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LOS ANGELES CAL.  
DEC 26 1900

# "El Capitan"

There was no Christmas tree at Morosco's Burbank theater last evening, but there was present to listen to the beautiful music of Sousa's "El Capitan," as interpreted by the Grau Opera company, the largest house of the season. In fact, Manager Morosco says that if he had had hooks arranged in the ceiling he could have hung hundreds of people upon them instead of having been obliged to turn them away.

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The Jules Grau Opera Company has been giving Sousa's "El Capitan" at the Burbank theater the past week. And they have put it on in good shape, too. Of the notably good voices there are, those of Lillian Knowles and Kate Michelena and Joseph Smith, just plain, every-day Smith; of these perhaps that of Mr. Smith is the more noticeable, as a reasonably well handled tenor voice is not common. Comedians Kingsley and Deshon supply a goodly variety of merriment of a healthy sort but are not to be seriously considered in a musical way.

The chorus sings well, with the feminine element predominating, this, perhaps, out of deference to the tastes of the first rows of the orchestral seats. As to the acting of the chorus—well, the peasantry of South America it seems showed their European ancestry by standing in straight rows on each possible occasion. This is a habit not peculiar to any one people or age, reading the opera as history. The costuming and scenic effects gave bright and pretty pictures not to be despised in light opera.

Next week the company will put on the "Isle of Champagne" and doubtless will do a rousing business as the public can feel sure of having neither its ears or eyes insulted.

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MOROSCO'S BURBANK— (Advance Announcement.) The production of "El Capitan," which was presented all last week at the Burbank theater by the Jules Grau Opera company is an event which will be long remembered by the music-loving people of this city. "El Capitan" is one of the cleanest, brightest and funniest comic operas of the day, and the music of it is exceptionally good. The houses have been full nightly and the Grau Opera company have made a great success. This engagement at the Burbank is one of the greatest musical treats that this city has enjoyed for a long time. Manager Morosco announces for the second week of the Grau Opera company a grand scenic production of the beautiful comic opera, "The Isle of Champagne." This opera has not been seen in this city before and will no doubt score a big success. This opera was first presented at the Broadway theater in New York for three years to record breaking houses and was the talk of all New York. A reproduction of the same will be given here, with special scenery, which is said to be simply gorgeous, it being specially prepared for this season's production. All the favorites will be in the cast and be on the boards all this week with the usual Saturday matinee and a grand holiday matinee New Year's day.

The scene of "The Isle of Champagne" is laid on an island where drinking water is unknown, until a vessel is stranded on the beach. The fresh water has an intoxicating effect upon the inhabitants, who are ruled over by a bankrupt king. Three people are saved from the wreck; one a middle-aged New England widow, who owns the vessel, a young Puritan girl and a sailor. The king, for financial reasons, marries the woman, the young girl marries the prince and the sailor falls in love with all the girls on the island. There is a conspiracy between the prime minister and the queen to get rid of the king, so that they can marry, but the plot fails and everything ends happily.

The cast will be as follows:  
King Pomery the Second.....  
.....Frank Deshon

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# SOUSA AT THE ACADEMY.

A Varied and Liberal Entertainment by the Popular Leader.

On the programme printed for the concert by Sousa and his band at the Academy of Music last evening were nine numbers; nineteen numbers were played, including as one of them a repetition of a part of Sousa's march, "Hail to the Spirit of Liberty," composed by him for the dedication of the Lafayette monument at Paris, France, on July 4 last. If there was the least doubt of the popularity of Sousa in Brooklyn, the fact that two concerts were given in one, at the request of a delighted audience, would dispel the doubt. The Academy of Music was well filled in the upper part of the house and most of the sittings were taken in the parquette and balcony. Six new pieces were announced on the programme. Among these was a concert ballad by Sousa, entitled "Where Is Love?" It was sung by Miss Blanche Duffield, who has a fresh, pleasing and well cultivated voice, but suffered somewhat from nervousness, as the ballad is trying, with its sustained notes and chromatic runs. It is in waltz time and is smooth and pleasing in composition, but, from the difficulty of executing it, the ballad cannot become popular. For an encore Miss Duffield sang, with more confidence, "Swallows," a popular ballad and one well fitted to bring out the best qualities of her voice, these being purity and freshness of tone. Arthur Pryor played a new trombone solo by Pryor, entitled "The Patriot." It is not a noble, nor even a fetching, composition, although the accompaniment is a melody of patriotic airs, but it served to show the softness and sweetness of tone that Mr. Pryor could bring out of this ordinarily raspy instrument and the remarkable technical agility and the art of double-tonguing, etc., that he has acquired.

A pretty bit, picked up by Sousa in Milan, Italy, was a new ballet suite by Morio Costa, played at a pantomime that last night's leader saw and heard. It is called "The History of a Pierrot" and consists of three movements—allegretto, andante and allegro. It is highly dramatic and in the second movement reminds one of Wagner in its continued and sustained harmony. The transformation scene, where the allegro begins, is as vivid as music can make it. It is bound to be popular here. Another new piece, and perhaps the most striking of any heard last night, was "In the Soudan," by Sebek. It is full of character and local color. Notwithstanding the story the thermometer told outside of the Academy, one's imagination was led on to picture the wastes of desert, the heat rising above it in waves and a caravan toiling along under the tropical sun. Monotony was the note that was struck in the music and the one clarinet's chanting seemed to be miles away. With full harmony, the band took up the strain and then, dying away, left the solo clarinet to its iteration. Following this piece came Sousa's new march, "Hail to the Spirit of Liberty," an artful arrangement of the programme for the latter, as Sousa thinks, and many agree with him, is the liveliest of all of his lively marches. It has a perfectly fresh and original uplifting rhythm in the second movement. Last of the new pieces played was a czardas, "Ritter Pasman," by the late Johann Strauss. It was first played in the Grand Opera House, in Vienna. It is a very good czardas and has all of the good qualities of that fascinating form of Hungarian music.

Miss Bertha Bucklin played on the violin two pieces in a thoroughly musicianly way that held her audience absolutely. One was an adagio and moto perfectum by Ries and the other, a recall, a largo movement from "Xerxes." The fullness and roundness of her tone, the facility of execution and the completeness of expression were noticeable. For the opening number of the evening the overture "Isabella" by Sousa.

John Philip Sousa, the March King, has left New York for a time and will regale persons elsewhere with his swinging, dashing music. He completed his engagement here at the Metropolitan Opera House with one of his characteristically well attended concerts on Sunday night, and he has proved that he came home from Europe at the right time. The town was music mad. There was a tidal wave of harmony submerging the people. New Yorkers were full of the concord of sweet sounds. Melodic appetite, like the misconduct of Hamlet's mother, grows by what it feeds upon and American opera had set all New York daff on the argument that America is operatic. Therefore John Philip Sousa did well to abandon the vain glory of Europe and return betimes to this grove of Apollo as his four Sunday night concerts have well attested. He drew another good audience the last night.

One might think that after everybody was sated with singing and fiddling for a week at the Metropolitan at 50 cents nobody would pay one-fifty to hear Sousa. But one would be wrong. New York has a fever of fiddles and a malady of melody on it, having had eight operas in a week, it must end it by a concert. Hence Sousa. He is a change from Wagner and Gounod. Verdi has written many things, but he never wrote "Let Slip the Dogs of War." Beethoven was a good man, but he was not the author of "The Washington Post" with ten men blowing their lungs out in front of the stage. There is only one Sousa, and John Philip is his name. The March King filled a new felt want, and he rounded out, as he did Sunday night, a week of larynxes with a grand sacred obligato of brass.

STANDARD. UNION.  
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JAN 4 1901

# SOUSA RETURNS TO BROOKLYN.

TWO BAND CONCERTS AT THE ACADEMY OF MUSIC.

Fresh from the honors gathered at the Paris Exposition, Sousa and his band appeared in the Academy of Music yesterday, where two concerts were given before large audiences. There was a noticeable warmth of greeting to the old-time Brooklyn favorite which seemed to be an inspiration to conductor, soloists and players. The band is still at its high pitch of excellence as regards beauty of tone and perfection of drill, and seems to have gained in delicacy of expression. Some new compositions were performed yesterday, and the encore numbers, of course, were largely the grand old Sousa marches, although there was a good deal of the "coon" element, in deference to the prevailing taste. The feature at both concerts was the playing of the march, "Hail to the Spirit of Liberty," which was heard for the first time at the dedication of the Lafayette monument in Paris on July 4. It is equal to any of its predecessors, and in the finale, where six B flat cornets and five trombones are lined up at the front of the stage to play the melody in octaves, the limit of effectiveness and martial spirit seems to be reached. Two members of the band are soloists, Arthur Pryor with his trombone and Herbert L. Clarke on the cornet. In addition, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violin, are heard with great pleasure. Miss Duffield's voice has a sweet, warm color and considerable power and flexibility, and Miss Bucklin plays with a breadth and sonority which suggests nothing effeminate. Judging by yesterday's concerts, Sousa's winter tour, which they inaugurated, will be the most successful of any. As a matter of personal interest, it may be remarked that Mr. Sousa has a number of new attitudes. There is room for difference of opinion as to whether his novel variations from spinal perpendicularity are impressive or not.

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JAN 4 1901

# Sousa at the Academy.

Admirers of Sousa and his music gathered at the Academy yesterday, where two concerts were given by the band which played for America at the Paris Exposition. In the evening there were many people present, although the house was not crowded, and every number on the programme was liberally applauded. In the classical department, Mr. Sousa's men played Suppe's "Isabella" overture, Weber's "Invitation to the Waltz," and the grand scene, "Oh! Fatal Stone," from "Aida." The directing genius of the leader and the thorough musicianship of the men were strongly in evidence, and the effects achieved were excellent. Sousa showed his customary liberality with encores. March after march was played until the climax was reached with his "Hail to the Spirit of Liberty," a regular number on the programme, wherein the brasses stand out in row behind the footlights and blare the dominant notes triumphantly. The soloists last evening were Mr. Pryor with his new trombone solo, "The Patriot;" Miss Blanche Duffield, who sang Sousa's "Where Is Love," and Miss Bertha Bucklin, who rendered Ries' Adagio and Moto Perpetuo for the violin. Each was enthusiastically encored. At the afternoon concert Miss Duffield and Miss Bucklin likewise appeared, and Herbert L. Clarke played "The Bride of the Waves" upon the cornet.

As for Sousa, it may be said that he is much the same unique conductor as of yore. Disdaining the simian-like extravagances of Edouard Strauss on the one hand and the cold impassivity of the classical school on the other, he directs with spirit, ease and picturesque grace. His gesticulation is less obtrusive and his poses less artificial than they used to be, which is a gain; but the original Sousa of the Marine Band and later of Manhattan Beach is not to be obliterated.



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BROOKLYN, N. Y.

JAN 4 1901

## SOUSA AND HIS BAND.

First Appearance in Brooklyn This Season—Two Concerts Given Yesterday.

John Philip Sousa, poses and all, made his first appearance in Brooklyn since his return from abroad, yesterday, at the Academy of Music. He gave two concerts, one in the afternoon and another in the evening, and if the attendance at both was put together he would have been counted as having a big house. As it was, last night there were whole rows of empty seats, and Mr. Sousa cannot regard his return here as marked by any degree of unbounded enthusiasm. Personally, he was received with a fair token of appreciation on his entry, and the efforts of his band were most applauded when they played "Liberty Bell" and kindred old favorites. Not that the regular programme was not good, for it was, and there were numbers that received less attention really than they deserved. Mr. Sousa's well-known mannerisms were as much the attraction as the music, and many broad smiles were taken at the familiar attitudes which he assumes in leading. The soloists for the evening were: Arthur Pryor, trombone; Blanche Duffield, soprano, and Bertha Bucklin, violinist, all of whom have been heard here before, but never to better advantage perhaps. Considerable interest centred in Mr. Sousa's new march, "Hail to the Spirit of Liberty," which was composed for the dedication of the Lafayette Monument, Paris, July 4 last. It can be termed decidedly Sousaesque, particularly strong in the brass. A considerable volume of sound rather overweighed the musical effect, and there was not as much swing or catchiness, perhaps, as to some of his other really great marches. Here is the programme as rendered last night, minus, of course, the encores, which were immense and given with a readiness that did not always appear warranted:

Overture, "Isabella" (Suppe); trombone solo, "The Patriot," new (Pryor), Mr. Arthur Pryor; ballet suite, "The History of a Pierrot," new, (Mario Costa); soprano solo, "Where is Love," new, (Sousa), Miss Blanche Duffield; grand scene, "Oh Fatal Stone," Aida (Verdi); "Invitation a la Valse" (Weber); concert, "In the Soudan," Derivish chorus, new (Sebek); march, "Hail to the Spirit of Liberty," new (Sousa); violin solo, "Adagio and Moto Perpetuum" (Ries), Miss Bertha Bucklin; Czardas, "Ritter Pasman," new (Johann Strauss).

"In the Soudan," a distinctly Egyptian number, was among the prettiest selections on the programme, and made a good contrast to the march which followed it. Miss Duffield and Miss Bucklin were both given encores, their original numbers being excellent and rendered with much sweetness. It seemed that the indoor space was too limited for the band, the auditorium being filled with a preponderance of brass, having a rather noisy than tuneful effect.

STAR.

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WASHINGTON, D. C.

Date

JAN 5 1901

## Author of "Hail Columbia."

The following letters has been received, addressed to the editor of The Evening Star:

I was amazed to see by the Marine Band program of the selections played at the White House New Year day that the ninth number, "Hail Columbia," is credited to the authorship of one "Fyles."

Permit me to call Mr. Fyles' attention to the following extract from the "Provincial Councilors of Pennsylvania."

"It is interesting to note that the brother of Mary Hopkinson (Mrs. Dr. Morgan), Francis Hopkinson, was the author of the 'Battle of the Kegs,' and his son Joseph the author of 'Hail Columbia.' He wrote it in 1798 at the request of a schoolmate, who had become connected with a theater and wished a patriotic song to sing at his benefit."

Francis Hopkinson was a signer of the Declaration of Independence, and the Dr. was referred to was the first surgeon-general of Washington's army and elder brother of my great grandfather, General George Morgan of the revolution.

JAMES MORRIS MORGAN.

The music of the national hymn entitled "Hail Columbia" was written in 1780 by a German named Fyles, who was the leader of the orchestra at St. John's Theater in New York, and was at first called "The President's March." It was especially composed for Washington when he visited that theater. There never has been any doubt that the words were written by Francis Hopkinson, and he is so given the credit in John Philip Sousa's "Music of All Nations," but in using the music as a program number it has always been credited to Fyles, who wrote it.

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NEWS.

NEWARK, N. J.

JAN 5 1901

Date

## THE MARCH KING

## AT THE AUDITORIUM.

A Very Enjoyable Concert by John Philip Sousa and His Great Band. RK, 1884.

John Philip Sousa and his band, fresh from success in Paris, played Sousa marches and other compositions to an audience which nearly filled the Krueger Auditorium, and which, according to custom, called for encores until the programme was extended to nearly three times its natural length. There was but one march on the programme, "Hail to the Spirit of Liberty," composed by the bandmaster for the dedication of the Lafayette monument in Paris, last Fourth of July, but before the concert was over the band had played four or five of the favorite Sousa compositions of late years, beginning with "The Stars and Stripes Forever." The audience recognized these as old friends, and the opening strains of a favorite number always brought out applause.

The classical numbers on the programme were the "Isabella" overture, by Suppe; "O Fatal Stone," a scene from "Aida," and the "Invitation a la Valse," selections which gave the leader the opportunity to show, as he has often shown before, that his musical skill is not limited to the simple and emphatic rhythms of his favorite form of composition, and at the same time were not above the comprehension of any of his admirers. The list of numbers varied from these to the latest rag-time triumph, with an irresistible swing and crash, from passages that demanded and received delicate and sympathetic expression to march climaxes in which the leader simply swung his arms and called out all the noise that the instruments had in them, arousing an enthusiasm that it would be difficult to measure.

"Hail to the Spirit of Liberty," the new march, does not fall below its predecessors in spirit and dash. In its performance Mr. Sousa makes use of the expedient of calling his cornets and trombones to the front of the stage for the final repetition of the refrain, and the audience made him repeat this passage last night.

The soloists were Miss Blanche Duffield, who has a soprano voice of sweetness and power, and was heard to advantage in "Maid of the Meadow," a new Sousa composition; Miss Bertha Bucklin, a violinist of skill and feeling, and Arthur Pryor,

trombone, who contributed an air with variations which he called "The Patriot," and performed two popular songs in response to encores.

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NEW YORK WORLD.

JAN 5 1901

Sousa and his band played to two demonstrative gatherings at the Academy of Music yesterday afternoon and evening. The concerts were the first of the band's winter tour.

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NEW YORK STAATS ZEITUNG

JAN 6 1901

JAN 6 1901

## Sousa-Concerts.

Die beiden Konzerte, die Herr Sousa mit seiner Bläserkapelle gestern Nachmittag und Abend in Carnegie Hall gab, waren nicht sehr stark besucht. Carnegie Hall eignet sich eben nicht gut für Militärmusik, man ist dort mehr an Symphonien gewöhnt. Dagegen konnte sich Herr Sousa nicht über Mangel an Beifall beklagen, und das fast unausgefüllte Verlangen von Zuschauern muß ihm gezeigt haben, welcher Beliebtheit er sich bei den Anwesenden erfreute. Ueber die Darbietungen der Kapelle ist wirklich nichts Neues zu berichten. Sousa ist immer noch der Alte, und seine Kapelle hält er in guter Disziplin.

Auch die Solisten sind dieselben, die im Herbst in seinen Konzerten hier auftraten, nämlich die Violonistin Fräulein Budlin, die Sopranistin Fräulein Duffield und der Cornettist Herr Rogers.

JOURNAL.

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Paper

PROVIDENCE, R. I.

JAN 6 1901

In looking over the field of music in this country Herr Strauss finds nothing worthy of recognition but the "Belle of New York," by Kerker, and the marches and two-steps of Sousa. As this kind of ephemeral music is exactly in line with that which Herr Strauss writes himself, it is not remarkable, perhaps, that he should make these extraordinary exceptions and herald them as the only American music. It does not speak well for Herr Strauss's musical orthodoxy that he should have overlooked the works of such American composers as Dudley Buck, Professor Paine, MacDowell, Parker, Chadwick and Kelley, who have written in the higher form and whose work have passed successful tests of European criticism. It is evident that Herr Strauss is not acquainted with the works of the best American composers, which may not be American music—what music is national?—but are paving the way for it. Herr Strauss's own field is a circumscribed one, bounded on all sides by the dance rhythm, learned from his brother Johann and inherited from Johann senior, the ability of neither of whom is possessed by him. His partiality for Kerker and Sousa's march and dance music is explained by this.

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Sousa in Carnegie Hall.

Die gestrigen ersten Konzerte der ausgezeichneten Kapelle des amerikanischen "Marchkönigs" Sousa, nach deren Rückkehr von ihrem Triumphzug durch die Hauptstädte der alten Welt, waren beide sehr gut besucht und jede Nummer der attraktiven Programme wurde mit großem Beifall aufgenommen. Heute Abend findet nun in der Carnegie Hall das letzte der Serie von drei Konzerten statt und für dieses hat Kapellmeister Sousa das folgende Programm aufgestellt:

1. Overture: "Isabella", Suppe; 2.

Solo für Posaune: "The Patriot" (neu), Pryor, Herr Arthur Pryor; 3. Ballet Suite: "The History of a Pierrot" (neu), Mario Costa; 4. Solo für Sopran: "Where is Love" (neu), Sousa, Fräulein Blanche Duffield; 5. Große Scene: "Oh Fatal Stone" (Aida), Verdi; 6. "Invitation a la Valse", Weber; 7. a) Concert "In the Soudan", Chor der Derivische (neu), Sebek; b) March: "Hail to the Spirit of Liberty" (neu), Sousa, komponiert für die Weihe des Lafayette Monuments in Paris, am 4. Juli 1900; 8. Solo für Violine: "Adagio and Moto Perpetuum", Ries, Fräulein Bertha Budlin; 9. Czardas: "Ritter Pasman" (neu), Johann Strauß.

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NEW YORK WORLD

JAN 6 - 1901

## Concerts by Sousa and His Band.

Concerts were given yesterday afternoon and evening by Sousa and his band in Carnegie Hall. The soloists were Blanche Duffield, soprano; Bertha Bucklin, violinist; Walter B. Rogers and Herbert L. Clarke, cornetists. The new numbers on the programmes were a soprano solo, "Printemps," a concert polka, "Fesche Frauen," grand scene and ensemble from "Andrea Chenier," and "Reminiscences from Wagner," by Winterbottom.

RK, 1884.

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THE MORNING TELEGRAPH

NEW YORK CITY

JAN 6 - 1901

"When Sousa Leads the Band" is the latest inspiration in popular songs which is attracting attention among professionals. Silhouette pictures of the baton wielder in different poses adorn the insets of the music. Hill, Horwitz & Bowers are responsible for the innovation.



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New York City  
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Date

## SOUSA'S BAND HEARD TWICE

Two Concerts Yesterday  
in Carnegie Hall.

LARGE AUDIENCES PRESENT

Director, Soloists and Organization  
Applauded Generously—Final  
Appearance To-night.

John Philip Sousa and his military band returned to New York musical circles yesterday through the medium of two concerts at Carnegie Hall. The programmes were carefully arranged to exhibit the capabilities of the individual members, as well as the entire organization.

The big auditorium was comfortably filled during both concerts. If applause is a criterion, Sousa has lost none of his popularity. He was compelled to respond to several encores as the most popular numbers were given, and replied with "The Stars and Stripes Forever," "The Man Behind the Gun" and "Hands Across the Sea."

### Played His Latest Work.

A feature of each concert was his latest composition, "Hail to the Spirit of Liberty," which he wrote for the dedication of the Lafayette Monument in Paris on July 4 last year. It has a well defined melody running through its quaint orchestration. The instruments were well balanced. The brasses did not dominate the wood and reed instruments as is the case frequently in orchestral concerts without stringed instruments.

The soloists were Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist, and Messrs. Herbert L. Clarke and Walter B. Rogers the cornetists.

### Last Concert To-night.

The final concert of the series in this city will be given in Carnegie Hall to-

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N. Y. EV'G SUN.

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JAN 7 1901

Date

Sousa's band gave its third and final concert at Carnegie Hall last night to the best audience of its two days' festival there. This morning the players were up and away to Bethlehem, Pa., and five weeks hence they will be in San Francisco. The tour will mean some 25,000 miles of travel and concerts often twice a day for the conductor and his fifty men. The two young women soloists heard here also go on the tour. Miss Bertha Bucklin is a violinist who unites considerable foreign training with good American sense, and she is enduringly popular with Sousa's audiences. Miss Duffield is a singer of the lighter sort, well chosen for contrast to the strenuous brass band.

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MORNING TELEGRAPH

Address of Paper

New York City

JAN 7 1901

## SOUSA DOES A "FAREWELL."

Gives His Last Concert at Carnegie  
Hall Prior to a Tour of the  
Country.

Sousa gave another farewell concert in Carnegie Hall last evening. This was advertised as the last chance to hear his marches until after he makes a tour of the country.

The crowd was not as large as at the band's recent appearance, nor was the enthusiasm.

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NEW YORK PRESS

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JAN 6 - 1901

## GREAT GREETING FOR SOUSA.

"March King" Arouses Enthusiasm  
Among His Admirers.

Sousa opened his tour of 1901 in Carnegie Hall yesterday afternoon and evening. But it was at the evening performance that he was received with the greater enthusiasm—enthusiasm which burst gloves on dainty hands, for Sousa's admirers—women—were, as usual, far in the majority. John Philip Sousa in action is a picture—different from other band leaders, in that he gesticulates with his whole body—every part seemingly under the complete control of the spirit of the music.

The handsome bandmaster with the serious countenance is unchanged in appearance and his hair seems just as black as ever, but that little bald spot on top of his head is growing larger. There is no lack of energy, however. His hands, with the customary white gloves, seem to contain all the grace of a Herrmann, and as he swayed his body his expressive face indicated seemingly his wishes. The concert was gone through with as one vast machine under perfect control. Early in the evening "The Stars and Stripes Forever" was played, and was greeted enthusiastically.

Walter B. Rogers, in his cornet solos of popular airs and variations, was well received, as was Blanche Duffield, soprano soloist, in her "Maid of the Meadow" and "Spring Is Coming" solos. In the new march composed for the dedication of the Lafayette monument last July, "Hail to the Spirit of Liberty," Sousa had eleven of the musicians come to the front of the platform twice, which gave the piece a fine dramatic effect.

Bertha Bucklin, solo violinist, played Sarasale's "Spanish Dances," and was encored. Absolute silence reigned while the band played, and when the last note was struck the hand-clapping commenced. Peculiarly, it stopped the moment the bandmaster's foot touched the red carpeted platform before he faced his musicians.

At to-night's concert, in the same place, Sousa will have Arthur Pryor, trombone; Miss Duffield, soprano soloist, and Miss

NEW YORK MAIL AND EXPRESS

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JAN 7 1901

Saturday and Sunday were not without chances for New York music lovers to spend time and money. "Die Walkure" in the afternoon and "Il Trovatore" in the evening marked a busy Saturday at the Metropolitan Opera House, while Ossip Gabrilowitsch played the pianoforte at Mendelssohn Hall the same afternoon, and John Philip Sousa and his band occupied Carnegie Hall for matinee and evening performances. Last night Sousa again drew a crowd at Carnegie Hall.

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THE MORNING TELEGRAPH

Address of Paper

JAN 8 1901

### Has the Farewell Habit.

John Philip Sousa seems to have acquired the farewell habit. Sunday night's concert was announced as a farewell, and his manager coyly intimates that he will return for a farewell season in the Spring.

This lapse from the straight and narrow path is distinctly traceable to Mr. Sousa's warm admiration of Mme. Modjeska, the champion fareweller of the American stage. Joseph Jefferson has a fine series of farewell appearances to his credit, but the championship belt as a farewell artist indisputably belongs to the Polish actress.

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NEW YORK WORLD

Address of Paper

JAN 9 1901

## FANCIULLI MAY BRING SUIT.

Sousa to Replace Him as Musical  
Director at Manhattan Beach.

Francisco Fanciulli is not likely to lead the band at Manhattan Beach next summer, and because of this he may sue the Manhattan Beach Company, provided his lawyer decides he has a case. When Fanciulli closed his season last summer it is said he was told that he would be engaged for next summer. Fanciulli, on the strength of this, it is alleged, has engaged sixty musicians.

Now the announcement is made that Sousa will conduct the music at the beach next summer.

"I would prefer not to talk about the matter for the present," said Mr. Fanciulli last night. "I have consulted counsel and shall be in possession of the best possible legal advice by to-morrow or the day after. Then I shall announce what I will do. It depends just what I hear from the other side."

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RECORD

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WILKES-BARRE PA

JAN 9 1901

Date

## SOUSA AND HIS MUSICIANS.

Another audience that about filled the Nesbitt was delighted last evening by Sousa and his incomparable band, they having recently returned from a tour of Europe. Many predicted a cool reception for Sousa and his musicians on the other side, for the reason that in some of the European countries are bands of great merit and the people there expect much. But Sousa was not coolly received. Instead, his tour was a triumph in the face of the musical culture of the old world. Sousa's men played so well that compliments came thick and fast and the tour was eminently satisfactory.

So the march king came to us fresh from his triumph abroad and his aggregation played as never before. The famous marches went with a delightful swing and the classic selections were played with a sympathy and depth of feeling that showed the trained musician in every note.

Although there were only nine numbers on the program, so enthusiastic was the audience that about three times that number of selections were played, and they were so nicely varied between the popular, the classic and the semi-classic that the evening was especially enjoyable.

The Suppe overture "Isabella" was first played and its conclusion was greeted with a storm of applause. A descriptive piece, "The history of Pierrot," something new, was a delightful composition as well as delightfully played. The scene from Verdi's "Aida," "O fatal stone," was played with splendid expression.

Other selections on the program were Weber's "Invitation a la valse," Sebek's "In the Soudan," a concert, also new; Sousa's new march, "Hail to the Spirit of Liberty," and the Strauss "Ritter Pasman," also new.

The new Sousa march made a big hit and the audience applauded with all its might. The march is one of Sousa's best and the tunefulness and beauty of the music caught the audience. A stirring effect was produced when the brass instruments were brought to the front and certain passages were played.

The band played as one of the encore numbers Professor Alexander's new march, "Guard Mount," and did very well, considering that the musicians were not familiar with it. Those who heard it pronounced it even superior to the professor's "Upatree," which became so popular. The march has the melodious swing that catches the ear so quickly and is in every way a decidedly meritorious composition.

The sextet from "Lucia de Lammermoor" was another encore number that was superbly played.

Arthur Pryor, as usual, the head of the instrument and the

Address of Paper

New York City

Date

JAN 9 1901

## Sousa Concerts at Carnegie Hall.

NOTWITHSTANDING counter attractions in town on Saturday afternoon, Sousa and his band attracted a large audience at Carnegie Hall, and on Saturday evening again played to a large house.

Sunday, at the third concert, the large auditorium was crowded and the

### SATURDAY EVENING.

Overture, Carneval Romaine.....Berlioz  
Cornet solo, Air and Variations.....Rogers  
Walter B. Rogers.  
Slavonic Dance, No. 2.....Dvorak  
Hungarian Dance, No. 6.....Brahms  
Soprano solo, Maid of the Meadow.....Sousa  
Miss Blanche Duffield.  
Grand Scene, The Night of Sabba, from Mefistofele.....Boito  
Reminiscences of Wagner (new).....Winterbottom  
Serenade Roccoco (new).....Meyer-Helmund  
March, Hail to the Spirit of Liberty.....Sousa  
(Composed for the dedication of the Lafayette Monument, Paris, Paris, July 4, 1900.)  
Violin solo, Spanish Dances.....Sarasate  
Miss Bertha Bucklin.  
Excerpts from La Boheme.....Puccini

### SUNDAY EVENING.

Overture, Isabella.....Suppe  
Trombone solo, The Patriot (new).....Pryor  
Arthur Pryor.  
Ballet Suite, The History of a Pierrot (new).....Mario Costa  
Soprano solo, Where Is Love? (new).....Sousa  
Miss Blanche Duffield.  
Grand Scene, Oh, Fatal Stone (Aida).....Verdi  
Invitation a la Valse.....Weber  
Dervish Chorus, In the Soudan (new).....Sebek  
March, Hail to the Spirit of Liberty.....Sousa  
(Composed for the dedication of the Lafayette Monument, Paris, July 4, 1900.)  
Violin solo, Adagio and Moto Perpetuum.....Ries  
Miss Bertha Bucklin.  
Czardas, Ritter Pasman.....Johann Strauss

Encores were demanded almost after each number, and the selections were from the Sousa marches and two-steps. Miss Duffield, the soprano soloist, and the other soloists scored an immense success at each concert.

See page 83 for further information







NEWS  
from \_\_\_\_\_  
of Paper BALTIMORE, MD  
JAN 12 1901

**Sousa Warmly Welcomed.**  
**Music Hall Crowded At A Concert Given By His Band.**  
The unique band-master, John Philip Sousa, and his organization gave a great concert at Music Hall last night. The "March King" and his band, fresh from their extraordinary successes abroad, were accorded a brilliant welcome. Before the doors were opened every seat in the house was sold and hundreds of people stood during the long concert.  
In spite of the excellence of military bands abroad, "the official American band at the Paris Exposition" met with overwhelming triumphs throughout Germany, Belgium and Holland. Sousa is a remarkable disciplinarian, always obtaining a musical execution and a perfection of ensemble that are delightful. The delicacy of shading, sonority of tone quality and balance between the instrumental groups are all admirable.  
The programme comprised the following by the band:  
Overture, "Isabelle," Suppe; ballet suite, Costa; grand scene, "Oh! Fatal Stone," Verdi; "Invitation a la Valse," Weber; "Dervish Chorus," Sebek; march, "Hail to the Spirit of Liberty," Sousa, and "Czardas," J. Strauss.  
Miss Blanche Duffield, who possesses a beautiful soprano voice of great flexibility sang with excellent style a new song by Sousa entitled "Where Is Love?" Miss Bertha Bucklin played the "Adagio and Moto Perpetuum," a violin solo by Rites, with beauty of tone and execution. The trombone soloist of the band, Mr. Arthur Pryor, played a composition of his own, "The Patriot," with his usual success.  
There were numberless encores, ranging from the famous sextette from "Lucia di Lammermoor" to the well-known marches and two-steps.

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s of Paper BALTIMORE, MD  
JAN 12 1901

**SOUSA'S TRIUMPH**  
**Thousands Crowd the Music Hall to Hear the Celebrated Band—**  
**Success of the Soloists**  
More than 3,000 Baltimoreans braved the grip last night to see Sousa and hear his band. At noon every one of the 2,738 seats in the big auditorium had been sold. When the dapper little leader raised his baton every inch of space in the aisles was full.  
There were nine numbers upon the program, but these were not enough to please the crowd, and before the lights went out the band had played 27. Sousa like, the range of quality in the compositions rendered was tremendous. An excerpt from Verdi's "Aida" topped the list; the latest concert in syncopation brought up the end. Seven of the numbers were novelties. One of these was "The Patriot," a trombone solo. It was played by Mr. Arthur Pryor, who composed it. Mr. Pryor is a great favorite in Baltimore, and the audience demanded two encores. Finally he played "I Can't Tell Why I Love You, But I Do-oo-oo," and gave way for "Aida."  
Another novelty was a dervish chorus, "In the Soudan," by Sebek. A third was Sousa's new march, "Hail to the Spirit of Liberty." First it was played by the brasses, with a brass double sextette as a finale, and then it was heard again, this time as a composition for the reeds. The reception accorded it was enthusiastic each time, and the ensuing flood of encores was only stopped by the entrance of Miss Bertha Bucklin, the violin soloist. Miss Bucklin played Ries' "Adagio and Moto Perpetuum." The other soloist was Miss Blanche Duffield, soprano. She sang Sousa's new song, "Where Is Love," and as an encore "Spring Is Coming."  
The "Rhoda's Pagoda" song from "San Toy," "Salome," "The Stars and Stripes Forever," "Hands Across the Sea" and various ragtime favorites were heard as encores.

Other Balt. artists see 108-

BULLETIN  
tting from \_\_\_\_\_  
dress of Paper PHILADELPHIA, PA.  
to JAN 12 1901

"Could it be Sousa, or was it the side-whiskered chiropodist who promenaded Chestnut st.? This is what everybody wondered when a man entered a Lancaster ave. car yesterday afternoon. He wore a watch chain fully a yard long, from which eleven medals, two Maltese crosses, and an onyx charm dangled. Upon closer inspection the medals were found to be souvenirs, such as were given away at the recent National Export Exposition, while across the man's coat a G. A. R. badge and campaign buttons were pinned in glad array. In his cravat a huge rhinestone blazed; besides this, another scarf pin heightened the effect. A rusty old high hat, brushed the

cutting from \_\_\_\_\_  
address of Paper BUFFALO, N. Y.  
to JAN 13 1901

**BIG DEMAND FOR CONVENTION HALL.**  
**Dates Are Rapidly Being Taken for the Use of the City's Building.**  
Convention Hall is in lively demand and already a number of dates extending through the year have been taken. During the summer it probably will be one of the liveliest places in the city and the present bookings of dates are only an indication of what is coming. The record is in charge of Secretary Parsons of the Board of Public Works and he receives many applications for dates and information as to prices and requirements. The dates given to the present time are as follows:  
Jan. 31—Odd Fellows' Ball.  
Feb. 26—Knights of Columbus.  
Feb. 14—Orpheus.  
Feb. 16-23—National Association House Painters and Decorators.  
March 25-26—Sousa's Band.  
April 26—Odd Fellows' Ball.  
June 4-6—American Foundrymen's Association.  
July 17-31—Pan-American Bible Study Congress. Forenoons.  
July 18-21—National Anti-Cigarette League. Afternoon.  
Aug. 5-10—Society of American Florists.  
Aug. 12-15—Improved Order of Red Men.  
Aug. 20-22—State Firemen's Association.  
Oct. 20-22—Universalist General Convention.

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ress of Paper New York City  
JAN 13 1901

Sousa gab am vorigen Samstag in Carnegie Hall ein Concert vor einer riesigen Menge von Zuhörern. Von einer musikalischen Direktion ist da bekanntlich nicht die Rede. Er läßt das aus ausgezeichneten Musikern bestehende Orchester nach Belieben spielen und macht dazu akrobatische Bewegungen und Posen, die mit den Musikstücken nicht im geringsten Zusammenhänge stehen. Das Publikum amüsiert sich dabei famos und wird für die kleinsten nur angedeuteten Beifallsbezeugungen durch unzählige Zugaben belohnt.

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tting from \_\_\_\_\_  
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to JAN 13 1901

Sousa and his famous band added new laurels to their crown at the Academy of Music, yesterday afternoon and last evening. At both concerts there were large audiences present and Sousa was enthusiastically received. His new march "Hail to the Spirit of Liberty," was encored, and with its dash and swing bids fair to become as popular as other compositions of the "March King." Sousa presented many striking novelties on his programme—he always does—and the musicians under his direction were never more enjoyable.  
W. H. SEARPLESS.

PRESS  
ng from \_\_\_\_\_  
ss of Paper PHILADELPHIA, PA.  
JAN 13 1901

**Sousa at the Academy.**  
Sousa's Band, fresh from its European triumphs, where it created a furor in the principle cities of the Continent, especially at the Paris Exposition, by its excellent playing, appeared before two large and enthusiastic audiences at the Academy of Music yesterday.  
While the program rendered in most cases was new the encores, for which Sousa is noted, were made up of his soul-stirring marches and catchy rag-time tunes. A feature of the concert was his clever new march, "Hail to the Spirit of Liberty," which was especially composed for the dedication of the Lafayette monument in Paris on July 4 of last year, and like all his others will find a prominent place in the various marching bands' catalogues.  
All his soloists yesterday were in especially good tune, and they included Walter Rogers on the cornet, Miss Blanche Duffield, soprano soloist; Miss Bertha Bucklin, violinist, and Arthur Pryor, the celebrated trombonist.

ing from \_\_\_\_\_  
ress of Paper BALTIMORE, MD.  
JAN 13 1901

**Sousa and His Tunemakers.**  
Since the World's Fair John P. Sousa has eaten white bread, and it has been buttered on both sides. Prior thereto he was the most popular leader the government's band ever had. Mr. Sousa is not a great musician. If he was he couldn't write the catchy music he does; for great musicians never write popular melodies. But he is a great conductor, fertile in effectiveness, full of personal attributes which charm audiences; and clever enough to compose marches and two-steps which carry people off their feet.  
Beside the above qualities, Mr. Sousa has developed into a capable business man. This he was not when he conducted the Marine Band in Washington. His first evidence of business was when he resigned from that organization. Like a good many other people, he remained too long. An opportunity presented itself, and he took it. Now you can form a pretty good idea of how profitable it is to be the people's idol by computing that he played to about \$2,500 on Friday night. Of this he carried away with him about \$1,500 at least. That's not bad for two hours' work, repeating a program which, of course, he is not obliged to change throughout his tour. And it was a good program, too, with just enough of his own music in it to sustain popular antipathy.  
I have never been able to catch the exact motive which Mr. Sousa has for carrying vocal and violin soloists with him. They do well enough, but they are never singers or violinists of celebrity, and there isn't a bit of need of them, for the audiences would infinitely rather listen to his marches or some ragtime ditties with Sousasque variations and punctuations.  
Mr. Sousa will die a very rich man. He ought to. He deserves all the fish that come to his net. He is patriotic, true blue, a good fellow, a first-class American, a splendid bandmaster, and a credit to his country wherever he goes. Talk about popularity! Sarah Bernhardt could have drawn Music Hall full of people on the finest night that ever grew; but Sousa did it on one of the stormiest of the entire winter. Now there's a huge step from Sousa to Bernhardt. In Baltimore John Philip is ace high; but Sara is—nit!

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tting from \_\_\_\_\_  
dress of Paper BROOKLYN, N. Y.  
to JAN 14 1901

**SOUSA'S CAKEWALK.**  
**It Has Captivated the Popular Ear in Washington.**  
WASHINGTON, Jan. 14.—Sousa, the march king, does a cakewalk nowadays. He returned to Washington, the scene of his former triumphs, yesterday, introduced a new march, "Hail to the Spirit of Liberty," put on his cakewalk and a few new poses, and left with his pockets well filled with money. The new march is tuneful, inspiring, and "very much Sousa." It was his cakewalk and his latest attitudes, however, that took the town by storm.  
He does the cakewalk while his band is playing a "ragtime" tune, and, though he does not bend over backward and tip a plug hat over his eye, his feet keep time with the air and describe several pronounced shuffles. His Parisian poses consist of new waves of the arms, the most effective being a movement resembling the West Point "eagling." Another is performed with his side to the audience and his arms gracefully pointed at an angle of 45 degrees, somewhat after the fashion of the fair diver of statuary fame.



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Date

WASHINGTON, D.C.

JAN 14 1901

## SOUSA'S CONCERT LAST NIGHT.

An Overflowing Audience Greeted the Washington Bandmaster.

Washington looks upon Sousa and his band much in the nature of a home institution, and an audience that packed every portion of the National Theatre last evening gave the bandmaster and his musicians a rousing reception. The organization was in excellent form, and the different numbers of the programme were rendered with the lilt and swing that have made the Sousa concerts so enjoyable. The type of music known as the "popular" predominated the programme and proved to be the more pleasing, if the amount of applause these selections called forth may be taken as a criterion. Sousa's recent European trip has added several new mannerisms that will give his vaudeville imitators a good deal of trouble in portraying accurately. Once, he stretched his hands in front of him and held them in this position for a moment, gently moving them up and down just a trifle. He has also acquired a new movement with arms outstretched from the side, essentially a Bunthorne pose, but suggesting to the irreverent mind the stretch of a person just awakening from a sound slumber.

The one novelty of the concert was the playing of a new Sousa march, always a matter of much interest to local admirers of the composer and conductor. This newest addition to the imposing list of marches that have won for the Washingtonian the title of the "March King," is called "Hail to the Spirit of Liberty," and was first played last summer at the Paris Exposition. It possesses much of the exhilarating qualities of some of its predecessors in the domain of the two-step, and will doubtless become popular after a few rehearsals. The rendition of the march served to introduce the familiar up-rising of the brasses, their line-up among the footlights and the stentorian assault upon the ear drums of the auditors who evidently thought "The Spirit of Liberty" about the proper thing, for they applauded with such zest and steadfastness of purpose that a second and third performance were necessary.

The soloists were Arthur Pryor, who plays love songs on his slide trombone; Miss Blanche Duffield, a soprano, with a pleasing voice, and Miss Bertha Bucklin, a violinist. The programme included three or four of the Sousa marches that have been popularized in past seasons, and which were last night introduced as encores. Mr. Pryor played "When I Talk With Lucy," and "I Don't Know Why I Love You," in response to the approval of his trombone solo. One of the most enjoyable numbers of the evening—and this, too, was an encore—was the sextette from "Lucia," performed by a trio of cornets, two trombones and an euphonium. The programme was as follows:

Overture, "Isabella".....Suppe  
Trombone solo, "The Patriot".....Pryor  
Mr. Arthur Pryor.  
Ballet suite, "The History of a Pierrot,"  
Mario Costa  
Soprano solo, "Where Is Love".....Sousa  
Miss Blanche Duffield.  
Grand scene, "Oh, Fatal Stone" ("Aida"),  
Verdi  
"Invitation a la Valse".....Weber  
The band played the "Invitation a la Valse" with the bandmaster in the lead.

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PHILADELPHIA, PA.

JAN 14 1901

## SOUSA AND HIS BAND.

Sousa and his band were welcomed on their return from Europe by two great audiences at the Academy of Music on Saturday. The programmes were made up in the usual manner of Sousa, with provisional allowance for encores to include coon songs, rag time melodies and the conductor's popular marches. In the afternoon Walter B. Rogers (cornet), Miss Blanche Duffield (soprano) and Miss Bertha Bucklin (violinist) were the soloists, and in the evening Mr. Arthur Pryor, trombone soloist, replaced Mr. Rogers. The feature of the programme was the new march of Sousa, "Hail to the Spirit of Liberty!" which had to be repeated three or four times at each performance. It is a very pleasant, lively march, with a "tune" that will soon become popular. It is constructed like all his other marches, so that it bears a distinct family resemblance to its predecessors, but is rather more richly ornamented in the orchestration than any of them, and will, therefore, lose something of its intended effect when played by small bands. As on former occasions, when the brasses are called upon to lead the march the cornet and trombone players advanced to the footlights and blared the tune in the faces of the audience with stunning effect. This is just what Sousa's audiences like, however, and they had it done for them three times before they were satisfied. The band is well balanced and under excellent direction, so that it renders music of very different schools with good expression, but it comes out strongest in the Sousa marches and popular songs, which form one-half the programme as given, though few of them appear on the printed programme.

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## THRONGS APPLAUD SOUSA.

Marches, Classical Selections, and Cake-walks Win Numerous Encores.

John Phillip Sousa last night at the National Theatre received one of the most cordial welcomes his home city has ever bestowed upon him. The occasion was the first concert in this city since his recent return from a European tour with his band, and the audience present occupied every seat and stood up three deep in the rear. Although the programme called for only nine numbers, twenty-four were played before the evening was over. Every number received from one to three encores, and the band was compelled by repeated encores to play Sousa's newest march, "Hail to the Spirit of Liberty," three times in its entirety before the applause subsided.

The programme contained many new numbers besides the new march, which by this time is familiar to nearly every one. Its beauties, of course, were displayed by the band better than Washington has ever heard them before. The new piece was played in Paris on last Fourth of July, and is a typical Sousa air, culminating in eleven brass funnels lined up across the stage, facing the audience, with a climax of loud sounds no previous Sousa march ever boasted of. Another new Sousa number was a soprano solo, "Where Is Love?" sweetly rendered by Miss Blanche Duffield, who responded to an encore. A third new piece was a trombone solo, "The Patriot," composed and played by Mr. Arthur Pryor, the popular trombone soloist, who has been with Sousa since his early days in Washington. The piece has as a background a medley of national airs, and is very effective. Mr. Pryor's rendering was graceful; and when recalled for an encore, he gave "I Don't Know Why I Love You, but I Do," following this with "The Moth and the Flame." Both selections were well received.

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Date

WASHINGTON, D.C.

JAN 14 1901

## AMUSEMENTS.

SOUSA'S BAND CONCERT.—The welcome that was given John Phillip Sousa and the splendid aggregation of musicians constituting the Sousa Band at the New National Theatre last night amounted to nothing less than an ovation. The fact that Mr. Sousa has just completed his European tour lent an additional interest to the occasion, although Sousa needs no other drawing power than his own magnetism to fill to overflowing any place of amusement in which he appears in his native city. The band is the same well-trained, skillful body of musicians, disciplined to the highest point of perfection in a brass organization. This precision of attack and wonderful smoothness of the individual instruments was admirably brought out a number of times, but in nothing better than the florid overture, "Isabella," by Suppe, the opening number of the program. Although the program consisted originally of but nine numbers, thirteen encores were demanded, the majority of which were Sousa's own marches. Two of the encores were "Salome" and the famous sextet from "Lucia," the latter being one of the most satisfactory numbers given. Probably the best number, from a purely musical standpoint, was the "Oh, Fatal Stone," aria from Verdi's "Aida," which was given with the dignity and smoothness which the piece demands. Other numbers were Mario Costa's ballet suite, "The History of a Pierrot" (new); Weber's "Invitation to the Dance," a dervish chorus, "In the Soudan," a characteristic of much ingenuity, by Sebek, in which the insistent song of the oboe is displayed to advantage, and Johann Strauss' "Czardas." A new march by Sousa, the one which he composed for the dedication of the Lafayette monument in Paris, July 4, 1900, "Hail to the Spirit of Liberty," was also played and had to be repeated twice in its entirety before Mr. Sousa's audience was satisfied. Mr. Sousa has acquired even more mannerisms than he possessed before his European trip, although in the more serious numbers, such as the "Aida" aria and the "Lucia" sextet, he dropped them entirely, only to bring them back in more pronounced fashion during the swinging cadences of the march that was sure to follow as an encore. The concert demonstrated more than ever that Washingtonians do not go to Sousa concerts for the sake of the original program; they go to see Sousa and to hear his encores. The three soloists were eminently satisfactory. Mr. Arthur Pryor played "The Patriot," an original composition with a background of national airs, with such good effect that he was called upon for two encores, responding with two popular airs. Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano, have been heard here before with Sousa, and strengthened the good opinion of their work which was created at that time. Miss Bucklin played Ries' "Adagio and Moto Perpetuum" with rare grace and feeling, and responded to a hearty encore with a pizzicato number, in which she showed a versatility of high merit. Miss Duffield sang a Sousa number, "Where Is Love," a rather florid waltz song, and as an encore gave "Spring is Coming."

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SCRANTON, PA.

## THE LYCEUM.

## Sousa's Band.

Two large audiences were delighted at the Lyceum yesterday afternoon and evening with the splendid programmes which Sousa's wonderful band rendered; the vocal numbers of Miss Blanche Duffield and the violin selections of Miss Bertha Bucklin. The concerts were of the most pleasing character, warmly received, and renewed the hearty appreciation of Scranton music lovers for the masterly manner in which Sousa acquits himself. Much applause was given at both entertainments, and especially was this the case in the evening.

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JAN 19 1901

## BALTIMORE.

John Drew at the Academy—Andrew Mack at Ford's—Other Bills.

(Special to The Mirror.)

BALTIMORE, Jan. 14.

Andrew Mack presented The Rebel to a Baltimore audience for the first time at Ford's Grand Opera House this evening. Mr. Mack has become a favorite with our theatre patrons and a large audience greeted him to-night. A very fair company supports him. Mrs. Leslie Carter next week.

John Drew in Richard Carvel is at the Academy of Music. Henry Miller will follow in Richard Savage.

Hearts of Oak is at the Holliday Street Theatre. The play is well staged and is presented by a competent company. It will be followed by An African King.

In Wall Street holds the stage of the Auditorium Music Hall. Kelly and Mason are the stars and are supported by Nellie Beaumont, Lena Merville, Violet Dale, Annie St. Tel. May Fiske, Sherman Wade, Harry Crandall, Albert Froom, Herbert Carter, Sam Goldie and Ida George. The Great Lafayette show will follow.

Sousa's concert on last Friday night at the Music Hall was given to a packed house. HAROLD RUTLEDGE.

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JAN 19 1901

## John Drew in Baltimore.

BY E. P. O'CONNOR.

(By Telegraph to THE DRAMATIC NEWS.)

BALTIMORE, Jan. 14:—John Drew in Richard Carvel delighted a large and fashionable audience at Nixon and Zimmerman's Academy of Music. The play was beautifully presented and Mr. Drew scored the greatest success in a romantic role and his splendid training in the legitimate in the old days, paved the way for his artistic and dashing portrayal of Winston Churchill's famous hero. The novel, by the way, treats of early Colonial days of Maryland and for this reason its production here has a local significance. The sale of seats indicates a successful week. Henry Miller in Richard Savage follows.

Andrew Mack opened at Ford's in The Rebel and the large audience present gave him a cordial greeting. The Rebel deals with the Irish Rebellion of 1798, and the part played by Mr. Mack is a whole-souled fellow and as courageous as he is clever. Mr. Mack sang a number of songs nicely and was frequently applauded. Mrs. Leslie Carter in Zaza 21.

Chase's Theatre had good attendances. The bill is a strong one and includes J. Dodson and company in Richelieu's Stratagem, which was cleverly acted; Maude Courtney, Cheridiah Simpson and others.

The Holliday had big houses with James A. Hearne's Hearts of Oak, which was admirably acted.

Kelly and Mason and a large company opened to the capacity of the Auditorium with In Wall Street.

The Monumental was well patronized, the attraction being Miacco's Jolly Grass Widows. The Zoo has Chiquita as the special attraction.

Sousa's Concert, under J. E. Ford's management at the Music Hall on Thursday, drew an overflowing house despite inclement weather.



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Date

WASHINGTON, D.C.

JAN 14 1901

## SOUSA'S CONCERT LAST NIGHT.

An Overflowing Audience Greeted the Washington Bandmaster.

Washington looks upon Sousa and his band much in the nature of a home institution, and an audience that packed every portion of the National Theatre last evening gave the bandmaster and his musicians a rousing reception. The organization was in excellent form, and the different numbers of the programme were rendered with the lilt and swing that have made the Sousa concerts so enjoyable. The type of music known as the "popular" predominated the programme and proved to be the more pleasing, if the amount of applause these selections called forth may be taken as a criterion.

Sousa's recent European trip has added several new mannerisms that will give his vaudeville imitators a good deal of trouble in portraying accurately. Once, he stretched his hands in front of him and held them in this position for a moment, gently moving them up and down just a trifle. He has also acquired a new movement with arms outstretched from the side, essentially a Bunthorne pose, but suggesting to the irreverent mind the stretch of a person just awakening from a sound slumber.

The one novelty of the concert was the playing of a new Sousa march, always a matter of much interest to local admirers of the composer and conductor. This newest addition to the imposing list of marches that have won for the Washingtonian the title of the "March King," is called "Hail to the Spirit of Liberty," and was first played last summer at the Paris Exposition. It possesses much of the exhilarating qualities of some of its predecessors in the domain of the two-step, and will doubtless become popular after a few rehearsals. The rendition of the march served to introduce the familiar up-rising of the brasses, their line-up among the footlights and the stentorian assault upon the ear drums of the auditors who evidently thought "The Spirit of Liberty" about the proper thing, for they applauded with such zest and steadfastness of purpose that a second and third performance were necessary.

The soloists were Arthur Pryor, who plays love songs on his slide trombone; Miss Blanche Duffield, a soprano with a pleasing voice, and Miss Bertha Bucklin, a violinist. The programme included three or four of the Sousa marches that have been popularized in past seasons, and which were last night introduced as encores. Mr. Pryor played "When I Talk With Lucy," and "I Don't Know Why I Love You," in response to the approval of his trombone solo. One of the most enjoyable numbers of the evening—and this, too, was an encore—was the sextette from "Lucia," performed by a trio of cornets, two trombones and an euphonium. The programme was as follows:

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Mario Costa  
Soprano solo, "Where Is Love".....Sousa  
Miss Blanche Duffield.  
Grand scene, "Oh, Fatal Stone" ("Aida"),  
Verdi  
"Invitation a la Valse".....Weber  
(a) Dervish chorus, "In the Soudan".....Sebek  
(b) March, "Hail to the Spirit of Liberty,"  
Sousa  
Violin solo, "Adagio and Moto Perpetuum".....Ries  
Miss Bertha Bucklin.  
Czardas, "Ritter Pasman".....Johann Strauss

Cutting from

Address of Paper

POST  
WASHINGTON, D.C.

JAN 14 1901

## THROUGHS APPLAUD SOUSA.

Marches, Classical Selections, and Cake-walks Win Numerous Encores.

John Philip Sousa last night at the National Theatre received one of the most cordial welcomes his home city has ever bestowed upon him. The occasion was the first concert in this city since his recent return from a European tour with his band, and the audience present occupied every seat and stood up three deep in the rear. Although the programme called for only nine numbers, twenty-four were played before the evening was over. Every number received from one to three encores, and the band was compelled by repeated encores to play Sousa's newest march, "Hail to the Spirit of Liberty," three times in its entirety before the applause subsided.

The programme contained many new numbers besides the new march, which by this time is familiar to nearly every one. Its beauties, of course, were displayed by the band better than Washington has ever heard them before. The new piece was played in Paris on last Fourth of July, and is a typical Sousa air, culminating in eleven brass funnels lined up across the stage, facing the audience, with a climax of loud sounds no previous Sousa march ever boasted of. Another new Sousa number was a soprano solo, "Where Is Love?" sweetly rendered by Miss Blanche Duffield, who responded to an encore. A third new piece was a trombone solo, "The Patriot," composed and played by Mr. Arthur Pryor, the popular trombone soloist, who has been with Sousa since his early days in Washington. The piece has as a background a medley of national airs, and is very effective. Mr. Pryor's rendering was graceful; and when recalled for an encore, he gave "I Don't Know Why I Love You, but I Do," following this with "The Moth and the Flame." Both selections were enthusiastically received, showing the hold they have on the popular mind. Indeed, the concert was essentially a popular one, given to please the lover of popular music rather than the classical student. Verdi, Suppe, Weber, and Johann Strauss had their names on the programme, but their power was naught compared to the sway of the Sousa baton. This baton, by the way, has a few new tricks which Sousa acquired abroad and thought worthy of bringing home. The bandmaster showed his versatility on one occasion by permitting his feet to do a pronounced shuffle during the playing of a particularly catchy cake walk piece. Sousa marches were mainly given as encores, with only an occasional cake walk.

Miss Bertha Bucklin, violinist, played a solo prettily and with her usual skill, and was called back.

Newspaper Cutting Bureau in the World.

Cutting from

Address of Paper

SCRANTON, PA.

## THE LYCEUM.

Sousa's Band.

Two large audiences were delighted at the Lyceum yesterday afternoon and evening with the splendid programmes which Sousa's wonderful band rendered; the vocal numbers of Miss Blanche Duffield and the violin selections of Miss Bertha Bucklin. The concerts were of the most pleasing character, warmly received, and renewed the hearty appreciation of Scranton music lovers for the masterly manner in which Sousa acquits himself. Much applause was given at both entertainments, and especially was this the case in the evening.

Cutting from

Address of Paper

JAN 19 1901

## BALTIMORE.

John Drew at the Academy—Andrew Mack at Ford's—Other Bills.

(Special to The Mirror.)

BALTIMORE, Jan. 14.

Andrew Mack presented The Rebel to a Baltimore audience for the first time at Ford's Grand Opera House this evening. Mr. Mack has become a favorite with our theatre patrons and a large audience greeted him to-night. A very fair company supports him. Mrs. Leslie Carter next week.

John Drew in Richard Carvel is at the Academy of Music. Henry Miller will follow in Richard Savage.

Hearts of Oak is at the Holliday Street Theatre. The play is well staged and is presented by a competent company. It will be followed by An African King.

In Wall Street holds the stage of the Auditorium Music Hall. Kelly and Mason are the stars and are supported by Nellie Beaumont, Lena Merville, Violet Dale, Annie St. Tel, May Fiske, Sherman Wade, Harry Crandall, Albert Froom, Herbert Carter, Sam Goldie and Ida George. The Great Lafayette show will follow.

Sousa's concert on last Friday night at the Music Hall was given to a packed house.

HAROLD RUTLEDGE.

Newspaper Cutting Bureau in the World.

Cutting from

Address of Paper

New York City

JAN 19 1901

John Drew in Baltimore.

BY E. P. O'CONNOR.

(By Telegraph to THE DRAMATIC NEWS.)

BALTIMORE, Jan. 14:—John Drew in Richard Carvel delighted a large and fashionable audience at Nixon and Zimmerman's Academy of Music. The play was beautifully presented and Mr. Drew scored the greatest success in a romantic role and his splendid training in the legitimate in the old Daly days, paved the way for his artistic and dashing portrayal of Winston Churchill's famous hero. The novel, by the way, treats of early Colonial days of Maryland and for this reason its production here has a local significance. The sale of seats indicates a successful week. Henry Miller in Richard Savage follows.

Andrew Mack opened at Ford's in The Rebel and the large audience present gave him a cordial greeting. The Rebel deals with the Irish Rebellion of 1798, and the part played by Mr. Mack is a whole-souled fellow and as courageous as he is clever. Mr. Mack sang a number of songs nicely and was frequently applauded. Mrs. Leslie Carter in Zaza 21.

Chase's Theatre had good attendances. The bill is a strong one and includes J. Dodson and company in Richelieu's Stratagem, which was cleverly acted; Maude Courtney, Cheridiah Simpson and others.

The Holliday had big houses with James A. Hearne's Hearts of Oak, which was admirably acted.

Kelly and Mason and a large company opened to the capacity of the Auditorium with In Wall Street.

The Monumental was well patronized, the attraction being Miacco's Jolly Grass Widows. The Zoo has Chiquita as the special attraction.

Sousa's Concert, under J. E. Ford's management at the Music Hall on Thursday, drew an overflowing house despite inclement weather.



Newspaper Cutting Bureau in the World  
**THE MORNING TELEGRAPH**  
Cutting from  
Address of Paper New York City  
Date

## BAND LEADERS IN RIVALRY

### Fanciulli and Sousa After Manhattan Beach.

#### FORMER SAYS HE WILL WIN

Was There Last Summer--Latter  
Bases His Hopes on Several  
Previous Seasons There.

Whose band will play for the sweltering pilgrims who take refuge in the breezes of Manhattan Beach next summer is a question which is now occupying the attention of Leaders Fanciulli and Sousa. The time is at hand when the officials of the Manhattan Beach Company will decide whom they will employ.

Fanciulli fully expects he will be the lucky man. His Seventy-first Regiment Band occupied the amphitheatre last season, and he fancies it spread about such pleasurable melody, the people demand him again. Further from the Manhattan that he is to again there.

#### Urges Prior

Sousa has a claim prior and will prevail. His hornblowers played at Manhattan Beach last summer up to the last, and he fancies it spread about such pleasurable melody, the people demand him again. Further from the Manhattan that he is to again there.

It was rumored yesterday that officials had met and decided. This was denied last night. He says the same made for several days.

#### The Rivalry

The rivalry in this contest has been on since Fanciulli succeeded as leader of the Marine Band. When Sousa left that organization he took with him all the best musicians and Fanciulli had to build the band up again.

He did so quite successfully, only to have most of the players developed by him secure their discharge in order to join Sousa.

Fanciulli won two victories over Sousa, however, twice securing the contract for furnishing the music for the inaugural ball. Fanciulli left the Marine Band finally because the naval officers insisted upon his making Sousa marches the most prominent pieces in his repertoire.



JOHN PHILIP SOUSA.

Newspaper Cutting Bureau in the World  
**STAR**  
Cutting from  
Address of Paper KANSAS CITY, MO.  
Date DEC 26 1900

#### Sousa's Great Tour.

The year 1901 will be the busiest twelve months in John Philip Sousa's active career. His great band starts on a seventeen weeks' concert tour on January 3, during which 100 different cities in every quarter of the United States will be visited. During the month of June Sousa will be the principal musical attraction at the Pan-American exposition at Buffalo, and will also play two weeks at the Pittsburgh exposition in September. Other important engagements will occupy the summer season. Sousa then goes to Glasgow, Scotland, for four weeks of October at the great International exhibition to be held in the Scotch metropolis, after which he will make an extended tour of Great Britain and Ireland up to Christmas time. All told the Sousa band will be occupied about forty-five weeks, necessitating 40,000 miles of travel. Sousa brings his great band here for a concert early in his present tour.

THE KANSAS CITY STAR, FRIDAY, JANUARY 4, 1901

Coming!

## Sousa

And the Band  
That Conquered Europe.

Convention Hall.

Sunday, Jan. 27th.

Afternoon and Evening Concerts.

Tickets on sale beginning Saturday,  
January 12.

Press  
Cutting from  
Address of Paper PHILADELPHIA, PA.  
Date DEC 30 1900



were in Europe last Summer the presence there of Sousa and his band was somewhat in the nature of a blessing. Sousa being so thoroughly a national character, every American traveler regarded him in the light of a personal friend. In every European city where the band played every American for miles around came to the concerts and applauded for home, for the flag and for Sousa. Their pride in the American band and the American conductor was justified by the great success achieved by Sousa, and their enthusiasm never failed

to communicate itself to the other auditors.

The critical approval of the press was unanimous in disapproval of his concerts, and the General Anzeiger, of Leipzig, says: "The appearance of a band in the music-loving city is an artistic event which more serious consideration casual remarks or a batch of comparisons with our bands. Mr. Sousa has surprised with the artistic success of this has been earned not personality, but by the musicians, who have been repeated rehearsals to a degree of perfection, such as musical conductors here declare is to be other existing band."

Sousa is now entering a tour and brings his great band to two concerts, at the Academy of Music on the afternoon and evening of January 12. The soloists this season are Duffield, soprano; Bertha Bucklin, alto; Arthur Pryor, trombone; L. Clarke and Walter B. R. Frank, Hell, flugelhorn, Manti, euphonium. Mr. Sousa is a feature of his new march.

Cutting from  
Address of Paper BRIDGEPORT, CONN.  
Date JAN 14 1901

#### SOUSA'S NEW CAKE WALK.

Washington, Jan. 14.—Sousa, the "March King" does a cake walk nowadays. He returned to Washington, the scene of his former triumphs, yesterday and introduced a new march, "Hail to the Spirit of Liberty," put on his cakewalk and a few new poses, and left with his pockets well filled with money. The new march is tuneful and "Very much Sousa." It was his cakewalk and his latest attitudes, however, that took the audience by storm. He does the cakewalk while his band is playing a rag time tune, and though he does not bend over backward and tip a high hat over his eye, his feet keep time with the air and describe several pronounced shuffles. His Parisian poses consist of new waves of the arms, the most effective being a movement resembling the West Point "eagling." Another is performed with his side to the audience, and his arms gracefully pointed at an angle of 45 degrees, somewhat after the fashion of the fair diver of statutory fame.

Cutting from  
Address of Paper WASHINGTON, D.C.  
Date DEC 30 1900

#### Sousa's Band Concert.

Rather a striking line it is that Sousa uses on his posters this season, "40,000 miles by land and sea," which represents the journeyings that this band will have accomplished by the end of its present concert tour.

That the Sousa band was appreciated in Europe is amply evidenced by flattering comments of the Continental press. The "Nuremberg Courier" said: "Sousa carried the hearts of the Nurembergers by storm, and his band won the title of a model band. Clean, sharp-cut, soft in tone and volume, precision in ensemble, technical perfection of the individuals—everything was at hand for the satisfactory performance of the music." Sousa

comes here for one concert with his band at the National Theatre on Sunday night, January 13. Blanche Duffield, soprano, and Bertha Bucklin, violinists, will be the soloists.

Newspaper Cutting Bureau in the World.  
Cutting from  
Address of Paper NEW HAVEN, CONN.  
Date JAN 14 1901

#### SOUSA WINS MORE MONEY.

Washington, Jan. 14.—Sousa, the "March King," does a cake walk nowadays. He returned to Washington yesterday, introduced a new march, "Hail to the Spirit of Liberty," put on his cakewalk and a few new poses and left with his pockets well filled with money.



...Con-  
vention Hall.

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## RESPONDS TO MANY ENCORES

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### "March King" Generous in the Use of His Own Pieces—Music Above the Stan- dard.

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Kansas City appears to have a sort of proprietary interest in Sousa. The people treat him like one of the family when he comes here. Ever since he played in the first Convention hall, which was little more at that time than roof and walls, Sousa has been a winner in Kansas City.

His appearance yesterday, "fresh from European triumphs," was his first in this Convention hall. And just as the present hall is better than the old one was, so, in a proportionate measure, is Sousa's band of the present superior to that of the past. While the programmes of the concerts of yesterday afternoon and last night were Sousa programmes, that is, something above the rabble and yet not up to the standard of musicians, they were a pleasant surprise to those familiar with Sousa programmes of other days. The "European triumphs" appear to have put more delicacy into the expression of this "march king."

There are always wonders in a Sousa concert. No one has such deep bass as Sousa, no one has such resonant brass instruments, no one such a collection of reeds. So it seems when the band plays real music, as Sousa manages to let it do once or twice in each programme. As for Sousa himself, there is little change. The bald spot on the crown of his head is somewhat larger than before, as is the curve above which he buttons his waistcoat. He does not wear the little white cap while directing any more, but he clings to the white gloves as tenaciously as does the bandmaster of Burnt Stump Bend.

#### Crowds at Both Concerts.

There were heavy audiences at both the concerts, the arena floor and balconies being full enough for comfort. At the afternoon concert there was also one man in the roof garden. He made his presence known by walking on his heels during the diminuendo passages.

The soloists were: Blanche Duffield, soprano; Bertha Bucklin, violinist; Arthur Pryor, trombone; Walter B. Rogers, cornetist. They have all been heard in Sousa concerts here before. Miss Duffield is blessed with a voice of exceptional sweetness, but it is somewhat short in volume for Convention hall. Miss Bucklin is a violinist. She gave ample evidence of that in the difficult pieces she rendered. Miss Bucklin and two musicians, names unknown, cornet and baritone horn, who played the "Miserere," from "Il Trovatore," furnished about all the real music of the concerts.

Arthur Pryor is of St. Joseph, Mo. His father is a musician. Young Pryor is of ungainly build and bows like some stiff-backed counter-jumpers who danced the minuet at the Century ball. He, being a Missourian, knows what kind of tunes appeal to the heart of the people who never hear grand opera and wouldn't listen to it if they had a chance. It took Pryor just five seconds to get the measure of the audience in Convention hall yesterday. He wasn't down for anything on the afternoon programme, but Sousa ran him out anyway. Pryor played "I Don't Know Why I Love 'er, But I Do-oo-oo." Then he played "Annie Laurie" and would have played something else, but Sousa cut in on him and started up one of his own.

Walter B. Rogers played, at the afternoon concert, "A Soldier's Dream," cornet solo, written by himself. It introduced all the bugle calls and gave the band a chance to work off some spasms of nerve-racking noise on the side.

#### Sousa Is Generous.

Sousa was always generous. He does not grow stingy as he grows old and at his two concerts yesterday the slightest applause at the end of a number was enough to cause him to swing off into one of his own compositions as an encore. But he is a great bandmaster and has a wonderful band. The first number on the afternoon programme, "Kaiser," showed what harmony the band is capable of if given a show. In responding to an encore in the same programme, Mr. Rogers played "Nearer My God to Thee," and there was never a church organ built which could render sweeter tones than did the band in this most beautiful of all sacred hymns.

At this concert was heard for the first time in Kansas City, Sousa's new composition, a march, "Hall to the Spirit of Liberty," composed for the dedication of the Lafayette monument, Paris, July 4, 1900. The march is nothing better nor worse than the numberless others Sousa has written. It is merely a collection of phrases from his other compositions and did not draw as much applause as did his "Man Behind the Gun," and "Colonel Funston March" heard here when his band filled an engagement in Convention hall last March.

An encore after each number on the programme drew them out to tiresome length and many people left the hall before the final number was played. This was the case to a more marked degree at afternoon than at the night concert. Sousa always has, heretofore, played "America" at the end of his programme. The people evincing an air of uneasiness and the large numbers leaving the stage seemed to nettle the great bandmaster. He seemed to the great bandmaster the afternoon concert and he did not play the national anthem.

What the March King Played



Newspaper Cutting Bureau in the World  
**THE MORNING TELEGRAPH**  
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Address of Paper New York City  
Date

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Whose band will play for the sweltering pilgrims who take refuge in the breezes of Manhattan Beach next summer is a question which is now occupying the attention of Leaders Fanciulli and Sousa. The time is at hand when the officials of the Manhattan Beach Company will decide whom they will employ.

Fanciulli fully expects he will be the lucky man. His Seventy-first Regiment Band occupied the amphitheater last season, and he fancies it spread about such pleasurable melody the people demand him again. Further he has assurances from the Manhattan Beach Company that he is to again wield the baton there.

#### Urges Prior Engagement.

Sousa has a claim which he thinks is prior and will prevail. His artistic hornblowers played at Manhattan for several summers up to the last, and would have been there then but for his desire to see the Paris Exposition. He says the Beach Company was loath to let him go and exacted from him promises that he would consider the European trip but a vacation, going back home to Manhattan next summer.

It was rumored yesterday that the officials had met and decided upon Sousa. This was denied last evening by Fanciulli. He says the selection will not be made for several days.

#### The Rivalry Is Keen.

The rivalry in this matter is keen. A contest has been on between the two ever since Fanciulli succeeded Sousa as leader of the Marine Band in Washington. When Sousa left that organization he took with him all the best musicians and Fanciulli had to build the band up again.

He did so quite successfully, only to have most of the players developed by him secure their discharge in order to join Sousa.

Fanciulli won two victories over Sousa, however, twice securing the contract for furnishing the music for the inaugural ball. Fanciulli left the Marine Band finally because the naval officers insisted upon his making Sousa marches the most prominent pieces in his repertoire.

Newspaper Cutting Bureau in the World  
**STAR**  
Cutting from  
Address of Paper KANSAS CITY, MO.  
Date DEC 26 1900

#### Sousa's Great Tour.

The year 1901 will be the busiest twelve months in John Philip Sousa's active career. His great band starts on a seventeen weeks' concert tour on January 3, during which 100 different cities in every quarter of the United States will be visited. During the month of June Sousa will be the principal musical attraction at the Pan-American exposition at Buffalo, and will also play two weeks at the Pittsburg exposition in September. Other important engagements will occupy the summer season. Sousa then goes to Glasgow, Scotland, for four weeks of October at the great International exhibition to be held in the Scotch metropolis, after which he will make an extended tour of Great Britain and Ireland up to Christmas time. All told the Sousa band will be occupied about forty-five weeks, necessitating 45,000 miles of travel. Sousa brings his great band here for a concert early in his present tour.

THE KANSAS CITY STAR, FRIDAY, JANUARY 4, 1901

Coming!

## Sousa

And the Band  
That Conquered Europe!

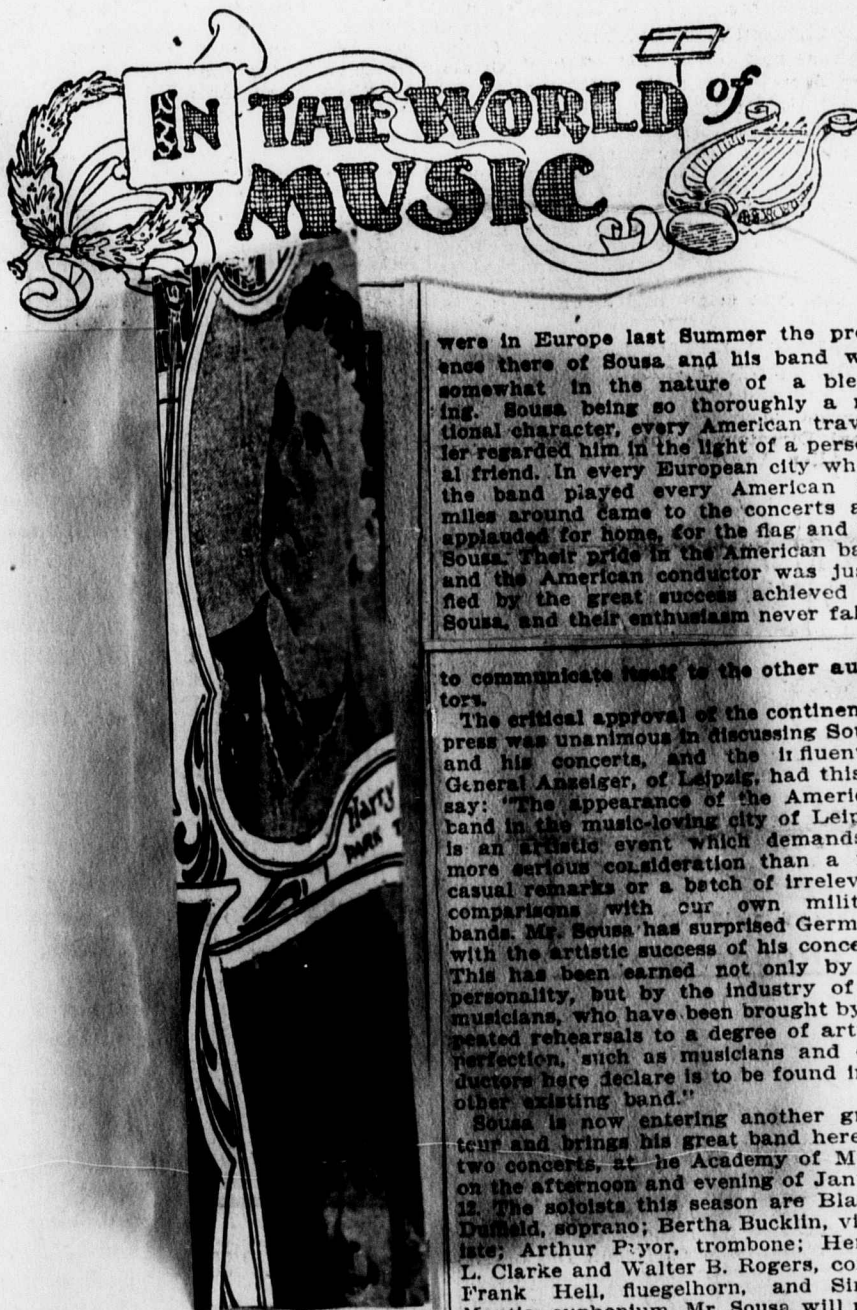
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**PRESS**  
Cutting from  
Address of Paper PHILADELPHIA, PA.  
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to communicate itself to the other auditors.

The critical approval of the continental press was unanimous in discussing Sousa and his concerts, and the influential General Anzeiger, of Leipzig, had this to say: "The appearance of the American band in the music-loving city of Leipzig is an artistic event which demands a more serious consideration than a few casual remarks or a batch of irrelevant comparisons with our own military bands. Mr. Sousa has surprised Germany with the artistic success of his concerts. This has been earned not only by his personality, but by the industry of his musicians, who have been brought by repeated rehearsals to a degree of artistic perfection, such as musicians and conductors here declare is to be found in no other existing band."

Sousa is now entering another grand tour and brings his great band here for two concerts, at the Academy of Music, on the afternoon and evening of January 12. The soloists this season are Blanche Delfield, soprano; Bertha Bucklin, violin; Arthur Pryor, trombone; Herbert L. Clarke and Walter B. Rogers, cornet; Frank Hell, flugelhorn, and Simone Mantia, euphonium. Mr. Sousa will make a feature of his new march, "Hail to the Spirit of Liberty," which was composed for the dedication of the Lafayette monument in Paris, last 4th of July.

Newspaper Cutting Bureau in the World  
**NEWS**  
Cutting from  
Address of Paper ATLANTA, GA.

Whose band will play for the sweltering pilgrims who take refuge in the breezes of Manhattan Beach next summer is a question which is now occupying the attention of Leaders Fanciulli and Sousa. The time is at hand when the officials of the Manhattan Beach Company will decide whom they will employ.

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these Shirts have  
the best laundry  
and workmanship  
we have ever offered—

**Wilson & Rusling**  
Main, Opp. John St.

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**DEE**  
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Date JAN 14 1901

#### Sousa Wins More Money.

Washington, Jan. 14.—Sousa, the "March King," does a cake walk nowadays. He returned to Washington the scene of his former triumphs yesterday, introduced a new march, "Hail to the Spirit of Liberty," put on a cake walk and a few new poses and left with his pockets well filled with money.



Cutting from

Address of Paper

Date

## TO AWARD SOUSA MEDAL

Joseph Clauder, Christopher Bach and Wm. Boeppler Judges.

No event, since the formation of the Journal Newsboys' band has created the enthusiasm among the boys that the great Sousa's offer of a gold medal created. The boy who is lucky enough to win it will wear it with pride, but the boys who strive for it and fail to win will also have their reward in the fact that they will have learned more about music and be better musicians.

Joseph Clauder and Christopher Bach, the well-known band leaders, and Prof. Wm. Boeppler, director of the Wisconsin Conservatory of Music, have kindly consented to act as judges in this contest. Their high standing as musicians and citizens makes it certain that the award will be made strictly on the ability shown by the boys.

The judges will meet the competitors at 5 o'clock p. m. on Feb. 27 and put them through their paces. Prof. Boeppler very kindly offered the use of the auditorium in the Wisconsin Conservatory of Music in which to hold the contest.

Cutting from

Address of Paper

Date

## GREAT SOUSA.

WORLD'S MOST FAMOUS BAND  
LEADER ARRIVES WITH HIS  
PERLESS ORGANIZATION.

John Philip Sousa, the world's most famous band leader, and his peerless organization of musicians, arrived in the city this morning on a special train from Richmond, getting in at 12:40 o'clock. Two concerts were given by the band in Richmond yesterday and early this morning it boarded the train for Newport News.

There was hardly a breathing spell for dinner and at 1:30 o'clock the musicians repaired to the Academy of Music, where they are giving a concert this afternoon.

Sousa and the soloists of his band are stopping at the Warwick during their brief stay here, as are also Miss Blanch Duffield and Miss Bertha Bucklin, soprano and violin soloists.

This evening at 6 o'clock the band will board the steamer Louise for Norfolk, where a concert will be given at the Academy of Music tonight. From Norfolk the band goes South, playing a matinee and night performance daily. Some places two concerts are given in the day and in others one in the afternoon and one at night.

ng from

Address of Paper

JAN 15 1901

## AMUSEMENTS.

John Philip Sousa has not the great personal magnetism which the late P. S. Gil-

more possessed. Neither is he altogether such a finished and thorough musician as Victor Herbert. He is, however, a great bandmaster, and he and his band is the embodiment of the progress and the spirit of American music. It was this that won for him his great success on his recent European tour.

The Academy was filled last night and the applause attested the favor with which the programme was received. A very agreeable feature was the newness of the selections. The grand scene from Aida brought out the finest effects of the brass, and the sweet, deep fullness of tone—without the blare and harshness so often heard—is the greatest triumph of these artists.

Sousa's new march, Hail to the Spirit of Liberty, is characteristic and in its first movement very pleasing. The finale, however, cannot compare with the stirring, pulsating finish of his prior successes.

The soloists seemed to please, and Arthur Pryor was especially popular. There has been a great improvement in the tonal qualities of his trombone playing, and he is a thorough master of that instrument. Such concerts are a treat to music-lovers and make the visits of Sousa and his band not only delightful, but a great incentive towards musical culture.

ing from

Address of Paper

JAN 16 1901

## SOUSA'S GREAT BAND.

## Splendid Concert at the Academy Yesterday.

John Philip Sousa, the king of march makers, with his large and splendid band, made his first appearance before the Newport News public yesterday afternoon at a matinee at the Academy of Music.

Though in years gone by Sousa has been compelled to omit this city from his bookings, he has as many friends here as anywhere else in the country and this was demonstrated by the audience, which turned out to greet him yesterday, filling the house from pit to dome, and exhibiting that genuine enthusiasm, that is so dear to the heart of the artist.

It is doubtful whether a prettier or more artistic concert has ever been given by this band in the South. It was thoroughly appreciated and applauded with the most spontaneous liberality. The rendering of classic themes was of that exquisite quality found only in this organization, while the rag-time selections and Sousa marches, played to frequent encores, were flung at the audience in an irresistible sort of fashion that captured the house and set the galleries wild. Each more intricate and elaborate selection was followed by earnest appeals from the top of the house for ragtime. Responses were given with a will. By special request, at one stage, the High School Cadet march, which established the fame of the composer, was rendered and was received with a shade more enthusiasm than any other except Sousa's new march "Hail to Spirit of Liberty," composed for the dedication of the Lafayette monument in Paris, July 4, 1900.

The trombone solos of Mr. Arthur Pryor were exquisitely beautiful. Miss Blanche Duffield, soprano soloist, made an even greater hit, and was recalled time after time. The wonderfully beautiful violin solos rendered by Miss Bertha Bucklin, however, were probably the finest feature of the afternoon. The full program of the concert was as follows:

Overture, "Isabella" . . . . .Suppe  
Trombone Solo, "The Patriot" . . . . .Pryor  
(new) . . . . .Pryor  
Mr. Arthur Pryor.  
Ballet Suite—"The History of a Pierrot," (new) . . . . .Mario Costa  
Soprano Solo—"Where Is Love" . . . . .Sousa  
(new) . . . . .Sousa  
Miss Blanche Duffield.  
Grand Scene—"Oh Fatal Stone" . . . . .Verdi  
(Aida) . . . . .Verdi  
Intermission.  
Invitation a la Valse . . . . .Weber  
a. Dervish Chorus—"In the Sudan," (new) . . . . .Sebek  
b. March—"Hail to Spirit of Liberty" (new) . . . . .Sousa  
(Composed for the Dedication of the Lafayette Monument, Paris, July 4th, 1900.)  
Violin Solo—"Adagio and Moto Perpetuum" . . . . .Ries  
(new) . . . . .Ries

The First Established and Most Complete  
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Cutting from

Address of Paper

Date

PHILADELPHIA OFFICE THE MUSICAL COURIER,  
420 Regent Square, January 12, 1901.

WITH the Academy of Music crowded to the fullest extent of its capacity, Sousa gave us a taste of the pleasure Europe has been enjoying at his hands during the last few months. Notwithstanding a laudable desire to give us something new on the program, the audience would not rest satisfied till all the old favorites had been played, and Sousa, the ever generous Sousa, responded again and again to the unceasing applause; when he played his new march, "Hail to the Spirit of Liberty," he was obliged to repeat it three times. The soloist for both afternoon and evening were those heard in the beginning of the season. Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist; Walter Rogers, cornetist, and Arthur Pryor, trombonist.

Miss Duffield has a pleasing and fresh soprano, and in every way is an improvement over the soprano traveling with the band two seasons ago. Miss Bucklin has lost none of her charm since we last heard her; her playing was as graceful and spirited as ever.

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## Amusements.

"Sousa and His Band."—It was a Sousa concert and a Sousa audience at the Academy of Music last night. The former means that the music by this excellent band was of the very best, and the latter means that there was standing room only. It is always a question in the minds of the people who attend a Sousa concert, whether the numbers on the programme or the encores are the most enjoyable. Last night there is hardly any doubt that the selections rendered which had no place on the programme were the most musical. This is not to say that they were better played, but simply that the people appreciated them more. Included in the announced numbers was Sousa's latest march, "The Spirit of Liberty," and so well was this received that it had to be repeated. It has the "March King's" swing, and was given with plenty of life and movement.

The soloists last night were Misses Blanche Duffield, soprano, and Bertha Bucklin, violinist, and Mr. George Pryor, trombonist. The numbers rendered by these were as thoroughly enjoyed as those by the band. Especially is this true of Miss Duffield's selection.

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The trombone soloist of the band, Arthur Pryor, played a composition of his own, "The Patriot," with his usual success.

In spite of the inclement weather, there was present a large and distinguished audience at the annual concert of the Johns Hopkins Glee, Banjo and Mandolin Clubs at Lehmann's Hall Friday evening. The concert was an artistic

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A quartet composed of Messrs. Critchlow, Swindell, Eyster and Carver sang "The Bee," a capella, and Mr. Swindell sang several solos with much success.

Harwood made the hit of the evening with his of "Rhoda and Her Pagoda" from "San Toy." Euterpe.

Cutting from

Address of Paper

Date

## Sousa's Band on Special Train.

Sousa's band passed through the city this morning en route to Spartanburg, S. C., where it gives a concert to-night. The band occupied two Pullmans which were attached to No. 33, the first train from the north. A special train was made up here consisting of engine, baggage car and the two Pullmans containing the sleeping musicians. The train pulled out at 9:45.



Cutting from

JOURNALS

Address of Paper

MILWAUKEE, WI

Date

JAN 15 1901

## TO AWARD SOUSA MEDAL

Joseph Clauser, Christopher Bach and Wm. Boeppler Judges.

No event, since the formation of the Journal Newsboys' band has created the enthusiasm among the boys that the great Sousa's offer of a gold medal created. The boy who is lucky enough to win it will wear it with pride, but the boys who strive for it and fail to win will also have their reward in the fact that they will have learned more about music and be better musicians.

Joseph Clauser and Christopher Bach, the well-known band leaders, and Prof. Wm. Boeppler, director of the Wisconsin Conservatory of Music, have kindly consented to act as judges in this contest. Their high standing as musicians and citizens makes it certain that the award will be made strictly on the ability shown by the boys.

The judges will meet the competitors at 5 o'clock p. m. on Feb. 27 and put them through their paces. Prof. Boeppler very kindly offered the use of the auditorium in the Wisconsin Conservatory of Music in which to hold the contest.

RK, 1884.

Cutting from

TELEGRAM

Address of Paper

JAN 15 1901

Date

## GREAT SOUSA.

WORLD'S MOST FAMOUS BAND  
LEADER ARRIVES WITH HIS  
PERLESS ORGANIZATION.

RK, 1884.

John Philip Sousa, the world's most famous band leader, and his peerless organization of musicians, arrived in the city this morning on a special train from Richmond, getting in at 12:40 o'clock. Two concerts were given by the band in Richmond yesterday and early this morning it boarded the train for Newport News.

There was hardly a breathing spell for dinner and at 1:30 o'clock the musicians repaired to the Academy of Music, where they are giving a concert this afternoon.

Sousa and the soloists of his band are stopping at the Warwick during their brief stay here, as are also Miss Blanch Duffield and Miss Bertha Bucklin, soprano and violin soloists.

This evening at 6 o'clock the band will board the steamer Louise for Norfolk, where a concert will be given at the Academy of Music tonight. From Norfolk the band goes South, playing a matinee and night performance daily. Some places two concerts are given in the day and in others one in the afternoon and one at night.

ng from

TIMES

Address of Paper

RICHMOND, VA.

JAN 15 1901

## AMUSEMENTS.

John Philip Sousa has not the great personal magnetism which the late P. S. Gil-

more possessed. Neither is he altogether such a finished and thorough musician as Victor Herbert. He is, however, a great bandmaster, and he and his band is the embodiment of the progress and the spirit of American music. It was this that won for him his great success on his recent European tour.

The Academy was filled last night and the applause attested the favor with which the programme was received. A very agreeable feature was the newness of the selections. The grand scene from Aida brought out the finest effects of the brass, and the sweet, deep fullness of tone—without the blare and harshness so often heard—is the greatest triumph of these artists.

Sousa's new march, Hail to the Spirit of Liberty, is characteristic and in its first movement very pleasing. The finale, however, cannot compare with the stirring, pulsating finish of his prior successes.

The soloists seemed to please, and Arthur Pryor was especially popular. There has been a great improvement in the tonal qualities of his trombone playing, and he is a thorough master of that instrument. Such concerts are a treat to music-lovers and make the visits of Sousa and his band not only delightful, but a great incentive towards musical culture.

For further Richmond see 79

ing from

TELEGRAM

Address of Paper

JAN 16 1901

## SOUSA'S GREAT BAND.

## Splendid Concert at the Academy Yesterday.

John Philip Sousa, the king of march makers, with his large and splendid band, made his first appearance before the Newport News public yesterday afternoon at a matinee at the Academy of Music.

Though in years gone by Sousa has been compelled to omit this city from his bookings, he has as many friends here as anywhere else in the country and this was demonstrated by the audience, which turned out to greet him yesterday, filling the house from pit to dome, and exhibiting that genuine enthusiasm, that is so dear to the heart of the artist.

It is doubtful whether a prettier or more artistic concert has ever been given by this band in the South. It was thoroughly appreciated and applauded with the most spontaneous liberality. The rendering of classic themes was of that exquisite quality found only in this organization, while the rag-time selections and Sousa marches, played to frequent encores, were flung at the audience in an irresistible sort of fashion that captured the house and set the galleries wild. Each more intricate and elaborate selection was followed by earnest appeals from the top of the house for ragtime. Responses were given with a will. By special request, at one stage, the High School Cadet march, which established the fame of the composer, was rendered and was received with a shade more enthusiasm than any other except Sousa's new march "Hail to Spirit of Liberty," composed for the dedication of the Lafayette monument in Paris, July 4, 1900.

The trombone solos of Mr. Arthur Pryor were exquisitely beautiful. Miss Blanche Duffield, soprano soloist, made an even greater hit, and was recalled time after time. The wonderfully beautiful violin solos rendered by Miss Bertha Bucklin, however, were probably the finest feature of the afternoon. The full program of the concert was as follows.

Overture, "Isabella" . . . . .Suppe  
Trombone Solo, "The Patriot" . . . . .Pryor  
(new) . . . . .Pryor

Mr. Arthur Pryor.  
Ballet Suite—"The History of a Pierrot," (new) . . . . .Mario Costa  
Soprano Solo—"Where Is Love" . . . . .Sousa  
(new) . . . . .Sousa

Miss Blanche Duffield.  
Grand Scene—"Oh Fatal Stone" . . . . .Verdi  
(Aida) . . . . .Verdi

Intermission.  
Invitation a la Valse . . . . .Weber  
a. Dervish Chorus—"In the Sudan," (new) . . . . .Sebek  
b. March—"Hail to Spirit of Liberty" (new) . . . . .Sousa  
(Composed for the Dedication of the Lafayette Monument, Paris, July 4th, 1900.)

Violin Solo—"Adagio and Moto Perpetuum" . . . . .Ries  
Miss Bertha Bucklin.  
Czardas—"Ritter Pasman" (new) . . . . .Johann Strauss

Address of Paper

New York City

Date

JAN 16 1901

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420 Regent Square, January 12, 1901.

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Cutting from

NORFOLK, VA.

Address of Paper

JAN 16 1901

Date

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RK, 1884.

Cutting from

MUSICAL COURIER

Address of Paper

New York City

Date

JAN 16 1901

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Stephen Harwood made the hit of the evening with his singing of "Rhoda and Her Pagoda" from "San Toy." He responded to numerous encores. EUTERPE.

Bureau in the world.

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17 1901

they end in genuine  
on with all its uncer-



POST.  
Cutting from \_\_\_\_\_  
Address of Paper RALEIGH, N. C.  
JAN 17 1901  
Date \_\_\_\_\_

**SOUSA AND HIS BAND**  
**A Great Audience Heard the Concert at Academy Last Night**  
Sousa and his famous military band were at the Academy of Music last evening, and an audience that occupied every inch of available space heard a concert which only Sousa can give. Many people were turned away and scores of people stood during the concert.  
Sousa is the same graceful master of music who has made two previous visits to the city. The classical program passed over the heads of the majority of the vast audience present, but, like myself, they had the satisfaction of knowing that the greatest bandmaster and composer in the world was directing the affair.  
Governor and Mrs. Aycock and children occupied the left-hand box, which was draped with national and State silk flags of handsome design.  
The program of the concert was as follows:  
1. Overture—"Isabella" (Suppe).  
2. Trombone Solo—"The Patriot" [new] (Pryor)—Mr. Arthur Pryor.  
3. Ballet Suite—"The History of a Pierrot" [new] (Mario Costa).  
4. Soprano Solo—"Where is Love?" [new] (Sousa)—Miss Blanche Duffield.  
5. Grand Scene—"Oh, Fatal Stone!" [Aida] (Verdi).  
[Intermission.]  
6. "Invitation a la Valse" (Weber).  
7. (a) Dervish Chorus—"In the Sudan" [new] (Sebek); (b) March—"Hail to the Spirit of Liberty" [new] (Sousa). [Composed for the dedication of the Lafayette Monument, Paris, July 4, 1900.]  
8. Violin Solo—"Adagio and Moto Perpetuum" (Ries)—Miss Bertha Bucklin.  
9. Czardas—"Ritter Pasman" [new] (Johann Strauss).  
NEW YORK, 1884.

Newspaper Cutting Bureau in the World. **JOURNAL**

Cutting from \_\_\_\_\_  
Address of Paper KANSAS CITY, MO  
JAN 17 1901  
Date \_\_\_\_\_

**No Special Rates for Sousa.**  
The railroads have not granted special rates for the Sousa band concert. The special rates, it is always understood, are not solely for intending patrons of the events for which they are authorized, but to induce people to make excursions who, with rates at tariff, would not do so. For this reason there is oftentimes a disposition on the part of railroads to make rates for theatrical and other engagements. But the Sousa people had the transportation bureau take up the question instead of themselves undertaking the work and the transportation bureau went to the general passenger agents instead of  
NEW YORK, 1884.

Newspaper Cutting Bureau in the World.

**HERALD**  
Cutting from \_\_\_\_\_  
Address of Paper \_\_\_\_\_  
Date JAN 18 1901

"When Sousa Leads the Band" is the name of the latest popular air in New York city. Sounds like it ought to be worth hearing.—Iowa State Register.

The First Established and Most **REPUTABLE**  
Newspaper Cutting Bureau in the World.

Cutting from \_\_\_\_\_  
Address of Paper SIOUX CITY, IOWA  
JAN 19 1901  
Date \_\_\_\_\_

One writer has said: America has no Edouard Strauss. It is the conductor that makes the orchestra, after all. His personality must dominate if he be worthy the name. Mr. Strauss has not greatly changed in appearance since he was here last, some ten years ago. He is as individual as ever, his mannerisms as pronounced as ever. Still as ever, they seem to be involuntary, spontaneous mannerisms. Unlike our own Sousa, whose perfunctory posings have become rather ludicrous, Strauss seems to be influenced by the spirit of the music that he is interpreting. Sousa's play of hips and waist and head are familiar. Strauss' legs and feet play no unimportant part in his efforts to inspire his men with the feeling that animates him. At times he is almost grotesque, but he is always sincere, always in earnest.  
The concert this afternoon at the Grand is attended largely by out-of-town music lovers, and the evening attendance promises to be equally large.  
Edouard Strauss' new waltz, "Greeting to America," will be given at the evening concert, as well as several compositions by Johann Strauss.  
NEW YORK, 1884.

Newspaper Cutting Bureau in the World. **SENTINEL**

Cutting from \_\_\_\_\_  
Address of Paper KNOXVILLE, TENN.  
JAN 19 1901  
Date \_\_\_\_\_

**SOUSA'S BAND LAST NIGHT.**  
Sousa's band concert at Staub's theater last night was an unblemished success. It was heard by a highly appreciative and very representative audience. It was gratifying, too, to musical people, to see such a very large audience at a musical occasion. Though Knoxville boasts of being a musical city, it can be said to its discredit that its people do not always give high class musical attractions that patronage which they deserve. Last night, however, was an exception.  
Aside from the seven instrumental numbers by the band, were the soprano solo by Miss Blanche Duffield, and the violin solo by Miss Bertha Bucklin, both of whom are artists of much merit. Miss Duffield sang "Where is Love?" one of Sousa's latest creations. It must have been written especially for her, as it gave opportunity for the display of her wide range and her thoroughly trained voice. She responded to a very enthusiastic encore. Miss Bucklin's violin solo was equally well received, it being Ries' "Adagio and Moto Perpetuum."  
Arthur Pryor's trombone solo, "The Patriot," an arrangement of patriotic airs, and Herbert Clark's rendition of "The Holy City," were especially well received. Mr. Clark's number was by special request, and he was compelled to respond to an encore, playing a "rag time" selection which greatly pleased.  
A pleasing characteristic of the band is the softness of tone of the brass, and the unusual number of reed instruments. The discipline of the aggregation must be complimented, and it is noticeable that the directing of Mr. Sousa is quite unlike methods used by other band leaders who have been seen here. Like his music, there is an originality in his leadership which is exclusive Sousa. The technical virtuosity of the musicians, the spirited interpreting power and the well measured varieties of expressiveness must be mentioned. Such perfection of ensemble playing, such tone volume and tone purity, such rhythmical accuracy, is to be found in but few, if any, other bands.  
NEW YORK, 1884.

Newspaper Cutting Bureau in the World.

**JOURNAL**  
Cutting from \_\_\_\_\_  
Address of Paper KNOXVILLE, TENN.  
JAN 19 1901  
Date \_\_\_\_\_

The Southern handled Sousa's band on a special train from Bristol yesterday. The band played at Asheville on Wednesday night, and at Bristol on Thursday. The special was scheduled to arrive here at 7:10 last night, and pulled in exactly on the minute. The train was run as the second section of the westbound vestibule.  
NEW YORK, 1884.

For Further Knoxville notices see 116

**TIMES**  
Cutting from \_\_\_\_\_  
Address of Paper WASHINGTON, D. C.  
JAN 20 1901  
Date \_\_\_\_\_

Speculation is rife as to who will wield the baton during the band concerts at Manhattan Beach next summer. Sousa and Fanciulli both declare themselves to be the choice of the committee, whose decision is awaited with interest, as both leaders have large followings at the Beach.  
NEW YORK, 1884.

Chattanooga - page 117

**STAR**  
Cutting from \_\_\_\_\_  
Address of Paper WASHINGTON, D. C.  
JAN 17 1901  
Date \_\_\_\_\_

and law-abiding."  
**The Sousa-Fanciulli Fight.**  
The rivalry between Band Leaders Sousa and Fanciulli has been transferred from Washington to this city. Whose band will play for the sweltering pilgrims who take refuge in the breezes of Manhattan Beach next summer is a question which is now occupying the attention of these gentlemen. The time is at hand when the officials of the Manhattan Beach Company will decide whom they will employ. Fanciulli fully expects he will be the lucky man.  
His 1st Regiment Band occupied the amphitheater last season, and he fancies it spread about some pleasurable melody, as the people demand him again. Further, he has assurances from the Manhattan Beach Company that he is to again wield the baton there. Sousa has a claim which he thinks is prior and will prevail. His artistic hornblowers played at Manhattan for several summers up to the last, and would have been there then but for his desire to see the Paris exposition. He says the Beach company was loath to let him go and exacted from him promises that he would consider the European trip but a vacation, going back home to Manhattan next summer. The rivalry in this matter is keen. A contest has been on between the two ever since Fanciulli succeeded Sousa as leader of the Marine Band in Washington. When Sousa left that organization he took with him all the best musicians, and Fanciulli had to build the band up again. He did so quite successfully, only to have most of the players developed by him secure their discharge in order to join Sousa. Fanciulli won two victories over Sousa, however, twice securing the contract for furnishing the music for the inaugural ball. Fanciulli left the Marine Band finally because the naval officers insisted upon his making Sousa marches the most prominent pieces in his repertoire.  
NEW YORK, 1884.

Newspaper Cutting Bureau in the World. **NEW YORK SUN**

Cutting from \_\_\_\_\_  
Address of Paper \_\_\_\_\_  
JAN 21 1901  
Date \_\_\_\_\_

Not long ago the members of a distinguished quartet from a neighboring city were engaged to play for a millionaire's guests here. They supposed that the entertainment was to be a musicale of the kind at which they frequently appeared and expected to play one of their usual programmes, especially as the host had told them that he had no choice to make from their repertoire. They were told to come at 9 o'clock and arrived a little before that time, while the millionaire's guests were still at dinner. The butler told them that there was no probability of their having to play for some time, as the dinner was by no means finished. He made their presence known to the host, and the four men took their places in a room adjoining that in which the guests were seated at table. In a few moments the butler reappeared with a request to the leader that the musicians play the intermezzo from "Cavalleria Rusticana." The butler was not an Italian or a musician, and the astonished conductor, who had intended to play nothing lighter than a Mozart quartet, could scarcely believe his ears. Hoping that the man had mispronounced the words he sent him back to ask of his master what was desired. On the card came back the message, "Play the intermezzo from 'Cavalleria Rusticana' or something of Sousa's." This was too much for the players. They retired without waiting for any other evidence of the host's musical taste, and as he paid half the bill for their services without a protest the matter never gained publicity.  
NEW YORK, 1884.



cutting from **LEADER**  
Address of Paper **DES MOINES, IOWA.**  
Date **JAN 20 1901**

## JOHN PHILIP SOUSA.



At the Auditorium, Tuesday, January 23.

Newspaper Cutting Bureau in the World.

Cutting from **MUSICAL COURIER**  
Address of Paper **New York City**  
Date **JAN 23 1901**

There is a hint for Mr. Sousa! By the way, people in Paris, delighted with his music when there, are looking with much interest at the pictures in this week's MUSICAL COURIER representing the famous band in different Paris views.

Only this evening at table Germans were heard commenting upon the enthusiastic reception Mr. Sousa had in Berlin this summer. "Thousands of people," they said, "and never such enthusiasm." This, too, at an excessively high entrance fee for Berlin, 5 marks! They added their own tribute of praise for the music, instruments and players.

THE WORLD.  
**SPRIT OF THE TIMES**

Cutting from **New York City**  
Address of Paper **New York City**  
Date **JAN 26 1901**

Sousa publishes a handsomely illustrated souvenir of his Band's trip to Europe and gives his route for the year. He will give two concerts a day through the middle and western States up to June 9; then play at the Buffalo Exposition until July 6; then come to Manhattan Beach until September 2; then go to the Pennsylvania Exposition, give a week of farewell concerts and sail, September 25, for the International Exhibition at Glasgow, returning to New York December 21. The Stars and Stripes forever!

**BANNER.**

per **ASHVILLE, TENN.**  
**JAN 24 1901**

## THE THEATRES.

The most noticeable feature of the Sousa Band concert at the Vendome last evening was the large number of vacant seats on the first floor. It was a top-heavy house. The first gallery was filled almost to the walls, while half the chairs on the main floor were vacant. The front seats downstairs are too close for a band concert and the weather was very conducive to staying at home. These facts account to some extent for the comparative smallness of the first floor attendance, but the fact that these seats were held at a dollar a half, when Strauss and Innes had been here in the much cheaper series is probably the real and best explanation.

Sousa appeared little changed by European travels and success, characterized by the same abrupt point and the same funny little that have long made him an ear for the comic imitator. If a man Sousa's motions when he is directed band without seeing or hearing he would either think he was learning how to swim or to keep a chickens from breaking through a fence. But when he sees and band he knows it is all right, certainly does produce music.

The programme was a typical arrangement, made up of dignified and filled in with any old thing in of encores. This is not in conformity with the highest musical ideals, but a very popular and enjoyable concert that is much more satisfactory and able than a lonesome struggle for There were several new selections band, among them "The History rot," by Maria Costa. This was a pleasing number, delightfully played though the history it seemed to sad, sad indeed. Pierrot began with a hop, skip and a jump and lively rattle of the tambourine, evidently got married. The tale hushed, the fun was evidently all woe, woe, woe was written in the and saddest chords in the book. The strain was about to become un a death evidently occurred in the and just as the audience was prepared tears for poor Pete, the tale began again in the maddest kind. Pierrot was evidently very much a dancing himself to death, which did. The first death had been his and the auditor was left to believe a dance of death was either the child joy or a very pitiful expression of grief, according as he were an optimist or a pessimist. This may not be the real history of Pierrot, but that is the way it sounded.

The grand scene, "Oh, Fatal Stone," from Verdi's "Aida," and Weber's "Invitation a la Valse" were the heavier numbers on the programme and they were not nearly so enthusiastically received as the ballads, marches and coon songs that were used as encores. Two new Sousa pieces were played—"In the Soudan," a Dervish chorus, and "Hail to the Spirit of Liberty," a march. The first echoed reminiscently of the Midway and the other could have been spotted in Timbuctoo as a Sousa march. The trombones and cornets were brought to the front when the march was in full swing and the audience liked it so very much they had it done over again. The new march is a meritorious addition to a well-known group.

There were three soloists. Arthur...

three rather simple little songs and they required all the effort of which she was capable. Her voice was pure and under good control, but too slender for anything more than she did this time. Miss Bertha Bucklin, violiniste, played two selections that appeared to be very hard to do, but they were not attractive to the ear. Her work was received with mild approval.

Sousa managed the concert with delightful rapidity and the audience was dismissed at 10:30. The engagement was for one concert.

## A SPECIAL NUMBER IN MEMORY OF THE QUEEN

Announcement was made from the stage, and the stately dirge was played by the band standing.

The solemnity of the occasion was marked by the measured music, which gave beautiful expression to the thought of death and a deep silence filled the house, except for the martial notes which told of a nation's grief and of a people's sympathy. At its conclusion the audience broke forth in suppressed applause, mindful that human sympathy was not bounded by the dividing lines of nations.

The march was played again at the evening concert with much the same effect.

The universal sympathy for England's lamented Queen found expression in Birmingham yesterday, when John Philip Sousa, the famous band leader, played as a special number at his matinee concert his celebrated funeral march, "Our Honored Dead," in memory of the noble sovereign, whose end was announced during the performance.

Mr. Sousa was informed of the Queen's death during the intermission, and at once decided to play his beautiful march, which he composed for General Grant's funeral.

Cutting from **BIRMINGHAM**  
Address of Paper **BIRMINGHAM**  
Date **JAN 23 1901**

Sousa and his wonderful music and his own trained musicians gave two magnificent concerts yesterday. Those who attended the matinee were doubly repaid, for while there the death of Queen Victoria was announced and the band after a few moments played Sousa's great funeral march. It was a memorable occasion and one to be talked of for years to come.

Sousa is the greatest of directors and is approaching his ideal of what a band should be. He said years ago, in Washington, when leading the Marine, that "the ideal band is one wherein, when all the instruments are played, the effect will be that of a great organ." His band is very nearly perfect in its parts and has year by year grown more popular because there is music for all who love god music. This band makes no other kind, but there is a wide variety.

Miss Blanche Duffield, the soprano, won warm applause.

Miss Bertha Bucklin, violin virtuoso, has been heard here before and her work improves and yesterday she won new honors.

At night, also, the funeral march, "Our Honored Dead," was rendered in honor of the dead queen. The two concerts were musical feasts such as can only be enjoyed at rare intervals by those of us who live in inland towns, but Sousa does come and bring melody to us at times.



cutting from LEADER  
 Address of Paper DES MOINES, IOWA.  
 Date JAN 20 1901

# JOHN PHILIP SOUSA.



At the Auditorium, Tuesday, January 23.

Newspaper Cutting Bureau in the World.

**MUSICAL COURIER**

Cutting from New York City  
 Address of Paper JAN 23 1901  
 Date

There is a hint for Mr. Sousa! By the way, people in Paris, delighted with his music when there, are looking with much interest at the pictures in this week's MUSICAL COURIER representing the famous band in different Paris views.

Only this evening at table Germans were heard commenting upon the enthusiastic reception Mr. Sousa had in Berlin this summer. "Thousands of people," they said, "and never such enthusiasm." This, too, at an excessively high entrance fee for Berlin, 5 marks! They added their own tribute of praise for the music, instruments and players.

**SPRIT OF THE TIMES**

Cutting from New York City  
 Address of Paper JAN 26 1901  
 Date

Sousa publishes a handsomely illustrated souvenir of his Band's trip to Europe and gives his route for the year. He will give two concerts a day through the middle and western States up to June 9; then play at the Buffalo Exposition until July 6; then come to Manhattan Beach until September 2; then go to the Pennsylvania Exposition, give a week of farewell concerts and sail, September 25, for the International Exhibition at Glasgow, returning to New York December 21. The Stars and Stripes forever!

**BANNER**

per ASHVILLE, TENN.  
 JAN 24 1901

## THE THEATRES.

The most noticeable feature of the Sousa Band concert at the Vendôme last evening was the large number of vacant seats on the first floor. It was a top-heavy house. The first gallery was filled almost to the walls, while half the chairs on the main floor were vacant. The front seats downstairs are too close for a band concert and the weather was very conducive to staying at home. These facts account to some extent for the comparative smallness of the first floor attendance, but the other fact that these seats were held at a dollar and a half, when Strauss and Innes had already been here in the much cheaper lyceum series is probably the real and best reason.

Sousa appeared little changed by his European travels and success. He was characterized by the same abrupt embonpoint and the same funny little gestures that have long made him an easy mark for the comic imitator. If a man could see Sousa's motions when he is directing his band without seeing or hearing the band he would either think he was trying to learn how to swim or to keep a bunch of chickens from breaking through a crack in a fence. But when he sees and hears the band he knows it is all right, for Sousa certainly does produce music.

The programme was a typical Sousa arrangement, made up of dignified numbers and filled in with any old thing in the way of encores. This is not in conformity with the highest musical ideals, but it makes a very popular and enjoyable concert and that is much more satisfactory and profitable than a lonesome struggle for ideals. There were several new selections for the band, among them "The History of Pierrot," by Maria Costa. This was an interesting number, delightfully played, although the history it seemed to tell was sad, sad indeed. Pierrot began business with a hop, skip and a jump and a very lively rattle of the tambourine. Then he evidently got married. The tambourine hushed, the fun was evidently all over and woe, woe, woe was written in the longest and saddest chords in the book. Just as the strain was about to become unbearable a death evidently occurred in the family and just as the audience was preparing to shed tears for poor Pete, the tambourine began again in the maddest kind of way. Pierrot was evidently very much alive and dancing himself to death, which he soon did. The first death had been his wife's and the auditor was left to believe that the dance of death was either the child of pure joy or a very pitiful expression of grief, according as he were an optimist or a pessimist. This may not be the real history of Pierrot, but that is the way it sounded.

The grand scene, "Oh, Fatal Stone," from Verdi's "Aida," and Weber's "Invitation a la Valse" were the heavier numbers on the programme and they were not nearly so enthusiastically received as the ballads, marches and coon songs that were used as encores. Two new Sousa pieces were played—"In the Soudan," a Dervish chorus, and "Hail to the Spirit of Liberty," a march. The first echoed reminiscently of the Midway and the other could have been spotted in Timbuctoo as a Sousa march. The trombones and cornets were brought to the front when the march was in full swing and the audience liked it so very much they had it done over again. The new march is a meritorious addition to a well-known group.

There were three soloists, Arthur Pryor introduced a new trombone solo called "The Patriot." It is a mother's-only-son movement played against a pyrotechnical background of national and military airs. Mr. Pryor has a way of getting dulcet and unbrazen tones out of a trombone that has scarcely, if ever, been excelled. For an encore he played "I Can't Tell Why I Love You," which received more genuine applause than anything on the programme.

There was nothing remarkable about the other soloists. Miss Blanche Duffield sang

three rather simple little songs and they required all the effort of which she was capable. Her voice was pure and under good control, but too slender for anything more than she did this time. Miss Bertha Bucklin, violiniste, played two selections that appeared to be very hard to do, but they were not attractive to the ear. Her work was received with mild approval.

Sousa managed the concert with delightful rapidity and the audience was dismissed at 10:30. The engagement was for one concert.

three rather simple little songs and they required all the effort of which she was capable. Her voice was pure and under good control, but too slender for anything more than she did this time. Miss Bertha Bucklin, violiniste, played two selections that appeared to be very hard to do, but they were not attractive to the ear. Her work was received with mild approval.

After Making a Speech She Reached Train and Said

**MRS. NATION WANTS  
 BURY OF WRECKERS**

"Our honor of the musical concerts were musical as can only be enjoyed at rare intervals by those of us who live in inland towns, but Sousa does come and bring melody to us at times."



from

of Paper

ASHVILLE, TENN.  
JAN 24 1901

## "MARCH KING" AND HIS GREAT BAND

SOUSA DELIGHTS HOUSE FULL OF  
PEOPLE AT THE VENDOME  
THEATER.

### THE WEDNESDAY MUSICALE

Delightful Programme by Vander-  
bilt Glee Club and Other Art-  
ists—Tim Murphy To-Night.

John Philip Sousa and his band drew a large audience to the Vendome last night, and for two hours gave the best music that has been heard here in a long time. Undoubtedly he has the best organization in this country, and for popular concerts no one can excel him in the arrangement of his programmes. He serves up an olla podrida of tunes, ranging from "rag time" to what the initiated call the classics. And this diet is appetizing and rests well on the stomach. The "plebs" can appreciate "rag time" and the Sousa marches, and they also climb up to the higher grades of music. And it is paying the musicians of the city, who were present in full strength, a compliment to state that they applauded the common folks' tunes as much as did the herd. Everybody enjoyed the concert to

the fullest extent, twelve encores attest-  
ing this.

Every number by the full band was splendidly executed, the ensemble playing being the cause of most favorable comment on all sides. The grand scene from Aida and Weber's "Invitation to the Dance" fairly lifted the audience to its feet. Of course they didn't get up, but modesty was all that prevented it. Such blending of tone, such soul-stirring harmony, such grand playing is seldom heard. It is no exaggeration to say that people sat almost breathless during the rendering of these numbers.

The soloists, contrary to custom, were of the first water. Arthur Pryor, no stranger here, played one of his own compositions on the trombone. It was an admirable exhibition of gymnastics, and made a hit. But when he played "I Don't Know Why I Love You," in a sweet contralto tone, "it set 'em crazy," and he added fuel to the flame with another soft melody, not sentimental, but rather of "the buck and wing kind." His execution was very, very fine.

The vocalist, Miss Blanche Duffield, in a clear, expressible soprano voice, sang one of Sousa's songs, marked "new." She came back and brought the glad some springlike with her. One thought she was a lark, a nightingale, a whole bush full of nature's song-birds. Her last number was something about nothing. At any rate, it gave her a fine opportunity to show how nimble her voice could be when it got merry.

The last soloist was Miss Bertha Bucklin, a violinist. She handled her bow with grace, and when she drew it across the strings, she caught your soul and galvanized it. While both of her numbers were classical, everybody understood them, and if she had been "Barkis," the audience would still be in the theater.

Of Sousa's new pieces, the Dervish chorus caught on best, and his "Hail to the Spirit of Liberty" march least. The latter has not many of the ear-marks of the "March King."

The programme, omitting the encores, was as follows:

Overture, "Isabella" (Suppe); trombone solo, "The Patriot" (new), (Pryor), Arthur Pryor; ballet suite, "The History of a Pierrot" (new), (Mario Costa); soprano solo, "Where Is Love" (new), (Sousa), Miss Blanche Duffield; grand scene, "Oh, Fatal Stone" (Aida), (Verdi); intermission; "Invitation a la Valse" (Weber); (a) Dervish chorus, "In the Soudan" (new), (Sousa); (b) march, "Hail to the Spirit of Liberty" (new), (Sousa); violin solo, "Adaigo and Moto Perpetuo" (Ries), Miss Bertha Bucklin; Czardas, "Ritter Pasman" (new), (Johann Strauss).

ng from

ess of Paper

JAN 24 1901

## STRAUSS WALTZES IN "VIENNA LIFE" JINGLE.

—ALAN DALE.

Journal's Critic Says Adaptation of "Wiener Blut" at  
Broadway Theatre Last Night Is a Book of  
Stupidity and Humorless Talk.

BY ALAN DALE.

**S**OUVENIRS of the good old days when we wotted nothing of the brassy glories of the Sousa two-step came to those who visited the Broadway Theatre last night. Mr. Randolph Aronson, once of the Casino, produced a very Strauss thing, in which all those nice swingy waltzes that make you think of 21-inch waists (now perhaps grown to 34-inch) occurred. How jolly they were, and how tuneful, and how easy, and how frolicsome! How you used to revel in them, as you held her to your juvenile evening suit and spun her round!

All these Strauss waltzes were crowded into an opera called "Wiener Blut" translated into "Vienna Life"—which sounds better, and less like those entertaining commodities purchased in the delicatessen shops. "Wiener Blut!" Who but a "foreigner" would dare to call a comic opera by such a rude and greedy name, so delightfully reminiscent of wiener schnitzel and blut-wurst?

Mr. Aronson lavished all his old Casino adroitness upon the production last night. He seemed to believe that New York hadn't grown out of it. He was at any rate justified in believing that this Strauss music was a pleasant relief from the noisy ecstasy of Mr. Kerker, and the eternal boom-boom-boom of Victor Herbert, felicitous though these gentlemen occasionally are. In fact, Aronson went back to his happy Casino hunting ground. He even gave us in the second act one of those glittering ballroom scenes such as made the success of "Erminie." It was all very white and gold and dazzling. And it was filled with haughty ladies and gentlemen attired in shimmering 98-cent-a-yard satins—glossy and radiant and picturesque.

### Those Cyclonic Waltzes.

All this was very nice. It was neat, though gaudy, and as you listened to those cyclonic waltzes that you had hummed so often, and some of which had even been barrel-organs, it occurred to you that in the matter of comic opera we have very distinctly degenerated. As I have tried to show half a dozen times, we are in the very abyssmal-est depths of that form of entertainment. "Vienna Life" couldn't possibly have been as bad as the wretched subterfuges we have "enjoyed" this season.

It is only in the matter of the "book" that we suffered in the usual comic opera way. This had been "adapted" by Mr. Glen MacDonough, and if he is willing to father it—well, he knows his business. Those charming satin creatures were admirable when they were bursting into song. But when they were trying to act a story they were quite as incomprehensible and dull as any of Harry B. Smith's effusive happenings.

What was it all about? Count Zedlau's wife masqueraded as somebody else's sweetheart, and somebody else's sweetheart pretended that she was Count Zedlau's wife, while her father didn't know who he was, and her husband appeared to be everybody but himself.

In short, it was a right-down regular comic opera "plot" and you were forced to accept it as such. There was not a gleam of humor from start to finish. The satin ladies ran in and out and said, "Ha! Ha!" And the satin gentlemen made love to them in the belief that they were somebody else. The "comedian" occasionally indulged in such persiflage as "Forget it," and "All is not Gould that glitters," but beyond that "Vienna Life" was the sort of life we have been getting with all the comic opera stars. This kind of "life" holds good for Brazil or Honolulu. It matters little.

However, you really sank the story and welcomed back the good old strains that you heard in early Strauss operas, and that you can find in the "Seaside Album of Dance Music," or "Waltzes for Home or Ballroom"—on sale at all the dry goods stores, in paper covers with roses and wreaths on them. You liked "Vienna Life," which brought back the ante-Leederer days at the Casino, when the proud comedians and comedianses who have since started "on their own" were members of one good company.

### Guiltless of "Stars."

The "Vienna Life" organization was guiltless of "stars." Thank goodness for that. There were no "metropolitan favorites" in the cast. But there were some notable

valet. If you had understood the story you would have understood Mr. Blaisdell. As you didn't, you couldn't. There were other names on the programme, but they did not add to the gaiety of the occasion. There was a very pretty finale to the first act, and a fetchingly grouped ditto to the second. The stage management throughout was very good. Mr. A. F. MacCollin doesn't seem to be as widely known as some of the highly advertised persons whose principal specialty is imitation of

Weber and Fields grouping. But he did remarkably well. The 98-cent satins looked \$1.50 at least.

The musical director, Selli Simonson, was much funnier than Mr. MacDonough. Selli was a whole show in himself. Even the back of his head was entertaining. He indulged in a sort of unrehearsed St. Vitus's dance that was full of right movement and suggestion. "Vienna Life" is not as sanguinary as its original title, but it has some red corpses, if you know where to look for them.

### AMUSEMENTS.

Sousa and his band attracted a large audience to the Jefferson Theatre yesterday afternoon and a larger audience at the night performance. John Philip Sousa is the most popular band conductor in the world today. Fifteen or twenty years ago Bilse, the German leader, was the premier; but since Sousa won his laurels, not only as the "March King," but as a bandmaster, no one in his department of music has contested the premiership with him. He is easily the ranking conductor of the reed and brass orchestra and stands alone as the musician who has elevated the military band to the symphony class, maintaining all the while the popular character of programme music.

His programmes and his interpretation have been popular from one end of this country to the other, during the ten years past, and his recent European tour has made him just as popular in France and Germany as he is in the United States.

Sousa is certainly a past master in programme construction. He was noted for his choice and varied programmes when he was director in the United States marine. His bills are even more popular now, without losing in any degree their artistic flavor. This is one of the secrets of Sousa's success.

But after all it is Sousa's interpretative conducting that makes the Sousa band especially notable.

The matinee programme opened with Westmeyer's overture to the Kaiser, constructed on Haydn's hymn, "God Exalt the Kaiser." This was followed by a concert solo by Walter B. Rogers, one of the virtuosos of the band. Then came the divertissement part from Saint Saens' Henry VIII—ballet music written on familiar Scotch airs. The fourth number was a soprano solo well sung by Miss Blanche Duffield, and number five was a grand ensemble piece for the band from Giordano's "Andrea Chenier" (new).

As the introduction to the second part of the programme Mr. Sousa played "Our

Honored Dead," a noble funeral march of his own composition, in "loving remembrance of the good Queen Victoria."

Miss Bertha Bucklin, violin virtuoso, who is making her second tour with Sousa, achieved brilliant success in her programme solo, and added to her popularity in her encore piece. The matinee bill concluded with a rich suite—Hermione (new in the United States) by La Rondella.

The night programme included an overture by Suppe; a trombone solo by Arthur Pryor; a new ballet suite by Mario Costa; a soprano solo, "Where Is Love," by Sousa, sung by Miss Duffield; "Oh, Fatal Stone," a grand piece of orchestral written from Verdi's Aida; Sousa's funeral march, played in remembrance of Queen Victoria; Weber's "Invitation a la Valse," Dervish chorus by Sebek; "Hail to the Spirit of Liberty," Sousa's new march; a violin solo by Ries, played by Miss Bucklin, and "Ritter Pasman" (new), by Johann Strauss.

Besides these programme numbers there were many Sousa marches, plantation melodies and other popular pieces in response to encores.

In nuances as well as in fortissimo effects the band was simply perfect, and in the scene from Aida all the fine points of dynamics were singularly remarked. Aida was indeed the masterpiece of the night concert and the audience manifested its appreciation by rapturous applause.

*Mumpha critic page 79.*

*Wilmington Ala  
Page-Herald Jan 23rd  
1901*

*John - Mr. see 116*



Sousa band gave 175 concerts in thirty-four different cities of Europe.

Fanciulli's Seventy-first Regiment Band of New York City has been engaged for a series of concerts during the season. This band has also a great reputation for its rendition of military music and it followed Sousa's Band in the concerts at Manhattan Beach.

Canada will be represented by several bands, among them the famous Thirteenth Regiment Band of Hamilton, which is the crack band music organization of Lower Canada.

The Elgin Band of Elgin, Ill., which stands very high in that State has also been engaged.

Another well-known band secured is the Carlyle Indian Band, which made a great hit in Washington and New York City.

When the "Ancient and Honorable Artillery" of Boston made their recent notable tour in Europe, they were accompanied by the Salem (Mass.), Cadet Band, which contributed much to the success of the tour. This band will also be heard at the Pan-American Exposition.

The Brooks Chicago Marine Band, E. B. Brooks, conductor, which is considered by many the best in Chicago, will be heard.

Another band engaged is the Ithaca Band of Ithaca, N. Y., which is backed by E. H. Trueman, one of the wealthy men of that section. It has achieved a great reputation in the central part of New York State.

Besides these, bands from other portions of the United States, the best bands of Buffalo have been engaged for the exposition, including the well-known Seventy-fourth Regiment Band and the Sixty-fifth Regiment Band, which saw service at Camp Alger during the Spanish-American War.

Another band from Buffalo which will be employed is Scinta's Band, an excellent organization.

This list does not include, by any means, all the musical organizations which will be heard by visitors during the exposition season. It is the idea to give entertainments which will reach a high musical standard in the Music Temple, and to appeal more to the popular taste in the concerts given in the open air from the band stands.



# THE SUCCESSFUL AMERICAN

## ILLUSTRATED

CONTAINING ENGRAVINGS AND SKETCHES OF PROMINENT MEN.

By Newspaper Men for Newspaper Reference.

Price, 25 Cents.

Vol. II. No. 5.

November, 1900.



JOHN PHILIP SOUSA.



## JOHN PHILIP SOUSA.

## AMERICA'S FAMOUS MARCH KING AND BANDMASTER.—HIS RECENT TRIP THROUGH EUROPE A SUCCESSION OF TRIUMPHS.

THE distinguished subject of this sketch has won for himself a place in the musical world which is acknowledged in the universal acclaim of two continents and an ever increasing measure of popularity wherever his magic bâton is raised, or the strains of his innumerable melodious compositions are heard. It is not strange, therefore, that a deep feeling of public interest is taken in the personality of the man who has so successfully achieved these high honors in his profession, which it is the privilege of THE SUCCESSFUL AMERICAN to satisfy.

John Philip Sousa was born in Washington, D. C., November 6, 1856. He is the son of Antonio Sousa, a musician, who was born in Spain, although of an old Portuguese family. His mother is a native of Germany, and was born near Darmstadt. He was educated in the public schools of Washington, D. C., and studied music under John E. Spota, and harmony and composition under George Felix Benkert, of the same city.

The professional career of Mr. Sousa began when he was quite young, he having been orchestral conductor of traveling theatrical companies at the age of seventeen and a violinist in the orchestra of Jacques Offenbach. He was the Musical Director of the famous Philadelphia Church Choir "Pinafore" Company.

In 1880 he became the leader of the band of the United States Marine Corps, attached to the President's household, serving under Presidents Hayes, Garfield, Arthur, Cleveland, and Harrison, until August 1, 1892, when he resigned and organized his present famous concert band, which has given concerts in every city and town in the United States and Canada.

Early in the present year, Mr. Sousa took his band to Europe for an extended concert tour, the organization having been appointed the official American Band at the Paris Exposition, where it played for four weeks. The success of the band and of its leader, as conductor and composer, was emphatic. There were 175 concerts given in thirty-five of the principal cities of France, Germany, Belgium, and Holland, attracting unprecedented crowds and winning the warmest praise of public and critics. Several decorations were be-

stowed upon Mr. Sousa in Europe in recognition of his artistic merits.

As a composer his immense popularity is readily accounted for, his martial and operatic strains being familiar throughout the land to millions. His published compositions number several hundred, including the comic operas, *The Smugglers*, *Desiree*, *The Queen of Hearts*, *El Capitan*, *The Bride Elect*, *The Charlatan*, and *Chris and the Wonderful Lamp*. Among the military marches of world-wide celebrity composed by John Philip Sousa are *The Washington Post*, *High School Cadets*, *The Gladiator*, *Thunderer*, *Semper Fidelis*, *Beau Ideal*, *Liberty Bell*, *Manhattan Beach*, *Directorate*, *King Cotton*, *El Capitan*, *Bride Elect*, *Stars and Stripes Forever*, *The Charlatan*, *Hands Across the Sea*, *Hail to the Spirit of Liberty*, and many others. He has three suites—*The Last Days of Pompeii*, *Three Quotations*, and *Sheridan's Ride*, and a symphonic poem on the Chariot Race from "Ben Hur." He has written a book of instruction for trumpet and drum, one for the violin, and is the author of considerable magazine verse of merit as well as of the libretto of his opera, *The Bride Elect*. An important work is Sousa's compilation of the "National Patriotic and Typical Airs of All Countries," the most complete work of the kind extant.

Mr. Sousa is a member of numerous clubs and social organizations, among them being the Grid-iron Club, of Washington, D. C.; The American Dramatists' Club, The Manuscript Society, and is a Mason and Knight Templar.

He married, in December, 1879, Miss Jane Van M. Bellis, of Philadelphia, and they have three children, John Philip Sousa, Jr., Jane Priscilla Sousa, and Helen Sousa.

One of the most interesting functions to residents and visitors to Washington was inaugurated by Sousa when he was leader of the Marine Band. During President Arthur's administration he popularized afternoon concerts on the South Lawn of the White House, rendering popular as well as classical selections to the delight of an ever increasing multitude of enthusiastic auditors. The photograph of John Philip Sousa on the front page of this issue is by Elmer Chickering, of Boston.



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ress of Paper

SPECIAL APPEAL  
MEMPHIS, TENN.

JAN 25 1901

## AMUSEMENTS.

Sousa, with his famous band organization, attended an engagement at the Lyceum yesterday afternoon and last night. The matinee audience was not so large as was anticipated with Sousa's Band as the attraction, but at night standing room commanded its price. Taken as a whole the engagement was very satisfactory to both the interests in material returns.

N. 1894.

It may be stated, also, that the concerts were entirely satisfactory to those who attended them. Some of the few keenly critical may have felt something lacking in the selections from which the programmes were constructed, but then the keenly critical are not so numerous as to expect with reason that their tastes alone should be considered. Sousa is something of a musical sage who has due regard for the material things of life as well as the aesthetic. He recognizes the cold fact that the former is essential to the latter if the latter is to continue a flourishing existence. Accordingly he pursues the policy of the prudent physician and adopts his diet to the needs of the case. Remembering that the unlettered masses, musically speaking, share liberally in his support and thus attest their admiration, he does not overlook them in his musical offerings.

Sousa evidently takes a deeper view of his position in the musical world, with the possibilities attaching thereto, than is generally attributed to him. Those who attended his concerts during the first few years of his career as a touring concert band master can readily distinguish his effort to educate the public to a higher standard of music, and yet he is far from hurling defiance at that large class who clamor for the frothy works. He gives them his own mater marches with unconcealed pleasure, and even dispenses a little rag-time, but these are very largely the added numbers in recognition of the generous reception accorded the regular programme. He no doubt subjects his audience to critical study and seeks to satisfy according to the estimate of its tastes and desires, so far as encore numbers go. In the regular numbers the high-grade compositions are given considerably greater representation than in former years, and there is no reason to anticipate that ere many seasons have passed Sousa will be administering Wagnerian music to the public so judiciously that it will be accepted with genuine relish. An intimation of the approach to this climax was given at the matinee concert, when Giordano's "grand scene and ensemble" was given. It is a work strongly suggestive of Wagner, with its quaint harmonies, fire and flourish, and yet the audience—a matinee audience, too—accepted it at its real worth and so vociferously advised Mr. Sousa. The amiable and skilled conductor destroyed the delightful influence of the effective number by swinging his magnificent company of musicians into a rag-time of the most ill-assorted coloring, wherein the trombones were put through a series of grotesque acrobatics. This was amusing, but it came in unfortunate contrast.

Sousa has perhaps the most perfect organization that has ever followed the movements of his baton. It is well-balanced, elastic and perfect in tone production and coloring. Furthermore it is a body of imposing appearance, hence the whole situation is one of harmonious blending.

In his selection of soloists Mr. Sousa is this season especially fortunate. These include Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist; Walter B. Rogers, cornet, and Arthur Pryor, trombone. Each of these was heard in yesterday's concerts, and found a warm place in the favor of their hearers. Miss Duffield has a voice of remarkable range, rare sweetness and an exalted standard of training, and behind it is an intelligent understanding that takes excellent care of all the possibilities falling to her. Miss Bucklin's mastery of the violin is pronounced. In her numbers yesterday she essayed to meet all the exacting requirements of a violinist, and with a success at once distinct and emphatic.

paper Cutting Bureau in the

WATERS.

from

ress of Paper

LOS ANGELES, CAL.

JAN 27 1901

Speculation is rife as to who will wield the baton during the band concerts at Manhattan Beach next summer. Sousa and Fanciulli both declare themselves to be the choice of the committee, whose decision is awaited with interest, as both leaders have large followings at the beach.

POST.

DENVER, COL.  
JAN 27 1901For other Kansas  
City notices see  
page 51-KANSAS CITY  
JAN 28 1901  
KANSAS CITY TIMES, MONDAY, JANU

## SOUSA HAS A CROWD

Famous Band Draws Throng to



Sousa in Various Poses.

ting from

REPUBLICAN.

ress of Paper

DENVER, COL.

JAN 27 1901



Sousa's Soloists.

and his now truly "world renowned" band to Convention hall yesterday and gave two popular concert programmes, and in both the afternoon and evening the audiences were large, and the highest tributes to this bandmaster and organization is the constancy of their following. It was a time when Sousa was a novelty, but he has passed. He still stands at the top, and then there is nothing particularly new to him nor to say about him. He plays a range of music, and yet his strength lies in marches, the dances and the patriotic airs that his audiences, and even those who quarrel with him for playing the undignified ragtime stuff acknowledge that there is a seeming demand for such music. Yesterday afternoon, for example, there was the usual enthusiasm over the marches, an appropriate recognition of the band, and a saving manifestation of pleasure over "My God to Thee," but when the first piece was played the big audiences rose to their feet, cheering. As usual there were encores than programme numbers, a generosity also has had something to do with the high popularity in which Sousa is held. Most of these encores were, of course, of the popular order, designed especially to please the people who prefer music with "toons."

From the standpoint of real music the features of the afternoon programme were Westmeyer's overture, "The Kaiser," a scene and ensemble from Giordano's opera, "Andrea Chenier," brought to New York a season or two ago by Mr. Gray, and a new suite by La Rondella called "Hermione." The overture was heard here before it is a beautiful composition, and strongly marked with German characteristics. The Giordano music was especially interesting, for it gave those who appreciated the privilege their first opportunity to hear something from this composer's style in music. It was noticeably after the Wagnerian style in many of his passages. The example given yesterday was wonderfully rich in color, and in its heavier passages skillfully and beautifully employs the full strength of the instruments.

The new Sousa march, "Hall to the Spirit of Liberty," composed for the dedication of the Lafayette monument at Paris, is naturally reminiscent of the well known Sousa marches, though it scarcely possesses the distinctive quality to bring it into the popularity enjoyed by some of its predecessors.

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Several interesting soloists accompanied the Sousa organization. Miss Blanche Duffield is a well equipped soprano, her voice possessing sufficient carrying power to be heard in all parts of the hall. Miss Bertha Bucklin, violinist, was put to the severest test, for of all solo instruments the violin is perhaps the least suited to so large an auditorium, but nevertheless Miss Bucklin's playing was sufficiently strong and clear to be attractive at all times. As for Mr. Arthur Pryor, his success with Kansas City audiences is an old story, yet a story that does not grow old. Mr. Walter B. Rogers, a good cornetist, played the last number of the evening. As usual at Convention hall the last number of both concerts were utterly ruined by the bores that took their departure before the

Kansas City  
"Journal" 1/28



Press of Raper

~~JAN 25 1961~~

per

DENVER COL.  
JUN 27 1961

## AMUSEMENTS.

Sousa, with his famous band organization, filled an engagement at the Lyceum yesterday afternoon and last night. The matinee audience was not so large as was anticipated with Sousa's Band as the attraction, but at night standing room commanded its price. Taken as a whole the engagement was very satisfactory to both the interests in material returns.

It may be stated, also, that the concerts were entirely satisfactory to those who attended them. Some of the few keenly critical may have felt something lacking in the selections from which the programmes were constructed, but then the keenly critical are not so numerous as to expect with reason that their tastes alone should be considered. Sousa is something of a musical sage who has due regard for the material things of life as well as for the aesthetic. He recognizes the cold fact that the former is essential to the latter if the latter is to continue a flourishing existence. Accordingly he pursues the policy of the prudent physician and adopts his diet to the needs of the case. Remembering that the unlettered masses, musically speaking, share liberally in his support and thus attest their admiration, he does not overlook them in his musical offerings.

musical offerings. Sousa evidently takes a deeper view of his position in the musical world, with the possibilities attaching thereto, than is generally attributed to him. Those who attended his concerts during the first few years of his career as a touring concert band master can readily distinguish his effort to educate the public to a higher standard of music, and yet he is far from hurling defiance at that large class who clamor for the frothy works. He gives them his own mater marches with uncontrolled pleasure, and even dispenses a little rag-time, but these are very largely the added numbers in recognition of the generous reception accorded the regular programme. He no doubt subjects his audience to critical study and seeks to satisfy according to the estimate of its tastes and desires, so far as encore numbers go. In the regular numbers the high-grade compositions are given considerably greater representation than in former years, and there is no reason to anticipate that ere many seasons have passed Sousa will be administering Wagnerian music to the public so judiciously that it will be accepted with genuine relish. An intimation of the approach to this climax was given at the matinee concert, when Giordano's "grand scene and ensemble" was given. It is a work strongly suggestive of Wagner, with its quaint harmonies, fire and flourish, and yet the audience—a matinee audience, too—accepted it at its real worth and so vociferously advised Mr. Sousa. The amiable and skilled conductor destroyed the delightful influence of the effective number by swinging his magnificent company of musicians into a rag-time of the most ill-assorted coloring, wherein the trombones were put through a series of grotesque acrobatics. This was amusing, but it came in unfortunate contrast.

Sousa has perhaps the most perfect organization that has ever followed the movements of his baton. It is well-balanced, elastic and perfect in tone production and coloring. Furthermore it is a body of imposing appearance, hence the whole situation is one of harmonious blending.

blending. In his selection of soloists Mr. Sousa is this season especially fortunate. These include Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist; Walter B. Rogers, cornet, and Arthur Pryor, trombone. Each of these was heard in yesterday's concerts, and found a warm place in the favor of their hearers. Miss Duffield has a voice of remarkable range, rare sweetness and an exalted standard of training, and behind it is an intelligent understanding that takes excellent care of all the possibilities falling to her. Miss Bucklin's mastery of the violin is pronounced. In her numbers yesterday she essayed to meet all the exacting requirements of a violinist, and with a success at once distinct and emphatic.

paper Cutting Bureau in the ~~WATERS~~.

from.

of Paper LOS ANGELES, CAL.

**JAN 27 1901**

Speculation is rife as to who will wield the baton during the band concerts at Manhattan Beach next summer. Sousa and Fanciulli both declare themselves to be the choice of the committee, whose decision is awaited with interest, as both leaders have large followings at the beach.



### Souza in Various Poses.

**T**HERE is one rather comical idea in "The Rounders"—one, in fact, that is absolutely unique. It is somewhat elaborated, but not to a degree that is tiresome. There are many things in the absurdity, however, that are dragged out to a very distressing thinness. It is like a very small bit of butter that has to be spread over a very large slice of bread.

The idea I speak of is where the German band being paid in advance for its music goes around searching for someone upon whom they can present it. "We don't want to be cheaters," observes the leader. "We have been paid in advance to play goat moosick and we must give the performance."

Someone, it seems, has got to take it, and for two acts they wander all about Biarritz beach and other places eagerly looking for a person or persons to whom they can deliver this prepaid commodity.

The music, of course, is very bad, but the band is utterly unconscious of the fact, the leader fretting and worrying in his dull, honest way about his inability to deliver his goods.

Nobody wants it. Nobody will have it. The Pasha advises him to dump it on the beach. The duke will not listen for a minute, while the bathers are oblivious to the sweet harmonies of Ludwig, the cornetist, who strolls about like a modern Diogenes searching for an opportunity to do the right thing.

It is not very often that honesty like this is demonstrated on the comic opera stage, particularly, and people laugh at it as something extremely funny. According to the trend of our modern civilization it is funny to be perfectly willing to be so thoroughly and absolutely honest; to be ready at all times to deliver the goods for which payment has been received.

It is really quite droll when you come to think of it. We are living now in an age when Mark Twain's whimsical dictum is the right thing, "Do unto others as they would do you." We strive to get as much as we can and give in return as little as is possible.

This modern plan, however, is entirely opposite to the purpose of the leader of the little German band. He wants to give the exact pound of flesh—even a little more than was expected of him.

Could anything be more ridiculous, more uncommercial, less in keeping with our business code of ethics? No wonder the people laugh and think it one of the funniest things imaginable. It is so old-fashioned and altogether so irresistibly absurd.

Go to, you music mad German.

Remember there is a new cult a  
Bear in mind that the old-fa  
copybook axiom now reads: "Hon  
the root of all evil," and policy v  
without honesty is the keynote  
cess.

Sousa and his now truly "world renowned" band returned to Convention hall yesterday and gave two very popular concert programmes, and in both the afternoon and evening the audiences were large. One of the highest tributes to this bandmaster and his organization is the constancy of their following. There was a time when Sousa was a novelty, but that time has passed. He still stands at the top, but even then there is nothing particularly new to expect of him nor to say about him. He plays a wide range of music, and yet his strength lies in the marches, the dances and the patriotic airs that he gives his audiences, and even those who quarrel with him for playing the undignified ragtime must acknowledge that there is a seeming demand for this freak music. Yesterday afternoon, for example, there was the usual enthusiasm over the Sousa marches, an appropriate recognition of the soloists, and a saving manifestation of pleasure over "Nearer My God to Thee," but when the first "coon" piece was played the big audiences rose on the occasion by cheering. As usual there were more encores than programme numbers, a generosity that also has had something to do with the high favor in which Sousa is held. Most of these encores were, of course, of the popular order, designed especially to please the people who prefer music with "toons."

With the standpoint of real music the festival over the afternoon programme were Westmeier, overture "The Kaiser," a scene and ensemble from Giordano's opera, "Andrea Chenier," brought to New York a season or two ago by Mr. Gray forces, and a new suite by La Rondella called "Hermione." The overture was heard here before. It is a beautiful composition, and strongly marked with German characteristics. The Giordano music was especially interesting, for it gave those who appreciated the privilege their first opportunity to hear something from this composer who has followed noticeably after the Wagnerian style in many of his passages. In color, and in its heavier passages wonderfully rich and beautifully employs the full resources of the instruments.

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The band numbers of the evening program were similar in character, and some of the afternoon selections were repeated. The novelties were rather interesting ballet suite, "The History of Pierrot," by Mario Costa, and Sebek's Dervish chorus, entitled, "In the Soudan," a composition full of characteristic and effective ideas. Remembering that Verdi is at last at the end of his long and arduous life, the playing of a scene from "Aida" at the close of the "Miserere" was a fitting finale.

Several interesting soloists accompany the Sousa organization. Miss Blanche Duffield is a well known voice possessing sufficient

Miss Bertha Bucklin, violinist, was put to the severest test, for of all solo instruments the violin is perhaps the least suited to so large an audience. Bucklin's playing was

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# **CORRECTION**



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from **REPUBLICAN.**

of Paper **DENVER, COLO.**

**JAN 27 1901**



**JOHN PHILLIP SOUSA.**

Newspaper Cutting Bureau in the World.

**GLOBE**

ing from

ress of Paper

**JAN 28 1901**

#### SOUSA'S TIRESOME MARCHES.

If the editor of THE GLOBE finally decides that he is a crank, it will be because of his intense dislike of Sousa's marches, although other people seem to like them. We admire Sousa's ability as a band master, but his marches always fire us: they do more than that; they make us uncomfortable. His new one, "Hail to the Spirit of Liberty," is probably the worst one he ever wrote.

At his concert at Convention hall yesterday afternoon, Sousa played six of his own marches, and there was great enthusiasm: why, we cannot understand. A band like Sousa's should not be used for clap-trap marches. Following a Sousa march, a good selection yesterday sounded like heaven compared with hell.

There are hundreds of exquisite little gems that might be played as encores: Sousa has no right to poke his own music down the throats of people who despise it.

Sousa's band was enthusiastically received during its recent tour of Germany, but not one of the great critics commended his marches, although all commended him as a great organizer, and referred to his band as one of the very best in the world.

The taste for Sousa's marches is low taste: as the leader of a great band, Sousa has no right to encourage poor taste in music, simply that the sales of piano scores may be encouraged. Sousa cannot write marches: his genius does not run in the way of composition. He never wrote anything that will live, nor anything that shows genius or originality. Much as we admire music, six of Sousa's marches in one programme make us mad. It is not affection. There never was a good musical ear that Sousa's music did not offend.

Newspaper Cutting Bureau in the World.

Cutting from

**STOCKTON, CAL.**

Address of Paper

**JAN 28 1901**

Date

#### OPERA AT THE YO SEMITE.

"El Capitan" Received With Marked Favor.  
"The Isle of Champagne" To-night.

The initial production of the Grau opera season was received with marked favor at the Yo Semite last evening. The attendance was far in excess of the number that is usually attracted to a Sunday performance and the hearty applause that greeted the efforts of the performers gave every evidence that the audience was thoroughly pleased with the entertainment.

"El Capitan" was presented with the same careful attention to artistic effects and stage details that have always distinguished the Grau performances. Every promise made by the management regarding scenery and stage accessories was fulfilled to the letter. The costumes were resplendent with flashy brightness and the settings were entirely new.

The absence of many of the old favorites in the principal roles was noted, but their places were acceptably filled by new singers of marked ability. Excepting several pretty women in the chorus, the only familiar face in the cast was that of Minnie Emmett. She sang with her usual grace and expression and was warmly greeted. Edna Thornton, who takes the position made vacant by Miss Moore, lacks the winsome vivacity and captivating mannerisms which gained so many ardent admirers for that pretty little lady, but she has a sweet voice and considerable ability as an actress. Miss Thornton has a charming figure, her face beams with animation and her enunciation

is clear. Kate Micheiena, another stranger to Stockton, sang the role of Isabel with much force. Her voice, though delicate, is very true, and she invests her role with a good deal of enthusiasm.

The best voice in the company is that of Joseph W. Smith, who was cast for Count Hernando Venada. He has a magnificent baritone that is remarkable for its volume and purity.

J. W. Kingsley was very amusing as El Capitan. He does not give evidence of the possession of a very good voice, but he is a very good actor.

Frank Moody did not have much to do as Pozzo, but he did that little well.

"The Isle of Champagne" is the bill for to-night. It is a very lively opera in three acts and is new to Stockton.

"El Capitan" made such a favorable impression last evening that it will be repeated on Wednesday night in place of "Martha." The curtain will rise promptly at 8:15 at every performance.

Newspaper Cutting Bureau in the World.

Cutting from

**SACRAMENTO, CAL.**

Address of Paper

**JAN 27 1901**

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John Phillip Sousa said a good thing the other day, in thoughtful converse with a friend, says Peg Woffington in the Chicago "Times-Herald." It is: "When a musician has gone through all the old masters and then comes to write something himself, it becomes a matter solely of memory and conscience."

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From

**KANSAS CITY, MO.**

of Paper

**JAN 29 1901**

#### SOUSA AN ADMIRER OF VERDI

Great Bandmaster Ordered the "Miserere" Played in Memory of the "Grand Old Man of Music."

John Phillip Sousa paid a pretty compliment to the memory of Verdi, "the grand old man of music," at the Convention hall concerts Sunday, which probably few in his audiences took cognizance of. It consisted in an exquisite rendering of the "Miserere" from "Il Trovatore," that grand operatic selection which probably breathes more sadness than anything musical written before or since. The famous director is a great admirer of Verdi's music, and the news of the Italian composer's death at once suggested the idea of playing the "Miserere."

Mr. Sousa took occasion to pay a tribute to the memory of Queen Victoria on the day of her death, the band playing "Honored Dead" at the evening concert in Birmingham.

ig from

**STAR**

ss of Paper

**KANSAS CITY, MO.**

**JAN 28 1901**

#### SOUSA POPULAR AS EVER.

TWO LARGE AUDIENCES ATTEND THE CONCERTS IN THE HALL.

Arthur Pryor, the Premier Trombonist, the Recipient of Many Encores — Enough Every Day Music to Keep the Interest at a Keen Edge.

When Sousa, with baton in hand, stepped briskly out in front of his band in Convention hall yesterday afternoon one great rattling volley of clapping hands greeted him. He bowed to the front, the right, the left, stepped quickly to the raised platform before the band, turned around facing it, raised his white gloved hands above his head, brought them down in a broad sweep and the strains of "The Stars and Stripes Forever" burst out. It was an old-time favorite, not on the programme. Such a clapping of hands went up at its close! It showed how well Sousa and his band and their music are liked in this city. Sousa turned and bowed again and immediately began the first number on the programme, the overture, "Kaiser," by Westmeyer.

At the close of each number on the programme the applause was so great that several times four encores were given and nearly everyone of the encores was one of Sousa's own popular pieces. Walter B. Rogers, after his cornet solo, "A Soldier's Dream," responded to three encores. One was "There'll Be No Sorrow There," another was "Nearer, My God, to Thee," Arthur Pryor, the famous trombonist, was not on the afternoon programme, but when the audience, after the new valse, "Frau Luna," by Lincke, demanded an encore, Sousa beckoned to Pryor and he stepped out. He played "Annie Laurie" and the audience called him back four times.

For his encores Sousa played "El Capitan," "The Washington Post March," "The High School Cadets," and other popular pieces. His new march, "Hail to the Spirit of Liberty," which he composed for the dedication of the Lafayette monument in Paris last July, was especially well received by the audience.

About 7,000 people were at the afternoon concert.

Sousa's popularity with Kansas City music lovers does not wane. There was evidence of this fact in the size of the audience last night and the waves of applause that swept through Convention hall at the conclusion of each number on the programme. The march king appears to have a thorough understanding of Kansas City tastes and his efforts to please are invariably successful. There was such variety in what he offered that everyone in the hall could find something particularly pleasing to his fancy. The more complex and artistic numbers were not above the popular comprehension and there was an ample sprinkling of ragtime to gratify those who appreciated that class of music.

Long before the hour for beginning the concert arrived last night there was a jam in the arcade at the south end of the building. Around the entrance to the arena floor it became necessary for policemen to form the crowd in lines.

The number of persons who heard the evening concert is conservatively estimated at 8,000. The arena floor was filled, as were also the east and west arena balconies and the colonade balconies. Although a number of the boxes were empty society was well represented at this concert and the beautiful costumes added a pleasing effect to the picture. The audience was representative of the city's best culture and there was good order and decorum. But one disagreeable feature was noticed, caused as usual by late arrivals and early departures. Many began to leave before the last two numbers were given. It was evidently a mistake to place a violin solo, at the last end of a musical programme in Convention hall, although Miss Bucklin acquitted herself well and was heartily encored.

As usual, Arthur Pryor's trombone solos were in high favor and he received a number of recalls. Among the encores he gave were "Because," "The Tale of a Kangaroo" and "I Can't Tell Why I Love You."

Sousa's new march, "Hail to the Spirit of Liberty," was repeated at the evening concert and called for an encore. This gave the brass instruments an opportunity to distinguish themselves, the effect they produced in the great hall, accompanied by the pendulum-like motion of Sousa's white gloved hands, was inspiring. Away off, separate and distinct from the blare of the instruments, there was just perceptible to the ear the measured rumbling tread of soldiers and then a faint chorus of men's voices singing with patriotic fervor.

#### The Sousa Concert Excellent.

The most surprising characteristic of Sousa's band is the perfect discipline which governs it and the absolute clockwork precision with which it does its playing. There are no clashes and no discords heard but instead the even regular music as if by the finest mechanism—in fact Sousa's concert was an unblemished success. The perfectness and softness of tone brought out by every performer with a noticeable absence from the usual blaring tone, makes it possible to listen with delight to the band's performance of compositions usually played only by string orchestras.

*Pittsburg Kan. Jan. 28th*



from

of Paper

KANSAS CITY, MO.

## MUSIC AND THE DRAMA

THE SOUSA CONCERTS YESTERDAY  
HEARD BY BIG AUDIENCES.An Interesting Production of "Ham-  
let" at the Auditorium—A Queer  
Mixture at the Grand—Good  
Vaudeville and Burlesque.

## CURRENT ATTRACTIONS.

COATES—Thursday night and remainder of week, including Saturday matinee, Walker Whiteside in "Heart and Sword" (first time here).  
 GRAND—To-night at 8:15 and remainder of week, including Thursday and Saturday matinees, "King of the Opioid Ring."  
 AUDITORIUM—To-night at 8 and remainder of week, including Wednesday and Saturday matinees, "Hamlet."  
 ORPHEUM—To-night at 8:15 and remainder of week, including Tuesday, Thursday and Saturday matinees, Digby Bell and other vaudeville stars.  
 GILLIS—To-night at 8:15 and remainder of week, including Wednesday and Saturday matinees, "The Devil's Auction."  
 STANDARD—This afternoon at 2:30, to-night at 8:15 and remainder of week, including Wednesday and Saturday matinees, "Twentieth Century Girls."

## COMING NEXT WEEK.

COATES—Monday night, Bernhardt and Coquelin in "L'Aiglon" (first time here); Thursday night and remainder of week, "Theodora."  
 GRAND—All week, "La Voyage en Suisse."  
 ORPHEUM—All week, vaudeville.  
 AUDITORIUM—All week, "Why Smith Left Home."  
 GILLIS—All week, "A Ride for Life."  
 STANDARD—All week, "Kings and Queens."

Sousa and his now truly "world renowned" band returned to Convention hall yesterday and gave two very popular concert programmes, and in both the afternoon and evening the audiences were large. One of the highest tributes to this bandmaster and his organization is the constancy of their following. There was a time when Sousa was a novelty, but that time has passed. He still stands at the top, but even then there is nothing particularly new to expect of him nor to say about him. He plays a wide range of music, and yet his strength lies in the marches, the dances and the patriotic airs that he gives his audiences, and even those who quarrel with him for playing the undignified ragtime stuff must acknowledge that there is a seeming demand for this freak music. Yesterday afternoon, for example, there was the usual enthusiasm over the Sousa marches, an appropriate recognition of the soloists, and a saving manifestation of pleasure over "Nearer My God to Thee," but when the first "coon" piece was played the big audiences rose to the occasion by cheering. As usual there were more encores than programme numbers, a generosity that also has had something to do with the high favor in which Sousa is held. Most of these encores were, of course, of the popular order, designed especially to please the people who prefer music with "toons."

From the standpoint of real music the features on the afternoon programme were Westmeyer's overture, "The Kaiser," a scene and ensemble from Giordano's opera, "Andrea Chenier," brought out in New York a season or two ago by Mr. Grau's forces, and a new suite by La Rondella called "Hermione." The overture was heard here before. It is a beautiful composition, and strongly marked with German characteristics. The Giordano music was especially interesting, for it gave those who appreciated the privilege their first opportunity to hear something from this composer who has followed noticeably after the Wagnerian style in many of his passages. The example given yesterday is wonderfully rich in color, and in its heavier passages skilfully and beautifully employs the full strength of the instruments.

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Several interesting soloists accompanied the Sousa organization. Miss Blanche Duffield is a well equipped soprano, her voice possessing sufficient carrying power to be heard in all parts of the hall. Miss Bertha Bucklin, violinist, was put to the severest test, for of all solo instruments the violin is perhaps the least suited to so large an auditorium, but nevertheless Miss Bucklin's playing was sufficiently strong and clear to be attractive at all times. As for Mr. Arthur Pryor, his success with Kansas City audiences is an old story, yet a story that does not grow old. All of these soloists were heard at both concerts. Mr. Walter B. Rogers, a good cornetist, played in the afternoon.

As usual at Convention hall the last number of each concert was utterly ruined by the bores that had the bad taste to take their departure before the finale.

into consideration the fact that

LEADER  
 paper DES MOINES, IOWA  
 JAN 30 1901

## AMUSEMENTS.

Said Bandmaster Sousa when seen during the intermission at the Auditorium last night: "I have found that there is no difference in musical taste in the various sections of the country. Give the people a judicious mixture of the classical and popular, not forgetting a march with swing and spirit to it, and they will be sure to like your music wherever they may live."

Add to the wisdom of this modestly expressed statement, the charm of rare personal magnetism by which Sousa compels the undivided attention of his musicians and his audience, and you have the secret of his wonderful success. It is not possible to bring band music to the highest art of expression. The emotions of the soul would find little outlet in brass and cymbal. But Sousa has so perfected his band that it occupies a position as exalted as can be created in this class of music.

The two audiences that filled the Auditorium yesterday gave evidence that the Sousa popularity has not waned. The matinee performance was well patronized, but the attendance was limited in comparison to the immense audience of last night. Nearly every seat on the first floor was occupied; the balcony was crowded to standing room and the gallery was comfortably filled. It was a cosmopolitan gathering of music lovers—lovers of that music that breathes of enthusiasm and melody. Sousa plays for the

masses and the concert was in every way a popular success.

The numbers were varied enough to please everybody, but it was Sousa's own compositions with their melodious swing and stirring rhythm that enthused the audience. With the exception of his new march, "Hail to the Spirit of Liberty," these selections were given for encores. With all due deference to the musical culture of the audience, it must be said that Verdi, Suppe and Weber were vociferously encored in order that they might have more of Sousa and popular airs. And the "March King" was generous in responding. Seven numbers by the band were listed, but the encores were so numerous that over twenty selections were given, besides the trombone solo by Arthur Pryor, the cornet solo of Walter Rogers, the singing of Blanche Duffield and the violin playing of Bertha Bucklin. Marches or rag-time followed classical selections with democratic freedom. Play a popular air with the Sousa inspiration and precision, and who is there among the severest of critics that can conscientiously declare it is not art.

Among the new pieces rendered in the evening was a ballet suite, "The History of Pierrot," by Mario Costa, a delightful selection full of musical imagery. The Dervish chorus, "In Soudan," by Sebek, will no doubt appeal to those who admire the fantastic. Sousa's new march, "Hail to the Spirit of Liberty," is suggestive in places of his other marches, but it has a rousing air and is full of class. Sousa has his musicians under the most perfect control as was shown in the rendition of "Oh, Fatal Stone" from Verdi's "Aida." Blanche Duffield, the soprano, has a voice that is clear and strong, and what is of equal importance, it is wonderfully sympathetic. Arthur Pryor and Walter Rogers were favorites, and Bertha Bucklin proved herself a skilled performer on the violin.

Further Des Moines notes see 117  
 Newspaper Cutting Bureau in the World

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ress of Paper

OMAHA, NEB.  
 JAN 30 1901

## SOUSA AND HIS BAND

The event of the year in its class is the coming to Boyd's theater today of Sousa and his band for two of their unrivalled concerts, afternoon and evening. Sousa's name has grown to be almost a household word in America. Since the days of once unrivalled Patrick S. Gilmore no bandmaster has been so widely and favorably known as John Phil Sousa, and the latter is known not only as an interpreter, as was Gilmore, but also as a creator of the first genius. Some of Sousa's marches, now familiar, caught the popular ear more readily than any other modern contributions to music. Seldom does a brass band parade the streets without repeating the fruits of Sousa's genius. While he may not be responsible for the manner in which his compositions are sometimes rendered, he must bear his share of responsibility for the inspiration. One stops to hear one of Sousa's pretty marches even when it is being tortured, recognizing the gem despite its setting. To hear the marches Sousa has made, played by the band he has organized and tutored, is a precious privilege. Two such chances are offered Boyd patrons today.

The First Edition and Most Complete  
 Newspaper Cutting Bureau in the World.

NEWS.

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Address of Paper

OMAHA, NEB.

JAN 31 1901

Date

Street,

## AMUSEMENTS.

Sousa, the bandmaster, the composer, the graceful conductor, the originator of his own school of music, was at the Boyd for two concerts yesterday. The afternoon audience was not what it might have been in point of numbers, but it made up for such deficiencies in its appreciation of a program more strictly musical than that of the evening.

Mr. Sousa says that his band is in excellent form just at present, and its performances certainly bear out the assertion. Its mastery of the music, its responsiveness to every shading or suggestion of the conductor's baton or his expressive hands and the quick, precise tempo that made it first the envy and then the study of the European military musicians, were never better. There is no band in America, and foreign critics confess there is none elsewhere, that so stirs the blood with martial energy as Sousa's. Many of them try it, but there is something in the Sousa training that eludes their grasp.

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Date

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STREET  
 DAILY STORM  
 NT OUT  
 606 W. 10TH ST.



from

of Paper

## MUSIC AND THE DRAMA

THE SOUSA CONCERTS YESTERDAY  
HEARD BY BIG AUDIENCES.

An Interesting Production of "Hamlet" at the Auditorium—A Queer Mixture at the Grand—Good Vaudeville and Burlesque.

## CURRENT ATTRACTIONS.

COATES—Thursday night and remainder of week, including Saturday matinee, Walker Whiteside in "Heart and Sword" (first time here).  
GRAND—To-night at 8:15 and remainder of week, including Thursday and Saturday matinees, "King of the Opium Ring."  
AUDITORIUM—To-night at 8 and remainder of week, including Wednesday and Saturday matinees, "Hamlet."  
ORPHEUM—To-night at 8:15 and remainder of week, including Tuesday, Thursday and Saturday matinees, Digby Bell and other vaudeville stars.  
GILLIS—To-night at 8:15 and remainder of week, including Wednesday and Saturday matinees, "The Devil's Auction."  
STANDARD—This afternoon at 2:30, to-night at 8:15 and remainder of week, including Wednesday and Saturday matinees, "Twentieth Century Girls."

## COMING NEXT WEEK.

COATES—Monday night, Bernhardt and Coquelin in "L'Aiglon" (first time here); Thursday night and remainder of week, "Theodora."  
GRAND—All week, "La Voyage en Suisse."  
ORPHEUM—All week, vaudeville.  
AUDITORIUM—All week, "Why Smith Left Home."  
GILLIS—All week, "A Ride for Life."  
STANDARD—All week, "Kings and Queens."

Sousa and his now truly "world renowned" band returned to Convention hall yesterday and gave two very popular concert programmes, and in both the afternoon and evening the audiences were large. One of the highest tributes to this bandmaster and his organization is the constancy of their following. There was a time when Sousa was a novelty, but that time has passed. He still stands at the top, but even then there is nothing particularly new to expect of him nor to say about him. He plays a wide range of music, and yet his strength lies in the marches, the dances and the patriotic airs that he gives his audiences, and even those who quarrel with him for playing the undignified ragtime stuff must acknowledge that there is a seeming demand for this freak music. Yesterday afternoon, for example, there was the usual enthusiasm over the Sousa marches, an appropriate recognition of the soloists, and a saving manifestation of pleasure over "Nearer My God to Thee," but when the first "coon" piece was played the big audiences rose to the occasion by cheering. As usual there were more encores than programme numbers, a generosity that also has had something to do with the high favor in which Sousa is held. Most of these encores were, of course, of the popular order, designed especially to please the people who prefer music with "toons."

From the standpoint of real music the features on the afternoon programme were Westmeyer's overture, "The Kaiser," a scene and ensemble from Giordano's opera, "Andrea Chénier," brought out in New York a season or two ago by Mr. Grau's forces, and a new suite by La Rondella called "Hermione." The overture was heard here before. It is a beautiful composition, and strongly marked with German characteristics. The Giordano music was especially interesting, for it gave those who appreciated the privilege their first opportunity to hear something from this composer who has followed noticeably after the Wagnerian style in many of his passages. The example given yesterday is wonderfully rich in color, and in its heavier passages skillfully and beautifully employs the full strength of the instruments.

The new Sousa march, "Hail to the Spirit of Liberty," composed for the dedication of the Lafayette monument at Paris, is naturally reminiscent of the well-known Sousa marches, though it scarcely possesses the quality to bring it into the same class.

## AMUSEMENTS.

Said Bandmaster Sousa when seen during the intermission at the Auditorium last night: "I have found that there is no difference in musical taste in the various sections of the country. Give the people a judicious mixture of the classical and popular, not forgetting a march with swing and spirit to it, and they will be sure to like your music wherever they may live."

Add to the wisdom of this modestly expressed statement, the charm of rare personal magnetism by which Sousa compels the undivided attention of his musicians and his audience, and you have the secret of his wonderful success. It is not possible to bring band music to the highest art of expression. The emotions of the soul would find little outlet in brass and cymbal. But Sousa has so perfected his band that it occupies a position as exalted as can be created in this class of music.

The two audiences that filled the Auditorium yesterday gave evidence that the Sousa popularity has not waned. The matinee performance was well patronized, but the attendance was limited in comparison to the immense audience of last night. Nearly every seat on the first floor was occupied; the balcony was crowded to standing room and the gallery was comfortably filled. It was a cosmopolitan gathering of music lovers—lovers of that music that breathes of enthusiasm and melody. Sousa plays for the

JAN 30 1901

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masses and the concert was in every way a popular success.

The numbers were varied enough to please everybody, but it was Sousa's own compositions with their melodious swing and stirring rhythm that enthused the audience. With the exception of his new march, "Hail to the Spirit of Liberty," these selections were given for encores. With all due deference to the musical culture of the audience, it must be said that Verdi, Suppe and Weber were vociferously encored in order that they might have more of Sousa and popular airs. And the "March King" was generous in responding. Seven numbers by the band were listed, but the encores were so numerous that over twenty selections were given, besides the trombone solo by Arthur Pryor, the cornet solo of Walter Rogers, the singing of Blanche Duffield and the violin playing of Bertha Bucklin. Marches or rag-time followed classical selections with democratic freedom. Play a popular air with the Sousa inspiration and precision, and who is there among the severest of critics that can conscientiously declare it is not art.

Among the new pieces rendered in the evening was a ballet suite, "The History of Pierrot," by Mario Costa, a delightful selection full of musical imagery. The Dervish chorus, "In Soudan," by Sebek, will no doubt appeal to those who admire the fantastic. Sousa's new march, "Hail to the Spirit of Liberty," is suggestive in places of his other marches, but it has a rousing air and is full of class. Sousa has his musicians under the most perfect control as was shown in the rendition of "Oh, Fatal Stone" from Verdi's "Aida."

Blanche Duffield, the soprano, has a voice that is clear and strong, and what is of equal importance, it is wonderfully sympathetic. Arthur Pryor and Walter Rogers were favorites, and Bertha Bucklin proved herself a skilled performer on the violin.

Further Des Moines notes see 117

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OMAHA, NEB.

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OMAHA, NEB.

JAN 31 1901

## MUSIC.

Two large audiences were attracted to the Boyd theater yesterday owing to the announcement that John Philip Sousa would appear with his famous band and would please the people of Omaha as has been his wont in the past. He did. There were few vacant seats in the evening and almost all of the boxes were occupied, although the afternoon audience was not as large as might reasonably have been expected.

Sousa has lost none of his vim, verve or versatility. Notwithstanding the fact that he has passed several custom houses since he was here last it is plain to be seen that his mannerisms have not been confiscated. Perchance he has been charged duty thereon, but they are worth it. Sousa without his mannerisms would not attract us. It is all very well for pharisaical persons to sneer at the idiosyncracies of John Philip, but the same persons would be inclined to rage over a Strauss, whose mannerisms are certainly no less singular.

Sousa presented a program last night which was conducive to the welfare of good music in any city. It was superior to his afternoon program, and that was itself a good one. But the variety of theme, the consequent variety of treatment and the wide range of thought suggested by last night's program was such as should interest all musical people. Dervishes, Gypsies, Pierrots, Americanisms, etc., were summoned forth by the magic baton of the conductor and the colors were astoundingly interesting.

As to the band. There are few bands whose ensemble has been characterized by such delicacy and such absolute sympathy of concerted action. Well nigh perfection indeed is the work along this line, and it only comes from constant playing together season after season. If Sousa continues to present such programs and to keep the band continually on the up-grade, as he is doing now, he will be a long while losing his niche in the American estimation. While on this subject it is fitting to comment on the wonderful organ-pedal tones which Sousa secures from his bass players. It is unique and intensely comforting.

Pryor, the favorite trombonist, was, as usual, in great demand. This young artist is wonderful, in that flattery and praise have not yet turned his head from the true art ideals. He never sends forth a blatant or disagreeable tone. The quality is a revelation—soft, velvety and always under control. Why do not other trombonists do this? A few do, but how few! People seem to want the "strenuous" tone.

Mr. Rogers, cornetist, proved himself a favorite. He has a good technique and a ringing tone.

Miss Duffield, soprano, was so obviously indisposed and apparently unequal to her work that it would be unfair to judge of her abilities by either appearance yesterday. The voice is pleasing, but very light. Whether this was also due to the aforesaid cause is a conjecture. Miss Bertha Bucklin is a bright particular star in the firmament of violinists. She is an artist indeed. Her tone has broadened since she was here last season and her work is destined to bring her fame. Without doubt she has the "feu sacré" and her technique is adequate. Her bowing is the poetry of motion. A double encore was accorded her. Sousa was generous with his encores and he played many of his famous marches, to the great delight of the audiences.

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OMAHA, NEB.

JAN 31 1901

## SOUSA HAS COME AND GONE

But the Music He Originated and Performed Last Evening Is Still Ringing in Omaha.

John Philip Sousa and his magnificent band of sixty-five musicians gave pleasure to a large and very enthusiastic audience last evening at the Boyd. The enthusiasm with which each number on the program was received must have been very gratifying to Mr. Sousa, and doubtless confirms him in the belief that while he is held high in the esteem of the people of a foreign shore, he is loved and admired at home.

Mr. Sousa is certainly a wonder in his profession. The elegance and dignity displayed in his handling of the baton, the great magnetism he has over his men, the art of imparting to his audience the composer's idea, all tend to show he possesses a perfect knowledge and understanding of his art.

One of the best numbers rendered, both from point of composition and artistic presentation, was the grand scene, "Oh, Fatal Stone," from the opera "Aida," written by the late Verdi; this opera marks an epoch in Verdi's creations, and was written for production at the opera house at Cairo, Egypt. The sextette from "Lucia" was played, as a most fitting encore to this number.

The very first notes played of Mr. Sousa's own compositions brought forth tremendous applause, especially "Hail to the Spirit of Liberty," which was heard for the first time in Omaha yesterday.

The trombone solo, "The Patriot," was so well rendered by Mr. Arthur Pryor as to call for a double encore. Mr. Pryor was the recipient of some very beautiful roses.

Miss Blanche Duffield is endowed with a light soprano voice, which she used to good effect in Mr. Sousa's new song, "Where Is Love." She graciously responded to the hearty applause which she received by singing "Spring Has Come."

Miss Bertha Bucklin, violinist, was recalled twice after her rendition of "Adagio and Moto Perpetuum," by Ries. This difficult number taxed the skill of the young artist, who, however, proved herself equal to the occasion; her instrument not being in perfect tune marred the otherwise beautiful number.

Mr. Sousa's visit here has been a great success. His tour extends to the Pacific coast, after which he will go to Buffalo for the Pan-American exposition.

The matinee was well attended and the audience was extremely enthusiastic, endorsing the soloists and the concerted numbers. The program was made up mostly of new pieces, although there were several of the old favorites upon it. After the "Ballet Suite" from "Henry VII." by Saint-Saens, the audience went wild and recalled Sousa twice, he favoring it with a couple of his popular marches. Miss Blanche Duffield also was encored. Mr. Rogers made a decided hit with his cornet solo, "A Soldier's Dream," which was most beautifully rendered and he was encored. Just before the intermission the audience called for Pryor, and that talented trombonist came forward and favored it with two solos. In the second part the band rendered Sousa's new march, "Hail to the Spirit of Liberty." Miss Bucklin's rendering of Wieniawski's "Polonaise in A Major" was excellent.

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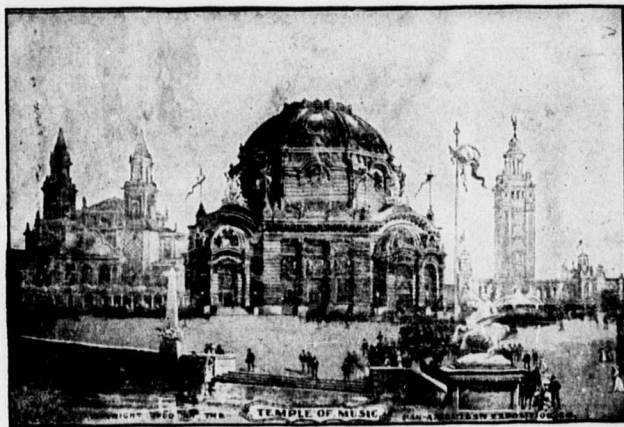
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Address of Paper

New York City

FEB - 1901

Date



TEMPLE OF MUSIC—PAN-AMERICAN EXPOSITION.

Music is to be one of the great drawing cards of the Exposition. Contracts have been made for a series of concerts by Sousa's Band and the Mexican Government Mounted Band of sixty-two musicians. Many other famous organizations will be engaged. Large music gardens have been planned and band stands will be erected at various points. The Temple of Music illustrated herewith is one of the most beautiful of the Exposition Buildings, having an auditorium with a seating capacity of 2,200, and containing one of the largest and finest pipe organs ever built in the United States.

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NEW YORK WORLD.

FEB 2 1901

Christopher Weiss, of West New York, discovered a new way to show contempt for death. By his order two brass bands will play festive airs at his funeral to-morrow.

Christopher kept a saloon for years at Bergenline avenue and Ferry street. He was always a jovial fellow, taking his fun somewhat seriously, as became a deep philosopher, but still fond of frivolous amusements. He doted on music. He became severely ill two weeks ago. When he observed last Wednesday by the demeanor of the doctors that death was nearing him he began to cast about for some means of showing his scorn for the king of terrors. At last he smiled and called his wife to his bedside.

"I wish you would get me a good coffin, but plain," he told her. "I want to have a comfortable funeral—pleasant for everybody at it. I wish you would hire two bands to play. I want music all the way through the funeral. While one band plays the other can rest. Then the moment one gets through a piece the other will be ready to begin the next."

"You ask the Glueckauf Company, G. S. B., and the Kranken Interstuetzungsverein to engage the bands. They must be the best in Hoboken, Weehawken or West New York."

"Remember, also, no dirges. I hate dirges. If my friends feel sorry I'm gone they don't need dirges to make them feel worse. It's better they should have lively music to cheer them up. Let us have the 'Stars and Stripes Forever,' the 'Man Behind the Gun,' and plenty of other Sousa music."

Having thus worked out his plan Christopher Weiss breathed his last on Thursday. His wishes have been honored thus far. The bands have been hired and they are practicing all the lively tunes they know, each being determined to outdo the other.

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REPUBLICAN.

DENVER, COL.

FEB 3 1901



BERTHA BUCKLIN, Soloist with Sousa.

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NEWS.

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OMAHA, NEB.

Date

FEB 1 1901

If Sousa had played a few more marches, Pat Crowe could scarcely have resisted the temptation to march right up to the city hall.

Lincoln - Neb.  
Feb 1st 1901  
page 51-



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# SIDELIGHTS ON SOUSA'S CAREER

**Close Range View of a Personality Little Known Except in Its Public Aspect.**

## HIS TRIUMPHS IN EUROPE

There is no more interesting personality in the public eye today than that of John Philip Sousa, and yet it is one concerning which little that has not been gathered from superficial observation over the footlights is known. His name is frequently on the tongue of nine-tenths of the men, women and children of the United States, but those who can tell anything concerning his early musical career, or even tell what race he is of, are few and far between. The reason for this is that Sousa, despite the fact that he is one of the cleverest advertisers living, is at heart a modest man. A personal interview with him would convince anyone of this.

Sousa is an American by birth, but comes of Spanish and German parentage. Washington, D. C., was the home of his youth. When a boy he studied the violin, and among his earliest masters were Espita and John Felix Bankert. He took to orchestra playing and conducting very early in 1873, when he was a boy of 17, he went on a tour as Milton Nobles' musical director. The company carried no musicians, but Sousa led whatever aggregation of musicians he could pull together in each city the company played in. Mr. Sousa was in Omaha that year. He does not remember the name or the location of the theater the company played in, but it must have been what is now known as the Nebraska Music hall, on Douglas street, in those days regarded as a rather pretentious playhouse.

"I shall always have a great deal of affection for Milton Nobles," said Mr. Sousa, last Wednesday afternoon, after the matinee, when he was loitering at his ease in his room at the Millard. "He made me his musical director when I was a mere boy, and was always very kind to me. I hope he makes a million. I don't remember any members of that company except Nobles and the leading lady, whose name, I think, was May Stevens. I think she has since died. They were playing a play called 'Bohemians and Detectives,' which was afterwards rewritten and called 'The Phoenix.' It was one of those 'the villain still pursued her' sort of plays."

In 1880 Mr. Sousa wrote a musical comedy called "Flirtation," of which he says there is now only a solitary march remaining in the memory of musicians. Returning east, he met Offenbach and entered into business relations with him. For some time he directed standard comic operas, such as "Pinafore," "The Sorcerer" and others. For twelve years he was the leader of the Marine band, and for nine years he has been the unifying and guiding spirit of his present organization.

Observing the admirable discipline under which his musicians are held, one ordinarily supposes that Mr. Sousa is a man of severe temperament. In ordinary affairs he is quite the reverse. He speaks with a soft, caressing voice, delightful to listen to, and draws slightly, making his frequent jokes doubly effective. He never allows anything to annoy him, and to hotel employees he makes known his wants through gentle suggestions. He seldom gives orders. The bellboy who accompanied him to his room Wednesday deposited three satchels and a violin case on the center table and was gone before Mr. Sousa could utter a word of protest.

"I have often thought," said Mr. Sousa, with a little laugh, "that a college for the training of bellboys, porters and elevator men, would do much to

promote Christianity. In a hotel at Chicago not long ago, a bellboy came into my room twice without knocking. The first time he caught me just preparing to take a bath, and the second time he caught me just coming out of it. I said to him: 'My boy, the next time you will catch me fully dressed and then you will be shocked.' "

When the bellboy returned, Mr. Sousa pointed to the satchels piled on the center table and said very gently: "You might remove some of those, if it wouldn't interfere with any plans you had previously made."

A moment later the bellboy asked him if he cared for a fire in the open fireplace. "It would be a great idea," drawled Mr. Sousa, without the shadow of a smile on his face.

Sousa is full of enthusiasm over the reception of the "American band" in Europe last summer, and has brought back with him many pleasant reminiscences of the trip, so many, in fact, that the band will return to Europe next September and remain until Christmas.

"The very first incident of our European trip," said Mr. Sousa, was a striking one. When we reached Southampton the ship was pulled in alongside the hospital ship 'Maine,' just returned from South Africa with wounded and sick soldiers. We immediately struck up 'The Stars and Stripes Forever,' and followed it with 'God Save the Queen.' As many of those fellows as could come on deck crowded to the rail and cheered us, their pale faces lighting up with wonderful animation and friendliness on hearing an American band play their national air. Bear in mind that they were on a ship purchased and sent over by the women of America.

"Our trip proved to me that the world is cosmopolitan when its amusement is concerned. The people are anxious that you should please them, and if you do they care little about your nationality. During the last week of our stay in Berlin, Strauss's 'Fledermaus' and Sir Arthur Sullivan's 'Mikado' were produced, and my band played, all in the German Royal Opera house, and to crowded and enthusiastic houses. Sir Arthur Sullivan was there in person. Thus you see there were representatives of the more popular types of the music of three foreign nations, all well received in Berlin the same week.

"Of all the marches, the 'Washington

Post' took first and became the most popular. They named the two-step, now just gaining its popularity over there, after that march, and they have no other name for the dance than 'The Washington Post.' The name spread from one city to another in advance of us, and in the German cities we became accustomed to hearing some deep voice call out from a remote corner of the hall, 'Washington Pust!' This would be followed by applause and others would call for 'Washington Pust.'

"At the beginning of every first concert in each city the audience would hang back and seem to be curious to see what we were going to do. There wouldn't be a single hand by way of greeting. We generally led off with some spirited military march and followed that with something dainty, to show the finer work that the band was capable of, and then some rag-time, which was a novelty over there. By that time the ice would be well broken, and they would begin to show considerable enthusiasm.

In Germany we were objects of the most curious interest to the hundreds of army officers we met everywhere. In Munich, when we came to the stage one evening, we noticed in one part of the hall a large body of men in uniform, who watched us like a cat watching birds. We learned afterward that it was a military band. The colonel of the regiment to which it belonged had heard us in Berlin, and when we reached his station he sent his entire band to hear us, at his own expense. From letters I have received since our return I learn that many of the military conductors are cultivating the tempo and the sharp accent of the 'American band.'

"We were treated royally in Paris. The government officials issued an order making the band uniform an admission into the exposition, and everything connected with it, and most of the theaters did the same thing. It was the same in Berlin, where we played two engagements of eight and nine days respectively. The musicians were especially kind to me. If there were any grumpy ones they kept themselves hidden. In Dresden Emile Sauer entertained me at his home and was loud in his praises of the work of my band."

Rogers, S. D. Barkalow, Arthur Chitenden Smith, Luther Kountze, F. N. Connor, F. C. Grable, Henry Stoddard Deuel, Charles Deuel,

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SOUSA CAPTURED PARIS

**HUNDREDS TROOPED AFTER HIS  
BAND AT THE EXPOSITION.**

**Wherever Sousa Was, There Was the  
Crowd, and Amid Waving Flags  
Shouts of Enthusiasm Came From  
Many People of All Nations.**

When Sousa played in Paris everybody stepped time to his magnetic personality as well as to the strains which issued from the inspired instruments. For blocks behind the band the French lined up in enthusiastic parade form and now solemnly, now gayly, now dreamily, trip the ever-changing measures, nor ceased until the last note had died away.

W. S. Ward, who was Colorado's representative to the Paris exposition, said today:

today:  
"The part played by Sousa and his famous band at the Paris exposition deserves even more general recognition than the most favorable art critics have given it, since the services rendered might be regarded as international in its beneficial results. No one who was privileged to visit Paris during the visit of Sousa there would have failed to note the exceptionally cordial and enthusiastic reception tendered the great leader and every member of his band by the French people. It meant more than the simple appreciation of a musical talent, for there were many famous bands playing night and day under the kiosks of the Esplanade and the Champ di Mars.

### Under Two Flags.

"In the face of all this friendly rivalry, however, it was easy for any visitor to tell when and where Sousa and his band were stationed by the great crowds of enthusiastic listeners. To hear this band play 'The Spirit of Liberty,' which was composed for and rendered at the unveiling of the Lafayette monument, was worth a day's journey. After the ending of these special ceremonies the band with Sousa at its head and the American guards bearing the American flag, marched to the music of 'El Capitan,' 'Washington Post,' 'The Spirit of Liberty' and other of his matchless compositions, up the Avenue de l'Opera along the boulevards, down the Rue Royal across the Place de la Concorde and finally up the chestnut shaded Champs Elysees, followed by a throng made up of all nations, but all waving the stars and stripes and keeping time to the 'Star Spangled Banner.' This, our national air, however, was always shaded off and finished by the 'Marseillaise,' and under these harmonies of sound all national and race distinctions seemed to have been forgotten or obliterated.

### Triumph After Triumph.

"Then who can forget the night of the reception given by the California commission at their rooms on the Place de l'Opera. Here, under a canopy draped with French and American flags, Sousa and his band held the Parisian crowds in enthusiastic admiration from early sunrise till long after the opera itself was over and its audience became a part of Sousa's following.

"Now is it difficult to name a reason for the exceptional recognition of foreign talent by a French following? It was not the composition or rendering alone, superb as both were, nor was it the choice of themes, since so many of them would seem to appeal to Americans alone, but it was rather a happy combination of tact and talent on the part of leader and composer. His whole-souled and genuine enthusiasm and invariable good nature were infectious. While all his work was tempered by an infinite tact and gentleness which could not fall of its effect, never did he render the 'Star Spangled Banner,' with its accompaniment of waving flags but it was rounded out with the 'Marseillaise,' and by the same token, French enthusiasm was given full vent, and so these daily performances betook almost of the character of popular international love feasts.

ing from \_\_\_\_\_  
ress of Paper \_\_\_\_\_ **BOSTON, MASS.**

B FEB 4 1901

Wasn't it rather turning a solemn occasion into a farce, when the band of the Ancients, on the way up town Saturday night, played Sousa marches, ragtime music and "any old tune."

If the intent in turning out was really to honor the funeral of Queen Victoria, wouldn't it have been well to remember not one of all the English bands has been playing anything but either the Chopin or the Beethoven funeral march?

Or is it true that our Ancients were thinking more of the dinner at the Copley sq. hotel than of music, and all are better acquainted with Bacchus than with Apollo?





SOUSA AND HIS SOLOISTS AT THE BROADWAY.

NEW YORK JOURNAL

per FEB 3 1901

## "Policy Sam" a World's Favorite.

HERE is an excerpt from the African two step "Policy Sam" to which the toes of the gay Parisians are keeping time as they promenade the Boulevard. It was introduced for the favorable consideration of the merry French folk by John Philip Sousa at his concerts there last Summer, and now Mile. Fougere, the darling chanteuse, is singing it in the Paris music halls, some enterprising Frenchmen having supplied her with a string of words which suit the measure of the melody. Not only in France did Sousa find "Policy Sam" to be an encore producing number, whether it was named on the programme or whether it was given as an extra number. In England and throughout the Continent it was hailed wherever it was heard as a lively merriment-inducing specimen of popular American music.

### POLICY SAM. CHARACTERISTIC TWO-STEP.



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For further details notice see 117

Cutting from CITIZEN.

Address of Paper NEW YORK, N. Y.

Date FEB 4 1901

### Mayor Approves Resolutions.

Mayor Van Wyck has approved the recently adopted resolutions of the Municipal Assembly authorizing the payment of the bills of Samuel E. Warren, amounting to \$65 and \$60, for engrossing resolutions of the Municipal Assembly praising John Philip Sousa and Major General Roe for the part they took in the Dewey land parade. The resolutions have been hanging fire in the Municipal Assembly for upward of a year.

The Mayor has also approved a resolution commending the Municipal Assembly "Twentieth Century Celebration Committee."

FEBRUARY 4, 1901.

## AMUSEMENTS

There were two fine houses at the Broadway yesterday afternoon and last evening to see and to hear Sousa and his band. In the afternoon the house was top heavy, a rather unusual circumstance at the Broadway, but the two upper galleries were filled, while down stairs the audience was only moderate. The conditions were practically reversed at night.

This evening the capacity of the theater will be tested, as nearly every ticket was sold by noon today. This afternoon's concert also was in large demand, so that the engagement from every point of view has been eminently successful.

Several persons in the different audiences yesterday and this afternoon imagined the performers were overworked in giving four concerts in two days. As a matter of fact, the band is practically resting, Denver being a point where these gifted musicians can actually sit down for an hour or two.

Their itinerary shows that since the first of the year they have played in several more cities and towns than there are days in the month. If Sousa's men could do "one night stands" they would be happy. But their rule is to perform in two cities and towns each day. They give a concert in the afternoon—were at Colorado Springs. They take a train and give another one in Pueblo the same night. At midnight they are scurrying away to another point 100 or 200 miles distant. Reaching there at noon a concert is given in the afternoon; they then catch a train at 5 or 6 o'clock, reach the next town at 7:30, give another concert and then off at midnight for a repetition of this exhausting series of entertainments.

How these men eat and sleep is one of the mysteries of the hour. But they are well paid, the directors make money, and as a commercial proposition this has been found to bring in the nimble pennies. Sousa's share of the receipts during the last month or so has been over \$1,000 a day, so you can see that the great band is in the heyday of its financial prosperity.

All this, of course, is preliminary to a brief comment on the performance in Denver.

Last night's concert was delightful and largely enjoyable on account of the popular chord which Mr. Sousa always strikes without loss of musical dignity or descending into the mere trivial. The leader himself, of course, was the main attraction. His gracefully curved back seemed to be the same vitalizing force as even his poses are as eloquent, his white-gloved hand just as irresistible in its manipulation of his men.

John Philip Sousa is unquestionably a real thing. Equally true is it that he knows it, and doesn't care who else does. He is overpowering in his graceful musical personality and without him the band would be worse than Hamlet without Denmark's prince.

The new march which was given for the first time yesterday has a ringing, glorious swing worthy of this master in the creation of military quicksteps. It was redemanded twice. All the numbers were admirably done, of course, and the scores were more than pleasing with the suggestion of rag time, of dark melody and delicately unique features.

The silvery notes of the trombone soloists were a keen pleasure to the ear. The airy, graceful, careless songs with words were charmingly diverting. The brilliancy and sympathetic touch of the woman violinist was decidedly pleasing and the general satisfaction was manifested by the warmth and sincerity of the recalls.

Sousa delights Denver mightily, and Denver puts money in his purse, so the break is rather an even one.



**NEW MINING**  
The work of the company has been to develop the property on the mountain south of Victor, has been cross-cutting at 300 feet into the last round of shafts to the water. This property and a prospect be- Co. are expected to bring Strub moun- into the producing circle.  
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**MINES**  
**DENVER, COL.**  
**FEB 3 1901**



SOUSA AND HIS SOLOISTS AT THE BROADWAY.

**NEW YORK JOURNAL**  
per **FEB 3 1901**

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**POLICY SAM.**  
**CHARACTERISTIC TWO-STEP.**

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Cutting from **CITIZEN.**  
Address of Paper **BROOKLYN, N. Y.**  
Date **FEB 4 1901**

**Mayor Approves Resolutions.**  
Mayor Van Wyck has approved the recently adopted resolutions of the Municipal Assembly authorizing the bills of Samuel J. to \$65 and \$60, for the Municipal Philip Sousa and the part they took in the Municipal fire in the Municipal of a year.  
The Mayor has been commending "Twentyeth Century Committee."

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For further details see 117



## SOUSA'S EXPRESSIVE BACK TELLS OF ITS EXPERIENCES AND OF ITS IMITATORS



"Oh, yes, I keep well, but I become very tired," said Sousa's Back yesterday. "Think how many years I have been in this musical business and how hard I have worked. It all becomes very wearisome, you know. Of course, at first I felt the strain of it all and ached a great deal, but in a few years I overcame these difficulties, but to this day I often feel the effects of an unusually long engagement."

"When I first began I did not like the comments of the audience. You know that people in an audience are always prone to make remarks. Some thought my coat was too tight and some thought that I went through too many evolutions and movements, but I must bend to my work, you know. At first these remarks worried me, but after awhile I became used to them and they became sweeter to me than the Lost Chord."

Sousa's Back remained silent for a few minutes, and continued:

"I have had so much written about me. Some of the stories have been true and some untrue. In St. Louis when Mr. Sousa and myself were furnishing music for the exposition one of the papers said that I was conceited! The idea! Just because I must, as it were, play to the audience and am always on parade, also as it were, the paper called me conceited. Heaven knows, there are many times when I should prefer to stay home, but I cannot."

"And yet I enjoy my work. Like all great successes, I have my imitators. Walter Jones has a Back that attempts to equal me, but doesn't. His Back is a cheap, shoddy, imitation. I do not consider it even an imitation. I think that I stand alone."

"Yes, I have been much admired. I suppose," with a sigh, "that I shall always be more or less of interest to the people. They see so much of me. All I am is theirs. Denver people have, however, always treated me with much respect and for this—thanks."



SOUSA AND HIS SOLOISTS AT THE BROADWAY.

NEW YORK JOURNAL

per FEB 3 1901

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For further Denver notices see 117



Cutting from

**POST**  
**DENVER, COLO.**

Address of Paper

**FEB 5 1901**

Date

Our compliments to John Philip Sousa. There may be others, but absolutely none, who is doing so much to educate and elevate the musical tastes of the people of the United States. May his shadow never grow less!

Newspaper Cutting Bureau in the World

**GAZETTE**

Cutting from

Address of Paper **COLORADO SPRINGS, COLO.**

Date

**FEB 6 1901****SOUSA LIKES US**

John Philip Sousa, "the March King," bandmaster and one of the best known men in American public life today, was in the city yesterday with his band. While here Mr. Sousa stopped at the Alta Vista and he was seen there for a few minutes by a Gazette reporter yesterday after the concert. In speaking of this city Mr. Sousa said:

"I always remember Colorado Springs with pleasure. I have always been well received here and find in this city one of the most appreciative audiences I have ever played to. I have always regretted that my stops in this city have been so short that I have had no opportunity to see the scenic attractions of the city or to get acquainted with any of those who have treated me so handsomely here. From what I have seen of your city in my hurried trips I think it must be one of the prettiest places in the world. I hope some time to make a longer stop here and enjoy the attractions which you offer."

Cutting from

**TELEGRAM**

Address of Paper

**PORTLAND, ORE.****FEB 2 1901**

Who will wield the baton during the band concerts at Manhattan Beach next Summer? Both Souza and Faneulli declare themselves to be the choice of the committee.

The First Established and Most Complete  
Newspaper Cutting Bureau in the World

**TELEGRAM**

Cutting from

**COLORADO SPRINGS, COLO.**

Address of Paper

**FEB 6 1901**

Date

**SOUSA'S SIGNATURE**

John Phillip Sousa had scarcely registered at the Alta Vista yesterday morning when a small crowd of inquisitives crowded around the register to see the musician's signature.

"Why, his writing is quite legible—not at all like that of the average genius," said one man, quite disgusted that the writing should be so plain.

"That's the minutely careful writing of a poet—just like the famous hand that Goethe wrote—careful and exact as an engraving."

"Oh, papa; hold me up, let me see how the music-man writes." And there was no resisting the pretty blue eyes of the little pleader.

"My, he writes so little and fine. He must be a small man. Is he? Are you going to take me to see him?"

And so the verdict continued unanimous. All were so disappointed at the legibility of the signature "John Phillip Sousa."

To Mr. Christian, the manager for Sousa, the conversation was probably rather amusing, as he had signed the name for Sousa.

Cutting from

**TELEGRAPH**

Address of Paper

**COLORADO SPRINGS, COLO.**

Date

**FEB 6 1901****TELEGRAPH-TRIFLES**  
BY  
**J. C. STUART****SOUSA'S BAND**

There is some deep charm in music that entralls us with its power—  
Something that can banish sorrow, or can gild the fleeting hour;  
Something that stirs all our being when we pause from toll to hear—  
Something that may soothe our sorrow and may fill our heart with cheer.  
Sousa has a lot of movements that are funny—people say—  
But how quickly we forget them when his band begins to play.

When the music is allegro—fast and lively—we can laugh—  
We can feel we are light-hearted—can indulge in idle chaff;  
But the sad, sweet strains depress us—make us feel that life is cold—  
That its joys are slipping from us while its swift years make us old.  
Then, though Sousa may act funny, yet it never seems so gay  
When he steps upon his platform and his band begins to play.

When the music, softly swelling, seems to ever sweetly roll,  
With a cadence that entrances—that pervades the hearer's soul.  
Then it is that lighter fancies are so quickly cast aside,  
While the soul lists to the music that seems swelling like the tide.  
Then, though Sousa might amuse us, we forget each comic way  
As we listen to the music when the band begins to play.

But there's one tune that enthralls—and we want to rise and shout—  
When the band begins to play it—all its sweet notes pouring out.  
It's "The Stars and Stripes Forever"—how its notes swell on the air  
As it calls to mind the banner we revere so everywhere.  
Sousa may be acting funny—that is not for me to say—  
When, "The Stars and Stripes Forever," Sousa's band begins to play.

Cutting from

**NEWS**

Address of Paper

**BUFFALO, N. Y.**

Date

**FEB 7 1901****HIGH REGARD****FOR J. P. SOUSA.**

Bandmaster Franciulli Reputates Gossip About Quarrel With March King.

Bandmaster F. Franciulli, leader of the 71st Regiment Band of New York City, was at the Iroquois Hotel yesterday. He took occasion, in talking with a reporter, to deny the reports that he was on the outs with Sousa, that he refused to play Sousa's compositions and that he boycotted American composers.

"I regard Sousa as one of the leading bandmasters of the country and I invariably play his compositions," said the little bandmaster. "I also use all that I can of American music that is suitable. But a bandmaster must use the best in music wherever he finds it. Otherwise he will not do justice to himself and his musicians."

Newspaper Cutting Bureau in the World

**GAZETTE**

Cutting from

Address of Paper

**COLORADO SPRINGS, COLO.**

Date

**FEB 7 1901**

**JOINS SOUSA**—Mr. James R. Barnes, who has been with the Rapid Transit company for a great many years as bookkeeper and in charge of the tickets, has resigned his position. Mr. Barnes has accepted a place with Sousa's band, as assistant treasurer and manager. He leaves today for Salt Lake City to join the company. The present trip will continue until the last of May and will carry the band to the Pacific coast and back to New York. In June the band goes to the Buffalo exposition for a season, then to Manhattan Beach, N. Y. for the summer and later to England and Scotland. Mr. Barnes' family will remain here during his absence. The manager for Sousa is one of the leading men in the country in that line. He became attracted with the business-like manner in which Mr. Barnes worked the tickets at the Opera house.

**CHIEFTAIN.**

Cutting from

Address of Paper

**PUEBLO, COLO.**

Date

**FEB 6 1901****AMUSEMENTS.****AT THE GRAND.**

Sousa and his band gave a concert last evening in the Grand opera house, attended by a large and cordial audience which had every reason to be delighted with the evening's entertainment. Sousa has been a great favorite for many years, but since his return from his triumphant European tour and the Paris exposition, he has become a sort of hero in the minds of Americans, and the reception given him last evening at the Grand only indicates the atmosphere of glory with which he has become enveloped. Not only did the audience manifest its hearty approval of Sousa and his band during the rendition of the program, but at the close of the evening's performance he was given a demonstration marked by the most vociferous applause and exuberance of satisfaction.

Sousa is incomparable. He used to post a three-sheet lithograph of himself upon which the legend was borne, "Every pose a picture." Doubtless that was about the gist of his opinion of Sousa at that time, and there is no reason to suspect he has since changed his mind in the premises even though he has cut out the poster. Sousa is so devilishly graceful, were it not that his band plays so well, one could scarcely forgive him. But none wants to see him change his methods; they all go to help make up his gracious greatness.

Last evening's program was well selected. It contained, of course, a preponderance of light compositions and the productions of the "March King" himself, but variety is obtained by the interspersing of several more serious numbers. In every respect the band acquitted itself creditably; and when the last strenuous strains of the new march, "Hail to the Spirit of Liberty," rang out, the audience broke forth in a mighty storm of applause.

Miss Bertha Bucklin, violiniste, was a delightful surprise to those who had not previously heard her. She secures from her instrument an excellent tone, possesses fine technic and indicates a thorough appreciation of the artistic qualities demanded by the compositions she plays.

Miss Blanche Duffield, soprano, has a voice of large range, and excels in coloratura. Her execution is carefully studied and her method is on the whole admirable. While there are spots in her register that show thinness, she nevertheless handles her vocal powers with skill and in an artistic manner.

It is difficult to find new adjectives with which to say over the good things one always thinks when Arthur Pryor plays the trombone. He is nearly as great a favorite with his audiences as is Sousa himself, and well deserves to be. His new composition "The Patriot," made a great hit.

Signorina Collamarini with several other prominent members of the Boston Lyric Opera company occupied a box at the concert.

Denver page 52



The First Established and Most Complete  
Newspaper Cutting Bureau in the World

ing from  
ress of Paper  
COLORADO SPRINGS, COLO.  
FEB 6 1901

# The Great Sousa Directed His Band

Sousa was here yesterday.

There is only one Sousa for Americans and he is John Philip, "The March King." There may be other men in this country who bear the famous name but if so they are unknown outside their own little spheres and when Sousa is mentioned everyone knows that the great bandmaster is meant.

It was this Sousa who was here yesterday and who was greeted by as many people as could crowd into the Opera house. The popularity in "Little Lannon" of this greatest of American bandmasters was not a question of doubt but if there ever was a doubt as to his popularity here it was swept away by the immense turn-out of people of all classes who attended the matinee at the Opera house yesterday afternoon.

It was one of the finest audiences ever assembled in this city and an ovation was given the famous leader, the like unto which has seldom been known here.

Sousa, the man whose oddities on the concert platform have been the subject of comment all over the country was there in his entirety and he had all his peculiarities with him. It is almost worth the price to watch the man alone. Many columns have been written on the odd poses which are assumed by Sousa in conducting his band and no one who was present yesterday could fail to notice them. They may be for effect only or they may mean much to the men who play under him but any way they didn't detract from the concert in the slightest. No one can deny that, however odd the poses appeared, the band responded to them with the precision of a well drilled company. It was noticeable, however, that in selections such as the one from Aida and the ballet suite of yesterday, Sousa left off many of the frills in his actions and confined himself to the more usual and more expressive forms of conducting. In his own compositions, however, he made up for it and used not only his hands but seemed to sway his whole body in time with the music. This was also particularly noticeable in the "rag-time" selections which were played.

Sousa never had a better drilled set of men under him. With almost faultless precision, and yet with seeming carelessness, the men responded to the motions they knew so well. It was a concert band and in most of the selections the brass instruments did not predominate to the extent that they ordinarily do in bands. The band was splendidly balanced. The wood-wind section was notably good and at times the combination of certain of these instruments gave the effect of a pipe organ. The bass was

strong but yet subordinated while in the selections where the brass choir was called upon particularly the instruments seemed to have a soft tone which sounded beautiful in the enclosed building. At times, however, the full power of a military band was thrown into music and then the brass would ring out with such force that one might think it was a different set of instruments entirely from those which had rendered such sweet melodious tones in other selections.

The programme was a popular one. The opening number was the overture from Suppe's "Isabella." The full power of the concert band was thrown into it and the skill of men and leader alike was displayed with magnificent effect at the very start. The ballet suite, Maria Costa's "History of a Pierrot," was an intricate selection which was played almost faultlessly. The grand scene "Oh Fatal Stone" from the late composer Verdi's well known "Aida" was probably the heaviest number on the programme. It was splendidly executed and won rounds of applause. The Dervish chorus "In the Soudan," by Sebek, was an odd but effective number with the preponderance of the music in the reed section giving a droning effect which was intensified by the chanting of several of the men.

The hit of the afternoon, however, was Sousa's latest composition, the march "Hail the Spirit of Liberty," which was composed for the dedication of the Lafayette monument at Paris on July 4 last. This is a characteristic Sousa march and contains the soul of the composer. It thrills with martial rhythm and is one of the best compositions of "The March King." At its close the composer and his band were tendered an ovation and Sousa responded by playing the selection, or a part of it, over again. In this selection the brass choir, trombones and cornets, left their seats and lined up on the front of the stage giving the full brass effect of a military band.

For encores, and they were demanded two at a time, Sousa catered to the popular tastes of the day and besides the well known "Stars and Stripes" there were played the well known "El Capitan," "Man Behind the Guns," the skit, "Salome," and one or two rousing rag-time favorites, including "The Coon Band Contest."

Arthur Pryor, the trombone soloist, played a composition of his own, entitled "The Patriot," the accompaniment of the band being a medley of patriotic songs. It made a big hit and Mr. Pryor graciously responded to two encores, the first being the popular "I Can't Tell You Why I Love You, But I Do," and the other being "The Tale of a Kangaroo," a lively little skit. Pryor's instrument was sweet in tone and he played it with beautiful expression.

Miss Blanche Duffield, the soprano, scored a distinct hit. Her first song, "Where is Love," one of Sousa's latest compositions, was exceedingly difficult but was rendered with remarkable ease and purity of tone. Miss Duffield possesses a very full soprano voice of high range, her D natural in the song mentioned being as clear as a bell and seemingly reached without an effort. She responded to an insistent demand for an encore.

The violinist, Miss Bertha Bucklin, is an artist of the highest capabilities as displayed in her rendition of the selection from Ries. She played two movements, displaying beautiful bowing and sweet sympathetic expression. She brought down the house and again scored a big hit with her encore, "The Spanish Dance," a rich and beautiful selection.

men and his marches are showing the world what is best of American music and musicians. In all his compositions there is that dash and "spirit of liberty" known only to Sousa and only his band can play the marches the way the author expects them to be played. To one who remembers Sousa of the United States Marine band twenty years ago there is no change in the man. He is the same in every way, and on listening to his band of today there will come to the surface some passage which is reminiscent of a Saturday afternoon concert on the greenward of the Executive Mansion in Washington, where the Marine band used to delight the multitude.

The celebrated band gave two concerts in this city yesterday in the Tabernacle, at 3 p. m. and 8:15 p. m. Large audiences were present at both performances and the utmost enthusiasm prevailed. The band gave a repertoire of classical music with a liberal sprinkling of popular airs, dainty waltzes and Sousa marches. Encore followed encore and the public seemed never to tire of the band.

The performance of the band showed it admirably possessed of the following characteristics: Remarkable accuracy in ensemble playing, due to the discipline and sympathy between the members from long association, and understanding of their conductor; smooth intonation, accuracy and unison of attack, accuracy in phrasing and rhythmic precision, a most effective and exquisite pianissimo, a tone volume without its being blatant or harsh, a majestic forte, and an intelligence and majesty of crescendo, an harmonious blending of the different groups or classes of instruments, pipe-organ effects, a sensitiveness in interpretation that speaks well for the artistic attainments of the players, and powers in technical performance that astonish and gratify the most exacting musical critics. Nothing in the world of musical composition seems to be too difficult for this band to handle.

The band numbers on this tour forty-five men, the instrumentation being divided as follows: Four cornets, two flugel horns, four French horns, three saxophones, three slide trombones, two double bell euphoneums, one tuba in F, two BB tubas, ten B flat clarinets, one E flat clarinet, one alto and one bass clarinet, one piccolo, two flutes, one English horn, two oboes, two bassoons, three men at the drums and traps. This instrumentation gives a well-balanced ensemble, capable of bringing out all the desired tonal effects, an increased instrumentation giving more massive, heavier effects.

The soloists for the afternoon were Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist, and Herbert L. Clarke, cornet. Miss Duffield has a rare quality of voice and Miss Bucklin is the best woman violinist who has been heard here in years. Mr. Clarke is very clever on the cornet. In the evening Misses Duffield and Bucklin appeared again and won greater favor and more encores. Arthur Pryor was the soloist of the band for the evening performance and, as ever, worked the audience up to a high pitch of enthusiasm with his trombone. For an encore he played some national airs and then from some one was handed up a bunch of roses and for his second encore he played "I Don't Know Why I Love You, But I Do." That, of course, made a hit.

In the afternoon Prof. Stephens had 500 children as a chorus and they did very well, first with "Truth," written by Stephens, then "The Holy City," and as a finale "America," with the band. Many people did not know why the gallery was closed but it had been reserved so that Sousa and his band with other strangers could go to the gallery and listen to the choruses. While they were away from the stand Prof. McClellan rendered Lemare's "Andantino," and for encore the "Mignon" garotte. The visitors appreciated the work of the local musicians.

In the evening the big Tabernacle choir was assisting. It opened the programme with the "Triumph March" by Massanillo-Auber and in this rendition did the best work of their part of the programme. The wedding music from "Lo-hengrin" was weak and the "Soldiers' Chorus" has been sung better by the choir time and again.

All in all it was a musical treat and the engagement was a success in every way.

**PERSONAL AND OTHERWISE.**  
There are a number of Gilmore's old players in Sousa's band and they are standbys.

The trombone section has not changed in ten years. They are Messrs. Pryor, Williams and Lyon.

The tremendously massive effects in the "Andrea Chenier" number last night was a revelation to local musicians, and yet there was not in all of it the suggested of a blare or flaring horn.

The clarinet section is a model of sweetness and purity of tone, and the most rapid cadenzas were given with an ease and grace reminding the listener of Padrewski. The work was crisp and full of life.

The boys told Pryor about that lavish spread they had for him one night when he did not arrive in Salt Lake. He was sorry to have missed it.

Salt Lake has a decidedly local interest in the band. Arthur Pryor, the world-renowned trombone, lived here once and married a Salt Lake girl. Then Abe Levy, clarinet, and Theo Levy, cornet, are Salt Lakers, being sons of S. L. Levy. They used to play in Christensen's orchestra and at the Grand. Their sister, Miss Lilly Levy, is now studying the piano in New York. Messrs. Christy, clarinet, and Lyons, flute, are also great friends of the Christensen brothers. Many of the band boys were at the ball at Christensen's last night.

Herbert Clark, one of the cornet players, in the Lucia sextette, took E flat and held it with ease. And, by the way, the performance of that sextette was one of the greatest presentations of that marvel of melody ever given in this city. The instrumentation was two cornets, three trombones and one euphoneum.

**TALK WITH BANDMASTER.**  
"The world likes a winner, and our successful European experience, no doubt, lends emphasis to our success in this country on our return," remarked the famous bandmaster and popular composer, John Philip Sousa, at the Knutsford yesterday. "The band was a revelation to the people in Europe. We were regarded with a cold and critical eye at first, as much as to say, 'Well, let us hear what you can do and then we'll form our judgment.' Why, when our concert tour opened in Berlin the band began the first strain of the first number without the clap of a hand, as the large audience regarded us with cold curiosity. But

after the second number on the programme, why it was all our own way, and applause and appreciation of our work was abundant and hearty from that time on. The trip was a marked artistic success all the way through."

Mr. Sousa was asked what he thought of the rag-time fad, and he remarked that there was a great amount of the so-called rag-time that was really good music, but that it had been given a bad name which went a long way.

"The fact is," he said, "that much of this rag-time will form the basis in years to come of American symphonic music. There is much of the music of the old composers that in their day was the rag-time of the period."

In referring to the advance in wind band performance in the last ten years, Mr. Sousa said that a notable instance of the remarkable development in that line was the fact that in reporting his concerts, the critics had come to use the same terms and expressions in descriptive that have always been employed in the most intelligent criticisms and reports of the performances of masters of the piano and in orchestra work.

Relative to the performance of European bands and orchestras, Mr. Sousa remarked that subsidy meant the death of art. "In Paris, for instance, where these organizations are subsidized, they expect to do so much and no more. Of course their work is faultless from a technical standpoint, but there is an absence of vigor, energy and spirit in interpretation that leaves their work cold and spiritless. I said so in a contributed article to the Paris Herald. It raised a storm but it is true, nevertheless."

Mr. Sousa is a very busy man, and with the exception of Holy Week, when he does not play, he will not have a day's rest from now until Christmas.

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ss of Paper  
SALT LAKE CITY, UTAH

FEB 10 1901

Sousa and his wonderful band left yesterday morning, over the Rio Grande Western in their three private cars for San Francisco, where the band has a ten days' engagement. Mr. Sousa in leaving expressed himself as heartily pleased with his stay in Salt Lake, and especially with the large audiences, which exceeded his expectations. Local musicians and many other citizens could talk of but little else yesterday, than the band performances of the previous day. The opening number on the evening programme, a stately and magnificent composition based on the Radatzky march (the Hungarian national march), and the Austrian national hymn, and the performance of the Wagnerian pot-pourri, were two exhibitions of concert band virtuosity, artistic skill and musical intelligence and spirit that were a genuine revelation. And by the way, it was the playing of Wagnerian scores in Germany that won for the band there the reputation of being the greatest organization of the kind on the concert stage.

Brandy and soda, was what Sousa once likened the playing of the band of the Garde Republicaine of Paris; and although this French band is the greatest in Europe, its best performance did not equal that of Sousa's band. The French organization was formerly loaded down with saxe horns, but of late its instrumentation has improved.

In W. B. Rogers and Herbert L. Clarke, Sousa has two cornet players that any band might be proud of.

Herr Stengler, the former solo clarinet player with the band, is with the organization no more. "Ach, zu viele boozee," was the explanation, one of the musicians gave ere leaving for the West yesterday. A man cannot drink and tend to business in any line of action.

Any one who attended either of the concerts is now ready to agree that P. S. Gilmore knew what he was talking about when years before his untimely death, he prophesied that the day was not far distant when it would be seen that an entirely wind band would be able to play perfectly any composition that the best of orchestras was capable of handling.

Mr. Sousa does not approve of helicon horns. He says that with such horns their sound reaches the audience sooner than the sounds from the other instruments. He has no use for them. Mr. Sousa does not think much of substituting baritone saxophones for bassoons. They can not reproduce the bassoon tone, he says, and the peculiar fagott coloring is entirely lost.

Mr. Sousa expressed gratification on learning that the Tabernacle organ will be lowered to the new international pitch, when it is rebuilt. Then visiting bands and orchestras can play in concert with the great instrument.

Arthur Pryor looks younger than ever. He seems to be the kind of man who does not grow old.

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NASHVILLE, TENN.  
FEB 9 1901

The martial strains of Sousa's "Washington Post" belt the globe. As the blushing young Queen of Holland left the church on the arm of her bridegroom the band struck up this familiar march.

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SALT LAKE CITY, UTAH  
FEB 9 1901

## SOUSA CONCERTS.

BIG BAND AND SOLOISTS HAVE  
A SUPERB ENGAGEMENT.

Enthusiasm Was Marked by Tabernacle Audiences—Band Assisted by Regular and Juvenile Choirs.

Sousa has paid us another visit and strengthened the good impressions made during former visits. John Philip Sousa is the bandmaster of the hour and his



Published and Most  
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OMAHA, NEB. FEB 10 1901

## Sousa, Bernhardt a

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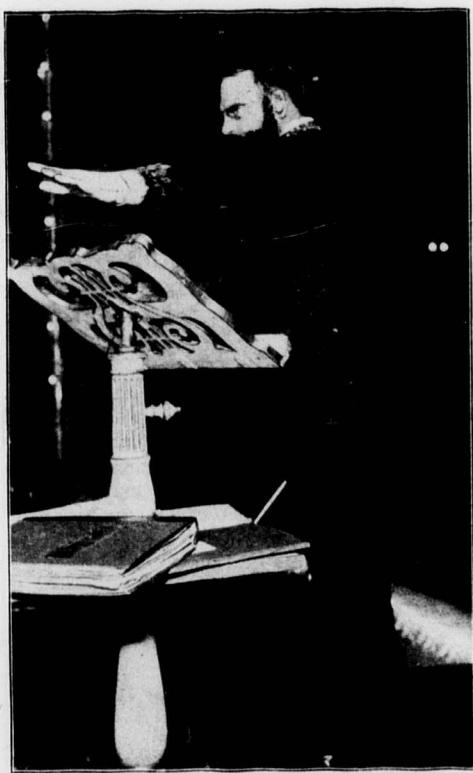
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A slender, black-eyed boy played first fiddle in the orchestra which furnished villain music for the villain and hero music for Nobles and his outbursts of the sort of sentiment one expects from leading men. The orchestra was bad, but its leader was earnest in his efforts to bring harmony out of chaos. His duties were many. He pounded the bass drum during the rain storm, produced howling winds with his screeching violin and played an angel serenade when the heartless villain's spirit left its house of clay.

That versatile orchestra leader was 17-year-old John Philip Sousa; the Sousa who was destined to thrill all the world with his

self to band leadership. The change was a fortunate one. In a short time he was made director of the Marine band, a position he held for twelve years. Nine years ago he became leader of the organization with which he is now touring the United States.

"I have fiddled since I was a very small boy," the great conductor remarked when asked about his early instruction. "When I was 11 years old I began to study in J. S. Espuda's conservatory in Washington. Later I studied with George Felix Benkert.



SOUSA SUBDUES THE REEDS—Photo by Louis R. Bostwick.

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"The Spirit of Liberty" is Sousa's latest production and it is well worthy of a place along with his other successes. He has written several operas, which have been well received, successful songs and all sorts of music, in fact, but it is as a composer of marches that the world knows him best.

It was a strange coincidence that when the Sousa band entered the harbor at Southampton last spring the American hospital ship Maine was the first vessel sighted. It was an American ship fitted up by philanthropic American women and had just returned from South Africa. The band struck up "Stars and Stripes Forever," and the disabled soldiers greeted the inspiring air with shouts of joy. "God Save the Queen" won the hearts of the hospital crew completely. Then followed "Star Spangled Banner" and a number of other popular airs.

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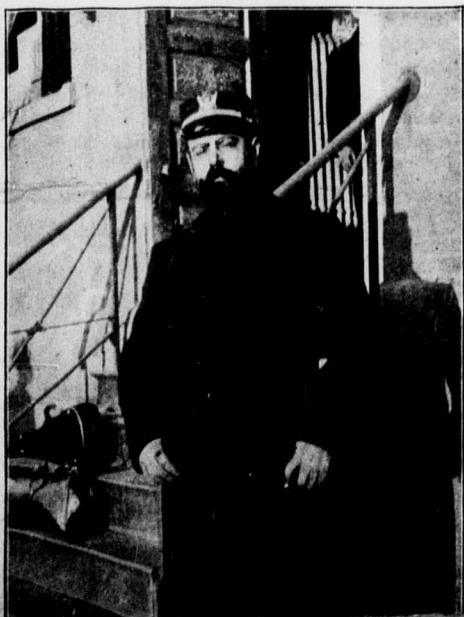
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SALT LAKE FEB 9 1901

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AUBURN, N. Y.

FEB 11 1901

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OMAHA FEB 10 1901

# Sousa, Bernhardt a

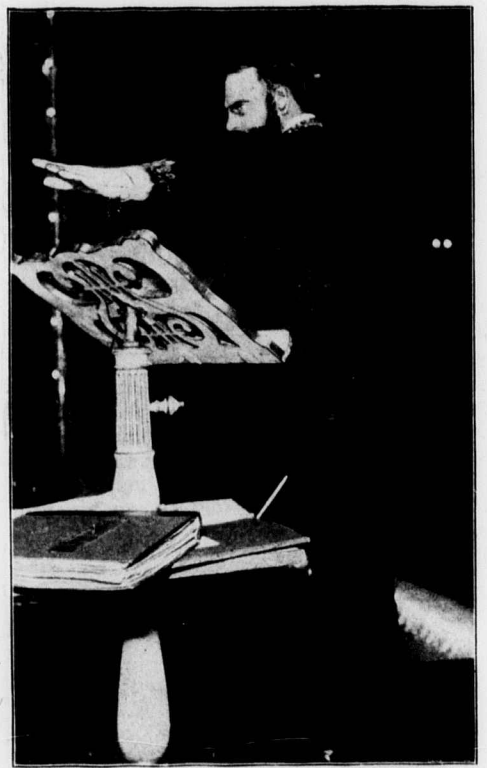
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"The opinion prevails in Europe that Americans have no folk song and no music which is peculiar to the United States. Ragtime music was a revelation to the slow-going Germans, but it pleased them. All the programs we played contained many selections written by Americans and they were well received. When I say American selections I do not mean ragtime alone. We played much high grade American music, by such writers as Dudley Buck, Nevin, Hadley, MacDowell and a score of others.

"One night in Berlin we played what was styled a Berlin and New York program. All the numbers were written by residents of those two cities. A funny incident came to my notice while we were in Berlin. During one of my concerts a portly German officer attempted to teach a beautiful girl how to walk in ragtime. My boys saw the ungainly efforts of the big fellow to cake walk and were so convulsed with laughter that I was afraid we would not get through with the number."



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AT THE STAGE DOOR—Photo by Louis R. Bostwick.

piece which survived the wreck. The 'Flirtation' march, and I came out whole. I frequently see the piece for sale in music stores and hear it played occasionally."

But Sousa was not discouraged by the failure of his opera. He went east and associated himself with companies which were playing such operas as "Pinafore," "Trial by Jury" and "Chimes of Normandy." For five years but little was heard from the young composer. In 1885 the "Gladiator March" was published and proved to be his first great success.

Shortly afterwards Sousa abandoned the violin and orchestra work and devoted him-

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CALL  
SAN FRANCISCO, CAL  
FEB 10 1901

# WITH SOUSA AT THE PARIS EXPO

**A** PERFECT May day in Paris. Along the broad front of the Grand Palais des Beaux Arts thousands of people are waiting in eager expectancy, across the Pont Alexandre III advances a small procession, the American flag waving at its head; the sun glistens brightly upon the polished musical instruments of this sturdy little company, bravely intent upon an ambitious invasion of the musical stronghold of France. At the same time from the opposite direction of the Champs Elysees a flaccid stops at the entrance of the Exposition, and as a trim figure in uniform, breast emblazoned with medals, alights the watchful gendarmes spring to attention and smartly salute the new-comer, who returns the courtesy with military precision. By this time the procession has reached its destination and takes possession of the chairs and music racks awaiting them. The leader assumes command, while the crowd leans forward to await the first notes of the music. A broad, authoritative sweep of the baton brings the musicians to their feet, and the crash of music sounds forth "The Marseillaise" as a musical greeting to France. With hats off the vast audience remains standing until this has been followed by "The Star-spangled Banner," and then all settle down to the enjoy-

ment of the melodic beauties of the "William Tell" overture. At the grand burst of harmony at the finale a storm of applause breaks out, at which the conductor smiles, doffs his gold-embroidered cap and again signals to his men. Another sharp baton stroke and the martial measures of "El Capitan" sound on Parisian ears as only Sousa and Sousa's band can make them sound. The effect is electrical: The audience sits erect and follows with the eye every graceful and characteristic gesture of the conductor. High up on the Palais a workman drops his tools, and swings his arms in imitation of the pantomime of the conductor below. A mighty shout goes up, men throw their hats in the air, while ladies wave handkerchiefs, and as the brief pandemonium of applause ends the triumph of John Philip Sousa in Paris is complete.

The story of the first Sousa concert at the Paris Exposition is the history of all that followed during the four weeks' season of the American band. The afternoon musicales which Sousa gave daily on the Esplanade des Invalides soon became the popular resort of the leaders of fashion and art, as well as the delight of all music lovers. Massenet, Audran, Victor Roger, Gabriel Pares, the leader of the famous Garde Republicaine band of Paris, and many other eminent French

musicians were frequent attendants; the family of President Loubet came here to listen to "La Sousa Band," as it soon became known, and the officials of the exposition frequently relieved the tedium of official duties by stealing away from their desks to "listen to the band." The American Ambassador, General Horace Porter, at one of the first concerts was a delighted listener, and after the last number started up the steps of the bandstand to congratulate Sousa. At the same moment a feminine admirer standing below, with unusual force and misdirected aim, hurled a large bouquet at the bowing conductor. The flowers struck him full in the eyes and knocked off his glasses, just as he became aware that the Ambassador was near him.

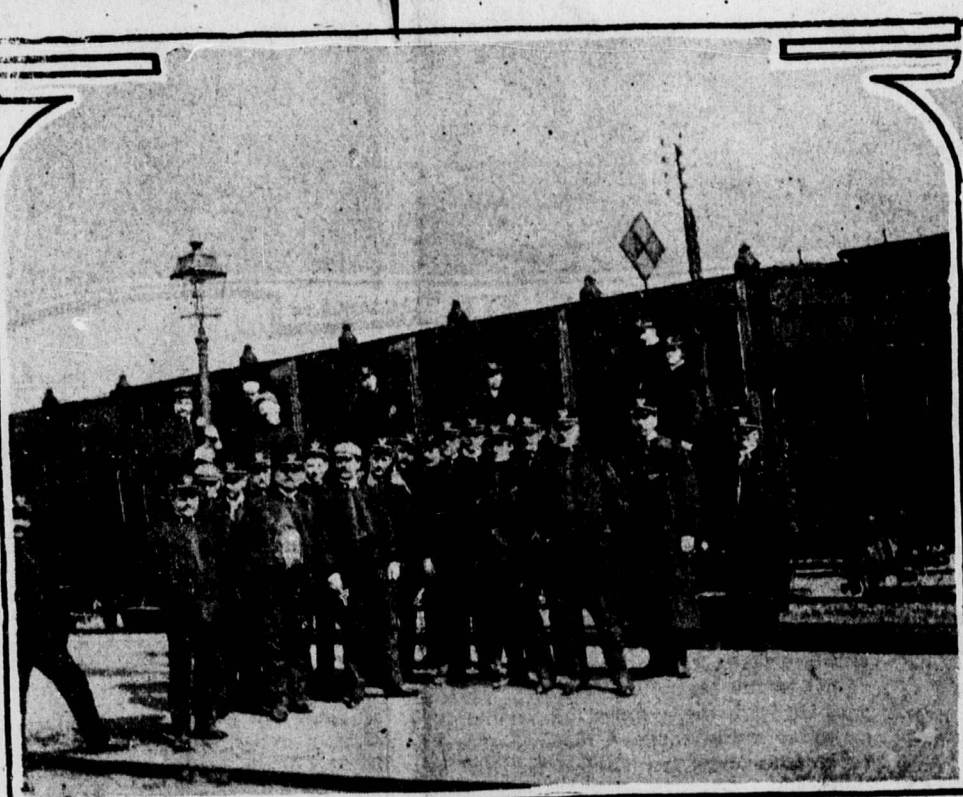
"You'll have to excuse me for a minute, General," remarked Sousa, as he groped for his eye-glasses. "I got it in the eye that time."

"Well, Sousa," responded the Ambassador, "it's fortunate that you didn't get it in the neck."

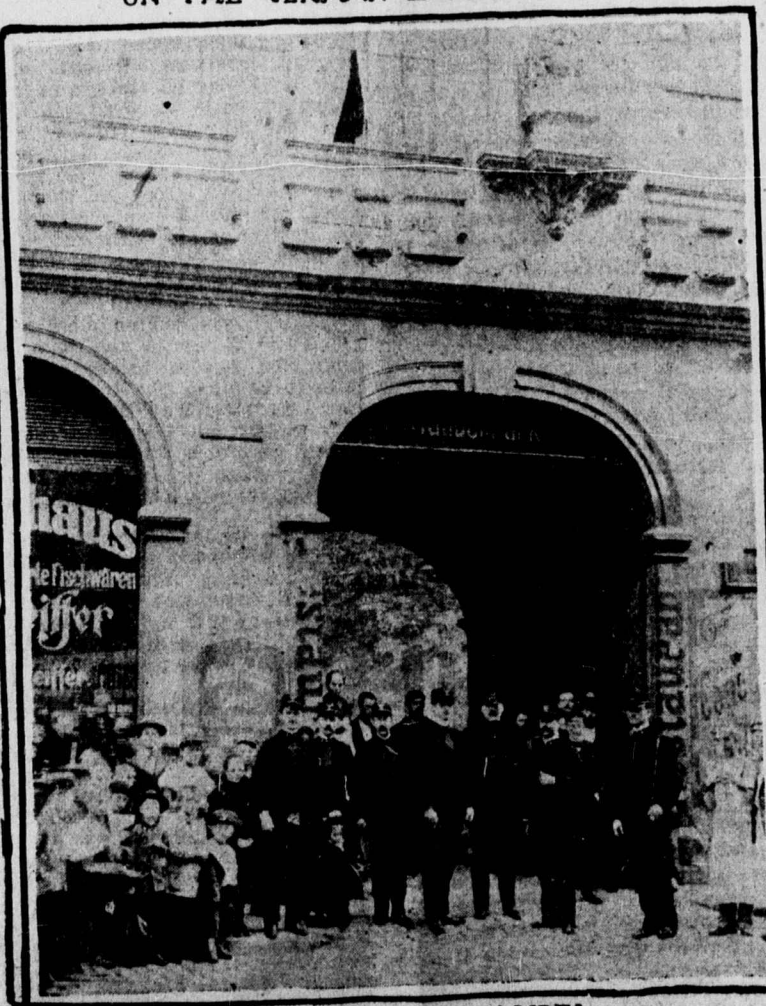
A daily scene at the Sousa concerts in Paris showed the friendly feeling toward Americans and is perhaps best described in the words of the Paris L'Aurore: "Mr. Sousa and his band played yesterday at the Esplanade des Invalides and a large crowd listened and applauded

these excellent musicians. There were not only many Americans present, but a number of French officials, who found a way and a means to come out and listen to Massenet's 'Scenes Pittoresques,' which was played with perfection. Yesterday again the band played 'The Stars and Stripes Forever.' Toward the end of the piece the cornets and trombones arise and range themselves in a line facing the audience, while two American guards wave the star-spangled banner. Everybody by this time has arisen, and the men wave their hats, while the women are loudly clapping their hands."

But it was on the Fourth of July that Sousa was most conspicuously before the Parisian public. The Lafayette Monument was dedicated at 10 o'clock in the morning and Sousa furnished the musical features of the programme, playing here for the first time for the President of the republic and the other dignitaries his new march "Hail to the Spirit of Liberty," which had been written for that occasion. Following these exercises, escorted by a mounted detachment of the Garde Republicaine and the entire American guard from the exposition, the Sousa band paraded through the principal streets amid great enthusiasm, all traffic on the line of march being suspended by order of the Prefect of Police. In the afternoon a



ON THE GERMAN EXPRESS



AT THE BIRTHPLACE OF HANDEL



AT THE PARIS EXPOSITION



Cutting from **CHRONICLE.**  
**SAN FRANCISCO, CAL.**  
 Address of Paper  
 Date **FEB 11 1901**

Sousa began the nine concerts of his fine band last night at the Alhambra Theater. The house was well filled down stairs and crowded up stairs, and the usual enthusiasm prevailed. The programme was well varied and several quite new numbers were given. Especially a new march of Sousa's, composed for the dedication of the Lafayette monument in Paris last Fourth of July, was a feature. In fact, the great majority of the programme consisted of compositions not played here before. But the list was, as usual, doubled by encores. The band is in splendid form, and it plays with the same enthusiastic and rousing spirit, and Sousa himself has lost none of his personal force. They presented him with a bear flag last night, somewhat to his surprise. The remaining eight performances will be given on Wednesday, Thursday, Friday and Saturday nights, and on the afternoons of the same days.

er Cutting Bureau in the World

Paper **SALT LAKE CITY UTAH.**  
**FEB 10 1901**

Sousa and his mannerisms make about as interesting a study as anybody wants. Just as much entertainment can be derived from watching John Phillip lead the band as from the concert itself. To some people it is the feature of the show.

An inharmonious note is almost capital crime in Sousa's organization, and that is perhaps one reason his men are ever on the alert to follow the least suggestion of his baton, look or nod. "Crescendo!" he frowns into the ton of brass before him and crescendo he gets. He is always ahead of the band. When he comes down with both arms for a crash, the crash comes a second later. To make the instruments speak along with his baton, he says, would not be of any advantage. He wants his men to get the conception of his maneuver and they must have time—one second.

If one keeps his eyes glued on the March King a few moments he begins to think the music rolls out of the tips of Sousa's fingers, and that unless he was before the organization there would be no sound whatever.

Watch Sousa direct the rendition of Wagner and see how carefully he measures every movement of his anatomy—which are many and varied. Then see him switch into one of his own marches and observe the reckless abandon with which he swings his arms without looking up from his music stand. He looks modest at such times, seemingly as though he wanted to hide from the gaze of the audience.

He is popular with everybody, with the trained musician who admires the man and damns his music, with the newsboy who can whistle "Stars and Stripes Forever" backwards and who loves him for producing it, and with the thousands of men and women who would rather hear a brass band than all the Paderewskis the mind can conjure.

Salt Lake was evidently delighted to meet Sousa again after a separation of two or three years.

ting from **EXAMINER.**  
 Address of Paper **SAN FRANCISCO, CAL.**  
**FEB 11 1901**

John Phillip Sousa has come back from Paris with only three decorations on his chest and without a single new gesture. In the Sousa beard there are a few more silver threads among the black, but that is the only change. Perhaps our March King was so busy teaching Delsarte to the French and playing ragtime for the Commissioners from California that he had no time to gather new movements. But he still has freaks enough to entertain his bandsmen and their audience and for all his freaks he is still the best bandmaster in the country. He cakewalked and juggled and quivered with the baton as usual at the Alhambra last night, but the musicians paid no attention to the frills and kept steadily to their business of playing good music.

The programme included in the solo line the customary soprano and violinist, who were cheerfully received, and Arthur Prior, one of the best of trombone players, and certainly worth better music than that of his own flippant manufacture. The trombone, like the cello, is made for tone rather than speed, and it is a mistake to blur its beauty in the mad variations of a dinky schottische or polka or gavotte.

The band had plenty of popular heavy music that alternated with encores of a lighter nature, and Sousa's old marches and the new ones warmed the audience to the shouting point.

Newspaper Cutting Bureau in the World

Cutting from  
 Address of Paper **ROCHESTER, N. Y.**  
 Date **FEB 11 1901**

## MAKES DEAF HEAR

Marvellous Test of a New Device on Deaf Mutes.

HEAR FOR THE FIRST TIME

Experiments on Orris Benson, Deaf, Dumb and Blind From Infancy, Attended With Wonderful Results — Subject Is Taught Meaning of Sounds and Hears Strains of Music.

New York, Feb. 10. — Orris Benson, a bright boy of seventeen, deaf, dumb and blind from infancy, never heard the sound of a human voice or the strains of music until last Thursday afternoon. To him the outer world has been as mysterious a void as to the famous Helen Keller, though, like her, he has been taught much solely through the sense of touch.

In the presence of several of New York's most distinguished aurists Orris Benson clamped to his head a little device such as a switchboard attendant wears in a telephone exchange, and in less than ten minutes a new world had opened to the boy. For the first time since babyhood he was hearing and actually repeating audibly after his instructor such simple words as "mamma," "papa," "hello," "horse" and "house." Orris Benson, at the age when most boys go to college, was learning to lip the language of the nursery.

### Wondered What Music Was.

By a short electrical wire the head-piece was connected with a phonograph, and into the brain cells where music had been known only as a name, rolled the martial strains of Sousa's "Stars and Stripes Forever."

The boy started in his chair as if shocked by a galvanic battery. His sightless eyes moved in their sockets pathetically like those of a wondering child. His hands, long accustomed to do the work of eyes and ears alike, instinctively clutched at the clamped head-piece, as if to solve the mystery of this new and strange sensation.

For an instant an expression almost of pain passed over his features, then, with a look of strained intensity, the lad settled back in his chair and for the first time in his life listened. His nimble fingers sought those of his instructor, and in the sign language of touch he said:

"Yes, I can hear it; but what is it?"

"It is music, a military march. How do you like it?" flashed back the supple fingers of the instructor.

The strained expression relaxed into a childlike smile of enjoyment, mingled with mystification, the boy's fingers spoke again, and the teacher, glancing at the experts, who sat eagerly watching the experiment, said:

"He tells me that the sensation is very pleasant."

### Hutchinson's Wonderful Device.

Before Orris Benson removed the little electrical device and went back into the world he knew—the world of darkness and of silence—he had heard the sound of his own voice and the voices of others, he had listened to the tinkling rhythm of a guitar and he had learned to speak falteringly the fond words of babyhood that are lisped at a mother's knee in the world where there is sound, and sunlight and maternal love.

There are said to be not less than six millions of human beings living who are deaf mutes. The electrical device tested with such remarkable results is one which its inventor, Miller Reese Hutchinson believes will enable all of them to hear sound and not less than eighty per cent. of them to acquire a practical use of articulate language.

He has already experimented upon four thousand deaf mutes in the institutions of New York, Alabama, Michigan and other states, and he says he has not yet found a case where he has utterly failed to convey the sound of spoken words in at least a rudimentary degree. His instruments are now in use in the New York Institution for the Instruction of Deaf and Dumb, where they have shown results that are gratifying.

Newspaper Cutting Bureau in the World

ing from  
 Address of Paper **MILWAUKEE, WI.**  
**FEB 12 1901**

## THE SOUSA MEDAL

Beautiful Trophy for Which Journal Band Boys Will Compete.

The examination of members of The Journal Newsboys' band to determine which one shall wear the Sousa medal for the next year, will take place at the Wisconsin Conservatory of Music at 5 o'clock p. m., Feb. 27. The medal has just arrived from New York and the band boys are delighted with it. It is a beautiful specimen of the jeweler's art and was made for Mr. Sousa by E. M. Cattle, Thirty-eighth street and Fifth avenue, New York.

When Mr. Sousa was informed that Joseph Clauder, Christopher Bach and



William Boeppler had been selected as judges of the contest he replied by letter as follows:

"I am delighted at your choice of judges for the contest, all the gentlemen named having excellent reputations as musicians. Let us hope the best boy will win."

The examination will be confined entirely to scale work. The boy who knows and can play on his instrument the scale in the various keys better than any other member of the band will win the trophy which, however, remains the property of the band and will be competed for again next year.

Each boy will be provided with a number to which he will respond when called before the judges.

The result will be announced and the medal awarded the winner at the last Happy-Hour of the season on March 3.

*San Jose Feb 12 1901*  
*Joe News*

### AT THE THEATER

Sousa's Band appeared at the Victory last evening before a large audience. The organization is even stronger than on the occasion of its last appearance. In directing Sousa has a few new movements. A number of his popular marches were given for an encore. There were many of the latter and were all gracefully responded to. Miss Duffield, the vocalist, was received with much favor. Miss Bucklin is a skillful violinist. Mr. Pryor and his trombone, was one of the strong features, as usual. The program was sufficiently varied to appeal to all tastes. There was "rag-time," which is said to have fascinated the Parisians, graceful gavottes and the "Hail the Spirit of Liberty" march, one of the March King's latest compositions.



San Jose Cal 2/11/1901 25

CALL  
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Address of Paper  
Date FEB 11 1901

## SOUSA DELIGHTS AUDIENCE WITH WONDERFUL MARCHES

His Band Opens at Alhambra---Mrs. Fiske's Second Week at California---Dorothy Studebaker Makes Her Debut at Orpheum.

**S**OUSA and his band were accorded an ovation last evening at their first concert at the Alhambra Theater. The house was not so crowded as it might have been, but every number on the programme was encored again and again.

It is the same Sousa who returns to us after his brilliant triumphs in Europe, with the same old Sousa-isms, Delsartean graces, and easily-imitable mannerisms that form the stock turn of every second specialty company that strikes the town. It is the same band, too, with its colorful, satisfying, full-blooded quality, and inimitable swing and go, the same band that has wrested from European band authorities a quite unique admiration.

The programme contained many new numbers. Chief in interest among them was the "Capriccio Italian" of Tschalkowsky, which was admirably given by the band. A "scene and ensemble" of Giordano's also proved a most attractive number, and a new Strauss "Czardas," "Ritter Pasman" and "Ball Scenes" of Czibulka were enjoyably heard. But it is in the Sousa marches that the peculiar quality of the band is tasted, and in some ragtime eccentricities that last year set all Paris trying to waltz with one foot while busily engaged in two-stepping with the other.

"El Capitan," "The Man Behind the Gun," "Stars and Stripes," one old favorite after another, appeared in response to the clamorous encores, and were again encored on their appearance.

With the band this time comes the, as usual, indifferently good singer—not that it much matters, as it is the band one goes to hear. Miss Blanche Duffield has a good voice of quite exceptional range and excellent quality, but her method is distinctly amateurish. She sang a new Sousa song, "Maid of the Meadow," and was well received, and encored. Miss Bertha Bucklin is the other soloist, and Miss Bucklin plays the violin in quite clever fashion. She has a loose, facile wrist, a clear technique, a larger tone than the acoustics of the Alhambra Theater permit of making apparent, and gave the Ries "Adagio" and "Moto Perpetuum" in quite musical fashion. Arthur Pryor, the "Paganini of the trombone" as the Belgians style him, was brilliant and musical as ever in his solo, "The Patriot," and its double encores.

A surprise of the evening was the presentation to the conductor of a California "bear flag," by an admiring company of Westerners, who had witnessed a similar presentation in Cologne during Sousa's visit there. The ceremony was simple in the extreme. One of the party, who remains "incog" by request, came upon the platform after the rendering of Sousa's new march, "Hail to the Spirit of Liberty," and in a few words presented the flag—a rich white silk affair, red-edges and lettered, and with the California bear beautifully embroidered in golden brown upon it. "From your friends in California, as a token of the esteem in which you are held in the Golden State," Sousa replied in a few well-chosen words, and after saying that now he must serve "under two flags instead of one," started the band with the "Star Spangled Banner," to which the audience arose.

The next concert will be given on Wednesday afternoon.



MISS BLANCHE DUFFIELD, THE BEAUTIFUL YOUNG LADY SOLOIST NOW WITH SOUSA. SHE HAS A RICH SOPRANO VOICE, WHICH HAS ATTRACTED MORE THAN ONE GRAND OPERA MANAGER.

For other San Francisco display notice see page 48

The First Established Newspaper Cutting Bureau in the World

ing from SAN FRANCISCO. CAL.

ress of Paper

FEB 16 1901

### "SOUSA NIGHT" AT MACDONOUGH, OAKLAND.

Gottlob, Marx & Co. announce a special concert by Sousa and his band for tomorrow (Sunday) night at the Macdonough Theater, Oakland. For this occasion a special Sousa program will be presented as follows:

Overture, "The Charlatan," 1898; sextet, "The Bride-Elect" (1898), Messrs. Clark, Pryor, Hell, Mantia, Wardwell and Lyon; suite, "Last Days of Pompeii" (1893), (a) "In the House of Burbo and Stratenice," (b) "Nydia, the Blind Girl," (c) "The Destruction," soprano solo, "Where Is Love" (1900), Miss Blanche Duffield; excerpts from "Chris and the Wonderful Lamp," 1900. Intermission. Suite, "The Three Quotations" (1894), (a) "The King of France Went Up the Hill," (b) "I, Too, Was Born in Arcadia," (c) "Nigger in the Woodpile," (a) "The Electric Ballet" (1900), (b) march, "Hail to the Spirit of Liberty" (1900), composed especially for the dedication of the Lafayette monument and first played by Sousa's Band, Paris, July 4, 1900; violin solo, "Reverie Nymphalin" (1882), Miss Bertha Bucklin; "Some Airs from 'El Capitan,'" 1895.

## SOUSA IS HERE WITH HIS BAND

He Delights Two Large Audiences at the Victory Theater.

### CHAT WITH THE COMPOSER

John Philip Sousa, the famous composer and bandmaster, has again appeared before a San Jose audience and, as in the past, he was accorded an enthusiastic reception. It is some ten years since the distinguished musician first came to this city, but those who saw him then and were fortunate enough to be at the Victory yesterday say he has changed but little. He is the same Sousa of ten years ago, possessing the same Delsartean graces and easily imitable mannerisms. The band is the same, too, at least its playing is the same, though of course there have been many changes in its personnel.

"This is my fourth trip to the Pacific Coast," remarked the composer of "The Stars and Stripes Forever," as he presented himself before a looking glass in his dressing room at the Victory yesterday afternoon, "and this is also my fourth visit to San Jose," he added, "so you see I don't overlook San Joseans."

"How do I like the West? Oh well, it is not much different from the East. The world is very small after all and the people everywhere are pretty much the same."

"Am I having a successful tour? O yes indeed, the most successful American tour that it has ever yet been my fortune to make. We have been drawing packed houses everywhere. There are several reasons for this big patronage."

"First—The people are becoming educated musically. They are learning to appreciate high class music and to make the most of an opportunity to hear it."

"Second—The times are better. People have more money to spend for amusement."

"Third—The band's unprecedented success abroad the past year has created new interest in it and there is a sort of curiosity to hear and see the organization which has not heretofore prevailed."

Sousa says his present tour will end in New York the latter part of April, after which the band is to play at the Buffalo exposition and later on will make another trip abroad.

The concerts yesterday afternoon and last evening were well attended and included several new compositions of a taking variety. The Sousa marches, including "El Capitan," "The Man Behind the Gun," "The Stars and Stripes Forever," and other favorites were played as encores.

EXPRESS  
Cutting from  
Address of Paper ANGELES. CAL.  
to FEB 18 1901

### Sousa's Return

Geo. N. Loomis, of the management of Sousa's band, New York, arrived late last night and bears good messages of Sousa's Western tour. The band is now in San Francisco for nine concerts, the first of which was given last Sunday night before an immense audience.

"The audience actually broke into shouts over Sousa's return," said Mr. Loomis.

Five concerts will be given in Los Angeles on Feb. 21, 22 and 23, at Hazard's pavilion, and Sousa's brightest programs will be provided. The seat sale opens tomorrow morning at Fitzgerald's music store.





Newspaper Cutting Bureau in the World.

Cutting from

Address of Paper **SAN FRANCISCO, CAL.**

Date

FEB 14 1901

## SOUSA PLEASES LARGE AUDIENCES

Bernhardt and Coquelin Will  
Appear Sunday Night in  
a Double Bill.

Mrs. Fiske, by Request, Will Play  
"Becky Sharp" This Evening.  
Godowsky's Genius Is  
Appreciated.

Two crowded houses greeted Sousa and his band on their return to the Alhambra Theater yesterday at the matinee and evening concerts. A Wagner programme was given in the afternoon, with many of the favorite numbers, and in the evening Herbert L. Clark gave a cornet solo in admirable style. The magnificent music was enthusiastically cheered. The attendance at the remaining performances will tax the seating capacity of the Alhambra, big as it is.

To-day's programmes follow:

Matinee—Overture, "Sakuntala" (Goldmark); fugal horn solo, "Juliette de Charenton" (J. Reiter); Franz Hell; scenes, "I Pagliacci" (Leoncavallo); soprano solo, "Pearl of Brazil" (David); Miss Blanche Duffield, flute obligato; A. Lyons; suite, "Three Quotations" (Sousa); (a) "The King of France Went Up the Hill," (b) "I, Too, Was Born in Arcadia," (c) "The Nigger in the Woodpile," valse, "Pesther" (Lanner); (a) entracte, "La Mari-posa" (Diaz); (b) march, "Hail to the Spirit of Liberty" (Sousa); violin solo, "Souvenir de Moscow" (Wieniawski); Miss Bertha Bucklin; tarantella, "Neapolitan" (Jullien).  
Evening—Overture, "Carnaval Roman" (Berlioz); cornet solo, "A Soldier's Dream" (new) (Rogers); Walter B. Rogers; fantasia on Richard Wagner's operas, (Godfrey); soprano solo, "Printemps" (new) (Leo Stern); grand scene, "The Night of Sabba" (Mestofele) (Boito); valse, "Frau Luna" (new) (Lincke); (a) Der-vish chorus, "In the Soudan" (new) (Sebek); (b) "Hail to the Spirit of Liberty" (Sousa); violin solo, "Danse Espagnole" (Sarasate); Miss Bertha Bucklin; excerpts, "La Boheme," new (Puccini).

To-night and Friday and Saturday evenings and Saturday matinee will be given the last four performances of "L'Aiglon," with Bernhardt and Coquelin at the Grand Opera-house. The great artists will appear on Sunday evening in a double bill, "Les Precieuses Ridicules" and "Phedre," the most important tragedy of Racine.

The repertoire for the coming week will be as follows:

Monday, "La Tosca"; Tuesday evening and Wednesday matinee, "La Dame aux Camellias"; Wednesday, Thursday and Friday evenings, "Cyrano de Bergerac"; Saturday matinee, "Phedre" and "Les Precieuses Ridicules"; Saturday evening, Farewell night, third act of "Cyrano de Bergerac," third act of "La Tosca," monologue by M. Coquelin, last two acts of "La Dame aux Camellias."

The sale of seats for the week will begin this morning.

Newspaper Cutting Bureau in the World.

NEWS

Cutting from

Address of Paper

BUFFALO, N. Y.

Date

FEB 18 1901

### DAMROSCH AND SOUSA.

Mr. Walter Damrosch has announced to patrons of his New York concerts that he will not in the future respond to calls for encores. He says his programmes are made up so as to be worth the price of admission, and he plainly intimates that he does not propose to give any more than what has been paid for.

Mr. Damrosch probably knows his own business, but, speaking for one of the cities in his occasional tours, it may be said that he has yet to learn something about his audiences. Buffalo people are willing enough to pay for good music, whether it is Damrosch or anybody else who produces it, but if anything pleases them they are quite apt to ask for more, and they do not like to be treated like Oliver Twist when they do so. If Mr. Damrosch will take a leaf out of Mr. Sousa's note book, it may be useful to him. Sousa plays a programme in Buffalo that is pretty near all encores. He gives them cheerfully, without any hesitation or mock modesty, and is in touch with his audience from the moment he steps on the platform, and he gets audiences here that would be a revelation to almost any other musical leader.

Mr. Damrosch will find it a good plan to have a short programme and to yield to the wishes of his audience when they like one of his numbers and give them some more of it or something as good. Audiences have a way of resenting anything like churlishness on the part of the man behind the baton, and it certainly must be a great deal pleasanter to have a great crowd of people with you, as Sousa has, than to make them cold with a prohibition against encores, as Mr. Damrosch is likely to do in this city, if not elsewhere.

Cutting from

ENQUIRER.

Address of Paper

OAKLAND, CAL.

FEB 16 1901

### Sousa as a Conductor.

It was the same Sousa that faced the immense audience at the Macdonough theater Tuesday, but if anything his band is better than ever before. As far as military band playing is concerned, technical perfection is as nearly reached in the playing of this body of instrumentalists as can be imagined. In this direction Sousa's talent as a drillmaster of painstaking care, is displayed, and for the sake of the finely wrought-out perfection of technical detail, much can be forgiven him in the way of mannerisms of conducting, which mean nothing to his players, and are simply displayed to deceive the musically unwary.

Through the marches and "rag time" selections, when played as well as they are by this band, are not to be entirely disdained by the musically cultured, of special worth from the higher musical standpoint were the Capriccio Italien of Tschalkowsky and a fine transcription of Glordano's opera, Andrea Chenier. The arrangement of the well known sextette from Lucia, played as one of the many encore selections, failed of its most intense effect from being taken slower than is the usual tempo.

The soprano, Miss Blanche Duffield, has a clear cut, flexible voice, and sang her number, a rather ineffective song of Sousa's, The Maid of the Meadow, with nice taste. Her encore selection gave her a better opportunity.

Miss Bertha Bucklin's violin numbers gave much genuine pleasure. A round, full tone, one of the results largely of a free arm and wrist bowing, a facile left hand technique, and surety of intonation, even in difficult double stopping, are some of the excellent characteristics of this able young artist and testify to good training.

For Fresno notice see page 49





**C. H. ARMES**  
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aged 24, wants position; good money, many  
wages no object. Box 1514, Call office.  
GARDNER wishes situation; experienced in  
all branches; run gasoline engine; references  
Address Carpenter, 529 Sacramento st.  
STRONG young man of 21 would like work  
painting preferred; used to climbing. 2019  
Fifteenth st.  
STEADY man who can give good references  
wants position with undertaker; wants to  
learn the business. Box 1525, Call office.  
STRONG young man of 21 would like a pos-  
tion of any kind. Box 1522, Call office.  
YOUNG married man desires position as ship-  
ping clerk, bill clerk or assistant at books;  
1523, Call office.  
MIDDLE-AGED man, lively and of good hab-  
its, wants place to work; handy at anything.  
Address H. WICKS, 523 Sacramento st.  
EXPERIENCED boy, age 17 years, wishes  
situation in machine shop. Box 1500, Call.  
BUTCHER wants position in city or country;  
Scandinavian. Box 1526, Call office.

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For Friends notice see p. 1



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Sousa's compositions, bright, g  
vivacious. The overture, "Isab  
by Suppe, and the scene, "De  
Aida," by Verdi, were the  
pieces of the concert, the rep  
the latter being particularly  
fects. Mr. Clarke's cornet  
monstrated his splendid  
Mrs. Blanche Dufour

peared and asked if he desired to have the house darkened or wished the shades up. With beaming face Mr. Sousa replied:

"The program is full of sunshine and we want all of it in the audience we can get."

At the present time Mr. Sousa said he was not engaged in writing any new marches, but was rather enjoying the success which his latest one, "Hail to the Spirit of Liberty," seems to be having.

Mention was made regarding his band; that the people here as everywhere were like Jim Riley who said in his famous poem, "I want to hear the old band play." In this connection it was remarked that a writer said in one of the Philadelphia papers in a humorous poem: "Sousa and his band are all right, but we

would rather hear the Strasburg band any old time."

Mr. Sousa replied: "Of course, that is all right. The Strasburg band he talks about is much like the 'pies that mother used to make;' they are all right, until we get to be about twenty years of age and get a touch of dyspepsia, and then we desire something better."

"Are you writing any new opera?" was asked.

"Well, at present, I am engaged in preparing the score for something new which will appear next summer. Arthur Kline, who wants the libretto for 'El Capstan' is writing the libretto for this and we expect to have it completed soon."

"There is some discussion as to the pronunciation of your name. An eastern paper recently made the state-

ment that it was correctly pronounced 'Souser.' Is that true?"

"No," he replied, "it is not. I believe this came from the fact that a New York reporter saw my name on a register and thought it was spelled with an e and r at the end. I am not the best writer in the world, consequently the error was made—the 'a' looking like 'er' and that started the discussion. It is pronounced as though it were spelled Soosa, not Soozal."

"What do you think of Kalamazoo?" was of course asked and he replied by the following gracious compliment: "I think it is one of the prettiest cities I have ever seen and her citizens should be justly proud of the fact."

It was time for the concert to commence, and with a hearty farewell, he left to take his place as director of the greatest band in the world.



# TEMPLE OF MUSIC AT The BUFFALO EXPOSITION.

Bands That Have Been Engaged for the Pan-American Season.

WRITTEN FOR THE SUNDAY REPUBLIC.

From the point of view of coloring and sculptural adornment, the Temple of Music at the Pan-American Exposition will be the gem of the Exposition group. Standing at the corner of the Court of Fountains and the Esplanade, where it strikes the eye as soon as the visitor enters the main court from the Triumphal Bridge, this building, with its ornate architecture and elaborate color scheme, will create a very favorable impression upon the eye. The fountains and statuary in this vicinity will aid in increasing the charming effect.

The color scheme for the Temple of Music has just been completed. Red will be the predominating color in the mural decorations, both without and within. This color will be the theme, to use a musical term, and will be played upon in various delicate and dainty ways. Ivory and gold will be perhaps most frequently used in connection with the tones of red. A soft red will be used for the body of the building, and this will be accented with golden tints in the ornaments and blues in the panels of the dome. As in the other buildings around the Court of Fountains, a strong green note will be carried out, which will be noticeable especially in the trimmings of the windows and in the panels of green bronze. The colonnades of the four facades will have backgrounds of reds, which will serve to emphasize the outlines of the sculptural forms. The sculpture of the frieze of the building will be also richly inlaid with green and gold. The red tones of the building will grow lighter as they may reach the dome, which will be one of the most beautiful features of the building and will be notable for its panels in blue and other tints harmonizing with the main color.

The interior decoration of the Music

Temple will be somewhat similar in character to that of the exterior decoration, but having a distinctive characteristic of its own, and intended to harmonize with the interior architectural effects. The walls will be of red. There will be a combination of red for the wall color, with ivory trimmings and panels in green bronze. Ribs of ivory will run up into the dome, which will be gold with a red field. The blue-green occurring in small quantities below, will be used with striking effect above, strong reds and other hues contrasting effectively, and in portions of the architecture the effect will strongly resemble Mosaic work. The panels of the dome, which is octagonal, will be treated in a striking and harmonious manner. Other noticeable features of the interior will be the organ screen and the stairways of the balcony, which offer fine opportunities for the architect and mural decoration. The lighting of the interior at night by electric lamps will bring out most effectively the brilliant coloring and will present one of the most artistic scenes to be enjoyed in connection with this whole Exposition, which will abound in things artistic and pleasing to the eye.

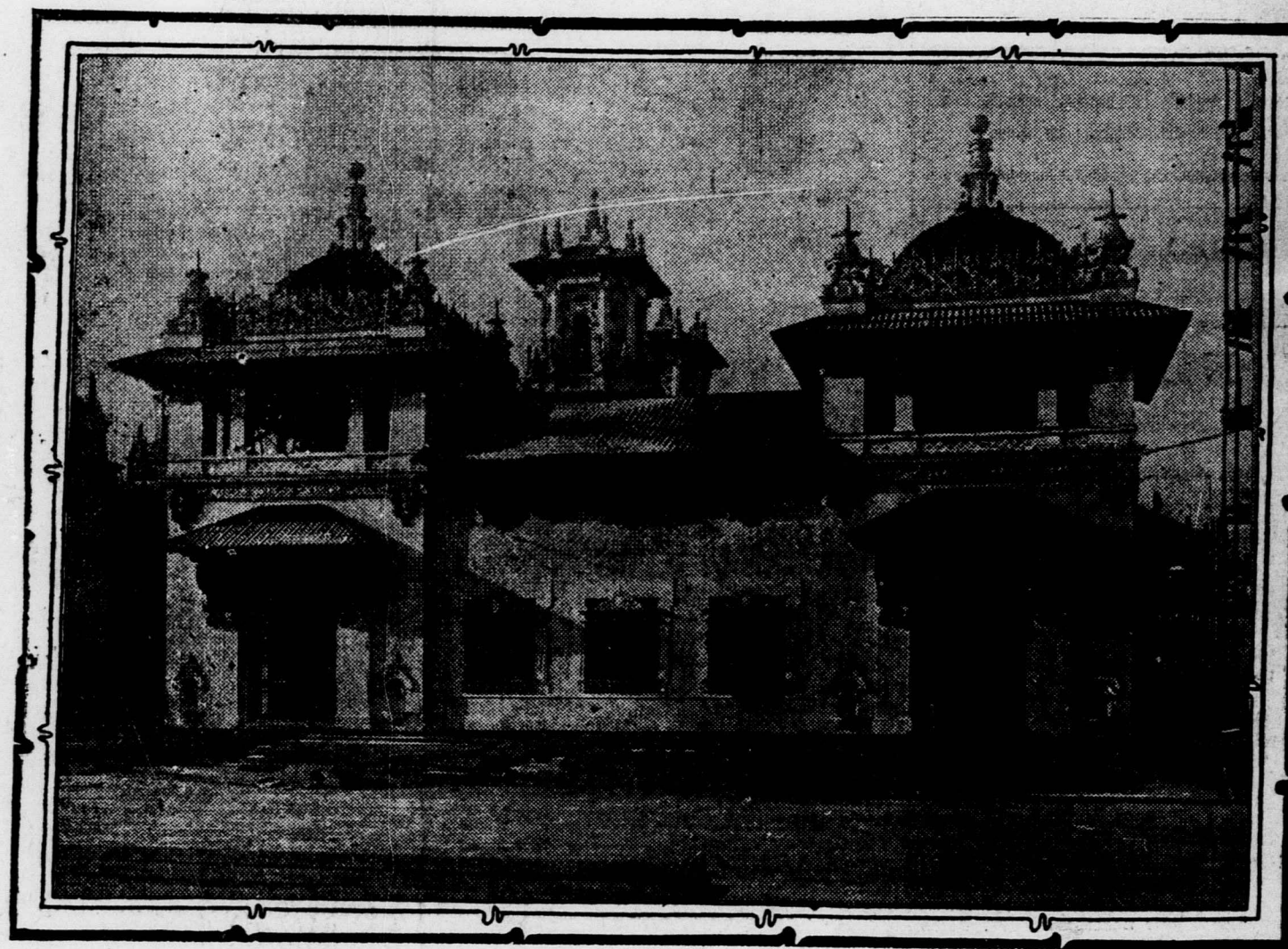
## Bands for the Exposition.

In the Temple of Music there will be a variety of musical entertainments during the Exposition season, prominent among the features being the organ recitals by leading organists of the United States and other countries. Concerts, including both vocal and instrumental music, will be of frequent occurrence in the Temple of Music. But the musical entertainment will not be confined to this building, as there will be daily concerts from the band stands in the Plaza, Esplanade, and other portions of the grounds. In these concerts some of the

most famous instrumental organizations of the world will take part. Not all the arrangements for these concerts have yet been made, but some of the bands already engaged may be enumerated.

Prominent among the organizations which have been secured for the season is Sousa's band, which is known wherever there are lovers of music, and whose success in the rendition of military music has been remarkable.

The most notable achievement in the history of international musical events was perhaps the triumphal tour made by Sousa and his band through Europe, extending from April to September, 1900. It was twenty-two years since an American band had been heard on the European Continent, and so emphatic was the success of the American conductor and composer that the tour became a series of ovations throughout France, Germany, Belgium and Holland. It was the official band at the Paris Exposition. Especially high honors were accorded to the band in the observance of Independence Day, July 4, in Paris. In the morning Sousa participated in the dedication of the Lafayette monument, where his new march, "Hail to the Spirit of Liberty," composed for the occasion, was played for the first time. After these ceremonies the band, escorted by a mounted detachment of the famous Garde Republicaine and the entire American Guard from the Exposition, paraded through the principal thoroughfares of Paris, being the first American organization ever thus honored. In the afternoon Sousa and his band gave a grand concert of American music on the Esplanade des Invalides to 10,000 people, and subsequently serenaded the American Ambassador at his official reception. In all, the





Cutting from \_\_\_\_\_

Address of Paper \_\_\_\_\_

Date \_\_\_\_\_

**SOUSA IN BUFFALO****MARCH 25 - 26.**

Sousa and his famous band will play in Buffalo at Convention Hall, Monday and Tuesday evenings, March 25 and 26. This will be Mr. Sousa's first engagement in Buffalo since his European trip, when he scored so many triumphs in the various cities he visited. After his first appearance in Paris, the New York Herald had the following cable: "The distance between Washington and Paris seemed very short yesterday as I stood in the beautiful Esplanade des Invalides and saw the familiar figure of John Philip Sousa leading his superb band with his own peculiar force and swing, while the stirring strains of his marches filled the air. Every number

played by the band evoked a double encore for each. The climax of enthusiasm was reached when the heart-lifting melody of 'The Stars and Stripes Forever' was given with a dash and precision of which this famous organization is capable. The last note was the signal for a tremendous outburst of cheering, in which I saw persons of many nationalities join."

The Paris correspondent of the Associated Press states: "It is no exaggeration to say that the performances of Sousa's band have been the features of the Exposition the past week, and, while Americans are naturally delighted to hear the familiar National airs and popular marches and melodies, the intense enthusiasm displayed by the French audiences and the encomiums they have passed on the music and its interpretation have been most flattering to Sousa's fellow-countrymen."

It would take a volume to contain all the flattering notices that Sousa and his band received in Europe. In Germany the enthusiasm knew no bounds, and many of Sousa's marches are now incorporated into the repertoires of the German military bands.

YORK, 1884.

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Address of Paper \_\_\_\_\_

Date \_\_\_\_\_

**THE ENCORE HABIT.**

A good many of the newspapers about the country are talking about the manifesto of Damrosch in which the orchestra leader says he will not respond to any more encores. The audiences must be satisfied with the program as originally laid out. This causes the esteemed Buffalo News to take issue with Damrosch and to compare his parsimony with Sousa's prodigality and to the manifest disparagement of the former. There is hardly any fact in connection with concert music in this country more notable than that Sousa gives more than the most captious could claim in the course of a program. This satisfies the general demand, first for his spirited marches and for that yearning of the temper ament after thrilling and strongly accented or better still "popular" music. All audiences want it. The humblest in musical lore want it and the musical critics of Germany demanded the marches just as insistently. Sousa could not very well cut down on his programs now without offending a good many people. But it will be noticed that he has arranged his scheme so that an encore may be allowed after each number and still the audience may be allowed to go home well before half past ten. After all that is the secret of it. Glance at a Sousa program of this present tour and you will see a much shorter scheme than three or four years ago—apparently. Why? Because lots of room has to be allowed for encores. Now, it all amounts to the same thing. Sousa has, say eight numbers on his program. He responds to six encores—total fourteen numbers. Damrosch may give twelve numbers on his bill, maybe some of them a little longer than the average selection of a military band program. Result—a program just as long as Sousa's.

All of which goes to show that if there is real dissatisfaction with Damrosch it does not come from a real lack of generosity on his part, but rather from his assumption that he rather than his audience ought to select the program, and also from a kind of traditional notion that repetitions are not altogether dignified, etc.

, 1884.

etc. And as a matter of fact what is the difference between half a program with the other half encores and a whole program with no encores. None. Yes, there is too. There is this difference, that audiences feel aggrieved that they are thus hampered. It is not that they really want any more in toto but they chafe because they are not allowed to have any more. Sequitur—that men and women are always children of a larger growth.

This encore question is interesting. There's human nature in it. In allowing an audience to manifest particular appreciation and to demand recalls there is a certain tact. Because the atmosphere of an evening may be assured by allowing the freer sweep to the emotions. And encores demand a certain emotion. As encores after encores comes the emotion is drawn upon and a man who has had this physical exercise of hand clapping finds, or thinks he finds, that he has a bit of relaxation and has broken whatever tedium there may be in sitting perfectly still, and then, too, his emotion has steadily raised the mercury in the thermometer of his enjoyment of the evening.

And yet is it not after all a matter of habit. We fuss and fume after a curtain which has been preceded by a thrilling fine piece of acting. The performers appear and bow. So does a conductor after an orchestral selection. But the actors do not attempt to repeat the act or even a part of it. Nor do the favored ones re-appear in something else by way of response. It is merely a bow or more bows. Why can't the same apply to concerts?

We hear a good deal about the encore nuisance. It has become a most tiresome nuisance here in this town. Take certain of the musical episodes of the regular routine. A concert starts at 8:30. It is long enough to last until 10:30. There comes a storming of encores. The regular program is lengthened and it is eleven and past before the music ceases. The majority perhaps is at the mercy of a small minority in the matter, and instead of going home with a lively appetite for more, the taste palls and the musical appetite is glutted and a bad taste comes into the mouth. It is so in many, nay in most of the local concerts.

There ought to be a limit. If programs are to be given without encores enough music should be put on the bill to fill in the regular time, and it should be plainly stated that no encores will be entertained. Otherwise the regular program should be made shorter to allow for the filling in of time with extra numbers. But there should be a regular and well defined plan through it all. With this scheme followed we should soon grow out of the encore habit and not feel as if we had missed anything either.

**TIMES**

Cutting from \_\_\_\_\_

Address of Paper \_\_\_\_\_

Date \_\_\_\_\_

Paul de Longpre's Waltz.

A few days ago these columns contained a notice of Mr. de Longpre's waltz "Souvenir of Los Angeles." We learn through the composer that Sousa has arranged the "Souvenir" for his band, and that it will be performed at the Sousa concerts given in Hazard's Pavilion on Thursday, Friday and Saturday nights of this week.

Newspaper Cutting Bureau in the World **NEWS**

from \_\_\_\_\_

Address of Paper \_\_\_\_\_

NEWARK, N.J.

FEB 24 1901

**CHANGES IN CHURCH CHOIRS.**

Miss Blanche Duffield, soprano, who was soloist of the Sousa band concerts last season, has been engaged for the choir of the Munn Avenue Presbyterian Church, East Orange, in place of Mrs. Anna Burch, resigned.

Newspaper Cutting Bureau in the World **TIMES**

Cutting from \_\_\_\_\_

Address of Paper \_\_\_\_\_

FEB 19 1901

**Sousa's Band and Others.**

Any one having keen perception will quickly notice that there is a marked difference in the playing of Sousa's Band and that of any other that can be named. A peculiar something that is difficult to clearly define. What this "something" is that so vividly distinguishes Sousa's playing is a question that has been put to many persons in this country whose musical information should amply qualify them to answer, but the diversity of deductions was about as wide and rambling as it could well be on any specific subject. The conclusion of Sousa's own players, certain of them, which were expressed after the recent return from a tour of Europe, are interesting in this connection. One member, an Englishman, said:

"To my surprise I found the same differences in our playing and that of most European bands as exist between our playing and that of the bands of this country, and in even more marked degree as a rule. Why? Well, if I could correctly determine I should say it is because the bands over there play in the same old way that has prevailed through all time. They are not progressive. The leaders conduct as their fathers conducted, and their grandfathers before them. These are progressive times, and progression is going on in all things, music not excepted; that is, the manner of presenting music in certain forms. Many, most, of the European bands fall utterly in attaining orchestral effects, striving more for the martial fury of the military bands. They lose mellowness and resonance in softer parts. Too often they are apt to be sluggish and heavy, as well as loud. The band would require long terms of thorough

drill and practice in order to become truly fine. The European band lacks the very elements that distinguish Sousa's and that make it superior. This, again, is the fault of their directors. Sousa is inspired and inspiring. He possesses tremendous powers of communicating his own energy and temperament to us and we feel his motive. We draw inspiration from him the instant his baton and that darting black eye are in action. We feel that he is master of the music without referring to it, and as his own torrid temperament enacts each emotion of it, we are aroused and thrilled to responsive enactment as artists ourselves. In this lies the secret of his remarkable control of his men. He would transform any band in Europe and set the pace, as he has here."

One of the German members, born in Berlin, said in answering the question why his band plays altogether differently from others: "The secret is in Sousa himself. He is the source of our inspiration. We respond to him because we cannot resist the impulse. His baton is authoritative. His influence is irresistible. I have never before been so responsive to the influence of any leader, and while responding I am charmed in the doing of it. The reason that European bands do not rank with Sousa's is that they belong to a century ago. Their manner of playing is the same now as a hundred years ago. They should play in America and become modernized."

**Sousa's Band.**

There is no danger of Sousa ever deserting the country at large as long as he gives concerts, for he is the sworn friend of the whole country, no one place or part of it. Therefore the Sousa tours are likely to continue indefinitely. The present is the eighteenth semi-annual and fifth transcontinental. The band, just returned from a magnificently triumphal tour of Europe, is in fine fettle after a rest in New York and is making a new record for itself. The program for the concert at the Academy of Music, at 2 o'clock tomorrow afternoon, is especially attractive. The soloists are Blanche Duffield, soprano, Bertha Bucklin, violiniste, and Arthur Pryor, Trombone.

Handwritten notes: "Handwritten notes: 'Sousa's Band' and 'Feb 20 1901'."   
 Feb 20 1901



of Paper **DETROIT, MICH**

**FEB 20 1901**

## BANDS TO PLAY

THIRTY WORLD'S FAMOUS  
BANDS AT PAN-AM.

The Great Show Will be Perfect in its  
Every Detail—"To-Day's"  
Contest.

Among the prominent bands engaged for the Pan-American Exposition are Sousa's, the Mexican government mounted band, Fancuilli's Seventh regiment band of New York, Thirteenth Regiment band of Hamilton (Canada), Elgin (Ill.) band, Carlisle Indian band, Salem (Mass.) Cadet band, Brooks' Chicago marine band, Ithaca (N. Y.) band, Boston Ladies' Military band, 74th regiment N. G. N. Y. band, 65th regiment N. G. N. Y. band and Scinta's band. There are about 30 first-class bands in all engaged to furnish music at the Exposition.

But these band concerts will only be an incident of the great show. It merely shows what attention is being paid to every detail by the managers of this exposition.

The contest among Detroit's young breadwinners, to determine which of them are to visit Buffalo next summer at "To-Day's" expense, goes merrily on. Here is the count to-day:

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Mayme Thierry.....	7143
Murray, Confectioner.	
Charles Ernest.....	7134
Co. Treasurer's Office.	
Rose Roth.....	7006
Hugo Hill Co.	
S. Applebaum.....	6356
I. Applebaum.	
Lillie M. Hawk.....	6272
Grinnell Bros.	
Philip Claus.....	5951
Detroit Lubricator Co.	
R. McKinstry.....	5877
Patent Attorney.	
Lillie Coats.....	5863
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Henry Greenspoon.....	5697
B. Goldberg.	
Louis Robitoy.....	5201
Rex B. Clark & Co.	
E. G. Mattern.....	4823
R. H. Fyfe & Co.	
A. E. Senecal.....	3857
Winn & Hammond.	
Marie E. Senecal.....	3718
Taylor, Woolfenden & Co.	
Wm. McArthur.....	3717
L. Weiner.	
G. Watson.....	3653
Gray, Toynton & Fox.	
R. H. Beal.....	3290
Michigan Drug Co.	
Israel Shapero.....	3284
Jewish American.	
Rose Jollivett.....	2538
Pardridge & Walsh.	
Dora Brown.....	2503
F. B. Stevens Foundry Supplies.	
Wayne Beals.....	2312
Sclettler, Druggist.	
R. Herbert.....	1995
B. Marks & Son.	
Bert White.....	1748
Library Tea Store.	
Ed. Lvandovski.....	907
National Biscuit Co.	
Frank Campsall.....	466
Hargreaves Mfg. Co.	
Ward Macauley.....	458
Macauley Bros.	
Nina Simpson.....	457
Newton Annis.	
Thomas Ryan.....	420
Detroit Stove Works.	
Tillie Dodd.....	368
Progressive Knitting Works.	
John Cosgrove.....	297
C. Leidich.	
Earle Pierce.....	183
Franklin School.	
Miss W. Bourke.....	134
Newton Annis.	
Alice Nash.....	109
Webster School.	

**TO-DAY'S PAN-AMERICAN  
EXPOSITION COUPON**

g from **DISPATCH.**

is of Paper **COLUMBUS, O.**  
**FEB 21 1901**

## SOUSA CAPTURED PARIS.

HUNDREDS TROOPED AFTER HIS BAND

Wherever Sousa  
Was a Crowd,  
Flag

When Sousa played stepped time to his march as well as to the strains from the inspired blocks behind the band up in enthusiastic parade solemnly, now gayly, in the ever-changing measure until the last note had W. S. Ward, who was representative to the Paris to-day:

"The part played by Sousa's band at the Exposition is even more than the most favorable given it, since the might be regarded as a beneficial result. No one could visit Paris without Sousa there would have the exceptionally cordial reception tendered and every member of French people. It means simple appreciation of for there were many fine night and day on the Esplanade and the

"In the face of all this however, it was easy to tell when and where Sousa were stationed by the enthusiastic listeners. band play 'The Spirit of the Stars' was composed for and unveiling of the Lafayette band with Sousa at its American guards bearing flag, marched to the monument, 'Washington Post, Liberty' and other of his positions, up the Avenue along the boulevards, Royal across the Place and finally up the Champs Elysees, followed made up of all nations, the stars and stripes at to the 'Star Spangled Banner' air, however, was ed off and finished by the and under these harmon national and race distinct have been forgotten or reception given by the mission at their rooms of the Opera. Here, under a with French and American flags, Sousa and his band held the Parisian crowds in enthusiastic admiration from early sunrise till long after the opera itself was over and its audience became a part of Sousa's following.

"Now is it difficult to name a reason

for the exceptional recognition of foreign talent by a French following? It was not the composition or rendering alone, superb as both were, nor was it the choice of themes, since so many of them would seem to appeal to Americans alone, but it was rather a happy combination of tact and talent on the part of leader and composer. His whole-souled and genuine enthusiasm and invariable good nature were infectious. While all his work was tempered by an infinite tact and gentleness which could not fail of its effect, never did he render the 'Star Spangled Banner' with its accompaniment of waving flags but it was rounded out with the 'Marseillaise,' and by the same token, French enthusiasm was given full vent, and so these daily performances betook almost of the feasts.—Denver Times.

Newspaper Cutting Bureau in the **MUSICAL COURIER.**

Cutting from **New York City**  
Address of Paper **New York City**  
Date **FEB 27 1901**

SOME one asks: "Who is the richest musician in the United States; resident musician no matter how engaged?" We consider ourselves safe in saying John Philip Sousa. B. J. Lang, of Boston, is rich, but then he is not really a musician. There are a number of wealthy men in the profession engaged in one way or the other, but they are not, strictly speaking, musicians in their learning or standing; they have used the musical work as a business means. Sousa is the wealthiest professional musician; and the best of it is that he is deserving.

aper Cutting Bureau in the **DRAMATIC MIRROR.**

from **New York City.**  
of Paper

**MAR 2 1901**

**SAN FRANCISCO.**

Sousa's Band has been playing to big houses at the Alhambra to 10, and, needless to state, has enjoyed its old popularity. Uncle Josh Spruceby 17.

## SOUSA'S BAND DELIGHTED A MULTITUDE

*Record Feb 22 1901*  
*Los Angeles*

The violinist, Miss Bertha Bucklin, is very much above the average. However, she lacks the touch of a Leonora Jackson or a Ysaye. The audience was pleased, nevertheless, and was very attentive while she played "Adagio," and "Moto Perpetuum," a pizzanati, by Tholme, and one of Sarasati's Spanish dances.

"The Invitation a la Valse," by Weber, well rendered by the Serenade Rocco, seemed to make a better impression on the audience. It was mainly for reed instruments.

Sousa's composition, "Hall to the Spirit of Liberty," first played in Paris on July 4, 1900, at the unveiling of the Lafayette monument, is a beautiful selection, but it lacks the ginger of "El Capitan," the "High School Cadets," and "The Stars and Stripes Forever."

In a selection from "Lucia," the famous sextet of trombone and cornet players did excellent work.

The flugel horn players of the band are especially good. The program was as follows:

Overture, "Kaiser" (new) .....  
.....Haydn-Westmeyer  
Trombone solo, "The Patriot" (new)  
.....Pryor

Arthur Pryor.  
Capriccio Italien (new) .....Tschaiakowsky  
Soprano solo, "Maid of the Meadow"  
(new).....Sousa

Miss Blanche Duffield.  
Grand Scene and Ensemble, "Andrea  
Chenier" (new) .....Giordano

"Invitation a la Valse" .....Weber  
(a) "Serenade Rocco" (new) .....  
.....Meyer-Helmund

(b) March, "Hall to the Spirit of Liberty" (new) .....Sousa  
Composed especially for the dedication of the Lafayette monument and played first by Sousa's band, Paris, July 4, 1900.

Violin Solo, "Adagio and Moto Perpetuum" .....Ries  
Miss Bertha Bucklin.

Czardas, "Ritter Pasman" (new) .....  
.....Johan Strauss

There will be another concert tonight and another tomorrow night.

## SOUSA'S BAND

There is some deep charm in music that thrills us with its power—

Something that can banish sorrow, or gild the fleeting hour;

Something that stirs all our being when we pause from toll to hear—

Something that may soothe our sorrow, and may fill our heart with cheer.

Sousa has a lot of movements that are funny—people say—

But how quickly we forget them when his band begins to play.

When the music is allegro—fast and lively—we can laugh—

We can feel we are light-hearted—can indulge in idle chaff;

But the sad, sweet strains depress us—make us feel that life is cold—

That its joys are slipping from us while its swift years make us old.

Then, though Sousa may act funny, yet it never seems so gay

When he steps upon his platform and his band begins to play.

When the music, softly swelling, seems to ever sweetly roll,

With a cadence that entrances—that pervades the hearer's soul.

Then it is that lighter fancies are so quickly cast aside,

While the soul lists to the music that seems swelling like the tide.

Then, though Sousa might amuse us, we forget each comic way

As we listen to the music when the band begins to play.

But there's one tune that enthralls—and we want to rise and shout—

When the band begins to play it—all its sweet notes pouring out.

It's "The Stars and Stripes Forever"—how its notes swell on the air

As it calls to mind the banner we revere so everywhere.

Sousa may be acting funny—that is not for me to say—

When, "The Stars and Stripes Forever," Sousa's band begins to play.



of Paper **DETROIT, MICH**  
**FEB 20 1901**

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**TO-DAY'S PAN-AMERICAN EXPOSITION COUPON**

from **DISPATCH.**  
**COLUMBUS, O.**  
**FEB 21 1901**

## SOUSA CAPTURED PARIS.

### HUNDREDS TROOPED AFTER HIS BAND

Wherever Sousa Was, There Was a Crowd, and Waving Flags.

When Sousa played in Paris everybody stepped time to his magnetic personality as well as to the strains which issued from the inspired instruments. For blocks behind the band the French lined up in enthusiastic parade form and now solemnly, now gayly, now dreamily, trip the ever-changing measures, nor ceased until the last note had died away.

W. S. Ward, who was Colorado's representative to the Paris exposition, said to-day:

"The part played by Sousa and his famous band at the Paris exposition deserves even more general recognition than the most favorable art critics have given it, since the services rendered might be regarded as international in its beneficial results. No one who was privileged to visit Paris during the visit of Sousa there would have failed to note the exceptionally cordial and enthusiastic reception tendered the great leader and every member of his band by the French people. It meant more than the simple appreciation of a musical talent, for there were many famous bands playing night and day under the kiosks of the Esplanade and the Champ di Mars.

"In the face of all this friendly rivalry, however, it was easy for any visitor to tell when and where Sousa and his band were stationed by the great crowds of enthusiastic listeners. To hear this band play 'The Spirit of Liberty,' which was composed for and rendered at the unveiling of the Lafayette monument, was worth a day's journey. After the ending of these special ceremonies the band with Sousa at its head and the American guards bearing the American flag, marched to the music of 'El Capitán,' 'Washington Post,' 'The Spirit of Liberty' and other of his matchless compositions, up the Avenue de l'Opera, along the boulevards, down the Rue Royal across the Place de la Concorde and finally up the chestnut shaded Champs Elysees, followed by a throng made up of all nations, but all waving the stars and stripes and keeping time to the 'Star Spangled Banner.' This, our national air, however, was always shaded off and finished by the 'Marseillaise,' and under these harmonies of sound all national and race distinctions seemed to have been forgotten or obliterated.

"Then who can forget the night of the reception given by the California commission at their rooms on the Place de l'Opera. Here, under a canopy draped with French and American flags, Sousa and his band held the Parisian crowds in enthusiastic admiration from early sunrise till long after the opera itself was over and its audience became a part of Sousa's following.

"Now is it difficult to name a reason

for the exceptional recognition of foreign talent by a French following? It was not the composition or rendering alone, superb as both were, nor was it the choice of themes, since so many of them would seem to appeal to Americans alone, but it was rather a happy combination of tact and talent on the part of leader and composer. His whole-souled and genuine enthusiasm and invariable good nature were infectious. While all his work was tempered by an infinite tact and gentleness which could not fail of its effect, never did he render the 'Star Spangled Banner,' with its accompaniment of waving flags but it was rounded out with the 'Marseillaise,' and by the same token, French enthusiasm was given full vent, and so these daily performances betook almost of the feasts.—Denver Times.

newspaper Cutting Bureau in the **MUSICAL COURIER.**

Cutting from **New York City**  
 Address of Paper **New York City**  
 Date **FEB 27 1901**

SOME one asks: "Who is the richest musician in the United States; resident musician no matter how engaged?" We consider ourselves safe in saying John Philip Sousa. B. J. Lang, of Boston, is rich, but then he is not really a musician. There are a number of wealthy men in the profession engaged in one way or the other, but they are not, strictly speaking, musicians in their learning or standing; they have used the musical work as a business means. Sousa is the wealthiest professional musician; and the best of it is that he is deserving.

from **DRAMATIC MIRROR.**  
**New York City.**  
**MAR 2 1901**

## SAN FRANCISCO.

Sousa's Band has been playing to big houses at the Alhambra 10-16, and, needless to state, has enjoyed its old popularity. Uncle Josh Spruceby 17.

**Walter**  
**S ANGELES CAL**  
**UNION NADEAU HOTEL**

## AN RACING

### The Driving Club This void of Betting

and a line could thus be secured on their relative merits.

The entire program follows:

One mile dash, for horses that have not started in any of the past races: Joe, Claude D. Black, Annie B., James P. Burns, Inskeep, L. N. Inskeep.

Trotting, 2:30 class, one mile dash: Sister, M. M. Potter, Mark H., E. T. Stimson, Medico, J. H. Reynolds.

Mixed pacers and trotters, mile heats, two in three: Tom Moore, Dr. Moore, Bessie B., A. W. Herwig, Maud McKinney, M. M. Potter.

Pacing, free-for-all: Wimrose, M. M. Potter, Electa, Thomas Hughes, Wilhelmina, Byron Erkenbrecher.

Mile dash for pole teams: Maud McKinney and Sister, M. M. Potter, Bessie B. and Harry H., A. W. Herwig.

Pacing, 2:15 class, mile heats, two in three: Bastina, R. V. Redpath, Burley F., H. G. Bundren, Nellie B., D. J. Desmond, Rex Alto, J. Llewellyn.

Pacing, 2:25 class, mile heats, two in three: Red Lion, W. H. Stimson; Supulator, A. P. Wilson; Dewey (Hitchcock's), Dr. Hitchcock, The Rover, Godfrey Fritz, Dewey (Stanton's), Thomas Hughes.

Trotting, free-for-all, mile heats, two in three: Sweet Marie, M. M. Potter, Miss Barnabee, Byron Erkenbrecher; Monopole, E. T. Stimson; Lijero, F. Schumacher; General Wiles, G. B. Tibbott.

Running, half-mile dash: For Free.

## SOUSA'S BAND

There is some deep charm in music that thrills us with its power—  
 Something that can banish sorrow, or gild the fleeting hour;  
 Something that stirs all our being when we pause from toll to hear—  
 Something that may soothe our sorrow, may fill our heart with cheer.  
 Sousa has a lot of movements that are funny—people say—  
 But how quickly we forget them when his band begins to play.

When the music is allegro—fast and lively—we can laugh—  
 We can feel we are light-hearted—can indulge in idle chaff;  
 But the sad, sweet strains depress us—make us feel that life is cold—  
 That its joys are slipping from us while its swift years make us old.  
 Then, though Sousa may act funny, yet it never seems so gay  
 When he steps upon his platform and his band begins to play.

When the music, softly swelling, seems to ever sweetly roll,  
 With a cadence that entrances—that pervades the hearer's soul.  
 Then it is that lighter fancies are so quickly cast aside,  
 While the soul lists to the music that seems swelling like the tide.  
 Then, though Sousa might amuse us, we forget each comic way  
 As we listen to the music when the band begins to play.

But there's one tune that enthralls—and we want to rise and shout—  
 When the band begins to play it—all its sweet notes pouring out.  
 It's "The Stars and Stripes Forever"—how its notes swell on the air  
 As it calls to mind the banner we revere so everywhere.  
 Sousa may be acting funny—that is not for me to say—  
 When, "The Stars and Stripes Forever," Sousa's band begins to play.



Cutting from **REGISTER**  
Address of Paper *Troy Press*  
Date **FEB 20 1901**

## Sousa's European Tour.

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Musical history does not chronicle an achievement comparable to Sousa's triumphal tour through Europe. Previous to this invasion of the Old World, no musical organization from the United States had, within nearly a quarter of a century, undertaken a tour through Europe. The difficulties and risks were formidable enough to deter many managers from attempting it. They did not, however, deter Mr. Sousa. When he announced his purpose to make the trip, some of his friends questioned the possibility of his making a success, and sought to dissuade him from the project. They prophesied certain financial disaster. As soon as it was announced that Sousa's Band had been appointed the "official American band at the Paris Exposition" the matter was settled, and it was planned that after the engagement at the Exposition, the band should visit cities in France, Germany, Belgium and Holland.

In accordance with intelligently thought out plans, John Philip Sousa and his band of sixty-five musicians sailed from New York April 25, on the American liner *St. Paul*. On Saturday May 5, the band gave its first concert at the Grand Palais des Beaux Arts in the Exposition, in the presence of thronging thousands.

Among the vast audience were many French dignitaries, the officers of the Exposition and hundreds of enthusiastic Americans. The success of the opening concert was brilliant in every respect. Sousa and his men were recipients of unusual honors. The music critics were outspoken in their praise and bestowed upon the leader many graceful eulogiums. For nearly two weeks the band gave concerts to tremendous audiences, whose enthusiasm was unbounded. In connection with the ceremonies of the dedication of the American National Pavilion the American band took a conspicuous part. Sousa was the hero of the hour. His band far eclipsed all the other musical organizations. He and his men were lionized. Both as composer and conductor he was given the highest honors. The heart of every American thrilled with pride. Sousa's success was a national triumph, and was so regarded at home and abroad.

The make-up of Sousa's Band is wholly different from that of any brass band in Europe. The following are the instruments employed: Two flutes, two piccolos, one first oboe, one second oboe, ten B flat clarinets, four second B flat clarinets, three third B flat clarinets, one E flat clarinet, two alto clarinets, two bass clarinets, one English horn, three alto saxophones, one tenor saxophone, one baritone saxophone, one first bassoon, one second bassoon, one contra bassoon, one first horn, one second horn,

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—Musical Times.

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## COMPOSER SOUSA'S SON ON PRINCETON BASEBALL TEAM.



J. P. SOUSA JR. ...

pure German linen table damask, full 63 inches wide.

Special Manu  
**Eyeglasses a**  
At 68c—Goldo Spect  
Silverine Ri

John Sousa is a Princeton freshman, just ushered in from his "prep" school, and will essay to hold down a base next season. Big Bill Clarke, of the Bostons, who is coaching the Tigers, considers him one of the best candidates from the freshman class. He will be a regular on the varsity team.

Princeton is a great place for lineage in athletics. The old college has had its generations of Poes in football, and now seems to be building history in the baseball line around the Hillebrand family.

Capt. Hillebrand has a brother whose



Cutting from **REGISTER**  
Address of Paper *Los Angeles Express*  
Date **FEB 20 1901**

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After a highly successful engagement, Sousa's Band visited Hamburg, Bremen, Hanover, Halle, Leipzig, Nuremberg, Wurzburg, Munich, Bad Nauheim, Frankfurt-on-the-Main, Weisbaden, Cologne and Aix-la-Chapelle. A succession of orations were accorded the leader and his band, and the newspapers teemed with their praises.

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## Women's Shoes, 98c. pr.

item which is very special for to shoes are made in button and lace style **TEAM.**



J. P. SOUSA JR. 000

## John Phillip, Jr., Among Recruits Selected by Bill C Added to Tigers' Nine, the Captain's

John Phillip Sousa has a big boy who may some day become a great musician and who may not. At all events, Princeton students don't care so much about what the future holds for John Phillip, Jr., as they do for his immediate career as a ball-player.

Young Sousa is a Princeton freshman, just ushered in from his "prep" school, and will essay to hold down a base next season. Big Bill Clarke, of the Bostonians, who is coaching the Tigers, considers him one of the best candidates from the freshman class. He will be a regular on the varsity team.

Princeton is a great place for lineage in athletics. The old college has had its generations of Poes in football, and now seems to be building history in the baseball line around the Hillebrand family.

Capt. Hillebrand has a brother whose

initials are a trio of "aitches," and who will play on the team, probably at third base.

Another strong player from among the recruits from the "prep" is Burnell, who can pitch a bit.

Coach Clarke has a big string ready for the "cage," and declares he will turn



Newspaper Cutting Bureau in the World  
 Cutting from **THE MORNING TELEGRAPH**  
 New York City  
 Address of Paper  
 Date FEB 24 1901



ELFIE FAY.

In her Original and Absurd Mimicry of John Philip Sousa. It Requires a Great Stretch of the Imagination to See a Resemblance to Sousa. But as Miss Fay Declares That Is What She Is Doing, We Must Take Her Word for it. Sousa Would Hardly Endorse This Imitation, Especially as to the Underpinning. He Might Be Slightly Backward About the Costume, and It Is Safe to Say That He Will Never Imitate Miss Fay.

Oakland Cal  
 Tribune

FEBRUARY 13, 1901

## FINE COMPLIMENTS FOR W. W. FOOTE

Sousa, the March King  
of California's Success  
at Paris.

Last night, after the concert at the Macdonough Theater in which for two hours Sousa and his band played to an audience which had every wish gratified, a TRIBUNE representative met the great leader, composer and worthy wearer of the title of "March King," which has been universally conferred upon him.

Sousa spoke most entertainingly of his trip abroad, but has little to say about himself. He recalls, with interest, however, the part he played in conjunction with the State of California, as represented by the California Commission at the World's Fair in Paris, in celebrating the anniversary of national independence at Paris on the Fourth of July of last year.

"I shall never forget that night," he said. "The concert in one of the most noted parts of Paris—immediately in front of the Grand Opera House. The place was crowded. There was a mass of people so dense that it was surprising. As far as I could see there was nothing but people. We were playing that night for the State of California. On the headquarters of the Commission there was displayed in sight of all the seal of the State of California, and it seemed to be understood that it was the Californians who had provided the

entertainment. I have a score because we go to California.

"A larger crowd could not have been assembled there concerning California. The sides were decidedly in my favor. I considered it an excellent enterprise on the part of all the more because, the expense was cheerfully borne by the Californians who were there. It was estimated that there were present during the concert 35,000 of the people. The 5,000 others were the people of the other nations, and the effort was strong upon them to people of America.

"Mr. Foote, the Commission member as one of the gentlemen whom I met to notice that his hearing was not so good as I was pleased with the result of the visit to the headquarters that night, and was then entertained by that gentleman. That Fourth of July shall not soon forget.

"It is two years since I was in California before. The liberal is grateful indeed. With New York."

## SOUSA AND HIS BAND

Sousa! The name almost makes one tingle to the finger tips. Whenever it is uttered there arise recollections of the "High School Cadets" and the "Washington Post" and the "Liberty Bell," and that long array of imitable marches which have been Sousa's fame. When the bandmaster-composer led his musicians last night in the memories of his life in Washington arose; memories of the old marine band and its triumphs at Hazard's pavilion last night were much in this frame of mind. The people were there to see Sousa; to hear those swinging marches.

And how weary he must be of them—these creations which have lifted him above the many talented band leaders. Gilmore was a more skillful leader, but then he never had the knack of composition; never appealed to the multitude as Sousa does.

The concert opened with an adaptation of the well known Austrian national hymn. It was all very well in its way, what the people wanted. An encore came.

"The Stars and Stripes Forever." A wave of applause swept over the crowded auditorium. It was a spontaneous acknowledgment that Sousa had given what the audience wished most to hear.

Sousa has a method all his own in conducting. He wastes nothing of the nervous energy of a Strauss. There is little else than the steady beating of the drum as possible, as if it were a difficult task.

Aside from the Sousa marches, perhaps the most appreciated number on the program was Weber's "Invitation to the Waltz." An Italian caprice by Tschalkowsky was passed over with less approval. Those who attended the concert did not go to hear Tschalkowsky—Sousa was the magnet which drew.

Finally Sousa is liberal with his encores. The spirit moves him to please, and he endeavors to do so to the utmost. The wishes of his auditors are apparently paramount with him, not a desire to rush the concert through as quickly as possible, as if it were a difficult task.

Cutting from **NEWS, JOURNAL**  
 Address of Paper **SAN FRANCISCO, CAL.**  
 Date **FEB 16 1901**

John Philip Sousa and his band are playing at the Alhambra. The band makes the music and Sousa makes the gestures, as usual. But whatever this unique leader may offer in the way of Delsarte, hardware ornaments, and prances, he certainly knows how to train a band. They play as a man, it is my sincere opinion that the cake-walks and arm-flops turned out by Sousa are merely in the nature of illustration, for the bandmen never notice him. Whatever he has to say and do comes off at the rehearsals. Sousa is too good a bandmaster to fake in this fashion, but since the public admires it, and pays for it, who shall blame him?

Cutting Bureau in the World  
**THE MORNING TELEGRAPH**  
 Paper **LOS ANGELES, CAL.**  
 Date **FEB 22 1901**



Cutting from

Address of Paper

Date

## MUSIC AND MUSICIANS.

### Sousa and His Band.

Sousa's band opened its engagement in Los Angeles last night most auspiciously. The Pavilion was crowded with a very enthusiastic audience. The programme was as follows:

Overture, "Kaiser" (new) (Haydn-Westmeyer.)

Trombone solo, "The Patriot" (new) (Pryor)—Arthur Pryor.

"Capriccio Italien" (new) (Tschalkowsky.)

Soprano solo, "Maid of the Meadow" (new) (Sousa)—Miss Blanche Duffield.

Grand scene and ensemble, "Andrea Chenier" (new) (Giordano.)

"Invitation a la Valse" (Weber.)

(a) "Serenade Roccoco" (new) (Meyer-Helmund); (b) march, "Hail to the Spirit of Liberty" (new) (Sousa.)

Composed especially for the dedication of the Lafayette monument and played first by Sousa's Band, Paris, July 4, 1900.

Violin Solo, "Adagio and Moto Perpetuum" (Ries)—Miss Bertha Bucklin.

Czardas, "Ritter Pasman" (new) (Johan Strauss.)

Of these numbers the best two were probably the "Capriccio," in part I, and the sixth number, "Invitation a la Valse" (Weber.) The band plays with spirit and precision. The tones are clean and the shading fine and artistic.

As encores the Sousa marches played an important part in the entertainment. Of these "The Stars and Stripes" is ever the best. It is Sousa's masterpiece.

The new march, "Hail to the Spirit of Liberty," is an inspiring composition, following much the same lines as "The Stars and Stripes," though not equal to it in strength. But all the Sousa marches have that melodious singing theme which catches alike the ear and sympathy of an audience.

Sousa is unique. He is the only man today in just his line. He is the march king, supreme in his kingdom, and therefore great. In Mr. Pryor the band possesses a trombone player of great merit. His tone is good and his execution likewise. Miss Duffield and Miss Bucklin as soprano and violinist, respectively, were satisfactory to the major portion of the audience, which encored them repeatedly.

Two concerts will be given by the band in Hazard's Pavilion today, one at 2:15 p.m. and the other this evening. The programmes for these are choice, and no doubt a packed house will greet the march king and his band at either performance.

YORK, 1884.

per Cutting Bureau in the World

OREGONIAN.

om

of Paper

PORTLAND, ORE.

FEB 28 1901

### QUORUM WAS DIFFICULT.

Legislators Preferred to Hear Sousa's Band.

OLYMPIA, Wash., Feb. 27.—Both houses had considerable difficulty in getting a quorum this afternoon, owing to the fact that Sousa's band gave a matinee performance at the theater. Threats were made to send the sergeant-at-arms to the theater to bring the absentees to the bar. The threats were not carried out, however.

EXPRESS.

ting from

ress of Paper

FEB 22 1901

## Sousa and His Band

### Large and Enthusiastic Audience Greets the Favorites

[FRANK H. COLBY.]

The inimitable Sousa and his superb band are again with us, and that Los Angeles is not indifferent to the musical delights dispensed by these prime favorites was strongly evident by the very large and enthusiastic audience that filled the spacious auditorium of Hazard's pavilion last evening.

Since the appearance of the band here a year ago the organization has traveled many thousands of miles and delighted countless numbers in the cities of our own country and of Europe. It completed its fifth transcontinental American tour, played a season of concerts at the Paris exposition and successfully essayed tours through Germany, France, Belgium and Holland, everywhere receiving enthusiastic welcome and admiring praise. It returns to us to revivify memories of old favorites and to introduce new claimants for popular recognition.

"Sousa and his band" are almost household words; it would seem superfluous to comment on the work of the organization. Few of us but are familiar with its inspiring playing and long ago recognized the unsurpassed excellence of the aggregation of intelligent, skillful performers who for nine years have been under the baton of the famous bandmaster.

The agreeable lack of harshness in the brasses, the remarkably fine band of wood winds, and the admirable balance of the whole organization, with the unexcelled playing by the band, are the characteristic features that have raised Sousa and his band to a position of peculiar eminence.

Of the pieces played last evening, none were of more musical interest nor more finely given than was Westmeyer's "Kaiser" overture, which opened the program. The composition contains much fine musical material and some very effective climaxes. The work of the clarionets was notably fine. Tschalkowsky's "Capriccio Italien" called for

and received clever treatment, but the composition, with its changing moods, plaintive and fantastic, would appear better in orchestral colors. Weber's "Invitation to Dance" makes a good addition to the Sousa repertory and met popular approval.

Sousa's late march, "Hail to the Spirit of Liberty," composed for and played at the dedication of the Lafayette monument, in Paris, July 4, 1900, was given a hearing last evening. The piece has the Sousa trade-mark stamped unmistakably upon it; it has the characteristic martial spirit and tunefulness that have always swung the productions of the "March King" into success. It goes without saying that the piece was given with fine spirit and won an immediate response. It will take its place among its popular predecessors. Sousa was liberal with encore numbers and knew what would please the majority of his listeners. The sextet from "Lucia," given after the "Invitation to Dance," was an especially effective number as played by the six "brasses."

Miss Blanche Duffield, the soprano soloist, has an agreeable, fresh voice, though not a large one. Her high tones were clear and well taken. She sang a pleasing composition by Sousa and responded with two encore numbers.

Miss Bertha Bucklin, the violiniste, was a pleasing contributor to the program. She played Ries' "Adagio and Moto Perpetuum." The first movement was especially well given, the violiniste playing with excellent intonation and sympathy. Her bowing is graceful and her appearance attractive.

Arthur Pryor, the trombonist, is an old favorite here, and his solo work received merited recognition.

Sousa gave the second of the series of band concerts at Hazard's pavilion this afternoon. The third concert will be given this evening, and an afternoon and an evening concert will conclude the Los Angeles engagement tomorrow.

vspaper Cutting Bureau in the World.

ig from

ss of Paper

LOS ANGELES, CAL.

FEB 23 1901

### The Sousa Concerts

Sousa and his band were listened to by very large audiences at both of the concerts yesterday. Today the sale for the matinee has been exceptionally large. Tonight will close the engagement of the "March King" and his band of soloist musicians. The program arranged for this evening is one of the best yet furnished and the management in making the selections did so with a view of leaving a lasting impression upon the minds of the audience and a consequent desire to have the great leader return. The program is as follows for tonight's concert:

Overture, "Carneval Romain" (Berlioz); cornet solo, "A Soldier's Dream" (new) (Rogers), Walter B. Rogers; fantasia on Richard Wagner's operas (Godfrey); soprano solo, "Plintemps" (new) (Leo Stern), Miss Blanche Duffield; grand scene, "The Night of Sabba" ("Mefistofele") (Boito); valse, "Frau Luna" (new) (Lincke); (a) Dervish chorus, "In the Soudan" (new) (Sebek), (b) march, "Hail to the Spirit of Liberty" (new) (Sousa), composed especially for the dedication of the Lafayette monument and played first by Sousa's band, Paris, July 4, 1900; violin solo, "Dance Espagnole" (Saraste), Miss Bertha Bucklin; excerpts, "La Boheme" (new) (Puccini).

from

of Paper

HERALD.

LOS ANGELES, CAL.

FEB 24 1901

No greater contrast could have been supplied in music than in Los Angeles' bill of fare last week. The Henschels and Sousa—as wide apart as the poles, but each delightful. The Henschels are incomparable artists, and when one has written those two words, one has told the whole story. It would be easy enough to criticize either of their voices, but it would be hyper-criticism of a silly sort to find a flaw in their singing. Their recitals are absolutely unique, and they pay just as much attention to the intellectual as the emotional side of music. Sousa is in better form than ever, and it is hard to keep one's toes still while his inspiring two-steps are on tap.



newspaper  
Cutting from  
Address of Paper  
LOS ANGELES, CAL.  
FEB 24 1901

**Sousa's Farewell.**  
Last night Los Angeles saw and heard the last of Sousa and his band for some time to come—unfortunately. His has been one of the most successful engagements this season. Crowded houses, enthusiastic to a degree, have greeted the "March King" at each concert. At the Saturday afternoon concert Mr. De Longpre's waltz, "Souvenir of Los Angeles," was played and favorably received.

ing from  
Address of Paper  
LOS ANGELES, CAL.  
FEB 24 1901

For all lovers of band music the Sousa engagement of the past week has been more than satisfying. Both the band and its conductor deserve all the laurels showered upon them at home and abroad. In fact, they are too good to be advertised by paragraphs on Sousa's mannerisms. The "mannerism" press matter is not only vastly overdrawn and ridiculous, but it is insulting. Sousa is probably the foremost band master in America, and as a composer in his especial department of music, he practically stands alone. Therefore he is great enough to be announced as a musician—not advertised as a mountebank. Among the characteristics of the band, clearness and precision are more striking than sympathy; and brilliance is more in evidence than sweetness. The Sousa marches are better adapted to the temperament of the band than the serious works of Wagner and Handel. The new march, "Hail to the Spirit of Liberty," is constructed on the principle of the other marches. Like them, it is inspiring, melodious, with a singing, swinging theme, and full, rich accompaniment. But it is not a remarkable composition—even of its own order. One is always more than vaguely reminded of other Sousa marches which surpass it. The "Stars and Stripes" is Sousa's chef d'oeuvre, although the "Bride Elect" runs it hard. Even "King Cotton," "Liberty Bell" and "El Capitan" are superior to the latest composition. Then, again, for ordinary everyday purposes, Sousa's latest has too long and ungainly a name. In these days of brevity and dispatch no composition with so extensive a title can hope to be on the public's lips for any length of time. It has become the habit for traveling orchestras and bands to take on tour one or two women soloists. The average audience is fickle and demands a break in the monotony of an instrumental programme. A graceful and attractive wearer of petticoats is the favorite medium for carrying along the interest of the spectators. This is probably the reason why Sousa brought Miss Duffield and Miss Bucklin. They are young, handsome and well gowned and therefore it does not matter whether they come up to the mark, musically, or not. Miss Duffield's voice is thin and shrill. She is mistress of a few tricks of vocalism; but has no training. Miss Bucklin's violin playing is a characterless, toneless and uncertain performance. The efforts of both soloists were almost entirely engulfed in the waves of band accompaniment. The fault did not lie with the musicians, however, whose accompaniment was artistic. The band was merely a combination of circumstances which the soloists, literally, found it impossible to rise above.

paper Cutting Bureau in the World.  
OREGONIAN.  
from  
of Paper  
PORTLAND, ORE.  
FEB 28 1901

**How Sousa Got His "Stage" Name.**  
HUNTER'S STATION, Or., Feb. 27.—(To the Editor.)—A current story relative to the great March King John Philip Sousa in Washington, D. C., is as follows: A relative visiting his father after several years' absence asked after the son John and was told he had entered the Army and the relative then said: "So, U. S. A." and thus was the professional name brought to light of our great marine band master.  
H. HOWARD.

Newspaper Cutting Bureau in the World.  
Cutting from  
Address of Paper  
New York City.  
Date  
FEB - 1901

The successful advertiser must be alert to take advantage of every opportunity for an advertising "scoop"—be able to see the publicity side of every happening and turn it to account.

There's a good story of a man who had this ability—an Italian organ grinder who made his headquarters along Forty-second street. One day John Philip Sousa, the March King, passing out of the Station on his way from his country home to business, heard the son of Italy "speiling" one of the famous two-steps he had composed. The march was ground out in such a slow, jerky way that John Philip could not stand it. He accordingly went over to the Italian and said, "Here, let me show you how that ought to be played; I'm the man who wrote it."

The very next morning, as Sousa came along, he heard the self-same organ grinder playing that identical tune, but in the bright-spirited strain in which he had demonstrated that it should be executed, and on the front of the organ which the smiling Dago was manipulating was a sign which, when translated into good English, read:

"Washington Post March,"  
"Played by E. Macaroni,"  
"Pupil of Sousa."

That Italian would have made a good advertiser.

utting from  
Address of Paper  
TACOMA, WASH.  
FEB 28 1901

**Sousa and His Band.**  
The Tacoma theatre was packed to welcome Sousa's band at the grand concert given last evening. The audience applauded heartily and many encores were given. The new march, "Hail to the Spirit of Liberty," was received with a storm of applause. This march is Sousa's latest production and was written for the dedication of the Lafayette monument in Paris on the last Fourth of July. (This is the monument that has been built by the school children of the United States.) "The Capriccio Italian," also new, was perhaps the most popular selection of the evening. The grace and the authority of Sousa's leadership are too well known to need mention. The master of the occasion was ably supported by Miss Blanche Duffield, soprano soloist; Miss Bertha Bucklin, violin soloist; and Mr. Arthur Pryor, whose trombone solo, "The Patriot," was enthusiastically received. The program follows:  
Overture, "Isabella".....Suppe  
Trombone solo, "The Patriot" (new).....Pryor  
Mr. Arthur Pryor.  
"Capriccio Italian" (new).....Tschalkowsky  
Soprano solo, "Maid of the Meadow".....Sousa  
Miss Blanche Duffield.  
Grand scene and ensemble, "Andrea Chenier" (new).....Giordano  
Invitation a la Valse.....Weber  
(a) Serenade Rocco (new).....Meyer-Helmund  
(b) March, "Hail to the Spirit of Liberty" (new).....Sousa  
Composed especially for the dedication of the Lafayette monument and played first by Sousa's band, Paris, July 1, 1900.  
Violin solo, "Adagio and Moto Perpetuum".....Ries  
Miss Bertha Bucklin.  
Czardas, "Ritter Pasman" (new).....Johann Straus  
Sousa as a conductor animates the piece he is directing with all his peculiarities. He does not beat time, but time and he become a single living person. Sousa must not only be heard; he must be seen. He is entitled to this as one of the most original of conductors. It is only after he has been studied as a conductor that his art may be understood, and that is really worth while. Every one of his movements emanates organically from his music. They find their root there, they are genuine and true, they are masterfully executed and free from ulterior motives. This is why Sousa must be seen as well as heard, for the sight gives one genuine artistic enjoyment.  
There was nothing but praise for last night's performance, and the size and enthusiasm of the audience was another demonstration of the fact that Tacoma is musical.

See other notices of  
2/27 page 38-

ing from  
Address of Paper  
SEATTLE, WASH.  
MAR 1 1901

**The Great Sousa.**  
Sousa's band delighted large audiences at the Seattle theatre yesterday afternoon and evening. Sousa's soloists this year are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, and both made most favorable impressions. The March King's newest composition, "Hail to the Spirit of Liberty," was received with tremendous applause. Sousa was liberal in the matter of encores, and the evening program was in consequence of unusual length.

The First and Most Complete  
Newspaper Cutting Bureau in the World.  
Cutting from  
Address of Paper  
SEATTLE, WASH.  
Date  
MAR 1 1901

**AMUSEMENTS.**  
**Sousa's Band at the Seattle.**  
The Seattle theatre was crowded yesterday, both afternoon and evening, to hear Sousa's band. The audiences were most enthusiastic. There were encores after every selection, to which Mr. Sousa generously responded, so that the programmes, while containing only nine numbers each, were really extended to nearly twenty.

In addition to this incomparable band, numbering over sixty artists, Mr. Sousa has with him Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist. Miss Duffield has a remarkably clear, sweet voice, which, while not unusually strong, is of excellent quality. Miss Bucklin's violin playing evoked great applause, to which she responded with second numbers. Her execution shows that she is a thorough master of her instrument.

Mr. Herbert Clarke, the cornet soloist, played one of his own compositions with excellent effect, and as an encore played "The Holy City." He is an accomplished musician.

Mr. Arthur Pryor, the trombone soloist, rendered "The Patriot," written by himself, in an able manner, and received great applause.

After so many years of unbroken success little remains to be said of Mr. Sousa and his leading. He is not only the world's "march king," but his greatest band leader, as well. He created a tremendous sensation abroad, where he gave 175 concerts in different cities of Europe.

newspaper Cutting Bureau in the World.  
CHRONICLE  
Cutting from  
Address of Paper  
SPOKANE, WASH.  
MAR 2 1901

**SOUSA PLEASED  
HIS AUDIENCES**  
Auditorium Was Well Filled at Both the Afternoon and Evening Performances.  
HIS WELCOME WAS A WARM ONE

A right royal reception was tendered John Philip Sousa and his great band at the Auditorium yesterday. The music lovers of Spokane were given two opportunities of hearing the great march king's interpretation of his own and other people's productions, and at both the afternoon and evening performances they took advantage of that opportunity in real earnest.

The big band, which has traveled over the ocean and across continents to let all peoples hear their music, assisted by the able soloists Blanche Duffield, Bertha Bucklin, Herbert L. Clarke and Walter Rodgers, all under the direction of the master hand of Sousa, furnished music fine enough in quality and wide enough in variety to please every one in the large audiences before which they performed.

The execution and the feeling expressed in the rendition of the classical selections were fitted to make glad the heart of all true music lovers, but it was when this great organization swung into the rhythmic strains of some of Sousa's own marches, directed by the composer in his inimitable way, that the audience was carried off their feet, so to speak, and the Auditorium reverberated with the applause of the delighted listeners.

The soloists were all well received and each one was required to respond to several encores.



Cutting from \_\_\_\_\_

Address of Paper—MILWAUKEE WIDate—FEB 28 1901

## THE JOHN PHILIP SOUSA GOLD MEDAL WON IN COMPETITION BY CHARLES RUBIN

Charles Rubin is the proud winner of the handsome gold, engraved medal given by John Philip Sousa, the celebrated band leader and composer, to the Milwaukee Journal Newsboys' band. The award was made last evening at the Wisconsin Conservatory of Music, after a severe test of skill, conducted by three of the leading and best known musicians of Milwaukee, Joseph Clauder, Christopher Bach and William Boeppler. The band, in their neat uniforms, marched to the conservatory at 5 o'clock, where an expectant audience of ladies, gentlemen and children had filled every seat in the main auditorium.

Only five of the young musician summoned courage to go through the requirements of the judges. The examina-

He has played four years in all, and three years with The Journal Newsboys' band and is one of the boys of which this paper and the band director, Mr.

The band gave a short concert after the examination, rendering several popular airs with splendid ensemble. The drum major, Alfred Tischefer, dressed in a very pretty uniform, also gave an exhibition in the dexterous manipulation of the baton, going through all the twirlings and tricks of a professional.

The Journal band was organized three years ago, the members being picked from the carriers who showed most intelligent musical ability, and the project has been eminently successful. A band Number 2 has now been organized from the younger boys, and these also are progressing finely.

During John Philip Sousa's last visit to Milwaukee he was attracted by the performance of this band of youthful players, and promised that he would



JOHN PHILIP SOUSA,  
Donor of Medal.



CHARLES RUBIN,  
The Successful Contestant.

Best, have reason to be proud. The highest praise was given to Henry Winsauer, who was second in the contest, and to Charles Stutson, who was third. Considering the fact that young Winsauer has played the cornet only one year his performance yesterday was remarkable.

His knowledge of music in general is probably superior to that of the winner of the trophy, but he failed in execution, due, no doubt, to the fact that he has played the cornet so short a time.

One year ago this month young Stutson entered the band as a trombone player. He had no knowledge of music, yet the judges yesterday said they considered his work in the competition remarkably good.

The medal will be formally presented to Master Rubin at the Happy-Hour next Sunday, when it is expected that Messrs. Clauder, Bach and Boeppler will be present. The proud winner will be required to play a solo for the edification of his friends among the newsboys.

Master Rubin will hold the medal as long as he remains in the band or until it is won from him at one of the annual contests for its possession.



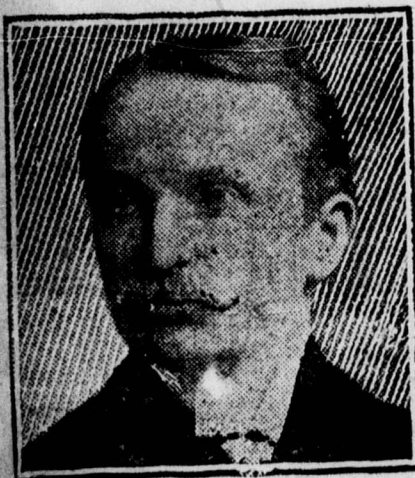
THE MEDAL.

have a medal made to be given the member who showed most proficiency. The medal came last week and consists of a medalion with several pendants, all of solid gold and suitably engraved.

tion consisted in running the scale up and down, in C, F, B b, D, A, and the chromatic scale. Considering that the boys had had little opportunity to acquire the technical proficiency given in a regular musical training, the results were very creditable and elicited the praise and appreciation of the judges and the hearty applause of the audience.

Charlie Rubin, the prize winner, is a 13-year-old boy, smart and bright as a whip, and is the son of Mr. and Mrs. Wm. B. Rubin, 742 North Water street.

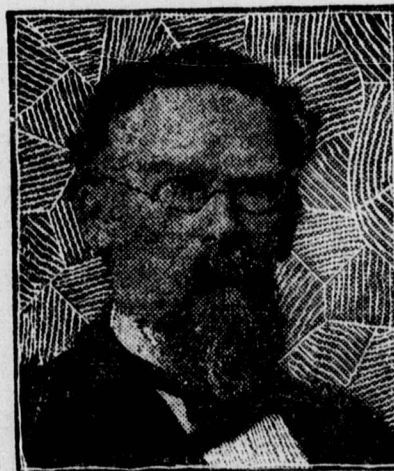
### JUDGES WHO MADE THE AWARD



WILLIAM BOEPLER.  
(Photograph by Stein.)



JOSEPH CLAUDE.  
(Photograph by Stein.)



CHRISTIAN BACH.  
(Photograph by Stein.)

Seattle Times  
Mar 1-1901

### AMUSEMENTS

#### The Great Sousa.

Sousa's band delighted large audiences at the Seattle theatre yesterday afternoon and evening. Sousa's soloists this year are Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, and both made most favorable impressions. The March King's newest composition, "Hail to the Spirit of Liberty," was received with tremendous applause.

Sousa was liberal in the matter of encores, and the evening program was in consequence of unusual length.



Newspaper Cutting Bureau in the World.  
**SPOKESMAN REVIEW.**  
Cutting from  
Address of Paper **SPOKANE, WASH.**  
Date **MAR 2 1901**

## SOUSA'S BIG WELCOME

THE FAMOUS BANDMASTER GOT TWO LARGE HOUSES.

Return of the Great Band Was the Occasion of an Enthusiastic Reception—Encores Were Many—Soloists With the Band Made Hits—Two Interesting Programs.

John Philip Sousa, his soloists and his band gave two of their magnificent and characteristic concerts in the Auditorium yesterday. At both concerts the balcony and gallery were full and last night the body of the house was filled except a few front rows. There was the liveliest display of enthusiasm and encores were the rule throughout the two splendid programs, so that the nine numbers of each were expanded to well over 20.

While there was a great deal that was new, the programs are as distinctively Souseque as ever. That is the characteristic thing about the man. He has made himself famous by his swinging, catchy marches and he is staying with them. He is lending dignity to music that is the next thing to trashy and thus reaching an audience infinitely bigger than could one standing true to the highest musical ideals. Incidentally it is a paying policy, but the fact remains that he has done more to educate the popular taste of America in musical matters than any other man.

Those blatant ragtime marches, with their noise and their swing, must have startled musical Berlin and Vienna, coming from one as great as Sousa. But they liked it, and the western American audiences do also. The enthusiasm yesterday was never so great as after his "El Capitan," the new "Hall of the Spirit of Liberty," or even more lighter material.

A comparison of Sousa's work with that of the Royal Marine band of Italy was inevitable, and it must be said that the foreigners displayed a depth of feeling and a warmth and refinement of interpretative expression that was not always reached by the Americans, brilliant, polished and infinitely stirring though their work was.

There was a wide range of musical literature covered in the program. A delightful Tschaiakowsky thing, "Capriccio Italien," and the magnificent "Death of Aida" of the lamented Verdi stood characteristic of one side and the fascinating and typically oriental "Egyptian Suite" (Lulgina-Sebok) and a humorous arrangement of "A Hot Time in the Old Town Tonight" represented very different ones.

Herbert L. Clarke, cornetist, made a marked hit with his splendid work, especially in the encore, "The Holy City." Bianche Duffield, soprano, did some delightful work in Stern's "Printemps" and other selections of a similar character—airy, sunshiny numbers, full of vocal graces and difficulties, but lacking for the most part in sentiment. She is a vocalist of excellent technical accomplishments and much natural gift of voice, and lacking, seemingly, in depth of sentiment she sings that which she can sing well, and she pleased greatly. Bertha Bucklin, violiniste, played for the most part numbers chosen more for technical display than their emotional or melodic beauty. Her technique is brilliant and her musical understanding of a high standard, but she also was lacking in sentiment.

EXPRESS.  
Cutting from  
Address of Paper **PORTLAND, ME.**  
Date **MAR 2 1901**

## ARENA OF SPORTS

"Mysterious Kid" Green is so anxious to meet some Portland man that he now announces his willingness to meet any 120-pound and will guarantee to make the weight. Any one desirous of matching with him can communicate with the sporting editor of the Express.

John Philip Sousa, Jr., son of the noted composer, is a candidate for the position of first base on the Princeton baseball team. Quite naturally, in view of his father's musical attainments, the assertion will be frequently made that young Sousa is well qualified for the position of first bass. Ignoring levity of that frivolous character, the question of his merits as a baseball player will be considered.

As is well known to the followers of the national game, the first baseman should be tall, and Sousa stands five feet, ten inches above the initial sack. The player should be a sure catch, on both high and low balls, and not easily alarmed by the rush of a baserunner. He should also be a good man at catching foul flies, a good baserunner himself and a heavy stickler. Sousa has a good reputation in all these particulars. For the benefit of his musical friends it may be stated that when he starts for a batted grounder he does so with a presto con fuoco movement that electrifies the spectators and invariably earns applause for him, then when he gathers in the spheroid, which he does with a dolce motion, he skips back to the base allegretto vivace, and he usually beats the other fellow.

It is said to be a treat to watch Sousa run for a high ball. The higher the ball the better he is pleased. With an allegro movement he sprints with bacatto jumps under the swirling leather, and takes the ball with a pizzicato clutch that brings the spectators to their feet with wildly enthusiastic shouts.

It is when Sousa goes to bat that the onlookers are strongly reminded of the composer. The ordinary ball player when waiting for the pitcher to deliver the ball rests his bat on his shoulder. Sousa holds it in front of him, and with an oscillatory movement gives the impression that he is leading an orchestra. His swing at the ball is allegro, and he usually gives the sphere a "flat" appearance. His base running is cantabile, without any tendency to largo.

It is said when Sousa has been declared out by the umpire he protests fortissimo, and if fined or reprimanded, responds andante con espressione. In coaching his constant cry is "tutti," and, although delivered pianissimo, is still very effective.

It may be taken for granted that if young Sousa plays first base as well as his gifted father composes, the Princeton baseball team will have secured a valuable acquisition.

Homer H. Hillebrand, a candidate for the outfield, has no musical ancestors and will depend entirely on his ability to "swat the horsehide." He is a brother of Pitcher Hillebrand, who garnered much fame as a curve manufacturer for the Tiger team.

Newspaper Cutting Bureau in the World.  
**JOURNAL**

Cutting from  
Address of Paper **MILWAUKEE, WI.**  
Date **MAR 8 1901**

## GUESTS OF MR. SOUSA

Members of Journal Band No. 1 to Attend the Concert of Sousa and His Band.

A letter was received this morning from Frank Christman, manager of Sousa's band, stating that Mr. Sousa wishes to see every member of The Journal Newsboys' band at his concert Sunday afternoon, March 17, at the Davidson theater, Mr. Sousa having given instructions that seats be reserved for them.

The band boys had planned to meet Mr. Sousa at the station on his arrival and escort him to his hotel, but Mr. Sousa, the great leader, is so fatigued with his long tour that he asks the boys to forego this mark of their appreciation of what he has done for them.

Something of the great amount of work done by Mr. Sousa will be seen

when it is stated that from April 22, 1900, to Dec. 22, 1901, he, with his band, traveled 50,000 miles by land and sea and gave 725 concerts. It is doubtless the greatest tour ever taken by any musical organization in the history of the world.

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Newspaper Cutting Bureau in the World.  
**ST. LOUIS COURIER**  
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Address of Paper **New York City**  
Date **MAR 2 1901**

## COPYRIGHT CASE.

IN the Criminal Court of Toronto, Canada (Judge McDougall presiding), in the case of the Crown vs. Billing, the music publisher, defendant, the latter was convicted of false trade inscriptions and infringements of copyright of Sousa's "Man Behind the Gun," sentence being deferred. This is one of the publications of the John Church Company, and the case is important, the full details of which will be published later, together with the decision of the court.

POST.  
Cutting from  
Address of Paper **SEATTLE, WASH.**  
Date **MAR 3 1901**

SOUSA has again come and gone, leaving as usual a delightful impression of his visit. His mannerisms, if they may be so called, have now become a fad. He must not only be heard, but he must be seen to be fully appreciated. As a conductor he is quite as original as in the catchy spirited music of his most famous marches. It is as much of a treat to watch the movements of his white-gloved hands, his head or his shoulders, as it is to listen to the artistic precision and execution of his well-trained men, whom he animates and sways by the magic of his personal magnetism. There is nothing theatrical about it. His every movement is easy and natural, and appears to emanate from his music; the lights and shades are given with expressive pantomimes, and even grace notes are given additional charm by a graceful wave of the left hand or the inclination of the head in a listening attitude. There is only one Sousa, and his popularity grows with each recurring visit.

Newspaper Cutting Bureau in the World.  
**CITIZEN.**  
Cutting from  
Address of Paper **MILWAUKEE, WI.**  
Date **MAR 3 1901**

During Sousa's present tour there have been more criticisms on his mannerisms and affectations than ever before. But, why shouldn't he pose? He does it gracefully and gently, and musically. Sousa is unique. He is the only man in the world in just his line. He is the march king, so acknowledged by all, and his music has for years been the popular piano music of a continent, not even the ever-present "rag-time" rivalling his

spirited, catchy marches. The new "Hall of the Spirit of Liberty March" is far from being the best of his compositions and is, furthermore, hampered by two long a name. The stage effect he produces in the rendition cause the great enthusiasm and applause which invariably greet, but many of his earlier pieces are its superior. He has written a few pieces of vocal music, but they are not the unqualified successes that his instrumental compositions are. May he live long to delight Americans with his joyous marches, his band of musicians, his funny little ways and all that belongs to the great Sousa.



om **MUSICAL COURIER**  
f Paper **New York City**  
**MAR 6 1901**

## Blanche Duffield.

**M**ISS BLANCHE DUFFIELD, the soprano now on a tour with Sousa, is delighting audiences and critics in every city. Some of her recent press notices include:

Miss Duffield has a fresh, pleasing and well cultivated voice. For an encore Miss Duffield sang "Swallows," a ballad well fitted to bring out the best qualities of her voice, these being purity and freshness of tone.—Brooklyn Eagle, January 4, 1901.

Miss Duffield's voice has a sweet, warm color, and considerable power and flexibility. She was heard with great pleasure.—Brooklyn Standard-Union, January 4, 1901.

Miss Duffield sings with great freedom and confidence. She has a clear timbre, pleasing and untrammelled by the piercingness that comes from any intrusion of reedy quality. Her range is ample and voice register very even and delicately merged. Her stage presence and personality are helpful factors. She easily controlled the color work of the Sousa composition. Mr. Sousa has seldom had so pleasing soloists. They are bound to stand in high favor throughout the great tour which is just beginning.—Wilkesbarre, Pa., News, January 9, 1901.

Miss Duffield, a soprano of unusually pretty face and sweet voice, added a pleasing change to the program.—Scranton Republican, January 10.

Miss Duffield shows splendid technic and took the difficult passages with exquisite neatness.—Knoxville, Tenn., paper, January 20, 1901.

The vocalist, Miss Blanche Duffield, in a clear, expressionable soprano voice, sang one of Sousa's songs marked "new." She came back and brought the gladsome springtide with her. One thought she was a lark, a nightingale, a whole bush full of nature's song birds.—Nashville American, January 24, 1901.

Miss Duffield has a voice of remarkable range, rare sweetness and an exalted standard of training, and behind it is an intelligent understanding that takes excellent care of the possibilities falling to her.—Commercial-Appeal, Memphis, January 25.

The vocalist Miss Blanche Duffield possesses a fresh voice of not great volume, but of very fine cultivation.—Memphis Scimitar, January 25.

Miss Blanche Duffield is a well equipped soprano, her voice possessing sufficient carrying power to be heard in all parts of Convention Hall.—Kansas City Journal, January 28, 1901.

Miss Duffield, the soprano with the band this season, has a beautiful voice, which has been highly cultivated.—St. Joseph (Mo.) Gazette-Herald, January 29, 1901.

Miss Duffield, the soprano, has a voice that is clear and strong, and, what is of equal importance, it is wonderfully sympathetic.—Des Moines Leader, January 30, 1901.

Miss Duffield is endowed with a light soprano voice, which she used to good effect in Mr. Sousa's new waltz song, "Where Is Love?" She graciously responded to the hearty applause she received by singing "Spring Is Come."—The Omaha World-Herald, January 31, 1901.

Miss Blanche Duffield has a very clever and well cultivated voice.—Lincoln (Neb.) Evening News, February 1.

Miss Blanche Duffield scored a distinct hit. Her first song, "Where Is Love?" one of Mr. Sousa's latest compositions, was exceedingly difficult, but was rendered with remarkable ease and purity of tone. Miss Duffield possesses a very full soprano of high range, her D natural in the song mentioned being as clear as a bell and seemingly reached without an effort.—Colorado Springs Gazette, February 6, 1901.

Blanche Duffield, soprano, has a voice of large range, and excels in coloratura. Her execution is carefully studied. Her method is admirable.—Pueblo Chieftain, February 6, 1901.

Miss Duffield, the soprano, won hearty plaudits by her remarkably clear and expressive voice.—Salt Lake City Herald, February 9, 1901.

Miss Duffield sang a new Sousa song, "Maid of the Meadow," and was well received and encoored.—The San Francisco Call, February 11, 1901.

Miss Duffield, the soprano, has a voice of remarkable range, and her solo, "Maid of the Meadow" (Sousa), fairly captivated the house, and of course she received a very enthusiastic encore, and

her second number I thought even better than the first.—The Fresno Morning Republican, February 19, 1901.

Blanche Duffield contributed the vocal part of the program with a soprano of good quality, fair compass and excellent training.—San Francisco Evening Post, February 11, 1901.

Sousa's soloists this season are the best he has ever taken out with him. Miss Duffield's vocal numbers were well received—and a Riverside audience is critical and slow to warm up—but her effort earned her a recall. She trilled like a bird, and her vocal effort was made all the more beautiful by the accompaniment, which was made up entirely of reed instruments.—Riverside (Cal.) Morning Enterprise, February 21, 1901.

Miss Blanche Duffield has an exceedingly flexible soprano voice, excellently trained, and of sufficient power to fill the Pavilion. She was given two encores to her solo, "Maid of the Meadow," responding with "Swallows," by Cowen, and "May Day," by Walthers.—Los Angeles Herald, February 22, 1901.

om **MUSICAL COURIER**  
f Paper **New York City**  
**MAR - 1901**

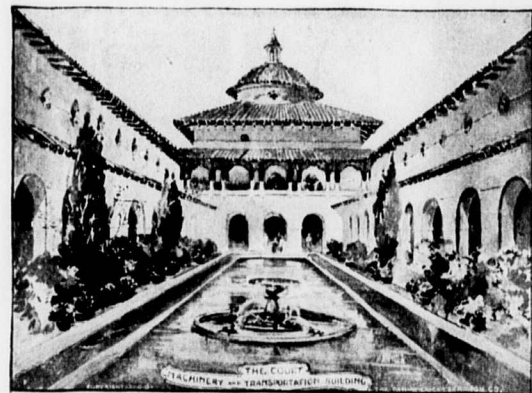
## BANDS AT EXPOSITION.

THE MOST FAMOUS ONES ENGAGED FOR THE  
PAN-AMERICAN.

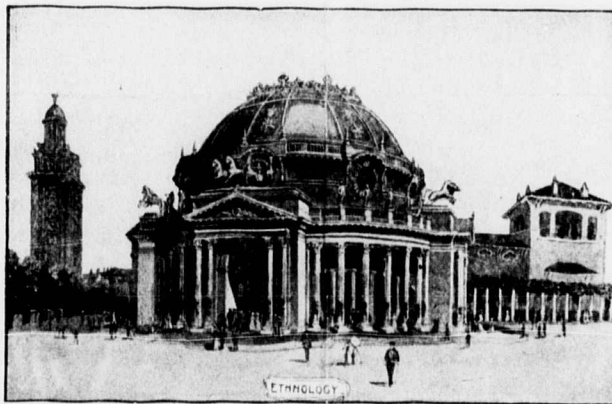
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Music is one of the great drawing cards of the Exposition. Contracts have been made for a series of concerts by Sousa's Band, and the Mexican Government Mounted Band of sixty-two men. Large music gardens have been planned and band stands will be erected at various points. The Temple of Music illustrated herewith is one of the most beautiful of the Exposition buildings, having an auditorium with a seating capacity of 2,200, and containing one of the largest and finest pipe organs ever built in the United States.

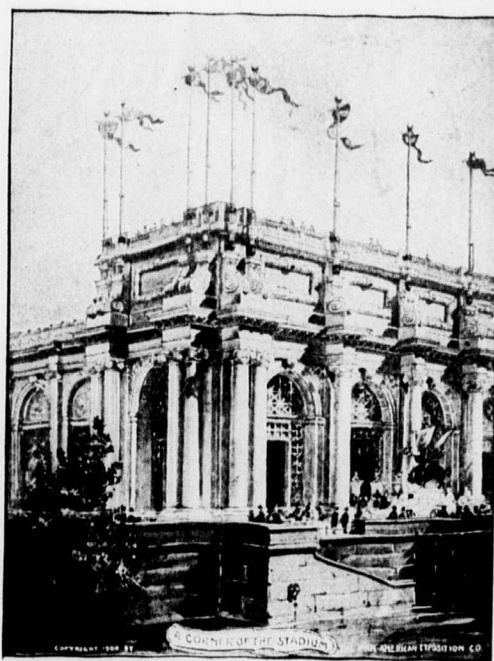
This illustration shows the court designed for the Machinery and Transportation Building. It is one of the many beautiful features of the Exposition, consisting of an open space, made brilliant with flowers, and a sparkling fountain in the cen-



A TROPICAL COURT—PAN-AMERICAN EXPOSITION.



ETHNOLOGY—PAN-AMERICAN EXPOSITION.



CORNER OF STADIUM—PAN-AMERICAN EXPOSITION.

ter of a cool and clear basin of water. About this court will be arranged comfortable seats where the visitor may rest and enjoy the beauty of the shrubs and flowers.

The Ethnology Building is circular in form, standing at the junction of the Court of Fountains and the Esplanade. The exhibits will relate particularly to the Ethnology and Archaeology of the Western world. Many new specimens will be exhibited relating to the North American Indians. A living exhibit of the Six Nations will be given under direction of this division, and there will also be full size representations of prehistoric mounds.

This picture of a corner of the Stadium shows the massive and beautiful character of the architecture. This will be a very large structure, and during the Exposition season there will be held an athletic carnival of particular interest. The entrance to the Stadium is a large building having an arcaded arrangement on the ground floor. The upper floors are to be used for restaurant purposes.



THE DAILY ITEM, NEW ORLEANS, SUNDAY, MARCH 3 1901.

## CAREER OF THE "MARCH KING OF AMERICA."

Every man in America knows John Philip Sousa, the "March King," or, if he doesn't, he knows all about his music. There is scarcely a home in this or any other country which has not at some time or other resounded to the music of "The Liberty Bell," or some other one of Sousa's famous marches. But, how few, alas! know the interesting story of Sousa's life. How few know the struggles, the hope, the ambition that marked his earlier career. By unflagging devotion to his art, by hard work, by constant seeking for opportunity, John Philip Sousa has won for himself a place in the musical world which is acknowledged in the universal acclaim of two continents and an ever-increasing measure of popularity wherever his magic baton is raised or the strains of his innumerable melodious compositions heard.

John Philip Sousa was born in Washington, D. C., Nov. 6, 1856. He is the son of Antonio Sousa, a musician, who was born in Spain, although of an old Portuguese family. His mother is a native of Germany, and was born near Darmstadt. He was educated in the public schools of Washington, D. C., and studied music under John Esputa, and harmony and composition under George Felix Benkert, of the same city.

The professional career of Mr. Sousa began when he was quite young, he having been orchestral conductor of traveling theatrical companies at the age of seventeen and a violinist in the orchestra of Jacques Offenbach. He was the musical director of the famous Philadelphia Church Choir "Pinafore" Company.

In 1880 he became the leader of the band of the United States marine corps, attached to the president's household, serving under Presidents Hayes, Garfield, Arthur, Cleveland and Harrison, until Aug. 1, 1892, when he resigned and organized his present famous concert band, which has given concerts in every city and



PHILIP SOUSA,  
THE MARCH KING.

town in the United States and Canada.

Early in 1900 Mr. Sousa took his band to Europe for an extended concert tour, the organization having been appointed the official band at the Paris exposition, where it played for four weeks. The success of the band and of its leader, as conductor and composer, was emphatic. There were 175 concerts given in thirty-five of the principal cities of France, Germany, Belgium and Hol-

land, attracting unprecedented crowds and winning the warmest praise of public and critics. Several decorations were bestowed upon Mr. Sousa in Europe in recognition of his artistic merits.

As a composer his immense popularity is readily accounted for, his martial and operatic strains being familiar throughout the land to millions. His published compositions number several hundred, including the comic operas, "The Smugglers,"

"Desiree," "The Queen of Hearts," "El Capitan," "The Bride Elect," "The Charlatan," and "Chris and the Wonderful Lamp." Among the military marches of world-wide celebrity composed by John Philip Sousa are "The Washington Post," "High School Cadets," "The Gladiator," "Thunderer," "Semper Fidelis," "Beau Ideal," "Liberty Bell," "Manhattan Beach," "Directorate," "King Cotton," "El Capitan," "Bride Elect," "Stars and Stripes Forever," "The Charlatan," "Hands Across the Sea," "Hail to the Spirit of Liberty," and many others. He has three suites—"The Last Days of Pompeii," "Three Quotations" and "Sheridan's Ride," and a symphonic poem on the Chariot Race from "Ben Hur." He has written a book of instruction for trumpet and drum, one for the violin, and is the author of considerable magazine verse of merit, as well as of the libretto of his opera, "The Bride Elect." An important work is Sousa's compilation of the "National Patriotic and Typical Airs of All Nations," the most complete work of its kind extant.

Mr. Sousa is a member of numerous clubs and social organizations, among them being the Gridiron Club, of Washington, D. C.; the American Dramatists' Club, the Manuscript Society, and is a Mason and Knight Templar.

He married, in December, 1879, Miss Jane Van M. Bellis, of Philadelphia, and they have three children—John Philip Sousa, Jr., Jane Priscilla Sousa and Helen Sousa.

One of the most interesting functions to residents and visitors to Washington was inaugurated by Sousa when he was leader of the Marine Band. During President Arthur's administration he popularized afternoon concerts on the South Lawn of the white house, rendering popular as well as classical selections to the delight of an ever-increasing multitude of enthusiastic auditors. The photograph of John Philip Sousa in this issue is by Elmer Chickering, of Boston.







# A SCENE OF BEAUTY AND SPLENDOR

The Inaugural Ball the Crown-  
ing Event of the Auspi-  
cious Day.

ENTIRE SCHEME OF GOLD

Giving the Impression of a  
Great Palace Transplanted  
From the Old World.

THOUSANDS OF FLOWERS.

The Great Hall Decorated and  
Draped in the Style of the  
Louis Quatorze Era—A  
Never-to-be For-  
gotten Scene.

## Special Dispatch to the Leader.

Washington, March 4.—The inaugural ball of the new century was a scene of surpassing brilliancy and splendor. Never in the history of similar events has such a superb effect in decorations been obtained. The entire scheme was gold, giving the spectator the impression of a great palace of the first empire transplanted from the old world, if such a thing could be possible, right here to the heart of the American republic, and giving it the final touch of American national banners and emblems.

It was a never-to-be-forgotten scene, with its lights and coloring, its garlands and wreaths in the light and effective style of the Louis Quatorze era—an illusion, and a very slight one seemed to bring to life for one night the grandeur of that period. The throbs of orchestral music, the superbly gowned women, the sparkle of gems, the distinguished men, and above all the realization that it was a gathering in which participants from all over the land had met, made it the crowning event of the auspicious day.

Much time and thought had been devoted to the creation of the wholly novel and artistic ensemble of the ball room. To gild the pillars of the double tier of seventy-two arches and drape the double facade looking onto the great inner court that constituted the ball room, and avoid the glare that would result if this were not skillfully done, required not a little thought and study on the part of the designers of the interior.

The hundreds of yards of challis cloth of gold was underlaid with white cloth, so soft and so skillfully draped that the sides of the walls broken by the double facade of the two galleries took on a tint of old ivory supported by these innumerable gleaming gold pillars. Over this

## THE CANOPY WAS HUNG.

This was of a deeper shade of yellow, more of an orange tint, and was made light and airy by being perfectly flat overhead. The hundred yards of cloth to form this were joined in seams, and made into panels about the width of each arch underneath. Each of these panels was separated from the other by a six-inch valance, which, being slightly gathered, hung downwards and softened the otherwise flat effect. This canopy that rested on the frieze of the eight large columns that upheld the center roof, fell in tent-like effect over the entire court, and in this way shut out the crude outlines of the upper story. It was as light and airy as that of some Venetian palace on a fête day. The contrast between the canopy of this year's ball and that made four years ago, when hundreds of yards of white cloth were caught up fold upon fold, and hanging from the center, makes the latter seem cumbersome in the extreme.

Every line in the decoration of this year's ball is a curve, and the effect is as graceful and as light as can possibly be devised. The gilded pillars of the facades gave a cool effect as well as a very rich one. Each of these is capped by tiny stars of electric light of one candle power. There was not an arc light with its unbecoming glare in the whole scene. Over each arch on the upper tier, and just under the canopy are opalescent globes that shed the glow of iridescent light far above the assemblage. Necklaces of small electric lights were strung about the arches. Each one terminated in the center, and was caught up by a star, the surface of which was covered with jets of light, and from these hung a pendant of light made like a diamond. Too much cannot be said of the

tain in the center of the building, was surrounded by a white marble coping. Electric lights gleamed in and around this miniature tropical forest. An unobscured vista was preserved at the base of this inauguration by keeping the base of the eight central columns free from tropical plants and flowers of all kinds. These great marble columns are of Siena, in all the tones of yellow with bronze gold capitals, and harmonize with the color scheme of the ball.

THE PRESIDENT'S GALLERY, at the extreme west end of the building, was garlanded with American beauty roses tied with graceful bowknots of satin ribbon, the same shade as the flowers. The eight immense pillars were encircled with platforms ten feet above the floor. On these were massed graceful palms, and tropical plants of many varieties, while the prevailing flower was the purple bouganvillea blossom, which is a native of the Philippine Islands. The patriotic feature of the ball was the blending of flowers and plants characteristic of our new island possessions, as well as from the various States of the Union.

In the center of the great hall was the fountain, surrounded with tall palms, with hundreds of tiny white incandescent lights, seeming like blossoms of light in the dark foliage. Mosses, giving a rustic touch, with aqueous flowers, including hundreds of water lilies, completed the charming effect. The gallery for the musicians was decorated with palm garlands, while a conspicuous feature was an immense lyre, lute, and harp made of leaves with strings of purple satin, which was upon the center of the gallery.

The rooms reserved for the President and Mrs. McKinley, the Vice President and Mrs. Roosevelt, and the diplomatic corps and reception committee, were decorated elaborately with hundreds of rated American beauty and pink roses, orchids, American beauty and white lilies. These lilies of the valley, and white lilies. These were grouped upon the walls in Honolulu palm baskets, made by the natives. Over each of the golden pillars were shields of palm leaves, forming a background for growing azaleas from white to the deepest red, roses, and clusters of white and purple lilies, while in the rear were the festoons of roccoco garlands of Southern smilax from the swamps of Alabama.

## THE SUPPER ROOM

was also trimmed with festoons of the roccoco garlands, palms, and tropical plants, with sprays of andromeda leaves, lilies, and genestas. The entrances to the gallery, which were lined entirely with white with trimmings of red, were so arranged as to suggest garden walks through avenues of palms. Some idea of the quantity of plants and flowers used can be gathered from the fact that there were two hundred cases of smilax, while the contents of one case would form garlands that would extend entirely around two ordinary city squares. There were 30,000 pink, white, and yellow roses, 3,000 American beauty roses, 5,000 carnations of various hues, and 2,000 lilies of the valley. The musical programme was promenade music by the United States Marine Band and orchestral music by William A. Haley's orchestra. The promenade concert was as follows:

Overture, Jubilee	Band.	.....Weber
Overture, America	Band.	.....Herbert
Fantasia, Faust	Orchestra.	.....Gounod
Grand March, Tannhaeuser	Band.	.....Wagner
Grand March, Huldigung	Orchestra.	.....Wagner
Selection, The Fortune Teller	Band.	.....Herbert

## Order for dancing:

Waltz, Blue Danube	.....Strauss
Two-step, Nations on Parade	.....Strauss
Lancers, The Monk of Malabar	.....Englander
Promenade, Salome	.....Lorraine
Two-step, Hail to the Spirit of Liberty	.....Sousa
Waltz, La Camelia	.....Lorraine
Promenade, The Voice of Our Nation	.....Santelman
Waltz, Foxy Quiller	.....DeKoven
Two-step, Goo-Goo Eyes	.....Cannon
Lancers, International	.....Tobani
Promenade, Slavonic Dance No. 3	.....Dvorak
Two-step, Inaugural	.....Haley
Waltz, Vienna Beauties	.....C. M. Ziehl
Promenade, Intermezzo	.....Bizet
Waltz, Country Club	.....Pryor
Two-step, Peace Forever	.....Lacalle
Promenade, In Darkest Africa	.....Sousa
Waltz, Dreams of Childhood	.....Waldteufel
Two-step, Little Africa	.....Willmarth
Lancers, Robin Hood	.....DeKoven
Promenade, Fackeltanz, No. 3	.....Myerbeer
Two-step, Stars and Stripes Forever	.....Sousa
Waltz, Wedding of the Winds	.....Key
National Anthem, The Star Spangled Banner	.....Key

THE MENU.  
The supper that was served was the following:

Hot:	Bouillon.
	Consomme of Chicken a la Reine.
	Clam Broth.
	Lobster Farces.
	Oyster Sautees with white wine sauce.
	Croquettes Exquisite with French pass.
Cold:	Boned Capon.
	Cold Tongue in Jelly.
	Ham in Jelly.
	Cold Fillet of Beef.
	Mayonnaise of Chicken—Potato Salad.
	Sandwich, Assorted.
Small rolls	Rilletts
	Glace.
	Neapolitan Biscuits, Assorties.
	Mousses and Glaces Fantaisies.
	Fancy Charlotte
	Cheese Straws
	Peppermints.
	Salted Almonds.
	Fancy Meringue
	Cakes Assorties.
	Bon-bons.
	Brandied Cherries

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# TWO YEARS

TORONTO MUSIC DEALER SENTENCED YESTERDAY.

## HE STOLE SOUSA'S MARCH

Issued "The Man Behind the Gun" Under a Fraudulent Trade Mark.

TORONTO, Ont., March 4.—Wilmot H. Billings, music publisher, was today fined \$50 and costs or 30 days' imprisonment for using a false trade description and a fraudulent application of a trade mark. Billings published

in Toronto an edition of Sousa's march "The Man Behind the Gun," and used the trade mark of the John Church Co., of Cincinnati, owners of the copyright. He is alleged by the crown to have sold this fraudulent copy in Canada and the United States contrary to law.

In handing down judgment Judge McDougall said Billings was liable to two years' imprisonment. As a warning to others and to stop piracy, which was becoming more prevalent, he would impose the above penalty in this the first case. In addition this sentence will cost Billings about \$140, as a witness was brought from Cincinnati to testify.

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address of Paper

WASHINGTON, D.C.

ate

MAR 8 1901

## DIED SINGING AN ARMY SONG

E. D. Hughes, Formerly Drum Major in the United States Marine Band.

While singing the old army song, "A Hundred Miles Away," Edward D. Hughes, one of the best-known drum majors in the United States, died suddenly yesterday afternoon of apoplexy at New Rochelle, N. Y. He was six feet four inches tall and of a well-proportioned and imposing appearance. For ten years he was drum major of the Marine Band, and in 1890 he was the man selected by John Philip Sousa to lead the Dewey parade in New York city.

Maj. Hughes enlisted when he was eighteen years old in the Mountain Rifles, a United States cavalry regiment, and in the civil war he served with the 4th United States Heavy Artillery. After the war he was stationed at Governor's Island, Fort Slocom and other military recruiting stations throughout the United States as a drillmaster. His ability as a drum major was discovered by Col. Haskell, commanding Fort Slocom, who sent him to Washington in 1878 to head the Marine Band in its functions at the national capital. Maj. Hughes was retired on a pension in 1885, having completed thirty years in the regular service.

Hughes was in the office of the Receiver of Taxes, where he was employed as a private detective, and was singing his favorite song, "A Hundred Miles Away," when he was stricken suddenly and died before a physician arrived.

Major Hughes was known throughout the country as one of the giants of the army. He was six feet four inches tall, weighed 300 pounds and was finely proportioned. For ten years he was the drum major of the Marine Band in Washington and headed it in the inaugural parade of President Garfield and Cleveland. In 1890 John Philip Sousa selected him to lead the Dewey parade in New York city because he considered him the finest appearing man physically he had ever met. He bought him a uniform for the parade and gave him \$100 in gold to march down Broadway at the head of the band.

Hughes enlisted in the United States Army as a drummer boy and served through the Civil War. Afterward he was sent to Fort all over the country as drill master. Major Hughes never wore the tall bearskin hat nor attempted fancy movements with his baton. His tall and graceful bearing attracted more attention than all the juggling the other drum majors could do.

Winnipeg, Manit. page 51-



The Great Hall Decorated and  
Draped in the Style of the  
Louis Quatorze Era—A  
Never-to-be-for-  
gotten Scene.

President's march. This balcony, like the other festal ball room, was all in yellow. The floral treatment of the vast space was most graceful and beautiful, never been designed. Instead of the usual massing and heaping of flowers and plants in great quantity, each wreath and garland and floral medallion had its place and meaning. The Louis Quatorze style of flowers and garlands, the most dignified and restrained, were strictly adhered to in outlining the festal spaces along the fronts of the balconies and overhead, just under the canopy of roses, set in masses of greenery that run the entire length of the hall from these sprays of green to the electric stars.

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Winnipeg, Mant. page 51-



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Date



ST. PAUL BOY WITH SOUSA'S BAND.

D. A. Lyons, of This City, First Flutist and a Musician of Prominence.

HERALD.

## AT THE THEATERS.

## METROPOLITAN.

The stamp of Parisian approval has not interfered at all with the picturesqueness of Sousa. The decisiveness of his "attention," the delicate grace of his "scherzo," the repressed energy of his "forte," the tempered wrath of his "furiosa" and the dignified resignation of his "finale" were all pleasantly familiar to the enthusiastic if not large audience which greeted him last night at the Metropolitan. Some new medals adorn the front of the march king's immaculately fitting coat, and one new two-step, at least, has been added to the band's repertoire. But these changes are incidental, not fundamental.

Sousa is, as ever, Sousa first, conductor afterwards, and American always. His programme last night possessed the spice of variety. From the tragedy of Verdi's "Death of Aida" to the very latest Sousa two-step, "Hail to the Spirit of Liberty" march, is a far cry, and besides there was a mixture of other grave and gay compositions. Costa's pantomime suite, "The History of a Pierrot," which is new and which has rather moving touches of heart-breaking mirth, was played. And there was the new waltz of Lincke's, "Frau Luna," that made the audience shuffle its feet impatiently, and there was imposing "Sakun tala," by Goldmark, which the band played for an overture and the suite, "Hermoine," which would have finished the programme had the audience permitted it. And besides there were the encores. One loves Sousa not for his programme but for his encores. They are not music, says the captions critics of those stirring marches and two-steps so suggestive of vigorous life. Well, perhaps not, but the world apparently finds them very much better. "El Capitan," the patriotic "Stars and Stripes Forever," and all the other favorites, were played good naturedly last night by Sousa and his band. His liberty march, which was composed for the dedication of the Lafayette monument, is a

St. Paul "Globe"  
March 11th 1901

typical Sousa two-step, melodious and rhythmic.

Herbert L. Clarke, the cornetist, played "Inflammatus, Stabat Mater," Roubini, and was enthusiastically encored. Mr. Clarke draws a smooth and beautiful tone from his instrument, a tone that is never marred by the touch of harshness or blare. Sousa has two other soloists with him who are artists, each in her particular line. Miss Bertha Bucklin, violinist, played Wenniawski's melodious "Souvenir de Moscow," giving it a musicianly and delicately colored interpretation. She was warmly encored. Miss Blanche Duffield sang Stern's "Printemps," and for a solo encore a dainty spring song. Her voice is a lyric soprano with a wide range and unusual sweetness of tone. Her enunciation is especially good.

Sousa gave a matinee performance yesterday, which was well attended.

GRAND.

The First Established Most Complete Newspaper Cutting Bureau in the World.

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Date

Duluth people did proper homage last night to his majesty the "march king," John Philip Sousa.

Cutting from

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GLOBE  
ST. PAUL, MINN.  
MAR 10 1901

## Under Difficulties

FROM....  
LOWLY LIFE.

## SOUSA.

John Philip Sousa, the famous band-master and popular composer, is an example of a musician who does not allow discouragement to prevent his pushing himself ahead. When a boy, he practiced playing the violin until he was able to study with a violin performer in a theater orchestra. Continuous work finally secured him the leadership of the orchestra; but there were far greater triumphs ahead. More work brought to the great musician the position of band-master of the Marine band at Washington. Here the peculiar form of aristocracy existing in the United States army made the ambitious director a non-commissioned officer, with no hope of promotion. One of his mettle could not endure the galling feeling of subordination, so he started a concert band of his own. At the death of Patrick Gilmore, his band held a high standard, and when the opportunity came to play at Manhattan Beach, he was able to accept it. His yearly income is now estimated at \$40,000.

## STEVENSON.

Robert Louis Stevenson for twenty years traveled for health. "Beneath the matter of his books," says one, "lay the fact, known to all, that the man was fighting a long battle against mortal sickness, and that practically the whole of his work was done under conditions which made any productivity seem like a miracle. The heroic invalid was seen, through all his books, still sitting before his desk, or on his bed, turning out with unabated courage, with increasing ability, volume after volume of gayety, of boys' story books, and of tragic romance. This courage and heroism illumine all his books with a personal interest. The last ten years of his life present a long battle with death. We read of his illness, his spirit; we hear how he never gave up, but continued his works by dictation and in dumb show when he was too weak to speak. This courage and the lovable nature of Stevenson won the world's heart."

## BARTRAM.

John Bartram, a Pennsylvania Quaker, was bred a farmer. One day, while

plowing, his eye fell upon a daisy, and he at once examined its structure. Instead of writing a poem about it which should bear his name down to posterity, he, in a more prosaic fashion, hastened to Philadelphia, obtained a botany and a Latin grammar, the latter, with the aid of the village schoolmaster, enabling him to follow the description of Linnaeus. Through correspondence with a London naturalist, Collinson, he learned to preserve and transmit specimens. He purchased ground near Philadelphia (since acquired by the city as a park), in which was soon established an extensive collection of plants, shrubs and trees, both native and foreign. Through Collinson's influence he was appointed botanist to the king, and traveled extensively on this continent, sending many plants to England in return for the exotics which found their way into his garden. Thus, our first native botanist, the founder of the first botanical garden in America, came directly from the plow.

## ZISKA AND TORSTENSON.

Ziska, the warrior champion of the Hussites, only had one eye. In 1421 he lost his remaining eye at the siege of the castle of Raby; but, though totally blind, he continued to lead on his troops to a succession of twelve victories, almost unexampled in history. Indeed, his one defeat was almost a drawn battle. His greatest victories were after he had become blind, in 1422, when he defeated Sigismund, and the next year, when, at Aussig, he defeated the German army. After he lost his sight he was taken on a chariot near to the principal banner. From there, he had explained to him the order of the situation of the places, the valleys, streams, forests; and, according to these instructions, the blind Ziska ranged his army, gave battle, and won victories. Torstenson was not blind, but a cripple in hands and feet, and yet he was one of the remarkable soldiers of any age, "for," as Schiller says, "his enterprises had wings, though his body was held by the most frightful fetters," and his troops were satisfied that, though infirm in body, his genius could still provide for success and security.

LEADER.

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Date

LEVELELAND, ONTO  
MAR 11 1901

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ST. PAUL BOY WITH SOUSA'S BAND.

D. A. Lyons, of This City, First Flutist and a Musician of Prominence.

The First Established Most Complete  
Newspaper Cutting Bureau in the World.

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Date \_\_\_\_\_  
MAR 9 1901

## THE SOUSA CONCERT.

### Lyceum Packed From Pit to Dome.

The Lyceum was packed from pit to dome last evening when John Philip Sousa and his band appeared for the first time in a couple of years. The concert throughout was enthusiastically applauded and the audience at the close found it hard to leave. The Sousa band has an individuality that is strikingly marked and the methods of its conductor are indelibly stamped upon it throughout. There is dash and a confident feature to every feature, and the heaviest passages seem to be taken with no greater effort than is the rag-time—and Sousa does not hesitate to give the crowd a little touch of that. The reed section of the band is brilliant and the ability shown in execution by the clarinet is marvellous. The Sousa tempo is pretty swift at times, too, and this emphasizes the perfection of the technique. The brass is heavy too, and when the five trombones, the cornets and the trumpets come down to the front in the Sousa march the sound is immense and inspiring. Sousa directs with that same easy grace and decided departure from the conventional which always marked him.

The program included "Isabella," an overture by Suppe; "Capriccio Italian," by Tschalkowsky; grand scene and ensemble "Andrea Chenier," by Giordano; "Invitation a la Valse," by Weber; a serenade, by Meyer-Helmund; Sousa's latest march, "Hall to the Spirit of Liberty," and "Ritter Pasman," by Johann Strauss. The Tschalkowsky number was the heaviest and the most pretentious on the program. There were encores enough to satisfy all. They included Sousa marches and a number of lighter selections that delighted all the gallery especially.

Arthur Pryor, the trombone soloist, is a delight. His tone is magnificent, so soft, sweet and mellow, that it seems to flow from his instrument as smoothly as oil. There is none of that horrible brassiness which too many trombone players seem to think is fine music. His numbers were all of a popular nature.

Miss Bertha Bucklin, the violinist, is an accomplished musician. She played the difficult "Adagio and Motto Perpetuum," by Ries. The sustained tones of the adagio were given with fine steadiness and evenness, and the lively second movement was splendidly executed.

Miss Blanche Duffield, the soprano, has a pleasing voice of considerable sweetness and showing much facility in execution.

ANCIENTS HAD SENSE.  
The Beginning of Year from  
Opening of Spring  
In All Things in Nature Start  
Fresh.  
The Other Things in Which the  
Ancients Have Given Us Points.  
The ancients began their year with  
the new life of nature in the  
spring. At this season all  
processes throughout the natural world

THE ST. PAUL  
"Falling to and relief from the grip  
with old methods, I took Dr. Miles' Pain  
Exsiccant, Nerve and Liver Pills  
and was permanently cured."—Gust.  
Egan, Jackson, Mich.

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Address of Paper \_\_\_\_\_  
Date \_\_\_\_\_  
DENVER, COL.  
MAR 10 1901

**TABOR GRAND.**—The production of  
"El Capitan," which will be presented at  
the Tabor the week of March 17, will  
surpass anything in the scenic opera line  
ever seen in this city. This opera was  
presented at the Broadway theater in  
New York nearly three years to record  
breaking houses and was the talk of all  
New York. A reproduction of the same  
will be given here—with special scenery  
which is said to be something gorgeous.  
It being specially designed and painted  
for this season's production of "El Capitan"  
and its models from photographs of  
the city of Peru. The decorations and  
stage settings will be such as are only  
seen in the large cities. The costumes  
were all imported and made from the  
original designs.

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Address of Paper \_\_\_\_\_  
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MAR 11 1901

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## SOUSA AND HIS BAND ARE GIVEN A ROYAL RECEPTION

Sousa and his band were given a characteristic Minneapolis reception yesterday, two large audiences greeting him upon his appearance at the Lyceum, and the spontaneous applause he received showed that he has just as firm a place in the hearts

diversion, it was an achievement for Sousa to give it with so much coloring and such tender touch. There was a new waltz, "Frau Luna," which allowed of clever arrangement, but in which the theme was not inspiring from either a musical or



SOUSA ALIGHTING FROM THE TRAIN IN MINNEAPOLIS YESTERDAY MORNING.

of the people of this part of the country as he ever had.

Sousa's program was varied, rather light in the main, in the afternoon, heavier and more to the main purpose in the evening. The gem of the afternoon performance was that masterpiece of Verdi, from the opera "Aida," the death scene, and it was as exquisitely rendered as brass and reed could perform it. Essentially orchestral

terpsichorean standpoint. Its production was splendid.

The new Sousa march, "Hail to the Spirit of Liberty," is in his popular vein, but with some rather new eccentric movements that are catchy. Bertha Bucklin presented a violin solo at each performance, giving two Polish pieces with elaborate execution and fine tone, the expression being marked

for a woman.

Blanche Duffield appeared as the soprano soloist, and was warmly received by the audiences. Her voice is rather narrow in reaching tone, but has a good, although somewhat liquid flavor. She has one advantage, and that is that all her registers are equal and her work well modulated.

The evening program was marked by a solo by Arthur Pryor, probably one of the most exquisite trombonists that ever lived. He had a solo, "The Patriot," of his own composing, which gave him an opportunity to show his splendid work. He brings a perfect tone, as warm as from a horn, from his instrument, and one can hardly believe that the trombone, which is one of the comedians of the band, is being played in romantic vein. Some of the marked features of the evening were Suppe's overture from "Isabella," Serenade Rocco (new), by Helmund. A novelty was the soprano solo, for voice, "Where Is Love," sung by Miss Duffield, composed by Sousa.

Sousa was very generous in encores at each performance, often giving two recalls. The audience was charmed with the

of the band, but when the mimes and comiques were given their delight knew no bounds, applauded when the orchestra respective of the fact that as being played, and silence. The reception accorded was such that there is no the limit of his popularity, long as his arms can con- personality can guide a O. F. G. D.

### AMUSEMENTS.

At the Metropolitan: Sousa and His Band.

A small crowd turned out to the grand concert by Sousa and his band at the Metropolitan last evening. At the matinee the attendance was larger, although it was far from being what the excellency of the concert warranted.

The concerts were a great success from a musical standpoint, and were thoroughly enjoyed by those fortunate enough to attend, who called for encores after each selection. The principal number on both the afternoon and evening programs was "Hail to the Spirit of Liberty." The piece is one of Mr. Sousa's own, and was composed by him for the dedication of the Lafayette monument at Paris last Fourth of July.

The band was assisted in the program by Miss Blanche Duffield, soprano soloist; Mr. Herbert L. Clarke, cornetist, and Miss Bertha Bucklin, violinist.

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### SOUSA'S SON PLAYS BALL.

Offspring of Bandmaster a Member of Princeton's Team.

From the New York Telegraph.

John Philip Sousa, jr., son of the noted composer, is a candidate for the position of first base on the Princeton baseball team. Quite naturally, in view of his father's musical attainments, the assertion will be frequently made that young Sousa is well qualified for the position of first base. Ignoring levity of that frivolous character, the question of his merits as a baseball player will be considered.

As is well known to the followers of the national game, a first baseman should be tall, and Sousa stands five feet ten inches above the initial sack. The player should be a sure catch on both high and low balls and not easily alarmed by the rush of a base-runner. He should also be a good man at catching foul flies, a good base-runner himself, and a heavy stickler. Sousa has a good reputation in all these particulars. For the benefit of his musical friends it may be stated that when he starts for a batted grounder he does so with a presto con fuoco movement that electrifies the spectators and invariably earns applause for him. Then when he gathers in the spheroid, which he does with a dolce motion, he skips back to the base allegretto vivace, and he usually beats the other fellow.

It is said to be a treat to watch Sousa run for a high ball. The higher the ball the better he is pleased. With an allegro movement he sprints with staccato jumps under the swirling leather, and takes the ball with a pizzicato clutch that brings the spectators to their feet with wildly enthusiastic shouts.

It is when Sousa goes to bat that the onlookers are strongly reminded of the composer. The ordinary ballplayer when waiting for the pitcher to deliver the ball rests his bat on his shoulder. Sousa holds it in front of him, and with an oscillatory movement gives the impression that he is leading an orchestra. His swing at the ball is allegro, and he usually gives the sphere a "fat" appearance. His base running is cantabile, without any tendency to largo.

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The John Church Co. Secures a Conviction in Canada.

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WILMOT H. Billings, music publisher, was to-day fined \$50 and costs or thirty days' imprisonment for using a false trade description and a fraudulent application of a trade mark. Billings published in Toronto an edition of Sousa's march, "The Man Behind the Gun," and used the trade mark of the John Church Co., of Cincinnati, owners of the copyright. He is alleged by the Crown to have sold this fraudulent copy in Canada and the United States, contrary to law. Judge McDougall, in handing down judgment, said Billings was liable for two years' imprisonment. As a warning to others, and to stop piracy, which was becoming more prevalent, he would impose the above-mentioned penalty in this, the first case. This sentence will cost Billings about \$140, as a witness was brought from Cincinnati to testify.

Increase Jan- page 51-

Rockford notice 3/15 page 50

For Blawenport notices 3/14 see page 50

Cedar Rapids notice page 50.



See further Minneapolis notices on page 47

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Musical Age - page 51-

Rockford notice 3/15 page 50

For Havenport notices 3/14 see page 50

Cedar Rapids notice page 50.

Newspaper Cutting

Can a rattlesnake question the Historic rattlesnake with a hole tall first. Lectors of the declare that retires head his opportunity by a quick

What



Newspaper Cutting Bureau in the World.

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to

NEWS.

CHICAGO, ILL.  
MAR 16 1901

## SOUSA AND HIS BAND

March King and His Musicians  
Delight Huge Audience  
at Auditorium.

## PROGRAMME IS FINE ONE

New Composition, "Hail to the Spirit  
of Liberty," Given—Young  
Women Soloists.

Gallery weighted and entirely informal was the audience at the Auditorium last night, giving itself over to smart hand-clapping and smiles when a Sousa march or rag-time ditty was the business of John Philip Sousa and his band, but lugubriously wondering how long when a side-step into the modern classics puzzled the listeners.

On the whole Mr. Sousa checked his musicianly spirit just outside the brass-band limits, and the result was a superb programme, finely given, notwithstanding one or two deep and tedious attempts which showed not only his own attitude in music, but the extraordinary capacity and cultivation of his band. These exceptions were neither welcomed warmly by the audience nor appreciated by the studios, for a brass band is an affair of festivity and holiday mischief; tricks and good-fellowship must ordain its programme.

## A Little Beyond the Band.

By selecting a somber thing of oriental color, absolutely demanding strings and delicate shading, for once John Philip Sousa came very near not capturing his encore. But he cleverly picked the applause up just as it was fainting in spots and roused the house with his battle march, with its stamping hoofs, volleys and other excitements, understood to be the diet of the man behind the guns.

Von Suppe started off the bill, and his "Isabella" was a cheering courtesy to Sousa's own Spanish pedigree, and with cosmopolitan generosity the Spaniard who charged the Dewey fund \$30,000 to help celebrate for Manila's hero, amiably followed the castanets of a cachucha with "Stars and Stripes Forever," while the flattered audience applauded through the opening measures. After a delicious Asiatic gavotte answered the encore of this march, Arthur Pryor, the greatest of trombone players, caught the audience by a charming cadenza with a background of patriotic hymns and a ballad of his own composition, entitled "The Patriot," in which the same national coloring in the accompaniment was conspicuous and beautiful.

## Player Gives Encore.

Two popular songs were given by the great player in response to applause and his personal welcome was as enthusiastic as Sousa's. The Luigini-Sebek suite was very tiresome and fruitless and had to give way somnolently to a dark song and a Sousa march, which followed in quick succession, though the "Pictures from the Orient" was exceedingly well done by the band. The Giordano mistakenly received a tremendous encore, not because the audience enjoyed it at all but because it was completely taken off its head by a sort of lung-tester climax in which the big horns held a note for several seconds without winking an eyelash. The encore came, though the whole piece was voted a bore in spite of its being a charming composition. It was the "Andrea Chenier" scena and big ensemble, but the general effect was rather like a barnyard difficulty.

## Popular Selections.

The latter portion of the programme was entirely brilliant and agreeable, beginning with the Von Weber "Invitation a la Valse" and ending with the Strauss Czardas "Ritter Pasman." "The Serenade Rocco" made a hit and was splendidly executed, and then came the Sousa effort for the year, his "Hail to the Spirit of Liberty," which was first played in Paris last Fourth of July. Then it was pouring rain down upon John Philip, and his medals dripped tearfully while the band whistled the sprinkles out of their trumpets and did as well as they could for Lafayette's wooden statue. The great march made a tremendous success last night and brought out some of the best encores of the evening in acknowledgment of grateful acceptance.

Two young women, both comely, interrupted the proceedings with songs and violin. Miss Blanche Duffield, with a tiny soprano, clear as a lark's trill, sang Sousa's aria, "Where Is Love?" and "Spring Is Coming," both of which delighted the house, and Miss Bertha Bucklin played finely upon the violin the Wienawski polonaise, of course—they all do—and some other pieces which she played better. To-day's concert is promising and a large audience is expected.

AMY LESLIE.

Sousa's band gives a matinee this afternoon and this evening the final concert is promised, with a good programme as follows:

Overture, "Carnaval Romain".....Berlioz  
Cornet solo, "Arbucklenian".....Hartman  
Herbert L. Clarke.  
Scandinavian Fantasia (new).....Meyer Helmund  
Soprano solo, "Maid of the Meadow".....Sousa  
Blanche Duffield.  
Grand scene and soldiers' chorus from "Faust"  
.....Gounod  
"Glory and Love to the Men of Old."  
Valse "Pesther".....Lanner  
a The Electric Ballet (new).....Sousa  
b March "Hail to the Spirit of Liberty"  
(new).....Sousa  
Violin solo, adagio and moto perpetuo.....Reis  
Bertha Bucklin.  
Suite, "Hermione" (new).....La Rondella

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COPYRIGHT DECISION.

Heavy Fine for Selling a Pirated Edition of a Sousa Song.

THE following is the verbatim decision of Judge McDougall, of Toronto, Canada, in the case of Billing, who was convicted of selling and having in his possession for sale sheet music falsely marked as copyrighted. The particular composition in question was "The Man Behind the Gun," by Sousa, and published by the John Church Company:

## Rex vs. Willmott H. Billing.

This case came on for trial before Joseph Easton McDougall, Esq., county judge of the County of York, exercising criminal jurisdiction under the provision of the Criminal Code of Canada, when Willmott H. Billing was tried on the following charges:

"For that he, the said Willmott H. Billing, in the month of December, in the year of Our Lord one thousand nine hundred, and on other days and times during and since the said month of December, in the year of Our Lord one thousand nine hundred, at the city of Toronto in the said county unlawfully did sell and unlawfully did expose for sale, and unlawfully did have in the possession of him, the said Willmott H. Billing, for sale certain goods, to wit, certain pieces of sheet music to which and to each of which a false trade description, to wit, the words or marks, 'Copyright by The John Church Company, International Copyright,' had been applied, contrary to the Criminal Code, Section 448.

"And that afterward, to wit, in, during and since the month and year aforesaid, at the city of Toronto aforesaid, the said Willmott H. Billing unlawfully did sell and unlawfully did expose for sale and unlawfully did have in the possession of him, the said Willmott H. Billing, for sale certain goods, to wit, certain pieces of sheet music to which and to each of which a false trade description, to wit, the words or marks, 'Entered according to Act of Parliament of Canada in the year MDCCCXCIX by the John Church Company in the Department of Agriculture,' had been applied, contrary to the Criminal Code, Section 448.

"And that afterward, to wit, in, during and since the month and year aforesaid, at the city of Toronto aforesaid, the said Willmott H. Billing unlawfully did sell and unlawfully did expose for sale and unlawfully did have in the possession of him, the said Willmott H. Billing, for sale certain goods, to wit, certain pieces of sheet music to which and to each of which a false trade description, to wit, the words or marks, 'The John Church Company,' had been applied contrary to the Criminal Code, Section 448."

Section 448 of the Criminal Code, under which the charge was laid, reads as follows:

"448. Everyone is guilty of an indictable offense who sells or exposes or has in his possession for sale or any purpose of trade or manufacture any goods or things to which any forged trade mark or false trade description is applied, &c."

The act elsewhere defines the expression "trade description" to mean any description, statement or other indication direct or indirect as to any goods being the subject of an existing patent, privilege or copyright.

And it is also declared that "the provisions of this part respecting the application of a false trade description to goods extend to the application to goods of any such figures, words or marks or arrangement or combination thereof, whether including a trade mark or not, as are reasonably calculated to lead persons to believe that the goods are the manufacture or merchandise of some person other than the person whose manufacture or merchandise they really are."

The facts were that the said Willmott H. Billing issued circulars and catalogues in both Canada and the United States, but from the evidence it appeared that certain catalogues were intended for distribution in the United States only. Among these were included a list of cheap musical compositions containing "The Man Behind the Gun," by Sousa, listed at 10 cents.

An order was sent to the said Willmott H. Billing ordering among other things this composition and in due course a pirated edition of the same was received; this pirated copy contained on the face of it the following notices:

"Copyright MDCCCXCIX by the John Church Company. International Copyright."

"Entered according to Act of Parliament of Canada in the year MDCCCXCIX by the John Church Company in the Department of Agriculture."

Subsequently an information was laid against the said Billing and a search warrant issued, whereupon other copies of this pirated edition were found in the premises occupied by him, and copies of the list containing this piece of music and also the original letter which the John Church Company caused to be forwarded to the said Billing ordering the music.

At the conclusion of the case His Honor Judge McDougall found the defendant guilty and fined him \$50 and costs. The latter will amount to about \$100.

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## SOUSA AND HIS BAND.

First Milwaukee Engagement Since  
the "March King's" Euro-  
pean Trip.

## MRS. FISKE COMES ON THURSDAY

The Academy will Put on "Men and  
Women"—At the Alhambra "The  
Dairy Farm"

John Philip Sousa's band will tomorrow break the silence which has prevailed at the Davidson theater this week. His splendid organization can be relied upon to break the stillness very effectively, too. There was a time when this band was not appreciated in Milwaukee. Concerts at Schlitz park are recalled when the attendance was distressingly small. It has not been so for the past few years, however. Through frequent appearances here the band and its interesting leader have become a favorite attraction and now every concert is attended by an audience which keenly enjoys the swinging Sousa marches and the peculiar actions of the leader in directing his men. Since Sousa was last in Milwaukee he and his organization have represented America abroad in a creditable manner. They have some very good military bands in Europe. The fact that the American band won such unstinted praise abroad speaks volumes for its merits, although Americans did not need a foreign endorsement of the Sousa band in order to appreciate its worth. Sousa and his musicians will return to Milwaukee tomorrow to give two concerts at the Davidson theater. The programmes follow:

## AFTERNOON.

Overture—"Sakuntala".....Goldmark  
Cornet Solo—"Inflamatus," from Stabat  
Mater.....Rossini  
Herbert L. Clarke.  
Pantomimic Suite—"The History of a  
Pierrot"—(new).....Mario Costa  
Soprano Solo—"Printemps"—(new).....  
Leo Stern  
Miss Blanche Duffield.  
Grand Scene—"The Death of Aida".....Verdi  
Waltz, "Frau Luna".....Lancke  
Entr' act, "Mariposa" (new).....Diaz  
March, "Hail to the Spirit of Liberty" (new).....Sousa  
Composed especially for the dedication of the La-  
fayette monument and played first by Sousa's  
band, Paris, July 4, 1900.

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## MUSIC AND THE DRAMA.

Sousa and his band met with the usual welcome at the Auditorium last evening, and there was plenty of noise and enthusiasm on both sides of the footlights. That famous trip to Europe which we have been hearing about for some time past did not add any obtrusively classic note to Mr. Sousa's repertory, for which, no doubt, his admirers are profoundly thankful, as they seem to like him well enough as dispenser of popular rhythms. This being the case, the programme for last evening could not have been more appropriately arranged. It was full of jingle of Sousa, Suppe, Strauss and other fellows of infinite tune from start to finish, and there were so many encores that a list of compositions originally numbering nine was multiplied at least by three before the concert ended.

Of course there was plenty of the usual circus business—of bizarre effects, such as singing, whistling and all the other tomfoolery which is identified with the popular band leadership of the present day, but everything passed current at one hundred cents on the dollar, thus proving, as has been observed heretofore, that the Sousa stock never falls below par. The soloists were Arthur Pryor, who can play the trombone better than the celebrated Nanki Po of the Mikado ever did; Blanche Duffield, soprano, whose voice is high and flexible, and Bertha Bucklin, violinist.

To-day Sousa will give two concerts, and the programme for the afternoon session is as follows:

Overture, "Sakuntala".....Goldmark  
Trombone solo, "Blue Bells of Scotland".....Pryor  
Arthur Pryor.  
Pantomimic suite, "The History of a Pierrot"  
(new).....Mario Costa  
Soprano solo, "Printemps" (new).....Leo Stern  
Blanche Duffield.  
Grand scene, "The Death of Aida".....Verdi  
Waltz, "Frau Luna".....Lancke  
Entr' act, "Mariposa" (new).....Diaz  
March, "Hail to the Spirit of Liberty" (new).....Sousa  
Composed especially for the dedication of the La-  
fayette monument and played first by Sousa's  
band, Paris, July 4, 1900.  
Violin solo, "Souvenir de Moscow".....Wienawski  
Bertha Bucklin.  
Excerpts from "La Boheme".....Puccini







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### THE SOUSA CONCERT.

Whoever has not heard the band the sixty and odd members of which John Philip Sousa has selected and has drilled and hammered till he has forged them into a unit of musical expression for his ideas of music and musical effect for the military or semi-military band has not heard the most remarkable example of band music ever attained in this country, whatsoever may be said about it in other countries.

It has all the energy and "go" of the old Gilmore organization in Patrick's best days, without its overaddiction to loudness and musical bluster, and with less of its weakness for what dignified musicians are disposed to call cheap claptrap. It shows, too, a disposition to climb, as a rule, to a rather better class of music, though not always averse to tickling the ears of the groundlings.

Neither the programme of the first of the three announced concerts, given last night to a large and delighted audience in the Auditorium, nor either of those to be given this afternoon and evening presents even one Wagner selection, and that alone has a certain significance. The audiences drawn by the band are not drawn from among the Wagnerites, perhaps not from those who are distinctively music lovers, so called.

They are, however, of those whose love of music is natural, in a certain sense, whose pulses leap responsive to the rhythmic tramp of the march, or whose feet tingle with the equally rhythmic beat of the dance. And Sousa introduces these to a better type of music than they have known and teaches them the difference between the artistic and the commonplace ways of interpreting even the most familiar things. In this particular way, to say nothing of any other, he is doing a good work.

His new march, "Hail to the Spirit of Liberty," written for the Lafayette memorial occasion in Paris, has hardly the spirit stirring swing of his "Stars and Stripes," but is a work of some breadth in its class, the oriental fancies of Luigi-Sebek are quaint bits of musical coloring effectively scored for band, and the grand climax of the "Andrea Chenier" scene was magnificently pronounced.

The whole work of the band is as noteworthy as ever for absolute unity and precision in musical definition and in tempo and rhythm, and Sousa's own attitudes and movements, every one of which means something to his players, are eloquent as ever, and as much a study for the curious observer of individual idiosyncrasies.

Miss Blanche Duffield, the vocalist of this season, is a soprano with a voice of rather hard and colorless quality and considerable executive facility.

Miss Bertha Bucklin, violin soloist, seems to be an artist of some promise, with definite ideas of musical interpretation, who has not yet attained to that breadth and sonority of tone of which her instrument is capable.

Two more concerts will be given, one this afternoon and another this evening. At the first, besides Misses Duffield and Bucklin, Arthur Pryor, trombone, will be a soloist, and in the evening, besides the ladies, Herbert L. Clarke, cornet.

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### SOUSA'S BAND PLAYS.

Familiar Marches Are Enthusiastically Received at Auditorium.

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The Auditorium was filled with sound and with people. The sound hit high among the arches, and the people applauded the sound. In the dizzy delirium of the drop from symphonies and suites to the compositions of this popular bandmaster some shouted for ecstasy and "kept time."

Mr. Sousa, who wore but three medals on this occasion, and who was obliging, had arranged an ostensible programme that looked very well in print, but the supplied numbers were what gave the evening distinction. These were his own marches and arrangements of patriotic and popular airs. His trombone player, Mr. Pryor, responding to an encore, played "I Don't Know Why I Love You," and his soprano, Miss Duffield, had a Sousa song called "Where Is Love," and a ballad on spring. Miss Bucklin, who contributed the violin incident, supplied Wieniawski's A major polonaise.

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 Cornet solo, "Artucklenian".....Hartman  
 Mr. Herbert L. Clarke.  
 Scandinavian fantasia (new).....Meyer-Helmond  
 Soprano solo, "Maid of the Meadow".....Sousa  
 Miss Blanche Duffield.  
 Grand scene and soldiers' chorus from "Faust".....Gounod  
 Valse, "Pesther".....Lanner  
 (a) The electric ballet (new).....Sousa  
 (b) March, "Hail to the Spirit of Liberty" (new).....Sousa  
 Viola solo (adagio and moto perpetuo).....Reis  
 Miss Bertha Bucklin.  
 Suite, "Hermione" (new).....La Rondella

Tomlinson Hall, Monday night, enjoyed some remarkable triumphs during its recent tour abroad. It was one of the most popular features of the Paris Exposition, and one evening gave a three hours' concert in the Place de l'Opera, the center of Paris. The police stopped all traffic on the grand boulevards. There were at least 40,000 people massed around the beautiful music pavilion that had been built for the occasion, and the enthusiasm knew no bounds. After completing four weeks of concerts at the exposition, the band returned to Germany, playing a second engagement of nine days at the new Royal Opera House in Berlin.

Other German cities visited on the second tour were Mannheim, Heidelberg, Mayence, Strassburg, Stuttgart, Baden-Baden, Frankfurt, Magdeburg, Cassel,

Dusseldorf and Cologne. Crossing the frontier into Holland, the band gave ten days of concerts in Amsterdam, The Hague, Breda, Haarlem, Utrecht, Nymwegen and Arnhem, during the European tour at Amsterdam on August 26, before the largest audience ever assembled at the Palace of Industry. In all the Sousa band gave 175 concerts in thirty-four different cities of Europe.

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We have heard much about the American composer and American music, but it is doubtful if any of the ardent seekers after that individual and his creations ever have contemplated for a moment Mr. Sousa and his marches—something "higher" in music is what they are hunting for, and a "mere" bandmaster and his writings they would scarcely deem worthy of their august attention. And yet it is doubtful if there is anything in music at the present time that comes so near being characteristically American as are these marches which Mr. Sousa has composed. Compare them with the marches written by composers of any other nationality, and it will be found that they have qualities distinctive. Hear any military band in Germany, France, or Austria play a Sousa march, and instant recognition of the fact that you are listening to something entirely different from the German, French, or Austrian composition that had been played only a few moments before is unavoidable. There is in the American march a vigor, a buoyancy, and freshness, and yet a decision and incisiveness that are lacking not only in quantity but frequently in their entirety in the foreign compositions. And if these qualities be not typically and characteristically American, then certainly there are none which we as a nation can justly claim.

Idealists may maintain that a march is not a worthy form of music to represent our mighty nation, and that the qualities present in the Sousa creations, although they be typical, do not make for the highest and best in musical art, but such persons should ask themselves if, after all, one good march is not worth more than a dozen bad symphonies, and if American music, if it is to be truly national, must not of necessity reflect those qualities which characterize us as a nation and a people, even though those qualities may perchance incline somewhat more to the vigorous and forceful than to the gentle and lovely.

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 Address of Paper **SAVANNAH, GA.**  
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John Philip Sousa, the famous "March King," opened at the Auditorium in Chicago Friday night. Sousa's band is just back from a successful European trip.

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### SOUSA CONCERT TO-NIGHT.

The March King Will Be Seen at Tomlinson Hall.

In Germany Sousa's "Washington Post" march is the favorite of the whole list of the march king's brilliant compositions. The first page of the printed copy of the piece published in that country contains a colored picture of a mail coach, as the significance of the title was unfamiliar to the residents of the land of Teutons and the word "post" suggested to their minds only an old-fashioned mail coach. Mr. Sousa's concert in Tomlinson Hall to-night will offer a programme of remarkable brilliancy and popular encores will doubtless be frequent. The march king and his host of able musicians are said to be playing this season as they never played before. The new march, entitled "Hail to the Spirit of Liberty," is on the programme, which, as revised, is as follows:

Conductor, John Philip Sousa; soprano, Blanche Duffield; violiniste, Bertha Bucklin; trombone, Arthur Pryor.  
 Overture, "Isabella".....Suppe  
 Trombone solo, "The Patriot" (new).....Pryor

Mr. Arthur Pryor.  
 "Pictures from the Orient" (new).....Luigi-Sebek

(a) "Dance of the Bashl Bazouk."  
 (b) "The Odalisque."  
 (c) A Dervish chorus, "In the Soudan."  
 Soprano solo, "Where is Love?" (new).....Sousa

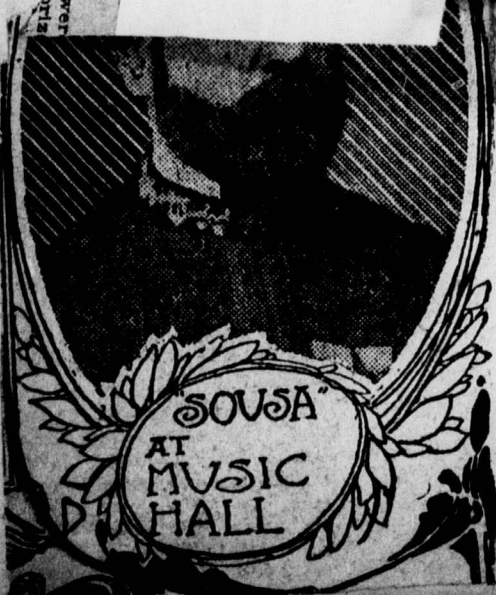
Miss Blanche Duffield.  
 Grand scene and ensemble, "Andrea Chenier" (new).....Giordano  
 Intermission.

"Invitation a la Valse".....Weber  
 (a) "Serenade Roccoco" (new).....Meyer-Helmond

(b) March, "Hail to the Spirit of Liberty" (new).....Sousa

Composed especially for the dedication of the Lafayette monument and played first by Sousa's band at Paris July 4, 1900.

Violin solo, "Polonaise in A Major".....Ries  
 Miss Bertha Bucklin.  
 Czardas, "Ritter Pasman" (new).....Johann Strauss





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### The Sousa Band Concert.

Sousa's band, which will play at Tomlinson Hall, Monday night, enjoyed some remarkable triumphs during its recent tour abroad. It was one of the most popular features of the Paris Exposition, and one evening gave a three hours' concert in the Place de l'Opera, the center of Paris. The police stopped all traffic on the grand boulevards. There were at least 40,000 people massed around the beautiful music pavilion that had been built for the occasion, and the enthusiasm knew no bounds. After completing four weeks of concerts at the exposition, the band returned to Germany, playing a second engagement of nine days at the new Royal Opera House in Berlin.

Other German cities visited on the second tour were Mannheim, Heidelberg, Mayence, Strassburg, Stuttgart, Baden-Baden, Frankfurt, Magdeburg, Cassel,

Dusseldorf and Cologne. Crossing the frontier into Holland, the band gave ten days of concerts in Amsterdam, The Hague, Breda, Haarlem, Utrecht, Nymwegen and Arnhem, and the European tour at Amsterdam on August 23, before the largest audience ever assembled at the Palace of Industry. In all the Sousa band gave 175 concerts in thirty-four different cities of Europe.

tribune  
Cutting from  
Address of Paper  
MAR 17 1901

We have heard much about the American composer and American music, but it is doubtful if any of the ardent seekers after that individual and his creations ever have contemplated for a moment Mr. Sousa and his marches—something "higher" in music is what they are hunting for, and a "mere" bandmaster and his writings they would scarcely deem worthy of their august attention. And yet it is doubtful if there is anything in music at the present time that comes so near being characteristically American as are these marches which Mr. Sousa has composed. Compare them with the marches written by composers of any other nationality, and it will be found that they have qualities distinctive. Hear any military band in Germany, France, or Austria play a Sousa march, and instant recognition of the fact that you are listening to something entirely different from the German, French, or Austrian composition that had been played only a few moments before is unavoidable. There is in the American march a vigor, a buoyancy, and freshness, and yet a decision and incisiveness that are lacking not only in quantity but frequently in their entirety in the foreign compositions. And if these qualities be not typically and characteristically American, then certainly there are none which we as a nation can justly claim.

Idealists may maintain that a march is not a worthy form of music to represent our mighty nation, and that the qualities present in the Sousa creations, although they be typical, do not make for the highest and best in musical art, but such persons should ask themselves if, after all, one good march is not worth more than a dozen bad symphonies, and if American music, if it is to be truly national, must not of necessity reflect those qualities which characterize us as a nation and a people, even though those qualities may perchance incline somewhat more to the vigorous and forceful than to the gentle and lovely.

tribune  
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Date  
John Philip Sousa, the famous "March King," opened at the Auditorium in Chicago Friday night. Sousa's band is just back from a successful European trip.

The First Established and Most Complete  
Newspaper Cutting Bureau in the World.

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MAR 18 1901

### SOUSA CONCERT TO-NIGHT.

The March King Will Be Seen at  
Tomlinson Hall.

In Germany Sousa's "Washington Post" march is the favorite of the whole list of the march king's brilliant compositions. The first page of the printed copy of the piece published in that country contains a colored picture of a mail coach, as the significance of the title was unfamiliar to the residents of the land of Teutons and the word "post" suggested to their minds only an old-fashioned mail coach. Mr. Sousa's concert in Tomlinson Hall to-night will offer a programme of remarkable brilliancy and popular encores will doubtless be frequent. The march king and his host of able musicians are said to be playing this season as they never played before. The new march, entitled "Hail to the Spirit of Liberty," is on the programme, which, as revised, is as follows:

Conductor, John Philip Sousa; soprano, Blanche Duffield; violiniste, Bertha Bucklin; trombone, Arthur Pryor.  
Overture, "Isabella".....Suppe  
Trombone solo, "The Patriot" (new).....Pryor  
Mr. Arthur Pryor.  
"Pictures from the Orient" (new).....Luigini-Sebek  
(a) "Dance of the Bashi Bazouk."  
(b) "The Odalisque."  
(c) A Dervish chorus, "In the Soudan."  
Soprano solo, "Where is Love?" (new).....Sousa  
Miss Blanche Duffield.  
Grand scene and ensemble, "Andrea Chenier" (new).....Giordano  
Intermission.  
"Invitation a la Valse".....Weber  
(a) "Serenade Roccoco" (new).....Meyer-Helmund  
(b) March, "Hail to the Spirit of Liberty" (new).....Sousa  
Composed especially for the dedication of the Lafayette monument and played first by Sousa's band at Paris July 4, 1900.  
Violin solo, "Polonaise in A Major".....Ries  
Miss Bertha Bucklin.  
Czardas, "Ritter Pasman" (new).....Johann Strauss





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 Date MAR 16 1901

### MUSIC AND THE DRAMA.

#### Sousa's Band Concert.

Sousa and his band gave the first of the three concerts they are to give here within two days at the Auditorium last evening. The great hall was well filled and enthusiasm was of the greedy kind that would accept nothing less than a double encore after nearly every one of the nine numbers the program contained. As to the performances accorded these numbers, as well as the additions to them, they may be declared at once to have been typically Sousa-esque—clear cut in attack, phrasing, and accent, technically faultless, and irresistible in their swing and vim. Better band playing will not be found the world over, and but rarely will its equal be met.

Arthur Pryor, an excellent trombonist; Miss Blanche Duffield, a soprano gifted with an agreeable voice and a pleasing manner of using it, and Miss Bertha Bucklin, a capable violinist, were the soloists.

A matinee and an evening concert will be given today by Mr. Sousa and his men.

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#### The March King to Make His Annual Visit at the End of This Week.

Sousa brings this week his annual offering of music that stirs the blood and sets the feet moving to its cadence. Since his last appearance here the "March King" has firmly established himself as an international musical celebrity. To the victor belongs the spoils and no one will begrudge John Philip Sousa his well-earned European laurels, for it was an undertaking of no mean magnitude to attempt to exploit an American military band in those continental countries where military music is as familiar as the sound of the mother tongue. And to his credit be it acknowledged that Sousa's success was



JOHN PHILIP SOUSA.

[Auditorium.]

[Copyright by Elmer Chickering, 1900.]

second to no other musical organization that has ever toured Europe. The style and distinction of the Sousa band, the ability and grace of the conductor and the general dash of the American music that Sousa knows so well how to compose and how to interpret were as a revelation to his new audiences.

"A single concert such as these it has given here would suffice to place the Sousa band above rivalry. You can feel that it hails from the land of records," remarked La Gazette of Brussels. At The Hague the Courant said: "The band is of the first class—a genuine harmony orchestra. Sousa conducts with decision and in a masterly manner. The tone is beautiful and on account of the large number of performers the strong discipline and the thorough rehearsals, the well-chosen programme offered a rare treat."

"The Sousa concerts are particularly interesting," said the Paris Gil Blas, "because of the composition and special talents of the orchestra, in which the clarinets and the brass develop unusual strength, and as to the programmes which are selected with the most evident eclecticism."

That Sousa is equally well appreciated at home is certain to be evidenced at the Sousa concerts at the Auditorium on Friday and Saturday evenings next, March 15 and 16, and also on Saturday afternoon. The accompanying soloists will be Blanche Duffield, soprano, and Bertha Bucklin, violinist. The programmes will be of the customary popular character and will include much new music. The latest Sousa march, "Hall to the Spirit of Liberty," will be a feature of each concert. The sale of seats will begin tomorrow morning. Popular prices—\$1 to 50 cents—will be charged.

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MAR 15 1901

### TWO PRETTY AND POPULAR PLAYERS.



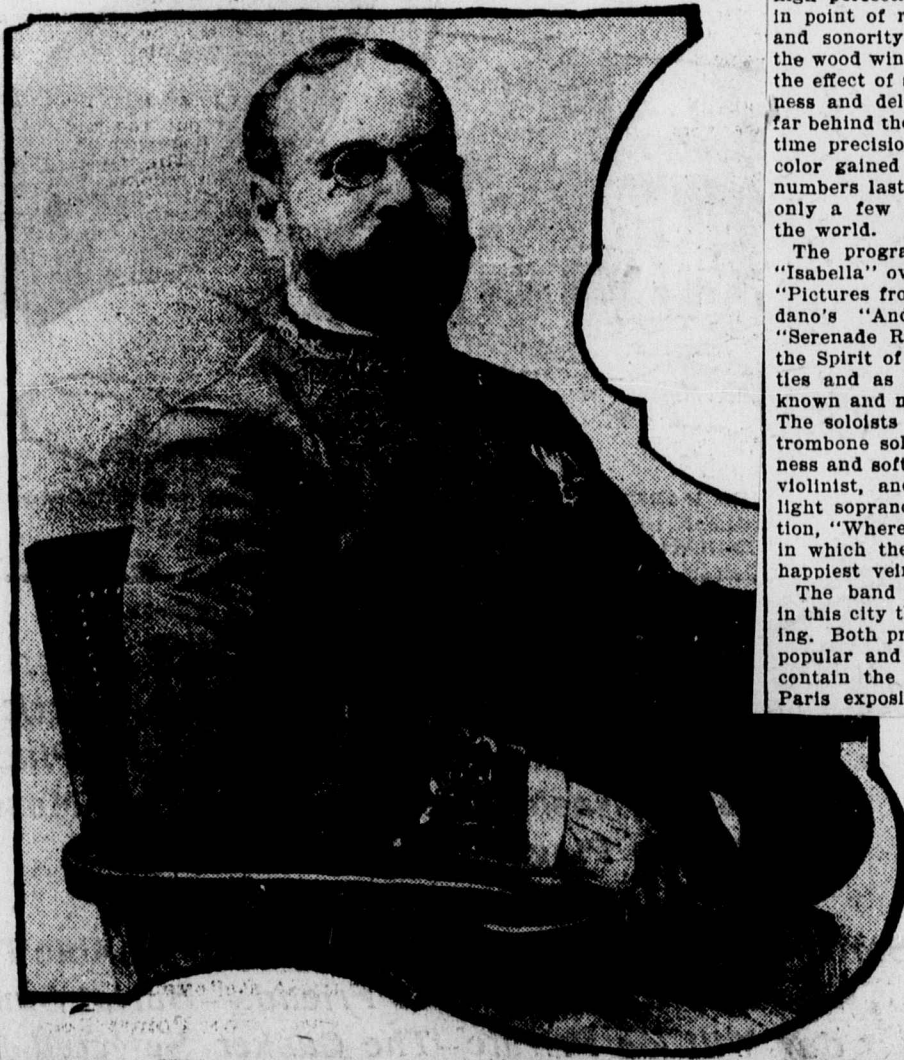
BLANCHE DUFFIELD  
 SOPRANO WITH SOUSA



JULIE HERNE WHO PLAYS HERE  
 NEXT WEEK IN "SAG HARBOR."

Julie Herne, who is appearing in her father's play, "Sag Harbor," which is coming to Chicago, has been offered an engagement as leading woman of another company behind the

### THEATRICAL NEWS and GO



JOHN PHILIP SOUSA.

The Famous March King, Who, With His Big and Famous Band, Is To Be at Music Hall the Evening of March 20.

Chicago  
 Rec'd 3/16/1901

#### NOTES ON MUSIC.

John Philip Sousa, whose matchless band returns with prestige still further enhanced by its recent European successes, was warmly welcomed by a large audience at the Auditorium last evening. As on previous visits, the concert was more than doubled in length by the encores, one and sometimes two encore selections following each piece on the programme. At this late day there is nothing further to be said of the many merits of the excellent organization which Mr. Sousa has disciplined to such high perfection. If anything it is even better in point of refinement and balance, symmetry and sonority of tone. The finish attained by the wood winds at times attains to something of the effect of strings, and in this matter of softness and delicacy of tone the brasses are not far behind them. The band plays with all its old-time precision and the variety of shading and color gained in some of the more pretentious numbers last evening is probably attainable by only a few wind instrument organizations in the world.

The programme, which began with Suppe's "Isabella" overture, included the Luigini-Sebek "Pictures from the Orient," a scene from Giordano's "Andrea Chenier," Meyer-Helmund's "Serenade Rococo" and Sousa's own "Hall to the Spirit of Liberty" march by way of novelties and as usual was filled in with the best known and most popular of the Sousa marches. The soloists were Arthur Pryor, who gave his trombone solo number with acceptable smoothness and softness of tone; Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, a rather light soprano, who sang Sousa's new composition, "Where Is Love?"—a sentimental selection in which the composer is by no means in his happiest vein.

The band will give but two more concerts in this city this season this afternoon and evening. Both programmes are made up of mingled popular and semi-classical selections and both contain the new march, first produced at the Paris exposition.



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JULIE HERNE WHO PLAYS HERE NEXT WEEK IN "SAG HARBOR."

Julie Herne, who is appearing in her father's play, "Sag Harbor," which is coming to Chicago, has been offered an engagement as leading woman of another company. Blanche Duffield is winning many friends by her clever work behind the footlights.



JOHN PHILIP SOUSA.

The Famous March King, Who, With His Big and Famous Band, Is To Be at Music Hall the Evening of March 20.



**MAR 15 1901****GEN. HARRISON'S FUNERAL****ARRANGEMENTS COMPLETED FOR SERVICES ON SUNDAY.****PRESIDENT AND CABINET TO ATTEND—MANY DISPATCHES OF SYMPATHY—BODY TO LIE IN STATE.**

Indianapolis, March 14.—The arrangements for the funeral of General Benjamin Harrison, ex-President of the United States, have been completed. The body will lie in state at the Capitol on Saturday from 11 o'clock in the morning until 10 o'clock in the evening, and the funeral services will be held from the First Presbyterian Church on Sunday afternoon at 2 o'clock, the Rev. M. L. Haines officiating.

The funeral will be attended by many of the noted men of the country. President McKinley and members of his Cabinet will be here. Governor Yates of Illinois telegraphed to-day that he would be present, attended by his staff. Governor Nash of Ohio, with his staff, will attend the funeral. Governor Durbin this afternoon sent a notice of General Harrison's death to the Governors of many of the States, and it is the belief that the majority of them will be here.

Telegrams were received yesterday from General Tracy, of New-York, Secretary of the Navy, and John Wanamaker, Postmaster-General, under the Harrison administration, and rooms were engaged for them. Francis W. Parker, president of the Chicago Institute, sent word to-day that he would attend, and a room has also been reserved for him. The railroads have made arrangements for a rate of one fare for the round trip, which will have the effect of greatly increasing the crowds.

**ACTION OF STATE OFFICIALS.**

Many State and city organizations of different character held meetings to-day and took action on the death of the statesman. In the morning a meeting attended by Governor Durbin, State officers, representatives of the family and citizens was held in the Governor's parlors, and arrangements were made for the funeral. The Merchants' Association of Indianapolis held a meeting this afternoon, and drafted a memorial on the death of General Harrison. Arrangements have been made for a joint meeting of the State and Marion County Bar associations, to be held in the Senate Chamber at the State House to-morrow afternoon, at which ex-President Grover Cleveland has been invited to be present and speak. C. N. Kendall, Superintendent of the Public Schools, has issued a recommendation that a part of Friday in the schools be devoted to the life and services of General Harrison, and that the teachers speak of him in connection with the history of the United States, of his services as a soldier, as a United States Senator and as President of the United States. The city and county offices will be closed Saturday at 11 o'clock in honor of General Harrison. The State Bar Association has issued an order requesting that the circuit courts throughout the State be closed Saturday.

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All of the members of General Harrison's Cabinet have been heard from, with the exception of Redfield Proctor, who is now in Cuba. Telegrams have been received from Benjamin F. Tracy, ex-Secretary of the Navy; Charles Foster, ex-Secretary of the Treasury; John W. Noble, ex-Secretary of the Interior; S. B. Elkins, ex-Secretary of War; John W. Foster, ex-Secretary of State and John Wanamaker, former Postmaster-General. They will act as honorary pallbearers. Telegrams have also been received from Justices McKenna and Harlan, of the Supreme Court; Joseph H. Manley, of Maine; ex-Senator T. W. Palmer, of Detroit, and W. R. McKeen, of Terre Haute.

Mrs. Harrison received a telegram to-day from President McKinley as follows:

go abroad the next time he would not be an acceptable guest at the English court. He answered with great quickness, "I can go to see Krüger." He talked for a time about the Presbyterian Creed. He was the chairman of the Committee on Revision. He took up the Cuban question. His point on this was that we had placed ourselves in a position before the world where our sincerity in dealing with Cuba could justly be questioned. He was emphasizing his former statement that the moral law bound the honor of nations as well as of individuals.

His reference to the Philippines and Porto Rico matters expressed surprise that the Supreme Court of the United States had not yet handed down its decision.

Later the conversation turned on trusts. He said he had very definite ideas on the regulation of trusts, and believed that the problem is fairly within the reach of legislation that would commend itself to the common sense of all good people. He quoted at length from memory from the articles of incorporation of the steel trust, and expressed a belief that a corporation should not be admitted to do business in any State unless it carried on its principal business in the State where it was organized and was an actual and bona fide corporation of that State, not only in law, but in fact.

He remarked that many of the great trust combinations organized under the laws of New-Jersey transacted no business in that State, and were not intended to transact any business there. Of the general conversation these are the things that came to my memory.

Mrs. Harrison and the members of the household secured last night the first rest they have had for six days. Mrs. Harrison had slept only four hours since last Thursday, having been almost continually at the bedside. Her mental and physical condition finally became such that she was unable to take scarcely any nourishment. When the end came she collapsed completely for a time. Mrs. Caroline F. Stroud, of New-York, an intimate friend of Mrs. Harrison is with her.

E. F. Tibbett, General Harrison's private secretary, had been in constant attendance either at the general's side or in looking after the affairs of the household, answering messages of inquiry, sending out the physicians' bulletins and receiving callers.

Russell B. Harrison, the general's son, who arrived late last night, spent the night with W. H. H. Miller. Mrs. Russell B. Harrison and son arrived at noon, as did also Mrs. Mary Harrison McKee, the general's daughter, and her husband. During their stay in the city they will be the guests of Mr. McKee's brother. To-day there were many callers at the Harrison home—friends who came to offer their services and tender their sympathy. Mrs. Tibbett received them, for Mrs. Harrison was unable to see anybody except a few of the most intimate friends of the family.

The last intelligent words spoken by Mr. Harrison were to his wife on Tuesday afternoon shortly before he lapsed into total unconsciousness. At that time Mrs. Harrison asked him if he recognized her, and he replied that he did. At noon of the same day he recognized his aunt, Mrs. Newcomer, feebly greeting her as "Aunt," when she came to his bedside. In the sick man's delirium, which lasted from late on Sunday night until he became totally unconscious on Tuesday afternoon, his mind wandered back over the great scenes of his life—charging with his column, or speaking before the convention that nominated him for the Presidency.

Late this afternoon John Mahoney, a sculptor, of this city, took a plaster cast of General Harrison's face.

The Harrison plot in Crown Hill Cemetery is northwest of the east entrance, and is situated on a gently sloping knoll. Around the base of the knoll a shaded driveway winds. The Harrison monument faces east, fifty feet from the driveway. It is a rectangular piece of granite, mounted on a carved base, supported by short, thick pillars, and massive but unostentatious. "Harrison" appears in relief at the base. In this beautiful spot the body of the late President will be buried.

**GENERAL HARRISON AS AN ORATOR. SOME STRIKING PHRASES FROM HIS SPEECHES.**

Washington, March 14 (Special).—General Harrison was known as an orator of unusual grace and finish, and a phrase maker of unerring delicacy and skill. Here are a few utterances taken at random from his published speeches:

It is no time now to use the apothecary's scales to weigh the rewards of the men who saved the country.

I know of no higher honor in this world than to be called "comrade" by the survivors of those who saved the Union.

We are one people absolutely. We follow not men, but institutions. We are happy in the fact that though men may live or die, come or go, we still have that toward which the American citizen turns with confidence and veneration—this great Union of the States devised so happily by our fathers.

The Republican party has walked in the light of the Declaration of Independence. It has made the Union more perfect by making all men free.

I hope the time is coming, and has even now arrived, when the great sense of justice which possesses our people will teach men of all parties that party success is not to be promoted at the expense of injustice to any of our citizens. There is a sense of justice, of fairness, that will assert itself against attempts to coin party advantage out of public wrong. The day when men can be disfranchised or

**COOGAN BUYS A FIFTH-AVE. HOME.****MAY ALSO START A DAILY PAPER TO PROVE THAT HE IS A NEW-YORKER.**

James J. Coogan, president of the Borough of Manhattan, evidently is preparing to make a demonstration to convince his friends that he is not a resident of Southampton, where he has voted for two years, but really and truly a Manhattanite. Controller Coler withheld the salary of President Coogan when he was officially informed of Mr. Coogan's residence in Southampton, and since then Mr. Coogan's friends have been wondering whether he is the legally qualified borough president or not.

Mr. Coogan, so the real estate men said last night, bought the six story American basement house No. 987 Fifth-ave. yesterday, paying therefor \$235,000. His friends also announced that he had bought an interest in "The Tammany Times," a weekly newspaper, moved the plant to his building at Sixth-ave. and Twenty-sixth-st., and made arrangements to turn it into a daily newspaper. There is a strong suspicion that if this plan is carried out the newspaper will not refuse patronage from Tammany Hall. Any way the situation was viewed yesterday, it struck Tammany men that Mr. Coogan was trying with all his might to prove that he is not a Suffolk County farmer.

**REASON FOR INCLOSING PASSENGERS.****SURVEYOR CROFT SAYS THE ADMISSION OF FRIENDS AND RELATIVES WAS ABUSED.**

Surveyor S. C. Croft yesterday informed Lawson Sanford, secretary of the American Steamship Conference, No. 13 Broadway, that the countersignature of cards of admission to the baggage inclosure of the various steamship wharves had been discontinued. The following statement was given out by Mr. Croft:

On August 1, 1898, the steamship companies began to issue cards of admission to friends of passengers arriving on their respective lines. When presented at the Surveyor's Office such cards were countersigned, which permitted those holding them to pass within the inclosure where the examination of baggage was conducted. This privilege was used, or abused, to such an extent that it became almost impossible for the inspectors to perform their work properly. For this reason, and because the proper collection of revenue was made difficult by the countersigning of these cards was discontinued. The countersigning of these cards was discontinued because no kindlier, gentler man. Those who have sat within the charmed circle of his charmed presence know how warm and genial his heart was. General Harrison was a symmetrical man; great in many qualities which go to make up the complete man. He was a great student, a great lawyer, a great lawmaker, a great executive, a great orator. Indiana has lost her most eminent citizen, the republic one of her most illustrious statesmen. All parties and all sections of the country are touched by a common sorrow.

**NATIONAL MOURNING ORDERED.****PROCLAMATION BY THE PRESIDENT ON THE DEATH OF GENERAL HARRISON.**

Washington, March 14.—President McKinley this morning issued the following proclamation giving formal notice of the death of ex-President Harrison:

**BY THE PRESIDENT OF THE UNITED STATES.**  
**A PROCLAMATION.**  
Executive Mansion,

Washington, March 14, 1901.

To the People of the United States: Benjamin Harrison, President of the United States from 1889 to 1893, died yesterday at 4:45 p. m. at his home in Indianapolis. In his death the country has been deprived of one of its greatest citizens. A brilliant soldier in his young manhood, he gained fame and rapid advancement by his energy and valor. As a lawyer he rose to be a leader of the bar. In the Senate he at once took and retained high rank as an orator and legislator; and in the high office of President he displayed extraordinary gifts as administrator and statesman. In public and in private life he set a shining example for his countrymen.

In testimony of the respect in which his memory is held by the government and people of the United States, I do hereby direct that the flags on the Executive Mansion and the several departmental buildings be displayed at halfstaff for a period of thirty days, and that suitable military and naval honors, under the orders of the Secretaries of War and of the Navy, be rendered on the day of the funeral.

Done at the city of Washington, this 14th day of March, in the year of our Lord one thousand nine hundred and one, and of the Independence of the United States of America the one hundred and twenty-fifth. **WILLIAM MCKINLEY.**  
By the President: **JOHN HAY**, Secretary of State.

In pursuance of this proclamation, the flags on every public building in the United States, at every army post in the United States, Cuba, Porto Rico, Hawaii and the Philippines, and on every American warship in whatever quarter of the globe, will fly at halfmast for thirty days.

President McKinley, who was deeply affected by the death of General Harrison, directed that the doors of the Executive Mansion be closed to visitors, and denied himself to callers except those who had business of urgent importance.

**MORE OFFICIAL TRIBUTES.**



The funeral will be attended by many of the noted men of the country. President McKinley and members of his Cabinet will be here. Governor Yates of Illinois telegraphed to-day that he would be present, attended by his staff. Governor Nash of Ohio, with his staff, will attend the funeral. Governor Durbin this afternoon sent a notice of General Harrison's death to the Governors of many of the States, and it is the belief that the majority of them will be here.

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Mrs. Harrison received a telegram to-day from President McKinley as follows:

Death of General Harrison the country a distinguished statesman, a devoted and an exemplary citizen. The people of on mourn with you. You have the heart sympathy of Mrs. McKinley and myself hour of overwhelming sorrow in your

President Grover Cleveland has telephoned that it will be impossible for him to attend the funeral. Telegrams have been received from Governor Beckham of Kentucky, Governor Nash of Ohio, Governor Dietrich of Nebraska; also from Wu Ting-fang, Mexican Ambassador; Spiro, T. Degetau, Commissioner from Porto Rico; Sir Richard Webster, of London, who was chief counsel for Great Britain in the famous Venezuela case, and Dr. Von Holleben, Imperial German Ambassador. Whitelaw Reid telegraphed to Mrs. Harrison from Millbrae, as follows:

We are profoundly shocked by this sudden terrible bereavement for me and calamity to the country. Mrs. Reid joins me in the expression of sincere and deep sympathy.

Telegrams were received from the Department of Minnesota, G. A. R.; from many clubs, and Army of the Republic posts, faculties and trustees of several universities; also from Senator Nelson W. Aldrich, General J. M. Schofield, John Philip Sousa, who was leader of the Marine Band while General Harrison was President; Charles C. Neet, Chief Justice of the Court of Claims; John G. Wooley, Charles Emory Smith and many other distinguished men.

There is a feeling of gloom throughout the city and State. Flags are at halfmast, and buildings are draped in mourning. While the body lies in state to-morrow morning, all the merchants in the city will drape their places in mourning and business will practically be suspended.

#### RECENT VIEWS OF GENERAL HARRISON.

A. L. Mason, a lawyer and personal friend, in telling of his last call on General Harrison, just before the last illness, said to-day:

We conversed on a variety of subjects. I had just finished reading his article on the Boer war and rallied him by saying that when he should

State where it was organized and was a bona fide corporation of that State, not only in law, but in fact.

He remarked that many of the great trust combinations organized under the laws of New-Jersey transacted no business in that State, and were not intended to transact any business there. Of the general conversation these are the things that came to my memory.

Mrs. Harrison and the members of the household secured last night the first rest they have had for six days. Mrs. Harrison had slept only four hours since last Thursday, having been almost continually at the bedside. Her mental and physical condition finally became such that she was unable to take scarcely any nourishment. When the end came she collapsed completely for a time. Mrs. Caroline F. Stroud, of New-York, an intimate friend of Mrs. Harrison is with her.

E. F. Tibbett, General Harrison's private secretary, had been in constant attendance either at the general's side or in looking after the affairs of the household, answering messages of inquiry, sending out the physicians' bulletins and receiving callers.

Russell B. Harrison, the general's son, who arrived late last night, spent the night with W. H. H. Miller. Mrs. Russell B. Harrison and son arrived at noon, as did also Mrs. Mary Harrison McKee, the general's daughter, and her husband. During their stay in the city they will be the guests of Mr. McKee's brother.

To-day there were many callers at the Harrison home—friends who came to offer their services and tender their sympathy. Mrs. Tibbett received them, for Mrs. Harrison was unable to see anybody except a few of the most intimate friends of the family.

The last intelligent words spoken by Mr. Harrison were to his wife on Tuesday afternoon shortly before he lapsed into total unconsciousness. At that time Mrs. Harrison asked him if he recognized her, and he replied that he did. At noon of the same day he recognized his aunt, Mrs. Newcomer, feebly greeting her as "Aunt," when she came to his bedside.

In the sick man's delirium, which lasted from late on Sunday night until he became totally unconscious on Tuesday afternoon, his mind wandered back over the great scenes of his life—charging with his column, or speaking before the convention that nominated him for the Presidency.

Late this afternoon John Mahoney, a sculptor, of this city, took a plaster cast of General Harrison's face.

The Harrison plot in Crown Hill Cemetery is northwest of the east entrance, and is situated on a gently sloping knoll. Around the base of the knoll a shaded driveway winds. The Harrison monument faces east, fifty feet from the driveway. It is a rectangular piece of granite, mounted on a carved base, supported by short, thick pillars, and massive but unostentatious. "Harrison" appears in relief at the base. In this beautiful spot the body of the late President will be buried.

#### GENERAL HARRISON AS AN ORATOR.

SOME STRIKING PHRASES FROM HIS SPEECHES.

Washington, March 14 (Special).—General Harrison was known as an orator of unusual grace and finish, and a phrase maker of unerring delicacy and skill. Here are a few utterances taken at random from his published speeches:

It is no time now to use the apothecary's scales to weigh the rewards of the men who saved the country.

I know of no higher honor in this world than to be called "comrade" by the survivors of those who saved the Union.

We are one people absolutely. We follow not men, but institutions. We are happy in the fact that though men may live or die, come or go, we still have that toward which the American citizen turns with confidence and veneration—this great Union of the States devised so happily by our fathers.

The Republican party has walked in the light of the Declaration of Independence. It has made the Union more perfect by making all men free.

I hope the time is coming, and has even now arrived, when the great sense of justice which possesses our people will teach men of all parties that party success is not to be promoted at the expense of injustice to any of our citizens. There is a sense of justice, of fairness, that will assert itself against attempts to coin party advantage out of public wrong. The day when men can be disfranchised or shorn of their political power for opinion's sake must have an end in our country.

A manly assertion by each of his individual rights and a manly concession of equal rights to every other man is the law of good citizenship.

Let us press the debate in our campaigns as to what the law shall be; but let us keep faith and submit with the reverence and respect which are due to the law when once lawfully enacted.

I do not believe that a republic can live and prosper where wage earners do not receive enough to make life comfortable, who do not have some upward avenues of hope before them. When the wage earners of the land lose hope, when the star goes out, after that anarchy or the Czar.

An American citizen could not be a good citizen who did not have hope in his heart.

I am a thorough believer in the American test of character. The rule must be applied to a man's own life when his stature is taken. He will not build high who does not build for himself.

No material greatness, no wealth, no accumulation of splendor, is to be compared with those humble and homely virtues which have generally characterized our American homes.

#### PRESIDENT OFF FOR INDIANAPOLIS.

TO ATTEND THE FUNERAL OF GENERAL HARRISON ON SUNDAY.

Washington, March 14.—President McKinley left Washington at 7:45 o'clock to-night by the Pennsylvania Railroad for Canton, Ohio, whence he will proceed Saturday night to Indianapolis to attend the funeral of General Harrison. With him were Mrs. McKinley, Secretary Cortelyou and Dr. P. M. Rixey. Mrs. McKinley will not go to Indianapolis, but will await the President's return at Canton. The return trip from Indianapolis will be made Sunday night, and the probability is that the President will make only a brief stop at Canton and return promptly to Washington. The party occupied the private car Yale, attached to the regular Western Express.

#### TRIBUTES OF PUBLIC MEN.

Frankfort, Ky., March 14.—General Harrison's death is the cause of profound sorrow among public men in this State. Ex-Governor McCreary said:

I was in Congress six years while General Harrison was in the Senate and four years with him when he was President. I knew him well. He was the ablest of all the Republican Presidents and one of the ablest of all the Presidents. Besides

arrangements to turn it into a daily newspaper. There is a strong suspicion that if this plan is carried out the newspaper will not refuse patronage from Tammany Hall. Any way the situation was viewed yesterday, it struck Tammany men that Mr. Coogan was trying with all his might to prove that he is not a Suffolk County farmer.

#### REASON FOR INCLOSING PASSENGERS.

SURVEYOR CROFT SAYS THE ADMISSION OF FRIENDS AND RELATIVES WAS ABUSED.

Surveyor S. C. Croft yesterday informed Lawson Sanford, secretary of the American Steamship Conference, No. 19 Broadway, that the countersignature of cards of admission to the baggage inclosure of the various steamship wharves had been discontinued. The following statement was given out by Mr. Croft:

On August 1, 1898, the steamship companies began to issue cards of admission to friends of passengers arriving on their respective lines. When presented at the Surveyor's Office such cards were countersigned, which permitted those holding them to pass within the inclosure where the examination of baggage was conducted. This privilege was used, or abused, to such an extent that it became almost impossible for the inspectors to perform their work properly. For this reason, and because the proper collection of revenue was made difficult by the countersigning of these cards, the privilege was discontinued. Those who have sat within the charmed circle of his charmed presence know how warm and genial his heart was. General Harrison was a symmetrical man; great in many qualities which go to make up the complete man. He was a great student, a great lawyer, a great lawmaker, a great executive, a great orator. Indiana has lost her most eminent citizen, the republic one of her most illustrious statesmen. All parties and all sections of the country are touched by a common sorrow.

#### NATIONAL MOURNING ORDERED.

PROCLAMATION BY THE PRESIDENT ON THE DEATH OF GENERAL HARRISON.

Washington, March 14.—President McKinley this morning issued the following proclamation giving formal notice of the death of ex-President Harrison:

BY THE PRESIDENT OF THE UNITED STATES.

A PROCLAMATION.  
Executive Mansion,  
Washington, March 14, 1901.

To the People of the United States:

Benjamin Harrison, President of the United States from 1889 to 1893, died yesterday at 4:45 p. m. at his home in Indianapolis. In his death the country has been deprived of one of its greatest citizens. A brilliant soldier in his young manhood, he gained fame and rapid advancement by his energy and valor. As a lawyer he rose to be a leader of the bar. In the Senate he at once took and retained high rank as an orator and legislator; and in the high office of President he displayed extraordinary gifts as administrator and statesman. In public and in private life he set a shining example for his countrymen.

In testimony of the respect in which his memory is held by the government and people of the United States, I do hereby direct that the flags on the Executive Mansion and the several departmental buildings be displayed at halfmast for a period of thirty days, and that suitable military and naval honors, under the orders of the Secretaries of War and of the Navy, be rendered on the day of the funeral.

Done at the city of Washington, this 14th day of March, in the year of our Lord one thousand nine hundred and one, and of the Independence of the United States of America the one hundred and twenty-fifth. WILLIAM M'KINLEY.

By the President: JOHN HAY, Secretary of State.

In pursuance of this proclamation, the flags on every public building in the United States, at every army post in the United States, Cuba, Porto Rico, Hawaii and the Philippines, and on every American warship in whatever quarter of the globe, will fly at halfmast for thirty days.

President McKinley, who was deeply affected by the death of General Harrison, directed that the doors of the Executive Mansion be closed to visitors, and denied himself to callers except those who had business of urgent importance.

#### MORE OFFICIAL TRIBUTES.

GENERAL HARRISON'S DEATH ANNOUNCED TO DIPLOMATS—THE SUPREME COURT ADJOURNS.

Washington, March 14.—The State Department has addressed the following circular letter to United States diplomatic and consular offices abroad:

Department of State,  
Washington, D. C., March 14, 1901.

Gentlemen: Your attention is invited to the President's proclamation of this date announcing the death of ex-President Benjamin Harrison and directing a proper expression in honor of his memory. You will cause the flags of your respective offices to be displayed at halfmast on the reception of this circular and for a period of thirty days thereafter.

I am your obedient servant. JOHN HAY.

The United States Supreme Court to-day, after disposing of the case under argument yesterday, adjourned until to-morrow out of respect to the memory of ex-President Harrison. In announcing the death of General Harrison, Attorney-General Griggs said:

It is my sad duty to convey to the court the intelligence of the death of the Hon. Benjamin Harrison, of Indiana, which occurred at his home in Indianapolis yesterday. He was President of the United States from 1889 to 1893, and most distinguished as a citizen and a statesman, as a soldier and a practitioner at the bar of this court. Out of respect to his memory I move that the court now adjourn until to-morrow.

Chief Justice Fuller responded as follows:

The court fully shares in the national sorrow and sympathizes with the suggestion which has just been made. The great services to his country rendered by this distinguished soldier, statesman and citizen, the exalted offices so worthily filled by him, his conceded eminence at this bar, his private virtues, make recognition of the loss sustained in his death involuntary and universal.

As a mark of respect to the memory of Benjamin Harrison the court will now adjourn until to-morrow at the usual hour.

#### TO PREPARE MEMORIALS.

UNION LEAGUE CLUB TO HONOR THE MEMORIES OF EX-PRESIDENT HARRISON AND W. M. EVARTS.

The Union League Club at its monthly meeting last night elected General Grenville M. Dodge to honorary membership. Committees were appointed to draft resolutions relative to the deaths of ex-Senator Evarts and ex-President Harrison. General Harrison was an honorary member of the club.

The following members were appointed: On Senator Evarts—James C. Carter, John L. Cadwalader and Colonel Le Grand B. Cannon.

On General Harrison—General Benjamin F. Tracy, Senator C. M. Depew and Cornelius N. Bliss.

The resolutions will be presented at the April meeting.

#### FLAGS HALFMAST FOR EX-PRESIDENT.

TRIBUTES OF EX-SENATORS CARTER AND CHANDLER—A MEMORIAL SERMON.

Flags on all public and many private buildings and clubhouses in this city were at halfmast yesterday in honor of ex-President Harrison. Among Republicans and Democrats alike sincere sympathy was expressed for the family of General Harrison and deep regret over his death. Ex-Senator Thomas H. Carter, who, as chairman of the Republican National Committee, directed the campaign in 1893 for General Harrison, was at the Waldorf-Astoria yesterday. He spoke with feeling of the death of General Harrison, and said that as a statesman, soldier and patriot he stood as high as any President the country ever had. Ex-Senator William Chandler, of New-Hampshire, who was at the sa



high and 80 feet in diameter and will be mounted by a great white-plastered figure of Light. A fine wide gallery and tea rooms up the dome give the finest view of the exhibition grounds, where amusements of the water-chute and switchback-railway order are not forgotten.

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The athletic department has trespassed by consent upon the grounds of Glasgow University. The academic mind proved not without aptness for a bargain, for the Exhibition authorities get their grounds back after the exhibition with a fresh track and a stand accommodating 25,000 people presented to them. The grounds have a four-lap cement track for cycles and a cinder track for pedestrians encircling a football ground. The last-named game is the consuming prepossession of the entire West of Scotland in its spare—probably many of its working—hours. A week ago to-day a match between a team of English and Scotch association football professionals drew gate money of £11,300.

The consumption of Scotch whiskey, which is the other national pastime, has been made the occasion for a particularly graceful act quite in the Scottish characteristic. Alcohol can be obtained in only three restaurants in the exhibition and the right to sell it has been purchased for £1,000 a week paid into the exhibition money chest. The exhibition will be open for twenty-six weeks, which means that the concessionaire must hand over £26,000 of his profits on takings before he begins to be in pocket himself. Being an Irish Home Rule Member of Parliament, himself interested in the whiskey business, he may at times reflect on the fine characteristics of his Scottish brother, remembering that Glasgow sends a solid representation of seven Unionists to the Commons and that her admirable and phenomenally energetic Lord Provost is a firm teetotaller.

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The occasion of the great display of art and industry has induced most of the scientific societies to hold their annual meetings in Glasgow. The International Engineering Congress may prove the most important, but there is also the British Association which is still trying to live down its hospitality to the imaginative Mr. de Rougemont. There are besides the annual gatherings of the Institute of Mechanical Engineers, the Institute of Chemical Industries, the Society of Engineers and Shipbuilders and the Institute of Naval Architects.

By a happy coincidence it is the anniversary of the foundation of Glasgow University, which was founded by Nicholas V. in 1450.



# IN PARIS.

bridges, listening in amazement to this melody. The German officials came out on the balcony of their building and acknowledged the compliment, and then the band played in quick succession "The Marsellaise" and "The Star-Spangled Banner," while the thousands on shore cheered mightily. This incident passed off with the best of good feeling in Paris, and in Germany it created a sensation, for this was the first time the German tune had been played in Paris since 1871.

Sousa also played at the dedication of the Washington monument in Paris on July 3, traveling all the way from Germany in special train to volunteer his services.

But it was on the Fourth of July that Sousa was most conspicuous before the Parisian public. The Lafayette monument was dedicated at 10 o'clock in the morning and Sousa furnished the musical features of the programme, playing here for the first time for the President of the republic and the other dignitaries his new march, "Hail to the Spirit of Liberty," which had been written for that occasion. Following these exercises, escorted by a mounted detachment of the Garde Republicaine and the entire American Guard from the Exposition the Sousa Band paraded through the principal streets amid great enthusiasm, all traffic on the line of march being suspended by order of the Prefect of Police. In the afternoon a concert of American music was given at the Exposition to 15,000 people, and later Sousa serenaded the American Ambassador at his official reception. In the evening, through the generosity of a number of California gentlemen, the band participated in the California celebration of Independence Day. Under a beautiful canopy that had been erected in the center of the Palace de l'Opera and which was surmounted with a blazing electric sign, "California—United States," the band played American music until 1 o'clock in the morning. There were 50,000 people around the bandstand during the night and once again traffic was suspended on the grand boulevards for Sousa, an unprecedented compliment. Such a celebration of Independence Day was never known in a foreign country, and the Parisians entered into the spirit of the occasion with great zest. The French crowds were wildly enthusiastic over the Sousa marches and the characteristic "ragtime" melodies that the band played with so much spirit. At the conclusion of the concert the President of the Students' Association of Paris appeared on the platform and made an address of thanks to Sousa for his music and the celebration came to an end with lusty cheers.



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John Philip Sousa may like to be designated as the "King of The March" but it could not have been a friendly hand which wrote recently, in a Buffalo paper, over an article announcing his arrival these words, "March King Coming." It made Buffalo people shudder; if what they had had was the work only of the subjects of the "king," what would his majesty bring in his train?

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Sousa's band gave two concerts at the Davidson theater yesterday. The high grade of the organization has been maintained and the magnetism of the leader is as potent as of yore. In addition to the programme as printed, numerous popular pieces such as Sousa marches and cakewalk selections were given, to the delight of the two large and thoroughly appreciative audiences which assembled. Sousa has a well-defined and large following in Milwaukee. He was in his best humor yesterday and disposed to answer the many encores which his men received. The several soloists did themselves full credit and shared in the general approval. The rapidity with which this band moves through the country is indicated when it is stated that this afternoon it gives a concert in La Fayette, Ind., and tonight at Indianapolis. During the remainder of this year Sousa's band is to play at the Pan-American exposition in Buffalo, at Manhattan Beach, N. Y., at the Western Pennsylvania exposition, at the International exposition in Glasgow, Scotland, and is to make a six-weeks' tour of England and Scotland which will include London. The band will be back in New York December 22, 1901.

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#### "MARCH KING" SOUSA.

While the programme offered by Sousa and his band on Wednesday night in Music Hall is one superbly constructed for popular appreciation the attention of the public is particularly drawn to the new march, "Hail to the Spirit of Liberty," played for the first time at the unveiling of the Lafayette monument. This and other marches are but the striking incidents in a most happily constructed programme. The downtown box office for Sousa's concert is open at Smith & Nixon's, on Fourth street.

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#### In Memory of Gen. Harrison.

John Philip Sousa telegraphed here today that he had composed and would play tonight at Tomlinson Hall a new march entitled "The Honored Dead" in memory of Gen. Harrison.

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#### SOUSA'S BAND WELCOMED

THE SPLENDID MUSIC RENDERED WAS THOROUGHLY ENJOYED.

A March Played as a Token of Respect for General Harrison—Pleasing Work of the Soloists.

The concert in Tomlinson Hall last night by the famous Sousa Band was the most brilliant ever given by that organization in this city. Doubtless one secret of the unusual charm of the affair was in the fact that Mr. Sousa and his men have made so many visits to Indianapolis that they have come to feel a sort of kindred with its people. At any rate, they played with as much spontaneity and hearty good will as if they had been on terms of intimacy with every one in the audience. Whenever Mr. Sousa perceived that his admirers desired an encore he instantly grasped his baton and the players manifested quite as much willingness to please as did their genial and accomplished director.

A feature of the playing of this band that has been frequently commented upon is its remarkable mastery of the tone quality of instruments of wind, which in ordinary bands supply volume rather than sweetness. The distinguished director-composer can, with his magic baton, call forth as splendid a burst of harmony as the most ardent enthusiast could wish to hear. Contrariwise, he can also, by some subtle motion of his little body or unperceived gesture of his nervous fingers, evoke subdued melody of a sweetness and appealing power scarcely to be surpassed by a symphony orchestra. For an example of volume combined with grandeur of expression one has only to recall the great selection from Giordano, the grand scene and ensemble from "Andrea Chenier," which was the second number before the intermission. The overture from Suppe's "Isabella," the first number on the programme, was given with such brilliance of execution as to call forth an insistent encore. When the band plunged into the stirring strains of "The Stars and Stripes," Sousa's patriotic march, which he and his men understand so thoroughly, the music for a time was mixed with applause. Mr. Arthur Pryor, the trombone soloist, scored a well-deserved triumph by his charming rendition of "The Patriot," one of his own compositions. For an encore he played "I Can't Tell Why I Love You, but I Do." The versatility of the band was pleasingly shown in its performance of the selection from Luigi-Sebek entitled "Pictures from the Orient," subdivided: (a) "Dance of the Bashibazouk," (b) "The Odalisque" and (c) "A Dervish Chorus in the Sudan." This number was rightly named, for, as played last night, it was a series of very clear and vivid pictures of the sensuous life led by Orientals.

The appearance of Miss Blanche Duffield as the soprano soloist was the young woman's debut in this city, and therefore the cordiality of her reception must be taken as an indication of recognition that she is an artist. Indianapolis lovers of music are very chary about setting the seal of their approval upon any aspirants for their favor. Miss Duffield's voice is remarkable for its liquid sweetness and for the ease with which it reaches the higher notes. She sang Sousa's delicate, sympathetic ballad, "Where is Love?" and for an encore gave a beautiful composition of warbles and trills, entitled "The Spring is Coming."

In delicate recognition of the deep sorrow that overhangs Indiana's capital at this time Mr. Sousa interpolated in last night's programme his splendid funeral march, "The Honored Dead," which was played by the members of the band standing. Following the intermission came Weber's dainty "Invitation to the Waltz," which called out "The Blue and the Gray Patrol" and "El Capitan" by way of encores. The programme was unusually marked by new compositions, one of the most enjoyable of which was the "Serenade Roccoco," by Meyer-Helmund. One of the events of the evening was Mr. Sousa's new march, "Hail to the Spirit of Liberty," which fully realized all the agreeable anticipations that had been felt concerning it, as the piece had to be repeated in its entirety. With a graciousness quite in keeping with his freedom of encore-giving, Mr. Sousa provided for his local friends a trio of clever soloists. Two of these have been mentioned, but the third, and by no means the least-talented, came last. Miss Bertha Bucklin, violinist, in her playing of Ries's "Polonaise in A Minor," showed such rare mastery of the instrument that she was greeted by a clamorous demand for an encore. The young woman responded with Sarasate's entrancing "Spanish Dances," which she played with consummate skill and depth of feeling. The closing number was the czardas from Johann Strauss's "Ritter Pasman." The affection in which the people of Indianapolis hold Mr. Sousa's band was given full expression when the audience remained in the hall to demand an encore at the end of the performance. The director was, however, wearied from his protracted exertions and merely bowed low several times in polite acknowledgment. An interesting fact about Mr. Sousa is that he was director of the celebrated Washington Marine Band during General Harrison's administration, and this added greatly to the impressiveness of the performance of his march, "The Honored Dead."

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#### Sousa Doesn't Need the Money.

ANN ARBOR, Mich., March 19.—Sousa's band concert and ball in Waterman gym is off. The concert king is to play in University hall this week Saturday, and the athletic club tried hard to get him to play for a dance in the gymnasium afterward. Sousa would play a grand march and one dance for \$100 extra. Michigan offered him \$250 to play an hour. Sousa refused.

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#### Sousa at the Davidson.

Sousa's band concerts at the Davidson theater yesterday afternoon and evening were favored by the elements—a new experience for the great bandmaster in Milwaukee—several of his preceding visits having been accompanied by violent storms, and he narrowly missed last Sunday's atmospheric disturbance. As it was, the attendance yesterday was large, and, as at all of Sousa's concerts, the people were in hearty sympathy with the work of the band, which, of course, is one of the best of its kind. The programmes were of generous proportions, and the lavishness which characterizes the great bandmaster's work did not fall on this occasion, for every number on the list was doubled, or trebled, or quadrupled, according to the several necessities of the occasion. The character of the music played was at times distinctively "American," in the encores especially so. "The Stars and Stripes," and the new "Hail to the Spirit of Liberty," the latter composed for the Paris exposition season, have nothing in common with the effusions of composers in effete European countries. The energy and vigor of the players of the band, especially that of the brass and percussion instruments, are equal to their brilliancy and finish, and the satisfying character of a Sousa concert, to the auditor, is proverbial. The selections on the programmes cover a wide range, and Carl Goldmark's "Sakuntala" overture, transcribed for military band, was followed by a popular march. Thus Sousa supplies something for all classes of listeners. The soloists were two in number, and both have been heard in Milwaukee at previous visits of the band. Miss Duffield, soprano, possesses a voice of considerable flexibility and carrying power, and

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#### The Sousa Concert.

It was a Sousa concert through and through last night at Tomlinson Hall. Several of the program numbers and all of the encores, which always constitute so large a part of a Sousa concert, were Mr. Sousa's compositions, and every member of the large band was under the sway of its leader's personality. Half a dozen of the pieces were new to this city. The march, "Hail to the Spirit of Liberty," composed for the dedication of the Lafayette monument at Paris, and first played by the band there July 4, 1900, is as stirring as anything Mr. Sousa has written. It has all the swing and catchiness of the earlier marches. The audience liked it immensely. "The Honored Dead," also by Sousa, placed on the program in memory of General Harrison, was played with all the members of the band standing. "Pictures from the Orient" (Luigini-Sebek) were novel numbers, especially the last of the three, the chorus of dervishes in the Soudan, in which the voices of the men, in a weird monotone, added to the effect produced by the instruments.

Weber's "Invitation a la Valse" was the most pretentious number and the one which really demanded the most of the band. The composition so frequently appears on orchestral programs that a band that plays it immediately puts itself in comparison with the orchestra, with its rich complement of strings. But so admirably did the reeds simulate the strings in the invitation proper last night that little loss of beauty was perceived, while in the waltz itself the rhythm with which the band played was enchanting.

The two new soloists with Sousa this year, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violin, are the best

that have appeared with him in Indianapolis. Miss Duffield has not a large voice, yet it is one of such sweetness and carrying power and is so artistically employed that her singing gave decided pleasure. Her breathing gave decided even and easy, so that she was enabled to utter the rather long phrases of her song, "Where is Love?" with unbroken grace and smoothness. Her manner pleased also; it was confident, and yet so free from assertion as to be almost demure. In Miss Bucklin the band has a capable violinist. She played her solo, a polonaise by Franz Ries, with true intonation; she bows well, and her technique is accurate. Both of the young women were heartily applauded, and each was recalled to play a second time. Arthur Pryor, trombone soloist, was similarly rewarded for his solo, "The Patriot," a medley of national airs of his own arrangement. There was a large audience, the balconies and the gallery being entirely filled, though the lower floor was not.

For further Indianapolis notices see page 52.



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MAR 18 1901

Sousa's band gave two concerts at the Davidson theater yesterday. The high grade of the organization has been maintained and the magnetism of the leader is as potent as of yore. In addition to the programme as printed, numerous popular pieces such as Sousa marches and cakewalk selections were given, to the delight of the two large and thoroughly appreciative audiences which assembled. Sousa has a well-defined and large following in Milwaukee. He was in his best humor yesterday and disposed to answer the many encores which his men received. The several soloists did themselves full credit and shared in the general approval. The rapidity with which this band moves through the country is indicated when it is stated that this afternoon it gives a concert in La Fayette, Ind., and tonight at Indianapolis. During the remainder of this year Sousa's band is to play at the Pan-American exposition in Buffalo, at Manhattan Beach, N. Y., at the Western Pennsylvania exposition, at the International exposition in Glasgow, Scotland, and is to make a six-weeks' tour of England and Scotland which will include London. The band will be back in New York December 22, 1901.

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MAR 18 1901

**"MARCH KING" SOUSA.**  
While the programme offered by Sousa and his band on Wednesday night in Music Hall is one superbly constructed for popular appreciation the attention of the public is particularly drawn to the new march, "Hail to the Spirit of Liberty," played for the first time at the unveiling of the Lafayette monument. This and other marches are but the striking incidents in a most happily constructed programme. The downtown box office for Sousa's concert is open at Smith & Nixon's, on Fourth street.

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**In Memory of Gen. Harrison.**  
John Philip Sousa telegraphed here today that he had composed and would play tonight at Tomlinson Hall a new march entitled "The Honored Dead" in memory of Gen. Harrison.

For further Indianapolis notices see page 52.

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### SOUSA'S BAND WELCOMED

THE SPLENDID MUSIC RENDERED WAS THOROUGHLY ENJOYED.

A March Played as a Token of Respect for General Harrison—Pleasing Work of the Soloists.

The concert in Tomlinson Hall last night by the famous Sousa Band was the most brilliant ever given by that organization in this city. Doubtless one secret of the unusual charm of the affair was in the fact that Mr. Sousa and his men have made so many visits to Indianapolis that they have come to feel a sort of kindred with its people. At any rate, they played with as much spontaneity and hearty good will as if they had been on terms of intimacy with every one in the audience. Whenever Mr. Sousa perceived that his admirers desired an encore he instantly grasped his baton and the players manifested quite as much willingness to please as did their genial and accomplished director.

A feature of the playing of this band that has been frequently commented upon is its remarkable mastery of the tone quality of instruments of wind, which in ordinary bands supply volume rather than sweetness. The distinguished director-composer can, with his magic baton, call forth as splendid a burst of harmony as the most ardent enthusiast could wish to hear. Contrariwise, he can also, by some subtle motion of his little body or unperceived gesture of his nervous fingers, evoke subdued melody of a sweetness and appealing power scarcely to be surpassed by a symphony orchestra. For an example of volume combined with grandeur of expression one has only to recall the great selection from Giordano, the grand scene and ensemble from "Andrea Chenier," which was the second number before the intermission. The overture from Suppe's "Isabella," the first number on the programme, was given with such brilliance of execution as to call forth an insistent encore. When the band plunged into the stirring strains of "The Stars and Stripes," Sousa's patriotic march, which he and his men understand so thoroughly, the music for a time was mixed with applause. Mr. Arthur Pryor, the trombone soloist, scored a well-deserved triumph by his charming rendition of "The Patriot," one of his own compositions. For an encore he played "I Can't Tell Why I Love You, but I Do." The versatility of the band was pleasingly shown in its performance of the selection from Lullini-Sebek entitled "Pictures from the Orient," subdivided: (a) "Dance of the Bashibazouk," (b) "The Odalisque" and (c) "A Dervish Chorus in the Sudan." This number was rightly named, for, as played last night, it was a series of very clear and vivid pictures of the sensuous life led by Orientals.

The appearance of Miss Blanche Duffield as the soprano soloist was the young woman's debut in this city, and therefore the cordiality of her reception must be taken as an indication of recognition that she is an artist. Indianapolis lovers of music are very chary about setting the seal of their approval upon any aspirants for their favor. Miss Duffield's voice is remarkable for its liquid sweetness and for the ease with which it reaches the higher notes. She sang Sousa's delicate, sympathetic ballad, "Where is Love?" and for an encore gave a beautiful composition of warbles and trills, entitled "The Spring Is Coming."

In delicate recognition of the deep sorrow that overhangs Indiana's capital at this time Mr. Sousa interpolated in last night's programme his splendid funeral march, "The Honored Dead," which was played by the members of the band standing. Following the intermission came Weber's dainty "Invitation to the Waltz," which called out "The Blue and the Gray Patrol" and "El Capitan" by way of encores. The programme was unusually marked by new compositions, one of the most enjoyable of which was the "Serenade Roccoco," by Meyer-Helmund. One of the events of the evening was Mr. Sousa's new march, "Hail to the Spirit of Liberty," which fully realized all the agreeable anticipations that had been felt concerning it, as the piece had to be repeated in its entirety. With a graciousness quite in keeping with his freedom of encore-giving, Mr. Sousa provided for his local friends a trio of clever soloists. Two of these have been mentioned, but the third, and by no means the least talented, came last. Miss Bertha Bucklin, violinist, in her playing of Rie's "Polonaise in A Minor," showed such rare mastery of the instrument that she was greeted by a clamorous demand for an encore. The young woman responded with Sarasate's entrancing "Spanish Dances," which she played with consummate skill and depth of feeling. The closing number was the czardas from Johann Strauss's "Ritter Pasman." The affection in which the people of Indianapolis hold Mr. Sousa's band was given full expression when the audience remained in the hall to demand an encore at the end of the performance. The director was, however, wearied from his protracted exertions and merely bowed low several times in polite acknowledgment. An interesting fact about Mr. Sousa is that he was director of the celebrated Washington Marine Band during General Harrison's administration, and this added greatly to the impressiveness of the performance of his march, "The Honored Dead."

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**Sousa Doesn't Need the Money.**  
ANN ARBOR, Mich., March 19.—Sousa's band concert and ball in Waterman gym is off. The concert king is to play in University hall this week Saturday, and the athletic club tried hard to get him to play for a dance in the gymnasium afterward. Sousa would play a grand march and one dance for \$100 extra. Michigan offered him \$250 to play an hour. Sousa refused.

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MAR 19 1901

### Sousa at the Davidson.

Sousa's band concerts at the Davidson theater yesterday afternoon and evening were favored by the elements—a new experience for the great bandmaster in Milwaukee—several of his preceding visits having been accompanied by violent storms, and he narrowly missed last Sunday's atmospheric disturbance. As it was, the attendance yesterday was large, and, as at all of Sousa's concerts, the people were in hearty sympathy with the work of the band, which, of course, is one of the best of its kind. The programmes were of generous proportions, and the lavishness which characterizes the great bandmaster's work did not fail on this occasion, for every number on the list was doubled, or trebled, or quadrupled, according to the several necessities of the occasion. The character of the music played was at times distinctively "American," in the encores especially so. "The Stars and Stripes," and the new "Hail to the Spirit of Liberty," the latter composed for the Paris exposition season, have nothing in common with the effusions of composers in effete European countries. The energy and vigor of the players of the band, especially that of the brass and percussion instruments, are equal to their brilliancy and finish, and the satisfying character of a Sousa concert, to the auditor, is proverbial. The selections on the programmes cover a wide range, and Carl Goldmark's "Sakuntala" overture, transcribed for military band, was followed by a popular march. Thus Sousa supplies something for all classes of listeners. The soloists were two in number, and both have been heard in Milwaukee at previous visits of the band. Miss Duffield, soprano, possesses a voice of considerable flexibility and carrying power, and her technique is equal to the demands of the occasion. Leo Stern's "Printemps," new, was sung with brilliancy. Miss Bucklin, the violinist, is a capable performer; Herbert Clarke, cornet player, and Arthur Pryor, trombone artist, contributed instrumental numbers of interest, which varied the programme pleasantly, and all are firmly established in public favor.

just to show them how we do things in this country. I went up to the general and introduced first myself and then my four men. "They can't vote for you, General," said I, "but I want them to know the most important thing about you."

rich complement of strings in the invitation proper last night that little loss of beauty was perceived, while in the waltz itself the rhythm with which the band played was enchanting. The two new soloists with Sousa this year, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violin, are the best

that have appeared with him in Indianapolis. Miss Duffield has not a large voice, yet it is one of such sweetness and carrying power and is so artistically employed that her singing gave decided pleasure. Her breathing was remarkably even and easy, so that she was enabled to utter the rather long phrases of her song, "Where is Love?" with unbroken grace and smoothness. Her manner pleased also; it was confident, and yet so free from assertion as to be almost demure. In Miss Bucklin the band has a polonaise by Franz Rie, with true intonation; she bows well, and her technique is accurate. Both of the young women were heartily applauded, and each was recalled to play a second time. Arthur Pryor, trombone soloist, was similarly rewarded for his solo, "The Patriot," a medley of national airs of his own arrangement. There was a large audience, the balconies and the gallery being entirely filled, though the lower floor was not.



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## AHEAD OF SOUSA

George Loomis Is in Town but He Can't Beat the Band He Represents.

"Yes, Sousa's made a great hit on the coast; everywhere the band went the people were glad to have us come and sorry to have us go. Sousa has a striking personality, together with a thoroughly drilled organization. It was one continuous ovation from the time we entered to the time we left the Golden Gate." So said George N. Loomis, the advance man, at the Tiff last night.

"You didn't go to Paris with Sousa?"

"No, I went to Detroit, got married and have been hustling to beat the band ever since."

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Although Thomas's orchestra and several other excellent musical organizations have been poorly patronized in Muncie, Sousa is almost sure to draw a crowd. We wish that the musical taste of this city were versatile enough to appreciate Thomas and Sousa both, but as it is not, let us enjoy the latter.

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## TOD SLOANE SUED FOR BACKING HOPPER

\$11,000 Wanted of  
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Everett R. Reynolds, the theatrical manager and broker who financed the London tour of De Wolf Hopper and his company which went to England last year to play El Capitan, yesterday brought suit in the Supreme Court for \$11,000 against Tod Sloane, the jockey, who undertook to manage Hopper the last half of the London season and who, it is claimed, grew weary of his contract and left Hopper and his company practically stranded in London. Jockey Sloane offered to take the management of the European tour off the hands of John Philip Sousa and Everett R. Reynolds, it is alleged.

When Sloane sailed for America, Hopper and his co-players were in decidedly short straits. Hopper having to get out and skimpish for sufficient funds to get his company back to New York.

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At the Studebaker, Fine Arts Building, the Castle Square Opera Company, notwithstanding it being the first season, has been playing "The Bohemian Girl"

to crowded houses. "The Wizard of the Nile," which has not been given in Chicago for some time, will be the opera following.

Verdi's "La Traviata" is to be given the week of March 25, following "The Wizard of the Nile." The house will be closed the first week in April (with the exception of three performances by the Leipzig Philharmonic Orchestra) in preparation for "The Wedding Day," which has been set for the opening of the spring season, Easter Monday night.

The musical event of Friday evening and Saturday afternoon and evening of this week were the concerts given under the management of Milward Adams, at the Auditorium, by the distinguished conductor John Philip Sousa and his band. The soloists were Misses Blanche Duffield, soprano, and Bertha Bucklin, violinist, and Arthur Pryor, trombone, and Herbert L. Clarke, cornet.

The programs given at these concerts contained the following:

FRIDAY EVENING, MARCH 15.

Overture, Isabella.....Suppe  
Trombone solo, The Patriot (new).....Pryor  
Arthur Pryor.  
Pictures from the Orient (new).....Luigini-Sebek  
Dance of the Bashibazouk.  
The Odalisque.  
A Dervish Chorus, In the Soudan.  
Soprano solo, Where is Love? (new).....Sousa  
Blanche Duffield.  
Grand Scene and Ensemble, Andrea Chenier (new).....Giordano  
Invitation à la Valse.....Weber  
Serenade Roccoco (new).....Meyer-Helmund  
March, Hail to the Spirit of Liberty (new).....Sousa  
Violin solo, Polonaise in A major.....Wieniawski  
Bertha Bucklin.  
Czardas, Ritter Pasman (new).....Johann Strauss

SATURDAY AFTERNOON, MARCH 16.

Overture, Sakuntala.....Goldmark  
Trombone solo, Blue Bells of Scotland.....Pryor  
Arthur Pryor.  
Pantomimic Suite, The History of a Pierrot (new).....Mario Costa  
Soprano solo, Printemps (new).....Leo Stern  
Blanche Duffield.  
Grand Scene, The Death of Aida.....Verdi  
Waltz, Frau Luna.....Lincke  
Entr'acte, Mariposa (new).....Diaz  
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Overture, Carnaval Romain.....Berlioz  
Cornet solo, Arbucklenian.....Hartman  
Herbert L. Clarke.  
Scandinavian Fantasia (new).....Meyer-Helmund  
Soprano solo, Maid of the Meadow.....Sousa  
Blanche Duffield.  
Grand Scene and Soldiers' Chorus from Faust.....Gounod  
Glory and Love to the Men of Old.  
Valse, Pesther.....Lanner  
The Electric Ballet (new).....Sousa  
March, Hail to the Spirit of Liberty (new).....Sousa  
Violin solo, Adagio and Moto Perpetuum.....Reis  
Bertha Bucklin.  
Suite, Hermione (new).....La Rondella

Conductor Sousa and his well disciplined band are so renowned throughout America that they hardly need the prestige, still further enhanced by recent European successes, to aid them in the enthusiastic welcome that greeted them by the large audience congregated at each of these concerts. The frequent encores demanded, the same as at all former concerts, almost doubled the length of the entertainment.

The soloists were Arthur Pryor, who gave his trombone solo numbers with fine modulations of tone; Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, soprano, sang Sousa's new composition, "Where Is Love?"—a sentimental selection which gives rise to the query, What romantic state of mind has made it thus? Miss Blanche Duffield has a clean, sweet, soprano leggière voice. "Spring Is Coming," which she kindly gave as an encore at the Friday afternoon concert, was especially suited to her voice in range and style. Miss Bucklin's violin solo,

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St. Paul. At the Metropolitan Opera, on March 11, Sousa and his band had good business, afternoon and evening, 10. For week of 17 "Arizona," for week of 17.

## AMUSEMENTS.

## THERE IS BUT ONE SOUSA.

Riverside has been especially favored this week in the line of amusements and of a character so varied that people of all inclinations have been amused or instructed as suited them best.

Wieniawski's "Souvenir de Moscow," also the encore following, thoroughly demonstrated a mastery of the instrument, both in technic and shading. Mario Costa's Pantomimic Suite, "The History of a Pierrot" (new), from a descriptive point, was really an interesting musical dialogue.

If anything there is an improvement in these programs, composed of popular and semi-classical selections, in point of refinement, balance, symmetry, softness and delicacy of tone.

uncertainty that one could make entry or exit. Indeed the S. R. O. sign was suspended simultaneously with the opening of the doors. Patrons from contiguous towns—and there were many in the house—like those at home, have learned to recognize that when invited by the management to attend a performance in Riverside they may depend upon being regaled with none but the very best.

Nine numbers were listed on the programs of those who were fortunate enough to get one, but Sousa is noted for his generosity and so at least twice that number were rendered. They ranged from the heaviest compositions down to the popular ragtime, with the March King's rousing pieces supplied ad libitum by way of encores, or as the printer would put it, for "time copy." There is no one who conducts just like Sousa, neither are there any with the happy faculty of arranging a program after his manner. As instance the rendering of Webber's grand "Invitation a la Valse," which called forth much enthusiasm and brought for the encore "A Hot Time in the Old Town," played as no one present ever heard it played before. An excerpt from Wagner's Operas brought on recall a popular ragtime, and upon second recall a pretty patrol. His own composition, "Hail to the Spirit of Liberty," introduced an originality of Sousa's. Its closing strains brought to the footlights a blare of brasses in six cornets and five trombones and put the house so in vibration that the pretty poppies at the players' feet that had the night before refused to welcome Kathryn Kidder, readily opened up their petals and drank in the melody.

Arthur Pryor is still pretty nearly as big a man as Sousa—or at least the leader thinks so. He gave a new trombone solo which exhibited his marvelous execution, and upon being persistently urged he returned and played "I Don't Know Why I Love You, but I Do," so sweet and pretty that everybody believed the rascal, and they wouldn't excuse him until he played another quite as charming.

Sousa's soloists this season are the best that he has ever taken out with him. Miss Duffield's vocal numbers were well received—and a Riverside audience is usually pretty critical and mighty slow to warm up. But her effort earned her a recall. She trilled like a bird and her vocal effort was made all the more beautiful by the accompaniment which was made up entirely of reeds. Miss Bucklin, the violinist, also gave much pleasure. She draws a charming bow. The composition performed was full of melody and yet so eccentric that her endurance in its performance was marvelous. Her accompaniment lent beauty to the charm of her strings, for it was the soft melody of the reeds and French horns.

In closing let us thank the friends throughout the county for their aid in making this the grand musical success that it was. It was quite evident when the curtain rose that the musicians on the stage were surprised, and agreeably so, by the audience that confronted them—and it is this, and only this, that brings to us the better class of entertainment.



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Date

### SOUSA'S SIGNAL TRIUMPH.

Sousa at Music Hall scored a signal triumph last night, and in its history the beautiful temple of art held few audiences to be compared in culture and in number to the gathering. At the same time Sousa was at his best, and his baton was like a magic wand that called forth that exquisite harmony of sound that roused the enthusiasm of the audience to a fever point. In his own compositions Sousa is beyond compare. His "Man Behind the Gun" and "Spirit of Liberty" received rousing encores. And "Dixie," played as only Sousa's band can play it, was a revelation, and gained a new charm by the master's interpretation. Much of the success of this musical treat is due to the tireless energy of Messrs. Ballenberg and Keefe, who seem to realize what the Cincinnati public wants, and spared no pains to furnish the musical feast.

Cutting from  
Address of Paper  
Date

When Jockey Tod Sloan reaches this city from San Francisco, which city he left today, he will probably be served with papers in a suit for \$11,000 brought by Everett R. Reynolds for failing, it is alleged, to maintain his adopted role of "angel" when DeWolf Hopper and his troupe of actors were stranded in London. It was while playing "The Charlatan" at the Comedy Theater in London, it is said, that Sloan first made his appearance and expressed a desire to break into the comic opera business. He secured the right, so Reynolds claims, to produce the opera, and contracted to become the general backer of the enterprise. "The Charlatan" moved to the Shaftesbury Theater then, and after a couple of days' good business war news from South Africa changed the state of affairs, and Sloan, it is charged, embarked for America. Answers to cablegrams relating to how the company was to get home were never received, it is claimed, and only a handy bank roll of a few thousand owned by DeWolf Hopper took the company out of their difficulty.

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Date

### MUSIC.

#### SOUSA IN EMBRYO.

Sousa's bald spot and his white kid callisthenics did not attract all the attention at the concert last night. Away up in the top gallery of Music Hall, at the extreme right-hand corner, a tow-headed youngster clung to the brass railing, hung out over the stage, and absorbed the music. He wasn't more than 10 or 12 years, but the crash and blare and shriek of the instruments to the magic of Sousa's Delsarte movements thrilled him in every fiber, and before being aware of the attention he was attracting he kept in rhythmic touch with the great conductor, imitating every motion in perfect time, until the eyes of nearly the entire audience were upon him. As soon as the urchin observed this he became greatly embarrassed and endeavored to sit quiet, but some fetching melody would make him forget, then he became Sousa over again, following every trick and quirk of the baton with his chubby hand. He also led the applause. Sousa missed a treat by not seeing this youthful enthusiast.

### DRAMATIC NEWS.

Cutting from  
Address of Paper  
Date

Sousa's concerts at the Auditorium have been profitable.

### NEWSPAPER CUTTING BUREAU IN THE WORLD.

Cutting from  
Address of Paper  
Date

Sousa and his band gave three enjoyable concerts at the Auditorium last Friday and Saturday, and "the March King" attracted great crowds.

Cutting from  
Address of Paper  
Date

## HE SWIMS,

HE DANCES, HE ASSUMES THE ATTITUDE OF A FENCER, HE AIMS AS WITH A GUN.

The Man Is Like an Actor, a Specialty Performer, a Contortionist.

THESE ARE SOME OF THE COMMENTS OF EUROPEAN PRESS ON SOUSA'S MANNERISMS.



To no small extent is the pleasure of a Sousa concert due to the attractive and picturesque pantomime of the "March King," which has long since been accepted as a pleasing and necessary feature of his musical offerings. Sousa's mannerisms at the conductor's desk are characteristic, and while sticklers for the mathematical precision of the conventional conductor may decry them, there is no doubt that they find great favor with Sousa's staunch adherents.

It was a question, however, in the minds of many what would be thought of the Sousa mannerisms when he went to Europe last summer. But human nature is pretty much the same the world over, and the audiences across the water took very kindly to the American musician's little tricks of manner. It was expected that the press of Europe would poke fun at the peculiarities of the new conductor, but even those who described Sousa's methods humorously did not fail at the same time to render homage to his discipline, his masterly authority and his artistic impulses.

The various similes that were applied in Europe to Sousa's manner of conducting were very amusing, and indeed his peculiarities were likened to nearly everything. Le Petit Bleu of Brussels said: "With his right hand he wields his baton at times like a whip-lash, then again like an egg-beater; with his left he makes magnetic signals to his men, attracts or repulses them, injecting the fluid into them or extracting it from them. It is all very original."

"Sousa acts like an actor, a specialty performer, a sort of universal genius," is the way that Pester Lloyd of Budapest puts it. "He swims, he exhibits,

keys and cockatoos, or else he does not conduct at all."

In Berlin the Sousa mannerisms suggested other things to the observant newspaper men. "It is worth while to go to Kroll's to see Mr. Sousa conduct," was the opinion of Die Welt am Montag. "He does it differently from anybody and everybody. At times he seems to hold in his left hand the reins of a four-in-hand, in his right the whip, and to drive his prancing team in time with the music. At times he stands with his head leaning on his shoulder, apparently aiming, gun in hand, in order to illustrate the following loud beats on the bass drum. He swims, he dances, he assumes the attitude of a fencer—everything in harmony with the music. It is really worth while to see Mr. Sousa conduct."

newspaper Cutting Bureau in the world.

ting from

ress of Paper

### The Sousa Concepts

Sousa, the inimitable, and his band have evidently lost none of their popularity in Minneapolis, for the concerts yesterday attracted a large matinee audience, and in the evening the house was practically sold out.

It is the same Sousa, though he may possibly have gained a few more of the graceful gyrations or mannerisms that make him so fascinating. Though one realizes that they are mostly tricks, it must be admitted they are effective. Even the dignified Europeans fell under their charm. Sousa is to-day the most popular composer, and he leads the most popular band. It is doubtful, too, if any other musical organization is doing more educational work, for while Sousa attracts all classes, he appeals strongly to the general public. His programs are made up largely of the music of the best composers, and, even though a brass band cannot reveal all the beauties of these compositions, Mr. Sousa is doing much to raise the popular standard of music among the people. He fully deserves all the honors that have been conferred upon him.

His programs yesterday contained much that was new and some things that were interesting. The band plays with the same verve and animation that has made it famous. The tone quality is fine and the brasses especially rich and sonorous. The encores and triple encores, that are always demanded and freely granted at a Sousa concert, were, of course, made up of Sousa's marches, the glowing spirit and distinct individuality of which have made them the most popular in the country. Sousa's new march has the true Sousa touch and flows with the same spontaneity and rhythmic swing. There are many effective harmonic changes, and a spirited finale for a brass choir. From a musical standpoint it is one of the best marches Sousa has done, but it remains to be seen if it will take the place of "The Stars and Stripes Forever" in the hearts of the people.

One of the new compositions that was an especially interesting work and gave the band excellent opportunities for shading and climatic effects was a selection from Giordano's "Andrae Chenier." The Luigini-Sebek number, with its oriental color, was also an effective number. The soloists are also favorites with Minneapolitans. Arthur Pryor's remarkable trombone playing always brings him plaudits. He gave one of his new compositions, which are especially adapted to show his masterly control of his instrument, and received several encores. Miss Blanch Duffield, the soprano, has gained better control of her sweet, pure voice and has more style and finish, though power and depth are still lacking. She sang one of Mr. Sousa's songs and a florid song by Louis Stern. The greatest improvement is noticed in Miss Bertha Bucklin, the violinist, who is certainly winning first rank, if she has not already won it. When heard here before she was then considered talented, but she has grown wonderfully since then. Her technique is clear and true, and of remarkable facility, but what places her playing so high is her beautiful, pure tone, which is, after all, the end of all technique. In the cantabile passages the tone is exquisite. She has the temperament also to give brilliancy and fire to her playing. Her performance of Wieniawski's difficult "Polonaise in A Major" was very fine and roused the audience to unusual enthusiasm. Her encores, too, were given with remarkable skill, and she must be accorded the honors of the evening among the soloists.

—Eva Blanchard.

The First Established and Most Complete Newspaper Cutting Bureau in the World

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Address of Paper  
Date

### Blanche Duffield's Success in Chicago.

MISS BLANCHE DUFFIELD'S success at the Auditorium, Chicago, with Sousa's Band, was one of the most emphatic hits of the evening. After the singing of Sousa's new waltz song, "Where Is Love," she was enthusiastically encored and recalled the third time after her encore. She was finally obliged to give another encore. The Chicago Daily Gazette, of March 16, says:

"Miss Blanche Duffield, the soprano, came in for her share of the honors that were bestowed. Her rendition of the new soprano solo, 'Where Is Love,' by Sousa, elicited several encores, and she was one of the decided hits of the evening."







# When Sousa Leads the Band

**Biograph Pictures**  
**THAT SHOW**  
**HOW THE**  
**"March King"**  
**Handles**  
**his Baton.**

**M**ANNERISMS may be taken as the outward and visible expression of strong individuality, and decry them as much as we may, their value to anyone conspicuously before the public cannot be denied. Graceful gestures are restful and attractive to the eye, and while they may not "point a moral" they certainly "adorn the tale." To no small extent is the pleasure of a Sousa concert due to the attractive and picturesque pantomime of the "March King" which has long since been accepted as a pleasing and necessary feature of his musical offerings. Sousa's mannerisms at the conductor's desk are very characteristic, and while sticklers for the mathematical precision of the conventional conductor may decry them, there is no doubt that they find great favor with Sousa's staunch adherents.

It was a question, however, in the minds of many what would be thought of the Sousa mannerisms when he went to Europe last summer; but human nature is pretty much the same the world over, and the audiences across the water took very kindly to the American musician's little tricks of manner. It was noticed at the first concert Sousa gave in any city abroad, the open space directly in front of the band stand would always be vacant at the beginning of the concert, but as soon as Sousa began to play one of his own marches and his many idiosyncrasies or gesture came into operation, the crowd would flock to the front and remain standing throughout the programme in order to miss nothing. It was to be expected, perhaps, that the press would poke fun at these peculiarities of the new conductor, but even those who described Sousa's methods humorously did not fail to render homage, at the same time to his discipline, his masterly authority and his artistic impulses.

It impressed one writer that Sousa conducted with elegance, but with noticeable weariness, suggesting more than emphasizing. His nonchalance seems to make the difficult composition appear easy of execution, thought another; while a third said

tions became livelier, more rapid, more vigorous; the straight line disappears and the curving waves appear; they become more and more curved. Valleys and hills form themselves and merge so rapidly that the eye cannot follow them and the figures become indefinite. Suddenly the left arm enters into play, the hand shoots out, extracts with an energetic grasp a drum beat or a trumpet blast, and continues active. The right arm from now on marks the mere rhythm while the left paints—yes, paints—the music that is being played. All at once the baton loses all of its significance. Both hands shoot out, and side by side stretch forward, backward—the trio of the march has reached its highest point! Sousa conducts his marches as does no other. Every one of his movements emanates organically from his music. They find their root there, they are genuine and true; they are masterly executed and are free from ulterior motives. And this is why Sousa must be seen as well as heard, for the sight gives one genuine, artistic enjoyment."

"When Mr. Sousa conducts serious music he resembles any orchestra leader; he is more interesting when he conducts national music. He should be seen accentuating with a stroke of his baton, like the downward

Small Illustrations from Negatives of the American Biograph Company.

that his gestures suggest fatigue and produce the impression that Sousa is not specially interested in the music. All agreed that the elegance of his manner was no small factor in the fame of his concerts.

The various similes that were applied in Europe to Sousa's manner of conducting were very amusing, and indeed his peculiarities were likened to nearly everything. The humorist of *Le Petit Bleu*, of Brussels, said: "With his right hand he wields the baton at times like a whip lash, then again like an egg-beater; with his left he makes signals to his men, attracts or repulses them, injecting the fluid into them or extracting it from them. It is all very original." Sousa acts like an actor, a specialty performer, a sort of universal genius, is the way that Pester Lloyd, of Buda Pesth, puts it. "He swims, he exhibits himself as a contortionist, he figuratively strikes his players with his baton, he leans far back, then stands stiff and erect after the fashion of a Prussian guardsman in the front rank, he makes motions with his baton as if exhibiting trained dogs, monkeys and cockatoos—or else he does not conduct at all."

In Berlin the Sousa mannerism suggested many other things to the observant newspaper man. It was worth while going to the New Royal Opera House to see Sousa conduct, was the opinion of "Die Welt am Montag." "He does it differently from anybody and everybody. He does not make this or that motion to extract this or that shade of tone from the orchestra; he allows himself to be inspired by what he hears to the indulgence of a richly varied, lively pantomime. At times he seems to hold in his left hand the reins of a four-in-hand, in his right the whip, and to drive his prancing team in time to the music. At times he stands with his head leaning on his shoulder, apparently





Fresno, Cal.  
"Republican"  
Feb 19 - 1901

*Fresno Democrat*  
*Feb 19th 1901*

# TWELVE ENCORES WERE RESPONDED TO BY SOUSA AND HIS MUSICIANS AT THE BAND CONCERT

Overture, "Kaiser" .....Westmeyer  
Trombone Solo, "The Patriot" (new)  
Pryor .....Mr. Arthur Pryor  
Fantasie from Richard Wagner's op-  
eracras (new) .....Godfrey  
Soprano Solo, "Maid of the Meadow"  
(new) .....Sousa  
Miss Blanche Duffield.  
Grand Scene and Ensemble "Andrea  
Chenier" (new) .....Giordano

INTERMISSION.

"Invitation a la Valse" .....Weber  
a. Dervish Chorus, "In the Soudan"  
(new) .....Sebek  
b. March "Hail to the Spirit of Lib-  
erty" (new) .....Sousa  
(Composed for the dedication of  
the Lafayette Monument, Paris,  
July 4th, 1900.)  
Violin Solo, "Adagio and Moto Per-  
petuum" .....Ries  
Miss Bertha Bucklin.  
Zardas, "Ritter Pasman" (new) ....  
.....Johann Strauss

THAT was the regular program at the Sousa band concert at the Barton last night. Was the audience satiated with music that was a revelation to many in that big audience? Not a bit of it. It demanded twelve encores. It was an outrage in one sense of the word, but Sousa complied twelve times. After the ninth regular number, and after the round dozen encores, the audience remained seated and demanded a thirteenth encore. John Philip Sousa, the "March King," courteously declined, yet he might have been forced to come on for the thirteenth recall had not the musicians arisen and began to scat-

Members of the band told me that this ordeal of encores is a common thing, frequently twice a day, so that as one of them put it, they had really an easy time of it last night. Sousa has everlastingly spoiled his audiences, and that's the long and short of it. He is too obliging, and if he were not he would not be so shamefully imposed upon in this matter of encores. But twelve encores in a varied program of nine numbers is a bit too much of a good thing. I wouldn't have believed it if I had not been there and kept a faithful tally on my program sheet. Lest my word be questioned, I'll append the list of encores and you may count them up yourself:

- 1—(a1) "Stars and Stripes," Sousa;
  - (b2) "Salome," Laurence.
  - 2—(c3) "I love You, but I Can't Tell Why;" (d4) "Tail of a Kangaroo."
  - 3—(e5) "Blue and Gray Patrol;"
  - (f6) "Owl March," Falkenstein.
  - 4—(g7) "Spring Is Coming."
  - 5—(h8) "Man Behind the Gun," Sousa.
  - 6—(i9) "Rondo d'Amour."
  - 7—(j10) "Hail Spirit of Liberty," march, repeated.
  - 8—(k11) "Serenade Espagnole;"
  - (l12) Elfen Tanz.
- That audience had its money's worth if ever one had.

Sousa's appearance last night was the sixth in Fresno, five consecutive times as conductor of his famous own band, and the first time with the equally good United States Marine Band, in the leadership of which Sousa first became known. This afternoon the band will play at Ventura and tonight at Santa Barbara, and if the audiences there are no more modest than in Fresno, there is a prospect of 24 encores and 18 regular numbers at two concerts, a pretty good day's work for musicians, say nothing of the fatigue of the night's railroading. But to return to Fresno. The house was packed last night. Standing room only was to be had down stairs and up stairs, and extra seats had been put in the orchestra. It was one of the biggest houses of the season. Sousa may have made five previous visits, but Sousa's popularity has not diminished in the slightest. The audience was a mixed one, musically speaking. There was the contingent that knows and appreciates music as musicians, and there was the other contingent that would have been equally pleased with a circus brass band, but attended last night to have the satisfaction of being able to say that it had heard play the greatest military band today in America.

There was never a more delighted and pleased audience in the Barton. The number of encores will testify to that. Whether the audience was satiated, I verily doubt. I think that audience would have remained until midnight and listened to that band play continuously. One thing certain, that if Sousa and his marvelously trained band go on another concert tour next year, Fresno will not be left off the itinerary.

It would be a work of supererogation to give a criticism of the con-

cert. Sousa has not been concertizing in the musical centers of America and Europe to come at this late day to this point in the San Joaquin Valley on the westernmost edge of the American continent for a critique of his work as a composer and conductor, and that of his soloists and musicians. The day for that is past.

Suffice it to say that the music was a revelation, an inspiration. It was music—music such as has not been heard in Fresno since Sousa was here last and music such as will not be heard again until he may come again. Sousa's band, in a word, is today the representative of musical art in America, or at least in its most popular phase in military music. His is an aggregation of American musicians, disciplined by a master hand. And Sousa was modest, for out of 21 numbers he played only three of his own compositions.

Pryor, the trombonist, was warmly received. He is a wonderful manipulator of that difficult instrument—his is the touch of the artist.

Miss Duffield, the soprano, was given a cordial welcome, and at once sang herself into the good graces of her audience, which would have liked to have been charmed more by her flute-like voice, but the lady declined after responding to one encore.

Miss Bucklin, the violiniste, fairly captivated the house. The audience hung breathless upon her every note from the violin. Honestly, Miss Bucklin made the hit of the evening.

It was a night of grand entertainment with music that seemed to transport you into the realms of fancy into another world.

Nor should be forgotten the march of Falkenstein played as an encore. Falkenstein has only to write a few more of such compositions and he will have made a name in the musical world.

Sousa's mannerisms as a conductor have a fascination for me. To no small degree is the pleasure of a Sousa concert due to the attractive and picturesque pantomime of the "March King," which has long since been accepted as a pleasing and necessary feature of his musical offerings.

Sousa's mannerisms at the conductor's desk are characteristic. When last night several rag time melodies were played, I actually became ner-

vous lest he should begin a cake-walk motion. But he didn't. He is always graceful and elegant, and, as has been said, he conducts with noticeable weariness, suggesting more than emphasizing.

When in Europe last year it was a question in the minds of many what would be thought of Sousa's mannerisms, but human nature is pretty much the same the world over, and the audiences across the water took very kindly to the American musician's little tricks of manner. It was noticed that at the first concert Sousa gave in any city abroad, the open space directly in front of the bandstand would always be vacant at the beginning of the concert, but as soon as Sousa began to play one of his own marches and his idiosyncrasies of gesture came into operation, the crowd would flock to the front and remain standing through the concert in order to miss nothing.

The press poked fun at the American conductor, but even those who described his methods humorously did not fail at the same time to render homage to his discipline, his masterly authority and his artistic impulses, and all in the end agreed that the elegance of his manner was no small factor in the fame of his concerts. Sousa is an original among originals as a conductor.

One last thing in closing. The popular bandmaster and composer has started a second edition of his collection of medals. Instead of the glittering array of bejewelled decorations that formerly covered the breast of the "March King," he now wears four simple medals depending from varicolored ribbons.

The first—and the one that Sousa prizes most—is the sprocket-shaped badge that was the official emblem of the Sixth Army Corps in the Spanish-American war, hanging from the American colors. Sousa was appointed musical director with the rank of Captain on the staff of Major-General James H. Wilson, but the war closed before the Sixth Corps was called into active service. The badge was sent to Sousa by General Wilson at Paris before the General was ordered to China.

Another handsome souvenir is the simple, gold medal that was struck to commemorate the great success of the Sousa concerts in Munich last summer. It hangs from a cross bar, bearing the Bavarian colors, blue and white, in enamel.

The largest of the decorations is the Grand Cross of the Royal Academy at Hainault, Belgium, which came to the conductor after his successes in Brussels and Liege. This cross depends from a ribbon of black, yellow, white and red stripes.

Another medal was presented by the Carnival Society of Cologne, and has a red and white ribbon, the colors of the Rhine.

Newspaper Cutting Bureau in the World.  
Review.  
Press of Paper  
SAN FRANCISCO

**New Alhambra**  
SOUSA and his band. That's a sentence to conjure with. In the whole world of bumps and jolts and sensations, there is nothing equal to Sousa and his band to cause the blood to run, to stimulate the feelings to the point of wishing to stand on one's toes, and yell, "that's the real thing." Sousa carries with him as soloist this season Blanche Duffield, soprano; Arthur Pryor, trombone, and Bertha Bucklin, violinist. Big business all week has resulted. Next week, the rural drama, Uncle Josh Spruceby.

## THE SOUSA CONCERT

A LARGE AUDIENCE HEARS THE GREAT BAND.

The Leader Pays a Pretty Compliment to a Fresno Composer.  
Fine Solo Numbers.

There is only one really great bandmaster and his name is Sousa—and there is only one Sousa. As a musical director and leader he is ideal. It is true that he has many little mannerisms and a high appreciation of his own importance, which have rendered him a vulnerable target on the farce comedy stage, but we would not have him without them, for it is these very characteristics, which add to the irresistible charm of his personality, and have aided much towards giving him the strikingly unique position which he today occupies in the musical world. Whoever saw a real genius—and Sousa is a genius—with conceit? It is natural and almost essential. Very few living men pleasures of the world than John Phillip Sousa with his rollicking marches and brilliant music.

Last night was one of those nights on which Fresno does itself proud. It was a nasty night, but the Barton was jammed. The whole house was sold out, and all the seats were occupied, and everybody was in good humor.

There is no other musical conductor before the public that can bring the same music out of wind instruments that Sousa does. He can produce the terrific roar and crash of an East Indian tornado, and in an instant, with the wave of his hand, he can transform it into the soft sensuous sigh of a spice laden zephyr from seas of pre-petual summer. Another thing that makes his concerts popular. He will play a number from some heavy opera, or one of the classics, and for an encore, he comes back with something bright and sparkling, one of his own delightful marches, and at times not even disdaining the fascinating coon song. In this way he pleases all classes.

The slide trombone is not strictly speaking reckoned among musical instruments, but it is considered in modern times, among civilized people as an instrument of torture, and might have been, and probably was, one of the kind used in ancient times in the Spanish inquisition. But Arthur Pryor has somewhat changed my opinion in this respect—when it is played by some people. He is the only one I ever saw that could wring harmony from this most rebellious of instruments. Last night he showed that it is possible to produce from its brazen throat tones and notes as low and sweet as those of a muted violin. It was one of the best features of the evening.

Miss Bucklin's violin playing was the surprise of the night. She is an artist—in spite of the fact that she wields a diamond studded bow. Her touch and expression are exquisitely sweet and sympathetic. She was encircled with thunders of applause and right well did she deserve it.

Miss Duffield, the soprano, has a voice of remarkable range and compass, and her solo "The Maid of the Meadow" (Sousa) fairly captivated the house, and of course she received a very enthusiastic encore, and her

second song, I thought, even better than her first.

One of the encores given by Mr. Sousa was a real genuine surprise. It is probable that few persons in the house knew that one of the numbers given was by a local musician, but it was. In response to an encore Mr. Falkenstein's march the "Owl" was given with a dash and spirit that produced very hearty applause, and you may know that it was good, or Sousa would not have given it. It was one of the really great musical nights we have had this season.

ARTHUR ALAN.



50 Davenport, Ia  
"Republican"  
3/14/1901

## SOUSA AND HIS BAND RENDER MARVELOUS MUSIC AT THE BURTIS

New March, "Hail to the Spirit of Liberty," Receives a Hearty Ovation—Best Band Concert Ever Given Here.

John Philip Sousa, immaculate as ever, as graceful and characteristic in his movements, stood on the stage at the Burtis last evening, his back to the audience, and with his magic wand brought out of the reeds and brass instruments such music as has not been heard in Davenport for many months. In fact, there is only one band that plays such music, and that band is the one conducted by Sousa. There was something so wonderful about the music, its startling precision, its marvelous harmony, that the entrancement continued the entire evening, and was not lessened by a single note. The soloists, Arthur Pryor, trombone; Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violiniste, were all received very well by the audience, the first named especially, as he is a favorite with a Davenport audience. He rendered several selections, one of the encores being "The Tale of the Kangaroo," from the Burgomaster. Miss Bucklin was recalled several times. Her playing was remarkably brilliant. Miss Duffield was given a hearty encore.

The new Sousa march, "Hail to the Spirit of Liberty," was so well received that an encore was heartily given. The strain of the march was impressed upon the audience by the blare of the brass instruments turned loose from the front of the stage.

The program, exclusive of encores, was as follows:

1. Overture—"Isabella" ..... Suppe
2. Trombone Solo—"The Patriot" (new) ..... Pryor  
Mr. Arthur Pryor.
3. Pictures From the Orient (new) ..... Luigini-Sebek  
(a) Dance of the Bashibazouk.  
(b) The Odalisque.  
(c) A Dervish Chorus 'In the Soudan.'
4. Soprano Solo—"Where Is Love" (new) ..... Sousa  
Miss Blanche Duffield.
5. Grand Scene and Ensemble "Andrea Chenier" (new) ..... Giordano
6. Invitation a La Valse ..... Weber
7. (a) Serenade Rocco (new) ..... Meyer Helmund  
(b) March, "Hail to the Spirit of Liberty," (new) ..... Sousa  
Composed especially for the dedication of the LaFayette Monument and played first by Sousa's Band, Paris, July 4th, 1900.
8. Violin Solo—Polonaise in A Major ..... Ries  
Miss Bertha Bucklin.
9. Czardas, "Ritter Pasman" (new) ..... Johann Strauss  
asaGxBk, "s... (o... eb... T.gdF k'... itC 'Y

Perpetum .....  
Miss Bertha Bucklin.  
9. Czardas, "Ritter Pasman" new ..... Johann Strauss  
Numbers of Special Mention.

Among the numbers which were deserving of special mention were the soprano solos by Miss Blanche Duffield and the violin solos by Bertha Bucklin, Arthur Pryor, too, is deserving of his full share of praise as never before were so sweet tones brought from the trombone as came from his this afternoon. Mr. Pryor is generally recognized as the best trombonist in the world and is fully deserving of the distinction. John Philip Sousa himself conducted the band in his usual meritorious manner and the ease and grace with which he directed the army of musicians was the cause of much surprise to the many who had never before seen the noted leader. The band is but a living machine working from a great center and that center is Sousa. They play in Davenport this evening and will be in Chicago Saturday.

Rockford, Ill.  
March 13, 1901

## THE MARCH KING LEADS IN PERSON

Sousa and His Band Given a  
Splendid Welcome.

### MUSIC LOVERS FILL OPERA HOUSE

One of the Biggest Audiences of the  
Season Enjoys the Splendid Music of the Superb Organization  
—Soloists Are Popular.

Despite rumors to the contrary, Sousa led his unrivaled band last night. When he appeared, baton in hand, and stepped briskly out in front of his band, one great rattling volley of clapping hands greeted him. He bowed to the front, the right, the left, stepped quickly to the raised platform before the band, turning around facing it, raised his white gloved hands above his head, brought them down in a broad sweep and the strains of "Isabella" indicated the concert was on. Such a clapping of hands went up at its close! It showed how well Sousa and his band and their music are liked in this city. Sousa turned and bowed again and immediately began the second number on the program.

A great audience was present, the house being crowded from pit to dome. Musical Rockford was there and their presence proved that Rockford is musical. The audience was bent on hearing all Sousa and his band had to please. The applause was generous and frequent, oftentimes extending to an ovation. Sousa never did better, never gave a more attractive entertainment or responded more readily to encores. He seemed to catch the enthusiasm of his audience or the audience reflected his own.

At the close of each number on the program the applause was so great that several times four encores were given and nearly everyone of the encores was one of Sousa's own popular pieces. Arthur Pryor, after his trombone solo, "The Patriot," responded to three encores, one being "I Don't Know Why I Love You, But I Do" from the Burgomaster, and "The Tale of the Kangaroo."

For his encores Sousa clung to the classic and only ceased when the point of forbearance was reached. If relief were needed from the instrumental music it was furnished by Miss Blanche Duffield, whose soprano voice is of exquisite beauty and splendid range. Miss Duffield acquitted herself well and was heartily encored. A feature was the violin solo by Miss Bertha Bucklin, a pretty woman and a violiniste of rare accomplishment.

Sousa's new march, "Hail to the Spirit of Liberty," was given and called for an encore. This gave the brass instruments an opportunity to distinguish themselves; the effect they produced, accompanied by the pendulum-like motion of Sousa's white gloved hands, was inspiring. Away off, separate and distinct from the blare of the instruments, there was just perceptible to the ear the measured rumbling tread of soldiers and then a faint chorus of men's voices singing with patriotic fervor.

Sousa's popularity with Rockford music lovers does not wane. There was evidence of this fact in the size of the audience last night and the waves of applause that greeted the conclusion of each number on the program. The march king appears to have a thorough understanding of Rockford tastes and his efforts to please are invariable successful. There was such variety in what he offered that everyone in the hall could find something particularly pleasing to his fancy. The more complex and artistic numbers were not above the popular comprehension and there was an ample sprinkling of variety time to gratify those who appreciated that class of music.

It was a great night for Sousa, a great night for his capables and a great night for the audience. It is to be hoped the great march king will come again.

Cedar Rapids, Ia.  
"Republican"  
3/13/1901

### SOUSA'S BAND AT GREENE'S.

Discourses Some Excellent Music, Fully Appreciated.

Mr. Sousa and his band returned to Greene's last night, bringing with him the delightful music of which he has made himself the truest American exponent. The weather was all that is disagreeable, a March rain storm on melting March snow banks, but in spite of it a numerous audience listened to the band. A great many of the pieces played last night were new to Cedar Rapids and others were heard here for the first time by Sousa's band, among them being "Hail to the Spirit of Liberty." There were a great many recalls, three at one time. Among the replies was the familiar "Hot Time" music which seemed to give the auditors almost more pleasure than some of the finer selections. Mr. Arthur Pryor with his trombone solos was up to his usual standard. Miss Blanche Duffield's vocal selections and Miss Bertha Bucklin's violin playing were two distinct features of the program and were among the most artistic and most appreciated on the part of the audience. The evening's performance was one up to the full Sousa standard and the music of the "March King" has lost none of its charms and none of its tiring effects.

Cutting from

Address of Paper

Date

A new idea for souvenir presentations to John Philip Sousa was discovered in Europe last summer, which not only has decorative aspects, but at the same time conveys a pretty sentiment. Every one who has ever attended one of the "March King's" concerts is aware that the genial conductor possesses an array of glittering medals that fairly cover his manly bosom, and it is a fact that a commodious safe at his New York banker's is necessary to afford protection to an imposing assortment of presentation batons and loving cups.

While Sousa was playing at the Paris exposition last summer the American

exhibitors, stirred by the strains of "The Stars and Stripes Forever," presented a beautiful silk American flag to the bandmaster. The idea was a pretty one, and the flag was prominently displayed on the band stand at every concert Sousa afterward gave in Germany. In a short time some of his Berlin admirers placed the flag of the fatherland alongside the American ensign, and a new collection of souvenirs for Mr. Sousa may be said to have started.

When the band reached Frankfort-on-the-Maine a superb silk municipal flag was the gift of a number of citizens of that city, and a few days later the banner of Cologne was hung by its side. The flag of Holland was presented to the American conductor at the close of his successful engagement at Amsterdam, and all these beautiful banners were lashed to the bow of the ship coming up the harbor when the band returned to New York.

Some American admirers who had witnessed one of these presentations in Europe prepared a little surprise for Sousa when he should visit California. At the first concert of his recent engagement in San Francisco a beautiful silken "bear flag" of California was brought upon the stage and presented to Sousa, who acknowledged the compliment in a happy little speech in which he said that hereafter he "would serve under two flags." This California flag is said to be the handsomest piece of needlework ever produced on the Pacific coast, the enormous bear in the center of the flag being hand embroidery. The staff is topped by a massive brass eagle and a silver band bears the names of the donors. Altogether Sousa's new collection of souvenirs seems likely to become the most interesting of all, and will probably be added to when the "March King" takes his band to Great Britain next fall.



This afternoon and evening Sousa's incomparable band will give concerts in Convention hall. Everybody knows Sousa and nearly everybody knows he's coming, and the result will probably be that Convention hall, big as it is, will be packed both afternoon and evening. It was so on the occasion of his last visit, March 4, when 21,000 people heard the band. But the old building, which Sousa dedicated, has been burned since then and it will be a new and better hall, with increased seating capacity, that the band will play in to-day.

Sousa and his band are now engaged upon a concert tour which will reach from the Canadian line to the Gulf, and from the Atlantic to the Pacific. In this vast area nearly every town of importance will be visited, and the indications foreshadow the most brilliant and successful tournee that this organization has ever made in this country. Fresh from successes abroad, "the march king" and his band are being accorded a warm welcome wherever they go.

Musical achievement presents few such triumphal tours as Sousa made last year through Europe. Previous to this invasion of the Old World by men from the New, no musical organization from the United States had, within a quarter of a century, undertaken a tour through Europe. The difficulties and risks of such a venture were too formidable for the average manager, but not for Sousa. As soon as it was announced that Sousa's band had been appointed the official American band for the Paris exposition, the matter was settled and it was planned that following the engagement in Paris the band should play in France, Germany, Belgium and Holland. This programme was carried out. April 25, Sousa and his sixty-five musicians sailed for France. Saturday, May 5, the band gave its first concert at the exposition before a brilliant audience and every day for the next two weeks Sousa gave programmes to tremendous enthusiasm. Sousa became the hero of the hour, both as conductor and composer.

From Paris Sousa went to Liege, then to Berlin for eight days. At the opening concert in Berlin the great audience included the American ambassador and consul general, Count Hochberg, the emperor's general intendant of the royal theaters, as well as members of the royal family and many musicians celebrated throughout the world. The Berlin engagement duplicated the success won at Paris. Next, Hamburg for eight days; Bremen and Hanover, two days each; Leipzig, Dresden and Munich, four days each; Frankfurt and Cologne, three days each; and Halle, Nuremberg, Wursburg, Bad Nauheim, Wiesbaden and Aix-la-Chapelle, one day each.

Sousa then returned to Paris, participating in the dedication of the Washington monument on July 3 and resuming his daily concerts at the exposition. July 4 the band played before the president of the French republic at the dedication of the Lafayette monument, when Sousa's new march, "Hail to the Spirit of Liberty," composed for the occasion, was given for the first time. Escorted by a detachment of the American guard republican guard and the American guard from the exposition, Sousa and his band then paraded through the grand boulevards of Paris in honor of the American independence day, and subsequently serenaded the American ambassador at his official reception. In the evening, in the beautiful pavilion that had been erected in the Place de l'Opera for the purpose, Sousa gave a grand concert of French and American music that lasted until 1 o'clock the next morning and which was attended by more than 40,000 people. The city authorities stopped all traffic in the center of Paris for Sousa, something unprecedented.

After concluding four weeks of daily concerts at the exposition, the band returned to Germany. This second tour, which also went into Belgium and Holland, was even more successful than the first. Five days were spent in London and September 8 the band landed in New York. Five concerts were given in the Metropolitan opera house to record receipts and then the band began the present tour toward the West.

Sousa brings to Kansas City the same band that he took abroad and in the two programmes will be found the most attractive of the new music gathered by him in the Old World. Sousa always has something interesting in the way of novelties. Then, too, he will play his new march, "Hail to the Spirit of Liberty," which is said to be even better than his "Stars and Stripes Forever."

Last March there was a tremendous crush before the Convention hall box office both for the afternoon and evening concerts, so for the box office at Convention hall will be open at 9 o'clock. There has been a heavy sale of seats, but plenty of good seats can still be obtained. The two programmes follow:

#### AFTERNOON.

Overture, "Kaiser" (Westmeyer).  
Cornet solo, "A Soldier's Dream" (new) (Rogers).  
Mr. Walter B. Rogers.  
Scottish Divertissement (Saint-Saens).  
Soprano solo, "Printemps" (new) (Leo Stern), Miss Blanche Duffield.  
Grand scene and ensemble "Andrea Chenier" (new) (Giordano).  
Valse, "Fran Luna" (new) (Lincke).  
(a) Concert polka, "Freische Frauen" (Liebling);  
(b) march, "Hail to the Spirit of Liberty" (new) (Sousa).  
Violin solo, "Spanish Dance" (Sarasate), Miss Bertha Bucklin.  
Suite, "Hermonie" (new) (La Rondella).

#### EVENING.

Overture, "Isabella" (Suppe).  
Trombone solo, "The Patriot" (new) (Pryor), Mr. Arthur Pryor.  
Ballet suite, "The History of a Pierrot" (new) (Marte Costo).  
Soprano solo, "Where Is Love?" (new) (Sousa), Miss Blanche Duffield.  
Grand scene, "Oh, Fatal Stone" (Aida) (Verdi).  
"Invitation a la Valse" (Weber).  
(a) Dervish chorus, "In the Soudan" (new) (Sebek);  
(b) "Hail to the Spirit of Liberty" (new) (Sousa).  
Violin solo, "Adagio and moto Perpetuum" (Ries), Miss Bertha Bucklin.  
Czardas, "Ritter Pasman" (new) (Johann Strauss).

## MUSCATINE JOURNAL

# Grand Concert.

John Philip Sousa and His Band Are in Muscatine.

PLAYED AT THE GRAND TODAY.

Matinee at Two O'clock—Greatest Band on Earth—Are Enroute East—Will Play in Davenport This Evening.

John Philip Sousa and his famous New York band arrived in the city at noon on their special train of three vestibuled cars. They immediately separated for the various hotels to dine and afterward assembled at the Grand Opera House for the afternoon concert. The band put forth a magnificent appearance and may well be considered the greatest in the world. No other band can be considered in the same class with Sousa as no other is backed with a sufficient amount of capital to procure such an aggregation of expert musicians. Many are larger but none better. Forty-six musicians constitute the band, fifteen of which are by birth Americans; three German-Americans; twelve Germans; one Belgian; eight Italians, and seven English. All, however, who were not born in this country are naturalized and form a strictly American band. A Journal reporter was so fortunate as to take dinner with Mr. Herman Conrad, principal basso of the Sousa band, and from him learned that the expenses of the organization were \$1,000 per day, the salaries ranging from \$35 to \$200 per week. The band spent all of last summer in Europe and are now returning from a trip to the Pacific coast, only three weeks ago having given concerts at Seattle, San Francisco, and other principal cities of the west. While in Germany, band masters of all the leading bands traveled for hundreds of miles to hear the great aggregation of American musicians and to be "shown" how to play by men from this side of the Atlantic. Not once was their skill and ability questioned and all the great newspapers of the eastern continent persisted in showering praises upon them.

#### The Concert.

Despite the threatening attitude of the weather a large audience assembled at the Grand this afternoon and displayed their great appreciation of the splendid music by prolonged applause after each number. One feature of the concert was "Stars and Stripes Forever," which was played as an encore and received probably as much applause as the numbers of a higher class. The following was the program:

#### Programme.

1. Overture, "Isabella".....Suppe
  2. Trombone Solo, "The Patriot".....Pryor
  3. Capriccio Italien, new.....Tschalkowsky
  4. Soprano Solo, "Maid of the Meadow" new.....Sousa
  5. Grand Scene and Ensemble,....Miss Blanche Duffield.  
"Andrea Chenier" new..Giordano
  6. Invitation a la Valse.....Weber
  7. (a) Serenade Rocco, new.....Meyer-Hellmund  
(b) March, "Hail to the Spirit of Liberty" new.....Sousa
  8. Violin Solo, "Adagio and Moto Perpetuum" (Ries)
- Composed especially for the dedication of the Lafayette Monument and played first by Sousa's Band, Paris, July 4th, 1900.

Winnipeg, Mant.  
"Telegraph" 3/6/90

Winnipeg  
Free Press 3/6

## SOUSA AND HIS BAND

The Famous Musical Organ at the Winnipeg Theatre Yesterday.

## Music and Drama

It is seldom indeed that such elastic and entirely satisfied responses are seen in Winnipeg as which listened yesterday afternoon and evening to the performance of Sousa's incomparable band. The reputation of the band is world-wide, nowhere perhaps, are the efforts of the able musicians and their conductor more appreciated than in this city. Yesterday evening the programme contained nine numbers, most every one of which was given with an enthusiastic encore, to the greatest satisfaction of the audience. The band is a perfect contraband and is able to bring out the fullest extent the talents of his musicians. The band is a one and every measure was well executed and was marked with the technique and expression. In addition to the performances of the audience yesterday had the pleasure of listening to several well rendered instrumental and vocal solos. A trombone solo by Mr. Pryor was excellent and drew the enthusiastic applause of his hearers. Miss Blanche Duffield has a particularly sweet voice and her songs were given with much expression. Miss Bucklin is an accomplished violinist and it was by no means surprising that her performance was given with enthusiastic applause. The solo in the afternoon was also a feature of the performance. The compositions of Mr. Sousa himself are admirably adapted to call forth the best of this band and the new march to the Spirit of Liberty," composed especially for the dedication of the Lafayette monument, was particularly fine, and delighted the audience both afternoon and evening performance. The skill of the musician in the perfect control which they exercise over their instruments enabled them to do justice to every piece rendered, and yesterday the audience created upon the audience an excellent one, and those who went obtained a musical treat they will not soon forget.

#### NIGHT SCHOOL SHOW

The management of the free school has arranged for a new

Lincoln Reb.

"New" 2/1/90

#### AMUSEMENTS.

Sousa's first appearance in Lincoln since his visit to the crowned heads of Europe called forth a very complimentary audience, and that magnetic gentleman riveted anew the bonds of affection in which Lincoln has always held him. Sousa, unlike most bandmasters, has the good sense not to force classical selections upon his audience, but gives a mixture of classical and popular music that delights the lovers of both and makes everybody happy. He does not pose as a cultivator of the public taste, but his methods are more conducive of an elevation of appreciation of music than the gentlemen who insist upon giving us what they think we need rather than what they think we want.

Sousa has long been crowned the march king, but he has won another title—that of king of conductors. Not only is he handsome and magnetic personally, but he seems able to draw from all of his men their best efforts, and this makes every number a well-rounded one.

Arthur Pryor won new friends by his masterly playing of the trombone. By virtue of his skill he is able to draw from that usually raw-toned instrument the most velvety notes, with runs and trills that are marvelous. Miss Bucklin's violin playing was of such extraordinary merit as to draw two of the heartiest encores of the evening. Miss Duffield, the soprano, has a very clever and cultivated voice.



MAZIE TRUMBULL  
A Brass Monkey.

and happy stream of light music was given. The programme at the evening performance consisted of nine numbers, but each one was encored and some doubly encored. The "Serenade Rocco" by Meyer Hellmund and the march "Hail to the Spirit of Liberty," composed by Sousa for the dedication of the Lafayette monument were the favorites. His marches and the popular cake-walks of the day were given as encores and greatly appreciated. The trombone solo by Mr. Pryor, Miss Blanche Duffield's song, "Maid of the Meadow," and Miss Bertha Bucklin's violin solo, "Adagio and Moto Perpetuum," with an encore, added much enjoyment to the evening's entertainment. The audience, which was one of the largest of the season, thoroughly enjoyed the concert.

The matinee given by the band in the afternoon was fairly well attended and an appreciative audience. The aggregation sustained for vigor and precision, being a thoroughly programme was composed of all the best of all the band, which was a most successful one.

For further Lincoln notices see 116



1901  
Journal  
Davenport City "Journal" Jan 27th 1901

This afternoon and evening Sousa's incomparable band will give concerts in Convention hall. Everybody knows Sousa and nearly everybody knows he's coming, and the result will probably be that Convention hall, big as it is, will be packed both afternoon and evening. It was so on the occasion of his last visit, March 4, when 21,000 people heard the band. But the old building, which Sousa dedicated, has been burned since then and it will be a new and better hall, with increased seating capacity, that the band will play in to-day.

Sousa and his band are now engaged upon a concert tour which will reach from the Canadian line to the Gulf, and from the Atlantic to the Pacific. In this vast area nearly every town of importance will be visited, and the indications foreshadow the most brilliant and successful tournee that this organization has ever made in this country. Fresh from successes abroad, "the march king" and his band are being accorded a warm welcome wherever they go. Musical achievement presents few such triumphal tours as Sousa made last year through Europe. Previous to this invasion of the Old World by men from the New, no musical organization from the United States had, within a quarter of a century, undertaken a tour through Europe. The difficulties and risks of such a venture were too formidable for the average manager, but not for Sousa. As soon as it was announced that Sousa's band had been appointed the official American band for the Paris exposition, the matter was settled and it was planned that following the engagement in Paris the band should play in France, Germany, Belgium and Holland. This programme was carried out. April 25, Sousa and his sixty-five musicians sailed for France. Saturday, May 5, the band gave its first concert at the exposition before a brilliant audience and every day for the next two weeks Sousa gave programmes to tremendous enthusiasm. Sousa became the hero of the hour, both as conductor and composer.

From Paris Sousa went to Liege, then to Berlin for eight days. At the opening concert in Berlin the great audience included the American ambassador and consul general, Count Hohenberg, the emperor's general intendant of the royal theaters, as well as members of the royal family and many musicians celebrated throughout the world. The Berlin engagement duplicated the success won at Paris. Next, Hamburg for eight days; Bremen and Hanover, two days each; Leipzig, Dresden and Cologne, three days each; Frankfurt and Nuremberg, Wursburg, Bad Nauheim, Wiesbaden and Aix-la-Chapelle, one day each.

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#### AFTERNOON.

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Cornet solo, "A Soldier's Dream" (new) (Rogers).  
Mr. Walter B. Rogers.  
Scotch Divertissement (Saint-Saens).  
Soprano solo, "Printemps" (new) (Leo Stern), Miss Blanche Duffield.  
Grand scene and ensemble "Andrea Chenier" (new) (Giordano).  
Valse, "Fran Luna" (new) (Lincke).  
(a) Concert polka, "Fresche Frauen" (Liebling);  
(b) march, "Hail to the Spirit of Liberty" (new) (Sousa).  
Violin solo, "Spanish Dance" (Sarasate), Miss Bertha Bucklin.  
Suite, "Hermonie" (new) (La Rondella).  
EVENING.  
Overture, "Isabella" (Suppe).  
Trombone solo, "The Patriot" (new) (Pryor), Mr. Arthur Pryor.  
Ballet suite, "The History of a Pierrot" (new) (Mario Costo), "Where is Love?" (new) (Sousa), Miss Blanche Duffield.  
Grand scene, "Oh, Fatal Stone" (Aida) (Verdi).  
"Invitation a la Valse" (Weber).  
(a) Dervish chorus, "In the Soudan" (new) (Sebek);  
(b) "Hail to the Spirit of Liberty" (new) (Sousa).  
Violin solo, "Adagio and moto Perpetuum" (Ries), Miss Bertha Bucklin.  
Czardas, "Ritter Pasman" (new) (Johann Strauss).

## MUSCATINE JOURNAL

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PLAYED AT THE GRAND TODAY.

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2. Trombone Solo, "The Patriot" (new).....Pryor  
Mr. Arthur Pryor.
3. Capriccio Italian, new.....Tschaikowsky
4. Soprano Solo, "Maid of the Meadow" new.....Sousa  
Miss Blanche Duffield.
5. Grand Scene and Ensemble.....  
"Andrea Chenier" new..Giordano  
Intermission.
6. Invitation a la Valse.....Weber
- 7 (a) Serenade Roccoco, new.....  
.....Meyer-Hellmund  
(b) March, "Hail to the Spirit of Liberty" new.....Sousa  
Composed especially for the dedication of the Lafayette Monument and played first by Sousa's Band, Paris, July 4th, 1900.
8. Violin Solo, "Adagio and Moto".....Ries

## SOUSA AND HIS BAND

The Famous Musical Organization at the Winnipeg Theatre Yesterday.

It is seldom indeed that such enthusiastic and entirely satisfied audiences are seen in Winnipeg as those which listened yesterday afternoon and evening to the performances of Sousa's incomparable band. The reputation of the band is world-wide and nowhere perhaps, are the efforts of the able musicians and their gifted conductor more appreciated than in this city. Yesterday evening the programme contained nine numbers, almost every one of which was greeted with an enthusiastic encore, to which responses were generously accorded. Sousa's methods of conducting are original, but he has perfect control of his band and is able to bring out to the fullest extent the talents of each of his musicians. The band is a large one and every measure was well rendered and was marked with the perfect technique and expression. In addition to the performances of the band, the audience yesterday had the pleasure of listening to several well rendered instrumental and vocal solos. The trombone solo by Mr. Pryor was excellent and drew the enthusiastic plaudits of his hearers. Miss Blanche Duffield has a particularly sweet soprano voice and her songs were sung with much expression. Miss Bertna Bucklin is an accomplished violinist and it was by no means surprising that her performance was greeted with enthusiastic applause. The cornet solo in the afternoon was also a feature of the performance. The compositions of Mr. Sousa himself are admirably adapted to call forth the powers of this band and the new march "Hail to the Spirit of Liberty," composed especially for the dedication of the Lafayette monument, was particularly fine, and delighted the audience at both afternoon and evening performance. The skill of the musician the perfect control which they have over their instruments enables the band to do justice to every piece which it renders, and yesterday the impression created upon the audience was an excellent one, and those who were present obtained a musical treat which they will not soon forget.

#### NIGHT SCHOOL SHOW

The management of the free night school has arranged for a production

Lincoln Neb.

"New" 2/1/1901

#### AMUSEMENTS.

Sousa's first appearance in Lincoln since his visit to the crowned heads of Europe called forth a very complimentary audience, and that magnetic gentleman riveted anew the bonds of affection in which Lincoln has always held him. Sousa, unlike most bandmasters, has the good sense not to force classical selections upon his audience, but gives a mixture of classical and popular music that delights the lovers of both and makes everybody happy. He does not pose as a cultivator of the public taste, but his methods are more conducive of an elevation of appreciation of music than the gentlemen who insist upon giving us what they think we need rather than what they think we want.

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For further Lincoln notices see 116

Winnipeg, Manit.  
"Telegraph" 3/6/1901

Winnipeg  
"Press" 3/16

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Denver, Col.

#### Sousa the Leader.

John Philip Sousa's two programmes at the Broadway yesterday were a surprise. One may expect soon to hear of the famous bandmaster becoming instead the leader of a symphony orchestra. Americans used to think Patsy Gilmore had "summed the count" of refinement in the music of military instruments, but the attainments of Mr. Sousa in this line of work since his recent trip to Europe, creeping upon us so suddenly that they amount almost to a mystery, put him far and away ahead of any reputation he has hitherto borne. Henceforth the March King is not to be known as such, but as Sousa the Music Master, having brought his band of players almost to the level, one may say, of a symphony orchestra in its breadth, its gallantry, its refinement, its scholarly purpose. The marches of Sousa are all but forgotten in the hearing of those subtle effects brought from the instruments commonly put apart for the services of the street. Not that their qualities are not fully appreciated, but that they are so

rarely utilized in America for the finer work of the orchestra—that is, aside from the orchestra where they are served to the strings. Mr. Sousa has learned that to hold the attention of an audience through a long programme he must interest the mind. He must not be a mere incident, such as a cracked aggregation holding away in the stern of a Fourth of July excursion boat. He has thrust aside his marches for the momentary uses of recall numbers, having the good judgment to know that he is no longer living under the glamour of being a march king. Such numbers as the "Capriccio Italien," by the lamented Tchaikowsky, were among the rarest musical treats that have been heard in Denver. Without the coloring of the violins, he has all but produced symphony, and realizing this the great director has begun to take more than usual pride in his programmes, labelling this and that selection "new," after the manner of the orchestral impresario. It is suggestive that in one of Mr. Sousa's characteristic poses during the refined passages, he lifts his nervous left hand as if enjoying a microscopic vision of the harmonies he analyses. We were prone to regard Eduard Strauss as a mountebank in his gymnastic freaks of leadership—genuflections and Delsartean spasms that lent no purpose. On the contrary, the American bandmaster furnishes pleasure in his many poetic poses, suggestive as they are of motives and spiritual attitudes. An artist might gather an interesting series of silhouettes from them.

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Press of Paper

## RAG TIME WANING.

### Musicians Say Demand is Falling off.

### Good "Coon" Songs Will Always be Popular.

### First Rag Time Writer Was a Chap Named Whiting.

The flood tide in the popularity of the "coon" song has been reached. From now on the strings of words and senseless phrases and the syncopated measures, both of which go to make up a ragtime melody, will be fewer and fewer, and good music of a higher class will have a chance. There will always be ragtime songs, and coon songs, but they will be of some merit to win any degree of popularity.

So say musicians generally. They declare that ragtime, as a sweeping flood, overwhelming all else in the musical world, is on the wane; that hereafter pieces of better sort will be more and more in demand. They welcome the change gladly and look forward to a gradual revival of opera, especially comic opera, as the next step in musical progression. One of them, speaking of this phase of the question, said:

"In the last decade we have had very few comic operas that amounted to anything at all. There was The Serenade and Bob Roy, both of which the Bostonians gave us, and Foxy Quiller, which has been running in New York, but hasn't reached here yet, but what else can you recall, unless some of the DeWolf Hopper successes, such as El Capitan? The Frank Daniels pieces haven't been comic opera; they are musical farces, and while good, are not opera.

"Ragtime has been too prevalent to permit of serious music, and all composers have been tintured with it; the microbe seems to have been in the air. Now, however, there is no question that though ragtime is good in its way, it has reached the top of its popularity, and from now on we will hear less and less of it."

Said Prof. H. O. Wheeler, the band leader, speaking of the same thing: "Ragtime is waning. The demand for it is not so strong. Men and women are asking for better music and are appreciating the better class when they get it. Time was when I couldn't begin to play a theatrical program without ragtime in it; if I tried there was sure to be a kick, and I would get instructions to insert a coon song somewhere. That is not true today; the change has come slowly and we are feeling it. We are glad; it gives us a chance to play a better class of music and we are always glad to do that."

"I think ragtime and coon songs were killed by themselves. Not the great flood of them so much as their character. Some of them became exceedingly vulgar. It is not pleasant to hear a charming young woman sit down and sing about loving her 'black baby' and 'wanting her honey back,' and 'press dem ruby lips to mine' and all such as that. The titles were worse than the songs; some of them are actually so suggestive in meaning that they couldn't be printed in a newspaper."

"Now, that was bound to end. It was all too low down, too vile for success. The coon song was killed by its own vulgarity."

"Then it got so that anything was published as a coon song, that had a little so-called negro dialect in it, and a syncopated melody—one that had the accent on the soft beat, while the accompaniment was accented on the full beat. I mean. Most of the coon songs had no sense whatever and were and are merely cheap, often nasty, words, strung together with a lively lot of notes. That sort of stuff will sell for a little while, but not for long. The time for it is passing."

"Good music is wanted more and more these days. Good comic opera seems to be returning, and so do good ballads. It is a healthy sign, and all musicians are glad to notice this."

"I do not mean to say that ragtime is going to pass away. I don't think that will ever happen. Everyone likes the cadence to a good coon song and musicians like to play ragtime; there is something infectious about it that is very pleasing. But a song should be good to last, and I do mean that the flood of cheap and vile coon songs will pass away. We still play 'Goo-Goo Eyes' and I reckon half a million copies of it have been sold; it is a good song, it tells a story and tells it well. But 'The Tale of the Kangaroo' is still more popular, and it isn't a coon song at all."

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"Don't you know we are not fools out here?" said the reporter. "We can't be made monkeys of with stuff like that."

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Indianapolis  
"Sentinel"  
Mar 19 - 1901

## SOUSA'S GREATEST CONCERT

BEST PROGRAM YET RENDERED BY HIM IN INDIANAPOLIS.

The Sousa concert at Tomlinson hall last night was well patronized, though there was room for many more people in the hall. The program included several new things, the most striking being "The Honored Dead," written in remembrance of Gen. Harrison, and played with all the sixty members of the band standing. "Hail to the Spirit of Liberty March," by Sousa, also new, made a big hit. Miss Blanche Duffield was given a merited ovation with her sweet, flexible and sympathetic voice, which harmonized perfectly with the instruments. Mr. Pryor, on the trombone, and Bertha Bucklin, on the violin, were also strong features of the program.



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"Don't you know we are not fools out here?" said the reporter. "We can't be made monkeys of with stuff like that."

Whiting took the newspaper man by the coat and talked to him till he was black in the face. He made diagrams and wrote scores and filled the man so full of the technique of ragtime that the reporter went back and wrote a page and a half about the new music. It was printed on Sunday, after a frosty week for Whiting, and at his appearance that afternoon—the week began at the theatre on Monday—he was overwhelmed with applause. He made a hit that is still famous, and all Frisco was whistling ragtime before night. The town knew what it was hearing, for the first time. And Whiting and his "Syncopated Sandy"—that was the name of his first ragtime piece, the first one ever put on paper—was famous. Sandy was the name of a celebrated negro player and singer in Louisville, where Whiting had first put the music into black and white, and it was Sandy's syncopated playing that had enabled him to do so.

Whiting became known the count over and so did his music. A host of followers sprang up, and today the craze has only begun to fade. Ned Wayburn, a tall, lean fellow, was one of the earliest exponents of the new music; he had been pushed forward as the first, but never claimed to be; he was Whiting's pupil.

Ragtime, however, or rather the typical music of the negro, was first studied seriously by Dvorak, and in his symphony, "From the New World," he employs several of the best known of the negro camp-meeting tunes, among them being, "Roll, Jordan," and "Swing Low, Sweet Chariot."

Ragtime is really a form of syncopation; there is no mystery about it; the hard part is to catch the exact syncopation for each air.

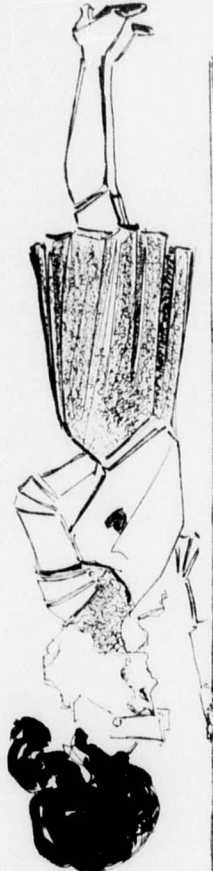
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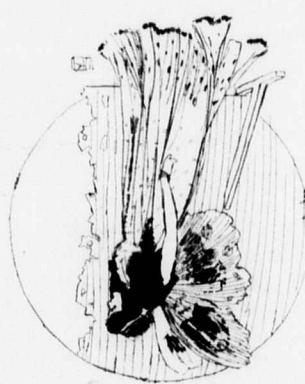
Cutting from  
New York City  
Address of Paper  
Date  
MAY - 1901

I used to abhor the trombone. To me it meant nothing but blatant and silly noise. It annoyed without commanding respect. Then I heard Arthur Pryor, of Sousa's Band, play "The Palms" on an ordinary-looking trombone. It made me think of cathedrals and grand organ notes and angels' wings. That trombone didn't blare and bleat like the others I had heard. It sang. It was human. And so once people looked upon magazines as heavy, and dull, and unexcitingly futile, and unnecessary. Cold, hard woodcuts, showing tremendous care on the part or someone, usually bearing a respectable German name, were surrounded by reading matter dealing with occult things no one cared about or read. Then came the era of human interest in magazines. I want to say right here that Frank A. Munsey was more directly responsible for this than any other man on earth. Real people of flesh and blood, and living in towns we knew were on the map, were pictured and written about; tones took the place of the respectable but decrepit woodcut; Egypt, of Cleopatra's unconventional reign, and ancient Greece were left several alone; our own people, and our own people, times became subjects for treatment by artists and writers. And the battle of the living against the archaic was on, and the human note in magazine making was struck.

The culmination of values in comic opera appeared to be reached with Sousa's "El Capitan." Hopper's next offering by the same men was distinctly lower grade, and the next season Wilson, too, came a cropper with "Cyrano." Meanwhile public taste had received a trend in a different direction by means of the musical comedies imported from London by Augustin Daly, and of which the first was "The Gaiety Girl." These differ from the comic opera in that the musical is incidental to the dialogue, and not the reverse. They are also daintier, better adapted to a small house, and opposed in their simplicity to the extravagant type of the musical halls. After "The Gaiety Girl" came perhaps the most artistic of the list, "The Geisha," which was followed by "The Circus Girl," and that in turn by the most popular in the series, "A Runaway Girl." "San Toy" is another charming addition to the catalogue, while "Florodora" strived to outweigh a stupid book, "The Messenger Boy," another successful English production of this ilk, is to be heard in America next season. It is not difficult to determine the reason why comic opera should give place to musical comedy. The horse play with which it seemed to be considered necessary to fill the former has found its proper level for



comic opera, and with the opening of the first time that "Pinafore" and its successors had parts. It was about this time that the Lewis and Ada Roban both German, and in which (rather) comic comedy adapted from the was "The Royal Middy," a musical comedy of the first season of Daly's Theater (1879-80) 1875. A feature of the first season of English being "The Chimes of Normandy," about language, one of the earliest to were all sung in the French. These, it must be remembered, over, with Alice to sing in it, which Maurice Grau brought "La Fille de Madame Angot," more of its kind, among them on by New York for more and the Paris theaters were drawn received with great favor, and "Barbe Bleue." This also was musical, piece, at Niblo's—man brought out another French hit, and the next winter Bate-Tostie sang in it and made the Fourteenth Street. Mine French Theater, now known as Bate's "Grand Duchess" to the thirty years ago by Colonel Bateman, who imported Offenbach's "Grand Duchess" to the comic opera was made some to something different. Humorous operas are giving way are wanted to produce that ville—surely no more sign posts ing the Bostonians for vaudeville with Jessie Bartlett Davis brought out "The Little Corporal"; in his possession before he died opera (for he had "The Monks of Malabar" with an old though hitherto untrodden of his teeth, and changing to strike it and Cheever Goodwin. As both men have American made production to win recognition was "Evangelina," by E. E. Rice won ranking as a comedian. The first Fox in vaudeville with Della Wilson first



Cutting from  
New York City  
Address of Paper  
Date  
APR - 1901

De Wolf Hopper, one of its foremost exponents, absorbed into the stock of the school had its Weber & Fields, along with Lillian Russell, erstwhile dubbed "queen of kerchiefs," that Francis Wilson first brought out "The Little Corporal"; in his possession before he died opera (for he had "The Monks of Malabar" with an old though hitherto untrodden of his teeth, and changing to strike it and Cheever Goodwin. As both men have American made production to win recognition was "Evangelina," by E. E. Rice won ranking as a comedian. The first Fox in vaudeville with Della Wilson first

It is not to be denied that the popularity of comic opera is on the wane. With



Cutting from

DULUTH, MINN.

Address of Paper

MAR 13 1901

## HAD FUN WITH SOUSA.

Traveling Men at Austin  
Spring a Joke.

W. B. Dixon, the genial and well-known passenger agent of the Milwaukee road, in company with A. L. Eldlemiller, of the Burlington route, blew into the city with the storm this morning and visited at the local railroad offices in the interests of their respective companies. Mr. Dixon was with the Sousa troupe while it traveled over his line, looking after their wellbeing, and relates a good story on John Phillip he entitled, "He Couldn't Stand His Own Music."

"When we reached Austin, Minn.," said Mr. Dixon, "there was but one first class hotel, the Fox, and there went Mr. Sousa. When they sat down for breakfast Mr. Sousa and the two ladies, the

singer and the violinist, were assigned the center table, which happened to be very close to the entrance of the dining room. It happened that the proprietor of the hotel had one of these penny-in-the-slot music boxes, a big one, but the music it furnished was simply awful. There were a lot of traveling men in the lobby and as soon as they saw Mr. Sousa seated they determined to have a little fun. Each got a handful of pennies and played the machine. As luck would have it one of the music sheets was Sousa's march "King Cotton," and the traveling men kept the one tune going over and over again, applauding every time the piece was finished. Well, Sousa stood it until the piece started on its twentieth turn, when he jumped up and slammed the dining room door, pretty mad. That ended the fun, but we had a good laugh over it for some time afterward."

## NOTES ON MUSIC.

John Phillip Sousa, whose matchless band returns with prestige still further enhanced by its recent European successes, was warmly welcomed by a large audience at the Auditorium last evening. As on previous visits, the concert was more than doubled in length by the encores, one and sometimes two encore selections following each piece on the programme. At this late day there is nothing further to be said of the many merits of the excellent organization which Mr. Sousa has disciplined to such high perfection. If anything it is even better in point of refinement and balance, symmetry and sonority of tone. The finish attained by the wood winds at times attains to something of the effect of strings, and in this matter of softness and delicacy of tone the brasses are not far behind them. The band plays with all its old-time precision and the variety of shading and color gained in some of the more pretentious numbers last evening is probably attainable by only a few wind instrument organizations in the world.

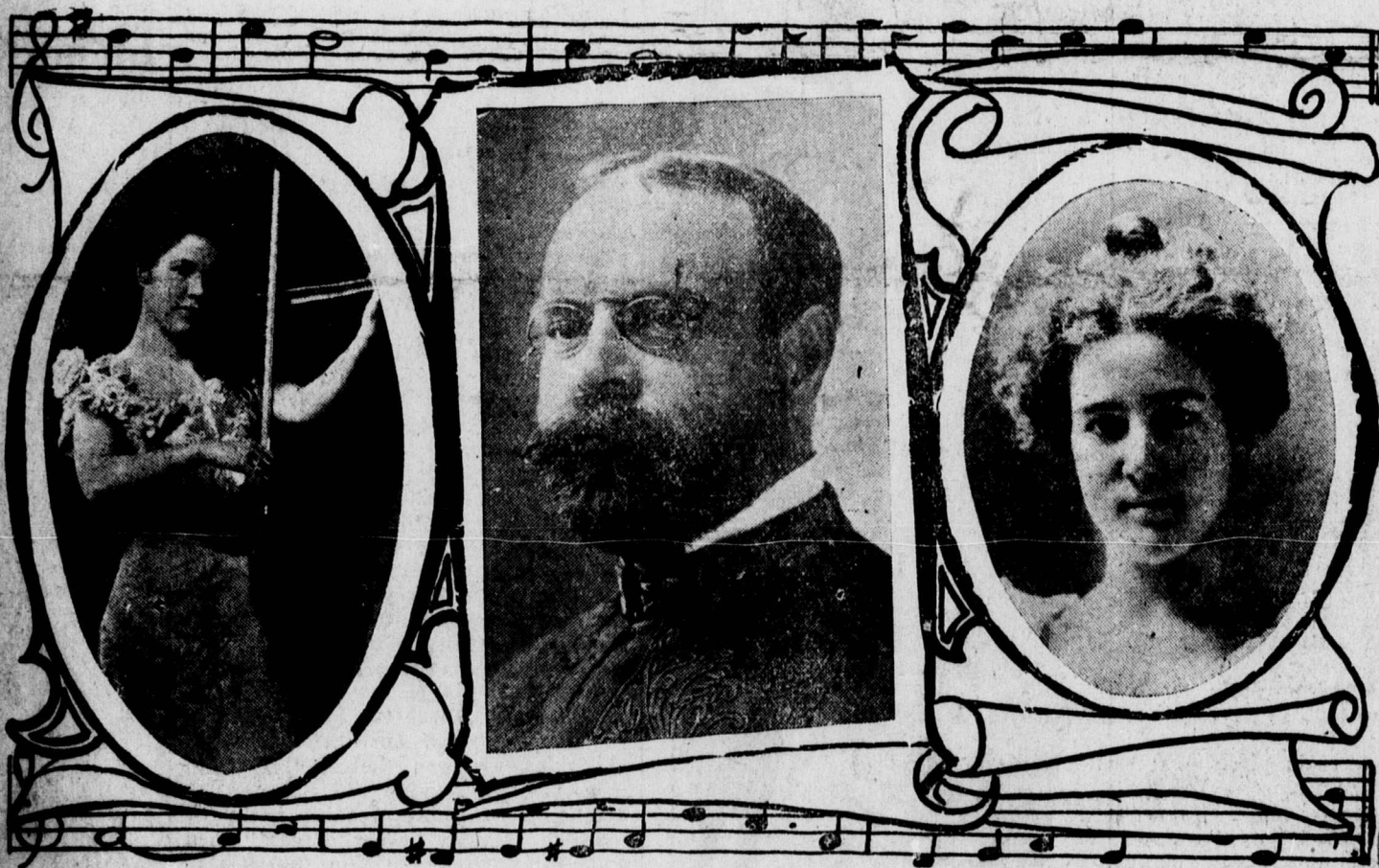
The programme, which began with Suppe's "Isabella" overture, included the Luigini-Sebek "Pictures from the Orient," a scene from Giordano's "Andrea Chenier," Meyer-Helmund's "Serenade Rococo" and Sousa's own "Hail to the Spirit of Liberty" march by way of novelties and as usual was filled in with the best known and most popular of the Sousa marches. The soloists were Arthur Pryor, who gave his trombone solo number with acceptable smoothness and softness of tone; Miss Bertha Bucklin, violinist, and Miss Blanche Duffield, a rather light soprano, who sang Sousa's new composition, "Where Is Love?"—a sentimental selection in which the composer is by no means in his happiest vein.

The band will give but two more concerts in this city this season this afternoon and evening. Both programmes are made up of mingled popular and semi-classical selections and both contain the new march, first produced at the Paris exposition.

John Phillip Sousa aroused great enthusiasm at two concerts, well attended, at the Davidson theater Sunday. The nimble and fascinating genius offered a few new gestures as well as the new selection from his own pen, Hail to the Spirit of Liberty. The latter was heard for the first time from the instruments of Sousa's band in Milwaukee, and was cheered to the echo. After it three encores were necessary. While possessed of the quality of inspiration that characterized all of the great leader's compositions, Hail to the Spirit of Liberty, does not seem to possess the particular elements that go to make an air popular, and there are few strains that it seems likely will be made familiar by the whistle of the small boy, etc. The two concerts were made up of nine numbers each, and there were as many encores, if not more. The cornet solo by Herbert L. Clarke, the trombone selection by Mr. Pryor, the violin solo by Miss Bertha Bucklin and the soprano solo by Miss Blanche Duffield were given rousing receptions. Mr. Sousa was in the prime of condition and went through the numbers with his usual inimitable grace. The selections are of a more unfamiliar character to the casual listener than in former years. The Death of Aida, by the lately deceased Italian composer, Verdi, was one of the most impressive numbers of the afternoon. The band is not a bit changed from since its last appearance here, and it is gratifying to see that the turnout of people was far better than at some of his former recitals.

Sousa's band gave two concerts at the Davidson theater yesterday. The high grade of the organization has been maintained and the magnetism of the leader is as potent as of yore. In addition to the programme as printed, numerous popular pieces such as Sousa marches and cakewalk selections were given, to the delight of the two large and thoroughly appreciative audiences which assembled. Sousa has a well-defined and large following in Milwaukee. He was in his best humor yesterday and disposed to answer the many encores which his men received. The several soloists did themselves full credit and shared in the general approval. The rapidity with which this band moves through the country is indicated when it is stated that this afternoon it gives a concert in La Fayette, Ind., and tonight at Indianapolis. During the remainder of this year Sousa's band is to play at the Pan-American exposition in Buffalo, at Manhattan Beach, N. Y., at the Western Pennsylvania exposition, at the International exposition in Glasgow, Scotland, and is to make a six-weeks' tour of England and Scotland which will include London. The band will be back in New York December 22, 1901.

THE TIMES, LOUISVILLE, SATURDAY EVENING, MARCH 16, 1901.

THE MARCH KING AND HIS SOLOISTS  
FOR THE LOCAL CONCERTS NEXT WEEK.MISS BERTHA BUCKLIN,  
Violinist.SOUSA,  
From a Copyrighted Photograph by Chickering, Boston.MISS BLANCHE DUFFIELD,  
Soprano.

## Sousa at the Davidson.

Sousa's band concerts at the Davidson theater yesterday afternoon and evening were favored by the elements—a new experience for the great bandmaster in Milwaukee—several of his preceding visits having been accompanied by violent storms, and he narrowly missed last Sunday's atmospheric disturbance. As it was, the attendance yesterday was large, and, as at all of Sousa's concerts, the people were in hearty sympathy with the work of the band, which, of course, is one of the best of its kind. The programmes were of generous proportions, and the lavishness which characterizes the great bandmaster's work did not fall on this occasion, for every number on the list was doubled, or trebled, or quadrupled, according to the several necessities of the occasion. The character of the music played was at times distinctively "American," in the encores especially so. "The Stars and Stripes," and the new "Hail to the Spirit of Liberty," the latter composed for the Paris exposition season, have nothing in common with the effusions of composers in effete European countries. The energy and vigor of the players of the band, especially that of the brass and percussion instruments, are equal to their brilliancy and finish, and the satisfying character of a Sousa concert, to the auditor, is proverbial. The selections on the programmes cover a wide range, and Carl Goldmark's "Sakuntala" overture, transcribed for military band, was followed by a popular march. Thus Sousa supplies something for all classes of listeners. The soloists were two in number, and both have been heard in Milwaukee at previous visits of the band. Miss Duffield, soprano, possesses a voice of considerable flexibility and carrying power, and her technique is equal to the demands of the occasion. Leo Stern's "Printemps," new, was sung with brilliancy. Miss Bucklin, the violinist, is a capable performer; Herbert Clarke, cornet player,

Chicago  
News Mar 16-1901Milwaukee  
Journal "Mar 18-1901Milwaukee "Herald"  
Mar 18-1901Milwaukee "Sentinel"  
3/18-1901



March 17-1901  
SUNDAY MORNING.

COMING MUSICAL ATTRACTIONS

John Philip Sousa.

The old saying that a prophet is not without honor save in his own country will hardly hold good in the case of John Philip Sousa, for his greatness in his own field of endeavor has long since been recognized at home and did not require the additional testimony of European critics to establish his popularity with American music lovers. However, the enormous success achieved by Sousa on the other side last summer will not detract from his prestige here, but, on the contrary, the recognition accorded him abroad will as-

surely add luster to his artistic laurels at home. In so musical a community as Dresden the critic of the Dresdener Anzeiger had this to say of Sousa and his band: "The sixty-five musicians are artists and play their instruments with intelligence and taste. The general impression from technical and of the themes. He understands how to score with extraordinary character and effect. Superb are his marches, original from end to end, delicious in their melodic motives; individual in orchestration, and exciting in the swing of their rhythm."  
Sousa is coming here for two concerts, at the Auditorium, on Tuesday March 19, with Blanche Duffield, soprano, and Bertha Bucklin, violiniste, as soloists. That the March King will be greeted by two large audiences goes without saying. Seats are on sale at the box office. It has been decided to place 2,550 seats at 25 and 50 cents



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for two matinees. The following program will be rendered:  
AFTERNOON.  
Overture—"Sakuntala".... Goldmark  
Cornet solo—"Arbucklenian".... Hartman  
Pantomimic Suite (new).... Mario Costa



MISS MAYME CHAPMAN.

Miss Chapman will sing the part of Agathe in the second act of "Der Freischutz," and Leonora in the tower and prison scene from "Il Trovatore," at Signor Vegara's grand opera and oratorio concert to be given at Macaulay's Theater on Friday, April 12.

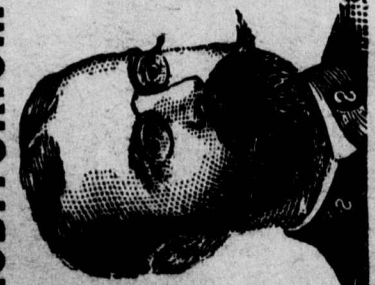
musical points of view were such as satisfied every true lover of music. First of all, the strict discipline was noticed, with its consequence of astonishing accuracy in ensemble playing. Then the wonderful, soft, noble tone of the brass, never blatant, boisterous, but always the smoothest intonation, the most delicate shading, the richest tone volume. Sousa, as composer, is interesting. The "Three Quotations" suite has much that is beautiful in tone painting and in the development

Soprano solo—"Printemps" (new)... Leo Stern  
Grand Scene—"The Death of Aida".... Verdi  
Intermission.  
Valse—"Frau Luna" (new).... Lincke  
a Extract—"Mariposa" (new).... Dias  
b March—"Hail to the Spirit of Liberty" (new).... Sousa  
Violin solo—"Souvenir de Moscow".... Wienlawski  
Miss Bertha Bucklin.

Suite—Hermione (new)... La Rondella  
EVENING.  
Overture—"Isabella"..... Suppe  
Trombone solo—"The Patriot" (new) Pryor  
Mr. Arthur Pryor.  
Pictures from the Orient (new) Luigini-Sebek  
a Dance from the Bashibazouk.  
b The Odalisque.  
c A Deverise Chorus—In the Soudan.  
Soprano solo—"Where Is Love?" (new)..... Sousa  
Miss Blanche Duffield.  
Grand Scene and Ensemble—"Andrea Chenier" (new)..... Giordano  
Intermission.  
"Invitation a la Valse"..... Weber  
a Serenade Rocooco (new)..... Meyer Helmund  
b March—"Hail to the Spirit of Liberty" (new).... Sousa  
Violin solo—Polonaise, in A major Wienlawski  
Miss Bertha Bucklin.  
Czardas—"Ritter Pasman" (new).. Johann Strauss



AUDITORIUM 2 GRAND TUESDAY, MARCH 19 CONCERTS  
DIRECT FROM EUROPEAN TRIUMPHS, AND HIS  
**SOUSA A BAND**  
Mr. Sousa and his excellent musicians are fairly the fad of the celebrating capital.—Le Journal des Debats, Paris.  
JOHN PHILIP SOUSA.  
BLANCHE DUFFIELD, SOPRANO.  
BERTHA BUCKLIN, VIOLINISTE.  
New Sousa March, "Hail to the Spirit of Liberty."  
SECURE THE POPULAR PRICE SEATS at Box-Office 25c and 50c.





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LOUISVILLE, KY.  
MAR 17 1901

## WITH SOUSA

ONE of the American triumphs at the Paris Exposition was the triumph of American music represented by Sousa and his band. His very first concert—opening with "The Marsellaise," followed by "The Star-Spangled Banner"—fixed his popularity.

The story of the first concert is the history of all that followed during the four weeks' season of the American band. The afternoon musicales which Sousa gave daily on the Esplanade des Invalides soon became the popular resort of the leaders of fashion and art, as well as the delight of all music lovers. Massenet, Audran, Victor Roger, Gabriel Pares, the leader of the famous Garde Republicaine Band of Paris, and many other eminent French musicians were frequent attendants; the family of President Loubet came here to listen to "La Sousa Band," as it soon became known, and the officials of the Exposition frequently relieved the tedium of official duties by stealing away from their desks to "listen to the band."

The Exposition officials were more than courteous to Sousa and placed every facility at his disposal. He was given his choice of band stands at all times and the great hall of the Palais du Trocadero was allotted to him for rehearsals at his pleasure. The Sousa uniform was an "open sesame" everywhere in Paris, and the American bandmen were welcome guests all over the French capital. The management of the Paris Hippodrome gave a special performance in honor of Sousa, to which the friends of the band to the number of a thousand were invited. Loie Fuller entertained the musicians at a special performance, as did also many other attractions, and it was truly said that the Sousa Band was the most conspicuous feature of the Exposition during their month in Paris.

Returning one day from the excursion to Vincennes the steamer was stopped in front of the German pavilion in the Exposition, which was being dedicated that day, and in compliment the band began to play "The Watch on the Rhine." Like magic thousands of people appeared on both banks of the river and crowded the nearby

## Milwaukee SOUSA IS SERENADED

Great Band Master Shakes Hands with Every Member of the Jour-

nalists. The bandmaster, John Philip Sousa, fresh from musical triumphs in several of the larger cities of Europe, appeared at the Davidson theater yesterday in two programs—afternoon and evening. The audiences were large and so enthusiastic as to secure at least three encore pieces after each regular number, and when the leader bowed himself from the stage at the conclusion of the evening program, the audience was disposed to stand and cheer the band and its able leader. Sousa's new march, "Hail to the Spirit of Liberty," won an instantaneous success. Arthur Pryor, the trombone soloist; Miss Duffield, the vocalist, and Miss Bertha Bucklin, violinist, shared in the honors of the program.

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Sudermann's drama "Johannisfeuer"



SOUSA AND BAND AT DEDICATION OF AMERICAN BUILDING

SOUSA AND HIS BAND







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But the band heard that year was small as compared to the reorganized Marine band, which comes to Convention hall soon. The present tour, celebrating the band's centennial, is by permission of President McKinley, the Secretary of the Navy, John D. Long, and Brigadier General Heywood, commander of the Marine corps. Kansas City's concerts will be at popular prices, twenty-five and fifty cents.

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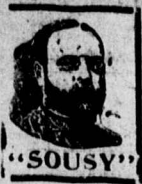
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the dignified and more massive works such as the grand scene and ensemble from "Andrea Chenier," by Giordano, the Scandinavian Fantasia, by Meyer Helmann, and the Isabella overture, Suppe, and the "Invitation a la Valse," Weber. Mr. Sousa is more conservative in his conducting, but it is when he breaks out into one of his own marches that Sousa is himself again. There are times when in the full swing of a Sousa march that the conductor looks quite as if he were exhibiting a band of cockatoos or trained animals. There is almost a vaudeville element in it and it is always funny, but at the same time it is also musically and characterful—that is the marvel of it. The wonderful precision of Sousa's band and its almost unlimited tone and color are enhanced since the European tour, and are well nigh perfection. The delicacy and naunce with which the band played the Rococo serenade by Meyer Helmann was little short of marvelous. The new Sousa march, "Hail to the Spirit of Liberty," may become quite as popular as the other Sousa marches, even though the melody is not quite as clear and "catchy."

The sextette from "Lucia," was one of the fine numbers last night. Arthur Pryor, who still succeeds in putting almost a human quality into the trombone, is always a favorite. Miss Bertha Bucklin is a violinist who combines temperament, technique and is therefore able to achieve artistic results. Miss Duffield has a clear, bright soprano, and a good execution.





## UNCLE SILAS HEARS SOUSA'S BAND PLAY

I ain't much up on music, except I fiddle some,  
An' my boy he's in the cornet band an' plays the snare drum,  
An' Ma'tha Jane, my daughter, sings in the Free Will choir—  
Bein' 'bout as many artists as one fambly could desire.

Of course I'm fond of music an' so when I saw the "ad"  
That Sousy was a-comin' with his band it made me glad,  
Fer I've hed the derndest 'hankerin' fer many an' many a day  
To see John Philip Sousy an' hear his old band play.

So I went down to the operry house an' got a fust class seat—  
There wuz music in the atmosphere an' music in my feet—  
An' when the band come on the stage—  
—an' Sousy, too—no doubt,—  
I jined the folks around me an' jest stamped fer all git out.

Afore I hardly knowed it they was playin' on the band,  
An' him a-shakin' of that stick—I tell you it was grand,  
I seemed to be among the clouds, all free from care an' sin;  
Ef I'd a-had my fiddle there I'd up an' jined right in.

I had that happy feelin' thet I felt onet long ago—  
Bein' when I got religion over at East Alamo.  
When Elder Higgins come to me an' prayed, he did, thet night,  
An' we kneeled around the altar an' I saw—I "saw the light."

Sousy bowed and smiled serraphic like an' got back on the stand—  
The folks around me clapped like sin an' I give him a hand  
An' waved my campaign hankchuf while they played another piece,  
Which was like a million birds a-singin' smoothisher then grease.

Sometimes 'twould be as softish as the whisper of a breeze  
On a moonlight summer evenin' stirrin' through the maple trees;  
And then again 'twould jest bust out like thunder in the night,  
Till you'd think the derned old roof would go a-sailin' out of sight.

An' then them fellers on the stage would all jine in an' blow—  
Oh, glory hallelujah! praise the Lord an' let 'er go.  
Thet's the way it seemed to catch me an' I sort of feel it yet.  
Why, it set me all a-trimble an' I sweat—an' sweat—an' sweat.

I thought I'd heerd fine music at the Berrien county fair—  
I'd a swore, by hokey, thet they couldn't beat it anywhere,  
But I've got to own that Sousy with his wavin' an' his dash  
Simply jest outdid our cornet band an' beat it all—to—smash.

I want to go to heaven and I want to play a harp,  
Or my fiddle, if they'll let me give 'em suthin' in G sharp;  
But if Sousy an' his good old band don't lead the angel host,  
It seems to me the music there'll be tame as whistlin', most.  
HARLAN E. BABCOCK.

### ACADEMY BOOKINGS.

MONDAY, MARCH 25—Thomas Q. Seabrooke in "The Rounders," a spicy, mirth-provoking musical farce.

TUESDAY, APRIL 3—Andrew Robson in "The Royal Box." A most excellent offering.

ON THE TAPIS—"Becky Sharp," "Way Down East," "The Village Postmaster," United States Marine Band.

### Sousa's Band Matinee.

His Royal Highness, John Philip Sousa, king of the march domain, and the pride of every true American who loves music as is music, again invaded Kalamazoo yesterday afternoon with his peerless band, held forth at the Academy for two brief hours, all too fleeting, and scored another of those complete triumphs that to him have become so common and persistently regular that not to take an audience by storm, as it were, would be a unique experience.

He was greeted by a large, music-loving audience, one that fairly reveled in an atmosphere of most charming melody and went into ecstasies of joyful enthusiasm over the playing of his talented musicians, and the solo work of Arthur Pryor, trombonist; Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist. Not a number on the program but that called forth from one to three encores and in each instance they were graciously responded to, which is one of the chief charms of a Sousa performance.

The program heralded 10 numbers and 24 were given, many of which were entirely new; but the greatest applause was reserved for those marches which have become household melody throughout the land, with which the public is more or less familiar and which will never become tiresome, because Sousa wrote them and because—well, because they drip with the kind of music that the majority of people like and can appreciate. The rhythm, the swing, the dash, the tunefulness, the inspiration of Sousa's marches have thrilled two continents and driven the peoples almost march-mad.

There's something about a Sousa march that makes a man feel just as if he would like to buckle on a suit of mail or an electric belt or something shiny, grab a sword, stick a plume in his hair and chase a band of jobber-wocks 80 miles over a sandy road and then slaughter them in an arena surrounded by 4,000,000 applauding spectators—and the band playing all the while.

Not only was the audience ultralavish in its applause, but the sunshiny nature of the program guaranteed everybody a smile, a happy heart and a feeling of gladness that broke out every now and then in various ways like freckles on a dairymaid's

mund) and two encore numbers—"Coon Bands' Contest" (Pryor) and "The Man Behind the Gun."

Miss Duffield gave as her opening solo, "Where Is Love?" (Sousa) and so delighted was the audience with her singing that she was recalled twice, singing "Spring is Coming" and another equally pleasing selection. She has an unusually sweet, clear, bird-like voice, especially effectual in the upper register, and her tones are pure, well carried and delivered with ease and assurance.

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Another great treat was Miss Bucklin's violin playing. Her first was "Polonaise in A major," which so enraptured her hearers that they insisted on two more selections. Her playing was a revelation. Her bowing is faultless and the rich expression and sympathy brought out in her work denoted her the true artist, one far above the usual concert player.

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fiddle some,  
An' my boy he's in the cornet band  
an' plays the snare drum,  
An' Martha Jane, my daughter, sings  
in the Free Will choir—  
Bein' 'bout as many artists as one  
family could desire.

Of course I'm fond of music an' so  
when I saw the "ad"  
That Sousy was a-comin' with his  
band it made me glad,  
Fer I've hed the derndest 'hankerin'  
fer many an' many a day  
To see John Philip Sousy an' hear his  
old band play.

So I went down to the opery house  
an' got a fust class seat—  
There wuz music in the atmosphere  
an' music in my feet—  
An' when the band come on the stage  
—an' Sousy, too—no doubt,—  
I jined the folks around me an' jest  
stamped fer all git out.

Afore I hardly knowed it they was  
playin' on the band,  
An' him a-shakin' of that stick—I tell  
you it was grand,  
I seemed to be among the clouds, all  
free from care an' sin;  
Ef I'd a-had my fiddle there I'd up an'  
jined right in.

I had that happy feelin' thet I felt  
onct long ago—  
Bein' when I got religion over at  
East Alamo,  
When Elder Higgins come to me an'  
prayed, he did, thet night,  
An' we kneeled around the altar an'  
I saw—I "saw the light."

like an' got back on the stand—  
The folks around me clapped like sin  
an' I give him a hand  
An' waved my campaign hankchuf  
while they played another piece,  
Which was like a million birds a-  
singin' smoothisher then grease.

Sometimes 'twould be as softish as  
the whisper of a breeze  
On a moonlight summer evenin' stir-  
rin' through the maple trees;  
And then again 'twould jest bust out  
like thunder in the night,  
Till you'd think the derned old roof  
would go a-sailin' out of sight.

An' then them fellers on the stage  
would all jine in an' blow—  
Oh, glory hallelujah! praise the Lord  
an' let 'er go.  
Thet's the way it seemed to catch me  
an' I sort of feel it yet.  
Why, it set me all a-tribble an' I  
sweat—an' sweat—an' sweat.

I thought I'd heerd fine music at the  
Berrien county fair—  
I'd a swore, by hokey, thet they  
couldn't beat it anywhere,  
But I've got to own that Sousy with  
his wavin' an' his dash  
Simply jest outdid our cornet band  
an' beat it all—to-smash.

I want to go to heaven and I want  
to play a harp,  
Or my fiddle, if they'll let me give  
'em suthin' in G sharp;  
But if Sousy an' his good old band  
don't lead the angel host,  
It seems to me the music there'll be  
tame as whistlin', most.

HARLAN E. BABCOCK.

#### ACADEMY BOOKINGS.

MONDAY, MARCH 25—Thomas Q.  
Seabrooke in "The Rounders," a  
spicy, mirth-provoking musical  
farce.

TUESDAY, APRIL 3—Andrew Robson  
in "The Royal Box." A most ex-  
cellent offering.

ON THE TAPIS—"Becky Sharp,"  
"Way Down East," "The Village  
Postmaster," United States Ma-  
rine Band.

#### Sousa's Band Matinee.

His Royal Highness, John Philip  
Sousa, king of the march domain, and  
the pride of every true American who  
loves music as is music, again invaded  
Kalamazoo yesterday afternoon with  
his peerless band, held forth at the  
Academy for two brief hours, all too  
fleeting, and scored another of those  
complete triumphs that to him have  
become so common and persistently  
regular that not to take an audience  
by storm, as it were, would be a  
unique experience.

He was greeted by a large, music-  
loving audience, one that fairly  
reveled in an atmosphere of most  
charming melody and went into  
ecstasies of joyful enthusiasm over  
the playing of his talented musicians,  
and the solo work of Arthur Pryor,  
trombonist; Miss Blanche Duffield, so-  
prano, and Miss Bertha Bucklin, vio-  
linist. Not a number on the program  
but that called forth from one to  
three encores and in each instance  
they were graciously responded to,  
which is one of the chief charms of a  
Sousa performance.

The program heralded 10 numbers  
and 24 were given, many of which  
were entirely new; but the greatest  
applause was reserved for those  
marches which have become house-  
hold melody throughout the land,  
with which the public is more or less  
familiar and which will never become  
firesome, because Sousa wrote them  
and because—well, because they drip  
with the kind of music that the ma-  
jority of people like and can appre-  
ciate. The rhythm, the swing, the  
dash, the tunefulness, the inspiration  
of Sousa's marches have thrilled two  
continents and driven the peoples al-  
most march-mad.

There's something about a Sousa  
march that makes a man feel just as if  
he would like to buckle on a suit of mail  
or an electric belt or something shiny,  
grab a sword, stick a plume in his  
hair and chase a band of jobber-  
wocks 80 miles over a sandy road and  
then slaughter them in an arena sur-  
rounded by 4,000,000 applauding spec-  
tators—and the band playing all the  
while.

Not only was the audience ultra-  
lavish in its applause, but the sun-  
shiny nature of the program guaran-  
teed everybody a smile, a happy heart  
and a feeling of gladness that broke  
out every now and then in various  
ways, like freckles on a dairymaid's  
nose in July.

The program opened with "Isabella"  
(Suppe) and the encore number was  
the ever popular "Stars and Stripes."  
Arthur Pryor followed with a trom-  
bone solo of his own arrangement,  
"The Patriot." His first encore num-  
ber was "I Don't Know Why I Love  
You," which as rendered by him  
proved that marriage is not a failure,  
that love (on the trombone) is the  
only real thing and that no bachelor  
or old maid has any more right to go  
knocking around single than sun-  
flowers have to blossom on St. Pat-  
rick's day. He also played "The Tale  
of a Kangaroo." Then came "Scan-  
danavian Fantasia" (new) (Meyer Hel-

mund) and two encore numbers—  
"Coon Bands' Contest" (Pryor) and  
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men in the world.

A representative of the Gazette-  
News was introduced to the "March  
King" and warmly received. He ex-  
pressed great pleasure at being again  
given the opportunity to appear be-  
fore an appreciative Kalamazoo au-  
dience, but regretted that it was to  
be an afternoon, instead of evening  
performance, although he said the  
program would be given the same  
careful consideration as at any other  
time, which later proved to be the  
case.

If there is one man in the world  
who endeavors to please his audience  
and give them the worth of the  
money twice over it is this—said  
John Philip Sousa. Every encore was  
responded to graciously and with se-  
lections which struck the popular  
fancy.

During the interview his valet ar-  
ranged his hair and mustache and re-  
moved every visible speck which in-  
sister upon clinging to his gar-  
ments.

During this time Major Bush ap-

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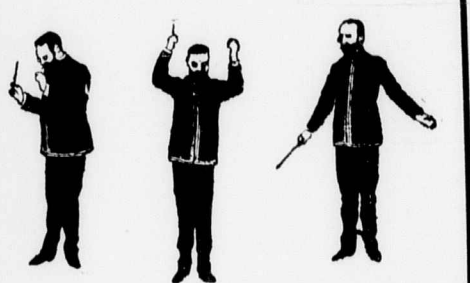
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from DRAMATIC REVIEW  
of Paper SAF. FRANCISCO, CALIF.  
MAR 23 1901



*The Spectacular Sousa  
in all His Variety*



Cutting from ENCLINATL Q.  
Address of Paper OLINCLINATL Q.  
Date MAR 24 1901

#### REVIEW OF THE WEEK.

The Orchestral Association, having signed its contracts and adjusted its affairs regarding the choice of a conductor and the continuation of the symphony concerts, rests on its laurels, and is in a position to receive congratulations. A guarantee fund sufficient to cover all expenses has been raised in the face of rather trying circumstances. Subscription lists for many various things have been liberally circulated during the past two months, and the Orchestral Association has had to take chances with the others, where, under ordinary circumstances, it might reasonably have expected preference.

A very wide circle of influence is possible for the association, if the financial balance be equal to the good will of all concerned. The interest manifested in the choral symphonies should encourage the association to produce choral works, such as oratorios and cantatas, in connection with orchestra. The desire to do these things is not lacking, and perhaps before next season ways and means will be found for their achievement.

To-morrow evening Mrs. Markbreit and Mr. Bohlman will give Strauss's melologue of "Enoch Arden" at the Odeon for the benefit of the Orchestral Association. Mr. Bohlman has rearranged the musical phraseology to suit the requirements of the English text.

With the exception of Sousa playing to a crowded house and the opera of the College Orchestra and Choir at the Odeon on Saturday, the week has been without large concerts. Sousa and his merry men drew the largest house seen at Music Hall during the past six years. Three and four encores were the order of events. "The Man Behind the Gun" manifesting himself still first in the popular favor.

The little operas at the college were charmingly given. One finds more satisfaction in the choristers, with their fresh young voices, than in any other like organization in the city. NINA PUGH SMITH.

AK, 1894.

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A magnificent audience greeted the U. S. Marine Band at the auditorium on Thursday evening, showing the popular interest in band music, especially when played by such a famous organization. Lieutenant Santelmann has his men well in hand; and put them through a miscellaneous program with true military promptness. The people were hungry, the conductor was generous, and as a result the program, prudently put at nine numbers, was expanded to something over twenty. A soprano soloist, Miss Amy Whaley, sang a light waltz song in a light high soprano that seems to belong by prescription to band concerts. As for the playing of the band itself, it is unavoidably compared with Sousa's organization, and it must be admitted that it falls below that great organization in the very essential features of precision and the inimitable Sousa dash; which seems to prove that something more than official prestige goes to the making of a great band. On the other hand, in Weber's "Invitation to the Waltz" the Marine Band brought out better than Sousa did the swaying, dreamy beauty of the composition; for whose interpretation the Sousa qualities are somewhat insufficient.

YORK, 1894.

ting from FREE PRESS.  
ress of Paper DETROIT, MICH.  
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Milan proposes to erect a monument in the public square to commemorate the life and works of Giuseppe Verdi, the city's most famous modern son. Maurice Grau



JOHN PHILIP SOUSA.

and Signor Campanari are at the head of an American committee that will assist in raising funds for this purpose.

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NEWS

BUFFALO, N. Y.  
MAR 24 1901



"Lord, S'reny, you air comin' it strong lookin' up at the hard old face."  
"You've worked me, Jared, but you've worked me for Sire."  
"S'reny, air you goin' to be so hard mused, leavin' back in the chair, member, cep't at work an' meals."  
"Firs' time I sot down sense I can't one lot of her demand."  
"They are, I mean Gibson is, college. They are, I mean Gibson is, office when he was taking the boy to my home when his father brought him to my hard as Massachusetts granite. I saw him when his father brought him to my office when he was taking the boy to my college. They are, I mean Gibson is, considered honorable in his dealing." A slow, heavy, masterful step was heard over the bare floor, and a grizzled-bearded man walked into the room. He was neatly dressed as befit a well-to-do man, but neither gentleman was pre-possessed in his favor.  
"Sorry to keep you waitin', gentle-ment, but I've jes come to hum. Been buyin' some fine southdowns; they were a cheap at thirty dollar a head."  
"I have a beautiful home, Mr. Gib-

THE LOUISVILLE DIS

## MAGNIFICENT AUDIENCE PAYS TRIBUTE TO SOUSA.

Sousa, the rhythmic and graceful; Sousa, the musician, directed an orchestra to something like six thousand at the Auditorium yesterday. The welcome accorded the bandmaster and his musicians was marked by incomparable enthusiasm. The estimate placed on the number attending both concerts is a low one. In order to comprehend the hold which the band and its leader has on the hearts of the hearers it is only necessary to note that at yesterday afternoon's concert the band played the nine regular program-numbers and responded to thirteen encores. Sousa's well-known generosity in this matter was taxed to the utmost, and the last number was played to an audience drunken with melody and yet clamoring for more.

There is a reason for the popularity of the band and the leader. In Europe the continental journals had no hesitation in declaring that the organization surpassed the best brass bands in Europe. In reality the band combines all the desirable tonal qualities of the brass organization with the delicacy of the string orchestra. There is no blare—the tone developed by the heaviest of the brasses is regulated to a nicety, while the ensemble is smooth and satisfactory. The reed instruments can and constantly do play violin parts with true violin effects, and handle passages of the utmost technical difficulty with the greatest ease.

Above all there is Sousa. Acknowledged the most graceful director in America by some, by others he was condemned as becoming a marionette conducted by his band. He has assembled the most wonderfully disciplined body of musicians in this country. His leadership is magnetic and commands itself by the results.

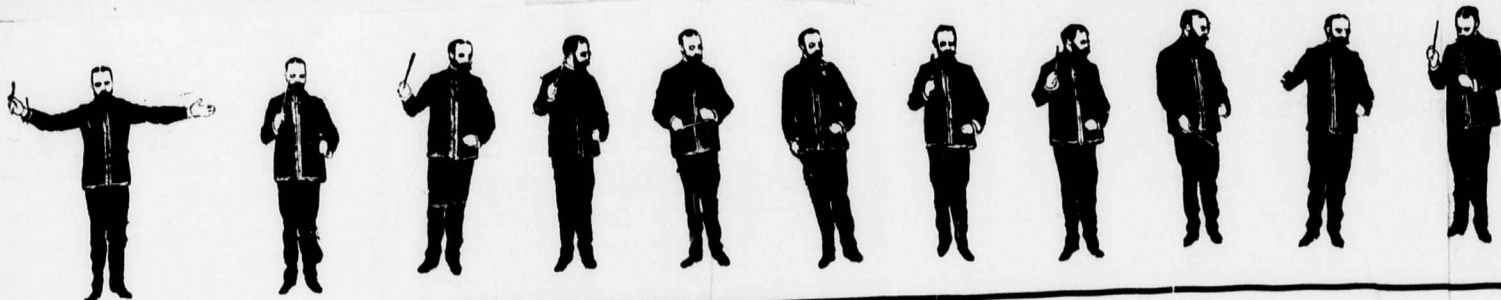
Of the band numbers played yesterday afternoon the one making the greatest impression was played as an encore. "The Stars and Stripes" remains Sousa's most popular and greatest composition. "Hail to the Spirit of Liberty" is good, but it can not surpass its elder brother. The "Sakuntala" overture and the "Pantomimic Suite" were played with much color and spirit. Miss Duffield and Miss Bucklin each won an encore. The former has a soprano voice of great range and flexibility. Mr. Herbert Clark's solo, "Arbucklenian," was a marvel of cornet playing.

The evening program was probably a more popular one than that rendered in the afternoon. There were fewer classic compositions, and more of the class of music appealing directly to the untrained ear. The audience was even larger than that of the afternoon, only a few vacant seats remaining in the auditorium. The enthusiasm corresponded with the size of the crowd, nearly all the numbers on the program calling for another. The trombone solo of Mr. Arthur Pryor and the soprano solo of Miss Blanche Duffield met with especially hearty reception.

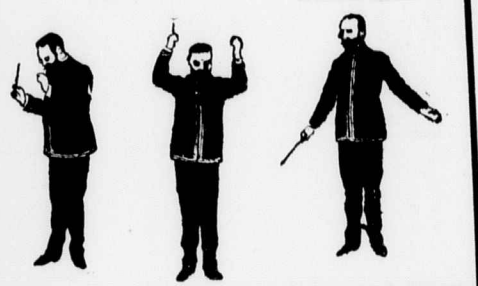
Miss Bertha Bucklin's violin solo in A major was a feature that added much to the enjoyment of an entertainment that was altogether delightful.



from **DRAMATIC REVIEW**  
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## THE LOUISVILLE DI

**M** 111; Zolo, 113; Phidias, 113; Woodt 114; Eltholin, 116; Slasher, 116.  
 Third Race—Handicap, one mile seventy yards: Empress of Bea 90; Little Duchess II., 99; Hood's B 97; Linden Ella, 98; Sir Gat 100; Frangible, 100; Trebor, 100; J 106; McCarty, 106, and Senator Be 106 (Hazelip entry); Henry C 106; Rye, 106; Charlie O'Brien, 109.  
 Fourth Race—Cotton Exchange Congress Handicap, one mile: Ha 90; Thurlies, 93; Eva Rice, 105; Varro, 107; Dissolute, 108.  
 Fifth Race—Selling, seven-eighths of a mile: Elsie Del, 103; Maggie Yo 103; Alberta II., 103; Patchwork, 105; Blumist, 105; Free Admission, 105; Prince of Delight, 108; Dr. Carrick, 108; Siroister, 108; Verge d'Or, 109.  
 Sixth Race—Selling, three-quar of a mile: Gertrude Elliott, 85; B of Elgin, 90; Pirate's Queen, 90; C David, 90; Lady Contrary, 101; Johnson, 101; Ciales, 103; Judge Ma 105.  
 Seventh Race—Selling, one and sixteenth miles: Saline, 100; John E 102; Defender II., 103; Olive Order, 104; Kentucky Babe, 104; Althea, 106; number mosthenes, 108; Brown Vail, 111; Sluggard, 111; J. H. Barnes, 116; Radiant Heat, 116.

### TANFORAN.

There First Race—Selling; three-fourths of a mile: Nellie Forest, 109; Cush 109; Tola, 111; Skipme, 105; Small J 104; Moon Bright, 109; Eonic, 104; Illloun, 104; Scranivell Lake, 102; die Stone, 102; Sublime, 109; T Europe, 107; Compass, 102.  
 Second Race—Seven-sixteenths of a mile: Irma A., 103; Elbano, 108; I lette, 103; Dan Collins, 111; Linton, 103; Phyllis, 108; Pram, 103; Minerva, 103; Ogle, 106; George Cla 111; Ziri, 115; Rory Ough, 118.  
 Third Race—Selling; seven-eighths of a mile: Ostler Joe, 114; Elvide, 104; Lavator, 111; Limelight, 106; Joseph B., 104; Free Lance, 114; Topmast, 110.  
 Fourth Race—Selling; seven-eighths of a mile: Montanus, 110; Vain, 110; Royal Prize, 110; Alas, 110; Cromw 110; Satan, 110; Brown Prince, 110; Mission

Cutting from **ENQUIRER**  
 Address of Paper **CINCINNATI, O.**  
**MAR 24 1901**

### REVIEW OF THE WEEK.

The Orchestral Association, having signed its contracts and adjusted its affairs regarding the choice of a conductor and the continuation of the symphony concerts, rests on its laurels, and is in a position to receive congratulations. A guarantee fund sufficient to cover all expenses has been raised in the face of rather trying circumstances. Subscription lists for many various things have been liberally circulated during the past two months, and the Orchestral Association has had to take chances with the others, where, under ordinary circumstances, it might reasonably have expected preference.

A very wide circle of influence is possible for the association, if the financial balance be equal to the good will of all concerned. The interest manifested in the choral symphonies should encourage the association to produce choral works, such as oratorios and cantatas, in connection with orchestra. The desire to do these things is not lacking, and perhaps before next season ways and means will be found for their achievement.

To-morrow evening Mrs. Markbreit and Mr. Bohlman will give Strauss's melologue of "Enoch Arden" at the Odeon for the benefit of the Orchestral Association. Mr. Bohlman has rearranged the musical phraseology to suit the requirements of the English text.

With the exception of Sousa playing to a crowded house and the opera of the College Orchestra and Choir at the Odeon on Saturday, the week has been without large concerts. Sousa and his merry men drew the largest house seen at Music Hall during the past six years. Three and four encores were the order of events. "The Man Behind the Gun" manifesting himself still first in the popular favor.

The little operas at the college were charmingly given. One finds more satisfaction in the choristers, with their fresh young voices, than in any other like organization in the city. **NINA PUGH SMITH.**

RR, 1894.

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 ting Bureau in the World.

**NEWS**

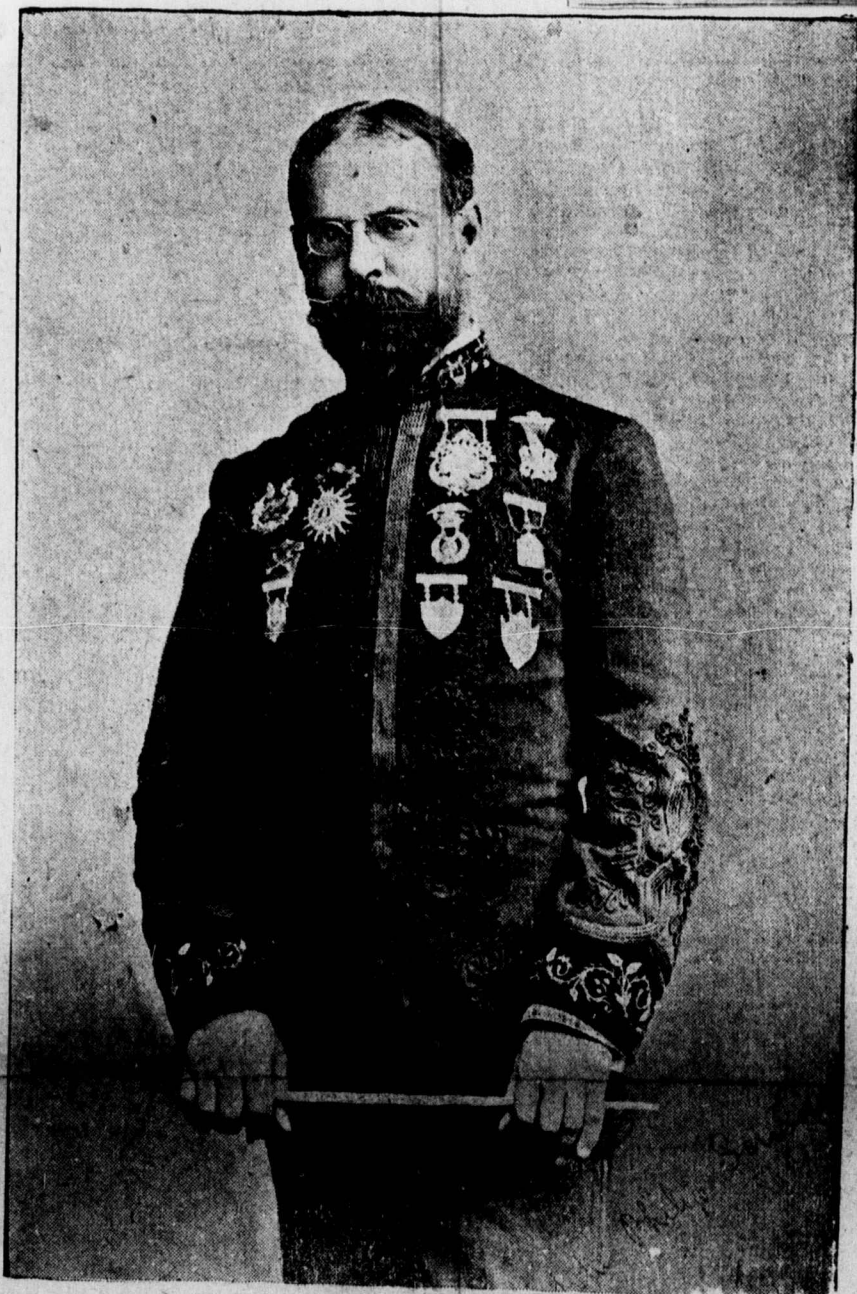
**BUFFALO, N. Y.**  
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A magnificent audience greeted the U. S. Marine Band at the auditorium on Thursday evening, showing the popular interest in band music, especially when played by such a famous organization. Lieutenant Santelmann has his men well in hand; and put them through a miscellaneous program with true military promptness. The people were hungry, the conductor was generous, and as a result the program, prudently put at nine numbers, was expanded to something over twenty. A soprano soloist, Miss Amy Whaley, sang a light waltz song in a light high soprano that seems to belong by prescription to band concerts. As for the playing of the band itself, it is unavoidably compared with Sousa's organization, and it must be admitted that it falls below that great organization in the very essential features of precision and the inimitable Sousa dash; which seems to prove that something more than official prestige goes to the making of a great band. On the other hand, in Weber's "Invitation to the Waltz" the Marine Band brought out better than Sousa did the swaying, dreamy beauty of the composition; for whose interpretation the Sousa qualities are somewhat insufficient.

YORK, 1894.



John Philip Sousa, "The March King," Who Will Play His New March, "Hail to the Spirit of Liberty" in Buffalo Next Monday and Tuesday.



COURIER JOURNAL

# BERNHARDT AND COQUELIN AS THE GALLERY SAW THEM.

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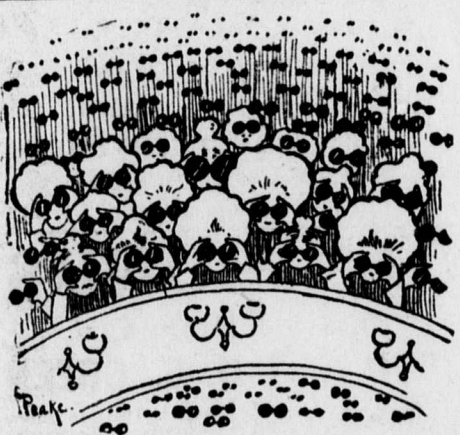
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"Why, I've been standing here since ten minutes past 6, and I'm so awfully heavy, you know, it nearly kills me to stand long at a time. I wish he'd open that little door and let us up. I'm sure I wouldn't go to this trouble for anybody but Burnheart."

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Chorus of "Oh, yes," and "No."

"Do you think that she is the greatest actress in the world?"

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"Is she pretty?"

Chorus again: "Yes," "Oh, no."

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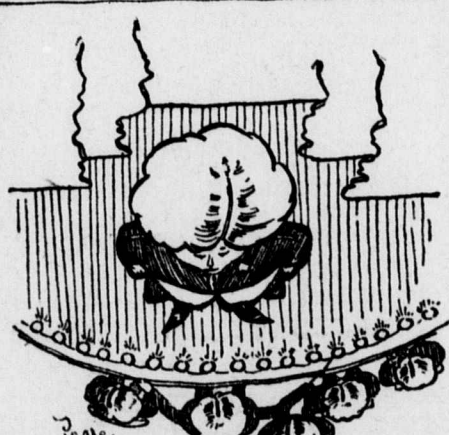
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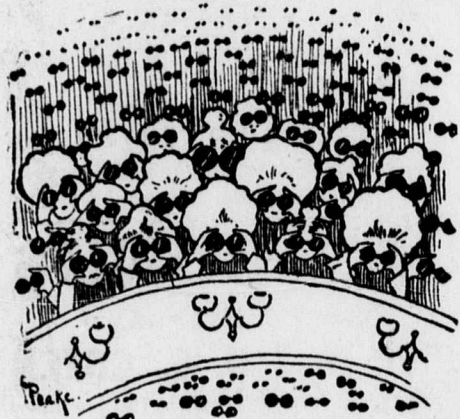
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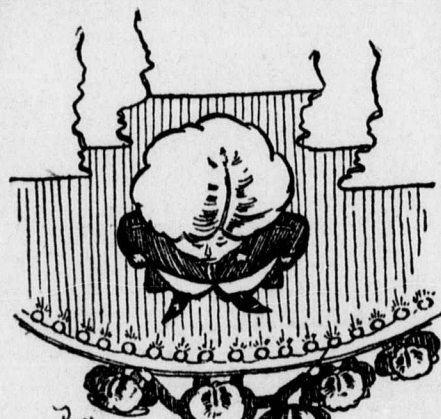
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Evening Program.  
Overture, "Isabella," Suppe; trombone solo, "The Patriot" (new), Pryor, Mr. Arthur Pryor; Scandinavian fantasia (new), Meyer Helmund; soprano solo, "Where Is Love?" (new), Sousa, Miss Blanche Duffield; grand scene and ensemble, "Andre Chenier" (new), Giordano; intermission; invitation a la valse (new), Weber; (a) serenade Roccoco (new), Meyer Helmund; (b) march, "Hail to the Spirit of Liberty" (new), Sousa; violin solo, polonaise in A major, Wlenlawski, Miss Bertha Bucklin; suite, "Hermione" (new), La Rondella.



from **THE TIMES**  
 of Paper **TOLEDO, O.**  
**MAR 24 1901**

# In Stangelund



JESSIE BARTLET DAVIS.  
*Empire.*



EDNA HUNTER  
 IN "FOXY QUILLER"  
 VALENTINE.





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MAR 25 1901

Sousa and his famous band were greeted last evening at the Lyceum by a large and appreciative audience. From one point of view it is a pity that his visits to Toledo are always upon Sunday, for there are many sincere lovers of music who are also sincere in their scruples about Sunday concerts, and are thereby debarred from hearing him. Yet, from another point of view, Sunday concerts are an excellent institution, for there is another class, entitled to as much consideration as the former, that finds the day of rest the most convenient, we might almost say the only opportunity for musical relaxation. Whatever the merits of the Sunday question may be, from a musical standpoint it is certain that we ought to hear more concerts like that of last evening, both on Sunday and on week days.

Sousa's work is so familiar to the public throughout America that little need be said about it in the way of description or criticism. The band plays like one man, and a good man at that. This wonderful precision is the result of careful training in the first place, but still more of constant playing together of the same music. So familiar are the players with the well known marches that many of the encore pieces were played without notes, and almost without a conductor. I say almost, because even when Sousa dropped his hands to his sides and seemed to be letting his men play by themselves, there was always that peculiar, graceful, rhythmic sway of his body to indicate the beat, and to prevent his individuality from passing out of the music.

Sousa is particularly gracious in the matter of encores, and indeed the audience seemed to regard the various numbers of the published program as so many pegs on which to hang the marches they really wanted to hear. This is quite natural, for Sousa makes a specialty of marches, and of course he is at his best in playing his own compositions; just as Strauss' orchestra pleased its audience most in some of the famous waltzes. But the program last evening contained several charming items of a different class, notably a little Serenade, in gavotte time, by Meyer-Helmund, which was so beautifully played as to be the gem of the concert. Weber's "Invitation to the Waltz" was less satisfactory, being unsuited to the band, and played in such a listless, mechanical manner as to lose all its romantic character. This favorite piano piece is frequently played by full orchestra, when the strings manage to reproduce some of the effects with more or less success, but on a wind band it is decidedly flat. The most ambitious piece was the Scene and Ensemble from the opera Andrea Chenier, by Giordano. It was splendidly played, and would have made a great hit if the music had been more familiar to the audience. As has been pointed out in these columns before, operatic selections are only enjoyable when one knows the opera and can imagine the words and action. No matter how fine the music and the playing, no one can enjoy a piece when he doesn't know what it is all about. He feels in the position of a good many at L'Aiglon the other evening.

The soloists were Arthur Pryor, trombone, who effectively played a piece of his own concoction; Blanche Duffield, soprano, who sang in a sweet and true, if rather light, voice a pretty little song in waltz time by Sousa; Bertha Bucklin, violin, decidedly the best of the three, who played a Polonaise by Wienawski. The military precision and strictness that characterizes the work of the band was not relaxed sufficiently to allow the soloists any opportunity for the display of individuality, but their work was well done and gave evident satisfaction, for they were all obliged to respond to encores.

Concerts of this kind are more suited to the open air than to a comparatively small theater, but Sousa and his band are welcome at all times and in all places.

W. A. C.

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**Sousa and His Band.**

There was a decided difference between the audiences usually seen at the Lyceum theater Sunday nights and the one which comfortably filled the house last night to hear Sousa and his band. Although heard here before, this was the first time the Toledo public was given an opportunity of hearing and seeing him at a popular-priced theatre, and this fact was appreciated, as aforesaid, by a well-filled house. When we say seeing him, we use the word intentionally, for one must, indeed, see him swinging the baton to fully appreciate him. His Gilmore movements and attitudes have not only made an impression upon the audiences of both continents, but no doubt are also the cause of the exactitude and precision of execution on the part of his band, which is composed of 56 musicians of decided ability and skill. The program rendered last night was just the kind enjoyed by a public fond of music. Popular airs, Sousa's characteristic marches, Suppe's Overture to Isabella, Weber's Invitation a la Valse, Cyarda "Ritter Pasman," by Johann Strauss, two compositions by Meyer Helmund, and the grand scene and ensemble, "Andrea Chenier," by the Italian composer Giordano, comprised the band numbers, and were played up to the style and in the manner which has made Sousa and his band famous on both continents. The latter composition, especially, showed the artistic skill of the musicians, as well as the talent of Sousa as a director, the softness of tone so rarely to be heard in a band made up of wind instruments being especially noticeable, and the combined applause of the audience proved that such work was highly appreciated. The soloists of the concert were Arthur Pryor, trombonist, who, as to technique and mellowness of tone, could hardly be excelled upon this instrument. His solo, "The Patriot," arranged by himself, met with such hearty applause that he was called upon for two "Da Capos." Miss Blanche Duffield, soprano, met, likewise, with applauded success. She has a very sweet voice, well cultured, and her modest, unaffected manner makes her win any audience. The third soloist was Miss Bertha Bucklin, who, as a violinist, must be ranked amongst the best of this country. Her skill, the fullness of her tone, her soulful playing, stamps her an artiste in the fullest sense of the word, and not until she had given two encore numbers was the audience satisfied.

We are positive that everybody present, knowing what was to be expected as to style of music, was highly pleased and satisfied.

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**Matinee at the Lyceum by Sousa and His Band.**

John Philip Sousa is more of a national institution today than he was when the United States Marine band, with him at its head, was the musical flower of official Washington. He has performed for this country the valuable service of making band concerts both musically respectable and genuinely popular. His constant aim has been a happy mean between the music which is exclusively for the musically educated and that which aims to catch the ear of the mob without pretence at actual merit. The extent of his success is indicated both by the size and the character of his audiences. His band never plays to empty benches, and his listeners always include many whose faces are familiar at renditions of severely classical programs. He can please the critic and the public at the same time, which is a rare achievement in any art. All these things were illustrated in his concert at the Lyceum theater yesterday. The warmth of the spring day proved a strong counter attraction, as crowds on the streets testified, but the only result was to prevent crowding, the spacious house being comfortably filled.

The program of a Sousa concert is never a major consideration, and gives small evidence of the treats which the hearers receive. Encores always constitute more than half the numbers played, and yesterday they made up two-thirds of the account. There were, one, two Sousa selections, the first, "The Liberty Bell," and the other, the new "Hail to the Spirit of Liberty" march, written for and first played at the unveiling of the Lafayette monument in Paris on the Fourth of July last. But the two were swelled to a dozen or more by requests, the requests coming in the form of thunderous applause after each regular performance. In this way the people got what they wanted, which was pretty much all the Sousa favorites, old and new, with the "Liberty Bell" at the head of the list.

Arthur Pryor, trombone soloist, presented a new composition, by himself, entitled "The Patriot," and both the piece and the technical brilliancy of the rendition had to do with the insistent demand for more. He easily maintained the position in popular favor which he has gained on former visits. Miss Blanche Duffield, soprano, has a voice more notable for sweetness and purity than for strength and volume, though not lacking these latter qualities. She attempted nothing whose requirements were beyond her abilities, and the spring song, with which she responded to the demand created by her performance of the Sousa composition, was peculiarly pleasing in itself and still more so by reason of the complete accord with the day and spirit that pervaded the audience. Miss Bertha Bucklin, violinist, seemed to impress the house less favorably than the other soloists, though she, too, was honored with a

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**THE STAGE**

**TONIGHT'S ATTRACTIONS.**

Detroit—Andrew Mack in "An Irish Gentleman."  
Lyceum—"Secret Service."  
Whitney's—Black Patti's Troubadours.  
Wonderland—George Munroe and other vaudeville features.  
Capitol Square—"The Gay Girls of Gotham."

**Sousa and His Band Are as Popular as Ever in Detroit.**

Sousa has come and gone. The magic of his name and the charm of the music of his band are indisputable, judging from the applause of the large audience which turned out to greet him yesterday afternoon in the Lyceum. The conductor had chosen to insert the word "new," in brackets, after each program number, and on the whole offered selections unhackneyed and sufficiently classical to come within the approbation of the ultra musical cult. The ordinary body was catered to in the encores, when all the familiar Sousa marches came blithely forward, and a bit of coon rag-time danced along, to be met as usual with vociferous applause.

Sousa gave his new march, "Hail to the Spirit of Liberty," written for the dedication of the Lafayette monument in Paris, and played by his band on that occasion. It is a decidedly crashy and brassy sort of a composition, and in its stirring concentration of sound doubtless entirely suited for rendition on an occasion such as it was written for, but for an ordinary band number it lacks the sprightly tunefulness the public has become accustomed to expect from the March King.

Sousa has discarded his numerous array of medals and confined his decorations to three be-ribboned charms, mementos of his recent European trip. He is the same graceful leader as of old, a trifle more reposeful, perhaps, but as careful of effect as ever. His band has gained in smoothness and ease, and is as perfect an organization as one could wish to listen to, for the class of music they essay.

The very aggressive, blatant trombone becomes quite a tractable instrument in the hands of Arthur Pryor. For his rendition of "The Patriot," a new composition of his own, he was warmly encored three times, responding with popular offerings and pleasing sincerely.

An exceedingly sweet, pretty voice, light in quality but clear, has Miss Blanche Duffield. Her program number was a new song by Sousa, "Where Is Love," a melodious waltz-like little thing, bright and taking in the extreme. Her encore was appropriately a song of spring.

Miss Bertha Bucklin possesses a sure, broad tone, excellent bowing and technique, and, above all, temperament as a violinist. She chose a difficult concerto by Wienawski for her number, and responded to the applause with an encore much more pleasing to the majority of the audience.

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**SOUSA'S SPLENDID BAND.**

**Last Night's Big Audience in Convention Hall Demanded Encore After Encore—Two More Concerts.**

John Philip Sousa and his band have always been greeted with enthusiasm by Buffalonians; but last night's demonstrations simply surpassed all our efforts in showing Sousa that he is a wonderful favorite, and his band a splendid organization. With the foreign successes won last summer still in mind, and with a Pan-American engagement in prospect, curiosity of more than average quality and somewhat critical, was aroused. But the evidences of favor, given last evening, were almost too appulsive. Two encores after each selection were the rule. There were a few exceptions, but Sousa made them. Nearly all the selections were novelties in the repertoire of the band. The encores were selected largely from the most popular of the Sousa marches. One number was repeated, the march, "Hail to the Spirit of Liberty," by Sousa, composed especially for the dedication of the Lafayette monument and played first by Sousa's Band, in Paris, July 4, 1900. A feature of this was the march forward of cornetists, trombonists, etc., who, standing at the front of the stage, play one of the melodies.

Sousa has a great conception of effects. His band is excellently equipped and drilled. Splendid crescendos and climaxes are made. In the selections last evening, that from "Andrea Chenier" was most effective. Weber's "Invitation to the Dance" is not adaptable for brass band effects, and the band showed its limitations accordingly.

Sousa's Band can play, whistle, and sing if necessary. As a bandmaster, Sousa apparently recognizes no limit to effects possible. He has learned that the eyes lead some people, in matters musical, farther than the ear, and his poses are a series of pictures that attract and rivet the attention.

The soloists last evening were Miss Blanche Duffield, soprano, whose stage presence is pretty enough to condone many shortcomings as a vocalist; Miss Bertha Bucklin, violinist, who is an artist, and whose playing displayed excellent technique, lovely tone, fluency of execution and lots of musical temperament, and Mr. Arthur Pryor, trombone. Mr. Pryor's work is remarkable in all details. He has the resources of his instrument well in hand and commands the quantity and quality of his tone with the utmost nicety. It was as delicate in quantity as was the tone of the flute when the two instruments played together in his solo encore.

Now that Mr. Sousa has achieved an European success the question of his nationality has arisen. Mr. Sousa was born in Washington in 1859. His father was Spanish, his mother German.

Sousa, with his band, will give two concerts today, one at 2 and one at 8 this evening.



there is another class, entitled to as much consideration as the former, that finds the day of rest the most convenient, we might almost say the only opportunity for musical relaxation. Whatever the merits of the Sunday question may be, from a musical standpoint it is certain that we ought to hear more concerts like that of last evening, both on Sunday and on week days.

Sousa's work is so familiar to the public throughout America that little need be said about it in the way of description or criticism. The band plays like one man, and a good man at that. This wonderful precision is the result of careful training in the first place, but still more of constant playing together of the same music. So familiar are the players with the well known marches that many of the encore pieces were played without notes, and almost without a conductor. I say almost, because even when Sousa dropped his hands to his sides and seemed to be letting his men play by themselves, there was always that peculiar, graceful, rhythmic sway of his body to indicate the beat, and to prevent his individuality from passing out of the music.

Sousa is particularly gracious in the matter of encores, and indeed the audience seemed to regard the various numbers of the published program as so many pegs on which to hang the marches they really wanted to hear. This is quite natural, for Sousa makes a specialty of marches, and of course he is at his best in playing his own compositions; just as Strauss' orchestra pleased its audience most in some of the famous waltzes. But the program last evening contained several charming items of a different class, notably a little Serenade, in gavotte time, by Meyer-Helmund, which was so beautifully played as to be the gem of the concert. Weber's "Invitation to the Waltz" was less satisfactory, being unsuited to the band, and played in such a listless, mechanical manner as to lose all its romantic character. This favorite piano piece is frequently played by full orchestra, when the strings manage to reproduce some of the effects with more or less success, but on a wind band it is decidedly flat. The most ambitious piece was the Scene and Ensemble from the opera Andrea Chenier, by Giordano. It was splendidly played, and would have made a great hit if the music had been more familiar to the audience. As has been pointed out in these columns before operatic selections are only enjoyable when one knows the opera and can imagine the words and action. No matter how fine the music and the playing, no one can enjoy a piece when he doesn't know what it is all about. He feels in the position of a good many at L'Aiglon the other evening.

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Concerts of this kind are more suited to the open air than to a comparatively small theater, but Sousa and his band are welcome at all times and in all places.

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The program of a Sousa concert is never a major consideration, and gives small evidence of the treats which the hearers receive. Encores always constitute more than half the numbers played, and, yesterday, they made up two-thirds of the account. There were only two Sousa selections on the card, one being the "Hail to the Spirit of Liberty" march, written for and first played at the unveiling of the Lafayette monument in Paris on the Fourth of July last. But the two were swelled to a dozen or more by requests, the requests coming in the form of thunderous applause after each regular performance. In this way the people got what they wanted, which was pretty much all the Sousa favorites, old and new, with the "Liberty Bell" at the head of the list.

Arthur Pryor, trombone soloist, presented a new composition, by himself, entitled "The Patriot," and both the piece and the technical brilliancy of the rendition had to do with the insistent demand for more. He easily maintained the position in popular favor which he has gained on former visits. Miss Blanche Duffield, soprano, has a voice more notable for sweetness and purity than for strength and volume, though not lacking these latter qualities. She attempted nothing whose requirements were beyond her abilities, and the spring song, with which she responded to the demand created by her performance of the Sousa composition, was peculiarly pleasing in itself and still more so by reason of the complete accord with the day and spirit that pervaded the audience. Miss Bertha Bucklin, violinist, seemed to impress the house less favorably than the other soloists, though she, too, was honored with a recall. In the choice of Wienawski's Polonaise in A major, she followed the prevailing tendency of violin performers to content themselves with demonstration of digital dexterity, instead of attempting to charm with appealing harmonies.

The new Sousa march, referred to above, is rather heavier and distinctly more ambitious than those dashing and crashing compositions which have been most potent in creating and maintaining the march king's reputation. It lacks something of the catchy quality that we are wont to expect, and find, in a Sousa piece; but makes up in dignity and impressiveness.

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Now that Mr. Sousa has achieved an European success the question of his nationality has arisen. Mr. Sousa was born in Washington in 1859. His father was Spanish, his mother German.

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MILWAUKEE.

Sousa's Band gave two concerts at the Davidson 17 to large and very appreciative audiences. The soloists were Bertha Bucklin, violin; Blanche Duffield, soprano; Herbert L. Clarke, cornet, and Arthur Pryor, trombone. The Rouders met with a rather cool reception 18 from a large audience. Thomas O. Seabrooke, Will Mandeville, Jeanette Lowrie, and Nellie Lynch were appreciated, and Frank Palma de serves praise for the masterly manner in which directed both singers and orchestra. The production was well staged and costumed, but did not come up to expectations. House dark 21. Anna Held 4-6.

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THE SOUSA CONCERT.

One of the most delightful musical treats of the season was the appearance of Mr. John Philip Sousa and his famous American band at the Masonic Temple last evening. The large audience which greeted the popular bandmaster and his artistic organization was enthusiastic beyond measure. The applause was frequent, zealous and at times demonstrative. Mr. Sousa was in a delightful mood last evening and responded to an encore graciously after each number. He seemed to know just what the audience wanted and his famous marches, which were usually given at the recall, even elicited more applause and he was forced to respond to a second outburst of applause. He did know just what the audience wanted, for when he received an outburst of enthusiasm after the playing of his new piece, "Hail to the Spirit of Liberty," which was played for the first time at the Paris exposition last Fourth of July at the unveiling of the Lafayette memorial monument, he repeated the delightful music. This is the only piece repeated on the program and it was what the audience wanted. Mr. Sousa was with his audience and the audience with him. The band is even superior to the high standard of excellence established on previous tours and the organization is perfect in detail.

Mr. Arthur Pryor, the solo trombone artist of the company, is as usual a star. He played his new piece, "The Patriot," of his own composition, first, and when recalled, played "I Can't Tell You Why I Love You." This touched the popular chord with the audience and he was again recalled. He responded generously and played that popular air from "The Burgomaster," "The Tale of the Kangaroo."

Another special feature in the first part was a solo by Miss Blanche Duffield. She has a remarkable voice of sweetness and power and her selection, "The Maid of the Meadow," was written by Sousa. She responded to the ovation given her and sang a very pretty and catchy encore. In the second part Miss Bucklin delighted the audience with a rare exhibition on the violin. Miss Bucklin is a thorough artist and her pleasing manner won the audience. She responded to an encore, which was possibly enjoyed more than her number on the program. Then there was Sousa, the master mind, who is today the most popular musician before the American public. It was a delight to watch his manner of directing. On the program were only two pieces written by Sousa, but many of his old productions were recognized among the encores. The audience was thoroughly delighted.

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RETURN ENGAGEMENT—So great was the desire to see "El Capitan," as presented by the Grau Comic Opera company, that Manager McCourt has arranged to bring this organization back to the Tabor the week beginning next Sunday afternoon. It is unnecessary to dilate very much upon "El Capitan." It is universally acknowledged to be one of the most successful comic operas ever written by an American composer. In it John Philip Sousa is at his best. The "El Capitan" march and the "Stars and Stripes Forever" are in his happiest vein. The book is by Charles Klein and possesses wit, originality and humor.

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MAR 25 1901

John Philip Sousa, the man of popular marches and comic operas, with a band of about fifty pieces, filled the Lyceum last night with the soul-stirring music that has made him famous. The cordiality of his reception may be somewhat judged by the fact that while on the program there were but nine printed numbers, the band gave twenty different selections. Also, prompt and thundering applause caused him to grant a second rendering of his new march, "Hail to the Spirit of Liberty." The finale of this march is arranged for a quartet of trombones and a quartet of cornets, which combination aided by the rest of the organization led in the master leader's inimitable style wrought the house up to a state of the utmost appreciation. The march is a typical Sousa one, and though not uniformly as "catchy" as some of his creations, it contains a repetition strain that is wonderfully military in its swing and rhythm. Sousa also offered a grand scene and ensemble from Giordano's new opera, "Andrea Chenier," one of the best things musical we have lately heard, and which the band very artistically played.

Arthur Pryor, Sousa's trombone soloist, has perhaps the best control of that instrument ever witnessed in this city. His number had a double encore. Miss Blanche Duffield, the soprano, also had a double encore. She has a voice remarkable for its sweetness and purity, especially on the higher notes. The violinist, Miss Bertha Bucklin, was equally proficient in her line, showing thorough knowledge of the instrument of which she is master. She was obliged to give two encores.

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MAR 25 1901

## SOUSA AND SOLOISTS DELIGHTED LARGE AUDIENCE

SOUSA and his band delighted an audience that completely filled the Lyceum theater yesterday afternoon. The band has been considerably augmented in numbers since its last visit to Detroit, and its playing has become so certain a thing that its director is frequently able to let the splendid organization take its own course through some portions of the score, confident that it will keep proper time and give a proper interpretation to the music. Much of yesterday's programme was new, but Sousa was liberal with encores and many of the favorite marches, which have delighted people here and abroad were played, to the great satisfaction of the crowd.

The Sousa numbers on the programme

that were new were the stirring march, "Hail to the Spirit of Liberty," first played at the dedication of the Lafayette monument in Paris, and the beautiful soprano song, "Where is Love?" The latter was sung artistically by Miss Blanche Duffield, the young soprano who is with Sousa on his present tour. Her voice is delightfully fresh and flexible. She responded to an insistent encore with "Spring Is Coming." Miss Bertha Bucklin, the violinist, played Wieniawski's A major "Polonaise," for her solo, and the fact that she played it so admirably speaks volumes for her abilities. It is florid and difficult, but she managed each movement with excellent taste and responded to a well deserved encore. Arthur Pryor played a trombone solo and won an encore. Altogether the audience was extremely enthusiastic and tendered the march king as kind a reception as he has ever received in Detroit.

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MAR 25 1901

SOUSA AND HIS MARCHES  
AS POPULAR AS EVER

Sousa, with a new medal or two and the halo of his European achievements still surrounding him, appeared at the Lyceum theater yesterday and sent the audience which filled almost every seat in the building into successive spasms of delight. The march king was in fine humor, too. He knows he is fast becoming the idol of the people as a band conductor and he is pleased to be gracious. Double encores were the sign of his graciousness yesterday, and the program was lengthened out to three times its original length.

It was a fine program, one that had

something to please both the lover of substantial music and the personage whose delight is rag-time and sprightly two-steps. The program had some fine numbers, notably the grand scene and ensemble from "Andrea Chenier" (Giordano), and the "Invitation a la Valse" (Weber), but the encores were made up almost entirely of Sousa marches, old and new, with "Stars and Stripes" and "Liberty Bell" as the prime favorites.

More impressive, more dignified and quite on a different plane to his earlier work was the new march, "Hail to the Spirit of Liberty," which was written for and played at the unveiling of the Lafayette monument in Paris last summer. It got thunderous applause yesterday and was repeated.

Arthur Pryor as a graceful trombone player was as great a favorite as ever. Yesterday he gave a selection written by himself called "The Patriot," an effective composition with a background of the national airs of all nations played by the band.

Miss Blanche Duffield, a tall, slender, pretty woman, with a fresh and sweet, though small, voice, sang a pretty Sousa song, "Where is Love." Her encore, "Spring Is Coming," was also artistically rendered. Miss Bertha Bucklin pleased the audience with her Wieniawski polonaise.

from  
CLEVELAND, OHIO.

from  
MAR 26 1901

## SOUSA'S FAST TRAVELING.

March King and His Band Are  
Using Special Trains Lib-  
erally.

John Philip Sousa and his band will be good patrons of the Lake Shore road, this week. The band played in Toledo, Sunday night. Monday, a special train hurried the band to Buffalo, where it opened with a matinee, Monday. The Buffalo engagement closes, Tuesday evening. Wednesday, a special train will carry the band to Cleveland for a matinee and evening concerts. Thursday morning, another special will take the band to Rochester for a matinee.

For the Detroit edition see page 62



NEW YORK.

NEW YORK.

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The Bango Commercial remarks that John Philip Sousa is likely to be remembered by the progeny of the heroes of the war of 1898. His Stars and Stripes Forever was the musical doxology of the ceremonies at the fall of Santiago, thus making the gifted composer a little niche in the history of the war. Again when the city of Ponce in Porto Rico, surrendered to General Miles, the bands of the native forces paraded in review before the American officers playing Sousa's marches. These stirring martial strains were the popular music offerings on the firing lines before Santiago, and one correspondent relates that during the lull in the fighting, an infantry band struck up the old and familiar Washington Post March, when a number of Spanish soldiers were seen to drop their arms and dance to the refrain, and when the band struck up Sousa's famous "El Capitan" march, the Spanish soldiers simply went wild with excitement. "El Capitan" will be presented for the first time in this city on Wednesday, March 27, at the opera house by the Grau Opera company.

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Date

GREATER BUFFALO.

## WARM WELCOME FOR SOUSA'S BAND.

Great Musical Organization  
Last Night Delighted Large  
Audience.

With his players in prime condition, John Philip Sousa and his excellent band were welcomed back to Buffalo by a large and enthusiastic audience at Convention Hall last night. Mr. Sousa has just returned from a tour of all Europe, where he met with unusual success. During the Paris Exposition he gave numerous entertainments in society and was rewarded very highly for his splendid work.

Last night's programme contained several of Sousa's latest and most popular hits, among them the Luigini-Sebek, Picture from the Orient, "Hail to the Spirit of Liberty," and a number of others equally good. As usual the programme was almost doubled by the encores and the performance was by far the best Buffalo music lovers have had an opportunity of listening to in some time.

Among Mr. Sousa's most promising members are Miss Blanche Duffield, who has a charming voice, full of sweetness, a pleasing personality, and abilities which promise to develop into finished art as she continues in her profession. Miss Bertha Bucklin, violinist, who was heard to advantage in Rie's Polonaise in A major, played with finished skill. Arthur Pryor, trombone soloist, was received with marked favor. Two concerts will be given today, afternoon and evening, during which Mr. Sousa will play his new march, "Hail to the Spirit of Liberty."

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Date

### Troop A Will Hear Sousa.

When Troop A left for the Spanish war, the escort to the station was led by Sousa's band. In recognition of this courtesy, the troop, in full dress uniform, will attend the Sousa concert, at Grays' armory, Wednesday evening.

from

of Paper

### SOUSA AND HIS BAND.

THEY GET THEIR USUAL WELCOME—  
MISS BUCKLIN AND MISS DUFFIELD  
AS SOLOISTS.

John Philip Sousa and his splendid band were welcomed back to Buffalo by an imposing and enthusiastic audience last evening at Convention Hall. Mr. Sousa has returned from his triumphal tour of Europe with his players in prime condition, and with a large assortment of new poses, which, it must be conceded, are graceful enough to justify themselves. He has secured such perfection of precision from his band that, more than half the time, his conducting is merely a matter of form, and the opportunity to strike Delsartean attitudes is too tempting. Posing aside, however, Mr. Sousa is a remarkable clever man. This is proved not only by the admirable features of the work of his band, but no less by his skill and inventiveness in scoring, and by his ability as a composer. The beauty and sonority of tone, the superb rhythm and the variety of color which characterize the playing of the organization under his training are probably not excelled by any other band of the kind in existence. And apropos of America and the American composer, concerning whom so much is written nowadays, there is no more characteristically American music than Mr. Sousa's marches. They possess a vigor, a freshness and a swing that are not often found in the music of other nations, and that stir the pulses and quicken the rhythmic feeling of all who listen to them.

The programme of last evening contained as novelties a Czardas by Johann Strauss, the Luigini-Sebek "Pictures from the Orient," a scene from Giordano's "Andrea Chenier," Meyer-Helmund's "Serenade Rococo" and Sousa's own "Hail to the Spirit of Liberty" march, the last named being vigorously called for a second time. As usual, the programme was almost trebled by the encores demanded, and included popular numbers of many kinds.

Mr. Sousa has excellent soloists with his body of players. Miss Blanche Duffield, soprano, has a voice of very nice quality, good flexibility and purity of intonation. She sang a new song by the conductor, entitled "Where Is Love." The accompaniments were too heavy, completely burying many of her medium and lower tones. Miss Bertha Bucklin, violinist, has a large tone, excellent technical skill and temperament. She has heard to advantage in Rie's polonaise in A major. Mr. Arthur Pryor gave a new composition for his instrument, the trombone, from which he draws a delightfully mellow, smooth tone. All the soloists were received with marked favor. Two concerts will be given today, afternoon and evening, at both of which popular programmes will be presented at popular prices, and at both of which Mr. Sousa will play his new march, "Hail to the Spirit of Liberty," composed for the dedication of the Lafayette Monument at Paris last Fourth of July.

Convention Hall's new chairs proved very comfortable and the auditorium a capable place in which to hear a wind instrument organization of the size of the Sousa Band.

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### PEERLESS BAND

John Philip Sousa and His Musicians  
Gave a Splendid Concert.

John Philip Sousa, with his fine band of finished musicians, pleased a large audience at Convention Hall last evening. The gifted leader and incomparable "march king" has many admirers among the music lovers of Buffalo and he never fails to give them a bountiful supply of music.

Last night it was a feast and he

seemed to never tire of serving the daintiest and most enjoyable bits at the least suggestion that a trifle more would be relished.

The soloists of the evening were well received and deserved of the liberal applause bestowed upon them. Miss Duffield, the soprano, and Miss Bucklin, the violinist, are real artists and have great futures before them.

There will be a matinee this afternoon and a final concert this evening.

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### The Sousa Concert.

A large audience assembled last night in City Convention Hall and extended an enthusiastic welcome to John Philip Sousa and his band of musicians, recently back from a triumphal tour of Europe. The work of this musical or-

ganization seems to have improved notwithstanding that, when it was last here, improvement seemed out of the question. The rhythm, the fine expression, the swing and vigor of the music are characteristics not often found in other organizations of the kind. Each man knows what he has to do and has done it so many times that he does it almost unconsciously. The audience last night applauded every number and compelled the band to repeat several selections.

On the program were such novelties as "Czardas," by Johann Strauss, the Luigini-Sebek "Pictures from the Orient," a scene from Giordano's "Andrea Chenier," Meyer-Helmund's "Serenade Rococo" and Sousa's "Hail to the Spirit of Liberty" march. The last-named selection, which has all the spirit and swing of Sousa's earlier compositions, was played several times to satisfy an audience that would not stop applauding.

Miss Blanche Duffield, who has a soprano voice of fine quality, sang "Where Is Love." Miss Bertha Bucklin, violinist, played two selections, each of which pleased her audience. Arthur Pryor gave a new composition on the trombone and showed himself to be master of the instrument.

Two concerts will be given today, in the afternoon and evening.

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### The Marine Band To-Night.

The United States Marine Band, which will play at Tomlinson Hall to-night, apart from the patriotic interest which it inspires, is one of the finest bands in the world. Its leader, William Santelmann, is a highly educated musician, a graduate of the Leipzig Conservatory, and a conductor of experience. A strong program is offered, to which lightness

and variety will be given by encores of the Sousa order, marches and quick-steps and similar pieces that set feet and fingers tapping. Miss Amy Whaley accompanies the band as soprano soloist.

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### AMUSEMENTS.

#### Sousa and His Band and a Master of Black Art.

Sousa and his band delighted large audiences at the Lyceum Theater yesterday afternoon and last evening. So much has been said of the leader and his men in the papers of the country that it is useless at this late day to say more of their performance than that they performed. Such a statement conveys to nearly every newspaper reader as much as columns of praise might. Nearly everybody has heard Sousa and his band. Those who have not have a treat in store for them of which they should avail themselves at the very next opportunity.



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**Troop A at To-night's Concert.**  
Troop A will be conspicuous at the Sousa Band concert to-night at the Grays' Armory. By invitation of two of its veteran members the troop and veteran members are invited to attend the concert, and will assemble at the troop armory at 7:15 o'clock, in dress uniform, for that purpose. When Troop A left for the field during the Spanish-American war, Sousa's Band escorted it to the depot. Hence the troop will honor Sousa with its presence to-night.

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SOUSA'S BAND.

**Gave Two Enjoyable Concerts at Lyceum Trombone Solos.**

Sousa and his band gave two enjoyable concerts at the Lyceum yesterday, afternoon and evening. The programmes were made up of numbers that appeal to all lovers of music, and as Mr. Sousa readily grants extra numbers, there was no lack of piece that appeal to the popular taste. In the afternoon, the band played arrangements of themes from Verdi's "Aida," and Gounod's "Faust." Herbert L. Clarke, cornet soloist, played Stephen Adams's "Holy City." For encores the band responded with the familiar "Stars and Stripes," "El Capitan" and "The Man Behind the Gun."

Arthur Pryor's trombone solos were a feature of the evening's programme. Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violin soloist, also shared in the honors at both performances.

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Sousa's band gave two brilliant concerts at the Lyceum theater yesterday. The popularity of the great American band was attested by the size and enthusiasm of the audiences. Sousa was liberal in his encore responses and many of his old favorites were given with renewed delight. Thirteen extra numbers were given at the evening concert. The special features and solos were of a high order. Arthur Pryor in trombone solos, Blanche Duffield in soprano solo and Bertha Bucklin in violin solo did admirable work and were warmly received.

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Sousa a Liberal Advertiser.

Sousa believes in printers' ink and lots of it; but he has an eye to the quality of the work. A booklet of 16 pages describing his recent European tour, in two colors, and profusely illustrated, is a little gem of the printers' art. Before the concert at the Cummings theater, April 10, 3000 of these little books will be distributed in this vicinity, 1000 by mail, and they will be well worth preserving as souvenirs.

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Date

## AMUSEMENTS.

Lyceum ..... Sousa's Band  
Baker Theater ..... Leon Herrmann

John Philip Sousa and his splendid band never gave in Rochester more brilliant or more successful concerts than those that were enjoyed by two immense audiences at the Lyceum yesterday. At both concerts that perfect "rapport" between performers and audience, that "give and take" of spirit and enthusiasm, that distinguishes a Sousa concert from all other band concerts, was even more than usually in evidence. The band was as quick to grant extra numbers as the audience was enthusiastically insistent in demanding them; the programme was more than doubled in length by encores, and when the encore number happened to be one of the familiar Sousa marches, "Stars and Stripes," "El Capitan," "The Man Behind the Gun," the applause that had died when the leader raised his baton broke out again to welcome the opening bars of the favorite composition.

There is nothing left to be said by way of praise of Sousa's programme arrangement, Sousa's leading or Sousa's band. The quality of the band's work is such that it seems better and better with each successive hearing. Especially admired numbers at the afternoon concert yesterday were arrangements of themes from Verdi's "Aida" and Gounod's "Faust" and Mr. Herbert L. Clarke's cornet solos. His encore number, Adams's familiar "Holy City," was especially applauded. Especially enjoyed among the band's programme numbers last evening were Von Weber's once familiar but lately seldom heard "Invitation a la Valse," most tastefully scored and most exquisitely played; a selection from Giordano's "Andre Chenier," very noble music; the two Meyer-Helmund numbers, the dainty serenade called "Rococo" and the Scandinavian fantasia; and, of course, Sousa's stirring and grandiose new march "Hail to the Spirit of Liberty." Both programmes were notable for freshness and novelty. The fine old battle-horses had a rest yesterday. Of the extra numbers last night—there were thirteen of them to nine programme numbers—those especially noticeable were a new intermezzo of Lorraine's, played as a second encore after the first programme number, Pryor's "Coon Band Contest" with its extraordinary trombone effects, Dalbey's "Blue and Gray Patrol," and a sextette arranged for brass from Sousa's "Bride Elect."

Arthur Pryor's trombone solo was a very popular feature of the evening concert. His programme number was chiefly a vehicle for a display of virtuosity. In his first encore number "I Can't Tell Why I Love You," the delightful sweetness and purity of the singing tone Mr. Pryor can get out of brass was exemplified. As Sven-gali, according to Du Maurier, brought back "il bel canto" with his flexible flageolet, so Mr. Pryor brings back "il bel canto" with the ordinarily inflexible slide trombone. In response to a peremptory recall he played, with a whistling accompaniment by his fellow bandmen, the Kangaroo song, whose refrain set the gallery whistling, when "The Burgomaster" was at the Lyceum the other night.

Miss Blanche Duffield's soprano solos were very agreeable features of the concert. She has a sweet and pure voice of good range and sufficient power. Her method of tone-production is correct and she has claims to consideration as a "coloratura" singer. She sings with expertness and with excellent taste. Last night she sang "Printemps," by Sousa, well suited to her voice, and for an encore number Cowen's "Swallows."

Miss Bertha Bucklin, the band's violin soloist, is a very capable and artistic violinist. Her ear is absolutely true, she bows smoothly and broadly and her left hand technique is brilliantly easy, accurate and rapid as she demonstrated by the masterly fashion in which she played Wieniawski's "Polonaise in A major" and Sarasate's "Andalusia." The band accompaniments to these solos rank among the most remarkable achievements of Sousa and his skilled musicians. They were full of richness and variety of instrumental effects (wood, brass and tympanies all being used with marvelous taste and discretion), but while they enriched the violin's voice with color and emphasis they never dominated it nor distracted attention from it. They were perfect accompaniments, always helpful and never obtrusive. A violinist would ordinarily be rather inclined to shudder at the notion of playing against a brass band accompaniment. Violinists who heard Miss Bertha Bucklin playing to the accompaniment of Sousa's band last evening must have rather envied her the experience.

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## GREAT IS SOUSA

**And Greater the Melody He Produced in This City.**

Amid the applause of the crowded Music Hall last night a man stepped to the platform. He bowed. His baton was raised, and a soft, low sound arose. His body followed the rhythm of the music. It swayed first to one side, then the other. Now with arms outstretched wide; again dropping to his side, the hands and even the fingers moving every now and then. The figure was graceful and pleasing to a degree.

The music emanating as the result of the leadership was all that could be desired. From an overture down to a swinging march, in a dreamy waltz and through the fantasy, even to the popular strains of "Dixie," the grace of the leader was not lost; in fact, it was ever present, and notably conspicuous.

The figure was that of Sousa, the marching king. Another success was added to his already long list, and vociferous encores were in order after each selection. The program was admirably arranged and pleasingly rendered. The soloists were well received, Arthur Pryor, particularly, with his trombone. For encore he rendered "I Don't Know Why I Love You, But I Do," and received another outburst of applause. The popular song was beautifully rendered. Miss Bertha Bucklin scored with her violin solos, and Miss Blanche Duffield was only fairly well received in soprano solos.

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## SOUSA AT MUSIC HALL.

**The Great March King Delights a Large Audience—Good Work by the Soloists.**

Music Hall was crowded last night with people who love music because it is music, and others who love it most when it is Sousa music. Both elements were highly pleased with the splendid concert program, which was so arranged as to gratify those who wanted classic selections, and also included the more popular light airs. The encores gave the famous leader an opportunity to dash through his inimitable marches, and to set the audience swinging with the cadence of the humble but none the less melodious rag-time as it is rendered by the Sousa organization.

The soloists were Miss Blanche Duffield, soprano, who has a sweet, highly cultivated and very magnetic soprano voice; Miss Bertha Bucklin, violinist, and Mr. Arthur Pryor, trombone. Miss Duffield charmed the audience with Stern's "Springtime." Miss Bucklin rendered Wieniawski's "Second Polonaise in A Major" with exquisite finish, and with a style that showed she entered thoroughly into the spirit of her excellent interpretation of this difficult number. Arthur Pryor, of course, simply made his trombone sing, but he has been doing that with such regularity that words of praise are growing commonplace for his numbers.

Sousa was just Sousa—the same as ever, with perhaps a little qualiter touch of sou-brettish gaiety when he piloted the band through a rag-time encore, and with the same grand opera impressiveness when he waved his baton over the classic numbers. His new march, "Hail to the Spirit of Liberty," which was composed especially for the Paris Exposition, caught the audience from the opening bars, and evoked a torrent of applause, which kept the smiling composer bowing for some minutes. The program all through was executed with rare finish and precision.

See other Rochester articles on page 70



Cutting from **NEW YORK EVENING TELEGRAM**

Address of Paper \_\_\_\_\_

Date **MAR 29 1901**

**Couldn't Stand His Own Music.**  
A good story at the expense of John Philip Sousa is being told by a well known railway man who recently accompanied the Sousa Band over his line when the "March King" was giving concerts through the Northwest. "When we reached Austin, Minn.," relates the railway man, "there was but one first class hotel, and there went Mr. Sousa, of course. When luncheon was served, Mr. Sousa and the two ladies, the singer and violiniste of the organization, were assigned to the centre table near the dining room entrance."

"It happened that the proprietor of the hotel had a penny-in-the-slot music box, a big one, but the music that it furnished was simply abominable. There were several travelling men in the lobby, and as soon as they saw Mr. Sousa seated they determined to have a little fun. Each secured a handful of pennies and played the machine. One of the music sheets was Sousa's march 'King Cotton,' and the travelling men kept that one tune going over and over again, applauding vociferously every time the march was finished."

"Well, Sousa stood it pretty well until the piece started on its twentieth turn, then he jumped up and made his escape from the dining room. That ended the fun, but we had a good laugh over it for some time afterward."

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Address of Paper **ROCHESTER, N. Y.**

Date **MAR 30 1901**

John Philip Sousa has the name of being nothing if not appreciative, and he demonstrated the truth of the saying Thursday evening after the performance at the Lyceum. Manager Stone of the Powers grill room was favored with a call from the march king and as the usual musical programme contained no composition of Sousa's, "Hall to the Spirit of Liberty" was played as an extra. Mr. Stone's popular guest recognized the compliment at once by sending a choice sample of an old vintage of champagne to the members of the orchestra, and it is needless to say that Sousa's compositions will be in evidence hereafter.

Liberty" was played as an extra. Mr. Stone's popular guest recognized the compliment at once by sending a choice sample of an old vintage of champagne to the members of the orchestra, and it is needless to say that Sousa's compositions will be in evidence hereafter.

Newspaper Cutting Bureau in the **WASH.**

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Date **MAR 30 1901**



**MISS BLANCHE DUFFIELD.**  
Soloist with Sousa's Band at the Metropolitan Opera House to-morrow night.—Photo by Eddowes, Brothers.

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Address of Paper **WASHINGTON, D.C.**

Date **MAR 30 1901**

### THE SOUSA CONCERT.

#### A Crowded House Enjoys Familiar Music at the National.

Sousa can always be counted upon to draw a crowded house in Washington, and the gathering that thronged the National Theatre to welcome the bandmaster and his fifty odd musicians from their successful Pacific tour yesterday afternoon enjoyed one of the most popular programmes that the former leader of the Marine Band has ever offered in Washington. There was nothing classical about the numbers, the heaviest selection, perhaps, being the opening one, Goldmark's overture, "Sakuntala." For an encore, Sousa gave "The Stars and Stripes," and in response to the continued applause, the band played the Zamona intermezzo of "Lorraine." From this point on encores came with a regularity that bespoke the genuine enjoyment of the audience and a pleasing willingness on the part of the former Washingtonian to give the assemblage its money's worth.

There was nothing particularly new about the programme, which was, practically, a repetition of the one played here before the band started on its transcontinental tour—especially as regards the work of the soloists, Mr. Pryor, trombonist; Miss Bucklin, violinist, and Miss Duffield, soprano. The last named was in bad voice yesterday, and while her execution was admirable, she experienced great difficulty in producing the mellifluous tones that she is noted for. Mr. Pryor evoked the sweetest sort of music from his instrument and played "I Can't Tell Why I Love You" and "The Tale of the Kangaroo," from "The Burgomaster," for encores.

Sousa has acquired a new mannerism since last seen here. It is a sort of cake walk movement with uplifted arms. He still retains his familiar pendulum movement and the newer one of Ajax defying the gods and also the one in which he gives a most accurate impersonation of a man cutting grass with a scythe. If his stock of mannerisms increases much more Sousa may well do away with his soloists and give an imitation of the great Lafayette imitating John Philip Sousa.

Yesterday's programme follows:  
Overture, "Sakuntala".....Goldmark  
Trombone solo, "Blue Bells of Scotland".....Pryor  
Mr. Arthur Pryor.  
Scandinavian Fantasia (new).....Meyer Helmund  
Soprano solo, "Springtime" (new).....Leo Stern

Miss Blanche Duffield.  
Grand Scene and Ensemble, "Andrea Chenier" (new).....Giordano  
Intermission.

Valse, "Rose Mousse" (new).....Bosc  
(a) "Serenade Roccoco" (new).....Meyer Helmund  
(b) March, "Hall to the Spirit of Liberty".....Sousa

[Composed especially for the dedication of the Lafayette Monument and played first by Sousa's Band, Paris, July 4, 1900.]  
Violin solo, "Second Polonaise in A major".....Wieniawski  
Miss Bertha Bucklin.

Airs de Ballet (new).....Rondella  
(a) "Les Coryphees."  
(b) "Dance des Cymbals."

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Address of Paper **BALTIMORE MD**

### CROWD TO HEAR SOUSA.

#### Concert One Of The Most Enjoyable Of The Season.

The enormous seating capacity of Music Hall did not suffice for the audience that assembled last night to hear Sousa and his band.

The programme comprised Goldmark's overture, "Sakuntala,"; Meyer Helmund's "Scandinavian Fantasia," Grand Scene and Ensemble, "Andrea Chenier," Giordano; valse, "Rose Mousse," Bosc; serenade, "Roccoco," Meyer Helmund; march, "Hall to the Spirit of Liberty," Sousa; Airs de Ballet, "Les Coryphees," and "Dance des Cymbals," Rondella, for the band.

Miss Blanche Duffield's exquisite voice and singing were heard to advantage in a soprano solo, "Springtime," by Leo Stern, and an encore entitled "May Day." Miss Bertha Bucklin, the violinist, is a sterling artist, whose playing gave even more than the usual pleasure. She played Wieniawski's Second "Polonaise" in A major and two encores. Mr. Arthur Pryor repeated his former success here with a trombone solo, "Blue Bells of Scotland," arranged by himself.

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Address of Paper **BALTIMORE MD**

Date **MAR 30 1901**

### CROWD HEARS SOUSA'S BAND

#### Audience Was Very Large, But Was Also Tardy.

While classical music is admired and uniformly respected, a concert of strictly classical music does not usually attract an audience to the Music Hall that fills every nook and corner of the big hall. But that's what happens when Sousa comes. And that's what happened last night.

Baltimore audiences are proverbially tardy in putting in their appearances. The immense audience that filled the Music Hall last night at the Sousa concert showed no signs of establishing a new precedent. By 8.15, the time at which the concert was advertised to begin, the hall was comfortably filled. Then came the rush. Escorts who had neglected to provide themselves with tickets beforehand stood in line blocking up one side of the lobby, while the man at the box office dealt out tickets and selected seats with machine-like rapidity. People who had provided themselves in advance struggled through the crowd, only to find the rear of the hall blocked with other people who wanted an usher, and wanted him right away. The ushers hustled, but in spite of all they could do the members of the band came in and took their places before all of the waiting throng had been seated. Once or twice before this winter audiences have waited at the Music Hall for orchestras. Last night the tables were turned. But the hustling ushers soon had the people seated, the bandmaster stepped out from the ante-room, he lifted his baton and the concert began.

This was the menu:

Overture—"Sakuntala".....Goldmark  
Trombone Solo—"Blue Bells of Scotland".....Pryor  
Mr. Arthur Pryor.

Scandinavian Fantasia (new).....Meyer Helmund  
Soprano Solo—"Springtime" (new).....Leo Stern  
Miss Blanche Duffield.

Grand Scene and Ensemble—"Andrea Chenier" (new).....Giordano  
(Intermission.)

Valse—"Rose Mousse" (new).....Bosc  
(a) Serenade Roccoco (new).....Meyer Helmund  
(b) March—"Hall to the Spirit of Liberty".....Sousa

(Composed especially for the dedication of the Lafayette Monument and played first by Sousa's Band in Paris on July 4, 1900.)  
Violin Solo—"Second polonaise," in A major, Wieniawski  
Miss Bertha Bucklin.

Airs de Ballet (new).....Rondella  
(a) Les Coryphees.  
(b) Dance des cymbals.

Every one of the 2,298 seats in the house was sold and 200 or 300 admission tickets were sold in addition. Consequently that many people had to stand during the entire concert. Some of them formed a little fringe around the wall at the back of the seats on the first floor. Others ornamented the gallery. Some leaned nonchalantly against the wall. Others dropped down on the steps—when the ushers were out of sight.

Cutting from **NEW YORK TIMES**

Address of Paper \_\_\_\_\_

Date **MAR 31 1901**

### Sousa Here Again.

Sousa comes again to the Metropolitan Opera House this evening for the first of his Spring series of popular concerts of military music. The soloists for the first concert are Blanche Duffield, soprano, and Bertha Bucklin, violinist, who have been heard at the Metropolitan before. The chief instrumentalists, as heretofore, will be Mr. Arthur Pryor, whom a Brussels paper last summer dubbed "the Paganini of the trombone." Pryor performs the most remarkable feats on his unusual solo instrument, playing florid passages and trills with an extraordinary facility. The programme will be as follows:

Overture, "Isabella".....Suppe  
Trombone solo, "The Patriot" (new).....Pryor  
Mr. Arthur Pryor.

Scandinavian fantasia, (new).....Meyer Helmund  
Soprano solo, "Springtime" (new).....Leo Stern  
Miss Blanche Duffield.

Grand scene and ensemble, "Andrea Chenier," (new).....Giordano  
INTERMISSION.

Valse, "Rose Mousse" (new).....Bosc  
Serenade Rocco, (new).....Meyer Helmund  
March, "Hall to the Spirit of Liberty".....Sousa  
Violin solo, second Polonaise in A major, Wieniawski

Miss Bertha Bucklin.  
Airs de ballet, (new).....Rondella

*Baltimore "American" 3/30 - 1901*  
**SOUSA AT MUSIC HALL.**

#### The Great March King Delights a Large Audience—Good Work by the Soloists.

Music Hall was crowded last night with people who love music because it is music, and others who love it most when it is Sousa music. Both elements were highly pleased with the splendid concert program, which was so arranged as to gratify those who wanted classic selections, and also included the more popular light airs. The encores gave the famous leader an opportunity to dash through his inimitable marches, and to set the audience swinging with the cadence of the humble but none the less melodious rag-time as it is rendered by the Sousa organization.

The soloists were Miss Blanche Duffield, soprano, who has a sweet, highly cultivated and very magnetic soprano voice; Miss Bertha Bucklin, violinist, and Mr. Arthur Pryor, trombone. Miss Duffield charmed the audience with Stern's "Springtime." Miss Bucklin rendered Wieniawski's "Second Polonaise in A Major" with exquisite finish, and with a style that showed she entered thoroughly into the spirit of her excellent interpretation of this difficult number. Arthur Pryor, of course, simply made his trombone sing, but he has been doing that with such regularity that words of praise are growing commonplace for his numbers.

Sousa was just Sousa—the same as ever, with perhaps a little qualiter touch of sou-brettish gayety when he piloted the band through a rag-time encore, and with the same grand opera impressiveness when he waved his baton over the classic numbers. His new march, "Hall to the Spirit of Liberty," which was composed especially for the Paris Exposition, caught the audience from the opening bars, and evoked a torrent of applause, which kept the smiling composer bowing for some minutes. The program all through was executed with rare finish and precision.

*See page 82 for other Baltimore articles*



Cutting from N. Y. W. WORLD  
 Address of Paper \_\_\_\_\_  
 Date MAR 30 1901

Sousa and his band will give the first of a spring season of concerts at the Metropolitan to-morrow night. The soloists will be Blanche Duffield, soprano, Bertha Bucklin, violinist, and Arthur Pryor, trombonist.

## A SEASON ENDS; SOUSA'S CONCERTS BEGIN.



**Blanche  
Duffield**

SOUSA'S SOLOIST FOR SUNDAY.

Newspaper Cutting Bureau in the World.

Cutting from REDDER HERALD  
 Address of Paper CHICAGO, ILL.  
 Date MAR 31 1901

The celebrated United States Marine Band of Washington, D. C., which recently received permission from President McKinley, Secretary Long and General Heywood, to make a six weeks' tour of the principal cities of the country, will be heard at the Auditorium in three concerts next week, on Tuesday evening and Wednesday matinee and evening—April 9 and 10.

The last Chicago concerts of the band were given under the direction of John Philip Sousa about ten years ago. After Sousa retired to organize a band of his own under the management of David Blakeley, Sr., Fancuilli was appointed leader, and in 1898 the present leader, William H. Santelmann, was selected by the Navy Department and given the title and pay of first lieutenant of the marine corps, the only distinction of the kind ever extended by the government to a band leader. Lieutenant Santelmann is a

German by birth and a graduate of the music conservatory of Leipzig. Congress, by a special act, passed March 3, 1899, increased the size of the band from thirty to seventy five men, and also made a generous increase in their pay. This had the effect of securing many first-class musicians, and under Lieutenant Santelmann's direction and discipline the organization is now regarded as more efficient than ever before in its history.

Popular and patriotic selections predominate in a large degree in the repertoire, though one or two classical numbers are invariably presented in a programme to show the capacity of the band in its grade of music. For encore numbers some of the most stirring marches of Sousa are played with other offerings of a like popular nature. The band will appear at the Auditorium, concerts in the regular marine corps uniforms.

The Chicago Orchestra will be heard in the twentieth of its current season of symphony concerts at the Auditorium next Friday afternoon and Saturday evening. The programme announced for presentation upon these occasions is marked with many features of interest, prominent among which is the appearance of the distinguished resident basso, Charles W. Clark, who will be heard in several selections. The full arrangement of the programme is as follows:

Soloist, Charles W. Clark.  
 Wallenstein (Trilogy), after Schiller—"Wallenstein's Camp," "Max and Thelma" (Les Pucciolomini), "Wallenstein's Death" (Les Pucciolomini), "I Fain Would Hide" (Eury-anthe).  
 Till Eulenspiegel's Merry Pranks (R. Strauss)  
 Das Rheingold—Finale (rainbow scene), Wagner  
 Wotan, Mr. Clark.  
 Die Walkure (Wotan's farewell and magic fire scene) Wagner  
 Wotan, Mr. Clark.  
 Die Gotterdammerung (Siegfried's death march, closing scene) Wagner

Cutting from JOURNAL  
 Address of Paper KANSAS CITY, MO.  
 Date MAR 31 1901

"El Capitan" is the title of the opera Mr. Sousa has written for DeWolf Hopper, and which the Grau opera company will present at the Auditorium Easter Sunday as one of the operas in its repertoire. It was given at the Broadway theater, New York, and had a run of over one year. The libretto is by Charles Klein, the successful author of "The Charleston." "El Capitan" contains many beautiful airs by the king of marches, John Philip Sousa. The scenes and costumes used in the production are as handsome as have ever been seen in this city.

Cutting from PHILADELPHIA  
 Address of Paper \_\_\_\_\_  
 Date MAR 31 1901

### Sousa's Two Concerts

Mr. Sousa's two last concerts of the season were given to big audiences in the Academy of Music yesterday afternoon and last evening. As usual, his programs overflowed with those characteristic melodious productions, chiefly of the graceful leader's own compositions, and of which he knows his auditors are most appreciative. In the afternoon the piece de resistance was a suite by Luigi, "Pictures From the Orient," with reminiscences of the midway running through it. The Soldiers' Chorus from "Faust," with a strong force of trombones, was a feature, as was also a batch of excerpts from Puccini's "La Boheme." At the evening concert was given, among other things, a scene from Giordano's "Andre Chenier," some new ballet airs by Rondella, a Scandinavian fantasy by Helmut, and "Melodic Moments With Wagner," by Godefrid, which proved extremely popular. Mr. Sousa's own music, principally his inimitable marches and two-steps, made up a large portion of both concerts, although not printed on the programs, and invariably awoke plenty of enthusiasm. His newest march, "Hail to the Spirit of Liberty," with its interwoven fragments of the "Marseillaise," and the "Star Spangled Banner," had to be repeated several times. The soloists were Miss Blanche Duffield, soprano; and Miss Bertha Bucklin, violinist, both being accorded a gracious reception.

Newspaper Cutting Bureau in the World.

Cutting from NEW YORK TRIBUNE  
 Address of Paper \_\_\_\_\_  
 Date MAR 31 1901



MISS BLANCHE DUFFIELD.  
Soprano with Sousa at the Metropolitan Opera House to-night.

Cutting from PRESS  
 Address of Paper PHILADELPHIA PA  
 Date MAR 31 1901

### SOUSA AT THE ACADEMY

The Great Band and Its Leader in Two Concerts.

A large audience of music lovers gathered at the Academy of Music yesterday afternoon to welcome John Philip Sousa and his splendid band of musicians, who have just returned from a 15,000 mile tour of the United States. During this extended trip of Mr. Sousa and his band they have appeared in ninety-five different cities and in each they were greeted by large and enthusiastic audiences, his success in Chicago, for instance, being phenomenal.

At yesterday afternoon's concert the band was in superb trim, and each number on the programme was followed by two and three encores. The encores were not confined to the leader's brilliant marches, of which there were many, but were mingled with a number of lively melodic bits that were very enjoyable. Herbert L. Clarke won vociferous applause for his cornet solo and in addition rendered the "Holy City" in a masterly manner. Miss Blanche Duffield, a soprano soloist, was in most excellent voice and sang her solos in a charming and effective way.

Miss Bertha Bucklin, the violiniste, is a clever artist, and gave great pleasure in her work.

The evening concert, which was listened to by a large crowd, went off with more verve than the one in the afternoon, and in addition to Miss Duffield and Miss Bucklin, Arthur Pryor, the phenomenal trombonist, was the soloist, his performance being applauded again and again. One feature of the programme that will interest all Philadelphians was the announcement that Sousa will open the season at Willow Grove on Saturday afternoon, May 25. He will remain at the park for three weeks.



cutting from **THE MORNING TELEGRAPH**

Address of Paper **NEW YORK CITY**

## SOUSA TO-NIGHT AT THE METROPOLITAN

Bandmaster to Lead Series of Concerts at Opera House.

ENCORES WILL BE PLENTIFUL

Brooklyn Oratorio Society Sings  
Bach's Passion Music at Carnegie  
Hall Tuesday Evening.

Sousa is in town again with his band. They will receive and entertain this evening in the Metropolitan Opera House, thus beginning a series of Spring concerts of military and popular music in the auditorium lately sacred to Wagner, Gounod and other composers of classic memory. Stirring march rhythms will drive out the echoes of wit motive, and scenic pretense on the stage will give way to a cordial informality betokening that the occasion is for undiluted and unhampered enjoyment.

There will be encores. Walter Damrosch's Sunday night rule against them, lately in iron bound effect at the Metropolitan, passed from the building with him and his orchestra yesterday. Sousa is the best friend the encore ever had, except Pol Plancon. He thoroughly believes in the practice of melodic liberality and is never satisfied unless he gives the audience twice as much as he agrees to on the printed slips. That the extra numbers are generally marches of his own composition does not necessarily argue against the leader's generosity.

Sousa offers three stars to-night besides himself. They are Blanche Duffield, soprano; Bertha Bucklin, violiniste, and Arthur Pryor, a blower on the trombone. The latter depends chiefly upon compositions of his own both for leading and encore numbers, a course which his audiences indorse.

### Programme.

1. Overture, "Isabella".....Suppe
2. Trombone Solo, "The Patriot" (new)....Pryor
3. Scandinavian Fantasia (new).....Meyer Helmund
4. Soprano Solo, "Springtime" (new).....Lee Stern
5. Grand Scene and Ensemble, "Andrea Chenier" (new).....Giordano
6. Valse, "Rose Mousse" (new).....Bosc
7. (a) "Serenade Roccoco" (new).....Meyer Helmund  
(b) March, "Hall to the Spirit of Liberty".....Sousa
8. Violin Solo, Second Polonaise in A major.....Wienlawski
9. Airs de Ballet (new).....Rondella  
(a) Les Coryphees.  
(b) Dance des Cymbals.

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Address of Paper

Date

### SOUSA AT THE ACADEMY.

That Sousa and his band are favorites with the music lovers of this city was fully attested Saturday afternoon, an audience that well filled the big Academy of Music gathering to hear their farewell concert. This fine band has just returned from a 15,000-mile tour of the United States, but nowhere did they receive heartier ovations than here. The programme included among its many pleasing numbers several of special importance, one being the leader's own march, "Hall to the Spirit of Liberty," composed especially for the dedication of the Lafayette monument and played first in Paris on July 4, last year. Miss Blanche Duffield, the soprano, and Miss Bertha Bucklin, violinist, added much to the enjoyment of the afternoon, both being artists in their special fields.

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Address of Paper

Date

### JOHN PHILIP SOUSA CONCERT

Sousa and his band gave a concert at the Metropolitan Opera House last night to a crowded house. Mr. Sousa has been away on a long tour through the country since last fall. "The Patriot," a new trombone solo, played and composed by Mr. Arthur Pryor, was encored twice. A Scandinavian fantasia by Meyer Helmund, also new, was played by the band and received two encores.

per

## THE GLASGOW EXHIBITION.

A COMING OBJECT LESSON OF THE INDUSTRIAL REVOLUTION.

America's Display of Labor-Saving Machinery and Russia's Show of Raw Materials Its Features—The Buildings in West End Park

LONDON, March 23.—When Glasgow opens her International Exhibition early in May the British people will have their first opportunity of realizing the momentous revolution that is quietly but not slowly transforming the lives of the leading nations in the world. There is no pretence that it is to be conducted on the vast cosmopolitan lines of Paris or Chicago; but it is the greatest and the most interesting scheme of the kind yet undertaken in this country.

There is fitness in Glasgow being the scene of it. The second city of the Empire, which is the correct synonym to use, is more than the headquarters of British shipbuilding, engineering and iron, besides having a busy over-sea commerce. Its taste and execution in art place it certainly abreast of any city in the United Kingdom. European art centres think more highly of the present Glasgow school than of anything else that emanates from these islands. The Art Gallery at the coming exhibition is to contain the largest collection of paintings from all sources ever presented in this country, and is to remain a permanent ornament to the city after the industrial and miscellaneous display has run its six months' life and both the sheik from Morocco, who may not work because he is too proud, and the moujik from Russia, who will not work much because he is too lazy, have left their respective locations in the exhibition grounds and returned whence they came.

But it is chiefly with the industrial interests aroused and in illustration of THE SUN's recent series of articles on the commercial opportunities opened up in all branches of the world's trade that this article is concerned. A SUN correspondent was this week conducted through all the departments of the exhibition, which is now well on its way toward readiness, and should be in complete order by the opening day. The salient and memorable features seen were the exhibits of labor-saving appliances in the machinery hall, made mostly by American firms, and the evident determination of the Russian Government to introduce its territory to the world as the greatest future supplier of foodstuffs and raw produce.

Neither the United States nor Germany is officially associated with the exhibition, although they are at once the chief customers and chief rivals of this country, but their manufacturers have not withheld. France, true to her traditions as the friend of progress and light and fraternity, is very handsomely represented and has her own section.

The exhibition grounds spread very attractively over Glasgow's West End Park on either side of the Kelvin stream and up the green slopes to the railings of Glasgow University. From the heart of the city you journey through the bustling channels of Scotland's commercial capital into a long street called the Dumbarton road, where the small tradesman about a mile out finds his business premises confronted with the architecture of the Spanish renaissance in white walls with overhanging shades of green roof. Even in March and while still in the builders' hands the various section halls grouped over a hundred acres look as cheerful as could be wished.

American exhibitors confine themselves chiefly to the Machinery Hall, 500 feet long by 340 feet wide. Here the bases for some of the big plants displayed are as deep and solid in brick and mortar as thought they were laid to be foundations for solid permanent building. The biggest German exhibitors in this department are Schuchert & Co., who bring all kinds of electrical appliances. Their distinctive feature is that instead of conducting the power over long wires or shafts the engines are applied directly to the machinery they are to drive, obtaining thereby a great economy in power.

The Industrial Hall is 700 feet long by 360 feet wide and is reached from the Machinery Hall by a covered avenue 900 feet long by 75 feet wide. In cases along this avenue will be a hundred selected models to show the development of marine engineering during the last century, a most interesting display for the cradle and even now the headquarters of steamship building in the world.

By way of adding a splash of festive color to the end of the avenue Morocco has put up a most kaleidoscopic Moorish kiosk. Every particle of its colored wood was put together by hand in Tangiers and it is being fitted together here. A Moor educated at the Military College at Chatham is responsible for the design and a couple of Sheikhs folded up in their dark cloaks and purple hoods are not above warming their hands at the plumber's fire, though their presence otherwise is confined strictly to adding dignity to meaner men's toil.

France and Russia have their spaces in the Industrial Hall beside Canada, Western Australia, Queensland and India, not forgetting the much distracted British South Africa. The central dome of the exhibition rises over the Industrial Hall. It is 200 feet

of theology, canon and civil law, arts, and any other faculty that might be lawful, with the same power as any other *studium generale* in Christendom.

In the Women's Section, which should have very wide interest, France does particularly well in sending many specimens of skilful work, while Russia's determination to take the fullest advantage of this exhibition includes a number of women workers employed at her natural industries. The Executive Council of the exhibition has authorized the expenditure of £20,000 for music, and hopes to have Sousa's Band from America, besides many Continental musicians. Other entertainments will include performances in an Indian theatre, Oriental snake charmers, and Burmese football players.

The Russian Government has three great white wood buildings set apart for agriculture, minerals and forestry, the last-named including produce from the Czar's crown lands. M. de Witte, the Russian Finance Minister, is the moving spirit in the enterprise and he induced his Government to give £30,000 to fit this section. The architect is M. Schechtel of Moscow, and he has realized a very effective design. Two hundred Russian workmen were sent over to erect the buildings and are supposed to work ten hours a day. Each three of them seem to have succeeded in bringing one carpenter's tool with them and in each case it was a short axe, used pretty indiscriminately for chopping wood or cutting food.

Cranes for hoisting logs do not appeal to them. When first they arrived they had a mode of slinging a rope around a log and persuading it to move to a couple of tunes of Russian recitative, followed by a loud chorus. Their easy-going indifference to the lapse of time has made it necessary to bring in a number of Scotch carpenters to finish the job.

Russia is showing, besides foodstuffs, furs, rubber, leather, silver, perfumeries and pianos. In a restaurant white-costumed Russian waiters wearing purple sashes serve Russian dishes, and the social side is completed by a Russian band and choir!

Among the large exhibits with buildings of their own in the grounds are the American International Pneumatic Tool Company and C. Churchill & Son of London and Glasgow, who will show nothing but American machinery, mostly of the tool-making variety. The art gallery is not yet open to view, but there is no doubt that it will prove the highest attraction of all. In industry it is not possible that anything can be more interesting to any citizens of the world than this bringing together of the great East and the great West, of the varieties of raw material sent as specimens of his undeveloped wealth by the Czar of all the Russias, and the powerful machinery improved to the most delicate pitch of technical perfection sent by American engineers and the introduction of the tools of the future to what they may work on in the future. That surely will be the internationally memorable feature of the Glasgow Exhibition of 1901.

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### Sousa's Music by Santelmann.

A question everybody will ask is, "Does Lieut. Santelmann have the United States Marine band play Sousa marches?" Yes, there is hardly a concert without a Sousa march, and to hear such a large and splendid band as the reorganized National Band play marches, enthralls a patriotic audience. The present favorite with the band is Sousa's "Spirit of Liberty." The Sousa marches are not played on all the programs, but are always the prevailing encores, dividing the honors with the national airs which everybody expects the government band to play. Lieut. Santelmann has marches of his own, too, which are brilliant and possessed of

military dash, but he makes a specialty of waltzes, of which he has written several of unusually tempting swing.

Those who visited the inauguration ceremonies at Washington heard some of the greatest band music at the official concerts of the United States Marine band. Since the reorganization of this national band under the extraordinary appropriations made for the purpose, the band is even better than it ever was before and immensely larger than any band heard in America. As the government demonstrated during the war that we have the best navy afloat, congress wanted to have also the best national band in the world, and so passed the bill which so greatly improved the Marine band. They also did a very gracious thing in making the leader, W. H. Santelmann, a lieutenant, the first recognition of this kind ever given to an American leader. There is only one other in the world, Lieut. Daniel Godfrey, of England. When the Marine band plays here, at the Lyceum on the evening of April 5 and 6 and matinee on the 6th, a revelation in band music may be looked for.



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## SOUSA PLAYS TO TWO GREAT HOUSES

STASOLO WORK THE FEATURE OF BOTH OF YESTERDAY'S PERFORMANCES.

John Philip Sousa and his peerless band closed last evening one of the most successful and enjoyable engagements ever consummated by a musical organization in this city. Sousa may leave the city today feeling that he has established himself more firmly than ever in the hearts of those who have heard his band and witnessed his wonderful power as a bandmaster.

Two performances were given yesterday, one in the afternoon and another last evening. The inclement weather of yesterday afternoon had a tendency to keep people away but nevertheless upwards of 2,000 were present. The success of the performance was marked and a critical audience was well satisfied. The feature of the afternoon performance was the work of the soloists. Herbert L. Clarke, one of the foremost cornet virtuosos of America, captivated his listeners. His playing of Hartman's "Arbucklian" was greeted with enthusiastic and prolonged applause, and he responded to the encore with "The Holy City." Miss Blanche Duffield, in her singing of the soprano solo "Printemps" was in excellent voice and was compelled to respond to an encore. The violin solo "Souvenir de Moscow" a most difficult composition, brought out Miss Bertha Bucklin's talent and was well received. Last evening the attendance surpassed even that of the first night's performance and the programme proved to be the most enjoyable of the engagement. The feature of the programme was the playing by the entire band of Holmund's "Scandinavian Fantasia." The composition is most complicated and presents to the various instruments excellent opportunity to "prove their steel." It is at once dreamy and weird, the accompaniment standing out in bold outline.

Herbert L. Clarke, the cornetist, again demonstrated his ability and was applauded to the echo when the last strains of "Arbucklian" died away. As an encore Mr. Clarke played "Just a Song at Twilight." The fact that the piece is old and time honored made no difference and the applause which followed compelled him to respond with one of the popular compositions. Miss Duffield, soprano, sang Sousa's "Maid of the Meadow" in excellent voice. While Sousa's marches are the best ever given to the world and reign supreme in all countries, his vocal compositions are little known and are not of the highest order. To Miss Duffield's credit it must be said that she brought the best out of poor material. Miss Bucklin acquitted herself with great credit by her playing of Reis' classical composition "Adagio and Moto Perpetuum," and was compelled to respond to an encore.

NEW YORK EVENING TELEGRAPH

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Date

### Notes from Many Places.

Sousa and his band gave a concert at the Metropolitan Opera House last night to a crowded house. Mr. Sousa has been away on a long tour through the country since last fall. "The Patriot," a new trombone solo, played and composed by Mr. Arthur Pryor, was encored twice. A Scandinavian fantasia by Meyer Helmund, also new, was played by the band and received two encores.

### DRAMATIC MIRROR

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DETROIT.

Sousa paid a brief visit at the Lyceum Theatre March 27. A hearty welcome was tendered him by a large audience. Several of the selections given were new, but the encores which seemed to please the majority best were old time favorites. The trombone solos of Arthur Pryor were heartily received. Blanche Duffield exhibited a clear though rather light soprano voice, and Bertha Bucklin, violinist, was pleasing.

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## Theater und Musik.

### Sousa im Metropolitan.

Wenn Sousa eines Beweises bedurft hätte, daß er zu den allerpopulärsten Kapellmeistern New York's gehört, so wäre derselbe gestern erbracht worden: geradezu stürmische Ovationen empfingen den von einer langen und erfolgreichen Tournee heimgekehrten. Und dieselben wiederholten sich im Laufe des Konzerts mit gutem Rechte auf's Häufigste, denn Sousa dirigierte mit dem Schwünge, der ihn immer auszeichnet, und seine Kapelle sowohl, wie die Solisten leisteten Vortreffliches. Das Programm war mit gutem Geschmac zusammengeleitet und bot unter neun Nummern nicht weniger als sieben Novitäten: die Meyer Helmund'sche "Scandinavishe Phantasie", und seine "Serenade", Scene und Ensemble aus Giordano's "Andree Chenier", einen hübschen Böse'schen Walzer, "Vallerweisen" von Rondeletta, ferner Pryor's "The Patriot", in welchem der Komponist das Posannensolo spielte und für seine virtuose Behandlung dieses Instruments mit Recht schallenden Applaus erntete, sowie Leo Stern's Lied "Frühlingszeit", das Fräulein Blanche Duffield Gelegenheit bot, zu zeigen, daß sie über einen vollen schönen Sopran verfügt und geschmackvoll zu singen weiß. Ebenso wie sie gefiel auch die andere Solistin des Abends, die Violinistin Fräulein Bertha Bucklin, welche die Wienerklassische zweite Polonaise in A-dur mit ausgezeichneter Technik spielte. Beide Damen sind übrigens schon früher im Metropolitan Opera House mit Erfolg aufgetreten.

Das ganze Konzert war ein zweifellos Erfolg. Dasselbe ist das erste einer Reihe von Frühlingskonzerten der Sousa-Kapelle, welche von nun ab bis auf Weiteres an jedem Sonntag im Metropolitan Opera House stattfinden werden.

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APR 1 - 1901

## SOUSA'S SPRING CONCERTS.

Many New Numbers in His Programme of Military Music.

Sousa and his band gave last evening the first of a series of spring concerts at the Metropolitan Opera House. The novelty of his programme was the grand scene and ensemble from Giordano's "Andrea Chenier." The march measures of the selection gave the band fullest scope for its ability, and the preponderance of brass in the ensemble permitted Sousa to show his strongest points as a leader.

Other new numbers were a trombone solo, "The Patriot," by Arthur Pryor; Rondeletta's "Airs de Ballet," and a Scandinavian fantasia. Sousa has freshened up his programme very much, reserving his marches for encores. Miss Blanche Duffield and Miss Bertha Bucklin were the soloists of the evening.

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### MUSIC AND MUSICIANS.

Big Audience Greet John Philip Sousa at the Opera House.

John Philip Sousa has come back to town after a long tour, and last night he gave the first of a short series of Sunday night concerts in the Metropolitan Opera House. There was an unusually large audience, which appreciated to the full the enjoyable music. Among the new pieces were a Scandinavian fantasia by Meyer Helmund, played by the band, and "The Patriot," a trombone solo, composed and played by Arthur Pryor, both of which received double encores.

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Date

### Great Audience Welcomed Sousa.

Sousa's melodious marches filled the Metropolitan Opera House last night, where a great audience welcomed the March King home from his triumphal transcontinental tour. Blanche Duffield, soprano; Bertha Bucklin, violinist, and Arthur Pryor, trombone, gained new power for their excellent reputations. The demand for encores was insistent and Sousa was generous. It was a highly profitable evening for the patrons of music.

Newspaper Cutting Bureau in the World.

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Address of Paper

## TRIBUTE TO BLANCHE DUFFIELD

Miss Blanche Duffield was the recipient of a laurel wreath upon which was fastened red, white and blue streamers, at the close of her vocal number last night at the Sousa band concert in the Metropolitan Opera House, as a tribute of her marked success by her fellow students, the pupils of Mme. Lena Doria Devine.

Miss Duffield was trained for the career that she has begun so auspiciously entirely in this country, and by her beauty and talent wins the love and esteem of all with whom she comes in contact. After a stay of one week, ending April 7, in this city, Miss Duffield will resume the Sousa tour, which continues a couple of months longer.

Newspaper Cutting Bureau in the World.

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Sousa's art has placed him in the

front rank of great musicians of the present day. This fact can be appreciated when one considers what his genius has accomplished. Sousa has written the best marches and some of the most pleasing descriptive works, and to accentuate these achievements he has placed himself in close touch with the music-loving world through concert tours that have nearly girdled the earth. Sousa is popular in Europe as well as in America. Another opportunity will be given to enjoy this musician's art, a concert having been arranged for Monday evening, April 8, at Music Hall. The selections will range from the classics to the most popular forms of the day. Sousa will be assisted at this concert by Bertha Bucklin, who is conceded to be America's best woman violinist, and Blanche Duffield, a favorite soprano. The large number of local trains between Troy and near by towns will enable many people from outside the city to attend the entertainment and return to their homes before midnight. One of the largest audiences of the season will greet Sousa and his musicians. The concert will be under the management of F. A. Tolhurst.

Cutting from

Address of Paper

Date

Sousa gave another concert Friday night to an audience for which the enormous seating capacity of Music Hall did not suffice. The program contained several novelties, and everything was played with the usual technical perfection. The soloists, Blanche Duffield, soprano; Bertha Bucklin, violinist, and Arthur Pryor, trombonist, repeated their former success.

Cutting from

Address of Paper

Date

Sousa's two concerts were, of course, largely attended, and the usual semi-classical, semi-popular programs were played with all the brilliancy for which the band is noted. Miss Bucklin and Messrs. Pryor and Clarke were the soloists.

DOMINGA LYNCH SOUDER.



Cutting from **MUSICAL COURIER**  
Address of Paper **New York City**  
Date **APR 3 1901**

### DOCTOR OF MUSIC.

IN R. J. Jessup's musical column of the Salt Lake City Tribune of March 17 we find the following:

Prof. H. W. Parker, dean of the school of music at Yale, was recently written to by an admirer of Sousa, asking if the Yale corporation could not be induced to confer the degree of doctor of music on Mr. Sousa. Professor Parker's reply was not encouraging, for he said: "I appreciate your admiration of Mr. Sousa, and wish I could consistently recommend that the degree of which you speak be granted him. The degree, however, has not been conferred for many years by Yale University, and is likely to remain in abeyance for some time to come. Furthermore, I think it rather outside the province of a university like Yale. In my opinion, the degree which you suggest should be conferred only for distinguished achievement in the field of original composition in the higher forms." That is to say, unless a man threatens to become a Bach, a Beethoven, or a Wagner, he need not lose any sleep in ever hoping that Yale will make him a "Mus. Doc." Professor Parker's position is unphilosophical, in that he limits to a special and very limited field a degree that from its very nature is generic rather than specific. Such musical composers as the professor refers to are, like the poet, born, not made, and are very few at that, and the professor's claim throws out of consideration men of the highest merit and attainment in every field of musical activity but just the one narrow sphere referred to. A doctor of music

should have a wide knowledge of music in its scientific and artistic departments, considering music as a whole, and if Mr. Sousa's attainments do not come within that scope, there is no one in this country worthy of a doctorate. Yale has been in the past free with her doctorate degrees in divinity and law, and why she should be stinted in the bestowal of a doctorate degree in music is hard to understand. Baccalaureate degrees in music are given to all who spend a specified time in local professional study and pass examinations. Possibly some other institution quicker to sense Mr. Sousa's worth will confer the deserved degree.

For years past the title of Doctor of Music has been in bad odor in this land, particularly through the efforts of this paper, which published the names of dozens of men using the title on the strength of its bestowal by a piano school or obscure country college or something of the kind. Here in New York a number of private conservatories of music issue degrees of Doctor of Music to anyone that may deserve it, according to the judgment of the man who runs his little conservatory, and in that manner the title has become ridiculous, and even those musicians upon whom it was conferred for merit by important institutions refuse to use the title because of its relative absurdity.

Sousa needs no title with such blemishes, a title which, if utilized by him, would only enable the musical frauds that now use it to point to Sousa as a colleague. Besides that, Sousa needs no title any way; he owns a choice one in his own name, leaving aside entirely Prof. Parker's argument.

Newspaper Cutting Bureau in the World.  
Cutting from **MUSICAL COURIER**  
Address of Paper **New York City**  
Date **APR 3 1901**

### Blanche Duffield Receives a Laurel Wreath.

BLANCHE DUFFIELD was the recipient of a pretty mark of esteem by the pupils of Mme. Doria Devine last Sunday night at the Sousa concert at the Metropolitan Opera House. They presented her with a large laurel wreath, adorned with red, white and blue ribbons, and a basket of American Beauty roses, which were handed to Miss Duffield over the footlights at the conclusion of her song.

Cutting from **DRAMATIC MIRROR**  
Address of Paper **New York City**  
Date **APR 6 1901**  
Sousa's Band gave a concert at the Metropolitan Opera House Sunday evening.

Cutting from **MUSICAL COURIER**  
Address of Paper **New York City**  
Date **APR 3 1901**

### Sousa's Return.

THE first concert in a series of three Sunday night concerts by Sousa's Band attracted to the Metropolitan Opera House a very large audience last Sunday night. The reception given Sousa and his men amounted to an ovation; it signalized the completion of their triumphal tour across the continent. The program presented was this:

Overture, Isabella.....Suppe  
Trombone solo, The Patriot (new).....Pryor  
Arthur Pryor.  
Scandinavian Fantasia (new).....Meyer-Helmund  
Soprano solo, Springtime (new).....Leo Stern  
Miss Blanche Duffield.  
Grand Scene and Ensemble, Andrea Chenier (new).....Giordano  
Valse, Rose Mousse (new).....Bosc  
Serenade Rocooco (new).....Meyer-Helmund  
March, Hail to the Spirit of Liberty.....Sousa  
Violin solo, Second Polonaise in A major.....Wieniawski  
Miss Bertha Bucklin.  
Airs des Ballet (new).....Rondella  
Les Coryphées.  
Dance des Cymbals.

The printed program gives an adequate idea of the concert, for, as usual, Mr. Sousa was excessively generous in the matter of encores, and the three soloists emulated his liberality. Rarely if ever has Sousa's Band been heard to better advantage. The novelties proved acceptable, and the old favorites, mostly Sousa's marches, aroused the audience, whose enthusiasm never simmered until the last piece was played. The soloists did good work, which was justly appreciated by the audience. Miss Blanche Duffield was in excellent voice and sang well. Miss Bertha Bucklin is one of the coming women violinists. Her playing deserves the warmest praise.

Sousa's Band will give another concert in the same place next Sunday night.

Newspaper Cutting Bureau in the World.  
Cutting from **CHRONICLE**  
Address of Paper **ROCHESTER, N. Y.**  
Date **APR 5 1901**

### Sousa Delights Crowds.

Right after the opera comes Sousa to the Metropolitan. With the blare of trombones and horns, the players of which are lined up before the footlights for "The Stars and Stripes Forever" and "Hail to the Spirit of Liberty," John Philip Sousa came into his own last Sunday night. He will continue in possession for the next two Sunday evenings. His first audience on his return from his long tour of the United States and Canada greeted him with old-time fervor and vied with the band to see which could make the more noise. Sousa probably appeals to the American public more strongly than has any other leader for a generation. Coming from Paris and the European capitals last fall, after a most flattering tour, he made his whirlwind journey about this country and Canada, visiting over one hundred and fifty cities in ninety days. Now he will hold these Sunday night pleasure parties at the Metropolitan and then play at the Pan-American Exposition. These Sunday concerts are varied and never a bit dull. Sousa does not unduly spread his own name about in making up programmes, but is always ready to play one of his inspiring marches for an encore and thus manages to give from four to eight of these ringing, smashing selections each night. This is as it should be, for the Sousa audience would rather have a half hour of the March King than an evening of Strauss or Wagner. The public likes Sousa and insists on hearing his compositions; Sousa, in turn, likes the public and is disposed to humor it. The two, therefore, may be certain to get along well together for the rest of the concerts scheduled.

The First Established and Most Complete  
Newspaper Cutting Bureau in the World.  
Cutting from **NEW YORK SUN**

Address of Paper **APR 5 1901**

### PENSION FOR OLD MUSICIANS.

Musical Mutual Protective Union Starts the Fund.

The Musical Mutual Protective Union has founded a pension fund for the benefit of aged and indigent musicians in New York. The union has set aside \$5,000 as a nucleus and has sent out an appeal to its prosperous members to contribute, as there are many dependent on the charity of the union who could be relieved if this fund existed and rendered it unnecessary to call on the other funds of the union. Theodore Thomas, Walter Damrosch, Franz Van der Stucken, John Philip Sousa, Gustav Heinrichs, Naham Franko and Victor Herbert are among the signers of the union's call.

First Established and Most Complete  
Newspaper Cutting Bureau in the World.

Cutting from **CAUCASIAN**  
Address of Paper **APR 3 1901**

### GREAT CONDUCTOR AND MUSICIAN.

Lieut. William H. Santelmann was born in the city of Hanover, Germany, and comes of a long line of musical ancestors. At a very young age he began the study of the violin under competent instructors, and when 14 years old took up harmony and instrumentation. Four years later he enlisted in a military band in Leipzig, serving for three years, at the expiration of which time he entered the conservatory of music at Leipzig for the purpose of completing his education. Immediately after the close of his course in the conservatory, Mr. Santelmann accepted an engagement to come to Philadelphia with a concert band, and one year later, in 1887, was received into the band of the United States Marine corps, then under the leadership of John Philip Sousa. In 1889 Mr. Santelmann withdrew from the Marine band and organized an orchestra of his own, which met with signal success. Upon the opening of the Columbia theater he was chosen leader of the orchestra and filled that position until he was appointed to the present position. Since becoming the head of this famous organization Mr. Santelmann has made himself well known as a conductor and composer as well as in orchestral circles through the Washington Philharmonic orchestra, which was organized and trained under his personal direction. At the Exposition building in Milwaukee, April 1-13. Seats can now be secured at Flanner's Music store, 215 Grand avenue.

Cutting from **DRAMATIC MIRROR**  
Address of Paper **New York City**  
Date **APR 6 1901**

Sousa's band gave a farewell concert at the Music Hall March 29. From every standpoint it was a great success. The soloist was Bertha Bucklin, a violinist of great vigor and remarkable technique. The concert was given under the management of Charles E. Ford.

Newspaper Cutting Bureau in the World.

Cutting from **COURIER**  
Address of Paper **New York City**  
Date **APR 6 1901**

### "ZAMONA" PLEASES.

Columbia Theatre, Brooklyn, on Tuesday evening, the Edna May company, presenting "The Girl From Up There," gave as a special feature William Lorraine's "Zamona," to which Frederick Ranken has supplied a set of negro verses. This was sung by Miss May, supported by a portion of the chorus, and made a decided hit. The number was prepared for the London run of the piece, and the English rights to "Zamona" have been secured by Charles Frohman.

"Zamona" has also been programed by John Philip Sousa and was played by him at the Metropolitan Opera House last Sunday evening with decided success.

Cutting from **SPIRIT OF THE TIMES**  
Address of Paper **New York City**  
Date **APR 6 1901**

Sousa's concert at the Metropolitan on Sunday night was a musical treat and a personal ovation. The soloists were Arthur Pryor, who plays the trombone as if it were a bugle, Blanche Duffield, the soprano, and Bertha Bucklin, the violinist. The concert will be repeated weekly.

Cutting from **DRAMATIC MIRROR**

Address of Paper **New York City**  
Date **APR 6 1901**

Sousa's Band drew enthusiastic audiences to Convention Hall 26, 26, and the concerts were spirited and pleasing. Blanche Duffield, soprano, and Bertha Bucklin, violinist, were the soloists and were warmly received.  
FRANK B. WILCOX.



## DRAMATIC MIRROR.

Paper New York City  
APR 6 1901

Sousa's Band played to a large audience at Tomlinson Hall 18. The programme, while in the nature of a popular one, was rather better than any he has given here in recent years.

## DRAMATIC MIRROR.

Address of Paper New York City  
APR 6 1901

Sousa's Band gave two concerts at Gray's Armory to large audiences 27. In the evening Troon "A" Cleveland's crack cavalry co., attended in a body, in full uniform, as a mark of gratitude to John Philip Sousa for escorting them to the depot on the occasion of their departure for the front, during the late war. Josef Hoffman gave a piano recital at the Avenue Opera House 29. WILLIAM CRASTON.

## DRAMATIC MIRROR.

Address of Paper New York City  
APR 6 1901

Notes—Sousa and his band have packed the Convention Hall 25th to 27th, and the work of the band is better than ever. The programmes are good and well selected. Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist, were both well received. Miss Duffield has an excellent voice of wide range and sings with a great deal of expression. Miss Bucklin gets a good full tone out of the violin and is very graceful. Mrs. Louis Gay, one of Buffalo's most charming society women, will make her debut at Shea's Theatre April 1st. Mrs. Gay is gifted with a remarkably well developed contralto voice and her singing has always brought forth the most lavish praise from those who have had an opportunity to hear her, which, added to her delightful personality, is sure to place her at the head of the vaudeville artists. The advance sale of seats for the Bernhardt-Colquhlin engagement has been very large.

WILLIAM HART BOUGHTON.

## CLIPPING

Address of Paper New York City  
APR 6 1901

Philadelphia.—After a week devoted to hold overs the current week opens with a change of attractions at every house in the city save one, and of these fresh attractions two are entirely new so far as local theatre-goers are concerned. There was some slight falling off in the aggregate of attendance during the past week, which was not entirely unexpected, and unless the current offerings have much attractiveness for the playgoers to overcome the depressing influence of Holy Week, there will be a further decrease during the present week.

ACADEMY OF MUSIC.—The two concerts given by Sousa and his band at this house on Saturday afternoon and evening last met with the usual heavy attendance and hearty appreciation which has come to be the regular thing when this organization gives a visit.

## CLIPPING

Address of Paper New York City  
APR 6 1901

Toledo.—At the Valentine Theatre (Otto E. Klives, manager) "The Still Alarm" had very light business March 25, 26. Jerome Sykes and company gave "Foxy Quiller" to three big houses 29, 30. Henry Miller gives "Richard Savage" April 1. LYCEUM THEATRE (Frank Burt, manager).—Sousa's Band gave a very delightful concert to a good house March 24. "The Three Musketeers" drew fair business 28-30. Miaco's City Club comes 31-April 3. "Kil-larney and the Rhine" 4-6. EMPIRE THEATRE (C. H. Garson, manager).

Cutting from NEW YORK JOURNAL

Address of Paper APR 7 1901

Date

The hearty welcome accorded John Philip Sousa and his band at the Metropolitan Opera House last Sunday night was not only a tribute to the bandmaster personally, but also an appreciative endorsement of popular Sunday concert as exemplified in a typical Sousa programme. For his second Sunday concert to-night Mr. Sousa has arranged a special Easter programme, and will present a number of soloists, including his leading brass instrumentalists to diversify the band numbers.

Cutting from LEADER

Address of Paper CLEVELAND, OHIO

Date APR 7 1901

## Sojourners in Cleveland.

"Sousa led his first orchestra at an amateur performance in Philadelphia which I was directing," said G. B. Snyder, of Cooperstown, N. Y., at the Kennard House yesterday afternoon. Mr. Snyder is a cousin of Elmer E. Bates, of this city. He is in Cleveland to be treated at a hospital for an injury received a year ago in slipping on the ice and falling.

"It was during the 'Pinarofe' craze," continued the musical director, "and a number of the young society people of the City of Brotherly Love were determined to give the performance. I was

directing the production and needed a musical director. Sousa was playing second violin in the Arch Street Theater, in Philadelphia, at that time, and I chose him to help me in the production. The lady who has since become his wife was one of the chorus girls in that amateur performance. Many of the other young women of that company, who at that time would not think of going on the stage, have since become actresses. The performance was given in a drawing room in Philadelphia as a charity affair, and was a great success. Nothing had ever been seen before in light opera nor had the choruses up to that time been composed of pretty girls nattily dressed. Offers came in from all over the country, asking us to produce the play in

other cities. The young people and their parents would not hear of anything of the sort, but at last accepted an offer to go down to New York. All New York went wild over the play, and the New York Herald the next morning ran a story a column and a half long about it. We remained there for nine weeks, although the intention was to give only a couple of performances. By some this was called the Philadelphia church choir company, because many in the cast had been singers in churches.

"The next year Gilbert and Sir Arthur Sullivan came to this country and made me their chorus master. At another time I directed a performance in which Black Patti, who was at the Lyceum Theater last week, participated. A queer fact in connection with Gilbert and Sullivan was that after they quarreled and separated neither did well, and in his will Sullivan left \$25,000 to a woman who reunited the two musicians. This is the first year in the last thirty-eight years that I haven't led a chorus."

Newspaper Cutting Bureau in the World.

Cutting from

Address of Paper

Date APR 7 1901  
PLAIN DEALS.

### When Aguinaldo Comes.

A mighty crowd will see him land;  
 They'll meet him with the Sousa band,  
 And stretch the all-forgiving hand  
 When Aguinaldo comes.

They'll show him Boston's every scene,  
 And all its maidens tall and lean,  
 And wind up with the wholesome bean  
 When Aguinaldo comes.

In big New York they'll keep him warm;  
 Policemen all around will swarm;  
 They'll laugh and say: "Behold reform!"  
 When Aguinaldo comes.

Chicago, too, will do her share;  
 He'll find the stockyards something rare;  
 They'll all fill up on thick hot air  
 When Aguinaldo comes.

We'll prove that Cleveland is a dream!  
 Our council has no hooding scheme!  
 We'll proudly show the new regime  
 When Aguinaldo comes.

Then send along the Tagol lad;  
 A pleasure new to him 'twill add;  
 So summon up the smile that's glad  
 When Aguinaldo comes.

Cutting from

Address of Paper

### Metropolitan Operahouse.

Gestern Abend schwang wieder Herr Sousa den Latzstock im Opera House, und zwar in seiner bekannten grössten Art und Weise. Seinen Marschen zuzuhören wird offenbar das Publikum niemals müde, denn es hatte sich auch gestern wieder sehr zahlreich eingefunden. Und an Beifall fehlte es natürlich keiner Nummer des Programms.

Cutting from N. Y. EV'G SUN.

Address of Paper

Date APR 8 1901

The second Sunday popular concert of Sousa's Band at the Metropolitan Opera House last night justified the name given to these entertainments. There was a big house and Conductor Sousa was more accommodating than usual, if that were possible, in responding to encores. Mr. Herbert L. Clarke's cornet solo was a prolonged performance, so well was his playing appreciated. Miss Blanche Duffield, the soprano of the evening, and Miss Bertha Bucklin, the violinist, were respectively in fine voice and artistic form, each scoring a personal triumph.

Cutting from N. Y. EV'G. WORLD

Address of Paper

Date APR 8 1901

### SOUSA'S SECOND CONCERT.

#### Audience Manifests Approval of a Popular Programme.

The second popular concert by Sousa's Band given at the Metropolitan Opera House last night was an enjoyable performance.

There were few new numbers on the programme, but the artistic rendering delighted the big audience.

Miss Blanche Duffield, a charming soprano, scored a decided hit, while Miss Bertha Bucklin, violinist, and Mr. Herbert L. Clarke, cornetist, were likewise favorites with the audience.

Cutting from NEW YORK JOURNAL

Address of Paper

Date APR 8 1901

The second of a series of three Sunday night concerts, which was given at the Metropolitan Opera House last night by John Philip Sousa and his band was largely attended. Besides two extras there were nine numbers on the programme.

Cutting from NEW YORK HERALD

Address of Paper

Date APR 8 1901

### SOUSA'S EASTER CONCERT.

An audience that filled the Metropolitan Opera House delighted in John Philip Sousa and his band last night. In such perfect accord were the musicians and their hearers that the latter rose before the intermission Star Spangled Banner to the music of "The popular Sunday evening concert. Many encores were added to the regular programme."

Cutting from NEW YORK WORLD.

Address of Paper

Date APR 8 1901

### SOUSA'S LATEST SONG.

#### "Where Is Love" Lacks Originality in Thought and Score.

Sousa and his band gave a concert last evening at the Metropolitan Opera House. Miss Blanche Duffield sang a new solo called "Where Is Love," of which Sousa is the author and composer.

Neither in the words nor music has Sousa struck an original theme. The hearty reception of the number was more a compliment to Sousa, the conductor, than a tribute to his poetic or musical abilities.

The trombone section played the grand scene and soldiers' chorus from "Faust." Miss Bertha Bucklin played a violin solo and was recalled several times. The remainder of the programme was commonplace.



NEW YORK EVENING TELEGRAM

Address of Paper \_\_\_\_\_  
Date APR 8 1901

Sousa's latest composition, entitled "Where Is Love?" is not believed to have been inspired by the redistricting of the Tenderloin.

Newspaper Cutting Bureau in the World.

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ess of Paper New York City  
APR 8 1901

**Zweites Sousa-Konzert.**

Das zweite der Frühlings-Konzerte, welches John Phillip Sousa gestern Abend im Metropolitan Opera House gab, erfreute sich wiederum des starken Besuches, der kennzeichnend für die wohlverdiente Popularität des Konzertegebers ist. Und die Sousa'sche Kapelle bot, von ihrem Dirigenten mit gewohnter Verve geleitet, abermals vortreffliches; jede der Nummern des reichhaltigen und abwechslungsreichen Programms wurde mit stürmischem Beifall aufgenommen. Der Goldmark'schen Sinfonietta-Duettfolge folgte zuerst ein von Herbert Clarke tadellos geblasenes Cornet-Solo, dann eine Suite "Three Quotations" von Sousa, welche sich als recht wirksam erwies, und dieser ein von Fr. Blanche Duffield recht geschmackvoll gesungenes Sopran-Solo, das stimmungsvolle Lied "Where is Love", ebenfalls von Sousa, welcher späterhin noch zweimal, in dem von der Posaunen-Sektion brillant executierten "Elektrischen Ballet" aus "Chris und die Wunderlampe", sowie in dem für die Uebergabe des Lafayette-Denkmal geschriebenen und am vorigen 4. Juli in Paris zuerst gespielten Marsche "Heil dem Geiste der Freiheit", als Komponist glänzte. Außerdem wurde von der Kapelle die Scene der Grafskitter aus "Parfifal", der Soldaten-Chor aus Gounod's "Faust" und Dvorak's Slavonischer Tanz No. 6 den Hörern sehr zu Dank gespielt. Auch Fr. Bertha Bucklin wurde für das von ihr mit sicherer Technik ausgeführte Violin-Solo, "Erinnerung an Mostau" von Wienawski, stark applaudirt. Offenbar finden diese Sousa-Konzerte, deren drittes am nächsten Sonntag stattfinden wird, lebhaften Anklang.

1884.

Newspaper Cutting Bureau in the World.

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ress of Paper \_\_\_\_\_  
APR 8 1901

**Sousa's Band Again Wins Favor.**

Sousa and his band last night gave another of the highly satisfactory entertainments for which this famous musical organization is noted. The marches aroused much enthusiasm and the solos were enjoyed greatly. The Sousa nights in the Metropolitan are among the chief attractions of the New York musical season.

Newspaper Cutting Bureau in the World.

Cutting from \_\_\_\_\_  
Address of Paper PHILADELPHIA, PA  
Date APR 8 1901

**Hearty Welcome to Sousa's Band**  
New York, April 8.—John Phillip Sousa and his band were at the Metropolitan Opera house last night and a large audience gave them a hearty welcome. The programme was varied as usual on those occasions, including most of the musical things that lie between a Wagner selection and a Sousa march. Mr. Sousa presented two soloists, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist.

Newspaper Cutting Bureau in the World.

NEW YORK COMMERCIAL ADVERTISER  
Cutting from \_\_\_\_\_  
Address of Paper \_\_\_\_\_  
Date APR 8 1901

Sousa's second concert in the Metropolitan last night was as big a success as the first, a week ago. The programme was made up chiefly of Sousa pieces, and the encores were almost exclusively the work of the clever bandmaster. That is what the crowd wanted and Sousa was most generous.

Cutting from NEW YORK WORLD

Address of Paper \_\_\_\_\_  
Date APR 7 1901

**What "Rag Time" Means.**

By JOHN PHILLIP SOUSA.

HAVE read a number of explanations of "rag time" that are mainly interesting because they do not explain. The syncopation of vocal melody is common to all languages and nations having words accented like "brother," "mother," "lar," "briar."

America undoubtedly has more piano players of the amateur sort than any other country. The imitative quality, together with acuteness of ear, is a common attribute of young people. It is often a matter of wonderment to understand how one of the youngsters will "vamp" an accompaniment to anything and everything.

They all "compose," that is, let their fingers fall in pleasant places on the piano keys, from which springs a more or less trite composition, following the popular style of the moment.

To this class, I believe belongs the credit of originating the word "rag time." Some years ago one of them sang for me a dinky song, and after playing a simple accompaniment he said: "I have another accompaniment, a regular 'rag time,' and proceeded to play a syncopated movement of the same melody, in which, to the dominant and tonic chords, were added the sixth of the scale, a characteristic of French peasant hurdy-gurdy music.

The movement of the right hand at the piano suggested the rhythm of hand-clapping used in some of our country dances. The common "call" in a "Western hoe-down"—"Everybody rag"—is probably responsible for the invention of the term "rag time." I believe that the term "rag time" referred to the accompaniment and not to the tune.

ing from \_\_\_\_\_

ress of Paper NEW YORK SUN  
APR 8 1901

**Hearty Welcome to Sousa's Band.**

John Phillip Sousa, his medals, his white gloves and his band were at the Metropolitan Opera House last night and a large audience gave them a hearty welcome. The programme was variegated as usual on those occasions, including most of the musical things that lie between a Wagner selection and a Sousa march. Mr. Sousa presented two soloists, Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violinist.

Cutting from NEWS

Address of Paper BALTIMORE, MD.  
Date APR 10 1901

John Phillip Sousa, Jr., son of the noted composer, is a candidate for the position of first base on the Princeton baseball team.

Cutting from SPIRIT OF THE TIMES

Address of Paper New York City  
Date APR 13 1901

Sousa celebrated Easter by a grand concert on Sunday night at the Metropolitan, with Blanche Duffield, Bertha Bucklin and Herbert Clarke as soloists. Book your seats for next Sunday night, or you will not get in.

m \_\_\_\_\_  
Paper ALBANY, N. Y.  
APR 8 1901

**SOUSA, THE MARCH KING.**

Every Day Man's Version of Odd Fellows' Hall Band Concert.

John Philip Sousa.....Conductor  
Blanche Duffield.....Soprano  
Bertha Bucklin.....Violinist  
Arthur Pryor.....Trombone  
Overture, "Isabella".....Suppe  
Trombone solo, "The Patriot" (new),  
Pryor

Mr. Arthur Pryor.  
Pantomimic Suite, "The History of a Pierrot" (new).....Mario Costa  
Soprano solo, "Springtime" (new),  
Leo Stern

Miss Blanche Duffield.  
Grand scene and ensemble, "Andrea Chenier" (new).....Giordano  
INTERMISSION.

Invitation a la Valse.....Weber  
(a) Serenade Rococco (new).....  
Meyer Helmund

(b) March, "Hail to the Spirit of Liberty" (new).....Sousa  
Composed especially for the dedication of the Lafayette monument and played first by Sousa's band, Paris, July 4, 1900.

Violin solo, "Second Polonaise in A major".....Wieniawski  
Suite, "Hermione".....La Rondella

Talk about your march kings! Say, Sousa's band is way up in G. I don't go much on concerts, but I know "The Stars and the Stripes Forever" and "The Washington Post" when I hear it, and that's the music that suits me down to the ground. It's a wonder that Odd Fellows' hall didn't bulge at the sides yesterday afternoon, the way that band ripped the ceiling up the back and skyvorted in the chandeliers, not to say a word about the hand-clapping. I haven't a word to say when it comes to one of your real genuine classical prayer-meetings, but I'm no impressario. I like the sort of music that has a tune to it, and judging from the way folks acted, keeping time with their heads and their heels, and the row they made with their applauding after every tune, that's the sort of music other folks like. The size of the audience looked that way. Rather!

There were about 50 bandmen and brass things enough to go round, and the biggest horn had a mouth like a wash boiler that could swallow a tune whole without tasting it. The band's nice perky uniform and Sousa, with the same goo-goo glasses, hair-restorer beard and his bald spot growing, with dinky little medals on his coat, beat an election day parade hollow when they let 'er go! Gee, whiz! The regular program was all right, but it was on the Sousa encores that they got in the fine work. I kept my eye on the march king to see the way he did it. He didn't need to wear a drum major's bearskin to call attention to the height of his upperstories, either; and I got thinking of all the tunes started under that bald spot that are singing in people's brains all over the world and being played throughout the civilized globe, as the circus posters say. They gave us the tunes they're whistling on the streets, but it's two things to whistle a tune and to hear Sousa's band play it. And the man with the trombone mixed up "Star Spangled Banner," "Yankee Doodle" and some more patriotism in a way that made you glad you were an American. And when they got to the "Spirit of Liberty" a whole procession of bandmen lined up facing the audience and blew their trumpets fit to raise the roof, till you were ready to throw your hat up in the air and yell. There was a young lady who sang like a canary bird, all about spring's coming—and the weather we've been having, too—but she was a warbler for fair, and it took the house. Then the girl with the fiddle got such sounds out of the wooden box as I'd go a long way to hear, and it put a fine edge on the band music and made one feel chilly down the backbone and lumpy in the throat. Sousa rounded up the whole business with a go-bang calculated to restore circulation to a petrified mummy. Talk about your march kings! Gee whiz! Go hear Sousa.

THE EVERY DAY MAN.



## James L. Ford Says x x

THE TASTE FOR SUN-  
DAY AMUSEMENTS  
GROWS.

**On Friday night**—and it was Good Friday, too—almost every desirable seat in the Garrick Theatre was sold, and if any seer had predicted such a degree of prosperity for "Captain Jinks" on the night of its first representation here he would have been laughed at. "The Climbers" also survives at the Bijou, and it is worth while to inquire why these two plays by the same author should find such favor at the hands of New York playgoers.

For my own part I do not like "The Climbers" as a play, and, although I find "Captain Jinks" far more enjoyable, it has faults which I find it impossible to condone. The hero of "Captain Jinks" is precisely what his prospective father-in-law calls him—a blackguard. No gentleman would have made such a bet about any presumably decent woman, no matter whether he had seen her or not; and I do not understand how any true gentleman could associate on terms of cordial intimacy with such a pair of cads as those that accompanied Captain Jinks to the dock on the day of the arrival of Mme. Trentoni. Indeed, when I think of the handicap of blackguardism attached to this part, I have a feeling that Mr. Reeves-Smith deserves even more credit than has been accorded to him for his performance.

As for Miss Barrymore, the charm of her youth and beauty and her sincere desire to please undoubtedly atone for the poverty of her art in the eyes of the unthinking mass of playgoers. I wondered the other night what a really accomplished actress would do with the character of the New Jersey Italian opera singer, and whether she would give as much real satisfaction to her audiences as Miss Barrymore does to hers. And then again I wondered if it could be possible that Mr. Frohman had found in the lovely daughter of handsome, unfortunate Maurice Barrymore and brilliant George Drew a second Maude Adams.

Of one thing I am certain, and that is that Miss Barrymore is a drawing card and that part of the success of the piece is due to her personality. A greater degree of credit, however, is due to Mr. Fitch, who has put into "Captain Jinks" the same element of interest that we find in "Lovers' Lane," and, in a much higher degree, in "The Climbers." He contrives to rivet the attention of the audience in the very first act and to hold it by numerous unexpected turns and developments until the last fall of the curtain; and it is because of this interesting quality more than anything else that the theatre was packed on Good Friday night. Moreover, the outre scene with the ballet dancers has a distinct value of its own now that the popular mind is keyed up to the point of demanding more noise, excitement and sensation in its amusements than ever before. The finale of the second act, with Miss Barrymore prancing about the stage and urging the dancers to dance even though their hearts are breaking, is a sop to the present craze for something out of the common.

I do not like "The Climbers" because it is a disappointment to find that the subject of social climbing, which is broached with so much genuine humor in the first act, is put aside in the later acts to make room for treatment of a character who is not worth our sympathy. There is no more contemptible personage in modern society than the sort of man that Frank Worthing depicts with so much skill; no one less deserving of maudlin tears, unless it be the wife who has already fallen in love with another man and is therefore reconciled to her husband's suicide. And that is the most serious defect in the play; an American audience expects a wife to stand by her husband through everything, to love him and cleave to him, no matter if he be proved a thief twenty times over.

And in this case one cannot help noticing that the wife enjoyed her share of the stealings, and therefore might have condoned to a certain extent her husband's sin.

I do not think that "The Climbers" is likely to repeat in other cities the success which it has enjoyed on Broadway, but I firmly believe that "Captain Jinks," with Miss Barrymore in the leading part, will please the playgoers of Chicago, Rochester and Louisville as much as it has those who frequent the Garrick Theatre.

Another piece which has grown into a far greater success than either of those two that I have named is "San Toy," which will be performed for the one hundred and fifth time at Daly's Theatre this evening, and is almost certain to run the season out at that house. It is not difficult for an observer of things theatrical to explain why this delightful musical comedy is still here. It is because it furnishes an exceedingly good evening's entertainment and is a very good example of a good two dollars' worth of amusement. It is tuneful in its music, entertaining in its story, and, generally speaking, well acted and well sung. Its success is scarcely worth talking about, but if it had failed it would be reasonable to devote a full column of the Evening Journal to an explanation of the causes of the catastrophe.

At the Victoria the extravaganza "My Lady" is doing an excellent business at half a dollar a seat. And, so far as my judgment goes, that is the only reason why it is doing an excellent business.

A much better 50 cents' worth is offered at Proctor's Fifth Avenue Theatre, where Belasco's exquisite "Madame Butterfly," which was put on many weeks ago for a fortnight's run, still holds the boards and gives no sign of moving. This circumstance leads me to believe that the "half-dollar people" are a most as quick and sure in their appreciation of art as the exalted "two-dollar folk," who are so frequently humbugged on Broadway.

The season of 1900-01 has not been one of great successes, but it will live in the amusement annals of the town because it has developed to a degree previously unknown the taste for Sunday amusement. Only a few years ago New York was about as lively in point of Sunday amusements as Glasgow, but last night there were entertainments in more than fifteen halls and theatres, including Sousa's concert at the Metropolitan Opera House, vaudeville shows at the New York, Koster & Blal's, the Victoria and the four Proctor houses and a very good specialty performance at Weber & Fields's for the benefit of Mr. Minehan, the treasurer of the house. The Elks also had a benefit at the Standard, and Mr. Harry Sanderson profited by the entertainment offered at Tony Pastor's Theatre, of which he is the manager.

The further growth of this taste for Sunday entertainments will probably lead to a complete revision of the laws which are supposed to regulate such performances.

JAMES L. FORD.



## SOUSA WAS HERE

The "March King" and His Great Band at the Lyceum.

## GAVE TWO FINE CONCERTS

Programmes Contained a Number of New and Interesting Selections — More Than Doubled by Encores — Denman Thompson in "Old Homestead" To-night at the Lyceum.

"Verve" is a word that was frequently used by the European critics in their attempts to describe the peculiarly fascinating charm of Sousa as a director and of a Sousa concert as a musical entertainment. The word is particularly apt in its application to the "March King," for "verve" may be defined as "excitement of imagination such as animates a poet, artist or musician in composing or performing." Sousa appears in all three roles before his public; as poet, for his graceful gestures possess the very poetry of motion; as artist, for he does nothing inartistically; and as musician, from the very ego of his inner consciousness to the tips of his fingers—and beyond, to the tip of his baton; and beyond that, for the magnetism of his musical personality encompasses not only the outer circle of his players but also the most remote listener in the large audiences which everywhere assemble to hear Sousa's Band.

Two concerts were given by this famous organization under the baton of Sousa yesterday afternoon and evening at the Lyceum. They constituted one of the gala events of the musical year in Rochester. At the matinee concert the audience did not by any means fill the theater, but it was animated by the festive spirit of a Sousa concert, applauding for encore selections with the enthusiasm Sousa's Band always evokes—enthusiasm the like of which is created by no other musical organization in the United States, probably by none other in the world. Ten encore selections more than doubled the programme of nine numbers.

A very large audience assembled to hear the evening concert. People who had not secured reserved seats in advance found nothing but standing room left in at least two sections of the house; while on the ground floor the vacant seats were few and far between. The audience was intensely enthusiastic and very responsive, applauding the first strains of familiar selections and hurling encore applause toward the stage like bouquets at a sweet girl graduate. Thirteen encore responses were given by the band and soloists during the evening, making a total of 23 extra numbers added to the complete programme list of eighteen. In all 41 selections were given—43 in all, counting the double numbers as two each. Sousa is a generous man. Possessed of unlimited resources in the wealth of melody stored in the capabilities of his players and their instruments, he gives with a lavish hand to the public that assembles to hear him—and when critics find absolutely nothing else to say in criticism of his playing, there are some of them small enough to criticize his generosity.

Here are the complete programmes, as played:

**MATINEE CONCERT AT 2.15.**  
Overture—"Sakuntala".....Goldmark  
\*March—Stars and Stripes.....Sousa  
Cornet solo—Arbuckle.....Hartman  
\*Holy City.....Stephen Adam  
Pantomimic suite—"History of a Pierrot" (new).....Mario Costa  
\*Coon Band Contest.....Pryor  
\*March—Man Behind the Gun.....Sousa  
Soprano solo—"Printemps" (new).....Leo Stern  
\*Swallows.....Cowen  
Miss Blanche Duffield.  
Grand scene and duet—"Death of Aida," Verdi  
\*Sextette from "Lucia".....Donizetti  
Scene and soldiers chorus from "Faust"—Glory and Love to the Men of Old.....Gounod  
Trombone section—Messrs. Pryor, Lyons, Williams, Mantia and Wardwell.  
\*Rondo D'Amour.....Westerhout  
\*La Frangese.....Mario Costa  
a Polka caprice—"Fesche Frauen" (new).....Liebling  
b March—"Hail to the Spirit of Liberty" (new).....Sousa  
Composed especially for the dedication of the Lafayette monument and played first by Sousa's Band, Paris, July 4, 1900.  
\*Repeated.  
Violin solo—"Souvenir De Moscow".....Wieniawski  
\*Pizzicato.....Thome  
Miss Bertha Bucklin.  
Czardas—"Ritter Pasman".....Johann Strauss

**EVENING CONCERT AT 8.15.**  
Overture—"Isabella".....Suppe  
\*March—Stars and Stripes.....Sousa  
\*Intermezzo—Serenade.....Loraine  
Trombone solo—"Patriot" (new).....Pryor  
\*I Can't Tell Why I Love You.....George Edwards  
\*Kangaroo Song from "Burgomaster".....Luders  
Arthur Pryor.  
Scandinavian Fantasia (new).....Meyer-Helmund  
\*Coon Band Contest.....Pryor  
\*March—Man Behind the Gun.....Sousa  
Soprano solo—"Where Is Love" (new).....Sousa  
\*Swallows.....Cowen  
Miss Blanche Duffield.  
Grand scene and ensemble—"Andrea Chenier" (new).....Giordano  
\*Patrol—"Blue and Gray".....Dalbey  
\*March from "El Capitan".....Sousa  
Invitation a La Valse.....Weber  
\*Sextette from "Bride Elect".....Turner  
a Southern Idyll.....Meyer-Helmund  
b March—"Hail to the Spirit of Liberty" (new).....Sousa  
Composed especially for the dedication of the Lafayette monument and played first by Sousa's Band, Paris, July 4, 1900.  
\*Repeated.  
Violin solo—"Polonaise in A major".....Wieniawski  
\*Andalusia.....Sarasate  
Miss Bertha Bucklin.  
Suite—"Hermione" (new).....La Rondella  
\*Encore responses.

It will be seen at a glance that it is manifestly impossible to bestow more than passing comment on so varied and attractive an assortment of musical gems. The new music claims first attention, the old having been praised before. The playing of Sousa's new march, "Hail to the Spirit of Liberty," served to demonstrate again the fact that a Sousa march must not be judged as good or bad until the listener has heard it

Cowen's "Swallows," which she gave as encore at both concerts.

Miss Bertha Bucklin's violin playing was one of the best features both afternoon and evening. Of her four selections, however, none was more enjoyable than the Sarasate "Andalusia," played as encore in the evening, with its exquisitely rich theme, introduced on the G string. Miss Bucklin plays with more breadth and finer exactitude than she did last season, which was to be expected, for hers is not the sort of musical temperament to stand still. Miss Bucklin gives every promise of developing into one of the finest violinists in this country.

Of the new selections offered by the band one of the most interesting was Mario Costa's "History of a Pierrot." It is in three movements and is vividly descriptive; in fact, it is an actual pantomime in France, where Mr. Sousa discovered it. The second movement—*andante*—is peculiarly and irresistibly plaintive; while the final movement is a perfect whirlwind of rollicking fun and jollity, expressed through the medium of a strikingly original dance rhythm.

The programmes abounded in examples of fine music, of which mere mention must suffice. There was Goldmark's intensely oriental "Sakuntala" overture, a great favorite with the best orchestras; there were the great scene and duet from "Aida," revealing with thrilling effect the influence of Wagner upon Verdi, in the sustained tonal vibration, as of unseen wings, in the final movement; there was the great sextette from "Lucia," with the solo brasses by Messrs. Clarke, Pryor, Mantia, Lyons, Higgins and Williams; there was the great "Soldiers Chorus" from "Faust," with the trombone section to the fore; there was Westerhout's dainty "Ronde D'Amour," with its flutter of musical lace; there was the "Czardas" from Johann Strauss' attempted grand opera, that ran for only two nights; there was Suppe's brilliant overture, "Isabella," with its gay colorings like a Persian rug; there was Loraine's new intermezzo, with all the earmarks of "Salome"; there was Giordano's terrific scene from "Andrea Chenier," suggesting knit steel—and knitted brows by the director, too; and there were Weber's entrancing "Invitation to the Waltz" and the stirring sextette from Sousa's own "Bride Elect."

Nor must the band soloists be omitted. Both Mr. Pryor, with his velvet notes from the trombone, and Mr. Clarke, with a cornet that was clear and yet not harsh, captivated all listeners.

They were two great concerts; and the pleasure of them is the keener because it is possible to announce that Sousa and his band will return to Rochester for another concert this season—Sunday evening, May 5.

"Old Homestead" To-night.

## SOUSA'S BAND.

Gave Two Enjoyable Concerts at Lyceum Trombone Solos.

Sousa and his band gave two enjoyable concerts at the Lyceum yesterday afternoon and evening. The programmes were made up of numbers that appeal to all lovers of music, and as Mr. Sousa readily grants extra numbers, there was no lack of piece that appeal to the popular taste. In the afternoon, the band played arrangements of themes from Verdi's "Aida," and Gounod's "Faust," Herbert L. Clarke, cornet soloist, played Stephen Adams's "Holy City." For encores the band responded with the familiar "Stars and Stripes," "El Capitan" and "The Man Behind the Gun."

Arthur Pryor's trombone solos were a feature of the evening's programme. Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violin soloist, also shared in the honors at both performances.

## AMUSEMENTS.

Union and Adoration  
Sousa and His Band and a Master of Black Art.

Sousa and his band delighted large audiences at the Lyceum Theater yesterday afternoon and last evening. So much has been said of the leader and his men in the papers of the country that it is useless at this late day to say more of their performance than that they performed. Such a statement conveys to nearly every newspaper reader as much as columns of praise might. Nearly everybody has heard Sousa and his band. Those who have not have a treat in store for them of which they should avail themselves at the very next opportunity.

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## AMUSEMENTS.

Lyceum ..... Sousa's Band  
Baker Theater ..... Leon Herrmann

John Philip Sousa and his splendid band never gave in Rochester more brilliant or more successful concerts than those that were enjoyed by two immense audiences at the Lyceum yesterday. At both concerts that perfect "rapport" between performers and audience, that "give and take" of spirit and enthusiasm, that distinguishes a Sousa concert from all other band concerts, was even more than usually in evidence. The band was as quick to grant extra numbers as the audience was enthusiastically insistent in demanding them; the programme was more than doubled in length by encores, and when the encore number happened to be one of the familiar Sousa marches, "Stars and Stripes," "El Capitan," "The Man Behind the Gun," the applause that had died when the leader raised his baton broke out again to welcome the opening bars of the favorite composition.

There is nothing left to be said by way of praise of Sousa's programme arrangement, Sousa's leading or Sousa's band. The quality of the band's work is such that it seems better and better with each successive hearing. Especially admired numbers at the afternoon concert yesterday were arrangements of themes from Verdi's "Aida" and Gounod's "Faust" and Mr. Herbert L. Clarke's cornet solos. His encore number, Adams's familiar "Holy City," was especially applauded. Especially enjoyed among the band's programme numbers last evening were Von Weber's once familiar but lately seldom heard "Invitation a la Valse," most tastefully scored and most exquisitely played; a selection from Giordano's "Andrea Chenier," very noble music; the two Meyer-Helmund numbers, the dainty serenade called "Rococo" and the Scandinavian fantasia; and, of course, Sousa's stirring and grandiose new march "Hail to the Spirit of Liberty." Both programmes were notable for freshness and novelty. The fine old battle-horses had a rest yesterday. Of the extra numbers last night—there were thirteen of them to nine programme numbers—those especially noticeable were a new intermezzo of Loraine's, played as a second encore after the first programme number, Pryor's "Coon Band Contest" with its extraordinary trombone effects, Dalbey's "Blue and Gray Patrol," and a sextette arranged for brass from Sousa's "Bride Elect."

Arthur Pryor's trombone solo was a very popular feature of the evening concert. His programme number was chiefly a vehicle for a display of virtuosity. In his first encore number "I Can't Tell Why I Love You," the delightful sweetness and purity of the singing tone Mr. Pryor can get out of brass was exemplified. As Sven-gali, according to Du Maurier, brought back "il bel canto" with his flexible flageolet, so Mr. Pryor brings back "il bel canto" with the ordinarily inflexible slide trombone. In response to a peremptory recall he played, with a whistling accompaniment by his fellow bandmen, the Kangaroo song, whose refrain set the gallery whistling, when "The Burgomaster" was at the Lyceum the other night.

Miss Blanche Duffield's soprano solos were very agreeable features of the concert. She has a sweet and pure voice of good range and sufficient power. Her method of tone-production is correct and she has claims to consideration as a "coloratura" singer. She sings with expertness and with excellent taste. Last night she sang "Printemps," by Sousa, well suited to her voice, and for an encore number Cowen's "Swallows."

Miss Bertha Bucklin, the band's violin soloist, is a very capable and artistic violinist. Her ear is absolutely true, she bows smoothly and broadly and her left hand technique is brilliantly easy, accurate and rapid as she demonstrated by the masterly fashion in which she played Wieniawski's "Polonaise in A major" and Sarasate's "Andalusia." The band accompaniments to these solos rank among the most remarkable achievements of Sousa and his skilled musicians. They were full of richness and variety of instrumental effects (wood, brass and tympanies all being used with marvelous taste and discretion), but while they enriched the violin's voice with color and emphasis they never dominated it nor distracted attention from it. They were perfect accompaniments, always helpful and never obtrusive. A violinist would ordinarily be rather inclined to shudder at the notion of playing against a brass band accompaniment. Violinists who heard Miss Bertha Bucklin playing to the accompaniment of Sousa's band last evening must have rather envied her the experience.



# More Than Doubled by Encores — Denman Thompson in "Old Home- stead" To-night at the Lyceum.

"Verve" is a word that was frequently used by the European critics in their attempts to describe the peculiarly fascinating charm of Sousa as a director and of a Sousa concert as a musical entertainment. The word is particularly apt in its application to the "March King," for "verve" may be defined as "excitement of imagination such as animates a poet, artist or musician in composing or performing." Sousa appears in all three roles before his public; as poet, for his graceful gestures possess the very poetry of motion; as artist, for he does nothing inartistically; and as musician, from the very ego of his inner consciousness to the tips of his fingers—and beyond, to the tip of his baton; and beyond that, for the magnetism of his musical personality encompasses not only the outer circle of his players but also the most remote listener in the large audiences which everywhere assemble to hear Sousa's Band.

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A very large audience assembled to hear the evening concert. People who had not secured reserved seats in advance found nothing but standing room left in at least two sections of the house; while on the ground floor the vacant seats were few and far between. The audience was intensely enthusiastic and very responsive, applauding the first strains of familiar selections and hurling encore applause toward the stage like bouquets at a sweet girl graduate. Thirteen encore responses were given by the band and soloists during the evening, making a total of 23 extra numbers added to the complete programme list of eighteen. In all 41 selections were given—43 in all, counting the double numbers as two each. Sousa is a generous man. Possessed of unlimited resources in the wealth of melody stored in the capabilities of his players and their instruments, he gives with a lavish hand to the public that assembles to hear him—and when critics find absolutely nothing else to say in criticism of his playing, there are some of them small enough to criticize his generosity.

Here are the complete programmes, as played:

## MATINEE CONCERT AT 2.15.

Overture—"Sakuntala".....Goldmark  
\*March—Stars and Stripes.....Sousa  
Cornet solo—Arbuckonian.....Hartman  
\*Holy City.....Stephen Adam  
Pantomimic suite—History of a Pierrot (new).....Mario Costa  
\*Coon Band Contest.....Pryor  
\*March—Man Behind the Gun.....Sousa  
Soprano solo—Printemps (new).....Leo Stern  
\*Swallows.....Cowen  
Miss Blanche Duffield.  
Grand scene and duet—Death of Aida, Verdi  
\*Sextette from "Lucia".....Donizetti  
Scene and soldiers' chorus from "Faust"—Glory and Love to the Men of Old.....Gounod  
Trombone section—Messrs. Pryor, Lyons, Williams, Mantia and Wardwell.  
\*Rondo D'Amour.....Westerhout  
\*La Frangese.....Mario Costa  
a Polka caprice—Fesche Frauen (new)  
b March—Hall to the Spirit of Liberty (new).....Sousa  
Composed especially for the dedication of the Lafayette monument and played first by Sousa's Band, Paris, July 4, 1900.  
\*Repeated.  
Violin solo—Souvenir De Moscow.....Wienlawski  
\*Pizzicato.....Thome  
\*Czardas—Ritter Pasman.....Johann Strauss

## EVENING CONCERT AT 8.15.

Overture—"Isabella".....Suppe  
\*March—Stars and Stripes.....Sousa  
\*Intermezzo—Serenade.....Lorraine  
Trombone solo—Patriot (new).....Pryor  
\*I Can't Tell Why I Love You.....George Edwards  
\*Kangaroo Song from "Burgomaster".....Luders  
Arthur Pryor.  
Scandinavian Fantasia (new).....Meyer-Helmund  
\*Coon Band Contest.....Pryor  
\*March—Man Behind the Gun.....Sousa  
Soprano solo—Where Is Love (new).....Sousa  
\*Swallows.....Cowen  
Miss Blanche Duffield.  
Grand scene and ensemble—Andrea Chenier (new).....Giordano  
\*Patrol—Blue and Gray.....Dalbey  
\*March from "El Capitan".....Sousa  
Invitation a La Valse.....Weber  
\*Sextette from "Bride Elect".....Sousa  
\*Southern Idylle.....Turner  
a Serenade Roccoco (new).....Meyer-Helmund  
b March—Hall to the Spirit of Liberty (new).....Sousa  
Composed especially for the dedication of the Lafayette monument and played first by Sousa's Band, Paris, July 4, 1900.  
\*Repeated.  
Violin solo—Polonaise in A major.....Wienlawski  
\*Andalusia.....Sarasate  
Miss Bertha Bucklin.  
Suite—Hermione (new).....La Rondella  
\*Encore responses.

It will be seen at a glance that it is manifestly impossible to bestow more than passing comment on so varied and attractive an assortment of musical gems. The new music claims first attention, the old having been praised before. The playing of Sousa's new march, "Hall to the Spirit of Liberty," served to demonstrate again the fact that a Sousa march must not be judged as good or bad until the listener has heard it played by Sousa and his band. The new march was played four times during the day; and with each recurring presentation it established itself more firmly in the good opinion of the listener. It possesses dignity, is marked by strong individuality and originality and is just a little out of the accustomed line of popular marches by this composer, stretching back for over a decade. One of its most striking themes opens with the first three notes of the "Marseillaise"—a dainty compliment to the French nation, for this march was written especially for the dedication of the Lafayette Monument in Paris and was first played at that ceremony, July 4, 1900.

Another new number by Sousa was the soprano solo, "Where Is Love," sung by Miss Blanche Duffield at the evening concert. It is a brilliant and sparkling song; and Miss Duffield's fresh young voice—of not great volume, but sweet and clear—was heard to advantage in it; and also in

is in three movements and is vividly descriptive; in fact, it is an actual pantomime in France, where Mr. Sousa discovered it. The second movement—Andante—is peculiarly and irresistibly plaintive; while the final movement is a perfect whirlwind of rollicking fun and jollity, expressed through the medium of a strikingly original dance rhythm.

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Nor must the band soloists be omitted. Both Mr. Pryor, with his velvet notes from the trombone, and Mr. Clarke, with a cornet that was clear and yet not harsh, captivated all listeners.

They were two great concerts; and the pleasure of them is the keener because it is possible to announce that Sousa and his band will return to Rochester for another concert this season—Sunday evening, May 5.

"Old Homestead" To-night.

## Sousa's Band.

### Two Enjoyable Concerts at Lyceum Trombone Solos.

Sousa and his band gave two enjoyable concerts at the Lyceum yesterday afternoon and evening. The programmes were made up of numbers that appeal to all lovers of music, and as Mr. Sousa readily grants extra numbers, there was no lack of piece that appeal to the popular taste. In the afternoon, the band played arrangements of themes from Verdi's "Aida," and Gounod's "Faust." Herbert L. Clarke, cornet soloist, played Stephen Adams's "Holy City." For encores the band responded with the familiar "Stars and Stripes," "El Capitan" and "The Man Behind the Gun."

Arthur Pryor's trombone solos were a feature of the evening's programme. Miss Blanche Duffield, soprano, and Miss Bertha Bucklin, violin soloist, also shared in the honors at both performances.

## AMUSEMENTS.

### Union and Admission Sousa and His Band and a Master of Black Art.

Sousa and his band delighted large audiences at the Lyceum Theater yesterday afternoon and last evening. So much has been said of the leader and his men in the papers of the country that it is useless at this late day to say more of their performance than that they performed. Such a statement conveys to nearly every newspaper reader as much as columns of praise might. Nearly everybody has heard Sousa and his band. Those who have not have a treat in store for them of which they should avail themselves at the very next opportunity.

that perfect "rapport" between performers and audience, that "give and take" of spirit and enthusiasm, that distinguishes a Sousa concert from all other band concerts, was even more than usually in evidence. The band was as quick to grant extra numbers as the audience was enthusiastically insistent in demanding them; the programme was more than doubled in length by encores, and when the encore number happened to be one of the familiar Sousa marches, "Stars and Stripes," "El Capitan," "The Man Behind the Gun," the applause that had died when the leader raised his baton broke out again to welcome the opening bars of the favorite composition.

There is nothing left to be said by way of praise of Sousa's programme arrangement, Sousa's leading or Sousa's band. The quality of the band's work is such that it seems better and better with each successive hearing. Especially admired numbers at the afternoon concert yesterday were arrangements of themes from Verdi's "Aida" and Gounod's "Faust" and Mr. Herbert L. Clarke's cornet solos. His encore number, Adams's familiar "Holy City," was especially applauded. Especially enjoyed among the band's programme numbers last evening were Von Weber's once familiar but lately seldom heard "Invitation a la Valse," most tastefully scored and most exquisitely played; a selection from Giordano's "Andrea Chenier," very noble music; the two Meyer-Helmund numbers, the dainty serenade called "Roccoco" and the Scandinavian fantasia; and, of course, Sousa's stirring and grandiose new march "Hall to the Spirit of Liberty." Both programmes were notable for freshness and novelty. The fine old battle-horses had a rest yesterday. Of the extra numbers last night—there were thirteen of them to nine programme numbers—those especially noticeable were a new intermezzo of Lorraine's, played as a second encore after the first programme number, Pryor's "Coon Band Contest" with its extraordinary trombone effects, Dalbey's "Blue and Gray Patrol," and a sextette arranged for brass from Sousa's "Bride Elect."

Arthur Pryor's trombone solo was a very popular feature of the evening concert. His programme number was chiefly a vehicle for a display of virtuosity. In his first encore number "I Can't Tell Why I Love You," the delightful sweetness and purity of the singing tone Mr. Pryor can get out of brass was exemplified. As Sven-gali, according to Du Maurier, brought back "il bel canto" with his flexible flageolet, so Mr. Pryor brings back "il bel canto" with the ordinarily inflexible slide trombone. In response to a peremptory recall he played, with a whistling accompaniment by his fellow bandmen, the Kangaroo song, whose refrain set the gallery whistling, when "The Burgomaster" was at the Lyceum the other night.

Miss Blanche Duffield's soprano solos were very agreeable features of the concert. She has a sweet and pure voice of good range and sufficient power. Her method of tone-production is correct and she has claims to consideration as a "coloratura" singer. She sings with expertness and with excellent taste. Last night she sang "Printemps," by Sousa, well suited to her voice, and for an encore number Cowen's "Swallows."

Miss Bertha Bucklin, the band's violin soloist, is a very capable and artistic violinist. Her ear is absolutely true, she bows smoothly and broadly and her left hand technic is brilliantly easy, accurate and rapid as she demonstrated by the masterly fashion in which she played Wienlawski's "Polonaise in A major" and Sarasate's "Andalusia." The band accompaniments to these solos rank among the most remarkable achievements of Sousa and his skilled musicians. They were full of richness and variety of instrumental effects (wood, brass and tympanies all being used with marvelous taste and discretion), but while they enriched the violin's voice with color and emphasis they never dominated it nor distracted attention from it. They were perfect accompaniments, always helpful and never obtrusive. A violinist would ordinarily be rather inclined to shudder at the notion of playing against a brass band accompaniment. Violinists who heard Miss Bertha Bucklin playing to the accompaniment of Sousa's band last evening must have rather envied her the experience.



AMERICAN

CHICAGO, ILL.

APR 10 1901

# MARINE BAND WITH NEW LEADER HEARD

## TWO FIGURES IN STAGELAND.

Katherine Bloodgood, who is appearing at Hopkins', is one of the best attractions that house has had in a long time. She is undoubtedly one of the best contraltos in the country. Amy Whaley, the soprano with the Marine Band, has received warm praise wherever she has sung.



## Lieut. Santelmann Unlike His Predecessor, Sousa, in Appearance, but Has Similar Gestures.

**W**ALTZES, marches and other forms of popular music which cause eyes to brighten and the feet to tap held sway last night at the Auditorium, when the United States Marine Band gave the first concert heard in this city in several years, under the directorship of the new leader, Lieutenant William H. Santelmann. John Philip Sousa's successor is tall, broad-shouldered and dignified. Though he is unlike the famous composer of marches, the present conductor of Uncle Sam's crack band has some gestures which are startlingly like those of his predecessor. Sousa's little short jerks of the baton, his immobility, at times, and the easy swing of the arms are to be observed in Santelmann, but there is a charm about the big, sincere German which makes itself felt because he is devoid of artificiality. Santelmann declines to pose. He appears before his audiences, as least so it would seem, with one end in view. And that is to give the people the very best music of which his organization is capable.

In point of magnetism, however, the palm must be awarded Sousa, whose position in the affections of the majority of music loving enthusiasts is not likely soon to be displaced. Sousa is deft, subtle and lebanair; Santelmann precise, straightforward, soldier-like in bearing and a strict disciplinarian. The effect of training in government service is apparent in the general demeanor of the members of the band, which numbers about the same as Sousa's.

It is not an easy matter to compare these two musical aggregations, for the reason that where the one has been heard many times the other is practically unknown to Westerners. Despite the rank which Sousa and his men have attained, it is but fair to state that the Marine Band is in the same class.

The tone quality of the "President's



AMY WHALEY SOPRANO, WITH THE U.S. MARINE BAND CONCERTS

United States Marine Band," as it is announced on the programme, is sonorous and majestic. In fact, it is almost too much so for concert work, which demands a softer kind of tone and less blare than is permissible at out-of-door entertainments.

The wood-winds of the Marine Band are particularly good and the general balance of the other instruments commendable. The men play with precision and spirit and obey the beat of the conductor to the minutest degree. The rhythm is at all times strongly marked, and in various other ways this array of musicians combines merits which do credit to its leader. The audience, while rather small, was keenly appreciative, and quite as many encores were granted as is customary at Sousa concerts. The programme included the Wagner "Tannhauser" overture, the Delibes ballet music, Weber's "Invitation to the Dance," Liszt's second Hungarian rhapsody and several interesting compositions unfamiliar to the local concert room.

Miss Amy Whaley, soprano, who appeared as soloist, did not attain to the excellence established by the band, but she was kindly received. Her voice is not yet placed and her style and stage presence are scarcely adequate for metropolitan public appearances. She sang "Fleeting Days," a waltz song by Bailey.

Two more concerts, one this afternoon and the second this evening, will be given. The numbers to be played will differ from the ones heard last evening. In the evening a chance will be given to hear Sousa's "Stars and Stripes Forever."

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APR 10 1901

Sousa's return was one of the events in local musical life. He was preceded by Lenora Jackson, the charming violinist, who came under the auspices of the musical club. Speaking of the musical club reminds me of a Portland musical organization that is deserving of almost unbounded praise at the hands of the public. I refer to the Symphony Orchestra. It is doing much to raise the musical standard of this city, and great credit is due to Mr. Charles L. Brown, its efficient director, for his untiring efforts in that direction. The last concert was the best attended of the season, and the orchestra itself plays in a manner that would be a credit to a very much larger city. Any mention of the Symphony Orchestra recalls to my mind the fact that this organization would be impossible but for the patronage of some of our wealthy citizens, and especially to Mr. W. D. Wheelwright, to whom the musicians of this city and the music-loving public as well owe a great debt of gratitude.

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APR 11 1901

## THE BAND PLAYS SOUSA MARCHES.

The United States Marine Band plays Sousa marches. The present favorite with the band is Sousa's "Spirit of Liberty." The marches are not placed on all the programs, but are always the prevailing encores, dividing the honors with the national airs. Lieut. Santelmann has marches of his own, too, which are brilliant and have military dash, but his specialty is waltzes.

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BOSTON, MAR 12 1901

## SOUSA'S BAND CONCERT.

Sousa and his band invaded orchestral and operatic territory last night at Symphony Hall, and gave the first of a series of six concerts to a very large audience.

The programme was strictly characteristic of the great "March King," and does not need to be mentioned in detail. All the grand ensemble and precision of attack and shading of former years was present, and the usual amount of Sousa numbers as encores were given.

Sousa's new march, "Hail to the Spirit of Liberty," and played for the first time at the unveiling of the Lafayette monument in Paris last summer at the Paris exposition, was the feature of last night's programme, this being its first presentation by the band in this city.

It has all the dash and fire of the composer's former successes, and was on this occasion heartily received, a repetition being demanded.

With Mr. Sousa, on this tour of the United States, are Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist; and Arthur Pryor, the familiar trombone soloist of former seasons.

The solo numbers of the evening were well selected to afford a pleasing contrast to the selections by the band. Miss Blanche Duffield did some excellent vocal work in the "Printemps," by Leo Storm. Miss Bertha Bucklin showed admirable skill as a violinist in playing the second polonaise by Weinlawski, and Mr. Arthur Pryor was again heard with intense satisfaction in a trombone solo of his own composition, "The Patriot."



Cutting from MUSICAL AGE  
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Date APR 13 1901

**Sousa at the Metropolitan.**  
Concert of Sunday, April 7th.

SOUSA and his band were heard on Sunday night, April 7th, to excellent advantage, at the Metropolitan Opera House. The stirring marches to which Sousa is so felicitously addicted were received with favor by an enthusiastic audience, and the various soloists received the customary applause and encores.

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ess of Paper BOSTON, MASS  
Date APR 13 1901

**Symphony Hall: Sousa and His Band**

Sousa and his band are back in Boston again, but this time they give the whole entertainment and do not serve as a feature of an exhibition, as they did the last time they were here. Symphony Hall was well filled last evening, and the audience found the greatest delight in the concert. The soloists were: Blanche Duffield, soprano; Bertha Bucklin, violinist, and Arthur Pryor, trombone. The programme follows:

Overture, "Isabella".....Suppe  
Trombone Solo, "The Patriot".....Pryor  
Scandinavian Fantasia.....Meyer-Helmund  
Soprano Solo, "Printemps".....Leo Storm  
Miss Blanche Duffield.  
Grand scene and ensemble, "Andrea Chenier,"  
Giordano  
Invitation a la Valse.....Weber  
(a) Serenade Roccoco.....Meyer-Helmund  
(b) March, "Hail to the Spirit of Liberty!"  
Sousa  
Violin Solo, Second Polonaise, in A major,  
Wieniawski  
Miss Bertha Bucklin  
Czardas, "Ritter Pasman".....Johann Strauss

As is always the case in a Sousa concert, the programme is by no means the most important thing of the concert. Take last evening, for example. Mr. Sousa had brought together a list containing seven novelties, including an ensemble from "Andrea Chenier," Giordano's opera, which has had only one hearing in Boston, and all were given with splendid effect—for a band. The fortissimo predominated throughout the evening, but no one took exception to that. The listeners were not following the programme; they were waiting for the thunders of applause which should induce the conductor to pick up his little baton, give a familiar nod to his musicians and start on the contortions which inevitably accompany a Sousa march in the original presentation. The programme was more than doubled by repetitions, and feet tapped nimbly and bodies moved rhythmically to the strains of the popular marches. The newest of the list was "Hail to the Spirit of Liberty," which was first played at the unveiling of the Lafayette Monument in Paris, last summer. It was quite as well liked as when he played it at the Mechanics Building, last fall.

The soloists were well received, but the band was the thing which the large audience went to see and hear.

There will be five more concerts in Symphony Hall, as follows: Sunday evening, April 14; Wednesday evening, April 17; Saturday afternoon, April 27; Sunday evening, April 28, and Tuesday evening, April 30.

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The series of concerts announced at Symphony Hall by Sousa and his band will be continued tomorrow and next Wednesday evening. In the concert for tomorrow evening the soloists assisting in this series of concerts, Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist, and Mr. Arthur Pryor, trombone soloist, will all be heard in choice selections, and the band will play among other numbers the great "Sakuntala" overture by Goldmark; the grand scene and duet "Death of Aida"; a suite by La Rondella "Hermione," and some new selections by Bosc and Diaz. Equally strong numbers are announced for Wednesday evening. At each appearance of the band the new march by Sousa "Hail to the Spirit of Liberty," composed for the dedication of the Lafayette monument, will be played.

from GLOBE  
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**SOUSA AND HIS BAND.**

**They Give a Highly Enjoyable Entertainment in Symphony Hall.**

Sousa and his matchless band filled Symphony hall with melody last evening, and a very large audience applauded every number, demanding double encores and invariably getting them in the shape of some of Sousa's own popular music. "The Stars and Stripes" and "El Capitan" were particularly enjoyed by all.

The program of nine numbers was especially pleasing, because six of them were new.

As usual, the personality of the great bandmaster was a large feature of the entertainment. His well-known mannerisms were watched with interest, and the applause accorded the playing of his own compositions must have been very gratifying.

One of his encores was a medley. After all the instruments had been successfully launched in a quiet waltz movement, suddenly there was a difference of opinion among the players as to what the audience should have. Over on the left the familiar strains of "Yankee Doodle" were heard, while on the right "The Vacant Chair" came upon the scene. Mr. Sousa let both sides have full swing. The trombones blew "Yankee Doodle" over to the opposite side and then the clarinets united in throwing "The Vacant Chair" at their opponents. Mr. Sousa winked his finger and everybody stopped long enough to hear the bass drum man hit his instrument a vicious blow, and then the flutes had it all their own way. The contending parties then resumed their musical duel, and suddenly the scene changed to purling streams and lazy summer days. There was a rollicking bit from a coon song and then all parties united in a grand finale, with Mr. Sousa piloting them to a successful mooring.

Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist, and Arthur Pryor, trombone soloist, added much to the pleasure of the concert, and received deserved encores.

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It has all the dash and fire of the composer's former successes, and was on this occasion heartily received, a repetition being demanded.

With Mr. Sousa, on this tour of the United States, are Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist; and Arthur Pryor, the familiar trombone soloist of former seasons.

The solo numbers of the evening were well selected to afford a pleasing contrast to the selections by the band. Miss Blanche Duffield did some excellent vocal work in the "Printemps," by Leo Storm, Miss Bertha Bucklin showed admirable skill as a violinist in playing the second polonaise by Wieniawski, and Mr. Arthur Pryor was again heard with intense satisfaction in a trombone solo of his own composition, "The Patriot."

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**SOUSA AND HIS BAND**

The spring series of popular concerts announced by Sousa and his band at Symphony Hall was begun last evening and the large audience in attendance gave unmistakable evidence of the popularity of his great organization with the public of Boston and vicinity. The entrance of the musician as he came to the stand to direct the evening's programme was a most enthusiastic one and the applause which followed the several numbers on the evening's programme as well as the many encore numbers given in the most generous fashion spoke volumes.

Last evening's selections were admirably chosen and the skill shown in the arrangement of the programme added materially to its enjoyment. Particularly good work was done in the playing of Suppe's "Isabella" overture, the czardas "Ritter Pasman," a serenade by Meyer-Helmund and in the new march by Sousa, "Hail to the Spirit of Liberty."

Blanche Duffield, an excellent soprano singer, contributed a vocal novelty, "Printemps," by Leo Storm; Bertha Bucklin showed admirable skill as a violinist in the playing of the second polonaise by Wieniawski, and Arthur Pryor, the trombone solo player, who has had so many triumphs in this city, contributed a new composition, "The Patriot," in which his marvellous command of this difficult instrument was well shown.

The series of concerts at Symphony Hall will be continued tomorrow evening when another programme of rare interest will be presented.

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Date APR 13 1901

**CONCERT BY SOUSA'S BAND.**

That Sousa and his band are as popular as ever in Boston was proved last evening at Symphony Hall, where a large audience enjoyed the first of a series of five concerts to be given here by Sousa this month. Most of the music on the program was new, and for encores the band played many of Sousa's lively marches with all of the old-time fervor. There were soprano solos by Bertha Bucklin and trombone solos by Blanche Duffield, violin solos by Arthur Pryor. Sousa's new march, "Hail to the Spirit of Liberty," composed especially for the dedication of the Lafayette monument, and played first by Sousa's band in Paris, July 4, 1900, was most enthusiastically received. Other very enjoyable selections were Scandinavian Fantasia by Meyer-Helmund, Grand Scene and ensemble, "Andrea Chenier," by Geordano; Invitation a la Valse, by Weber and Czardas; "Ritter Pasman," by Johann Strauss. Miss Duffield has a voice of much sweetness and power and her work was thoroughly enjoyed. Miss Bucklin's rendition of Second Polonaise, in A major, was of rare merit. Mr. Pryor needs no introduction to a Boston audience. His appearance is always looked forward to with interest. Last night he gave "The Patriot," a new solo written by himself, with grand expression. All in all the concert was one of the most interesting that Sousa has given in Boston for years. It is interesting to know that the band has a month's engagement at the Pan-American Exhibition at Buffalo, and Sousa, with his band, will later tour Canada and Ireland.

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When Sousa was here two weeks ago negotiations were started looking toward a return date. Other bands languish here, but Sousa prospers sufficiently to think of return dates. M. E. Gaul has effected a re-engagement for May 8, afternoon and evening, at Grays' Armory. The matinee will be for school children, will be at 3:30 accordingly, and will break precedents with the Sousa management by being a popular price affair.



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BOSTON, MASS.  
APR 13 1901

## SOUSA IN SYMPHONY HALL.

### The March King Returns with a New Piece of His Own.

**"Hall to the Spirit of Liberty" Is Played in Boston for the First Time — The Band Wins New Laurels by Its Masterly Performance—Many Encores Demanded.**

Mr. John Philip Sousa and his impressive manner, his baton and his famous band came to Boston yesterday, and for two hours last evening at Symphony Hall they held the closest attention of a good-sized and insatiate audience, with a programme consisting of nine numbers and 11 encores.

This was the first time that the band has played here since its great success in Paris and elsewhere on the continent, and it was readily apparent in the first bars of Suppe's "Isabella" overture, the opening number, that the famous march man never had his band under more thorough control than he has today. This number was played with just that dash and brilliancy which has done much to make the band well known, and it so caught the audience at the start that two encores were demanded—"The Stars and Stripes Forever" and the intermezzo from "Salome."

The 1800 people present had come to hear Sousa marches, and the encores, as is ever the case at a Sousa concert, afforded the chances for their introduction. Mr. Arthur Pryor's trombone solo, "The Patriot," written and played by himself, well showed the capabilities of the organization's star trombonist, and, as it introduced some of the national airs, it, too, was encored. This was followed by Meyer-Helmud's Scandinavian fantasia and two startling encores which afforded a great opportunity for "Traps."

The major number of the concert was the fifth, the grand scene and ensemble, "Andrea Chenier," by Giordano, and one of the novelties of the programme. This selection, with Mr. Sousa's orchestration, is remarkable, if only for the manner in which the brass of the band is used. The stunning effects of the massed bands of a brigade of French regiments as produced in great fetes in Paris seem to be the only thing with which the enormous volume of tone here brought out can be compared. Its like was probably never heard before at a concert hall in this country. The "Andrea Chenier" number was interesting in other ways, and it was received with acclamations.

Two encores followed, and these also were interesting. In the first, which was "The Blue and the Gray," the conductor showed that with all of his perfection of military effect, he has not caught the spirit of "Dixie," the effective playing of which will generally evoke a real old-fashioned "rebel yell" even here in staid New England. "El Capitan" followed, and here it is interesting to note that it was just five years ago today since Mr. Sousa and Mr. Hopper produced the opera by that name at the Tremont Theatre in this city for the first time on any stage.

The second part of the programme included Weber's "Invitation a la Valse," which no band, not even Sousa's, could ever meet success with because of its very daintiness; Meyer-Helmud's "Serenade Roccoco" (new); the latest Sousa march, "Hall to the Spirit of Liberty," which was composed for the dedication of the Lafayette monument, and played first by this band in Paris, July 4, 1900, and Johann Strauss' "Ritter Pasman Czardas."

The "Liberty" march was thus played here for the first time, and while it has a melody which will doubtless be whistled, and has the splendid swing which characterizes practically all of the band leader's works, it will hardly take rank with his great successes, such as the "Washington Post March," which made him famous from New York to Frisco almost in a day, or "King Cotton," or "The Stars and Stripes Forever." It may grow in popularity with frequent hearing, but last night it did not appear to be up to Sousa's standard. To carry the final melody in this march, the six cornets and five trombones are brought to the front of the stage, and they make a deafening blare. But it was heartily encored and was played over.

Soloists at a Sousa concert are merely an incident, but Miss Blanche Duffield, soprano, sang Leo Storn's "Printemps," very pleasingly, and Miss Bertha Bucklin, violinist, made a distinct hit with Wienlawski's second polonaise in A major. Both were encored. In accompanying his soloists, Mr. Sousa used his wood wind with marvellous effect, the accompaniment of the violin number being a revelation of what may be done with a band of this kind.

Sousa's band will give five more concerts in Boston during the next two weeks, the next to be at Symphony Hall tomorrow evening.

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TROY, N. Y.  
APR 14 1901

One of the noteworthy and most interesting concerts given here this season was that of "Sousa" in Music Hall last Monday evening. The band was at its best and played with vigor and precision the program, which was popular in character. Sousa's reading of several new works was thoughtful and brilliant. He again proved his right to the title, "greatest band leader," for his men are trained to understand his every gesture, and are at all times responsive. Sousa has the knack of keeping his audience in a good humor from the start, and at the close of the program everybody actually longs for more of his music. F. A. Tolhurst's Valse, "Tout a la Danse," will bear close critical inspection. It is eloquent and convincing, and at its conclusion much applause prevailed. Bertha Bucklin, a great favorite in Troy, played the "Second Polonaise in A Major," (Wienlawski), as few violinists can play it. Any comment upon Miss Bucklin's work would simply be reiteration of the praise so often bestowed upon her in this column. Blanche Duffield, the young soprano, has improved very much since her last appearance here. She has gained in experience. Her voice and style are more authoritative, and she sings with a rich, mellow, sweet tone. In addition Miss Duffield has an uncommonly pretty face and an attractive personality. Arthur Pryor's manipulation of the trombone is simply amazing.

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APR 14 1901

## ORIGIN OF RAG TIME.

Sousa, the Bandmaster, Credits It to the Western Hoe-Down.

HAVE read a number of explanations of "rag time" that are mainly interesting because they do not explain, says John Philip Sousa in the New York World. The syncopation of vocal melody is common to all languages and nations having words accented, like "brother," "mother," "har," "briar."

America undoubtedly has more piano players of the amateur sort than any other country. The imitative quality, together with acuteness of ear, is a common attribute of young people. It is often a matter of wonderment to understand how one of the youngsters will "vamp" an accompaniment to anything and everything. They all "compose," that is, let their fingers fall in pleasant places on the piano keys, from which springs a more or less trite composition, following the popular style of the moment.

To this class, I believe, belongs the credit of originating the word "rag time." Some years ago one of them sung for me a dinky song, and after playing a simple accompaniment he said: "I have another accompaniment, a regular rag time," and proceeded to play a syncopated movement of the same melody, in which, to the dominant and tonic chords were added the sixth of the scale, a characteristic of French hurdy-gurdy music.

The movement of the right hand at the piano suggested the rhythm of hand-clapping used in some of our country dances. The common "call" in the "Western hoe-down"—"Everybody rag"—is probably responsible for the invention of the term "rag time." I believe that the term "rag time" referred to the accompaniment and not to the tune.

DEMOCRAT & CHRONICLE  
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ROCHESTER, N. Y.  
APR 14 1901

The United States Marine Band, the official band of the United States government, the band Sousa was leading when he made his reputation, will give a concert at the Baker theater next Sunday evening.

Julia Marlowe will spend the summer in Germany, returning in September to open her next season at Criterion with "When Knighthood was in Flower." After a brief tour she will reappear at the Criterion in a new play.

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TRANSCRIPT  
BOSTON, MASS.  
APR 15 1901  
...Mr. Sousa's method of a sort of inarticulate "Surprise" ...The crocuses have come as usual.

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## Symphony Hall: Second Sousa Concert

The average Sunday night concert is a heterogeneous affair at best, and that given by John Philip Sousa and his band at Symphony Hall last evening was no exception. The exceedingly broad latitude allowed in the selections makes such a concert enjoyable to your cosmopolitan music follower, who can approve a sequence of a martial excerpt from "Chris and the Wonderful Lamp," a rag-time fantasy and the grand scene and duet, "Death of Aida" from Verdi's opera, and not turn a hair. And evidently the auditorium held last evening a large proportion of such liberal-minded souls, for the applause was generous and goading. Mr. Sousa, as usual, was accommodating to a fault, and for each number on the programme there was an average of one and a half encores. Most of these were Sousa marches, others were lively and tune-ful, and a few dainty. Incidentally it is peculiar that Mr. Sousa should tuck that paranthetical ("new") after every other number, when as a matter of fact they are far from new. While he and his band were causing Americans in Paris to toss up their hats every time he played "The Stars and Stripes Forever," those same pieces were being played at pop concerts and other musical retreats in this city.

Goldmark's "Sakuntala" overture, which may be made very impressive by an orchestra, was blown to death by the band. Such an outburst of wind as was directed against this frail composition would have demolished a house. The "Salome" intermezzo, an extra number, was played with fine precision and Mario Costa's pantomimic suite, "The History of a Pierrot," was very showily interpreted. Mr. Pryor's trombone solos were notable for the simplicity of their themes and the voice tone which Mr. Pryor managed to infuse into them. Miss Bertha Bucklin played Wienlawski's "Souvenir de Moscow" with determination and energy, and Miss Blanche Duffield sang thrice. It seems a pity to pit one lone soloist against such tremendous odds as this band's accompaniments, and expect her to do justice to herself.

The next concert will be given Wednesday evening.

ing from \_\_\_\_\_

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GLOBE  
BOSTON, MASS.  
APR 15 1901

## CHARMED BY SOUSA.

### Big Audience in Symphony Hall Hears a New March.

John Philip Sousa and his band last evening gave the second of the series of concerts arranged for this month at Symphony hall. The new temple of music was filled throughout. A characteristic Sousa welcome greeted the famous band leader when he made his appearance for the opening number. He was forced to bow right and left for more than a minute before the applause subsided.

The concerts given by Sousa's band are always marked by the excellent taste in the choice of compositions, and last night's entertainment was no exception to the rule. Of the original numbers only two were by Sousa, one of these being a vocal selection.

That the audience was very familiar with Mr. Sousa's pieces was shown when he played them as encores, for hardly would the first strains of a march be heard than a wave of applause would sweep across the hall.

During the first part of the program two soloists were heard. Arthur Pryor played a selection of his own on the trombone in a delightful manner. The encore was received with as much favor as the first number, and Mr. Pryor had to give another selection.

Miss Blanche Duffield sang "Where is Love?" with excellent effect and had to make a reappearance. Miss Duffield possesses a fine soprano voice, which she uses with rare judgment, bringing out her high notes true and clear and without effort.

The second part of the program rivaled the opening one for pleasing airs. One of the numbers was a march by Sousa, heard here for the first time, "Hall to the Spirit of Liberty," which was composed especially for the dedication of the Lafayette monument in Paris. It possesses the same vigor and swing that marks his other pieces, and was loudly applauded.

Miss Bertha Bucklin played Wienlawski's beautiful theme, "Souvenir de Moscow," in a thoroughly artistic manner, and was recalled.

Mr. Sousa's next concert will take place Wednesday evening.



ing from TRAVELLER  
 Press of Paper BOSTON, MASS

# THE SOUSA CONCERT

Symphony Hall was filled last evening with people eager to see Mr. John Philip Sousa and hear his splendid band in the concert in aid of the Musicians' Aid Society, assisted by Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist, and Arthur Pryor, trombonist.

The playing of the band was of the same inspiring quality as ever, both in the regular concert selections and in the Sousa march encores, all of which were received with immense enthusiasm. Miss Duffield sang with expression and agreeable voice, and Miss Bucklin's violin playing was excellent in quality.

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## SOUSA CONCERT

In Symphony Hall last evening Sousa gave the second of the series of concerts he is to play in Boston this spring. The programme was made up of both classic and popular selections, thus showing the versatility of this remarkable body of musicians.

It seems that Sousa has more thoroughly drilled his men than ever, and the effects he produced were something unique as well as artistic. He is very generous with his encores, and so the programme was almost doubled. The new march, "Hail to the Spirit of Liberty," first played July 4, 1900, in Paris, aroused much enthusiasm.

The soloists of the concert were Blanche Duffield, soprano; Bertha Bucklin, violinist, and Arthur Pryor, trombone. All were excellent, especially Miss Bucklin, whose work on the violin merits high praise.

The dates for the other concerts are Wednesday evening, April 17; Saturday afternoon, April 27; Sunday evening, April 28, and Tuesday evening, April 30.

Newspaper Cutting Bureau in the World

ing from New York City  
 Press of Paper New York City

to APR 18 1901

## SOUSA WANTS PARTICULARS.

Bandmaster's Reply to His Former  
 Manager's Suit for \$14,000.

A motion was made in Part I. of the Supreme Court yesterday before Justice Herman by Vernon M. Davis on behalf of John Philip Sousa, the bandmaster, compelling Everett R. Reynolds, plaintiff in a suit against Sousa, to furnish a bill of particulars.

Reynolds, who was manager for Sousa, brought suit upon an alleged contract for \$14,000.

He alleges this sum is due him in consideration of his services.

*Richmond-Va.  
 Jan. 15th - Dispatch*

## SOUSA AND HIS BAND.

A Splendid Concert Given at the  
 Academy Last Night.

All music-lovers in Richmond know what a Sousa concert is. It is a melody of sweet strains, blending in one harmonious whole; it is a flood of wave sounds, that dashes in a torrent, surging and seething like some mighty cataract; and then, again, it is as soft and low as the murmurings of a brook. The auditor is caught up in this tidal wave of sound and carried away on its swell.

On the programme proper there are found only two Sousa compositions, but the March King, in encore numbers, contributes many of the familiar marches of which he is the composer. It was in his own compositions that the audience most delighted. There were three solo numbers rendered that were very much enjoyed. Mr. Arthur Pryor, in his trombone solo, "The Patriot," was heartily encored. The trombone, as played by Mr. Pryor, has almost the sweetness of a church organ. Miss Blanche Duffield rendered a soprano solo in good voice, and Miss Bertha Bucklin, in a violin solo, played with exquisite touch and expression.

The audience was one of the largest of the season, nearly every seat in the house being occupied.

ing from JOURNAL  
 Press of Paper BOSTON, MASS.

to APR 15 1901

## SOUSA AT SYMPHONY HALL.

John Philip Sousa and his band may have played to larger audiences during their existence as an organization, but it is a safe assertion to no more enthusiastic a one than that which was assembled in Symphony Hall last evening, when Mr. Sousa and his band gave a concert in aid of the Musicians' Aid Society, assisted by Miss Blanche Duffield, soprano; Miss Bertha Bucklin, violinist, and Arthur Pryor, trombonist.

The audience was a representative Boston one, and completely filled the spacious hall. From the opening overture, Goldmark's "Sakuntala," to the final suite, "Hermione," the "March King" held the entire interest of the assemblage to such a degree that while the program called for only nine numbers, at least three times that amount of selections were played—fitting testimony to the excellent attractions offered. Miss Duffield sang with grace and expression, while Miss Bucklin's two violin solos demonstrated that she was master of her instrument. Mr. Pryor, as usual, played his trombone solos in masterly style. On Wednesday evening and next Saturday afternoon Mr. Sousa and his band will give concerts at the same hall.

## SOUSA IN SYMPHONY HALL.

Admirers of Military Music Enjoy a  
 Good Programme.

Sousa and his band gave the third of his concerts in Symphony Hall last night, to an audience that well nigh filled that spacious auditorium. The programme was a feast for admirers of military music. The solo features were particularly good, contributed by Frank Helle on the fluegelhorn, Miss Blanche Duffield vocal floriture, and Miss Bertha Bucklin, violinist.

The band, however, the staple feature of the card, lined up to its well won fame and in a selection from Parsifal evinced a wealth of resource in tone and precision, that comes only now and then in the way of the listener.

Sousa's career has been one of continued triumphs from the time, some fifteen or twenty years ago, when he took charge of the marine band at Washington and developed it into an organization of national fame, until last year, when he took his own company of musicians across the water and captured the musical strongholds of the old world. He is evidently content now to rest on his laurels, or he is resolved at last to reap the golden harvest which his long years of sowing and cultivating have earned for him.

Sousa has been popular with all kinds of music-loving people, and all people are music-lovers with the exception of those who have been infamously catalogued by Shakespeare in lines that will occur to the reader in this connection. He has been admired by cultivated musicians because, while presenting a popular musical attraction on the road, he has never failed to make up the bulk of his performances of substantial and worthy musical numbers, always performed in a manner to please the general public, while satisfying the demands of critical auditors. Thus he has justified his art by doing his full share toward cultivating a popular taste for the higher standards, and thus he has earned the applause and admiration of artists. At the same time, he has been idolized by the general public because, however high he may have aimed, he never forgot, in the preparation of his programmes, that at last his support came not from the few critics and artists, but from the great mass of the public, a mass that listens to music in order to enjoy and not to learn, and which is thrilled by a stirring two-step or a jingling rag-time, while unmoved by the grandest procession of Wagnerian harmonies.

It has become quite the thing of late years for theorists and essayists to declare that what the people want is popular music, and that heavy compositions are not suitable for popular digestion. That is a mistake, so far as practical operation is concerned. There never was an orchestra leader who thought so, and orchestra leaders are men of sense, and are just as anxious to learn and to meet the popular demand as can anybody else be who has no financial interest in the enterprise. To confine a programme to one class or standard of works would be to limit musical expression to a monotone. It would be like feeding a man on a continuous diet of pie. All through the scheme of musical conception runs the primary requisite of shade, color, diversification, contrast. They are as necessary in a programme as in a symphony. Heretofore Sousa has recognized this principle, and he has waxed fat and famous on it.

But in his concerts here yesterday he surrendered entirely to the Philistines. And it was done deliberately, too. He didn't bring with him an instrumentation capable of anything pretentious. The banks of well selected instruments that in times past were the glory of Sousa's band were not there. Numerically, he may have had as many people as on former occasions, but the instrumentation was not there. The quartette of trumpets that blared so effectively in Wagnerian choruses were missing entirely. The string basses which have come to be an essential to the modulation of tonal effects in concert bands were missing. So also was the harp, and there was notable curtailment in other departments. Sousa's "orchestra" was reduced to the caliber of a "leedle Cherman bant."

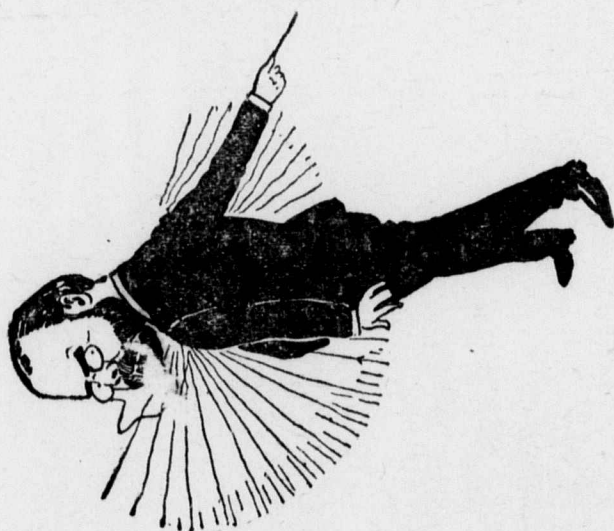
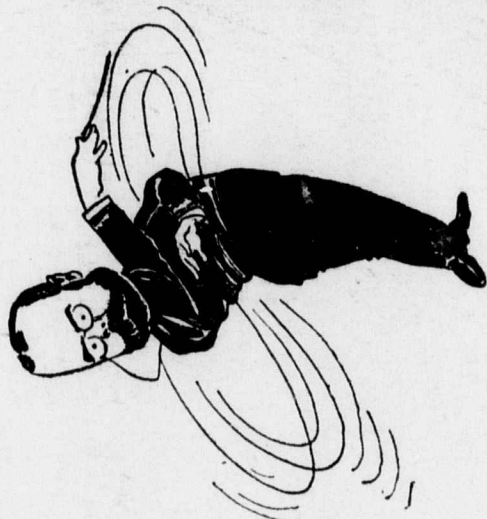
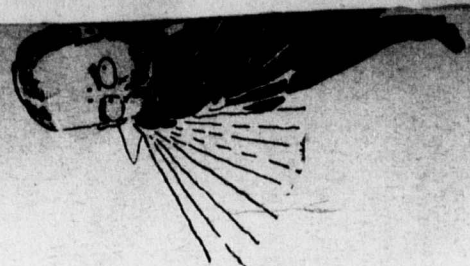
The musical results were what might have been expected. The heaviest numbers played comprised melodic links from Verdi and tintinnabulations from Von Suppe. By way of encores Sousa gave his own marches, the best of which were palling upon the public five or ten years ago.

The soloists were very pleasing. Miss Bertha Bucklin, the violinist, possesses a pretty execution and a digital facility that is amazing, though in the playing of an exquisite adagio movement last night she failed to realize all the feeling designed by the composer. The vocalist, Miss Blanche Duffield, possesses a fresh of not great volume, but of very firmness. Her selection last night well suited to the occasion, and rendered.

*Menephe's Cherm, "Scimitar," Jan 21st 1901*



# SOME CHARACTERISTICS OF SOUSA, THE MARCH KING.



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BOSTON, MASS.  
APR 13 1901

DAILY EDITION—WED

## SOUSA AND HIS BAND.

### AFTERNOON.

Overture—"Sakuntala" ..... Goldmark  
Cornet Solo—"Arbucklenian" ..... Hartman  
..... Mr. Herbert L. Clarke.  
Pantomimic Suite—"The History of a Pierrot" (new) ..... Mario Costa  
Soprano Solo—"Printemps" (new)..... Leo Stern  
..... Miss Blanche Duffield.  
Grand Scene—"The Death of Aida".  
..... Verdi

### INTERMISSION.

Valse—"Frau Luna" (new) ... Lincke  
(a) Entr Act—"Mariposa" (new)..... Diaz  
..... (b) March—"Hail to the Spirit of Liberty" (new) ..... Sousa  
(Composed especially for the dedication of the Lafayette Monument, and played first by Sousa's Band, Paris, July 4, 1901.)  
Violin Solo—"Souvenir de Moscow".  
..... Miss Bertha Bucklin.  
Suite—"Hermoine" (new)..... La Rondella

### EVENING.

Overture—"Isabella" ..... Suppe  
Trombone Solo—"The Patriot" (new) ..... Pryor  
..... Mr. Arthur Pryor.  
Pictures from the Orient (new)..... Luigini-Sebek  
(a) Dance of the Bashibazouk.  
(b) The Odalisque.  
(c) A Deverise Chorus—"In the Soudan."  
Soprano Solo—"Where is Love?" (new) ..... Sousa  
..... Miss Blanche Duffield.  
Grand Scene and Ensemble—"Andrea Chenier" (new) ..... Giordano

### INTERMISSION.

"Invitation A La Valse" ..... Weber  
(a) Serenade Rocco (new) ..... Meyer Helmund  
..... (b) March—"Hail to the Spirit of Liberty" (new) ..... Sousa  
Violin Solo—Polonaise, in A major..... Wieniawski  
..... Miss Bertha Bucklin.  
Czardas—"Ritter Pasman" (new)..... Johann Strauss

John Philip Sousa and his band held forth at the Auditorium yesterday afternoon and evening to two big houses. The people voted that it was o. k., big, pretty tart, a warm bunch, the real article, etc., and mentioned that the plump conductor had lost nothing in digital dexterity or cervical suavity—in short that he is still anatomically appropriate to two-steps and other musical compositions.

The band comes back from a tour of Europe last summer, which, from all accounts, must have been a big feather in the cap of the American conductor. The ensemble is about the same as formerly. Indeed, by keeping it the same, Mr. Sousa has been able to develop that perfect precision and balance which the band undoubtedly has. The reeds especially are good in tone and technic, and the flute and piccolo player is quite a virtuoso; the brass is very satisfactory, and the percussion department does clever work.

The soloists were Miss Blanche Duffield and Miss Bertha Bucklin, or at least they were the "accompanying artists." Miss Duffield's encore, MacDowell's "The Morn is Bright," was her best number and showed the nicety she can put into little pieces of the kind. She was heard here last year.

Miss Bucklin is something of a violinist. She also accompanied the band on its last tour of this country, and excited favorable notice by her sincere playing. She sings a melody with good intonation and tone, her harmonics are pure and her rapid passages cleanly executed.

Together with numbers of a more or less serious character, Sousa mixed in a number of two-steps, both of his own and others. His new one, "Hail to the Spirit of Liberty," was most eagerly awaited by those who had heard a few bars strayed from some variety performance. The new inspirer is not apt to be so popular as "The Man Behind the Gun," or "El Capitan"—both of which he played—but it is very good, and seems to have the Sousaesque quality of "growing on one." He played the "Dusky Dude," the "Stars and Stripes," "Salome," and a number of familiar things not included in the program.

Among the new works introduced, the most taking were "The History of Pierrot," by Mario Costa, and "Pictures From the Orient," by Luigini-Sebec. Herbert Clarke played the cornet in the afternoon and got off his ten-minute trill, while last night our old friend