; it was there to open the escape valve of loyalty and tumultuous patriotism, to shout out the pent-up beliefs of a nation and bow courteously to those flags friendly to the stars and stripes. It roared solemn obedience and blustered belief in old glory and the rally of other nations was accepted with deserved recognition of the quality of allegiance. Rather too much courtesy was spent upon the French representation (which flag has not blown our way with anything more than a dancing-master politeness) and to German colors, but the union jack of the British was greeted with a cheer and uproar of grateful friendliness and, heavens! how the little sunburst of Ireland came in for a share of Yankee glad hands.

As a matter of fact, Sousa's "Trooping of the Colors" is a theatrical affair full of much promise but amateurishly carried out. However, that does not matter, so long as the pale, subdued uniforms of the insurgents lie in under the single star, with its angular little pennant fluttering near the stars and stripes, and while everywhere waves the beautiful flag no other banner can outshine or defy with consoling results. Soldiers, raw recruits, forgiven the manual and welcomed for their battle-day uniforms, were greeted with an avalanche of enthusiasm and the sailors—bright, clearly young fellows like the enlisted reserves—drew tears and sobs and shouts of honor because of their navy garb, the stars on their sailor collars, and the numbers on their sailor sleeves.

It is after the first shot some hours now and as yet none of the musical rallies have

delivered either "The Star-Spangled Banner," "America" or "Columbia, the Gem of the Ocean," with anything like dignity or beauty. Sousa's contralto was unequal to the task and Brooke's was quite as bad. Louise Brehanay ought to be called home to intone her nation's hymns. She is a singer of the people, for the people, and has the natural abandon without the usual soprano frills for national anthems. Another rather questionable courtesy was the rendering to Caesar the things that Caesar does not need half so much as do his friends just now, in presenting the British flag with "God Save the Queen." It is England's hymn, of course, but to-day it means "America" to every beating heart and the paying of old debts never held against us, when the treasury is at ebb tide, is questionable patriotism

considering England has a dozen awakening airs which the queen loves much and the English banner waves jubilantly under.

Sousa's spirit of '76 must have been walking about during the last census for his flag had as many stars and things as the law allows for '98, and his brawny arm looks to be good for a good haul of Spanish mackerel in spite of his snowy locks.

Not half enough flags—ours—unfurled under the brave whirlwind of music written under its red, white and blue inspiration. There should be a sumptuous bath of stars and stripes, a jubilee for the anxious, adoring eyes lifted in splendid patriotism to wherever the triumphant eagle spreads his wings, and at the Auditorium there should have been streamers and pennants, huge, fluttering, bannered and flying flags from the dome to the back drop and wherever loyal eyes searched for the beloved red, white and blue.

Sousa's own programme was exceedingly delightful. The great march emperor is still one of the best actors in his line. He is magnetic as Sothern and as he conducts he poses, glides, fascinates continually in the warlike fashion. He was a picture in the white marine parade uniform and his own compositions were big hits as usual. Arthur Pryor was the soloist and played most beautifully.

AMY LESLIE

BUFFALO, N. Y. - ENQUIRER

MAY 17 1898

## "TROOPING OF THE COLORS".

Sousa's Latest Triumph Aroused the Greatest Enthusiasm in the Audience Last Evening.

John Phillip Sousa's "Trooping of the Colors" stirred to its depths the heart of every patriotic man, woman and child in Music Hall last night. The wildest applause could not express the feeling of the audience, those present rising to their feet, cheering and waving hats and handkerchiefs and they cheered again after the music had died away and the spectacular success of the great bandmaster had concluded.

Sousa was greeted with continued applause when he appeared in his Manhattan Beach uniform and the enthusiasm increased with the coming on the stage of the performers representing the historic Continental with life and drum and battered flag. Then came a body representing English soldiers and the chorus sang England's National hymn. Basil Teton gave a dramatic interpretation of "The Marseillaise." A Tyrolean trio, Scotch bagpipers and the standard bearers of the Irish flag came on in order and a company of Cuban insurgents headed by a feminine figure wrapped in Cuban colors and bearing aloft the banner of the island increased the loyal demonstration of an audience that had its patriotism aroused to the extreme. Not exactly to the highest pitch, either, for the cheers increased in volume as the "Star Spangled Banner" was played and a company of United States infantry and navy marched in.

The preceding programme included "Tannhauser" overture, "The Three Quotations," two descriptive numbers, trombone solos by Arthur Pryor and selections by Miss Louie M. Brahanay, late of the Remenz Concert Company. The audience was the largest of the season.

A matinee will be given this afternoon and a third performance this evening. There will be changes in the programme and "Trooping of the Colors" will be faithfully reproduced.

.....leveland, O., World

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